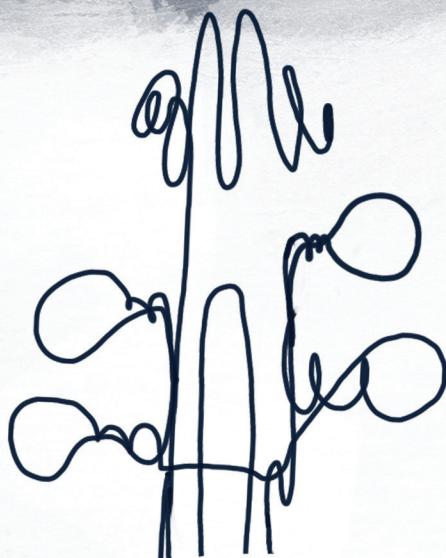


Reno**Chamber**Orchestra

celebrating our 48th season

The Real Us



It's About Time

November 19 & 20

Nightingale Concert Hall

Kelly Kuo

Music Director
& Conductor

Christine Lamprea

Cello

{ Reno
Chamber
Orchestra

Welcome



Welcome to concert number two of our 48th season! Our opening concert last month was a triumphant return to our home stage, Nightingale Concert Hall. This month we highlight women in music and open with a beautiful sinfonia by Marianna Martines. Martines was composing alongside Mozart and Haydn but many of her compositions have been lost to time. The second half of our program will start with a literal burst of music with Jessie Montgomery's Starburst. In between we will take you into the turbulent world of composer Dmitri Shostakovich with his Cello Concerto No. 1. Soloist Christine Lamprea makes fine

work of this piece which is considered amongst the most challenging of the cello repertoire.

Outside of the concert hall the RCO is excited to be deepening our connections within our community. As you may have heard we recently embarked on a new partnership with Northern Nevada HOPES and performed our first chamber music concert for the residents of Hope Springs last month. This partnership has us committed to making sure our music is accessible to all.

We are also looking forward to the return of the Nevada Chamber Music Festival, December 28 - January 1. Festival passes are on sale now!

I am so thankful you have chosen to be part of our musical family and I hope you enjoy "It's About Time"!

Musically Yours,

A handwritten signature in dark ink, reading "Amy Heald". The signature is fluid and cursive, with the first name "Amy" and last name "Heald" clearly legible.

Amy Heald

Executive Director

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Kelly Kuo

Music Director & Conductor

Dear RCO family,

When we think about the flow of time, we like to believe it is accompanied by a feeling of progress. In the world of music, there's no question that women faced tremendous barriers in the past compared to men when it came to pursuing compositional and general musical employment, but women are elevating their voices more now and our program today is a great example of the progress that has been made despite barriers that still exist.



Haydn's Clock Symphony, with the famous ostinato that gave the piece its nickname, is an obvious reference to the theme of time, but we are putting the spotlight instead on musical contributions of women, beginning with one of Haydn's own students, Marianna Martines, whose acclaim as a composer and harpsichordist did nothing to stop the erasure of her music by misogyny after her death. By having Martines represented on same program as a work by her mentor Haydn alongside Shostakovich's muscular cello concerto played Sphinx Medal of Excellence recipient Christine Lamprea, and a work by Jessie Montgomery, Musical America's recently crowned 2022 Composer of the Year, we are encouraging people to think about what can happen when talent is encouraged, no matter the gender. It's about time indeed!

Musically yours,

A handwritten signature of Kelly Kuo in black ink. The signature is stylized and cursive, with the first letters of the first and last names being prominent.

Kelly Kuo

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A Friend of Ruth Lenz

Olga Archdekin,

Assistant Concertmaster*

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It's About Time

Repertoire

Kelly Kuo, conductor

Kin Szeto, acting assistant conductor

Christine Lamprea, cello

Sinfonia in C major (1770)

Marianna Martines (1744-1812)

- I. Allegro con spirito
- II. Andante ma non troppo
- III. Allegro spiritoso

Cello Concerto No. 1
in E-flat major, Op. 107 (1959)

Dmitri Shostakovich (1906-1975)

- I. Allegretto
- II. Moderato
- III. Cadenza
- IV. Allegro con moto

— INTERMISSION —

Starburst (2012)

Jessie Montgomery (b. 1981)

Symphony No. 101 in D major,
H. I/101 "The Clock" (1794)

Franz Joseph Haydn (1732-1809)

- I. Adagio-Presto
- II. Andante
- III. Menuet: Allegretto
- IV. Finale: Vivace

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a state agency, and the National Endowment for the Arts, a federal agency.*

Artist Bios



CHRISTINE LAMPREA is a dynamic artist with a reputation as a firebrand cellist with a “commitment to the highest standards” (Palm Beach Daily News). Recent performances include the Schumann concerto at Carnegie Hall’s Stern Auditorium, the premiere of a concerto written for her by Jeffrey Mumford, as well as a last minute replacement for Lynn Harrell with Symphony Silicon Valley. As a recitalist, Christine recently performed premieres of her own arrangements of Colombian music for Supreme Court Justice Sonia Sotomayor and the Colombian Ambassador to the United States. Other credits include Illinois’ Krannert Center for the Performing Arts, Florida’s Kravis Center for the Performing Arts, the Los Angeles County Museum of Art, Pepperdine University, and the Washington Performing Arts Society. Ms. Lamprea began her concert career in 2013 upon winning Astral Artists’ National Auditions, the Sphinx Competition, and the Schadt National String Competition. She has since performed with orchestras such as the Detroit Symphony, Houston Symphony, and the San Antonio Symphony. In 2018, she received the Sphinx Medal of Excellence for her contributions to the field as an artist of color.



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MARIANNA MARTINES

Born: May 4, 1744, Vienna, Austria

Died: December 13, 1812, Vienna, Austria



Marianna Martines came from a military family. Her father became friends with the famous poet Metastasio, who lived with the Martines family for the last five decades of his life and oversaw young Marianna's education. Also living in the same building were two musicians, Nicola Porpora, who taught Marianna singing, and the young Franz Josef Haydn, with whom she studied harpsichord. Her talent was such that she was soon performing for the nobility, including Empress Maria Theresa, as a singer and keyboard player.

She showed a talent for composition as well, and ultimately became one of eighteenth-century Vienna's best-known composers, so famous throughout Europe that in 1773 she became the first woman admitted to the Accademia Filarmonica of Bologna. Martines founded a singing school, and hosted a popular series of salon concerts in Vienna at which Haydn and Mozart were regular guests. Her surviving works, numbering over two hundred, include four masses, six motets, and other choral, orchestral, and keyboard pieces.

Program Notes

Sinfonia in C major

Composed: 1770

Duration: 12 minutes

Instrumentation: 2 flutes, 2 oboes, 2 horns, strings, continuo, 2 trumpets

Throughout the seventeenth and early eighteenth centuries, the word *sinfonia* was used to designate a number of different types of compositions. By the later eighteenth century, more often than not the term referred to a short three-movement work, sometimes the overture to an opera or suite, that is now seen as the forerunner of the symphony we know today. Gradually, the string orchestra of those early works was supplemented by winds, typically oboes and French horns. Later on, the full complement of orchestral instruments became the norm, and eventually a fourth movement was added.

These developments were underway as Martines was writing her *Sinfonia in C major*, apparently the very first symphony ever written by a woman composer. The opening theme of the first movement, with its playful skipping motion, is led by the strings, subtly colored by the horns and oboes. A more flowing second idea follows, with repeated ascending figures. Those themes are embellished, with some harmonic surprises, unusual phrase lengths, and brief forays into a minor key. For the gentle, subtly poignant second movement, Martines adds flutes that double the violins, giving the melodic lines an ethereal quality. The third movement's lively 3/8 rhythm is occasionally offset by further harmonic surprises as well as some flowing passages mixed in among the leaping phrases that characterize much of the movement.



Program Notes

DMITRI SHOSTAKOVICH

Born: September 25, 1906, St. Petersburg, Russia

Died: August 9, 1975, Moscow, Russia

There are many who call Dmitri Shostakovich the greatest composer of the twentieth century, his music serving as a moving personal testament as well as a portrait of some of the seminal events of the century. His early works, such as one of the most accomplished First Symphonies ever (written at age 19 for his graduation from the Leningrad Conservatory), betray the influence of his fellow Russian composers Prokofiev and Stravinsky, as well as a brash and often sardonic sense of humor. That brashness could get Shostakovich in trouble, as with the opera *Lady Macbeth*



of *Mtzensk*, which outraged Stalin and led to serious criticism in the Russian press. Works like the Fifth and Seventh Symphonies, the latter inspired by the 1941 German invasion and known as the “Leningrad,” brought him worldwide renown. He continued to suffer from artistic repression in his homeland, however, including the famous 1948 government denunciation of Shostakovich and other prominent Russian composers. Some of his subsequent music sought to curry favor with the Soviet government, although he continued to write more serious works “for the desk drawer.” His last decade was marked by ill health, and an increased level of melancholy pervades the music of those years.

Program Notes

Cello Concerto No. 1 in E-flat major, Op. 107

Composed: 1959

Duration: 28 minutes

Instrumentation: 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons (2nd doubling contrabassoon), horn, timpani, celesta, strings, solo cello

One of the most frequently performed cello concertos of the twentieth century, Shostakovich's Cello Concerto No. 1 was composed during a time in which the composer and his music were famous worldwide, and his reputation within the Soviet Union was finally on the rise. Shostakovich, of course, was one of those several composers (along with Sergei Prokofiev and Aram Khachaturian) denounced by the Communist Party and the All-Union Congress of Soviet Composers in 1948 for writing decadent, modernist music that failed to appeal to the mass of music lovers. On Stalin's death in 1953, however, things started to change, as a cultural thaw set in that allowed Shostakovich's music to be heard again in his homeland. By the time of the Second All-Union Congress in early 1957, Shostakovich, who had been held in contempt at the first Congress, was warmly received, even being elected to the Composers' Union's governing body. And in 1958, the Central Committee of the Communist Party went so far as to adopt a resolution admitting that the evaluations of 1948 were unfair and mistaken.

It was in this more relaxed climate that Shostakovich started to write his long-contemplated Cello Concerto No. 1. Written and dedicated to the composer's friend Mstislav Rostropovich, Shostakovich completed the work in July 1959. According to one account, Rostropovich received his copy of the score on August 2, and memorized it in an astounding four days, performing it privately for Shostakovich on August 6. The first public performance came on October 4, with Rostropovich and the Leningrad Philharmonic under Yevgeny Mravinsky.



Program Notes

Most of the first movement derives from a four-note motto heard right at the beginning of the concerto. The second theme is a variant of the DSCH motive – D/E-flat (S in German)/C/B (H in German) – a play on the composer’s initials that shows up in many of the composer’s works. The movement’s tempo marking, *Allegretto*, usually denotes music that is laid-back and genial. But in this case the music is darkly ironic, with a propulsive energy. Shostakovich himself described the movement as “in the style of a jocular march.” The cello soloist is given many opportunities to shine, and solo horn is also featured prominently.

Strings open the second movement with a plaintive tune. After the horn takes up this idea, the cellist enters with a lyrical theme said by one commentator to derive from a Jewish folk song. A second melody brings some lightheartedness to this music, but only temporarily, as the music builds to a climax. Once again the solo horn takes over, leading into the movement’s gorgeous, mysterious coda, with the cellos high harmonics floating over muted violins and punctuations from the celesta. The third movement is an extensive cadenza for the soloist that employs themes from the first two movements. Beginning slowly and broadly, the music picks up pace towards the end. Then three chords from the strings launch the finale, the fastest music of the concerto. The rough folksy quality of the first theme gives way to a dance-like second theme as the soloist propels the music forward. Hidden within the music – so well that even Rostropovich had a hard time recognizing it – is a five-note idea derived from a Georgian folk song, “Suliko,” said to be Stalin’s favorite song. This motive is treated roughly, however, in wild repetitions – a small reference to Shostakovich’s bitterness over his treatment years before. The opening four note-motive of the concerto returns one last time as the music builds to its fiery conclusion.

Program Notes

JESSIE MONTGOMERY

Born: December 8, 1981, New York, New York



Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation,

language, and social justice. She was born and raised in Manhattan's Lower East Side. Her father, a musician, and her mother, a theater artist and storyteller, were engaged in the activities of the neighborhood. It is from this unique experience that she has created a life that merges composing, performance, education, and advocacy. Since 1999, she has been affiliated with The Sphinx Organization, which supports young African-American and Latinx string players. She currently serves as composer-in-residence for the Sphinx Virtuosi, the Organization's flagship professional touring ensemble. Montgomery holds degrees from the Juilliard School and New York University and is currently a Graduate Fellow in Music Composition at Princeton University. In April 2021, the Chicago Symphony Orchestra announced her appointment as the next Mead Composer-in-Residence.

Starburst

Composed: 2012

Duration: 3 minutes

Instrumentation: strings

Starburst was commissioned by the Sphinx Organization and written for the Sphinx Virtuosi, for which Montgomery serves as composer-in-residence. The piece takes its title from the composer's feeling that the young members of the Sphinx Virtuosi are like "new stars in a galaxy," as she explains in her program note about the work. She writes: "This brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create

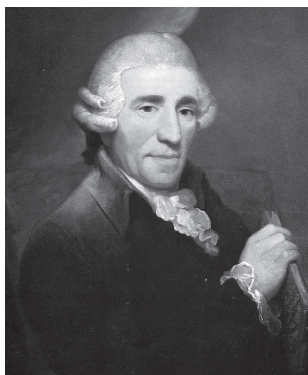
Program Notes

a multidimensional soundscape. A common definition of a starburst, 'the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly,' lends itself almost literally to the nature of the performing ensemble who premieres the work, The Sphinx Virtuosi, and I wrote the piece with their dynamic in mind."

FRANZ JOSEF HAYDN

Born: March 31, 1732, Rohrau-on-the-Leitha, Austria

Died: May 31, 1809, Vienna, Austria



Along with Mozart and Beethoven, Franz Josef Haydn is one of the most significant composers of the Classical era (roughly 1750 to 1820). Sometimes referred to as the "Father" of the symphony and string quartet, Haydn's remarkable catalog – over one thousand works, including 104 symphonies – is one of the largest produced by any composer. His music's distinctive combination of elegance and earthiness, its memorable tunes, skillful construction, and robust humor have all made Haydn

one of the most beloved of composers. His career took off in 1761 when he entered the employ of the wealthy Esterházy family. For the next three decades Haydn worked under Princes Paul Anton and Nikolaus Esterházy, directing their orchestra and composing music for them. In the early 1780s Haydn befriended Mozart, becoming one of his most enthusiastic patrons and friends. Haydn's growing fame led to further opportunities, including the two trips to London in 1791-2 and 1794-5 that sealed his reputation and produced works like the twelve "London" symphonies.

Program Notes

Symphony No. 101 in D major, H. I/101 "The Clock"

Composed: 1793-94

Duration: 28 minutes

Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings

"I am Salomon from London and I have come to fetch you."

Within weeks of his separation from the Esterházy family in September 1790, Haydn received a visit at his new Vienna home from Johann Peter Salomon, a German violinist and impresario who had been working for the last decade in London. Haydn's music was already quite popular in England, and Salomon saw great possibilities in a series of London concerts at which new Haydn works would be premiered. The composer was nearly sixty, hadn't traveled extensively, and didn't speak English. But the adventure, and the significant sum of money Salomon offered, won him over, and Haydn arrived at Dover on New Year's Day, 1791. Over the next eighteen months, Haydn presented his Symphonies Nos. 93-98 to wildly enthusiastic London audiences. Afterwards, he returned to Vienna for a couple of years, during which time he gave some frustrating music lessons to the young, recalcitrant Beethoven.

Salomon then invited Haydn back to England for two more seasons of "Mr. Salomon's Concerts" in 1794 and 1795, during which he presented his Symphonies Nos. 99 through 104 to an equally adoring public. By the time of this second trip, Haydn had become so popular that King George III himself asked him to move to England permanently. But the homesick Haydn demurred, and returned to Austria in 1795, loaded down by money and gifts (including a prized talking parrot).

Contrary to our assumptions that orchestras in Haydn's time were invariably small in size, while he was in London Haydn had the chance to hear one of his symphonies by an orchestra of some 300 musicians. Some of that sense of grandeur carries into his Symphony No. 101, which was first performed under Haydn's direction at the Hanover Square Concert Rooms on March 3, 1794.

Program Notes

The first movement's opening, in the minor, is portentous and hushed. When the tempo speeds to Presto, it is in a lively, rollicking 6/8 meter, a rather unusual rhythm for the first movement of a symphony (although Haydn does the same in the first movement of his Symphony No. 103). The arresting and vivacious main theme, with its rising scales, contrasts with the second important idea, marked by a descending pattern. That second theme recurs in contrapuntal versions in the movement's development section.

The symphony's nickname comes from the "tick-tock" accompaniment that pervades much of the second movement Andante. Bassoons and pizzicato strings provide the tick-tock at first, accompanying a graceful, slightly coy tune. There is a stormy interlude at the movement's center. Then the ticking returns, this time played by the flute and bassoon two octaves apart.

With the third movement, probably the longest and most complex of Haydn's minuet movements, the symphony's nickname becomes doubly appropriate. Back in 1793 in Vienna, Haydn had given his patron Prince Esterházy the gift of an elaborate musical clock, for which he also wrote a set of twelve short pieces; one of those twelve became the basis for this grand movement. The slightly comical trio section seems to evoke an amateurish village band, whose "wrong" notes and other quirks were often "corrected" by the symphony's later conductors and publishers. This trio may have provided some inspiration for Beethoven in a similar passage in the third movement of his "Pastoral" Symphony almost 15 years later.

The Finale is based on a lively tune that is subjected to a very complex development, including a vigorous fugue at one point. As is characteristic of the London symphonies, the string section is called upon to play some extraordinarily difficult passages.





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The background of this section is a faded, grayscale photograph of a street scene in Reno, Nevada. It features the iconic Reno Archway with the text "THE BIGGEST" and "HE WORLD". Below the archway, there are various storefronts and buildings, including one with a sign that says "CHAMBER ORCHESTRA". Overlaid on this background is the MidTown Printing logo, which consists of a stylized city skyline above the words "MidTown" and "Printing" in a bold, sans-serif font. Below the logo, the text "GRAPHIC DESIGN • MEDIA • PRINTING" is displayed in a bold, sans-serif font. Underneath that is the phone number "775.322.2700" and the website "MidtownPrintReno.com". At the bottom of the section, the text "Official Printer for the Reno Chamber Orchestra" is written in a smaller, italicized font.

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