



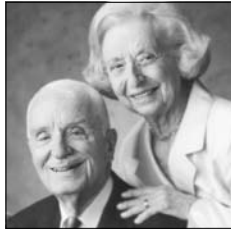
ORQUESTRA DE SÃO PAULO WITH DAME EVELYN GLENNIE, PERCUSSION

Kazem Abdullah, conductor

Wednesday, October 14, 2009, at 7:30pm | Foellinger Great Hall

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PROGRAM

Orquestra de São Paulo with Dame Evelyn Glennie, percussion
Kazem Abdullah, conductor

Camargo Guarnieri *Encantamento*
(1907-1993)

James MacMillan *Veni, Veni, Emmanuel: Concerto for Percussion and Orchestra*
(b. 1959)
Evelyn Glennie, percussion soloist

20-minute intermission

Camargo Guarnieri *Três danças Brasileiras para orquestra*
(1907-1993)
Dança Brasileira
Dança selvagem
Dança negra

Johannes Brahms *Symphony No. 2 in D Major, Op. 73*
(1833-1897)
Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

Program subject to change

Tour Direction:
Columbia Artists Management LLC
Tim Fox/Alison Williams
1790 Broadway
New York, NY 10019
www.cami.com

ORQUESTRA DE SÃO PAULO

Yan Pascal Tortelier, principal conductor
Kazem Abdullah, conductor

Violins

Cláudio Cruz, concertmaster
Emmanuele Baldini, concertmaster
Davi Graton, principal
Lev Veksler, principal
Yuriy Rakevich, principal
Adrian Petrutiu, principal
Igor Sarudiansky, assistant principal
Matthew Thorpe, assistant principal
Alexey Chasnikov
Anca Gavris
Andreas Uhlemann
Camila Yasuda
Carolina Kliemann
César A. Miranda
Cristian Sandu
Elena Klementieva
Elina Suris
Florian Cristea
Gheorge Voicu
Heitor Lotti
Inna Meltser
Irina Kodin
Kátia Spassova
Lea Kalil Sadi
Paulo Paschoal
Simona Cavuoto
Soraya Landim
Sung-Eun Cho
Svetlana Tereshkova
Tatiana Vinogradova
Constança Prado
Djavan dos Santos
Gerson Nonato

Irem Bozkurt
Karina Petry
Leandro Dias

Violas

Horácio Schaefer, principal
Maria Angélica Cameron, assistant principal
Peter Pas, assistant principal
Andrés Lepage
David Marques Silva
Galina Rakhimova
Olga Vassilevich
Simeon Grinberg
Vladimir Klementiev
Alen Biscevic
Elisa Monteiro
Wallas Pena

Cellos

Johannes Gramsch, principal
Eliah Sakakushev, principal
Heloisa Meirelles, assistant principal
Wilson Sampaio, assistant principal
Adriana Holtz
Bráulio Marques Lima
Douglas Kier
Jin Joo Doh
Maria Luísa Cameron
Marialbi Trisolio
Regina Vasconcellos
Rodrigo Andrade Silveira

Double Basses

Ana Valéria Poles, principal
Pedro Gadelha, principal
Max Ebert Filho, assistant principal
Marco Delestre, assistant principal
Alexandre Rosa
Almir Amarante

Claúdio Torezan
Jefferson Collacico
Lucas Amorim Espósito
Ney Carvalho

Harps

Liuba Klevtsova, principal
Paola Baron

Flutes

Jessica Dalsant, principal
Fabiola Alves
José Ananias Souza Lopes
Sávio Araújo

Oboes

Arcádio Minczuk, principal
Joel Gisiger, principal
Natan Albuquerque Jr.
Israel Silas Muniz
Peter Apps
Éser Menezes

Clarinets

Ovanir Buosi, principal
Sérgio Burgani, principal
Nivaldo Orsi
Daniel Rosas
Giuliano Rosas

Bassoons

Alexandre Silvério, principal
José Arion Linarez, principal
Cláudio de Freitas
Francisco Formiga
Renato Perez

Horns

Dante Yenque, principal
Ozéas Arantes, principal
André Gonçalves
José Costa Filho
Nikolay Alipiev
Luciano Pereira do Amaral
Samuel Hamzem
Eduardo Minczuk

Trumpets

Fernando Dissenha, principal
Gilberto Siqueira, principal
Antonio Carlos Lopes Jr.
Marcelo Lopes
Marcelo Matos
Flávio Gabriel

Trombones

Darcio Gianelli, principal
Wagner Polistchuk, principal
Alex Tartaglia
Fernando Chipoletti
Darrin Coleman Milling

Tuba

Marcos Dos Anjos Jr., principal

Timpani

Elizabeth Del Grande, principal
Ricardo Bologna, principal

Percussion

Ricardo Righini
Alfredo Lima
Armando Yamada
Eduardo Ganesella
Marcia Regina

Piano

Olga Kopylova, principal

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Encantamento (Enchantment)

Camargo Guarnieri

Born February 1, 1907, in São Paulo

Died January 13, 1993, in São Paulo

A prolific author, Guarnieri wrote seven symphonies, six piano concertos, a huge number of solo piano pieces, songs, and a great deal of chamber music. A Sicilian immigrant's son, he studied composition with Charles Koechlin in Paris in 1938 and later became one of the leading figures of musical nationalism in Brazil. In 1950, he took a firm stand against atonality, serialism, and their chief proponent, the German composer H. J. Koellreutter, in the famous "Open Letter to the Musicians and Critics of Brazil." His *Encantamento (Enchantment)* was commissioned by the Pan-American Union in Washington, DC. The 1941 piece was originally written for violin and piano but was soon orchestrated by the composer himself. The magic atmosphere of its title is suggested by the waving movement of the second violins.

Veni, Veni, Emmanuel: Concerto for Percussion and Orchestra

James MacMillan

Born July 16, 1959, in Kilwinning, Scotland

The Scottish composer James MacMillan was born in Kilwinning, Scotland, and has studied composition at the University of Edinburgh with Rita McAlister and at Durham University in England, where he earned a PhD in 1987. Until that year, he had been influenced by the Polish avant-garde; returning to Scotland, he began to identify with both his Roman Catholic faith (specifically in the way it was expressed by Latin American liberation theology) and his Scottish national roots.

MacMillan was a music lecturer at the University of Manchester from 1986 to 1988 but has focused more on composition since the success of *The Confession of Isobel Gowdie* (inspired by the story of a woman executed for practicing witchcraft in 17th-century Scotland), which was premiered by the BBC Scottish Symphony Orchestra at the Proms in 1990.

Some major commissions followed this piece, such as a cello concerto premiered by Mstislav Rostropovich in 1997 and the percussion concerto *Veni, Veni, Emmanuel*, which was written for his fellow Scot Evelyn Glennie and caused a sensation at the London Promenade concert at London's Royal Albert Hall in 1992 when it was performed by Glennie and the Scottish Chamber Orchestra under the baton of Jukka-Pekka Saraste. The work has been recorded and performed several times since then, and, as Stephen Johnson points out in his article on the composer in the *Grove Dictionary of Music*, "this is surprising, perhaps, because unlike his popular minimalist or 'religious-minimalist' contemporaries, he has not completely rejected the modernism of his youth. Complex atonality often exists alongside lucid tonality or modality; the language is as likely to be acerbically or punchily dissonant as coolly or sweetly modal." The concerto is dedicated to the composer's parents. The music draws on the 15th-century French Advent plainchant of the same name, which appears in its full form only at the end of the piece. The work is in one movement and lasts around 25 minutes. The composer describes the work as one in which "soloist and orchestra converse throughout as two equal partners and a wide range of percussion instruments are used, covering tuned, untuned, skin, metal and wood sounds."

MacMillan writes that "the heartbeats which permeate the whole piece offer a clue to the wider spiritual priorities behind the work, representing the human presence of Christ. Advent texts proclaim the promised day of liberation from fear, anguish and oppression, and this work is an attempt to mirror this in music, finding its initial inspiration in the following from Luke 21: 'There will be signs in the sun and moon and stars; on earth nations in agony, bewildered by the clamor of the ocean and its waves; men dying of fear as they await what menaces the world, for the powers of heaven will be shaken. And they will see the Son of Man coming in a cloud with power and great glory. When these things begin to take place, stand erect, hold your heads high, because your liberation is near at hand.'" The composer remarks that "at the very end of the piece the music takes a liturgical detour from Advent to Easter—right into the Gloria of the Easter Vigil in fact—as if the proclamation of liberation finds embodiment in the Risen Christ." This trip is not simply a coincidence, for the composition of *Veni, Veni, Emmanuel* was started on the first Sunday of Advent in 1991 and was completed on Easter Sunday in 1992.

Três danças Brasileiras para orquestra (Three Brazilian Dances for Orchestra)

Camargo Guarnieri

Born February 1, 1907, in São Paulo

Died January 13, 1993, in São Paulo

"Camargo Guarnieri, who is now about thirty-five, is in my opinion the most exciting 'unknown' talent in South America. . . . His gift is more orderly than that of Villa-Lobos, though nonetheless Brazilian.

. . . The thing that attracts one most in Guarnieri's music is its warmth and imagination, which are touched by a sensibility that is profoundly Brazilian. At its finest, his is the fresh and racy music of a 'new' continent." These words were written in 1941 by the American composer Aaron Copland. In 1942, Guarnieri received the first prize of the Philadelphia Free Library Fleischer Music Collection for his violin concerto, and the Pan American Union invited him to visit the United States. Many of his works were performed in New York, and he conducted the Boston Symphony Orchestra on the *Abertura concertante* (dedicated to Copland). His *Second String Quartet* won him a prize from the Chamber Music Guild of Washington, DC, in 1944, and in 1946-47 he made another visit to the United States, conducting his *Symphony No. 1* with the Boston Symphony Orchestra.

By that time, his most popular piece in the United States was the *Dança Brasileira (Brazilian Dance)*, which had been written for solo piano in 1928 and orchestrated in 1931. It was recorded several times by star conductors like Leonard Bernstein (with the New York Philharmonic) and Leopold Stokowski (with the Boston Pops). In addition to *Dança Brasileira*, Guarnieri wrote two dances that were also originally conceived as solo piano pieces and share its spontaneity and rhythmic flavor: *Dança selvagem (Wild Dance)*, 1928) and *Dança negra (Black Dance)*, 1946).

Symphony No. 2 in D Major, Op. 73
Johannes Brahms
Born May 7, 1833, in Hamburg
Died April 3, 1897, in Vienna

If Brahms' *First Symphony* has been called Beethoven's tenth, because of its obvious affinity with the *Ninth Symphony* by the Bonn composer, Brahms' *Second Symphony* has been related to another creation by the author of *Fidelio*, namely, the *Pastorale Symphony* for its sunny and tuneful character, as well as for having been inspired by the countryside.

Having successfully completed his *First Symphony* after a 15-year struggle, Brahms began composing his second one almost immediately. The work was done mostly in the summer of 1877 in Pörtsnach am Wörthersee, an idyllic Austrian resort in Carinthia on the northern shore of Lake Wörther. For all this, the *Second Symphony* is seen as a sunny counterpart to the dramatic *First Symphony* (which had been written in the dark C minor tonality). It has, of course, some melancholy moments (mostly associated with the trombones), but it ends, characteristically, with an optimistic Allegro con spirito—a radiant finale for a radiant symphony.

The Orquestra de São Paulo (OSESF) gave its first concert in 1954. Since then, it has had a long history of achievements that culminated in an institution that is now recognized internationally for the excellence of its productions. The orchestra is an important part of the state's cultural scene as well as an agent of evolution and the creation of a new model for concert music and a reference for the management of culture in Brazil.

During its first years, the Orquestra de São Paulo was directed by Maestro Souza Lima and then by the Italian conductor Bruno Roccella. Later, the Brazilian conductor Eleazar de Carvalho accepted the position of music director and stayed at the orchestra's helm for 24 years, giving a great many live performances each year, which included regular performances at the Cultura Artística Theatre, broadcasts on TV Cultura, tours around the country, and concerts for youth. The orchestra also organized competitions for young soloists. In more recent years under Carvalho's leadership, the orchestra went through a period of difficulties, but before his death the maestro drew up a project for redesigning the orchestra. With backing from the State Department of Culture and efforts by Governor Mario Covas, a process was enacted to choose a successor who would begin a new phase in the organization's history.

In 1997, Maestro John Neschling was taken on as the orchestra's artistic director, with the conductor Roberto Minczuk as his assistant. The orchestra was soon redefining and broadening the objectives set down by Carvalho. Auditions were held with musicians from around the world, and higher wages and better working conditions were offered.

The Sala São Paulo (São Paulo Concert Hall) was opened in 1999, and in the following years, a

number of other projects were begun, including four different choirs (the Symphony, Chamber, Youth, and Children's Choirs). Also, the Maestro Eleazar de Carvalho Musical Documentation Center began operating, and other related activities were set up, including a subscription service, a volunteer program, various educational programs, a music publishing division for creative Brazilian musical scores (Criadores do Brasil), and the OSESF Academy for young musicians. In recent years, the concert seasons have presented a highly diversified repertoire, and the organization has entered into an ongoing partnership with the Swedish BIS, which guarantees international diffusion of Brazilian concert music.

The São Paulo State Symphony Orchestra Foundation was set up in 2005 and represents an impressive milestone in the orchestra's history. With former Brazilian president Fernando Henrique Cardoso as president of the board of directors, the foundation has put new standards of management in place that have become references for the Brazilian cultural environment in general.

The orchestra has gone on tour to many cities in Latin America (2000, 2005, and 2007), the United States (2002 and 2006), Europe (2003 and 2007), and throughout Brazil (2004 and 2008). It has also gone on tour to many different cities in the State of São Paulo, presenting concerts, workshops, and music appreciation courses that have reached more than 70,000 people.

On December 31, 2008, a New Year's program was conducted by Neschling and broadcast live by the French and German Arte Television Channel to viewers in France, Germany, Belgium, Switzerland,

Spain, Austria, Poland, Finland, Portugal, Denmark, Hungary, Sweden, Italy, the Netherlands, and Brazil.

Recently acknowledged by *Gramophone* as one of three up-and-coming ensembles among the world's greatest orchestras, the Orquestra de São Paulo represents a continuation of its original project of constant expansion of Brazilian musical culture and is opening its 2009 season under the new head conductor Yan Pascal Tortelier of France.



Dame Evelyn Glennie, percussion

Evelyn is one of the first people in musical history to successfully create and sustain a full-time career as a solo percussionist. As one of the most eclectic and innovative musicians on the scene today, she is constantly redefining the goals and expectations

of percussion. By combining superb technique, a profound appreciation of the visual, and her astonishing musicality, Evelyn creates performances of such vitality that they almost constitute a new type of performance.

Evelyn gives more than 100 performances a year worldwide, appearing with the greatest conductors, orchestras, and artists. For the first 10 years of her career, virtually every performance she gave was in some way a first—the first time an orchestra had performed with a percussion soloist, the first solo percussion performance at a particular venue or festival, or the world premiere of a new piece. Her

diverse collaborations have included performances with artists such as Nana Vasconcelos, Kodo, Béla Fleck, Björk, Bobby McFerrin, Emanuel Ax, Sting, The King's Singers, the Mormon Tabernacle Choir, and Fred Frith.

Evelyn has commissioned 160 new works for solo percussion from many of the world's most eminent composers, and she also composes and records music for film and television. Her first high-quality drama produced a score so original she was nominated for a British Academy of Film and Television Arts Award, the UK equivalent of an Oscar.

Out of the 25 solo recordings she's made so far, Evelyn's first CD, a recording of Bartók's *Sonata for Two Pianos and Percussion*, won her a Grammy in 1988. A further two Grammy nominations followed, and she won the award in 2002 for a collaboration with Fleck. Evelyn's 12th solo CD, *Shadow behind the Iron Sun*, was based on a radical improvisational concept and once again questioned people's expectations.

Outside of actual performances, Evelyn Glennie is constantly exploring other areas of creativity, from writing a best-selling autobiography (*Good Vibrations*) to collaborating with film director Thomas Riedelsheimer on a film called *Touch the Sound* to presenting two series of her own television programs (*Soundbites*) for the BBC to regularly appearing on television shows across the world, including *Late Show with David Letterman*, *Sesame Street*, *60 Minutes*, and PBS's *The Music Instinct* in the United States and *The South Bank Show*, *Songs of Praise*, *Commonwealth Games Festival Concert*, and *This Is Your Life* in the United Kingdom and many more.

Evelyn's activities also include lobbying the government on political issues. Her consortium with Sir James Galloway, Julian Lloyd Webber, and the late Michael Kamen successfully led to the government providing 332 million pounds toward music education. Other aspects of her work include Evelyn Glennie Jewellery, which is a range of jewelry designed in conjunction with Ortak and based on her influences as a solo percussionist. Evelyn is also an international motivational speaker to many diverse corporate companies and events. In addition, Evelyn performs with orchestras on the great highland bagpipes.

After 20 years in the music business, she has begun teaching privately, which allows her to explore the art of teaching and to explore the world of sound therapy as a means of communication.

In 1993, Evelyn was awarded the OBE (Officer of the British Empire). This honor was extended in 2007 when she was named Dame Commander for her services to music, and to date she has received more than 80 international awards. She is brimming with ideas to improve the experience for the audience and continues to redefine the very format of live performance itself.

Recordings are available on the Atlantic/Teldec, BIS, Black Box Classics, BMG/RCA Victor, Chandos, Klavier, Naxos, Normal/Indigo, Ondine, and Sony Classical labels. Evelyn Glennie endorses the products of the Evans D'Addario company, Sabian Cymbals, Black Swamp Percussion, and Malletech Keyboard Instruments.

Evelyn Glennie appears by arrangement with Seldy Cramer Artists.

www.evelyn.co.uk



Kazem Abdullah, conductor

Maestro Kazem Abdullah is quickly becoming one of the most watched young American conductors on the scene today. In the 2009-10 season, Kazem Abdullah will conduct the internationally renowned Orquestra de São Paulo, one of Brazil's most celebrated

classical music ensembles, during its return to the United States for the orchestra's third coast-to-coast tour. Abdullah's other projects include *Treemonisha* at the Théâtre du Châtelet de Paris and debuts with the Chicago Sinfonietta, Huntsville Symphony, Dayton Philharmonic, and Staatskapelle Weimar.

A significant highlight of Abdullah's 2008-09 season was his greatly anticipated debut with the Metropolitan Opera. His conducting of Gluck's *Orfeo ed Euridice* was lauded by *The New York Times* as "a confident performance" in which he was "impressively responsive to the singers during their long stretches of orchestra-accompanied recitative" and displayed "a combination of urgency and flexibility." Other highlights of the season included debuts with the Mexico City Philharmonic, Oregon Symphony, and Indianapolis Symphony, when he led the world premiere of Gabriela Frank's *Peregrinos*. Abdullah was also invited by Michael Tilson-Thomas to conduct the New World Symphony at its 2009 Ives Festival.

Abdullah served as an assistant and cover conductor at the Metropolitan Opera from 2006 to 2009. He assisted and worked with many conductors, including

Louis Langree, Kirill Petrenko, Lorin Maazel, and James Levine. He prepared productions of *Lulu*, *Ariadne auf Naxos*, *Der Ring des Nibelungen*, *Idomeneo*, *Die Zauberflöte*, *Don Giovanni*, *Così fan tutte*, *Iphigénie en Tauride*, and *Orfeo ed Euridice*.

Kazem Abdullah's additional conducting credits include the National Arts Center Orchestra of Ottawa, Chautauqua Music School Festival Orchestra, Berliner Kammerphilharmonie, Finnish Radio Orchestra, Helsinki Philharmonic, and Tanglewood Music Center Orchestra, for which he substituted on very short notice to conduct performances of Purcell's *Dido and Aeneas* in collaboration with the Mark Morris Dance Group.

Abdullah began his music studies at the age of 10, graduated from the Cincinnati Conservatory of Music in 2000, and subsequently studied at the University of Southern California. He originally trained as a clarinetist and has appeared as a soloist with the Cincinnati Symphony, National Symphony, and New World Symphony. His conducting teachers and coaches include Jorma Panula, Gustav Meier, Markand Thakar, Stefan Asbury, Bernard Haitink, and James Levine.

Lemann Institute of Brazilian Studies

On October 15, the University of Illinois celebrates the inauguration of the Lemann Institute of Brazilian Studies, which is funded by a major gift from the Brazilian entrepreneur Jorge Paulo Lemann. It will be housed in the Center for Latin American and Caribbean Studies.

The purpose of the institute is to promote research on Brazil by members of the faculty, to encourage collaborative research between U of I faculty and Brazilian colleagues, to organize periodic conferences on Brazilian topics, to promote instruction on Brazilian issues, to facilitate study and research in Brazil by U of I students and faculty, and to fund parallel undertakings by Brazilian scholars and students at Illinois. Among other things, funds will provide an endowed chair of Brazilian history, an endowed lectureship in the Portuguese language, and an endowed rotating chair for Brazilian scholars at Illinois. Scholarships and fellowships in business and other disciplines will be provided at the professional, graduate, and undergraduate levels for Brazilian and non-Brazilian students at the U of I.

The institute will greatly enhance the ongoing multidisciplinary study of Brazil at the U of I and thereby consolidate the position of our campus as a premier center of teaching and research on this emerging power.