



**CHAMPAIGN-URBANA
SYMPHONY ORCHESTRA**

Stephen Alltop, Music Director & Conductor

PROFESSIONAL ORCHESTRA IN RESIDENCE AT KRANNERT CENTER FOR THE PERFORMING ARTS

*Orchestral
Splendor*

Saturday, October 7, 2023 | 7:30 p.m.
Krannert Center for the Performing Arts
Stephen Alltop, Music Director & Conductor
She-e Wu, percussion



**CHAMPAIGN-URBANA
SYMPHONY ORCHESTRA**

Stephen Alltop, Music Director & Conductor

BAROQUE GEMS

Saturday, November 4, 2023 | 4:00 pm

Faith United Methodist Church

1719 S. Prospect Ave., Champaign

Maria Arrua, violin

Mary Leathers Chapman and Amanda Pond, flute

Stephen Alltop, conductor, harpsichord and organ

CUSO continues its tradition of popular baroque concerts with an array of sparkling selections. The amazing pipe organ at Faith United Methodist Church will be featured in its full glory as Stephen Alltop performs *Präludium in E Major* by German composer Vincent Lübeck. Concerto grossi by Handel and Dall'Abaco offer an exciting interplay of solo lines with spirited responses by the full ensemble. The virtuosity of Concertmaster Maria Arrua will be featured in Bach's *Brandenburg Concerto No. 4*. Gracious music by Rameau and thrilling music for trumpet, oboe and strings by Telemann will round out this joyous program.

G. F. HANDEL: *Concerto Grosso in F major, Op. 3, No. 4, HWV 315*

LÜBECK: *Präludium in E major*

J.S. BACH: *Brandenburg Concerto No. 4 in G major, BWV 1049*

DALL'ABACO: *Concerto grosso à più istrumenti in D major, Op. 5, No. 6*

RAMEAU: *Pièces de Clavecin en concert*

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TELEMANN: *Tafelmusik II*

**For tickets call CUSO at 217-351-9139, or purchase online at
cusymphony.org or eventbrite.com**

TICKETS: General Admission \$32 adult/\$10 youth, student of any age

WELCOME

Dear Friends,

Welcome to the 2023-24 season of the Champaign-Urbana Symphony Orchestra, "Orchestral Splendor." I believe our opening concert will live up to this title as it offers resounding and well-loved music by Jean Sibelius and an exhilarating concerto by Jennifer Higdon that I'm sure you will enjoy.

The short tone poem *Finlandia* has been a favorite of audiences since its premiere in Helsinki in 1899. A showpiece for the brass in particular, this rousing music helped galvanize the people of Finland in their quest for independence, and made Sibelius a national hero.

Jennifer Higdon is one of the brightest lights in the firmament of living American composers. Her *Percussion Concerto* now dazzles audiences the world over, especially when the soloist is as gifted as She-e Wu. We are delighted to welcome She-e to the stage of the Foellinger Great Hall. Special thanks to Professors William Moersch, Ricardo Flores and CUSO Operations Manager Robert Sweedler for their help in facilitating the many instruments needed for this work.

The Second Symphony of Jean Sibelius is a magnificent temple of music constructed from the smallest of musical elements. The craft with which Sibelius develops this symphony using a simple three-note motif, from its gracious beginning to its epic conclusion, is truly thrilling. It was with this symphony that I auditioned for the position of CUSO Music Director and Conductor back in 2013, so this music holds a special place in my heart with regards to the wonderful musicians of the Champaign-Urbana Symphony Orchestra.

Enjoy the concert — we are so glad you are here!

Musically yours,

Stephen Alltop

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CHAMPAIGN-URBANA SYMPHONY ORCHESTRA

Stephen Alltop, Music Director & Conductor

CUSO is the professional orchestra in residence at the Krannert Center for the Performing Arts and is a member of the League of American Orchestras, the Illinois Council of Orchestras, the American Society of Composers, Authors & Publishers (ASCAP), and Broadcast Music, Inc. (BMI). CUSO is partially supported by a grant from the Illinois Arts Council Agency.

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THE PROFESSIONAL ORCHESTRA IN RESIDENCE



AT KRANNERT CENTER FOR THE PERFORMING ARTS

The “Champaign-Urbana Civic Symphony Orchestra” was founded in 1959 by music lovers in our community who had the dream of establishing a permanent and professional symphony orchestra. Funded by local businesses and more than 300 subscribers, the orchestra performed the opening concert in Smith Hall on October 20, 1960 under the leadership of Bernard Goodman. The concert was hailed “a magnificent success” by *The News-Gazette* and the new orchestra flourished with the help of the Symphony Guild that was formed in 1962.

CUSO began performing at the newly-built Krannert Center for the Performing Arts in 1969 and was designated the professional orchestra in residence at Krannert Center in 1988. Over the years, CUSO has performed more than 350 concerts and showcased the talents of thousands of local, professional musicians, bringing the magic of music to audiences of all ages. In partnership with the Guild, CUSO youth music programs have introduced thousands of grade school children to the vibrancy of live orchestral music, with Youth Concerts at Krannert Center and free concerts in the schools.

For the past 64 years, CUSO has thrived with community support. CUSO is an independent 501(c)(3) non-profit organization and receives no funding from Krannert Center or the University of Illinois. Like orchestras throughout the country, more than 60% of our budget is funded by the generous support of sponsors and donors.

Your gift to the Champaign-Urbana Symphony Orchestra makes these performances of great music by talented local musicians possible. To make a donation, call the CUSO office at 217-351-9139 or visit our website at cusymphony.org. Thank you for your support!

DIAMOND CIRCLE

When CUSO celebrated the important milestone of the 60th Anniversary in 2019, the Board of Directors launched the Diamond Campaign, a fundraising initiative to secure the orchestra's financial stability and build future sustainability. The Diamond Circle recognizes individuals who have made major gifts and pledges to the Diamond Campaign Fund.

CUSO thanks these generous donors for their commitment to insure that the Champaign-Urbana Symphony Orchestra continues our long tradition of excellence, bringing fine orchestral music performed by local musicians, to our community.

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ENDOWED ORCHESTRA CHAIR

Over the years, CUSO's commitment to performance excellence has been generously supported through gifts designated for Endowed Chairs. Endowed Orchestra Chairs are named as a memorial to, or in honor of, distinguished CUSO musicians, founders, or donors.

The Champaign-Urbana Symphony Orchestra gratefully announces the naming of an endowed orchestra chair supported by a generous gift from Margaret and Michael Grossman. Their gift will name the Principal Oboe Chair: *Margaret R. and Michael Grossman Endowed Chair*. Oboist Margaret Grossman is a member of CUSO and is celebrating her 52nd season with the orchestra.

CUSO is deeply appreciative of Margaret's professional contributions to the orchestra and grateful to Margaret and Michael for the thoughtful generosity of their gift.

MARGARET R. AND MICHAEL GROSSMAN ENDOWED CHAIR



To support the Champaign-Urbana Symphony Orchestra and its Diamond Fund, Margaret R. and Michael Grossman have endowed the Principal Oboe Chair.

Michael and Peggy are retired University of Illinois faculty members and active members of the Champaign-Urbana community. Peggy graduated from the University of Illinois School of Music with a degree in music history. She earned a master's degree in musicology at Stanford University and a PhD in musicology at Illinois. She received her J.D. at Illinois and, after years of teaching and research, is Professor Emerita and

Bock Chair in Agricultural Law Emerita in the Department of Agricultural and Consumer Economics. Michael earned his PhD in Animal Sciences from Purdue University. He joined the Illinois faculty in 1969 and is now Professor Emeritus in the Departments of Animal Sciences and Statistics.

The Grossmans' connection with the CUSO goes back more than 50 years! As an undergraduate at Illinois, Peggy studied oboe with Blaine Edlefsen, who was CUSO principal oboist for over 30 years. At Stanford, she studied with Ray Dusté and played in the Stanford, San Jose, and Marin Symphonies under Maestro Sandor Salgo. In the early 1970s, Peggy began playing in the CUSO as second oboe. She played under the direction of Maestro Bernard Goodman, the founding conductor of the CUSO, and Maestro Paul Vermel, among others. She currently plays second oboe under the direction of Maestro Stephen Alltop. Having played for more than 50 years, Peggy is the longest-serving member of CUSO. Michael has been an enthusiastic member of the audience for all those years.

Michael and Peggy endowed the Principal Oboe Chair in appreciation to the CUSO for more than a half century of contributing to the cultural environment of the Champaign-Urbana community. They are pleased that our Principal Oboist, Professor John Dee, is the inaugural holder of the Chair.



**CHAMPAIGN-URBANA
SYMPHONY ORCHESTRA**

Stephen Alltop, Music Director & Conductor

2023-2024 SEASON

Orchestral Splendor

SEASON OPENING: ORCHESTRAL SPLENDOR

Saturday, October 7, 2023 | 7:30 pm Krannert Center

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Saturday, November 4, 2023 | 4:00 pm Faith United Methodist Church

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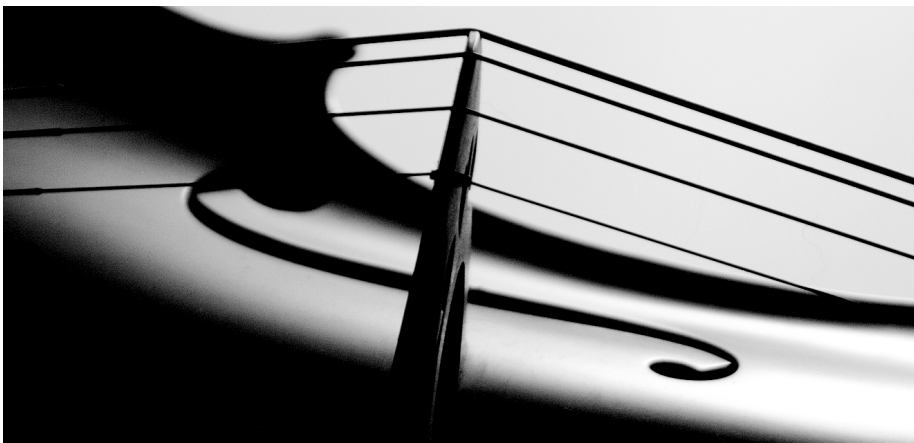


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The Maestro Circle recognizes individuals who have made gifts of \$1,000 or more. CUSO gratefully acknowledges Maestro Circle donors for their gifts made to CUSO and the Guild from April 15, 2023 through September 27, 2023 to support the programs and performances of the 2023-24 season.

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It is with sincere gratitude that we recognize donations received in the past 12 months for memorial gifts and donations made in honor of an individual for a birthday, anniversary, or special occasion.

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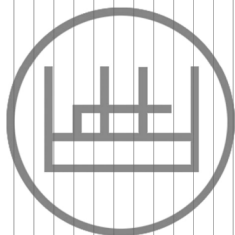
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The Champaign-Urbana Symphony Orchestra's performance of "Orchestral Splendor" is made possible by a generous gift from Byron and Jeanne Balbach.

CUSO is grateful for their support of this extraordinary music.

ORCHESTRAL SPLENDOR

THE CHAMPAIGN-URBANA SYMPHONY ORCHESTRA Stephen Alltop, Music Director & Conductor

Concert No. 309, October 7, 2023 | 7:30 pm

Krannert Center for the Performing Arts, Foellinger Great Hall

She-e Wu, percussion

Finlandia

Jean Sibelius | 1865–1957

Percussion Concerto

Jennifer Higdon | b 1962

She-e Wu, percussion

INTERMISSION

Symphony No. 2 in D major, Op. 43

Jean Sibelius | 1865–1957

- I. Allegretto
- II. Tempo andante, ma rubato
- III. Vivacissimo; Lento e suave-
- IV. Finale: Allegro moderato



MUSIC DIRECTOR & CONDUCTOR



STEPHEN ALLTOP

Stephen Alltop is celebrating his 11th season as Music Director and Conductor of the Champaign-Urbana Symphony Orchestra. He also serves as Music Director and Conductor for the Apollo Chorus of Chicago and the Elmhurst Symphony Orchestra. Dr. Alltop has been a member of Northwestern University's conducting and keyboard faculties since 1994, where he conducts the Alice Millar Chapel Choir and the Baroque Music Ensemble.

Stephen Alltop has appeared with the Chicago Symphony Orchestra as both a harpsichord and organ soloist, and performs frequently with Chicago's Music of The Baroque. He has performed with Boston's Handel and Haydn Society, Chicago Bach Project, Chicago Sinfonietta, Grant Park Symphony Orchestra, Joffrey Ballet, Lyric Opera of Chicago, Melbourne Symphony Orchestra, Minnesota Orchestra, Milwaukee Symphony Orchestra, Omaha Symphony, the Peninsula Music Festival and Ravinia Festival. Alltop served as Coordinator and performer for WFMT's Bach Organ Project in the fall of 2014, a live performance series of all of Bach's organ works, and the WFMT Bach Keyboard Festival for the fall of 2015. His recordings are on the Albany, American Gramophone, Cedille and Clarion labels.

Alltop has performed with many leading musicians and actors of our time, including Hilary Hahn, Orli Shaham, Tony Randall, Martin Sheen, and Brian Dennehy. He has prepared ensembles for the Ravinia Festival, Chicago Opera Theater, The Oprah Winfrey Show, Star Wars in Concert, and Josh Groban on Tour.

Dr. Alltop has guest conducted numerous orchestras and choruses across the United States, Europe and Korea. His guest conducting engagements have included "A Celebration of Celtic Music" at Chicago's Symphony Center, the Iowa All-State Orchestra, and Brahms' *Ein*

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GUEST ARTIST



SHE-E WU

She-e Wu has appeared as a soloist with Philadelphia Orchestra, Tampere Filharmonia, InterAmerican Festival Orchestra, Opole Philharmonic Orchestra, National Repertory Orchestra, Bethlehem Bach Festival orchestra, Erie Philharmonic, West Point Band, Moment Musical Orchestra, Taipei Chinese Orchestra and many others. Ms. Wu has also performed at the Bach Symposium/Variation Festival in Alice Tully Hall at Lincoln Center, the Philadelphia Orchestra Chamber Music Series, Chicago Chamber Musicians, the Percussive Arts Society International Convention and numerous festivals throughout the world.

Ms. Wu has composed works for percussion, released solo recordings *Snapshot* and *Cello Suites No. 1-3* by J.S. Bach, chamber recordings with American Brass Quintet, Gail Williams, Osuma Percussion Group, and concerto recording with Sejong Soloists, and has commissioned new works for percussion. Ms. Wu has participated and hosted various symposiums, residencies, workshops and seminars.

Ms. Wu designs instruments for Majestic/KHS company and mallets for Innovative Percussion, serves on the Board of Advisors for Percussive Arts Society and also serves as a frequent jury member for competitions worldwide.

Ms. Wu is associate professor of music and the head of the percussion program at Northwestern University. Ms. Wu is a frequent guest artist teacher at the Royal College of Music in London and the Cleveland Institute of Music, and consultant for Manhattan School of Music. Ms. Wu is an endorser of Majestic, Mapex, Zildjian and Innovative Percussion.

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STEPHEN ALLTOP (continued from page 16)

Ein deutsches Requiem in Busan, South Korea for the International Schools Choral Music Society. He has conducted opera and orchestral concerts with a number of Italian orchestras, including I Soloisti di Perugia, Fondazione Arturo Toscanini (Bologna), Teatro Reggion Orchestra (Parma), Festival Mozart (Roverto), Orchestra Sinfonica (Bari), Teatro Piccinni (Bari), and the Festival Duni (Matera). His performances have been broadcast on Medici TV, RAI Italian Radio and Television, and the WFMT Fine Arts Network. Dr. Alltop has worked closely with leading composers of the day, including residency projects with Stacy Garrop, John Corigliano, Jeff Beal, Eleanor Daley, Stephen Paulus and Eric Whitacre, and has conducted world premieres of works by John Luther Adams, Jan Bach, Frank Ferko, Stephen Paulus, Joseph Schwantner, Alan Tericciano, and others.

Dr. Alltop lectures frequently for the Chicago Symphony Orchestra, the Northwestern University Alumnae Continuing Education Series, Osher Lifelong Learning Institute, and other organizations. Since 2014, he has given presentations on leadership for various programs in the Kellogg School of Business.

Stephen is an avid squash player and baseball fan, and recently completed a personal fitness goal of running ten marathons and twenty half marathons over a ten-year period.

PROGRAM NOTES



JEAN SIBELIUS

Born December 8, 1865, Tavastehus, Finland

Died September 20, 1957, Järvenpää, Finland

Finlandia

Sibelius composed *Finlandia* in 1899 for performance at a political demonstration held in Helsinki on December 14 of that year. He revised it in 1900.

In the 1890's, Sibelius was recognized by Finland as its greatest composer. After 1900, he became famous around the world. *Finlandia* marked the turning point. Its popularity surprised no one more than Sibelius, who had agreed to contribute some music to a public demonstration in Helsinki. But 1899 was a time of heightened political tensions, as the Russian hold on Finland was growing tighter, and so a simple and brief, but stirring composition called *Finland Awakes*, crowned by a big singable tune, struck home like a thunderbolt. The following year, Sibelius revised the score and gave it the title *Finlandia*. The Helsinki Philharmonic, then only eighteen months old, took the music on its first major tour, carrying Sibelius's name throughout Europe (the tour ended at the Paris World Exposition). Despite the narrow political circumstances of its creation, *Finlandia* turned out to have universal appeal, and it soon made Sibelius the best-known living Finn.

Just a few minutes in length, this piece inspired national pride and brought Sibelius personal fame and sweeping popularity. Just as *Boléro* eventually hounded Ravel, the success of *Finlandia* came to irritate Sibelius, particularly when it overshadowed greater and more substantial

(continued on page 21)



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works. Still, this is highly effective music, richly scored and imaginatively colored—those dark clouds at the top are particularly unforgettable. Best of all, it boasts one of music's great melodies, although, as in Elgar's most famous *Pomp and Circumstance* march, it sometimes catches audiences by surprise, coming at the very last minute.

— Phillip Huscher, program annotator for the Chicago Symphony Orchestra

© Chicago Symphony Orchestra

Symphony No. 2 in D Major, Op. 43

The spell of Italy often has a salutary effect on artists from the North. Goethe regularly recommended making the trip to Italy—Mendelssohn took his advice and returned with his *Italian Symphony*. Berlioz toured Italy against his better judgment and ended up staying fifteen months, addicted to the countryside (*Harold in Italy* is the souvenir he brought us.) Wagner claimed he got the idea for the opening of *Das Rheingold* in La Spezia on the western seacoast. Tchaikovsky later nursed a broken spirit in Italy and took home his *Capriccio italien*, as untroubled as any music he ever wrote.

Jean Sibelius went to Italy in 1901. Even then his name meant fjords and bitter cold to people who had not yet heard his music. To those who had—in particular the overly popular *Finlandia*, first performed at a nationalistic pageant in 1899—Sibelius was the voice of Finland. But in Italy, Sibelius's thoughts turned away from his homeland, and he contemplated a work based on Dante's *Divine Comedy*. While staying in the sun-drenched seaside town of Rapallo, he toyed with a four-movement tone poem, "Festival," based on the same "Stone Guest" theme that Mozart had treated in *Don Giovanni*. Nothing ever came of these ideas, but he did begin his Second Symphony, which he finished once back in Finland.

We should not credit Italy alone with the warmth and ease of Sibelius's Second Symphony, for years later he would return there only to write *Tapiola*, the bleakest of all his works. But Sibelius did love Italy (he later admitted it was second only to his native Finland), and his extended stay there in 1901 certainly had a profound effect on Finland's first great composer. His sketchbooks confirm that ideas conceived in Rapallo turn up throughout the Second Symphony, and even Sibelius himself admitted that Don Juan stalks the second movement.

Sibelius is more interesting as a composer than as a nationalist. Ultimately, the qualities that give his music its own quite singular cast—the bracing

(continued on page 22)

sonorities and craggy textures, and the quirky but compelling way his music moves forward—are the product of musical genius, not Finnish heritage. It is true that he developed an abiding interest in the *Kalevala*, the Finnish national epic, as a schoolboy, and that he knew, loved, and sometimes remembered his native folk song when writing music. But he did not even learn Finnish until he was a young man (having grown up in a Swedish-speaking household), and his patriotism was fueled not so much by landscape and congenital pride but by marriage into a powerful and politically active family. It is precisely because Sibelius's music is not outwardly nationalistic (of the picture-postcard variety) that it is so profound—specific and evocative, yet also timeless and universal.

The symphony was the most important genre for Sibelius's musical thoughts at a time when the form didn't seem to suit most composers. Strauss, Schoenberg, Stravinsky, and Bartók, for example, all wrote symphonies of various kinds, but their pioneering work was done elsewhere. The one contemporary of Sibelius whose symphonies are played today, Gustav Mahler, took the symphony to mean something quite different. Sibelius and Mahler met in Helsinki in 1907, and their words on the subject, often quoted, suggest that this was the only time their paths would ever cross, literally or figuratively. Sibelius always remembered their encounter:

When our conversation touched on the essence of symphony, I said that I admired its severity and style and the profound logic that created an inner connection between all the motives. This was the experience I had come to in composing. Mahler's opinion was just the reverse. "Nein, die Symphonie müss sein wie die Welt. Sie müss alles umfassen." (No, the symphony must be like the world. It must embrace everything.)

Those lines have often been repeated to explain why Mahler's symphonies sprawl and sing, resembling no others ever written, but they are just as useful in seeing Sibelius's point of view. By 1907 Sibelius had fixed his vision on symphonic music of increasing austerity; his Third Symphony, completed that summer, marks the turning point. That same summer, Mahler put the final touches on his Eighth Symphony, scored for eight vocal soloists, chorus, boys' choir, and huge orchestra; taking as its text a medieval hymn and the closing scene from Goethe's *Faust*; and lasting nearly two hours—the work we know as the *Symphony of A Thousand*. Five years earlier, in 1902, the year Sibelius's Second Symphony was first performed, Mahler had unveiled his third, which lasts longer than Sibelius's first two symphonies combined.

Sibelius's Second Symphony is a bold, unconventional work. We know too

many of his later works, and too much later music in general, perhaps, to see it that way, but at the time—the time of Schoenberg’s luscious *Transfigured Night*, not *Pierrot lunaire*; of Stravinsky’s academic E-flat symphony, not *The Rite of Spring*—it staked out new territory to which Sibelius alone would return. The first movement, like much of his most characteristic music, makes something whole and compelling out of bits and pieces. As Sibelius would later write: “It is as if the Almighty had thrown down the pieces of a mosaic for heaven’s floor and asked me to put them together.” Heaven’s floor turns out to be designed in a familiar sonata form, but this isn’t readily apparent. (Commentators seldom agree on the beginning of the second theme, for example.) Certainly any symphony that begins in pieces can’t afford to dissect things further in a traditional development section. In fact, for Sibelius, development often implies the first step in putting the music back together. (Once, when asked about these technical matters, Sibelius cunningly chose to speak about “a spiritual development” instead.)

There is true, sustained lyricism in the slow second movement, but that is not how it opens. Sibelius begins with a timpani roll and restless pizzicato strings from which a bassoon tune struggles to emerge. Melody eventually does take wing, but what we remember most is the wonderful series of adventures encountered in the process.

The scherzo is brief, hurried (except for a sorrowful woodwind theme inspired not by Finland’s fate, as commentators used to insist, but by the suicide of Sibelius’s sister-in-law), and expectant. When, after about five minutes, it leads straight into the broad first chords of the finale, we realize that this is what we were waiting for all along. From there the fourth movement unfolds slowly, continuously, and with increasing power and majesty. It rises and soars in ways denied the earlier movements, and that, of course, is Sibelius’s way: heaven’s floor visible at last.

— Phillip Huscher, program annotator for the Chicago Symphony Orchestra
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PROGRAM NOTES



PHOTO J. HENRY FAIR

JENNIFER HIGDON

Born December 31, 1962 in Brooklyn, New York

Percussion Concerto

Jennifer Higdon is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her *Violin Concerto*, a 2010 Grammy for her *Percussion Concerto*, a 2018 Grammy for her *Viola Concerto* and, most recently, a 2020 Grammy for her *Harp Concerto*. Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for two Grammy awards.

In 2018, Higdon received the prestigious Nemmers Prize from Northwestern University, which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Most recently, she was invited to become a member of the American Academy of Arts and Letters. Higdon enjoys several hundred performances a year of her works and her works have been recorded on more than seventy CDs.

Jennifer Higdon's Program Notes about "Percussion Concerto"

The 20th century saw the development of the percussion section grow as no other section in the orchestra. Both the music and the performers grew in visibility as well as in capability. And while the form of the concerto wasn't the least bit new in the century, the appearance and growth of the percussion concerto as a genre exploded during the latter half of the century.

My "Percussion Concerto" follows the normal relationship of a dialogue between soloist and orchestra. In this work, however, there is an additional relationship with the soloist interacting extensively with the percussion section. The ability of performers has grown to such an

extent that it has become possible to have sections within the orchestra interact at the same level as the soloist.

When writing a concerto I think of two things: the particular soloist for whom I am writing and the nature of the solo instrument. In the case of percussion, this means a large battery of instruments, from vibraphone and marimba (the favorite instrument of soloist Colin Currie), to non-pitched smaller instruments (brake drum, wood blocks, Peking Opera gong), and to the drums themselves. Not only does a percussionist have to perfect playing all of these instruments, but he must make hundreds of decisions regarding the use of sticks and mallets, as there is an infinite variety of possibilities from which to choose. Not to mention the choreography of the movement of the player; where most performers do not have to concern themselves with movement across the stage during a performance, a percussion soloist must have every move memorized. No other instrumentalist has such a large number of variables to challenge and master.

This work begins with the sound of the marimba, as Colin early on informed me that he has a fondness for this instrument. I wanted the opening to be exquisitely quiet and serene, with the focus on the soloist. Then the percussion section enters, mimicking the gestures of the soloist. Only after this dialogue is established does the orchestra enter. There is significant interplay between the soloist and the orchestra with a fairly beefy accompaniment in the orchestral part, but at various times the music comes back down to the sound of the soloist and the percussion section playing together, without orchestra.

Eventually, the music moves through a slow lyrical section, which requires simultaneous bowing and mallet playing by the soloist, and then a return to the fast section, where a cadenza ensues with both the soloist and the percussion section. A dramatic close to the cadenza leads back to the orchestra's opening material and the eventual conclusion of the work.

Written for Colin Currie, this work is dedicated to him.

"Percussion Concerto" was commissioned by The Philadelphia Orchestra, The Indianapolis Symphony Orchestra, and The Dallas Symphony Orchestra. This commission was made possible with support from The Philadelphia Music Project (an artistic initiative of The Pew Charitable Trusts, administered by The University of the Arts), and by a generous gift from LDI, Ltd. and the Lacy Foundation.

— *Jennifer Higdon*





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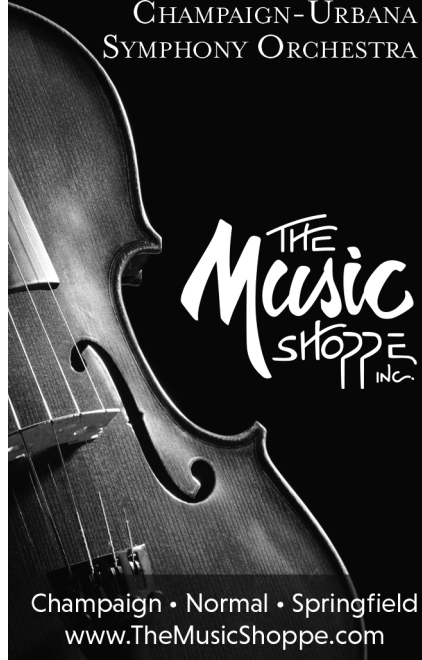
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