Friday, February 3, 2017 • 8:00 P.M.

CONCERT ORCHESTRA
Michael Lewanski, conductor
Olga Dubossarskaya Kaler, violin
Stephen Balderston, cello
DePaul Concert Hall

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Olga Dubossarskaya Kaler, violin
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PROGRAM

Béla Bartók (1881-1945)
Dance Suite, Sz. 77 (1923)
  Moderato
  Allegro molto
  Allegro vivace
  Molto tranquillo
  Comodo - Finale. Allegro

Miklós Rózsa (1907-1995)
Sinfonia Concertante for Violin, Cello, and Orchestra, Op. 29 (1963)
  Allegro non troppo
  Tema con variazioni
  Allegro con brio

Olga Dubossarskaya Kaler, violin
Stephen Balderston, cello
Béla Bartók (1881-1945)

Dance Suite, Sz. 77 (1923)

Duration: 20 minutes

Béla Bartók’s Dance Suite was written in 1923 as part of the lavish celebrations to celebrate the 50-year anniversary of the unification of the two cities of Buda and Pest. As seems often to be the case in such celebrations, certain aspects of the logistics of the performance seem to have slipped by the event planner. Wrote Bartók:

My Dance Suite was so badly performed that it could not achieve any significant success... [T]here are a few difficult places, and our Philharmonic musicians were not sufficiently adult for them. Rehearsal time was, as usual, much too short, so the performance sounded like a sight-reading, and a poor one at that.

Performed two years later by the apparently more fully grown-up musicians of the Czech Philharmonic under Václav Talich, it achieved the acclaim that it has retained since.

While none of the five connected movements contains actual folk tunes, Bartók—who was an accomplished researcher and ethnomusicologist avant la lettre—certainly had models in mind and specific affects he meant to convey. (Thus, if his descriptions strike us as, at best precious and purple or at worst straight-up racist, one must keep in mind that Bartók’s characterizations come as the result of a field of research in its early stages, not mere cultural stereotyping.) Its opening Moderato, featuring bassoons playing with small intervals is “rather Arabic in feeling” according to the composer. It gives way, after a lot of stopping and starting, to the first of the returning ritornelli that will separate the movements—a beautiful, fragmentary tune played by the violins. The second dance, a barbaric, fast work that fixates on the interval of a minor third, is considerably more assertive. Blaring trombones remind a contemporary listener of the not-yet-completed chase music in Bartók’s Miraculous Mandarin ballet. The ritornello this time involves the clarinet playing the melody, though the violins can’t keep from it.

The third dance, beginning with a high bassoon solo, was described by Bartók as “typically Romanian in feeling.” Its main theme, over a drone, features a descending fourth, an interval that is also used to create harmonic material. The movement closes energetically after dramatic stops. The fourth movement needs no intervening ritornello and takes us directly into a world that is, again, associated with the composer’s later music. The style is of the same eerie and elusively nocturnal quality that the slow movements of the Concerto for Orchestra, the 2nd Piano Concerto, and the Music for
Strings, Percussion and Celeste possess. Its ethereal, suspended string chords alternate with a bizarrely expressive melody first played, almost spoken perhaps, by the English horn and bass clarinet. The ritornello makes a final appearance before the energetic, increasingly frantic Finale intervenes, whose trombone writing is another precursor to the Miraculous Mandarin. Elements from previous movements return, at first subtly, then increasingly obviously as the main theme from the third dance is played more or less completely by the woodwinds. By the final impetuoso pages, the orchestra is unable to decide what bits of themes to settle on, hurling motivic fragments around until finally ending the work with a crash.

Miklós Rózsa (1907-1995)
Sinfonia Concertante for Violin, Cello, and Orchestra, Op. 29 (1963)
Duration: 35 minutes

Miklós Rózsa’s 1963 Sinfonia Concertante was actually the brainchild of one its first soloists, violinist Jascha Heifetz. Since he’d been championing the composer’s violin concerto, he thought a double concerto for himself and cellist Gregor Piatigorsky would be a perfect idea. A double concerto for a composer who lived, according to his own account, a “double life” as a person who scored films and also wrote concert music with equal attention. The reality of the piece’s creation wasn’t so smooth; from the composer’s biography:

“I called Piatigorsky and told him the first draft was finished, and I thought we should all try it through [with the composer playing a piano reduction of the orchestral part]. The first movement began with a long passage for the cello alone before the violin entered. Heifetz pulled a face. ‘I can’t wait as long as that. Give him [Piatigorsky] about four bars and then I’ll take over.’ ’ Things did not improve one iota in the second movement. It begins with a long theme in the solo cello. “Do you expect me to stand there like an idiot all that time?” Heifetz groused. “Yes, Jascha,” Piatigorsky retorted, “we expect you to stand there like an idiot!”

For a piece written almost 20 years after World War II, one might be surprised at Rózsa’s conservative, almost reactionary, approach: the outer movements are in sonata forms that could be straight out of a 19th century textbook. The slow movement is a set of variations that checks all the correct boxes. Such an attitude, though, would discount the fascinating and unique hybrid that is Rózsa’s style. This is a composer who was trained in Germany by students of Reger, had clear streaks of Hungarian nationalism in him, but worked in the United States film industry. Thus, the resulting conglomeration is a cosmopolitan approach to style that is much more complex than its surface may suggest.
A few words about the individual movements themselves. The opening movement’s clearly delineated principal and secondary theme are presented in reverse order in the recapitulation, the secondary theme coming first, the principal theme closing the movement; this makes the long cadenza for the two soloists the dramatic and literal pivot of the movement. The second movement—seven variations on the cello’s long theme, each completely different from the previous—is a remarkable display of compositional imagination. The third movement’s thematic material is combative in every way: rhythmically, metrically, affectively; and this seems to have implications for the interruptions and ruptures into what would be an otherwise straightforward, conventional form.

Notes by Michael Lewanski.
Conductor, educator, and writer Michael Lewanski is a champion of contemporary music and older repertoire alike. His work seeks to create deeper and more engaged connections between audiences, musicians, and the music that is part of their culture and history. He has been on the faculty of the DePaul University School of Music since 2007, where he conducts the Concert Orchestra, Ensemble 20+ (20th century and contemporary music), and works frequently with other ensembles. He is conductor of Ensemble Dal Niente, a Chicago-based new music group.

Michael has guest-conducted Lyric Opera of Chicago, chamber ensembles from the Chicago Symphony Orchestra, the Civic Orchestra of Chicago, the Toledo Symphony Orchestra, the Detroit Symphony Civic Youth Orchestra, the International Contemporary Ensemble (ICE), the Chicago Chamber Musicians, the Fifth House Ensemble, and many others. He has led over 100 world premieres. He was the Conducting Assistant for the Civic Orchestra of Chicago from 2010 to 2014. At the 2012 Darmstadt Summer Courses, Ensemble Dal Niente won the prestigious Kranichstein Music Prize under his direction. Michael has an extensive discography as both a conductor and a producer.

A native of Savannah, Georgia, he studied piano and violin; he made his conducting debut at age 13, leading his own composition. At 16, he was the youngest student ever accepted into the conducting class of the legendary Ilya Musin at the St. Petersburg Conservatory. Michael subsequently attended Yale University. His post-Yale education featured conducting study with Cliff Colnot and Lucas Vis.

Michael’s schedule for the 2016-2017 concert season includes concerts with DePaul School of Music Ensembles, local and national concerts with Ensemble Dal Niente (the Ear Taxi Festival, a California tour, a return to June in Buffalo), guest conducting engagements throughout the US and abroad, recording projects, various festival appearances, and academic presentations and conferences.

Cellist Stephen Balderston is known internationally as a soloist, orchestral and chamber musician and coach of the highest caliber. Professor of cello at DePaul University School of Music, Mr. Balderston continues a demanding performance schedule in a variety of venues, and presents master classes around the United States. In recent years, he has performed solo works and chamber music with Daniel Barenboim, Pierre Boulez, Christoph Eschenbach, Lynn Harrell, Yo-Yo Ma, Menahem Pressler, Gil Shaham, Joseph Silverstein and Pinchas Zukerman.
Mr. Balderston was the cello coach for Daniel Barenboim’s West-Eastern Divan workshops in 1999 and 2000 in Weimar, Germany; the 2001 workshop in Chicago; and the 2004 workshop in Seville, Spain. In 2002 he accompanied a group of colleagues to China for Shanghai’s International Music Festival. Since then, Mr. Balderston has been a participant, coach and soloist at a number of prestigious summer venues, including the Grand Teton Music Festival, Marrowstone Music Festival, the International Festival – Institute at Round Top, the Park City International Chamber Music Festival, the ARIA International Festival, and the Northwestern University High School Institute. He has appeared as a featured artist at the Ravinia Festival, the American String Project, Bargemusic, OK Mozart International Festival, Santa Barbara Chamber Music Festival as well as the Affinis Music Festival in Japan. In August of 2004, Balderston was featured as lecturer, soloist and coach at the International String Music Festival in Taipei, Taiwan. He has served as a chamber music coach for the Chicago Youth Symphony Orchestras. Mr. Balderston is a member of the American Chamber Players and the Evanston Chamber Ensemble.

Mr. Balderston was assistant principal cello with the Chicago Symphony Orchestra for 10 years, and a member of the Saint Louis Symphony Orchestra for 10 years. He performed as soloist with both orchestras and was an artist-in-residence at Washington University in St. Louis, Missouri. Mr. Balderston began his studies on the cello with Gabor Rejto in his native southern California, and earned both Bachelor and Master of Music degrees from The Juilliard School, where he studied with Lynn Harrell.

Praised by critics for her “deep, soulful sound” and “powerful, enchanting renditions,” Olga Dubossarskaya Kaler has toured three continents as a soloist, chamber musician and artist-teacher, combining performing and teaching careers with equal success. She joined the applied violin faculty of DePaul University School of Music in 2004 and currently serves as Associate Professor of Violin.

Currently a member of the World Orchestra for Peace under the direction of Valery Gergiev, Olga Kaler has appeared on the world’s legendary concert stages, such as the Carnegie Hall of New York, Moscow Conservatory Great Hall, the Albert Hall of London, and Berlin Philharmonie Hall, to name a few. In addition, Kaler appears regularly with the Chautauqua Symphony Orchestra of NY and The Chicago Ensemble.

Olga Kaler has received numerous awards as a performer, including the Special Prize at the Rodolfo Lipitzer International Competition, 1st Prizes at the Northwestern and Thaviu-Isaacs Competitions.
Kaler’s previous orchestral engagements include the Chicago Symphony, the Boston Symphony, the Indianapolis Symphony Orchestra. She held leadership positions with the Rochester Philharmonic Orchestra, the Ars Viva Orchestra, the Lake Forest Symphony Orchestra, and the Syracuse Symphony Orchestra.

Kaler is highly sought out as an artist-teacher and guest clinician. She has presented masterclasses at Eastman School of Music, Northwestern University, Michigan State, and Andrews University, among others. Summer festival teaching engagements have included the International Heifetz Institute, Bowdoin International Music Festival in Maine, Skaneateles Music festival in New York, and Montreal Festival in Canada, to name a few.

Dr. Kaler’s recent works of scholarship, Scale System for Reluctant Scale Enthusiasts and An Effective Method for Teaching and Studying Violin Technique have met with enthusiastic reception from string players and pedagogues worldwide. Both textbooks have been adopted into pedagogy curriculums and added to library materials at major conservatories in the United States and abroad.

Kaler holds a Doctor of Musical Arts degree from Northwestern University Bienen School of Music and previous degrees from the New England Conservatory of Boston, the Moscow State Conservatory in Russia and the Stolyarsky Special Music School for Gifted Children in Odessa, Ukraine. Her most influential teachers include Professors Almita Vamos, Nelli Shkolnikova, Benjamin Mordkovich, Naoum Latinsky, Inna Gaukhman and James Buswell.
# Personnel

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<th>Violin I</th>
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UPCOMING EVENTS

Wednesday, February 8 • 5:45 P.M.
Concert Hall
Masterclass: Thomas Gallant, oboe

Wednesday, February 8 • 8:00 P.M.
Concert Hall
Ensemble 20+

Saturday, February 11 • 8:00 P.M.
Concert Hall
Composers & Choreography: An Evening of Music & Dance

Friday, February 17 • 8:00 P.M.
Concert Hall
New Music DePaul

Saturday, February 18 • 8:00 P.M.
Concert Hall
Symphonic Choir

Thursday, February 23 • 6:30 P.M.
Recital Hall
Career Workshop: Freelancing 101 with Third Coast Music
Open to School of Music current and prospective students, and alumni. For more information, please visit https://freelancingwiththirdcoast.eventbrite.com

Friday, February 24 • 8:00 P.M.
Concert Hall
Baroque Chamber Concert

Sunday, February 26 • 8:00 P.M.
Concert Hall
Brass Ensemble

Monday, February 27 • 7:00 P.M.
Recital Hall
Wind Chamber Showcase I

Monday, February 27 • 8:00 P.M.
Concert Hall
African Ensemble
Wednesday, March 1 • 5:45 p.m.
Concert Hall Green Room
**Masterclass: Celeste Johnson, oboe**

Wednesday, March 1 • 8:00 p.m.
Recital Hall
**Jazz Combos I**

Wednesday, March 1 • 8:00 p.m.
Concert Hall
**Baroque Ensemble**

Thursday, March 2 • 8:00 p.m.
Concert Hall
**DePaul Wind Ensemble**

Saturday, March 4 • 7:00 p.m.
Recital Hall
**Cello Studio Recital**

Saturday, March 4 • 8:00 p.m.
Concert Hall
**DePaul Wind Symphony**

Sunday, March 5 • 3:00 p.m.
Student Center • 2250 N. Sheffield Ave.
**Jazz Ensembles**

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