
Fanfares Celebrating Paavo Järvi's 10th season as CSO Music Director
and WGUC's 50th Anniversary
2010–2011 Season
Music Hall

JONATHAN BAILEY HOLLAND
(b. 1974)

The Party Starter

Premiered Jan 28–29, 2011

JÖRG WIDMANN
(b. 1973)

Souvenir bavarois ("Remembering Bavaria")

Premiered Feb 3 & 5, 2011

STEWART GOODYEAR
(b. 1978)

Count Up

Premiered March 25–26, 2011

CHARLES COLEMAN
(b. 1968)

P.J. Fanfare

Premiered May 6–7, 2011

ERKKI-SVEN TÜÜR
(b. 1959)

Fireflower

Premiered May 13–14, 2011

■ **JONATHAN BAILEY HOLLAND**
The Party Starter

TIMING: approx. 3 min.

INSTRUMENTATION: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, bassoon, contrabassoon, 4 horns, 2 trumpets, 3 trombones, piano, high hat, 2 snare drums, suspended cymbals, triangle, strings

Holland was born in Flint, Michigan, on February 27, 1974. *The Party Starter* was commissioned by the Cincinnati Symphony Orchestra as part of its Anniversary Fanfares series, to celebrate Paavo Järvi's 10th season as CSO Music Director and WGUC's 50th anniversary.

"I am as influenced by contemporary classical music as I am by jazz, rap, R&B, neosoul, and all other good music," says Jonathan Bailey Holland. "I am fascinated by color, both visually and aurally. I strive to communicate with my music. I do not embrace one single style for all of my compositions. I aspire to have a recognizable voice."

Holland received a Bachelor of Music degree from the Curtis Institute of Music and a Ph.D. from Harvard University. His teachers included Ned Rorem, Bernard Rands, Mario Davidovsky and Yehudi Wyner. Currently he is Associate Professor of Composition at the Berklee College of Music in Boston.

His works have been commissioned and performed by many leading ensembles, including the Atlanta, Baltimore, Charlotte, Chicago Civic, Chicago Youth, Cincinnati, Cincinnati Youth, Cleveland, Detroit, Florida Philharmonic, Indianapolis, Minnesota, National, Philadelphia, Richmond, San Antonio and St. Louis symphony orchestras, as well as Alea III, Auros Group for New Music, Concerto Soloists of Philadelphia, Curtis Opera Theater, Greater Twin Cities Youth symphonies, Mendelssohn Club of Philadelphia, Orchestra 2001, Orchestra Society of Philadelphia, Plymouth Music Series of Minnesota, WAMSO Minnesota Orchestra Volunteer Association, and soloists Ignat Solzhenytsin, Demarre McGill and his wife, soprano Caprice Corona.

Holland has received awards and honors from the American Academy of Arts and Letters, ASCAP, the Presser Foundation, Indianapolis Symphony Marian K. Glick Young Composer's Showcase, Boston Conservatory, Austin Peay State University and Harvard University. He has been Composer-in-Residence with Boston's Radius Ensemble, Ritz Chamber Players, Philadelphia's Orchestra 2001, the Plymouth Music Series of Minnesota's WITNESS program, the Unysis African-American Composer's Residency and National Symposium with the Detroit Symphony, and the South Bend Symphony's Music Alive program sponsored by the American Symphony Orchestra League and Meet the Composer.

keynote

Jonathan Bailey Holland writes:

Being asked to write one of the anniversary fanfares to celebrate WGUC's 50th anniversary as well as Maestro Järvi's tenure with the Cincinnati Symphony is both exciting and sad. I have been fortunate to have a long relationship with the Järvis, and have received many fantastic performances as a result. The performance of my work *Halcyon Sun*, which was commissioned by the CSO in celebration of the opening of the National Underground Railroad Freedom Center, was one of the best performances I have received of any of my music. The opportunity to write another work for this great orchestra could not be passed up, though I realize the work, while at once celebratory, particularly for WGUC, is also marking the end of the maestro's time with the orchestra.

So, what better way to celebrate any event than with a party! As a trumpet player and composer, concert openers and fanfares are very familiar to me. With this work, however, I wanted to do more than simply herald the evening with a fanfare. I wanted to start (continue?) the celebration with music fit for a party. And when I think of festive parties, music and dancing are always integral parts of the ceremony. In this spirit, and with the desire to connect with the music of my generation, I have written a work that draws on the type of music I would expect to hear at a party—music that is appropriately festive and perhaps even inspires movement.

■ JÖRG WIDMANN

Souvenir bavarois ("Remembering Bavaria")

TIMING: approx. 3 min.

INSTRUMENTATION: 3 flutes, piccolo, 4 oboes, 3 B-flat clarinets (including bass clarinet), E-flat clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, Arabian drum with jingles, bass drum with attached cymbal, glockenspiel, side drum, snare drum, suspended cymbals, very high cup cymbals, strings

Jörg Widmann was born in Munich on June 19, 1973. *Souvenir bavarois* was commissioned by the Cincinnati Symphony Orchestra as part of its *Anniversary Fanfares* series, to celebrate Paavo Järvi's 10th season as CSO Music Director and WGUC's 50th anniversary.

A virtuoso clarinetist as well as a composer, Jörg Widmann studied the clarinet at the Hochschule für Musik in Munich with Gerd Starke and later with Charles Neidich at the Juilliard School in New York (1994–1995). He took composition lessons at age 11 with Kay Westermann and continued his studies with Wilfried Hiller and Hans Werner Henze (1994–1996), as well as Heiner Goebbels and Wolfgang Rihm (1997–1999). Widmann's great passion as a clarinetist is chamber music, and he regularly performs with partners such as Tabea Zimmermann, Heinz Holliger, Andrés Schiff, Kim Kashkashian and Hélène Grimaud. He has also achieved great success as

a soloist in orchestral concerts in Germany and abroad. Fellow composers have dedicated several works to Widmann, works he also premiered, including *Music for Clarinet and Orchestra* by Wolfgang Rihm, *Cantus* by Aribert Reimann and *Rechant* by Heinz Holliger. In 2001, Widmann was appointed as the successor to Dieter Klöcker as professor of clarinet at the Freiburg Staatliche Hochschule für Musik, where, in 2009, he also took up the post of professor of composition.

String quartets form the core of Widmann's oeuvre and include String Quartet No. I (1997), *Choralquartett* (2003/2006) and *Jagdquartett*, which was premiered by the Arditti Quartet in 2003. This series was completed in 2005 by String Quartet No. IV, premiered by the Vogler Quartet, and Quartet No. V with soprano, *Versuch über die Fuge* ("Attempt at a Fugue"), premiered by Juliane Banse and the Artemis Quartet. The five string quartets are intended as a large cycle, with each individual work following a traditional form.

Widmann has composed a trilogy of works for large orchestra on the transformation of vocal forms for instrumental forces, including *Lied* (2003/2007), *Chor* (2004) and *Messe* (2005). In 2007, Christian Tetzlaff and the Junge Deutsche Philharmonie gave the premiere of Widmann's first Violin Concerto. The same year, Pierre Boulez and the Vienna Philharmonic gave the first performance of *Armonica* for orchestra, in which the tonal colors of a glass harmonica combine with orchestra to produce a homogenous, breathing body of sounds and sound effects. This was followed by *Con brio*, an homage to Beethoven, premiered by the Bavarian Radio Symphony Orchestra under Mariss Jansons.

His stage works include the opera *Das Gesicht im Spiegel*, which was chosen by *Opernwelt* as the most significant first performance of the season 2003–2004. *Am Anfang* (2009) is the result of a unique collaboration between a visual artist (Anselm Kiefer) and a composer (Widmann); Widmann led its world premiere on the 20th anniversary of the Opéra Bastille in Paris.

Widmann has received numerous prizes for his compositions: the Belmont Prize for contemporary music from the Forberg-Schneider Foundation (1998), the Schneider-Schott Music Prize, the Paul Hindemith Prize (both in 2002), the Encouragement Award from the Ernst-von-Siemens Music Foundation, the Achievement Award from the Munich Opera Festival (both in 2003) and the Arnold Schönberg Prize (2004). In 2006, Widmann received the Composition Prize from the SWR Sinfonieorchester Baden-Baden und Freiburg as well as the Claudio Abbado Composition Prize from the Orchestra Academy of the Berlin Philharmonic Orchestra. He is a fellow of the Institute for Advanced Study in Berlin and a full member of the Bavarian Academy of the Fine Arts, the Free Academy of the Arts in Hamburg and the

German Academy of Dramatic Arts. He was composer-in-residence of the Berlin German Symphony Orchestra, The Cleveland Orchestra, the Salzburg Festival, the Lucerne Festival, the Cologne Philharmonic Orchestra and the Vienna Konzerthaus.

keynote

Widmann writes:

I got to know Paavo Järvi personally in 2006 and met him again in early 2008 when he premiered my piece *Antiphon* with the Frankfurt Radio Symphony Orchestra. I was deeply impressed with how seriously he studied this complex and challenging, sometimes rough, piece and how he conveyed it to the orchestra. But Paavo also has a good sense of humor. That's why on the occasion of his 10th anniversary with the Cincinnati Symphony Orchestra I wanted to write something completely different than before. That's how this *Souvenir bavarois* ("Remembering Bavaria") came to be: A cheerful greeting in Eastern garb from my southern German/Munich homeland to a grand conductor and his wonderful orchestra in the new world. In addition, I am happy that this work also celebrates the 50th Anniversary of WGUC, an important fixture in the city of Cincinnati. Its deep commitment to programming classical music makes me proud to be part of this momentous anniversary.

■ STEWART GOODYEAR

Count Up

TIMING: approx. 3 min.

INSTRUMENTATION: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, cymbal, tambourine, snare drum, strings

Stewart Goodyear was born in 1978 in Toronto, Ontario, Canada, where he still resides. He wrote *Count Up* in celebration of Paavo Järvi's 10th anniversary with the Cincinnati Symphony and WGUC's 50th anniversary.

In addition to his talents as a pianist, Stewart Goodyear is a composer and frequently performs his own works, including his solo piano work *Variations on "Eleanor Rigby,"* which he premiered at Lincoln Center in New York in August of 2000, and his Piano Sonata; both works continue to receive critical and popular acclaim. He has written by commission for the Toronto Youth Symphony for its 25th anniversary, as well as for the Santa Fe Chamber Music Festival. His first large-scale work for orchestra, *Caribbiana*, was commissioned by the New Jersey Symphony Orchestra and received its premiere performances in March of 2005 under Vassily Sinaisky. A new work for chorus was premiered by the Nathaniel Dett chorale of Canada in Toronto in June of 2005.

keynote

Of *Count Up*, Mr. Goodyear says:

The fanfare is inspired by the countdown to fireworks, but instead of a downward count, there is an orchestral version of an upward count, celebrating the two anniversaries.

The fanfare begins softly with ten strokes of the cymbal with accompaniment of tambourine and snare drum, later with the addition of timpani. These ten cymbal strokes are repeated ten times and build immense tension as more instruments accompany or announce the two main themes of the fanfare. By the tenth time, the full orchestra has come together, and the musical fireworks begin. The piece ends with the full orchestra repeating the rhythm of the ten cymbal strokes, only this time with crashing chords.

■ CHARLES COLEMAN

P.J. Fanfare

TIMING: approx. 5 min.

INSTRUMENTATION: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, claves, cowbell, sandpaper, suspended cymbals, tom-toms, triangle, strings

Charles Coleman was born in New York City in 1968. He wrote *P.J. Fanfare* in celebration of Paavo Järvi's 10th anniversary with the Cincinnati Symphony and WGUC's 50th anniversary.

Composer-singer-producer Charles Farmer Coleman (civil rights leader James Farmer was his Godfather) has lived an extraordinary musical life that began as a boy soprano in The Metropolitan Opera and most recently triumphed when the Cincinnati Symphony and The New Jersey Symphony premiered his two new major symphonic works, *Deep Woods* and *Red Oak Dawn*.

After a brief apprenticeship in musical composition at the Turtle Bay Music School, he entered the Manhattan School of Music, where he earned his master's degree studying with composers David Noon and Eric Lundborg. At Manhattan he met Kristjan Järvi, with whom he and Gene Pritsker founded The Absolute Ensemble. Coleman was named Composer-in-Residence of the Ensemble in 1997. The Absolute Ensemble has come to symbolize a special blend of modern classical music: a synthesis of jazz, rock and traditional music, probably best expressed in Coleman's *Absolution*, written in 1999 and recorded on ENJA NOVA.

As of this writing Coleman has written 90 compositions, starting with *Five Songs of Mother Goose* in 1993. Several commissions and premieres followed and, in 2001, Coleman received a commission to write a major symphonic work celebrating the opening of the Cincinnati Symphony Orchestra's 2001–2002 season with its new Music Director, Paavo Järvi. *Streetscape*—a furious

walk through the streets of Coleman's native Manhattan, was first performed on September 14, 2001 in Cincinnati, three days after the destruction of the World Trade Center.

In May of 2007, Coleman spent five weeks as the resident composer of the Cincinnati Symphony, teaching, composing and lecturing as part of "Music Alive," a program that partners with the "Meet the Composer" Foundation.

The CSO also gave the world premiere of his symphony, *Deep Woods*, on May 3, 2007. During that same period, Coleman's *Lime Factory* had its American premiere in Cincinnati. Following the Cincinnati experience, Coleman returned to New York for the off-Broadway opening of his new chamber opera, *Redemption*.

Earlier, Coleman's *Latarnia* for Bassoon and Chamber Orchestra and *The Lime Factory* had their world premiere with the Symphony Orchestra of the NorrlandsOperan in Sweden and the Ulster (Ireland) Symphony.

The composer also has a series of orchestrations to his credit. Among them are *The Last Confession* by Arthur Kapp performed by the Detroit Symphony, as well as Frank Zappa's "Uncle Remus," the Beatles' "Come Together," Jimi Hendrix' "Manic Depression" and Compay Segundo's "Chan Chan" — all performed by The Absolute Ensemble.

keynote

Charles Coleman writes:

As you can guess, the "P.J." in the title refers to Paavo Järvi, the superb Maestro of the Cincinnati Symphony Orchestra. When I started this piece, one of my goals was to write something that could be more expressive beyond the general sound of a fanfare. I certainly wanted a flourish of brass and percussion, but I felt that some additional elements could be incorporated.

For one thing, this piece uses the full orchestra, which means that the woodwinds and strings get to strut their stuff along with the brass and percussion. And, like a lot of my other pieces, there are various rhythmic shifts that make their presence known amid the foundation of a solid pulse. It's as if these two elements are fighting each other and yet working together at the same time. And yet, with all of this happening, the brass section displays its fanfare-esque sound that holds the piece together.

Paavo is a classical musician with a very wide musical palette. He was a drummer when he was younger. He loves jazz and many other genres of music. With the two pieces I wrote for him before, I tried to emphasize these great qualities. I certainly hope I've done that here as well.

■ ERKKI-SVEN TÜÜR

Fireflower

TIMING: approx. 5 min.

INSTRUMENTATION: 3 flutes, 3 oboes, 3 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, drum set, glockenspiel, marimba, mark tree, vibraphone, wood block, xylophone, strings

Erkki-Sven Tüür was born in Kärđla on the island of Hiiumaa, Estonia, on October 16, 1959, and currently lives in Tallinn. He wrote Fireflower in celebration of Paavo Järvi's 10th anniversary with the Cincinnati Symphony and WGUC's 50th anniversary.

CSO audiences have long been the beneficiaries of Paavo Järvi's close artistic association with Erkki-Sven Tüür, one of the most powerful compositional voices to have emerged from Eastern Europe in the last quarter of a century. Tüür's music is nourished by a number of different sources, from minimalism to Estonian national traditions as well as rock and roll (the composer started his career as a rock musician in the 1980s). In Tüür's works, tonal and non-tonal elements are inextricably intertwined, and sound color is always a primary determinant.

keynote

Erkki Sven Tüür writes:

With *Fireflower* I would like to honor my close friend Paavo after these ten wonderful years with the CSO, which, during his tenure, has also been my "home orchestra" in a very special way.

The idea behind the title is that on momentous occasions such as this, one often receives a bouquet of flowers. This fanfare is my bouquet to Paavo, with the image of blossoms resembling flames. In this short piece one can trace common features with my other orchestral works of the last decade, especially symphonies 4 through 8. With the last perfect interval at the end of this short piece, I express my hope for future collaborations between Paavo and the CSO, who have demonstrated a wonderful and perfect chemistry these last ten years.

Cheers to all music lovers in Cincinnati and yes, bravo, Paavo!