



MEMPHIS SYMPHONY ORCHESTRA
Robert Moody, MUSIC DIRECTOR

MENDELSSOHN

VIOLIN CONCERTO

January 21 - 22, 2023

Cannon Center for Performing Arts



MEMPHIS SYMPHONY ORCHESTRA

Musicians

VIOLIN I

Barrie Cooper,
Concertmaster
The Joy Brown Wiener Chair

Marisa Polesky,
Assistant Concertmaster
Diane Zelickman Cohen,
Assistant Principal

Paul Turnbow,
Assistant Principal

Jessie Munson

Long Long Kang

Daniel Parker*

The Joyce McAnulty Blackmon

Memorial Fellow

Priscilla Tsai

VIOLIN II

Gaylon Patterson,
Principal

The Dunbar and Constance

Abston Chair

Erin Kaste,

Assistant Principal

Lenore McIntyre,

Assistant Principal

Yennifer Correia

Rebeca Rathlef*

The Judith and Sheldon

Korones Memorial Fellow

Julie Johnson

Michael Brennan

Sam Spurbeck

VIOLA

Jennifer Puckett,
Principal

The Corinne Falls Murrah Chair

Michelle Pellay-Walker,

Assistant Principal

Aaron Tubergen,

Assistant Principal

Karen Casey

Alejandro Gallagher*

The Ellen Rolfes Legacy Fellow

Beth Luscombe

CELLO

Ruth Valente Burgess,
Principal

The Vincent de Frank Chair

Iren Zombar,

Assistant Principal

Jonathan Kirkscey,

Assistant Principal

Mark Wallace

Jeffrey Jurciukonis

Hannah Schmidt

BASS

Scott Best,

Principal

Chris Butler,

Assistant Principal

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Jeremy Upton

FLUTE

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Principal

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OBOE

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Principal

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Assistant Principal

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BASSOON

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Principal

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TUBA

Charles Schulz,

Principal

TIMPANI

Frank Shaffer,

Principal

PERCUSSION

David Carlisle,

Principal

Ed Murray, Assistant Principal

HARP

Marian Shaffer,

Principal

The Ruth Marie Moore Cobb Chair





MEMPHIS SYMPHONY ORCHESTRA

Robert Moody, MUSIC DIRECTOR

Saturday, January 21, 2023 · 7:30 p.m.

Sunday, January 22, 2023 · 2:30 p.m.

Cannon Center for Performing Arts

Christopher Ward, conductor

Annelle Gregory, violin

WILLIAM GRANT STILL

(1895 - 1978)

Serenade for Orchestra

FELIX MENDELSSOHN

(1809 - 1847)

Concerto in E minor for Violin and Orchestra, Op. 64

I. Allegro molto appassionato

II. Andante

III. Allegretto non troppo - Allegro molto vivace

Annelle Gregory, violin

INTERMISSION

ROBERT SCHUMANN

(1810 - 1856)

Symphony No. 3 in E-flat Major, Op. 97 "Rhenish"

I. Lebhaft

II. Scherzo: Sehr mässig

III. Nicht schnell

IV. Feierlich

V. Lebhaft



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CONCERT NOTES

by Michelle Pella-Walker

William Grant Still composed his *Serenade for Orchestra* in 1957 on a commission by the Great Falls High School in Great Falls, Montana. This gently lyrical work was originally intended as a cello concerto for the composer's friend, Gregor Piatigorsky; this intent is reflected in the prominent writing for cello that occurs in the opening minutes of the piece. Still's continuing interest in the music of America (jazz, blues, and folk styles) shows very clearly here, both in the melodic writing as well as in the harmonic structure. This composition adds harp and glockenspiel to a full-sized orchestra, and takes approximately 10 minutes to perform. [Note: Still also transcribed this work for a small chamber ensemble consisting of flute, clarinet, harp and strings.]

One of the best known and iconic works of the 19th century repertoire is **Felix Mendelssohn's Concerto for Violin and Orchestra in E Minor, Opus 64**. It was written over a six-year period (1838-1844) for Ferdinand David, the concertmaster of the Leipzig Gewandhaus Orchestra, and was premiered by them in the spring of 1845, with Niels Gade on the podium. The work is scored for woodwinds in pairs, 2 horns, 2 trumpets, timpani, and strings, with a typical performance lasting approximately 30 minutes. This concerto has several unusual composition features for its time in history: The soloist enters almost immediately (in the second bar of the piece), rather than following an orchestral exposition. The cadenza—which was written by Mendelssohn (rather than being improvised by the soloist)—occurs between the development and the recapitulation, instead of following the latter. The three movements, while following the usual fast-slow-fast pattern established in the Classical period, is ideally played without breaks in the music, although each movement may be played independently (the uninterrupted flow is especially obvious between the first and the second movements). In several instances, the soloist takes more of an accompanying role, with the orchestra occasionally taking over the melodic material. Joseph Joachim, one of the 19th century's most celebrated violinists, held the work in very high regard, listing it as one of the great German violin concertos, along with those of Beethoven, Brahms, and Bruch.

The **Symphony No. 3 in E-Flat Major, Opus 97**, perhaps better known as the "*Rhenish*," was **Robert Schumann's** last of four symphonies (though not last in publication order). Inspired by a trip to the Rhineland with his wife, Clara, the symphony was written in the fall of 1850, and premiered in Dusseldorf the following February, with Schumann conducting. Though receiving mixed reviews from the critics, the audience and orchestra responded well to the piece, with the former applauding between each of the five movements, and the latter shouting its approval at the work's conclusion. This symphony is scored for an early 19th century orchestra after the model of late Beethoven (woodwinds in pairs, full brass (no tuba), timpani, and strings), and lasts approximately 30 minutes. The fourth movement is the "addition" here; it is sometimes referred to as the "Cathedral" movement (after Cologne Cathedral), and features the horns and trombones in a beautiful chorale near its beginning. [Personal Note: This has long been my favorite Schumann symphony, and I hope to travel to Cologne Cathedral one of these days!!]



CHRISTOPHER WARD, conductor

Born in 1980, Christopher Ward studied at Oxford University and the Guildhall School of Music and Drama, London. During this time, he worked with Oxford University Philharmonia and Chorus, Oxford Bach Choir and New Chamber Opera. In 2003, he was awarded the position of Répétiteur Fellow at Scottish Opera and the RSAMD, Glasgow.

Christopher Ward became Kapellmeister and Assistant to Kent Nagano at the Bavarian State Opera in 2009. He not only led new productions of Rossini's *La Cenerentola*, Haydn's *La fedeltà premiata* and Janacek's *The Cunning Little Vixen*, and world premieres of Eötvös' *Die Tragödie des Teufels*, Ronchetti's *Narrenschiffe* and Srnka's *Make No Noise* (opening the

International Munich Summer Opera Festival with Ensemble Modern), but also led concerts with the Bayerische Staatsorchester, and Orchesterakademie, and the Opera Studios of Munich and La Scala, Milan.

In 2014, he became 1. Kapellmeister at the Saarländisches Staatstheater. Here he conducted new productions of Weber's *Der Freischütz*, Verdi's *Simon Boccanegra*, *Rigoletto*, and *Nabucco*, Dvořák's *Rusalka*, Ravel's *L'Enfant et les Sortilèges* and *Daphnis et Chloé*, Rimsky-Korsakov's *The Golden Cockerel*, Rameau's *Platée*, Obst's *Solaris* and Haas' *Bluthaus*, as well as a number of revivals, ballets and symphonic concerts.

With the recording labels Naxos and Capriccio, he has released a number of highly regarded CDs, collaborating with Gürzenich Orchester Köln, ORF Vienna Radio Symphony Orchestra and Deutsche Staatsphilharmonie Rheinland-Pfalz. In autumn 2022, he conducts two world premiere recordings of the music of Leo Blech with Sinfonieorchester Aachen, as well as the soundtrack to Fatih Akin's new film "Rheingold".

ANNELLE GREGORY, violin

American violinist and violist Annelle K. Gregory is a laureate of international competitions, concert soloist, and recording artist.

She is the 1st Prize & Audience Choice Award winner of the 2017 National Sphinx Competition and Laureate of the 2013 Stradivarius International Violin Competition. In 2017 she released the first-ever CD of Rachmaninoff's complete violin/piano works (*Bridge Records*) and in 2019 released, "*Russian Music for Solo Violin and Orchestra*" (*Naxos*). As a soloist, Annelle has performed with the symphonies of Houston, Detroit, Chicago Sinfonietta, Kiev Virtuosi, San Diego, New Jersey, Nashville, and the California Chamber Orchestra, performing in such venues as Carnegie Hall and Walt Disney Hall, as well as abroad in Azerbaijan, England, Germany, Portugal, Russia, Spain, and Ukraine. Her teachers have included Michael & Irina Tseitlin and Glenn Dicterow. www.AnnelleViolin.com



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