

University of Pittsburgh Symphony Orchestra  
Roger Zahab, director  
Cullynn D. Murphy, assistant conductor

February 23, 2022, Wednesday at 8 pm  
Bellefield Hall Auditorium

Finlandia, op. 84 (1899/1900)

Jean Sibelius

Concerto for Violin and Orchestra (1963-1965)

Julia Perry

Roger Zahab, solo violin  
Cullynn D. Murphy, conductor

intermission

Romance for solo viola and orchestra, op. 85 (1911)

Max Bruch

Elyssa Allen, solo viola

Symphony in b minor, "Unfinished", D 759  
(manuscript dated 30. October 1822)

Franz Schubert

Allegro moderato  
Andante con moto

Roger Zahab, conductor

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Ohio native, **Elyssa Allen** has played viola since fourth grade and participates in various orchestras, ensembles, and theater productions. She is a sophomore at Pitt studying music, geology, and French.

Composer, conductor, and reluctant vocalist, **Cullyn D. Murphy** (he/him) focuses on amplifying the already existent musical components of sight, taste, touch, and smell in order to gain access to different modes of storytelling through music. More recently, he has been revisiting his rock band roots in communal music-making by creating music that engages with different varieties of performer input through unconventional notation and co-composition. Murphy's music has been described as "theatrical," "riveting and inventive," and "push[ing] the idea of what music and musical organization is." (Composer's Toolbox) As a conductor, Murphy has most recently conducted with the Parkland Orchestra, the University of Louisville Symphony Orchestra, and at the International Thespian Festival.

**Roger Zahab** enjoys instigating fairly complex and unpredictable interactions through his activities as composer, violinist/violist, improviser, conductor, teacher, and writer. As performer/conductor he has fostered premieres of more than 200 works and his repertoire, spanning some 700 years from Guillaume de Machaut to the present.

Roger's work as composer and improviser is primarily focused on the intersections of time, memory, and music's place in the community and society at large. His work for performers and listeners from young students, avocational players and experienced new music specialists approaches more than 400 works. Some are available on many labels and sites including Albany, Bandcamp, Crystal Records, Koch International Classics, Naxos, and Truemedias as well as through iTunes, Spotify and YouTube.

He teaches at the University of Pittsburgh and is a Core Founding Faculty member of Vermont College of Fine Art's MFA in Music Composition program.

[www.rogerzahab.net](http://www.rogerzahab.net)

**Julia (Amanda) Perry** was born in 1924 in Lexington, KY to African-American parents, Dr. Abe Perry and America Lois Heath Perry. She attended the University of Akron (Ohio) from 1942-1943. She attended Westminster Choir College from 1943 to 1947 for her Bachelor of Music degree and in 1948 completed her Master of Music degree. Her master's thesis cantata was titled *Chicago*, a secular cantata based on the poems of Carl Sandburg.

After graduation, she studied with prominent conducting and composition instructors in Europe and the United States. She went on to additional graduate studies with Luigi Dallapiccola at the Berkshire Music Center and at the Juilliard School of Music. She also studied with Nadia Boulanger in Paris. She studied conducting in Siena, Italy and worked for the U.S. Information Service touring European cities, lecturing, and conducting orchestras. She later worked in the United States, taught private piano instruction, worked as a college lecturer at Florida A&M, and continued to lecture, conduct, and compose.

In the 1950s and 1960s her work as a composer garnered her significant attention. She was a prolific composer who created a variety of music including full orchestra, band, solo voice, choral music, and dramatic music among others. Her works were performed by the New York Philharmonic, Clarion Concerts and other orchestras. Her recordings of her compositions *Stabat Mater*, *Short Piece*, and *Homunculus C.F.* were released by Composers Recordings in the 1960s. She won numerous awards for her work, including those of the National Association of Negro Musicians, the Boulanger Grand Prix, the Guggenheim Fellowship, and the National Institute of Arts and Letters award among others.

As an African-American woman Perry pushed the boundaries of race and gender during an era which saw few composers of her background gain recognition. Her career was severely hampered in 1970 when she had the first of several strokes, which left her paralyzed on the right side. She taught herself to write with her left hand and continued to compose in the 1970s while in and out of the hospital and in declining health. She died in 1979 at age 55 in Akron, Ohio. Her achievements were recognized posthumously in 1984 by Westminster Choir College, which awarded her the Alumni Merit Award.

CITATION: Biography taken from in the Julia A. Perry Collection (WCC0019). Talbott Music Library Special Collections, Westminster Choir College of Rider University, (Lawrenceville, NJ).

**About the Perry Concerto:** One afternoon near the end of my undergraduate studies - around 1977-78 - my violin teacher Paul Biss stepped out of his office and handed me a score by Julia Perry. She had sent the piano reduction of her Violin Concerto to him in the hope that he might know of someone who would play it, and he handed it over to me. I called her phone number and spoke with her mother, America Perry, who said that Julia was right next to her but unable to talk. I asked a few questions about how I could get the materials should I ever be able to perform it and she directed me to contact Arthur Cohn at Carl Fischer, who explained to me that the materials were "a mess". I was determined to bring it to sounding life – and it has taken me until tonight to locate the full score, make a performing edition, create the parts, and gather this fine and adventurous orchestra to present her concerto. Many people have helped me along the way, but in particular I want to thank my friend violinist Aurora Manuel. She taught me above all to respect so singular a composer, and that if I was going to pursue her work, I should trust Perry's ideas no matter how unusual or difficult I found them.

Roger Zahab

### **Program Notes by the composer for CONCERTO FOR VIOLIN AND ORCHESTRA – Julia Perry**

Unlike the baroque, classical, or contemporary violin concertos comprised of three distinct movements the CONCERTO FOR VIOLIN AND ORCHESTRA by Julia Perry consists of seventeen time changes, each successive change performer without intermission. The first forty-eight introductory, unaccompanied measures immediately display the technical brilliance of the soloist. This improvisatory passage forms much of the thematic material for the entire composition. A momentary suspension in the improvisatory passage (metronome marking) Moderate, quarter note = 84 – the soloist is joined by the bassoons, cellos and basses followed by winds and brass. Strings and percussion relieve the soloist in a 6/4 rhythm with an occasional interposed 5/4 measure. These same measures are repeated in the composition by winds and brasses with strings and harp entering briefly in the 5/4 intervening measure. In the succeeding passage marked Moderate quarter note = 84 the soloist plays consecutive major 7ths. Between the repetition of the major 7ths, repeated a half step lower, the soloist and orchestra construct the connecting section from a chordal concept by forming intervals consisting of perfect fourths and fifths – measures 184-191. Another harmonic image is introduced with major ninths which are altered to minor sevenths – compare m. 210 with m. 219. The final 6/4 measures (measures 314-341) alternating between winds and brasses, strings and soloist come to a climax that complements the ensuing solo passage. Concerto for Violin and Orchestra concludes with triple and quadruple stops for the soloist amidst decorative fanfare in the orchestra.

- JULIA PERRY

Personnel for this concert

#### **Sibelius: Finlandia**

flutes – Karinna Martin, Janelle Craig  
oboes - Kaylyn Shearer+, Amelia Van Howe+,  
clarinets in B flat – Meliksah Dolap, Katrina Rakusan  
bassoons – Linda Fisher\*, Michael McAleese  
horn – Niobe Tsoutsouris  
trumpets – Andrew Levin, Dominic Frankeny  
trombones – Ryan Harden, Jacob Vogel  
bass trombone - Joshua Branstetter  
tuba – Aaron Johnson\*  
timpani – Alex Azar  
Percussion – Paul Brienza

#### **Julia Perry: Concerto for violin and orchestra**

flutes – Karinna Martin, Makaylia Gerver (+picc)  
oboes – Amelia Van Howe+, Kaylyn Shearer+  
clarinets – Claire Cheng, Meliksah Dolap  
tenor saxophone – Kenneth Powell\*  
bassoons – Linda Fisher\*, Michael McAleese  
horns – Niobe Tsoutsouris , Jacob Vogel  
trumpets – Andrew Levin, Dominic Frankeny

trombones- Ryan Harden, Joshua Branstetter (playing bass trombone)  
timpani – Alex Azar  
percussion -Paul Brienza  
piano – Rob Frankenberry

**Max Bruch: Romance, op. 85**

flute- Janelle Craig  
oboe- Kaylyn Shearer+  
clarinets– Claire Cheng, Katrina Rakusan  
bassoons – Linda Fisher\*, Michael McAleese  
horns - Niobe Tsoutsouris, Ryan Harden (=horn 3), Joshua Branstetter (=horn 2)  
trumpets - Andrew Levin, Dominic Frankeny  
timpani – Alex Azar

**Franz Schubert: “Unfinished” Symphony no. 8 (or 7) D.**

flutes – Karinna Martin, Makaylia Gerver  
oboes – Amelia Van Howe+, Kaylyn Shearer+  
clarinets in B flat – Claire Cheng, Meliksah Dolap  
bassoons – Linda Fisher\*, Michael McAleese  
horn - Niobe Tsoutsouris  
trumpets – Andrew Levin, Dominic Frankeny  
trombones – Ryan Harden), Jacob Vogel  
bass trombone - Joshua Branstetter  
timpani – Alex Azar

Violin 1

Matthew Alford, Annabelle Crowley  
Katherine Yang, Ingrid Shu  
Alyssa Depaoli, Elsie Campbell  
Tori Turchick, Julia Kebuladze  
Sasha Sluis-Cremer

Violin 2

Sam Smith, Alex Preble  
Carleigh Ziencik, Kevin Gu  
Miriam Layne, Maria Schrecengost  
Siri Harish, Rishika Sau  
Sophia Krumroy, Jessica Knapp  
Kevin Chou

Viola

Elyssa Allen, Robbie Fishel  
Kimia Rafiee, Ben Green  
Thomas Scheurich

Cello

Alicia Loui, Hannah Neiderhiser  
Rena Li, Talia Mekinulov  
Kyle Demi, Madison Coburn

bass

Nat Clementi  
Spencer Levering  
Miranda Bartira Sousa

\* Faculty artist

+ Guest artist