



USC THORNTON CHAMBER ORCHESTRA
APRIL 15, 2022 • 7:30 PM • BOVARD AUDITORIUM

MAESTRO ROBERT MOODY • CONDUCTOR
KATELYN VAHALA • PIANO
SOOJIN KANG & DAVID RICCOBONO • MARIMBA

USC Thornton
School of Music

PROGRAM

Symphony No. 1 in D Major “Classical”

I. Allegro con brio

II. Larghetto

III. Gavotte: Non troppo allegro

IV. Finale: Molto vivace

Sergei Prokofiev

(1891-1953)

Harpsichord Concerto No. 1 in D Minor

(Arr. Kang/Riccobono)

Johann Sebastian Bach

(1685-1750)

Soojin Kang and David Riccobono, marimba

INTERMISSION

Piano Concerto No. 14 in E Flat Major

I. Allegro vivace

II. Andantino

III. Allegro ma non troppo

Wolfgang Amadeus Mozart

(1756-1791)

Katelyn Vahala, piano

Pulcinella Suite

I. Sinfonia

II. Serenata

III. Scherzino

IV. Tarantella

V. Toccata

VI. Gavotta con due variazioni

VII. Vivo

VIII. Minuetto

IX. Finale

Igor Stravinsky

(1882-1971)



PROGRAM NOTES

Johann Sebastian Bach

Harpsichord Concerto No. 1 in D Minor, BWV 1052

Thought to be composed around 1738, J.S. Bach's Concerto in D Minor is the first in a series of eight Harpsichord Concerti composed for harpsichord and string orchestra. They are considered to be some of the first concerti written for harpsichord, and helped to create a whole new genre for solo keyboard instruments. While the genre was relatively unique for the time, the material within BWV 1052 was not. Music scholars believe that most of Bach's Harpsichord Concerti are transcriptions of his solo works for other instruments, and BWV 1052 is no exception. While it was originally thought to be transcribed from a violin concerto, a more recently accepted theory suggests that it is based off of an earlier organ work. Regardless of its origins, the three movement work features an allegro-adagio-allegro structure with the use of ritornello form. The piece maintains a minor mode in all three movements, creating a dark and yearning mood that prevails throughout the entire piece.

This arrangement for two marimbas was arranged by the soloists, Soojin Kang and David Riccobono.

Wolfgang Amadeus Mozart

Piano Concerto No. 14 in E-flat Major, K. 449

Completed in 1784, W.A. Mozart's Piano Concerto No. 14 in E-flat Major features solo piano with a small orchestra, using only oboes and horns within the wind section. It is thought that the wind parts were kept intentionally small and supportive, rather than leading thematic material, so that the orchestra could be altered to be completely made up of strings. The three-movement work begins in a triple meter, an unusual occurrence for Mozart's piano concertos, and is characterized by the conversational trade offs between the piano and orchestra. Musical dialogue brings opera buffa to mind, as the Allegro Vivace movement switches between charming melodic lines and chromatic modulations to lead into the second movement. Reserved and contemplative, the Andantino movement maintains the trade-offs between piano and orchestra from the first movement, and allows the piano to expand more upon melodic lines introduced by the strings at the beginning. Mozart concludes his 14th Piano Concerto with an Allegro ma non troppo movement which emphasizes detailed contrapuntal movement, and helps propel the movement into an exhilarating finale.

Sergei Prokofiev

Classical Symphony

Sergei Prokofiev's *Classical Symphony* is viewed by many as a precursor to neoclassicism, which gained widespread popularity in the 1920s. Prokofiev intentionally wrote his work in the Classical style, drawing particular inspiration from Haydn, yet allowed

the musical trends of the twentieth century to saturate the harmonies and musical direction of his symphony. Completed in 1917, the *Classical Symphony* is made up of four movements, each calling back to specific Classical styles. The first movement is a modern homage to the sonata form, though without the repeats, and despite the ambitious use of dissonance, even honors the tonic-dominant relationship between the two themes. The second movement is a charming and relaxing Largo, utilizing ornamentation in the melody to emphasize the soaring lines of the violins. Next comes the third movement, which takes on the role of a Gavotta, rather than a more traditional minuet. Gavottes are dances from the eighteenth century, and the upbeat and charming movement invokes images of their elegance and unique charisma. The fourth and final movement is a spirited finale, filled with upbeat and virtuosic melodies in the Mozartian style. Prokofiev utilizes constant major modes to create a bright, airy feeling, and manages to maintain a relentlessly cheerful melodic drive until the symphony's breathtaking conclusion.

Igor Stravinsky

Pulcinella Suite

Premiered in December of 1922, Stravinsky's *Pulcinella Suite* is based off of his original 21 ballet work for the Impresario Sergei Diaghilev. Using a manuscript of the Baroque composer Pergolesi as inspiration, Stravinsky includes elements of Classical style mixed with modern ideas, creating a Neoclassical masterpiece. Stravinsky created a Suite of the ballet featuring eight movements, the Sinfonia, Serenata, Scherzino, Tarantella, Toccata, Gavotta, Vivo and Minuetto, which was premiered by the Boston Symphony. The Sinfonia acts as a miniature overture to the suite and utilizes traditional classical techniques to introduce later neoclassical materials. The Serenata begins with a lovely oboe solo that introduces the lilting rhythms that make up the movement. Next comes the Scherzino, which uses contrasting themes to create an exciting addition to the suite, and explores ideas of traditional versus modern harmony mixed together. A lively Tarantella follows, maintaining upbeat rhythms throughout the orchestra to emphasize the dancing origins of the movement. The Toccata follows, featuring the wind section as players pass along an upbeat melody between themselves. After the upbeat nature of the past movements, the Gavotta is a peaceful addition to Stravinsky's work. Its calm beginning invokes pastoral ideas, while a chipper secondary theme serves to lead into the next movement. A boisterous Vivo movement comes next and utilizes the double bass and trombone to create a brief, yet humorous, movement characterized by abrupt entrances and propelling melodies. The Minuetto serves as the final movement of Stravinsky's *Pulcinella Suite*, and begins with beautiful horn and bassoon melodies that drastically contrast the previous movement. As the movement progresses, Stravinsky begins to utilize more modern harmonic ideas, and dissonances become more prevalent. This leads into an exciting melody that races to the end, utilizing dissonances and contrasting ideas to conclude the suite in a dramatic finale.

ABOUT THE PERFORMERS

Maestro Robert Moody

conductor



Robert Moody is in his 6th season as Music Director of The Memphis Symphony Orchestra and 17th season as Music Director of Arizona Musicfest. Under his artistic leadership, the Memphis Symphony has also enjoyed exponential growth in programming, recording, new commissions, and endowment growth to over \$25 million. AZ Musicfest has become the premiere Winter Music Festival in North America, boasting a festival orchestra roster comprised of players from the world's greatest orchestras.

During the 2021-22 season, Moody debuts with the Aachen and Erfurt Symphony Orchestras in Germany, as well as the Sacramento Philharmonic. In January 2022, he conducts a gala program with his friend Renee Fleming and the Lakeland Symphony Orchestra. Return engagements include the Pacific Symphony (CA), Sewanee Music Festival, and the three major orchestras of South Africa in Durban, Johannesburg, and Cape Town. Moody has previously conducted many of the major orchestras of the world, including Chicago Symphony at Ravinia, Los Angeles Philharmonic the Hollywood Bowl, the Toronto, Dallas and Houston Symphonies, Orquesta Filarmonica de Bogotá, and the Vienna Chamber Orchestra.

Prior to his position in Memphis, Moody was Music Director for both the Portland Symphony (Maine) and the Winston-Salem Symphony (North Carolina). He previously held conducting positions with the Phoenix Symphony, Evansville Philharmonic, Santa Fe Opera, Brevard Music Center, New York City Youth Orchestra, and Landestheater Linz.

Moody collaborated with the Canadian Brass for their Bach and Legends albums, and he was the conductor for the album *Fourth World*, highlighting the music of Native American recording artist R. Carlos Nakai (available on the Canyon Record label). The Winston-Salem Symphony released their live 2009 performance of Beethoven's Symphony No. 9; a DVD recording of the same by the Arizona Musicfest followed in 2012.

A South Carolina native, Moody holds degrees from Furman University (voice and cello) and the Eastman School of Music, where he earned his conducting degree with Donald Neuen. He is a Rotarian and has served on the boards of AIDs Care Services, Winston-Salem YMCA, WDAV Classical Radio, and the Charlotte Master Chorale. Moody and his partner, organist Jimmy Jones live in Memphis with their two dogs and one cat. Moody is an avid runner, swimmer, history buff, "Jeopardy!" addict, and snow-skier.

Soojin Kang

marimba



Soojin Kang is a percussionist and pianist from South Korea. She holds a Bachelor's Degree in Percussion Performance from Seoul National University under the guidance of former Seoul Philharmonic Orchestra timpanist Kyung Hwan Choi and Bucheon Philharmonic timpanist Juok Choi. Soojin is currently pursuing her master's degree and serving as a teaching assistant at the University of Southern California under LA Phil members James Babor and Joseph Pereira. Soojin has performed as percussionist with the Downey Symphony Orchestra, Bucheon Philharmonic Orchestra, Seoul Festival Orchestra, Seoul Horn Club Ensemble, Seoul String Ensemble and Prime Philharmonic Orchestra.

In April 2021, she won the principal Timpanist position for the Prime Philharmonic Orchestra and was second runner up in the Principal Timpanist audition for the Fresno Philharmonic Orchestra in 2022. Soojin was a finalist for the Bucheon Philharmonic Orchestra Percussion Position. She has attended the Verbier Music Festival and National Repertory Orchestra Festival as timpanist and percussionist. Soojin won the SNU Brass and Percussion Competition, CBS Percussion Competition and Korea Music Society Competition, and was a semifinalist in the 2017 Jeju International Percussion Competition. In addition, Soojin has performed variety marimba solo pieces with professional orchestras in Korea.

David Riccobono

marimba



David Riccobono is currently the Principal Percussionist of the Long Beach Symphony in Long Beach, California. He has performed as a Percussionist and Timpanist with the Los Angeles Philharmonic, Malaysian Philharmonic Orchestra, Virginia Symphony, Los Angeles Opera, among other groups in Southern California. David has spent his summers as a fellow with the Round Top Festival Institute (2018) and Tanglewood Music Center

(2019, 2021). He will be attending Music Academy of the West this Summer of 2022. A native of Huntington Beach, CA, David began playing percussion at the age of 8. He has most recently completed a Master of Music degree in Percussion Performance at the University of Southern California. Leading up to his graduate studies, David received a Bachelor of Arts degree in music from the University of California, Los Angeles. David is currently studying with Jim Babor and Joe Pereira of the Los Angeles Philharmonic, and had previously studied with Raynor Carroll and Theresa Dimond.

Katelyn Vahala

piano



Praised as a “highly accomplished pianist....with wonderfully rhythmic and robust playing” (New York Concert Review), Katelyn Vahala is a passionate chamber musician, soloist, educator, and arts advocate in the Los Angeles area.

As Artistic Director and Co-Founder of the traveling outdoor concert series Insert Music Here, Katelyn brings carefully curated musical programs outside the concert hall and into nature – most recently through partnerships with Eaton Canyon Nature Center, the Armstrong Redwoods State Natural Reserve, LA Times Festival of Books, and Sonoma Coast State Park. Insert Music Here presents concerts in scenic locations with a hybrid grand piano and unique portable stage to expand access to the arts for new communities while supporting awareness for environmental conservation organizations. In addition to winning the 2021 USC Thornton Concerto Competition, Katelyn is the first prize winner of the 2019 Rosalyn Tureck International Bach Competition, where she also won the contemporary music award. Upon completing her Masters degree, she was named a 2018 Outstanding Graduate at the University of Southern California’s Thornton School of Music.

One of Katelyn’s greatest passions is chamber music. As pianist of the Callisto Piano Trio, Katelyn was a prize winner at the 2016 Fischhoff National Chamber Music Competition, where the trio was the youngest ensemble to ever compete in the senior division finals. Since then, the Callisto Trio has toured throughout Holland and Slovakia as part of the International Holland Music Sessions’ Masters on Tour and has served as Artist-in-Residence at the Da Camera Society in Los Angeles.

Katelyn has performed in Carnegie Hall, Lincoln Center, Het Concertgebouw, Salzburg Mozarteum, Bratislava Reduta Philharmonic Hall, St. Petersburg Union of Composers, Porto Casa da Música, and LACMA’s Bing Auditorium. Her past collaborations include performances with artists from the Juilliard and American String Quartets, as well as appearances with the Tandru Trio and the Julius Quartet. She has attended the Yellow Barn Young Artists Program, Perlman Music Program, Colburn Academy Piano Festival, and Port Townsend Chamber Music Workshop. Previous chamber music mentors include Jeffrey Kahane, Ralph Kirshbaum, Seth Knopp, Itzhak Perlman, Roger Tapping, and Andrew Cook.

A recipient of the Heartwell Endowed Scholarship, Katelyn is pursuing a DMA in piano performance at USC’s Thornton School of Music with Dr. Lucinda Carver. She completed her Bachelors and Masters degrees in Piano Performance at USC, in which she was a Trustee Scholar.

USC THORNTON CHAMBER ORCHESTRA

violin I

Albert Yamamoto
concertmaster
Bradley Adam Bascon
Sofia Llacer Chamberlain
Elise Haukenes
Vikram Iyer
Christine Lee
Charlie Lin
Belle Wang
Weilu Zhang

violin II

Elizabeth Wei
principal
Laura Gamboa
Artem Kolesov
Evan Llafet
Maya Masaoka
Semaj Murphy
Yue Qian
Micah Yoo

viola

Sunwoo Lee
principal
Gloria Choi
Wilfred Farquharson
Yu Ting Hsu
David Kang
Sophia Valenti
Ellie Welker

cello

Quenton Blache
principal
Peter Choi
Ariel Hung
Andrew Siehr

bass

Samuel Miller
principal
Andrew Hungness
Alan Wang
Sarah Wager

flute

Sierra Schmeltzer*
Jamie Kim**
Lindsay Bryden

piccolo

Lindsay Bryden

oboe

Sonia Matheus*+
Cameron Roberts**
Sara Petty

clarinet

Anders Peterson*
Bram Schenk

*= *Principal on Prokofiev*

+ = *Principal on Mozart*

** = *Principal on Stravinsky*

USC THORNTON CHAMBER ORCHESTRA

bassoon

Samantha Epp*

Anne Ranzani**

horn

Aiman Khan*

Susannah Greenslit**

Sophie Barnard

trumpet

Jessica Farmer*

Emily Nastelin**

Remy Gilboe

trombone

Alex Melzer**

timpani

Dominic Grande

*= Principal on Prokofiev

+ = Principal on Mozart

**= Principal on Stravinsky

UPCOMING EVENTS

Apr. 18th at 7:00 p.m.

[**Jazz Night at Carson**](#)

Apr. 21st at 8:00 p.m.

[**USC Thornton Opera and Sibelius Academy**](#)

[**“All the Truths We Cannot See: A Chernobyl Story”**](#)

Apr. 22nd at 7:30 p.m.

[**USC Thornton Opera and Sibelius Academy**](#)

[**“All the Truths We Cannot See: A Chernobyl Story”**](#)

Apr. 23rd at 8:00 p.m.

[**USC Thornton Opera and Sibelius Academy**](#)

[**“All the Truths We Cannot See: A Chernobyl Story”**](#)

Apr. 24th at 2:00 p.m.

[**USC Thornton Opera and Sibelius Academy**](#)

[**“All the Truths We Cannot See: A Chernobyl Story”**](#)

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