



VANDERBILT
Blair School *of* Music

Rhythmic Tapestry

Vanderbilt University Orchestra

Ernesto Estigarribia Mussi, conductor

Saturday, September 23, 2023

Martha Rivers Ingram Hall | 8:00 p.m.

Tonight's performance is presented with gratitude to

Catherine Brack

for her generous support of the Blair School



VANDERBILT
Blair School of Music

Vanderbilt University Orchestra
Rhythmic Tapestry

Ernesto Estigarribia Mussi, conductor

Saturday, September 23, 2023 | 8:00 p.m.
Martha Rivers Ingram Hall

Bonecos de Olinda (2019)

Clarice Assad
(b. 1978)

Symphony No. 5 in D Minor

Dmitri Shostakovich
(1906 -1975)

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo



Personnel List

First Violin

Monona Suzuki
Elena Lim
Iris Shepherd
Gabriel Esperon
Arisa Okamoto
Guy Grisham
Sofia Velinzon
Abigail Harms
Derrick Seo
Avery Hsieh
Jessie Zimmermann
Alexandra Maynard
Avagail Hulbert
Rachel Lawton
Katherine Gao
Leon Kobayashi

Second Violin

Maxwell VanHoeij
Joseph Wang
Isabella Nguyen
Jiah Lee
Riku Korenaga
Aaron Kim
Ileana Nicholson
Chloe Schwartz
Zoe Gotlin
Paul Lee
Nandika Chirala
Annika Hsu
Aidan McCormack

Viola

Alison Wang
Kate Reynolds
Fiona Cashin
Cameron Deal
Kevin Chen
Lucas Chang
Elisabeth Meade
Esther Zhu
Anissa Ibrahim
William Sober

Cello

Kyle Pinzon
Melanie Chen
Eunho Jung
Joseph Sung
Aaron Chen
Noor Salameh
Anthony Kim
Ryan Har
Ford Christensen
Nathaniel Stone
Erin Kim

Bass

Tripp Myers
Rosalyn Shin
Sloan Jordan
Luke Faessler
Max Kalsner Kershen
Grace Wildermuth
Lacy Tier

Harp

Faith Viers
Haley Park

Flute / Piccolo

Ashley Fang *
Emma Manning
Abrielle Scott +

Oboe / English Horn

Bella Bookas *
Ethan Morris +
Audrey Sellers

Clarinet / E-flat Clarinet

Maya Mueller
Whitney Roberts *
Aaron Wong +

Bassoon / Contrabassoon

Sam D'Amico *+
Jonathan Fenders
Anthony Muñoz

Horn

Paxson Amy*
Alex DiGennaro
Diego Gonzalez+
Hunter Keeran
Peter Sarsfield

Trumpet

Benjamin Black +
Charlie Schmitt
Rachel Stahel*

Trombone

AJ Abbey
Riley Borklund *+
Jack O'Nan

Tuba

Jacob DuPont *+

Percussion

Riley Hale
Alex Holloway
Matthew Oh
Sarang Shraavan
Bill Zhang

Orchestra Manager

Leon Kobayashi
Sam D'Amico

Librarian

Monona Suzuki
Catie Brenmark

Set-Up Crew

Rosalyn Shin
Hunter Keeran
Natalie Kloos
Tripp Myers
Derrick Seo

* denotes principal for
Assad Bonecos de Olinda

+ denotes principal for
Shostakovich Symphony No. 5

Biography

Paraguayan conductor **Ernesto Estigarribia Mussi** is highly regarded for his versatility and effervescent style on and off the podium. Hailed for his “expert direction” by Fanfare magazine, he is music director of the Sheboygan Symphony Orchestra and the Mankato Symphony Orchestra, becoming the first Paraguayan to be music director of a professional orchestra abroad. He holds the position of director of orchestral activities at Vanderbilt University Blair School of Music and has previously served as associate conductor of the Quad City Symphony Orchestra.

Estigarribia Mussi has guest conducted the Minnesota Orchestra, La Crosse Symphony, Dubuque Symphony, St. Cloud Symphony, Rochester Symphony, Orquesta de Cámara del Centro del Conocimiento (Argentina), Orquesta Sinfónica Nacional-Paraguay, and is the most frequent guest conductor of the Orquesta Sinfónica del Congreso Nacional (Paraguay). In addition to symphonic performances, Ernesto has led numerous opera productions including Puccini's *Gianni Schicchi*, Mozart's *Idomeneo*, Benjamin Britten's *Albert Herring*, Udo Zimmermann's *Weißer Rose*, and Jake Heggie's *Two Remains*.

He holds degrees from Pittsburg State University (BM) and the University of Minnesota (MM and DMA), where he studied conducting with Mark Russell Smith. In his free time he enjoys cooking vegan recipes with his wife Sabrina.

Program Notes

Clarice Assad (b. 1978)
Bonecos de Olinda (2019)

Duration: 8 minutes

Bonecos de Olinda are giant hollow figures made of fabric, aluminum, paper, wood, and fiberglass. They originated in medieval Europe and were used in processions in the form of Catholic saints. During colonial Brazil, they found their way into the country, eventually becoming popularized as a staple of the carnival of Olinda in the Northeast state of Pernambuco. During the carnival, these picturesque dolls often assume the identity of well-known historical figures and celebrities. In Pernambuco, the music played and danced during carnival derives from rhythms such as frevo and maracatu; and is performed by a parade of street musicians alongside dancers and party-goers in an endless procession of euphoric madness. This piece was inspired by the carnival of Olinda, its rhythms and sounds, the relentless energy of that music, which often puts people in a trance-like state when time seems to sit still.

- From Clarice Assad's website

Dmitri Shostakovich (1906 – 1975)
Symphony No. 5 in D Minor, Op. 47

Duration: 46 minutes

Everyone in the concert hall in Leningrad on that chilly night in November 1937 knew that Dmitri Shostakovich's artistic reputation, and very possibly his life, were on the line. They were there to hear the premiere of Shostakovich's Fifth Symphony. Before the night was over, they also witnessed the dramatic rehabilitation of Shostakovich as the Soviet Union's preeminent composer.

Earlier in the decade, Shostakovich had been fêted as the darling of Soviet cultural critics, but in 1936 the Soviet newspaper *Pravda* published a vicious denunciation of Shostakovich's opera, *Lady Macbeth of the Mtsensk District*. Shostakovich's response to the *Pravda* review was to immediately withdraw his Fourth Symphony, which he was then rehearsing (he did not perform it in public until 1961, eight years after Joseph Stalin's death). This was not an overreaction; Shostakovich had many friends and associates who "disappeared" or were executed for reasons far less public. Any response Shostakovich made to his critics had to be meticulously planned, lest he suffer the same fate. With his Fifth Symphony, which a reviewer famously called "a Soviet artist's response to just criticism," Shostakovich mollified government critics and simultaneously reasserted his artistic integrity.

Although the Fifth Symphony is an "absolute" piece of music (i.e., there is no extra-musical story or narrative attached to it), Shostakovich did include a brief description of "a lengthy spiritual battle, crowned by victory" in the program notes. The *Moderato* sets the tone for that "spiritual battle," beginning with the strings' menacing theme. Its dotted rhythms suggest a bitter march toward an implacable foe. Later, the violins introduce a lyrical second theme, in contrast to the angular rhythmic quality of the first.

The playful *Allegretto* juxtaposes frisky winds with stentorian brasses. In the trio section, a solo violin teases and flirts, before being interrupted by the full orchestra, which transforms the violin's merry tune into a pompous, galumphing parody of itself. A whiff of something grotesque permeates this music.

The *Largo* is the emotional core of the Fifth Symphony, and its power lies in its poignant melodies. Shostakovich gives the brass section a rest and showcases other instruments: first strings, then a solo flute, and finally the full orchestra, *sans* brasses. Wistful cries from the oboe, a sobbing upwelling of notes from the clarinet, and a brief comment from the flute follow before the whole orchestra comes together, amidst quivering string tremolos, in heart-wrenching sadness.

The *Allegro non troppo* opens with a firestorm, announced by pounding timpani and a blazing brass fanfare. Shostakovich returns to this theme again and again and unleashes his seemingly endless power of invention with defiant abandon. In a quiet interlude that directly precedes the coda, Shostakovich quotes a song in the violins (later in the harp) that he set to words of the Russian poet Alexander Pushkin: "And the waverings pass away/From my tormented soul/As a new and brighter day/Brings visions of pure gold." Despite this quotation and the blast of brassy triumph that ends the Fifth Symphony, Shostakovich, perhaps enigmatically, called the conclusion an "irreparable tragedy."

At the end of the premiere, a member of the audience remembered: "The whole audience leapt to their feet and erupted into wild applause – a demonstration of their outrage at all the hounding poor Mitya had been through. Everyone kept saying the same thing: 'That was his answer, and it was a good one.' [Shostakovich] came out white as a sheet, biting his lips. I think he was close to tears."

The Fifth Symphony also succeeded as a musical work, despite negative responses from some critics who saw it as a musical capitulation to the restrictions placed on artists' works, or a shameful compromise by a world-class composer with the dictatorial political system in which he worked. *Pravda*, unsurprisingly, termed it "a farrago of chaotic nonsensical sounds." Despite the mixed critical reaction, audiences both within and outside the Soviet Union hailed the Fifth Symphony as a masterpiece, and it has become Shostakovich's most popular and most performed symphony.

- *Written by Elizabeth Schwartz*

Thank you for your support!

Please consider making a gift to the Blair School of Music.
To donate online please visit vu.edu/blairperformance

For a list of upcoming events at Blair School of Music please visit vu.edu/blairevents