

ORCHESTRA AT TEMPLE SQUARE

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*A Spring  
Premiere*

**IGOR GRUPPMAN**  
*conductor*

Friday and Saturday, March 18–19, 2011  
7:30 p.m.  
Salt Lake Tabernacle

**VIOLIN**

Meredith Campbell,  
*concertmaster*  
Christine Davis,  
*principal*  
Marilyn Anderson  
Mindy Arrington  
Blair Bateman  
Matt Bennion  
Kiersten Blanchard  
Rachel Bodell  
Jean Bradford  
Lynda Breese  
Jane Clark  
Jacquelyn Coleman  
Kathryn Collier  
Karen Davidson  
Melissa Draper  
Tiffany Egbert  
Mark Emile  
Melodie Gardner  
Rebecca Goeckeritz  
Corine Hart  
Alena Hatch  
Mindy Hillman  
Kelly Iverson  
Cami Jackson  
Joanna Jacob  
Rachel Karr  
Yeagi Kim  
Elissa Krebs  
Kathy Ludlow  
DeDee Madsen  
Ruth Martineau  
Stephanie Mecham  
Marilyn Miner  
Becca Moench  
Erin Oberg  
Elizabeth Palmer  
Debra Poulsen  
Emily Rice  
Emily Ricks  
Heather Severson  
Aubrey Smith  
Amy Stout  
Audrey Taylor  
Kerstin Tenney  
Claire Terry  
Melissa Thatcher  
Martha Thompson  
Sara Jane Thompson  
Brady Tolbert

Ellen VanDam  
Asheley Watabe  
Gary Wright

**VIOLA**

Janene Holmberg,  
*principal*  
Julie Aamodt  
Jeff Anderson  
Kathleen Anderson  
Elizabeth Ashton  
Karen Blalock  
Katie Bradford  
Marcia Bramble  
Emily Brown  
Marie Feinauer  
Justin Findlay  
Darrin Frank  
Dianna Gallacher  
Carol Giles  
Randen Heywood  
Caryn Jackson  
Aisha Johnson  
Bryan Lew  
Sarah McQueen  
Angela Miller  
Suzanne Rust  
Burke Sorenson  
Debbie Stowell  
Kristina Willey

**CELLO**

Brittany Gardner,  
*acting principal*  
Sarah Arnesen  
Doug Ball  
Cordell Clinger  
Jacobie Hoopes  
Steve Jones  
David Marsh  
Patricia Pinkston  
Monika  
Rosborough-Bowman  
Ruth Ann Spangler  
Chris Spencer  
Jonny Stewart  
Kelly Stewart  
Catherine Willey  
Elizabeth Willey

**BASS**

James Findlay,  
*principal*  
Scott Allen

Jed Armstrong  
Rebecca Buxton  
Lola Plumb  
Adam Pyper  
Carol Raleigh  
Matt Shumway  
Alexander Willey  
Anthony Willey  
Cassie Wiser

**FLUTE**

Jeannine Goeckeritz,  
*principal*  
Jennifer Rudd  
Tiffany Sedgley  
Lisa Smith  
Lisa Whatcott

**PICCOLO**

Jennifer Rudd

**OBOE**

Bonnie Schroeder,  
*principal*  
Kristine Baird  
Mika Brunson  
Karen Hastings  
Lee Wessman

**CLARINET**

Daron Bradford,  
*principal*  
John Bowman  
Cindy Child  
David Feller  
Michelle Hansen  
Jaren Hinckley  
William Holman  
Loretta Walker

**BASSOON**

Christian Smith,  
*principal*  
Carolyn Bodily  
Richard Chatelain  
Brian Peterson  
Mollie Shutt

**CONTRABASSOON**

John Bush

**HORN**

Steven Park,  
*principal*  
Kara Chandler  
Will Francis  
Claire Grover

Kenji Hood  
Mary Lampros  
Michael Packham  
Sonya Reynolds  
Mariah Stringer  
Kristina Tollefson

**TRUMPET**

Alan Sedgley,  
*principal*  
Scott Acton  
Dwight Bird  
David Faires  
Seretta Hart  
Barry Hillam  
Kale Rodabough  
Howard Summers

**TROMBONE**

John Gallacher  
Neil Hendriksen  
Todd Jacobs  
Kevin Jenson  
Kevin Stephenson  
Bryan Sullivan

**BASS TROMBONE**

Louis Campbell  
Zachary Crawford  
Tyler Kay

**TUBA**

Dan Bryce  
Joseph Jensen  
Mark Robinette  
Jeffery Scott

**PERCUSSION**

Robert Campbell,  
*principal*  
Paul Dance  
Dennis Griffin  
Fred McInnis  
Justin Moon  
Matt Nickle  
Danny Soulier

**HARP**

Tamara Oswald,  
*principal*  
Julie Keyes  
Maria Phippen

**KEYBOARD**

Elizabeth Ballantyne  
Craig Jorgensen

*A Spring  
Premiere*

Double Concerto for Violin and Viola . . . . . Paul M. van Brugge

*Igor Gruppman, violin*

*Vesna Stefanovich-Gruppman, viola*

*Mark Emile, conductor*

**Intermission**

Romeo and Juliet Overture-Fantasy . . . . . Pyotr I. Tchaikovsky

Symphonic Dances from *West Side Story*. . . . . Leonard Bernstein

- I. Prologue: Allegro moderato
- II. "Somewhere": Adagio
- III. Scherzo: Vivace leggiero
- IV. Mambo: Presto
- V. Cha-cha ("Maria"): Andantino con grazia
- VI. Meeting scene: Meno mosso
- VII. "Cool" Fugue: Allegretto
- VIII. Rumble: Molto allegro
- IX. Finale: Adagio



## IGOR GRUPPMAN

Igor Gruppman is one of a rare breed of artists whose career successfully manifests itself in many artistic fields. Critically acclaimed for his richness and beauty of tone, elegant phrasing, drive, passion, and virtuosity, Mr. Gruppman enjoys an exciting career as conductor, violin soloist, orchestra leader, and chamber musician.

As the concertmaster of the Rotterdam Philharmonic Orchestra and a frequent guest leader of such orchestras as the London Symphony Orchestra and London's Royal Philharmonic Orchestra, Mr. Gruppman has collaborated with some of the most esteemed conductors of his generation, including Georg Solti, Valery Gergiev, Mstislav Rostropovich, Colin Davis, Simon Rattle, and Bernard Haitink. In the United States Mr. Gruppman holds the post of principal conductor of the Orchestra at Temple Square in Salt Lake City. His concerts with the Orchestra at Temple Square are broadcast regularly on cable television in the U.S. and abroad. In recent seasons some of the world's great artists have appeared with this orchestra, including Renée Fleming, Bryn Terfel, and Ida Haendel.

Mr. Gruppman's conducting debut with the Rotterdam Philharmonic Orchestra took place in special Easter performances of *The Last Seven Words* by Haydn and Gubaidulina in the Rotterdam Cathedral in 2007. During the 2006–7 concert season he also appeared in a critically acclaimed all-Mozart program at De Doelen Great Hall in Rotterdam where, in addition to conducting, Mr. Gruppman gave the Netherlands premiere of Mozart's recently reconstructed Concerto for Violin and Piano (K. 315f) with pianist Ronald Brautigam. In March of 2007 Mr. Gruppman received glowing reviews for his performance of the Double Concerto by Brahms under the baton of Valery Gergiev and the Second Violin Concerto by Prokofiev under the baton of Yannick Nézet-Séguin, both with the Rotterdam Philharmonic Orchestra. The 2008–9 season marked a new series of concerts he conducted with the Rotterdam Philharmonic Orchestra, and in November 2010 Mr. Gruppman returned to conduct the Rotterdam Philharmonic Proms series.

In the 2007–8 season Mr. Gruppman made his conducting debut with the Mariinsky Orchestra during the Easter Festival in Moscow, and later conducted a Mozart-Mendelssohn concert. After several successful appearances, Mr. Gruppman was invited by Valery Gergiev in May 2009 to conduct the newly formed Mariinsky Stradivari Orchestra on a regular basis.

In January 2010, Mr. Gruppman was honored as the Artist of the Month by the Mariinsky Theatre. Later in 2010 he conducted the Mariinsky Stradivari Orchestra at the opening concert of the Mikkeli Music Festival and in their engagements throughout Asia.

Mr. Gruppman made his debut as leader with the Academy of St. Martin in the Fields on a tour of Germany in January 2008, and in April 2008 made his conducting debut with the Seoul Philharmonic Orchestra in Korea with an all-Tchaikovsky program. The following season he returned to conduct the Seoul Philharmonic in a Mozart-Mendelssohn program. The same season marked his debut with the Tokyo Philharmonic.

Video Artists International released a series of DVDs in 2009 featuring Mr. Gruppman as conductor, violin soloist, and chamber musician in partnership with a variety of artists, including his wife and frequent duo partner, prominent violinist and violist Vesna Stefanovic-Gruppman. They have been heralded as "violin archangels" for their Koch recording of Malcolm Arnold's Concerto for Two Violins and Orchestra with the San Diego Chamber Orchestra, which won its producer, Michael Fine, a Grammy in 1994. In 2008 the long-awaited release of the reconstructed original string version of Brahms's Quintet in F Minor was recorded with the members of the Academy of St. Martin in the Fields. Igor Gruppman's violin solo recordings have met with enthusiastic reception by the international press: the Berlioz's Reverie and Caprice (Naxos), the Respighi Poema Autunnale (Koch), and the Miklos Rosza Sinfonia Concertante and Violin Concerto (Koch), which marked the first release of the concerto since the recording by Heifetz, for whom the piece was written.

Igor Gruppman is a graduate of the Moscow Conservatory, where he studied with Leonid Kogan and Mstislav Rostropovich, followed by studies with Jasha Heifetz in Los Angeles. He has collaborated with such artists as Sviatoslav Richter, Yuri Bashmet, Natalia Gutman, Jaime Laredo, and Lynn Harrell. Mr. and Mrs. Gruppman cofounded the Gruppman International Violin Institute in 2002 to select, train, and develop careers of exceptionally gifted violinists around the world using the latest videoconferencing technology. Today, Mr. Gruppman is also on the faculty at the Rotterdam Conservatory.

In 2010, the Erasmus Foundation generously presented Mr. Gruppman with a special violin created by Antonio Stradivari.

## B I O G R A P H Y

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### VESNA STEFANOVIC-GRUPPMAN

Critically acclaimed for her impeccable taste and beautiful tone, Vesna Stefanovich-Gruppen is equally acclaimed as both a violin and a viola soloist, receiving first prize at the Jaroslav Kocián International Violin Competition and becoming the first artist to win the National Violin Competition in her native Yugoslavia six times in a row.

Her solo career began when she was still a teenager. By the age of 16, she had performed as a soloist

with such ensembles as the Munich Chamber Orchestra, the Moscow Philharmonic, and the Prague Philharmonic and had regularly appeared on radio and television programs throughout Europe. Dr. Stefanovich-Gruppen graduated from the Moscow Central Special School of Music and received her doctorate in performance and pedagogy from the Moscow Conservatory, where she was privileged to study under Yuri Yankelevich and Igor Bezrodny.

Today, Dr. Stefanovich-Gruppen has a demanding schedule as a soloist and chamber musician. Most recently she has appeared with the Dallas Symphony, the Edmonton Symphony, Concerto Rotterdam Chamber Orchestra, the San Diego Symphony Orchestra, the National Philharmonic Orchestra of Ukraine, and London's Beethoven Philharmonic Orchestra and in recital at London's Wigmore Hall and St. John's in Smith Square, Amsterdam's Hermitage Hall, Kyiv's Philharmonic Hall, and the Mozart Hall in Prague. Her 2009–10 season featured recital and chamber music tours of Asia and the United States.

Vesna Stefanovich-Gruppen's solo and chamber music recordings have won high praise from such international publications as *Gramophone Magazine*, *American Record Guide*, and *Classical Disc Digest*. Her recording of the Concerto for Two Violins and Orchestra by Malcolm Arnold (together with her violinist husband, Igor Gruppen) for Koch International won a Grammy Award. Her critically acclaimed 2007 performance of Mozart's Sinfonia Concertante with the Orchestra at Temple Square in partnership with the legendary Ida Haendel was broadcast numerous times on cable television in the United States. The 2009 season marked the release of Video Artists International's series of recital DVDs featuring Dr. Stefanovich-Gruppen as a soloist and chamber musician.

Dr. Stefanovich-Gruppen also enjoys a successful teaching career. She is head of the Gruppen International Violin Institute and a professor of violin at the Rotterdam Conservatory. In 2002, the American String Teachers Association honored her with the College Teacher of the Year Award.

## B I O G R A P H Y

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### MARK ANDERS EMILE

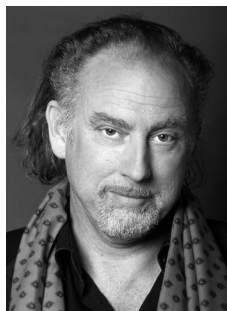
Mark Anders Emile is the music director and conductor of the Northern Utah Symphony in Cache Valley, which performs regularly with the Cache Valley Civic Ballet Company. He is the manager of the American Festival Orchestra, conducted by former Mormon Tabernacle Choir music director Craig Jessop. He also teaches conducting and orchestration at Utah State University and maintains a private violin studio of about 15 to 20 students. In

addition to his conducting and violin activities, Dr. Emile enjoys composing and arranging commissioned works several times a year.

His conducting background includes studies with several successful and well-known maestros: Robert Shaw (Atlanta Symphony), Michael Charry and Louis Lane (Pittsburgh Symphony), Thomas Briccetti (Omaha Symphony), Brian Priestman (Miami Symphony), Robert Emile (Lincoln Symphony and San Diego Symphony), Harold Evans (University of Nebraska–Lincoln), Tibor Kozma (Indiana University–Bloomington), and Giora Bernstein (Pomona College). He has conducted professional, university, and honor youth orchestras in California, Colorado, Nebraska, Missouri, Alabama, Utah, Idaho, and Maryland. He also has had the honor of conducting premieres of works including *In Praise of Music*, a set of songs for orchestra by Dominick Argento, and *Out to the Wind*, an opera by Robert Beadell, which was broadcast on national public television.

Dr. Emile's violin background includes a DMA from the University of Colorado–Boulder, an MM from the University of Nebraska–Lincoln, and a BA from Pomona College. Violin mentors include Joseph Silverstein, Oswald Lehnert (Casals Trio), Yuval Waldman, Robert Emile, Vartan Manoogian, Giora Bernstein, Norman Paulu, and Nancy Garvey. He has performed in several professional orchestras, such as the San Diego, Omaha, Birmingham, Huntsville, Lincoln, and Utah Symphonies. Among other violin activities, he has thoroughly enjoyed membership in the Orchestra at Temple Square since 2009.

Dr. Emile has also appeared in several movies with and without the violin: with Glenn Close and Meat Loaf in *The Ballad of Lucy Whipple* (CBS Movie of the Week), with Tahj Mowry in *Hounded* (Disney special), with Skeet Ulrich and Gary Oldman in *Nobody's Baby*, with Evan Rachel Wood in *Little Secrets*, and others. For an escape from music, Dr. Emile enjoys skydiving, scuba diving, cross-country motorcycle rides, kenpo, and backpacking.



### DOUBLE CONCERTO FOR VIOLIN AND VIOLA

*Paul M. van Brugge (b. 1959)*

A native of the Netherlands, Paul van Brugge has made his mark primarily as a composer of film music, having written over 75 scores for feature-length movies and major documentaries that have earned him prestigious international awards. But van Brugge has also composed for theater and dance and is a successful jazz pianist and arranger. These varied

experiences have influenced his more recent scores, which include a handful of small-scale operas, chamber pieces, and orchestral works.

Van Brugge wrote his Double Concerto for Violin and Viola in 2010 for Igor and Vesna Gruppman. Writing for a husband and wife team presented an intriguing challenge to the composer, but it also proved to be his inspiration. In this single-movement concerto, he investigates the Gruppman's unique relationship that is played out publicly on concert and recital stages around the world as well as privately in their everyday lives. But while not directly programmatic—the concerto doesn't "tell the story" of the Gruppman's—this piece examines the roles of soloist and partner that are integral to their lives and careers as well as to the concerto genre itself.

The work opens with ominous orchestral harmonies that lead into a melancholy passage for solo violin (marked "solitude" in the score) playing very low in its register. After a short cadenza, the viola enters with equally yearning music. Over cloudlike clusters of orchestral harmony, the two solo lines gradually combine and intertwine, coalescing into a gentle dance. Their interplay becomes more enlivened, jazzy, and syncopated.

Repeating rhythmic patterns in the orchestra then lighten the mood of this dance, but the energy soon dissipates with the introduction of more somber motifs. The remainder of the movement shifts in and out of dance rhythms, exploring a variety of orchestral timbres and rhythmic figures that ebb and flow in intensity before the opening chord-clouds return at the work's conclusion.

### ROMEO AND JULIET OVERTURE-FANTASY

*Pyotr I. Tchaikovsky (1840–93)*

Tchaikovsky is undoubtedly one of today's most popular orchestral composers. But his works were not immediately successful. While during his lifetime he was Russia's greatest symphonist and arguably its most talented composer, his ballet scores, overtures, and concertos often received disdainful responses. It was only during the 20th century, after his death, that Tchaikovsky became firmly established in Western orchestral music.

It took Tchaikovsky some time to discover his profession as an orchestral composer. Even while he was in his 20s, a career in music seemed implausible. After studying at the School of Jurisprudence in St. Petersburg, Tchaikovsky was assigned an office job at the Ministry of Justice in 1859. But while employed at the Ministry, he enrolled in music classes at the Russian Musical Society. Three years later, he left his job and enrolled full-time at the newly formed St. Petersburg Conservatory. During his years at the Conservatory, Tchaikovsky developed with astonishing speed into a composer with fully-formed technique. At his graduation in 1865 he was offered a position as music professor at the Conservatory.

By the end of the 1860s, the story of Shakespeare's "star-crossed" lovers had already inspired compositions by Bellini, Gounod, and Berlioz (whose influence on Russian composers in the late 19th century was profound). The fatalistic drama also appealed to Tchaikovsky, who felt the emotions of the story deeply and personally, having suffered through several relationships that were doomed from the start. These ill-fated attachments were central to Tchaikovsky's interest in composing a piece based on *Romeo and Juliet*.

Tchaikovsky wrote the Romeo and Juliet Overture-Fantasy in 1869. Although the work is a single-movement symphonic piece, Tchaikovsky decided not to follow the symphonic poem pattern established by Liszt and Berlioz, in which the music programmatically illustrates the dramatic development of the story. Instead, he used the traditional sonata form, with its inherent dramatic conflict between contrasting themes and key areas.

The composer identified the main elements of the story and assigned musical themes to each. The fantasy opens with Friar Laurence performing the wedding, followed by the "rattling of swords" of the two warring families and a love theme that has become one of the best-known orchestral melodies of all time. A concluding coda represents the young lovers' tragic twin suicide, a final reconciliation possible only in death.

**SYMPHONIC DANCES FROM WEST SIDE STORY**

*Leonard Bernstein (1918–90)*

As early as 1949, Leonard Bernstein, choreographer Jerome Robbins, and librettist Arthur Laurents had been toying with the idea of a Broadway musical that adapted Shakespeare's *Romeo and Juliet* into a modern New York setting. But deciding exactly which social conflict to portray in this adaptation proved to be difficult, and the project languished for several years. When the brilliant young lyricist Stephen Sondheim joined the team, the original creators hit on the idea that rival white and Hispanic street gangs on the Upper West Side of New York City would be the basis of the story's conflict, and production moved ahead quickly. The composer, excited by the project's rapid development, said, "I hear rhythms and pulses and—most of all—I can sort of feel the form."

The "rhythms and pulses" Bernstein was hearing were the sounds of Latin music—mambo, Latin jazz, and conga, for example—sounds that were gaining in popularity in the late 1950s. Bernstein's senior thesis at Harvard University, which discussed the influence of Latin music on the emerging "American style" of composition, was in some ways a preparation for his work on this new Broadway musical. And once it was determined that one of the rival gangs would be Puerto Rican, the musical qualities of the score for *West Side Story* fell into place.

*West Side Story* opened on Broadway in the fall of 1957. It was a moderate popular success with audiences, but the critical response was mixed. Although in many ways it was a traditional Broadway musical, *West Side Story* included two important innovations that made it stand out: it was unusually violent and tragic (with on-stage deaths at the end of both acts), and it incorporated dance into the musical to a degree never seen on the Broadway stage before. The composer himself said, "So much was conveyed in music, including an enormous reliance upon dance to tell plot—not just songs stuck in a book."

Instead of handing off the dance numbers to an assistant, Bernstein composed the dances himself. He had already written two full-fledged ballet scores as well as two successful Broadway musicals (*On the Town* and *Wonderful Town*). Not only could he handle standard song forms and dance music, he knew how to orchestrate, how to conceive larger musical structures as part of a dramatic narrative, and how to write symphonically for the stage.

There are three orchestral versions of the music from *West Side Story*. Bernstein did his own orchestrations for the Broadway show. For the film version, made in 1961, he was assisted by Sid Ramin and Irwin Kostal, who won a Grammy Award and an Oscar for their work on the movie. As Ramin and Kostal were wrapping up the orchestrations for the film version, a benefit concert was planned to honor Bernstein, who had just extended his contract as conductor of the New York Philharmonic Orchestra. With the popularity of *West Side Story* reaching a peak, and a movie version about to be released, the music simply had to be included on the program. Ramin and Kostal chose selections from the orchestral film score, and Bernstein reordered them into a new sequence based not on their order in the show but according to their musical relationships. As the Symphonic Dances from *West Side Story*, these selections were premiered by the New York Philharmonic on February 13, 1961, with Lukas Foss conducting.

While audiences will recognize many of the popular songs from the show in the Symphonic Dances, there are a number of famous tunes that are conspicuous by their absence, including "America," "I Feel Pretty," "One Hand, One Heart," and the ever-popular "Tonight." But Bernstein may have thought too many familiar melodies would weaken the musical structure of this single-movement symphonic work.

The work opens with a nervous and dramatic Prologue that depicts mounting tensions between the rival Jets and Sharks. This leads without a break into the fantasy dream sequence ("Somewhere"), in which the gangs peacefully coexist in a friendly and serene world. This fantasy continues in the Copland-esque Scherzo, only to be interrupted by the music of the high school "Mambo." It is at this dance that Tony and Maria meet, dancing together ("Cha-cha: Maria") and then speaking to each other for the first time ("Meeting scene"). In the "Cool" fugue, the Jets try to alleviate some of the rising unease, but the agitation spills over into the "Rumble," where the respective leaders of each gang are killed. The hymnlike Finale, which alludes to the "Somewhere" theme, characterizes the story's central ideas of tragedy and love.

—Program notes by Dr. Luke Howard

