

CCM

ORCHESTRA SERIES

PRESENTS

POWER DRESSING
CCM PHILHARMONIA

Mark Gibson, music director and conductor

Wednesday, October 16 2024

Corbett Auditorium

7:30 p.m.

PROGRAM

Prelude to Aida (1870)

Giuseppe Verdi
(1813-1901)

No break

Power Dressing (2023) *US Premiere

Aya Yoshida
(b. 1992)

Sandra Cepero Alvarez, conductor

Medea's Meditation and Dance of Vengeance (1955)

Samuel Barber
(1910-1981)

Symphonic Fantasy on Die Frau ohne Schatten (1947)

Richard Strauss
(1864-1949)

Intermission

Symphony No. 2 in D Major, Op. 35 (1845)

Louise Farrenc
(1804-1875)

I. Andante - Allegro

II. Andante

III. Scherzo .Vivace

IV. Andante - Allegro

Alfonso Keller-Casielles, conductor - movements I & II

Yuval Barak, conductor - movements III & IV

PROGRAM NOTES

POWER DRESSING (2023), by composer Aya Yoshida

Tonight's concert was originally designed around the idea of "Women in the Shadows," toward the end of bringing women OUT of the shadows. Eventually we felt it wanted a more empowering focus, hence, "Power Dressing," the title of a recent work by Zemlinsky Award winning composer, Aya Yoshida.

What do Aida and haute couture have in common? What are the differences – in style, in sound, in perspective – between these pieces of music? Are there any similarities? Giuseppe Verdi's Aida (1875) tells the story of an Ethiopian princess in love with an Egyptian soldier, Radames, who, named commander of the Egyptian army, conquers her people and enslaves them, including her, with predictably tragic results. Written at the height of his career, Verdi bypasses the traditional overture, writing instead a tone poem of beauty and intimacy that belies the grandeur and spectacle to come. It features delicate contrapuntal and chromatic writing for the strings that provides an ideal backdrop for "Power Dressing." Aya Yoshida's, winner of the 2019 Zemlinsky Prize and a featured composer at the 2023 Gaudeamus Festival in the Netherlands, is an up-and-coming voice in the European classical music and theater scene. You can learn more about her at: <http://ayayoshidacomposer.com/profile>.

After our performances of her dance piece, "Let me take you there" (2021):

<https://www.youtube.com/watch?v=8tb9mHGhZA&t=554s>

and her award-winning work for orchestra from 2015, "Double-face": <https://www.youtube.com/watch?v=RpvqGufPIJ4>, we are pleased to present this American premiere of Power Dressing (2023), inspired, as is much of Ms. Yoshida's work, by high fashion and costume design. Ms. Yoshida's inspiration stems from the fall 2022 collection of Viktor-Rolf by the same name: <https://www.viktor-rolf.com/en-us/pages/haute-couture-aw22>

She translates her feelings and thoughts about the fashion, the craft, and the spectacle of the runway into an adventurous palette, employing extended techniques for the strings throughout the piece. Among them: a rattling effect using a pencil between strings, violins playing behind the bridge, various glissandos and pizzicatos, varying speeds of vibrato and bow pressure, all of which combine in this fascinating sound portrait of fabric, weave, and design.

The juxtaposition, without pause, of Verdi's Aida prelude with Yoshida's "Power Dressing" - two works separated by nearly 150 years - represents the change in how we listen to music, how music is perceived, as well as the obvious change in how sound is organized. We cannot listen to the Yoshida with Verdian ears. Even Verdi himself was the subject of criticism by those who didn't understand his sound world: "Il Trovatore is written in contempt of all the rules." (Musical World, London, May 19, 1855); "Rigoletto is the weakest work of Verdi. It lacks melody." (Gazette Musicale de Paris, May 22, 1853).

We encourage you to open your hearts and ears to her extraordinary sound world. Welcome to Power Dressing!

**Nicholas Slonimsky, "Lexicon of Musical Invective," University of Washington Press, 1953*

ROSTER

CCM PHILHARMONIA

Mark Gibson, music director and conductor

Violin I

Hyunwoo Park,
concertmaster
Ruey-Yun Chao,
assistant
Lillian Kostraba
Olivia Simons
Riki Nagai
Lucas Ferreira Braga
Ava Shedd
Andrew Smeader
Yihan He
Eli Schrubbe
Po-Ling Huang
Emma Joyce

Violin II

Kalli Sobania, *principal*
Rachel Elfman,
assistant
Gabrielle Sewell
Kana Luzmoor
Joel Peterson
Kerrigan Mandrell
Wing Chin Rain Go
Yutong Wu
Jiarui Liu
Shannon Meng
Tao Xue

Viola

Melissa Peraza,
principal
Ryan De La Ree,
assistant
Anqi Jiang
Aidan Knox
Mariia Demash
Dannielle Lopez
Jeremy Egerton
Kody Dunford
Lila Reeser
Isabella Prater
Cate Mazon
Sarah Nichols

Cello

Jamie Clark, *principal*
Aiden Bolding, *assistant*
Myles Yeazell
Amani Zouehid
Adalus Low-Manzini
Krish Subramanian
Manuel Papale
Colin Gregoire

Double Bass

Jo Arnold, *principal*
Jack Kotchka Smith,
assistant
Jane Hanneman
Wendell Rodrigues
Chiyang Chen
Caleb Edwards
Elizabeth Liotta
Bailey Amspoker

Flute

Josh Benitez³
Maddie Choi²
Caitlyn Lyerly¹
Isabella Saldana⁴

Piccolo

Maddie Choi
Isabella Saldana

Oboe

Reed Carter¹²³
Evan Dial
Olivia Leake⁴
Jonah Hertzman
(English horn)

Clarinet

Joaquin Chavez³
Owen Cheung¹ (E-f;at)
Citalmina Hernandez
Toro²
Seungjin Kim
Marian Mayen⁴ (bass)
Casey McGuire (bass/
basset horn)
Amay Pant

Bassoon

Bryan Benson³
Jonathan Headen¹²
Kathleen Moran⁴
Evan Schultz (contra)

Horn

Michael Calvin⁴
Pin-Yu Chen³
Alexander Fanetti²
Benjamin Humphries
Kaylee Skaris¹
Gilbert Trevino

Trumpet

Joel Kayser³
Austin Park¹⁴
Weifeng Zhao²
Charlie Epstein

Trombone

Sean LaRoy²
Nathan Petersen (bass
trombone)
Declan Phelps³
Madison Smith¹

Tuba

Christopher Messinger

Timpani

Liang Dong¹²⁴
Peter Loferski³

Percussion

Maddie Adams
Marie Conti
Liang Dong
Josiah Jobe
Peter Loferski

Harp

Emily Stone²³
Zibin Zhou

Graduate Assistants

Carlos Avendano-
Garcia
Yuval Barak
Alfonso Keller-Casielles
Michael Patterson
Moyue Zhou

Librarians

Liam Gibb
Citlalmina Hernandez
Toro

¹ denotes principal in
Verdi

² denotes principal in
Barber

³ denotes principal in
Strauss

⁴ denotes principal in
Farrenc

NEXT ONSTAGE

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7:30 p.m. Thursday, Oct. 24

Orchestral Series

BAROQUE WIND CONCERTI

CCM Concert Orchestra

Aik Khai Pung, music director and conductor

Experience the elegance and virtuosity of the Baroque era with a captivating concert featuring CCM's exceptional student soloists and some of the most celebrated music of the 18th century.

VIVALDI: Piccolo Concerto in C major, RV 443

HANDEL: Oboe Concerto No. 3 in G minor

VIVALDI: Bassoon Concerto in A minor, RV 498

CARL STAMITZ: Clarinet Concerto No. 3 in B-flat major

Estimated run time: 60 minutes

Location: Corbett Auditorium

Admission: FREE

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