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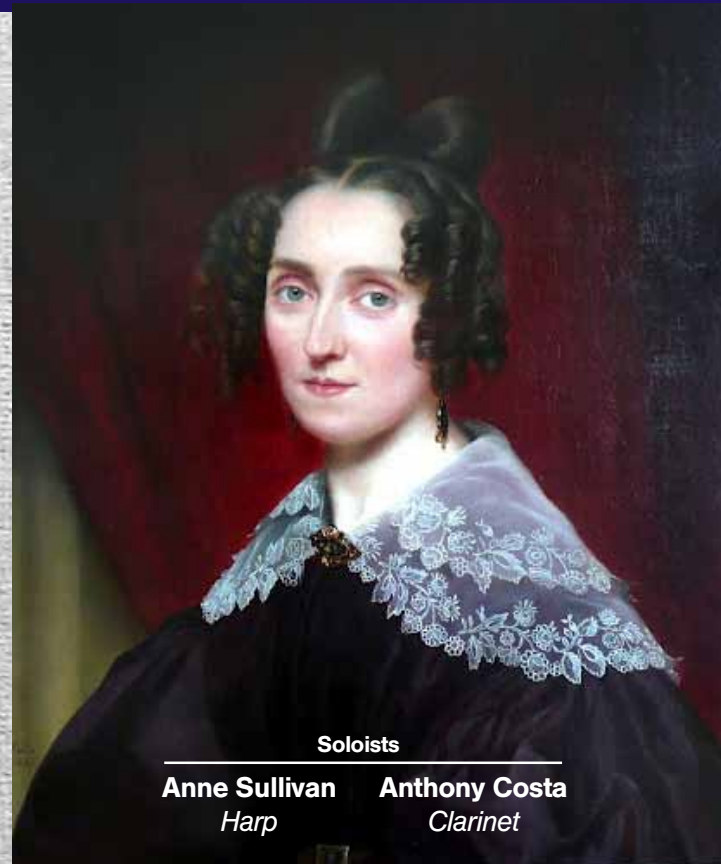


THE PENNSYLVANIA  
CHAMBER ORCHESTRA

PRESENTS

# *Dance Together*

with **Yaniv Attar**, *Music Director* & **Timothy Farrand**, *Assistant Conductor*



Soloists

**Anne Sullivan**  
*Harp*

**Anthony Costa**  
*Clarinet*

**January 30, 2022 3 pm at Penn State Recital Hall**

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## About Our Conductor

### Yaniv Attar

A native of Israel, Yaniv Attar is the 1st prize winner of the Duna Szimfonikus Conducting Competition Budapest, multiple recipient of the Sir Georg Solti Foundation Award, and the 2009 Bruno Walter Memorial Foundation Award.

Attar is the Music Director of the Pennsylvania Chamber Orchestra, the Bellingham Symphony Orchestra, and Artistic Partner with Northwest Sinfonietta. Highlights of past seasons included collaborations with artists such as Alesio Bax, James Ehnes, Tine Thing Helseth, Sharon Isbin, Alex Klein, Jennifer Koh, Johannes Moser and Gil Shaham. Attar was also one of 10 conductors from around the world who were invited to INTERACTION, and conducted an orchestra composed of all of Germany's top orchestras, including the Berliner Philharmoniker, Konzerthaus Orchestra, German Symphony Orchestra, and the Radio Symphony Orchestra Berlin. Prior to his current music directorships, Attar completed his two years residency as the Assistant Conductor of the Alabama Symphony Orchestra, where he conducted nearly 100 performances, and worked extensively with Maestro Justin Brown.

Drawn to orchestral conducting from early age, Attar has studied with Israel Edelson in Jerusalem, Virginia Allen at the Juilliard School in New York and Neil Thomson at the Royal College of Music in London, where he was also the Associate Conductor and co-founder of the Tempus Chamber Orchestra. In 2008, Attar earned his Doctor of Music degree from McGill University where he studied under the tutelage of Alexis Hauser. Attar also studied with Kurt Masur, Leonard Slatkin,



Janos Fürst, Jorma Panula, Gustav Meier, Johannes Schlaefli, Peter Gülke, Gabor Hollerung, Neil Varon, Carl St. Clair, David Effron, Donald Thulean and Michael Jurowski.

Attar has worked with the Cincinnati Symphony, Duna Szimfonikus Budapest, Dohnanyi Orchestra Budapest, Fort Wayne Philharmonic, Haifa Symphony, Hamburg Symphony, Israel Chamber Orchestra, Orchestra I Pomeriggi Musicali Milan, Jerusalem Symphony, Lithuanian State Symphony, London Solists Chamber

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Attar is also an accomplished classical guitarist. He has studied under Irit Even-Tov, Charles Ramirez and Sharon Isbin, for whom he served as teaching assistant at the Aspen Music Festival from 2003 to 2005. Attar was the first guitarist to win the Aviv Competition Prize in Israel and the Concerto Competition at the Juilliard School. Attar plays a 2014 Dake Traphagen Guitar. His studies have been generously supported by the America and Canada Israel Cultural Foundations, The Williamson Foundation for Music, Ronen Foundation, The Olga Forrai Foundation New York, the Morris and Beverly Baker Foundation, AVI Fellowships Switzerland, the Rislov Foundation, and the ISEF Foundation.

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## About Our Assistant Conductor

### Timothy Farrand



Conductor and pianist Timothy Farrand has served as the Music Director and Conductor of the Central Pennsylvania Youth Orchestra and the Penn State Campus Orchestra. He also served for four years as the Assistant Conductor of the Pennsylvania Chamber Orchestra, working alongside Music Director Yaniv Attar.

Tim received a Bachelor of Music degree in Piano Performance from Penn State University studying with Dr. Timothy Shafer. He continued his studies at Penn State as a Graduate Teaching Assistant where he received a Master of Music degree in Orchestral Conducting under the mentorship of Gerardo Edelstein as well as a Master of Arts degree in Music Theory and Music History.

Starting his conducting studies at an early age, Tim has participated in several conducting workshops and festivals in the United States and abroad. While at these workshops, he has had the privilege of working with conductors Harold Farberman, Mark Gibson, Apo Hsu, Donald Portnoy, Maurice Peress, and Paul Vermel among many others. He spent two summers studying at the

International Conducting Workshop and Festival in Sofia, Bulgaria where he was mentored by Larry Rachleff and Donald Schleicher.

For the past two years, Tim has taught adjunct courses for Penn State University in their Music Theory department and maintains a piano studio in Harrisburg, PA. As a teacher, he strives to create a supportive atmosphere where students can develop their creativity and discover new avenues for expression. In addition to teaching music, he serves as the Music Director and

organist of the St. James Lutheran Church in Pottstown, PA.

In the Spring of 2021, Tim founded Arts Undivided LLC which advocates for active "exploration of the arts fueled by curiosity." Through Arts Undivided, Tim produces content pertaining to a variety of art forms and artists with a focus on finding the connections that transcend boundaries, advocating for the development of an open acceptance for ideas from across the spectrum of human experience.

He currently resides in Hershey, PA, and maintains an active performing schedule throughout Central and Eastern Pennsylvania.



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## Our Soloists

**Anne Sullivan** began her career as a concert harpist at age 12 when she twice appeared as a soloist with the Philadelphia Orchestra. A graduate of the Curtis Institute of Music, she was a member of the music theory faculty there from 1982-2002. Currently she is the harp instructor at the University of Delaware and at Swarthmore College in Pennsylvania. Ms. Sullivan is the author and arranger of more than two-dozen works for harp and has published a series of ear training books specifically for the harp student. She has made many of her works widely available on her website, [harpmusicdownloads.com](http://harpmusicdownloads.com). Her dedication to the development of complete musicianship skills in her students has brought her acclaim as both a teacher and a lecturer.

She recently presented her lecture "Solfege: Learning Music from the Inside Out" at the Mid-Atlantic Harp Festival in Alexandria, Va. Since 2009, she has been a Galaxy, the Arts in Education artist, presenting school programs in central Pennsylvania. A native of the Philadelphia area, Ms. Sullivan is in demand as a recitalist, chamber musician and symphonic soloist throughout the region. Her orchestral appearances have included engagements with the Baltimore Symphony Orchestra; the Delaware Symphony Orchestra, where she was principal harpist; the Pennsylvania Ballet Orchestra; and the Chamber

Orchestra of Philadelphia. She has accompanied many classical and popular artists including Luciano Pavarotti, Johnny Mathis, Frank Sinatra and Roger Daltrey of The Who. She has been listed in Who's Who Among Rising Young Americans and 2000 Notable American Women. In 1986 she cofounded the flute and harp duo SPARX with flutist Joan Sparks. The duo has appeared in concert across the country and received numerous national awards, including awards from Chamber Music America and the National Flute Association. SPARX was featured in 2009 the National Flute Association national convention in New York City, performing the Sonata for Flute and Harp that they commissioned from composer



**Anne Sullivan**  
Harp

Lowell Leibermann. The duo has released three CD recordings: Reflections, The Power of Two and Christmas Echoes. Recent accomplishments include the release of her debut solo CD, Romantische, and a live concert recording Duo Parisienne with Nancy Bean, former assistant concertmaster with the Philadelphia Orchestra. She also founded the Shade Mountain Winery Chamber Music Series in Middleburg, Pa., which presents three concerts each year, and the Harp in the Mountains Summer Festival, a summer music camp for student harpists.

**Anthony J. Costa** is Associate Professor of Clarinet at Penn State and clarinetist with the Pennsylvania Quintet and Prestige Clarinet Quartet. He currently serves as principal clarinet with the Pennsylvania Chamber Orchestra, Altoona Symphony, and Music at Penn's Woods Festival Orchestra. He served as clarinetist/bass clarinetist with the Dayton Philharmonic (OH) from 1999-2011 and has been a featured performer at the International Clarinet Association's ClarinetFest, International Double Reed Society's conference, and the Oklahoma Clarinet Symposium. Costa has collaborated with composers Paul Chihara, John Corigliano, Gunther Schuller, John Harbison,

Oswaldo Golijov, Eric Mandat, Rick Sowash, and Andrea Clearfield. Recent solo performances include: Wolfgang Amadeus Mozart's Concerto for Clarinet with the Penn State Chamber Orchestra, Carter Panni's Double Concerto (world premiere) with PSU's Symphonic Wind Ensemble; and C. M. von Weber's Concerto No. 1 with the Nittany Valley Symphony (PA). In 2010, Costa presented a recital with the Chihara Trio (Timothy Deighton, viola; Enrico Elisi, piano) at Carnegie Hall's Weill Recital Hall. He is an artist-clinician for the Buffet-Crampon Corp.



**Anthony Costa**  
Clarinet

Find more information at <https://sites.psu.edu/clarinet/>



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## Today's Program

### Sacred and Profane Dances

Claude Debussy  
(1862-1918)

Anne Sullivan, *Harp*

### Concerto for Clarinet

Aaron Copland  
(1900-1990)

Anthony Costa, *Clarinet*

### Intermission

### Symphony No. 3 in G minor, Op. 36

Louise Farrenc  
(1804-1875)

I. Adagio - Allegro

II. Adagio cantabile

III. Scherzo - Vivace

IV. Finale - Allegro



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This project was supported by the PA Council on the Arts, a state agency, through its regional arts funding partnership, PA Partners in the Arts (PPA). State government funding for the arts depends upon an annual appropriation by the Commonwealth of PA and support from the National Endowment for the Arts, a federal agency.



## Program Notes

**DEBUSSY.** In 1897, the venerable Parisian instrument maker Pleyel and Wolff commissioned Gustav Lyon to design a chromatic harp. In layman's terms, the chromatic harp expanded on the standard pedal harp by adding extra strings that allowed a harpist to play all of the notes of a chromatic scale without having to use the harp's pedals to fill in the half-steps.

Seeking to develop a market for its new instruments, Pleyel and Wolff attempted to convince conservatories to offer courses in the chromatic harp. The company also commissioned Claude Debussy, famed for his groundbreaking *Prélude à l'après-midi d'un faune* and for the more recent opera *Pelléas et Mélisande*, to compose a work that featured their invention.

The first cross-strung harp is believed to have been created in the late 16th century in Spain where it was known as the *arpa de dos órdenes* (harp of two rows). Its popularity reached its peak in the late 17th



century, and declined thereafter into the early 18th century. The reasons for its decline are complex, including the cultural displacement of Spanish music and musical instruments at court.

The Sacred and Profane Dances were composed while Debussy's life was in turmoil—he had abandoned his wife for another woman, his wife Lily attempted suicide, and simultaneously Debussy was consumed with creating his orchestral masterpiece *La Mer*.

To fulfill his commission, Debussy used the collective title *Dances* for the work, which contains two movements, both in triple meter and A-B-A form. The slow *Danse sacrée* was suggested to Debussy

by a piano piece by his friend, composer and conductor Francisco de Lacerda, but it also owes something to Erik Satie's *Gymnopédies*, of which Debussy was fond enough to transcribe two for orchestra. A vague ritualistic atmosphere, with slow-moving modal sonorities, often in parallel octaves, accounts for the title "sacred dance."

Bass notes in the harp provide a bridge to the *Danse profane*, which is made of delicate, waltz-like music. In the several sections of the dance, the harp part requires a variety of techniques: arpeggios, glissandos, repeated-note patterns, broad chords, and dissonant grace notes. In the end Debussy made sure his music was playable on cross-strung and on pedal harps.

**Copland.** In the 1920s, 30s and 40s a number of performers attempted to bring classical music and jazz onto the same stage. One famous early effort occurred on a snowy afternoon on February 12, 1924, at Aeolian Hall in Manhattan. In a concert titled "An Experiment in Modern Music" Paul Whitman led his Palais Royal Orchestra in a much-anticipated concert of classics and jazz before an audience consisting of vaudevillians, concert managers, composers, symphony and opera stars, flappers, cake-eaters, all mixed up higgledy-piggledy. Many influential figures of the era were present including Victor Herbert, Walter Damrosch, Igor Stravinsky, Fritz Kreisler, Leopold Stokowski and John Philip Sousa.

After a long and a less than exciting series of works the audience was beginning to tire and to drift out of the hall when who should appear on the stage but pianist George Gershwin. The orchestra's lead clarinetist, Ross Gorman seized the attention of the departing crowd with the distinctive opening glissando of George Gershwin's *Rhapsody in Blue*, something he improvised on the spot.

On that day, late in the concert, the clarinet glissando that opens the *Rhapsody in Blue* became one of the most recognizable few seconds in music, rivaling only the opening of Beethoven's Fifth Symphony. Apparently the clarinet was the instrument destined to lead in the movement for unification of classics and jazz.

In ensuing years a few conductors and bandleaders tendered commissions to classical composers. Woody Herman, for example, persuaded Stravinsky to compose his *Ebony Concerto* (for clarinet and

jazz band) in 1945. Benny Goodman, "The King of Swing," reached even more deeply into the classical aesthetic, requesting pieces for non-jazz ensembles that he could play as a "classical" clarinetist. Thus were born Bartók's *Contrasts* (for clarinet, violin, and piano) in 1938 and Hindemith's *Clarinet Concerto* in 1947. Herman and Goodman approached Aaron Copland at about the same time, the former in the summer of 1946, the latter in early 1947. Goodman became the successful suitor, offering a very substantial fee of \$2,000, and Copland set to work shortly thereafter, while on tour in South America.

Copland's *Concerto* consists of two movements, rather than the traditional three. The first movement, marked "Slowly and expressively", showcases the clarinet's ability to blend with strings and to play lyrically. The virtuosity that audiences expect from a piece called "concerto" doesn't appear until the cadenza that links the two movements. Fans of Leonard Bernstein might hear hints of his style in the cadenza, as the soloist leaves the wistfulness of the first movement behind and transitions to Latin-jazz influenced second (marked "Rather fast"). The piece has been recorded many times, including a recording by Goodman himself.

**Farrenc.** Born Jeanne-Louise Dumont, Louise Farrenc showed considerable skills as a pianist from a young age. She subsequently had several prestigious teachers, including two of the best pianists of that time, Johann Nepomuk Hummel and Ignaz Moscheles. She also showed promise as a composer, beginning study at the Paris Conservatoire when she was fifteen years of age.

In 1821 she married Aristide Farrenc, a flutist she met at the Conservatory and took his last name. Farrenc toured as a pianist for years, her reputation as a virtuoso becoming such that, in 1842, she was appointed Professor of Piano at the Paris Conservatoire – the only woman to hold a permanent faculty position at the Paris Conservatoire in the 19th century. She was, however, paid less than her male colleagues until 1850, when she requested and received equal pay, based in part on the successful premiere of her Op. 28 Nonet for strings and winds.

She was recognized as a superb piano teacher, with many of her students winning awards and going on to solo careers. Her *Études* were also added to the Conservatoire's piano curriculum.

In 1841, Farrenc composed the first of her three symphonies, with the second following four years later. The latter was a particular success. Despite the fact that her concerts as a pianist and as a composer were consistently well-received, she had difficulty enticing orchestras to perform her symphonies. The Third Symphony, completed in 1847, had to wait until 1849 for its first performance, when it was given by the Société des Concerts du Conservatoire conducted by Narcisse Girard. The work

was praised by the likes of Robert Schumann and Hector Berlioz. Perhaps frustrated by the lack of performance opportunities, the Third Symphony proved to be Farrenc's last orchestral composition, and she moved increasingly toward chamber music in her later years.

While her first two symphonies filled the classical mold of composers like Mozart and Beethoven, Farrenc's Symphony No. 3 explores the romantic world of Carl Maria von Weber and Felix Mendelssohn.

In the first movement, after a brief, meandering introduction, three melodies are distributed across the orchestra. The music is developed and shared with various sections of the orchestra, the principal melodies return and the movement is brought to a forceful conclusion. The second movement, slow and songlike, was characterized by a reviewer at the premiere as "noble, elevated, religious, and graceful at the same time." The main theme has the character of an orchestral chorale followed by a turbulent section and then the return of the main melody.

The third movement is a Scherzo and trio in the mode of Felix Mendelssohn's *A Midsummer Night's Dream*. The dramatic fourth movement unfolds with energy and intensity. Unwilling to submit to the temptation of a finale in a major mode, Farrenc brings her musical journey to a close with the full weight of the key of G minor.

Program notes by Conductor Laureate,  
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**Gordon Wells Memorial**  
*Principal Flute Chair*  
Eleanor Duncan Armstrong

#### Oboe

Robyn Dixon Costa\*  
**Gary & Christina Schell**  
*Principal Oboe Chair*  
Barry Kroeker

#### Clarinet

Samuel Schreiber\*  
**Foxdale Village** *Principal*  
*Clarinet Chair*  
Anthony Poehailos

#### Bassoon

Daryl Durran\*  
**John Golbeck & Carolyn Wilhelm**  
*Principal Bassoon Chair*  
Trina Gallup

#### Horn

Grace Salyards\*  
**Lee & Grace Ormston**  
*Principal Horn Chair*  
Lisa O. Bontrager

#### Timpani

Daniel Armstrong\*  
**Koch Funeral Home**  
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