

Colburn Orchestra

Yehuda Gilad, Music Director

Yehuda Gilad, Conductor

Aleksandra Melaniuk, Assistant Conductor*

Duncan McDougall, Violin

February 1, 2025

Ambassador Auditorium, 7 pm

Painting the Floor (2021)*

SARAH GIBSON

1986–2024

Symphony No. 6 in B Minor, Op. 54 (1939)

DMITRI SHOSTAKOVICH

1906–1975

Largo

Allegro

Presto

Intermission

Concerto in D Major for Violin and Orchestra, Op. 35 (1878)

PETER ILICH TCHAIKOVSKY

1840–1893

Allegro moderato

Canzonetta: Andante

Finale: Allegro vivacissimo

The Colburn Orchestra is generously underwritten by Eva and Marc Stern. This performance is generously supported by Beverly C. Marksbury.

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Featured Artists

Yehuda Gilad, Conductor

A teacher, instrumentalist, and conductor, Yehuda Gilad strives for “total musicianship,” and as a result, he has won the acclaim of both critics and audiences alike. As one of the founding members of the Colburn School Conservatory of Music, Mr. Gilad serves as Music Director of the Colburn Orchestra and Professor of Clarinet for the Colburn Conservatory, the Colburn Community School of Performing Arts, and the Colburn Music Academy. In addition, he is Professor of Clarinet at the University of Southern California’s Thornton School of Music, and across these two prestigious institutions, he has developed the most sought-after clarinet studios in the world. His students have achieved top honors in every premier international clarinet competition, and graduates of his studio hold positions in more than 150 major orchestras worldwide, including the Cincinnati and Minnesota Orchestras; the New York, Los Angeles, Stockholm, Sweden, Hong Kong, China, and Seoul Philharmonics; San Francisco Opera; the Concertgebouw; and the Orquesta Nacional de Espana. In 2012, Mr. Gilad served as president of the jury for the 5th Carl Nielsen International Clarinet Competition in Odense, Denmark. Mr. Gilad is a recipient of numerous honors and awards, including the Distinguished Teacher Award from the White House Commission on Presidential Scholars, the Ramo Award, and USC’s highest honor for excellence in teaching. He also was named one of *Musical America’s* 2015 Professional Influencers of the Year. Mr. Gilad is regularly invited to present master classes and performances at music conservatories and major festivals around the globe.



An accomplished clarinetist, Mr. Gilad has performed at top music festivals worldwide, including the Marlboro Music Festival, the Bowdoin International Music Festival, the Crusell Music Festival, the San Francisco Chamber Music Festival, and Santa Barbara’s Music Academy of the West. He also founded the Yoav Chamber Ensemble, which performed extensively throughout the United States and recorded for the Orion label, and the Colburn Woodwind Chamber Players, which toured Germany and China. Mr. Gilad has collaborated as performer and conductor with many of today’s most prominent artists.

Mr. Gilad’s success as a conductor equals that of his renown as a teacher and performer. Since its inception in 2003, Mr. Gilad has served as music director and conductor of the Colburn

Orchestra and has been pivotal in the ensemble's development from a small string ensemble to a full symphony orchestra. Maestro Gilad's additional music directorships have included the Malibu Strawberry Creek Music Festival (recognized by the County of Los Angeles for its artistic contribution to the community); the 20th Century Unlimited concert series in Santa Fe, New Mexico; the Thornton Chamber Orchestra; the Santa Monica Symphony Orchestra; and the Colonial Symphony of New Jersey.

“Gilad transformed the Colonial Symphony into one of [New Jersey's] artistic trendsetters.”—*The Star-Ledger*

Under his leadership, the Colonial Symphony became the only orchestra in the area to receive a National Endowment for the Arts grant for seven consecutive years, and in 1995 and 1996, the orchestra received the Distinguished Arts Organization Award from the New Jersey State Council on the Arts for its artistry and programming merits. Mr. Gilad received acclaim from *The New York Times* for his “strong imaginative programming” and championing of American and contemporary music.

Also an active guest conductor, Mr. Gilad's appearances have garnered critical acclaim in many countries on three continents. In 1987, he became the first Israeli-born conductor to perform in China and has since conducted numerous engagements in Beijing and Shanghai. Mr. Gilad's repertoire encompasses a broad range of musical styles and he has enjoyed collaborating with contemporary composers such as John Corigliano and Iannis Xenakis, among others.

Dedicated to fostering increased public appreciation and support of classical music in the United States and abroad, Mr. Gilad has appeared on various broadcasts including NBC, CBS, WQXR, WMTR, KUSC, NJN, Cablevision, and the national television of mainland China. In 2012 and 2013, Colburn Orchestra concerts were recorded in HD and broadcast on the arts series *Open Call* on Southern California's independent television station KCET. Mr. Gilad also led the Colburn Orchestra in recordings for Live Classics, Bridge Records, and Yarlung Records, collaborating with composer Menachem Wiesenberg as well as cellist Ron Leonard, violist Paul Coletti, and mezzo-soprano Sasha Cooke.

Born and raised on a kibbutz in Israel, Mr. Gilad began his musical education at the age of 16. Following his conservatory studies, he immigrated to the United States to further his education. His former teachers include Giora Feidman, Mitchell Lurie, and Dr. Herbert Zipper. Additionally, he was an active participant in numerous intensive master classes with Sergiu Celibidache and Leonard Bernstein.

Aleksandra Melaniuk, Assistant Conductor

Polish conductor Aleksandra Melaniuk is one of the leading young conductors of her generation. She has worked with the London Symphony Orchestra as a semi-finalist of the 17th Donatella Flick Conducting Competition and is one of the winners of the 2023 Das Kritische Orchester, led by Forum Dirigieren. Raised between Warsaw and Edinburgh, Ms. Melaniuk was a Britten-Pears Young Artist for the 2023–24 season and is a Salonen Conducting Fellow in the Negaunee Conducting Program at Colburn Conservatory of Music and the San Francisco Symphony in the 2023–24 and the 2024–25 seasons.



Despite her young age, Ms. Melaniuk has already conducted numerous orchestras in Europe, including the Flanders Symphony Orchestra, Stavanger Symfoniorkester, Baltic Sea Philharmonic, Lithuanian State Symphony Orchestra, Moravska Filharmonie Olomouc, Lower Silesian Philharmonic Orchestra or the Orchestra of the Grand Theatre in Poznan. She made her professional debut with the Silesian Philharmonic in their *For the Young* concert series. In 2023, she worked on Oliver Leith's *Last Days* with Sian Edwards, a collaboration between the BPYA Program and the Jetta Parker Artists Program at the Royal Opera House.

Ms. Melaniuk has reached the final rounds in the Leverhulme Conducting Fellowship with the BBC Scottish Symphony Orchestra & Royal Conservatoire of Scotland, Constant Lambert Fellowship/Jetta Parker Ballet Conductor with Royal Opera House, and Female Conductor Traineeship at Opera North. In 2023–24, Ms. Melaniuk participated in the Fiskars Summer Festival & Conducting Academy, led by Esa-Pekka Salonen, Jukka-Pekka Saraste, Dalia Stasevska, and James Gaffigan. In 2022, she was an active participant of the prestigious Järvi Conducting Academy in Estonia, took part in the 10th edition of Dirigentuka in Stavanger, Norway, and was chosen as one of the three students in the SOV Conducting Masterclass for young talents, led by Kristiina Poska, in cooperation with Flanders Symphony Orchestra, Spectra Ensemble, and Forum Dirigieren.

Ms. Melaniuk established her own orchestra and conducted several programs promoting British music in Poland in 2021 and was invited to conduct the premiere of several

contemporary works through the SubRosa Project, which were recorded during sessions in Enigma Cipher Centre in Poznan. Having a deep interest in opera, she has participated in preparations for Puccini's *La Rondine* in Silesian Opera and Szymanowski's *King Roger* at the Baltic Opera. This season she will be an assistant conductor for Mozart's *La Clemenza di Tito* at the Baltic Opera.

Committed to education, Ms. Melaniuk has participated in conducting master classes with Johannes Schlaefli, Nicolas Pasquet, Claire Gibault, Johannes Wildner, Sebastian Lang-Lessing, Leonid Grin, and Alexander Polianichko, and those carried out by the great Polish conductors Antoni Wit and Jerzy Maksymiuk. Ms. Melaniuk took part in a Music.Media.Management. project hosted by the Szczecin Philharmonic and Cadenza Fjord Festival, where she completed a course in team management. Ms. Melaniuk has degrees in conducting from the Ignacy Jan Paderewski Academy of Music in Poznan and is currently represented by Colburn Artists.

Duncan McDougall, Violin

Canadian violinist Duncan McDougall is pursuing his Bachelor of Music degree studying with Martin Beaver at the Colburn Conservatory of Music. Mr. McDougall has appeared as a soloist with the National Arts Centre Orchestra, the Toronto Symphony Orchestra, and the Calgary Philharmonic Orchestra, among others. In 2020, he was chosen by CBC Music as one of Canada's "30 hot Canadian classical musicians under 30," and in 2019, was a grand-prize winner of the Canadian Music Competition. He was honored to receive the National Gold Medal for Violin Performance and Violin Pedagogy from the Royal Conservatory of Music in

Toronto. A passionate chamber musician, Mr. McDougall is a member of Trio Azura. The ensemble won the grand prize, gold medal, Lift Every Voice Prize, and Horszowski Trio Prize at the 51st Fischeff Competition in 2024. Trio Azura was also a finalist in the 2024 Young Concert Artists International Auditions. Mr. McDougall plays on a 1900 Scarpella violin on generous loan from the Colburn Collection. Outside of his musical life, he enjoys trail running, hiking, canoeing, and downhill skiing.



About the Music

SARAH GIBSON (1986–2024)

Painting the Floor (2021)

Duration: approximately 4 minutes

by Diana Nazarenko, violist in the Bachelor of Music program of the Colburn Conservatory of Music

By age 36, Sarah Elizabeth Gibson had established herself as a composer and pianist of international stature. Her tragic and untimely death in July 2024 left us wondering just what she would have achieved in the years to come. Through her work as composer, performer, and artistic director, Gibson always advocated for contemporary music. Her music captures contemporary trends at their best—it is purposeful, experimental, and unique. Gibson often drew inspiration from modern painters, translating their techniques into musical language. *Painting the Floor* is an example of this, taking inspiration from English painter David Hockney’s exhibition entitled *Snails Space*. As Gibson describes it, *Snails Space* is a “larger-than-life work with vari-lites which create a bold and dramatic landscape gradually shifting color over time. The painting starts at the top of the wall and then melts down onto the floor in an abstract manner.” Gibson names her piece after Hockney’s own description of *Snails Space*. While painting on the canvas, Hockney “decide[s] to continue painting on the floor immediately in front of it,” even turning his original 2D work into three dimensions, adding real cubes, cones, and cylinders. In the brief span of *Painting the Floor*, Gibson develops three ideas, as a painter mixes primary colors, to create a unique and personal sound.

An infectious sense of child’s play and joy permeates *Painting the Floor* in which Gibson interweaves contrasting motifs in a web of chaotic and imaginative textures. Three contrasting musical ideas form the soundscape, beginning dramatically with the first motif as the orchestra sharply attacks a short cluster chord. This sudden attack has many roles and guises throughout the piece. The cluster chords either accompany or interrupt the theme; they sound as a single attack or roll through the beat in an exciting polyrhythm—they hide in the texture or they overwhelm it. The second idea in the “painting” comes from humble beginnings. Two muted trumpets begin by passing a single note back and forth with staggered attacks. This idea



blooms into a melody as Gibson adds new notes to each iteration, and in its evolution, the melody takes on various roles, just as the first motif. Trumpets play this theme, and it is icy and grandiose. Upper strings embellish it with glissandi, and it becomes undulating and expansive. The English horn solo lends it charm and grace. Near the end, the theme becomes a foreboding walking bass featuring the low voices of the orchestra. In the third idea, Gibson puts the final “paint on the floor” with brief undulating runs, which upper winds, piano, and harp interweave into the orchestral texture. Though always in the background, the runs drive the mood shifts in the music. Either in dissonance or in agreement with the harmony, they appear as different scales, arpeggios, and contours. Together, these three ideas create a vast range of musical colors and emotions. *Painting the Floor* is playful, chaotic, serene, grandiose, and mysterious all at once. Gibson’s three distinct ideas each evolve into something unpredictable without losing their essence, whether it is a theme born out of a single repeated note, brief runs that evolve according to the mood, or sharp cluster chords that break down into gentle peculiar rolls as the piece ends. These motifs’ creative development, timing, and overlap create the magic of *Painting the Floor*.

DMITRI SHOSTAKOVICH (1906–1975)

Symphony No. 6 in B Minor, Op. 54 (1939)

Duration: approximately 32 minutes

by Jason Moon, violinist in the Artist Diploma Program of the Colburn Conservatory of Music

Following the monumental success of his Fifth Symphony, which put him squarely back in the good graces of the Stalin administration, Dmitri Shostakovich faced intense political and critical scrutiny as to what he would write next. Given the widespread acclaim he received for the heroism and accessibility of the Fifth Symphony, a year after its premiere he announced, “I have set myself a task fraught with tremendous responsibility, to express in sound the immortal image of Lenin as a great son of the Russian people and as a leader of the masses. I have received numerous letters from all over the Soviet



Union with regard to my future symphony. The most important advice contained therein was to make considerable use of musical folklore.” A grand task, indeed—one that would undoubtedly call for massive performing forces with soloists and chorus.

What audiences heard in the premiere of the Sixth Symphony in Leningrad in 1939, however, was a particularly enigmatic symphony that, while large in scale, is written in a most atypical form and contains none of the elements that Shostakovich had promised a year earlier.

Not only is the symphony written in three movements instead of the standard four, but the movements each vary wildly in character, and the slow and somber first movement is longer than the last two movements combined. The heroic grandeur Soviet audiences had come to expect following Shostakovich’s Fifth Symphony was nowhere to be found, nor were there soloists or chorus, let alone the expected reference to Lenin.

Why Shostakovich discarded his plan to write a grand tribute to Lenin is unclear and open to speculation. When asked later what the symphony was about, he gave a rather vague answer: “The musical character of the Sixth Symphony will differ from the mood and emotional tone of the Fifth Symphony, in which moments of tragedy and tension were characteristic. In my latest symphony, music of a contemplative and lyrical order predominates. I wanted to convey in it the moods of spring, joy, youth.” While “contemplative and lyrical” are apt characterizations of the first movement, “spring, joy, and youth” are somewhat questionable descriptors, as often is the case with Shostakovich’s lighter compositions.

The first movement, containing undoubtedly the most complex and intricate writing within the work, shows strong influences of Mahler, both in scale and in ambiguity of harmony and form. Nearly 20 minutes in length, there is a pervasive and chilling sense of tension throughout that rises and falls in waves but never truly resolves. Shostakovich achieves this partially through a familiar technique of his, the juxtaposition of high and low registers. This technique is apparent from the first notes of the symphony, when he sets the lower strings and lower winds in unison with a searching, ominous melody until the upper strings and upper winds take over the primary voice, with virtually no middle voices filling in the gap in register. The movement continues in this fashion, contemplative and yearning for a resolution that never arrives in a satisfying manner, eventually diminishing into an eerily soft and haunting conclusion in B minor.

The following two movements could not be of more contrasting character to that of the first, giving the symphony a somewhat schizophrenic nature. Both are breathlessly quick (marked *Allegro* and *Presto*) and are filled with contradictions—light and fairy-like dances clash against heavy-footed percussive stomps, and melodies that appear jovial and playful mask the sardonic bite that permeates much of Shostakovich’s work. In the second movement, which serves as the traditional *scherzo* within the symphony, the piercing qualities of the E-flat clarinet, piccolo, and xylophone define the unique and unmistakably playful yet harsh timbre; yet again showcasing Shostakovich’s masterful use of register juxtaposition. The *Presto* is an unabashedly grotesque and thrilling rondo that brought the audience at the premiere to their feet. All the hallmarks of Shostakovich at his best appear here—the extensive use of percussion and heavy-footed romps in the brass give the movement a flavor of circus music; ornamented yet dry offbeats give the movement a sense of relentless forward momentum; and a sly violin solo gives way to a brash and ebullient conclusion.

Though nestled in between two of Shostakovich’s most famous compositions—his Fifth and Seventh Symphonies—his Sixth Symphony is undeniably a masterpiece and is arguably a more personal statement than either of the others. Here, we see Shostakovich venturing beyond the bounds of neoclassical structure that restricted his artistry in the Soviet regime, yet never losing a touch of the dry wit and sardonic playfulness that cemented his legacy among the great composers.

PETER ILICH TCHAIKOVSKY (1840–1893)
**Concerto in D Major for Violin and Orchestra,
Op. 35 (1878)**

Duration: approximately 35 minutes

by Kingston Ho, violinist in the Master of Music program
of the Colburn Conservatory of Music

Peter Ilich Tchaikovsky’s Violin Concerto was written in 1878 during his time in Clarens, Switzerland, three months after his marriage to Antonina Milyukova failed. The initial idea for the concerto came after a reading session with violinist



Iosif Kotek, Tchaikovsky's composition student. With Tchaikovsky at the piano, the two played through many works of the violin repertoire, including Edouard Lalo's *Symphony Espagnole*, from which Tchaikovsky drew inspiration. The concerto was originally dedicated to the famed violinist Leopold Auer but rededicated after Auer called it "unplayable" and refused to perform the premiere. Instead, Adolf Brodsky received the dedication and gave the first performance in Vienna in 1881.

The first movement of the concerto is written in sonata form and opens with a brief and quiet introduction by the strings and winds. Following the roll of the timpani, the music intensifies and crescendos before a sequence of cascading chords diminuendo into the violin's cadenza-like entrance, followed by a noble and singing main theme. The lyrical theme continues, embellished with chords and double stops. The intensity then picks up with a series of virtuosic passages for the violin, which leads to the second theme. As the theme progresses, Tchaikovsky increases the passion and energy with more virtuosic writing consisting of rapid scales and arpeggios, double stops, and successive trills before reaching a grand orchestral tutti, signaling the end of the exposition. In the development section, the harmony shifts to C major where the violin presents a playful and ornamented version of the main theme leading up to another grand orchestral tutti. This time, after a series of trade-offs between the violin and orchestra, the cadenza begins. The cadenza, written by Tchaikovsky himself, is replete with fast arpeggios, double stops, chords, and utilizes the entirety of the violin's register before reaching a long-held trill. The trill leads to the entrance of the orchestra with the main theme in the flute, signaling the start of the recapitulation. After the material of the second theme is heard again, the coda begins with a series of ascending staccato notes; the tempo begins to accelerate, and the first movement comes to a thrilling conclusion.

The *Canzonetta*, set in the key of G minor, begins with a solemn wind-chorale and clarinet solo, followed by a muted solo violin with a somber and lamenting melody. A brighter second section in E-flat major follows, one that is more passionate and open in character. An ascending sequence builds up the intensity before diminishing and fading to the reprisal of the main theme. The *Canzonetta* concludes with a return of the opening solemn wind-chorale, leading to a seamless transition onto the third movement without pause.

The third movement begins suddenly with a fortissimo orchestral introduction. The violin enters soon after with a seemingly cadenza-like passage before leading to the main theme. The

fast, repetitive theme is reminiscent of Russian-folk themes, as the orchestra accompanies the solo with constant off-beat eighth notes to help propel a sense of forward motion. A series of ascending A major scales leads to the more grounded and noble second theme, first played on the G string of the violin. A lyrical melody is then passed around between the violin and oboe, before the music accelerates and the main theme returns. Tchaikovsky brings the concerto to a dramatic close with a virtuosic coda, featuring the Russian folk motifs in a grand and triumphant fashion.

Orchestra Personnel

Violin I

Muyan Yang ***
Hyeon Hong **
Alena Hove
Yvette Kraft
Lucy Yu-Wen Lu
Kyoka Misawa
Wenlan Jackson
Ethan Mayer
Wei-Lin Chen
Rintaro Kikuno
Rachael Kim
Zi Yang Low
Amelia Sze
Kaia Selden

Violin II

Eunice Lee *
Esme Arias-Kim
Ellen Zhou
Hayeon Suh
Kate Lee
Kailey Yun
Ari Han
Steven Lu
Dawid Kasprzak
Rebecca Beato
Christy Kim
Adriel Sloss

Viola

Yi-Chia Chen *
Zechariah Mo
Tom Mantel
Valeria Serrano
Itsuki Yamamoto
Hope Hyink
Grace van der Sloom
Diana Nazarenko
Lan Cao
Yuri Santos
Jenny Sung †

Cello

Eugene Lin *
Yejin Hong
Sanga Yang
Serge Kalinovsky
Alon Hayut
Ye Un Park
Keina Satoh
Tessa Nysetvold
Hannah Jeong
Jiayi Lu

Bass

Alexis Schulte-Albert *
Bryan Bailey
Chloe Yu
Gabriel Rodriguez Martinez
Isabella Drumm
Alan Wang †
Eric Windmeier †
Jules Levy †

Flute

Martha Chan ²
Dabeen Kim ³
Ann Kuo ¹
Reina Shim

Piccolo

Dabeen Kim
Ann Kuo

Oboe

Jini Baik ¹
David Kwon ³
Luca Ortolani ²
Eder Rivera ^A

English Horn

Luca Ortolani
Eder Rivera ^A

Clarinet

Bence Bubreg
Andrea Caputo ²
Minkyung Chu ¹
Javier Morales-Martinez ³

E-flat Clarinet

Javier Morales-Martinez

Bass Clarinet

Bence Bubreg

BassoonNate Centa³Jordan Farber²

Xavion Patterson

Shenghao Wang¹

Hank Yin

Contrabassoon

Nate Centa

Xavion Patterson

HornDavid Holtgrewe²

Hayden Joyce

Aurora Kuo

Graham Lovely³Gabriella Sá¹**Trumpet**

Anna SeokYoung Ahn

Sean Alexander

Luke Fox²Joshua Harris¹Michael Remish³**Trombone**Minjae Kim²Han Yun (Jonathan) Liang¹**Bass Trombone**

Caden Wolfe

Tuba

Seth Carter*

Timpani

Edric Salazar*

Percussion

Peyton Esraelian*

Cadence Marmet

Jeremy D. Sreejayan

Tennison Watts

Sean Xiao

Harp

Anya Garipoli*

Celeste/Piano

Bogang Hwang

Orchestra Librarian

Caitlyn Chenault

Orchestra Manager

Chris Cho

Stage Manager

David Mencos

Key

Concertmaster ***

Assistant Concertmaster **

Principal *

Principal, Gibson¹Principal, Shostakovich²Principal, Tchaikovsky³

Guest Musician †

Alumnus^A

Colburn Orchestra

Yehuda Gilad, Music Director

Now in its 21ST season, the Colburn Orchestra is the flagship ensemble of the Colburn Conservatory of Music. Under the direction of Music Director Yehuda Gilad, the Colburn Orchestra performs across Southern California in venues including Walt Disney Concert Hall, Ambassador Auditorium, the Soraya, Soka Performing Arts Center, Cerritos Center for the Performing Arts, the Wallis, the Broad Stage, and Segerstrom Concert Hall, as well as on the Colburn campus in Zipper Hall. Dedicated to serving the greater Los Angeles community, the Colburn Orchestra performs for schools in neighboring communities every year, giving five concerts in a one-week period to school children of all ages.

Since the inception of the Orchestra, Gilad and the esteemed Colburn faculty have invited leading guest artists to perform with the Colburn Orchestra to mirror a professional orchestral experience. Esa-Pekka Salonen, head of the School's Negaunee Conducting Program and the Maestro Ernst H. Katz Chair of Conducting Studies, regularly leads the orchestra and previous visiting conductors include Peter Oundjian, Lionel Bringuier, Gustavo Dudamel, James Conlon, Miguel Harth-Bedoya, Sir Neville Marriner, Kurt Masur, and Michael Tilson Thomas. Acclaimed artists such as Mstislav Rostropovich and Itzhak Perlman actively worked with the orchestra during its inaugural year. The ensemble made its United Kingdom debut at the Edinburgh International Festival in 2018, followed by a performance in Dublin.

Colburn Orchestra recordings include a live recording of Mahler's Symphony No. 5 led by guest conductor Gerard Schwarz (Yarlung Records); an album of works by Menachem Wiesenberg (Live Classics) featuring Ronald Leonard performing Wiesenberg's Cello Concerto; and *If You Love For Beauty* (Yarlung), featuring works by John Adams, Chausson, Handel, and Mahler with mezzo-soprano Sasha Cooke.