



# PENINSULA MUSIC FESTIVAL

## PROGRAM 1

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Tuesday, August 4, 2015, 7:30 p.m.

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Victor Yampolsky, Conductor

Pavel Gintov, Piano

### OPENING NIGHT

SMITH      *The Star-Spangled Banner*

BEETHOVEN      *Coriolan Overture*, Op. 62

BEETHOVEN      Piano Concerto No. 4 in G major, Op. 58

Allegro moderato  
Andante con moto —  
Rondo: Vivace

— INTERMISSION —

BEETHOVEN      Symphony No. 5 in C minor, Op. 67

Allegro con brio  
Andante con moto  
Allegro —  
Allegro

Pre-concert talk — 6:15-7:00

This concert is sponsored by Richard Kozak  
in memory of Marian R. Polito.

Victor Yampolsky dedicates this concert  
to the memory of his father, Vladimir Yampolsky.

Mr. Gintov is performing on the Esther Browning Piano.

*Photography and audio recordings of this concert are strictly prohibited.  
Please, no cell phones during the concert.*

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## Program 1

### LUDWIG VAN BEETHOVEN (1770-1827)

#### **Coriolan Overture, Op. 62**

*Composed in 1807.*

*Premiered in March 1807 in Vienna, conducted by the composer.*

This Overture was inspired by, rather than composed for, the tragedy *Coriolan* (1802) by Heinrich Joseph von Collin (1771-1811), a jurist, poet and, from 1809, court councilor who enjoyed much theatrical success in Vienna with this play. The drama's story, which may be either fact or fable, tells of Gaius Marcius, a patrician Roman general of extraordinary bravery who led the Roman armies to a great triumph over the Volscians, the people of the hill country south of Rome. For capturing their city of Corioli, he received the honorary name of Coriolan. His return to Rome found him embroiled in the conflict between patricians and plebeians, the latter claiming insufferable oppression. The aristocratic Coriolan so vilified the populace that the senate, yielding to plebeian pressure, voted his permanent exile. So bitter and vengeful did he become that he went to the conquered Volscians, swore allegiance to them, and offered to lead them against Rome. He besieged the city, rejecting all ambassadors until his mother and his wife came to entreat him to abandon his wrathful revenge. They subdued his bitter arrogance and pride, and he withdrew the Volscians, who turned against him. In Shakespeare's version, he is slain by them; in Collin's adaptation, he commits suicide. The Overture opens (C minor) with stern unison notes in the strings punctuated by slashing chords from the full orchestra. A restless, foreboding figure of unsettled rhythmic character constitutes the main theme. The second theme is a lyrical melody, greatly contrasting with the preceding measures, but not immune from their agitated expectancy. The tempestuous development derives its mood and its material from the main theme. The recapitulation recalls the opening gestures, but in F minor rather than C minor. The C tonality returns with the second theme. A lengthy coda, almost a second development, pits the lyrical melody against the imperious statement. The final outburst of the unison gesture spread across the full orchestra represents the dramatic denouement and the extinction of Coriolanus' awful pride. The Overture dies away amid sighs and silence.

#### **Piano Concerto No. 4 in G major, Op. 58**

*Composed in 1804-1806.*

*Premiered on March 5, 1807 at the palace of Prince Franz Joseph von Lobkowitz in Vienna, with the composer as soloist.*

The Napoleonic juggernaut twice overran the city of Vienna. The first occupation began on November 13,

1805, less than a month after the Austrian armies had been soundly trounced by the French legions at the Battle of Ulm on October 20th. Though the entry into Vienna was peaceful, the Viennese had to pay dearly for the earlier defeat in punishing taxes, restricted freedoms and inadequate food supplies. On December 28th, following Napoleon's fearsome victory at Austerlitz that forced the Austrian government into capitulation, the Little General left Vienna. He returned in May 1809, this time with cannon and cavalry sufficient to subdue the city by force, creating conditions that were worse than those during the previous occupation. It was to be five years — 1814 — before the Corsican was finally defeated and Emperor Franz returned to Vienna, riding triumphantly through the streets of the city on a huge, white Lipizzaner.

Such soul-troubling times would seem to be antithetical to the production of great art, yet for Beethoven, that ferocious libertarian, those years were the most productive of his life. Between *Fidelio*, which was in its last week of rehearsal when Napoleon entered Vienna in 1805, and the music for *Egmont*, finished shortly after the second invasion, Beethoven composed three concertos, three symphonies, two overtures and many songs, chamber works and piano compositions. It is a stunning record of accomplishment virtually unmatched in the history of music.

The poetic mood of the Fourth Concerto is established at the outset by a hushed, prefatory phrase for the soloist. The form of the movement, vast yet intimate, begins to unfold with the ensuing orchestral introduction, which presents the rich thematic material: pregnant main theme, with its small intervals and repeated notes; secondary themes — a melancholy strain with an arch shape and a grand melody with wide leaps; and closing theme of descending scales. The soloist re-enters to enrich the themes with elaborate figurations. The central development section is haunted by the rhythmic figuration of the main theme (three short notes and an accented note). The recapitulation returns the themes and allows an opportunity for a cadenza before a glistening coda closes the movement. The second movement starkly opposes two musical forces — the stern, unison summons of the strings and the gentle, touching replies of the piano, which eventually subdue the orchestra. A high-spirited rondo-finale is launched by the strings to bring the Concerto to a stirring close.

#### **Symphony No. 5 in C minor, Op. 67**

*Composed between 1804 and 1808.*

*Premiered on December 22, 1808 in Vienna, conducted by the composer.*

Surprisingly, for this Symphony that serves as the *locus classicus* of orchestral music, little is known about its creation. There are vague hints that it may have been occasioned by an aborted love affair with either Therese von Brunswick or Giulietta Guicciardi. The theory has been advanced that it was influenced by a surge of

patriotism fueled by an Austrian loss to the Napoleonic juggernaut. Even the famous remark attributed to Beethoven about the opening motive representing “Fate knocking at the door” is probably apocryphal, an invention of either Anton Schindler or Ferdinand Ries, both close to the composer in his last years, who later published their often-untrustworthy reminiscences of him.

It is known that the time of the creation of the Fifth Symphony was one of intense activity for Beethoven. The four years during which the work was composed also saw the completion of a rich variety of other works: Piano Sonatas, Op. 53, 54 and 57; Fourth Piano Concerto; Fourth and Sixth Symphonies; Violin Concerto; the first two versions of *Fidelio*; Rasumovsky Quartets, Op. 59; *Coriolan Overture*; Mass in C major, Op. 86; and Cello Sonata No. 3, Op. 69. As was his practice with almost all of his important works, Beethoven revised and rewrote the Fifth Symphony for years.

Beethoven’s remarks about this Symphony are vague and elusive rather than concrete. The compositional problems he set for himself were abstract, musico-emotional ones that were little affected by external experiences, and not accessible to translation into mere words. In one of his few comments about the Symphony, he noted that, after the creation of the theme, “begins in my head the working-out in breadth, height and depth. Since I am aware of what I want, the fundamental idea never leaves me. It mounts, it grows. I see before my mind the picture in its whole extent, as if in a single grasp.” By “picture” Beethoven meant not a visible painting, but rather an overview of the total structure of the Symphony, from its tiniest fragmentary component to the grand sweep of its total structure.

So completely did composition occupy Beethoven’s thoughts that he sometimes ignored the necessities of daily life. Concern with his appearance, eating habits, cleanliness, even his conversation, all gave way before his composing. There are many reports of his trooping the streets and woods of Vienna humming, singing, bellowing, penning a scrap of melody, and being, in general, oblivious to the people or places around him. (One suspects that his professed love of Nature grew in part from his need to find a solitary workplace free from distractions and the prying interest of his fellow Viennese.) This titanic struggle with musical tones produced such mighty monuments as the Fifth Symphony. With it, and with the Third Symphony completed only four years earlier, Beethoven launched music and art into the world of Romanticism.

Beethoven’s Fifth Symphony, more than any work in the musical repertory, is the archetypal example of the technique and content of the form. Its overall structure is not one of four independent essays linked simply by tonality and style, as in the typical 18th-century example, but is rather a carefully devised whole in which each of the movements serves to carry the work inexorably toward its end. The progression from minor to major, from dark to light, from conflict to resolution is at the very heart of the “meaning” of this Symphony. The triumphant, victorious nature of the final movement as the logical outcome of all that preceded it established a model for the symphonies of the Romantic era. The psychological progression toward the finale — the re-

lentless movement toward a life-affirming close — is one of the most important technical and emotional legacies Beethoven left to his successors. Schumann, Brahms, Tchaikovsky, Mahler — their symphonies are indebted to this one (and to the Ninth Symphony, as well) for the concept of how such a creation could be structured, and in what manner it should engage the listener.

The opening gesture is the most famous beginning in all of classical music. It establishes the stormy temper of the *Allegro* by presenting the germinal cell from which the entire movement grows. Though it is possible to trace this memorable four-note motive through most of the measures of the movement, the esteemed English musicologist Sir Donald Tovey pointed out that the power of the music is not contained in this fragment, but rather in the “long sentences” that Beethoven built from it. The key to appreciating Beethoven’s formal structures lies in being aware of the way in which the music moves constantly from one point of arrival to the next, from one sentence to the next. It is in the careful weighting of successive climaxes through harmonic, rhythmic and instrumental resources that Beethoven created the enormous energy and seeming inevitability of this monumental movement. The gentler second theme derives from the opening motive, and gives only a brief respite in the headlong rush that hurtles through the movement. It provides the necessary contrast while doing nothing to impede the music’s flow. The development section is a paragon of cohesion, logic and concision. The recapitulation roars forth after a series of breathless chords that pass from woodwinds to strings and back. The stark hammer-blows of the closing chords bring the movement to its powerful end.

The form of the second movement is a set of variations on two contrasting themes. The first theme, presented by violas and cellos, is sweet and lyrical in nature; the second, heard in horns and trumpets, is heroic. The ensuing variations on the themes alternate to produce a movement by turns gentle and majestic.

The following Scherzo returns the tempestuous character of the opening movement, as the four-note motto from the first movement is heard again in a brazen setting led by the horns. The *fughetta*, the “little fugue,” of the central trio is initiated by the cellos and basses. The Scherzo returns with the mysterious tread of the plucked strings, after which the music wanes until little more than a heartbeat from the timpani remains. Then begins another accumulation of intensity, first gradually, then more quickly, as a link to the finale, which arrives with a glorious proclamation, like brilliant sun bursting through ominous clouds.

The finale, set in the triumphant key of C major, is jubilant and martial. (Robert Schumann saw here the influence of Étienne-Nicolas Méhul, one of the prominent composers of the French Revolution.) The sonata form proceeds apace. At the apex of the development, however, the mysterious end of the Scherzo is invoked to serve as the link to the return of the main theme in the recapitulation. It also recalls and compresses the emotional journey of the entire Symphony. The closing pages repeat the cadence chords extensively to discharge the enormous accumulated energy of the work.

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# PENINSULA MUSIC FESTIVAL

## PROGRAM 2

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Thursday, August 6, 2015, 7:30 p.m.

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Victor Yampolsky, Conductor  
Pavel Gintov, Piano

### CHILDHOOD MEMORIES

ROSSINI      Overture to *The Barber of Seville*

GRIEG      Piano Concerto in A minor, Op. 16  
                 Allegro molto moderato  
                 Adagio —  
                 Allegro moderato molto e marcato —  
                 Poco più tranquillo — Tempo I

— INTERMISSION —

TCHAIKOVSKY      Symphony No. 1 in G minor, Op. 13, “Winter Dreams”  
                 Reveries of a Winter Journey: Allegro tranquillo  
                 Land of Desolation, Land of Mists: Adagio cantabile ma non tanto  
                 Scherzo: Allegro scherzando giocoso  
                 Finale: Andante lugubre — Allegro maestoso

This concert is sponsored by the Egan Family and the  
Little Rapids Corporation–Egan Family Foundation in memory of Peg Egan.

Mr. Gintov is performing on the Esther Browning Piano.

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Please, no cell phones during the concert.*

## Program 2

### Overture to *The Barber of Seville* Gioacchino Rossini (1792-1868)

Composed in 1816.

Premiered on February 20, 1816 in Rome.

In 1815, the Neapolitan impresario Domenico Barbaja hired a 23-year-old musician from Pesaro to direct two musical theaters in Naples and write one new opera every year. The duties seemed imposing for one so young, but Gioacchino Rossini had already penned a baker's dozen of operas, and he was quickly becoming one of Italy's best-known composers. His first work for Naples was a historical piece, *Elisabetta, Regina d'Inghilterra* ("*Elizabeth, Queen of England*"), and it created enough excitement that he was invited to Rome late in 1815 by Duke Francesco Sforza-Cesarini, manager of the Teatro di Torre Argentina, to produce two new operas in that city. The first was the *opera seria* *Torvaldo e Dorliska*, which failed completely at its premiere on December 26th. The second venture, composed in less than three weeks to a libretto that Cesare Sterbini adapted from a comedy of Beaumarchais, was first mounted as *Almaviva, ossia l'inutile Precauzione* ("*Almaviva, or The Useless Precaution*") on February 20, 1816 at the Argentina. It flopped. Rossini's early (1867) biographer H. Sutherland Edwards reported that the orchestra comprised "very indifferent musicians, most of whom were workmen and petty shopkeepers engaged during the day in pursuit of their trade." The tenor, Manuel Garcia, was to have accompanied himself in a serenade on the guitar, but the instrument was biliously out-of-tune when he started to play it on stage, and halfway through the song it burst a string that went twanging about his ears in mid-phrase. The audience's laughter at that contretemps was nothing, though, compared to that evoked when a cat presented itself to view and haughtily toured about the stage at a particularly tense moment in the drama. The greatest ruckus of the evening, however, was incited by a professional clique hired by the supporters of the composer Giovanni Paisiello, who had set the same story Rossini assayed that evening some 26 years earlier to great acclaim as *Il Barbiere di Siviglia*. Despite the horrendous opening night, the run of the production continued and audiences soon began to realize that this new opera was something special. A production in Bologna on August 19th, the first occasion on which the opera was given the title *Il Barbiere di Siviglia* (which had been eschewed to avoid confusion with Paisiello's opera), confirmed the work's popularity with the public, and it quickly spread a wild contagion of "Rossini fever" across Europe and even to America, where the work was heard as early as 1819, in New York. *The Barber of Seville*, praised by Giuseppe Verdi as "the finest *opera buffa* in existence," has never since been absent from the stage.

Rossini was said to have based the original Overture to *The Barber of Seville*, appropriately enough, on Spanish themes. That piece, however, was lost in transit somewhere between Rome and Bologna, and Rossini, rather than recreating it or writing another one, simply replaced it with the instrumental preface he had composed for *Elisabetta* in Naples the year before, which in its turn had been adapted from the Overture to *Aureliano in Palmira* of 1813. "Persons with fantastic imaginations have rhapsodized on the Overture's appositeness [to *The Barber of Seville*]," chided the noted early-20th-century American critic Henry Edward Krehbiel. "But when Rossini composed this music its mission was to introduce an adventure of the Emperor Aurelianus in Palmyra in the third century of the Christian era.... Truly, the verities of time and place sat lightly on the Italian opera composers of a hundred years ago." Whether comedic or serious, this sparkling Overture is the perfect embodiment of Rossini's unaffected artistic philosophy: "Delight must be the basis and aim of this art. Simple melody — clear rhythm."

The Overture is launched with a stately slow introduction comprising several separated motivic gestures overlain with inchoate lyrical phrases. The main theme is quick in tempo and somewhat solemn in tenor, but this mood gives way to an ebullient second theme trotted out by the oboe. That wonderful engine of musical dynamism, the "Rossini Crescendo," follows. There is no development section but rather a direct return to the main theme, here greatly truncated. The second theme, crescendo and vigorous cadential chords bring this ageless Overture to a rousing close.

### Piano Concerto in A minor, Op. 16 Edvard Grieg (1843-1907)

Composed in 1868-1869.

Premiered on April 3, 1869 in Copenhagen, conducted by Holger Simon Paulli with Edmund Neupert as soloist.

Grieg completed his studies at the Leipzig Conservatory in 1863. Rather than heading directly home to Norway, however, he settled in Copenhagen to study privately with Niels Gade, at that time Denmark's most prominent musician and generally regarded as the founder of the modern Scandinavian school of composition. During his three years in that lovely city, Grieg met Rikard Nordraak, another young composer from Norway who was filled with the ambition of establishing a distinctive musical identity for his homeland. His enthusiasm kindled Grieg's nationalistic interests, and together they established the Euterpe Society to help promote Scandinavian music. Grieg's concern with folk music grew stronger during the following years, especially when he was left to carry on the Euterpe project alone after Nordraak's premature death in 1866 at the age of 23. Also during that Danish sojourn, Grieg met Nina Hagerup, a fine singer and his cousin. More than familial affection passed between the two, however, and they soon found themselves in love. Nina's mother

disapproved of the match (“He is nothing. He has nothing. And he makes music no one wants to hear,” was the maternal judgment), and plans for a wedding were postponed.

Back in Norway, Grieg’s creative work was concentrated on the large forms advocated by his Leipzig teachers and by Gade. By 1867, he had produced the Piano Sonata, Op. 7, the first two violin and piano sonatas, a symphony (long unpublished and made available only as recently as 1981), and the concert overture *In Autumn*. He also carried on his work to promote native music, and he gave an unprecedented concert exclusively of Norwegian compositions in 1866. Its excellent success brought him a notoriety that lifted him to the front rank of Scandinavian musicians: he was appointed conductor of the Philharmonic Society in Christiania (Oslo), had a full schedule of pupils, and was popular as a piano recital artist. As a result of his success, he was able to retrieve his fiancée, Nina, from Copenhagen, and the couple were married in June 1867. The daughter born the following spring was yet another indicator of Grieg’s increasingly happy life.

Grieg arranged to have the summer of 1868 free of duties, and he and Nina returned to Denmark for an extended vacation. They deposited the baby with grandparents in Copenhagen, and then went off to a secluded retreat at Sölleröd. It was there that Grieg wrote his Piano Concerto. He thoroughly enjoyed that summer. He slept late, took long walks, ate well, and tipped a glass in the evenings with friends at the local inn. The sylvan setting also spurred his creative energies, and he composed freely for several hours each afternoon. When the couple returned to Norway in the fall, the Concerto was largely completed. He tinkered with the work throughout the winter and had it ready for its premiere the following April. The piece was well received, but his joy over this success was tempered by the death of his thirteen-month-old daughter only a few weeks later.

The Concerto’s first movement opens with a bold summons by the soloist. The main theme is given by the woodwinds and taken over almost immediately by the piano. A flashing transition, filled with skipping rhythms, leads to the second theme, a tender cello melody wrapped in the warm harmonies of the trombones. An episodic development section, launched by the full orchestra playing the movement’s opening motive, is largely based on the main theme in dialogue. The recapitulation returns the earlier themes, after which the piano displays a tightly woven cadenza. The stern introductory measures are recalled to close the movement.

Hans von Bülow called Grieg “the Chopin of the North,” and that appellation is nowhere more justified than in the nocturnal second movement. A song filled with sentiment and nostalgia is played by the strings and rounded off by touching phrases in the solo horn. The soloist weaves elaborate musical filigree above the simple accompaniment before the lovely song returns in an enriched setting. The finale follows almost without pause. Themes constructed in the rhythms of a popular Norwegian dance, the *halling*, dominate the outer sections of the movement. The movement’s central portion presents a wonderful melodic inspiration, introduced by the solo flute, that derives from the dreamy atmosphere

of the preceding movement. The dance rhythms return and gather increasing momentum. A grandiloquent restatement by the full orchestra of the theme of the movement’s central section brings this evergreen work to a stirring close.

### **Symphony No. 1 in G minor, Op. 13, “Winter Dreams” Peter Ilyich Tchaikovsky (1840-1893)**

*Composed in 1866; revised in 1874.*

*Premiere of complete Symphony on February 15, 1868 in Moscow, conducted by Nikolai Rubinstein; the second and third movements had been heard earlier.*

In 1859, Anton Rubinstein established the Russian Musical Society in St. Petersburg; a year later his brother Nikolai opened the Society’s branch in Moscow, and classes were begun almost immediately in both cities. St. Petersburg was first to receive an imperial charter to open a conservatory and offer a formal curriculum of instruction, and Tchaikovsky, who had quit his job as a clerk in the Ministry of Justice to devote himself to music, was in the inaugural class of students when the school was officially opened in 1862. In January 1866, he completed his studies in theory and composition, and Anton recommended his promising student to his brother as a teacher for the classes in Moscow.

Tchaikovsky was greeted upon his arrival at the train station in Moscow like an old friend by Nikolai Rubinstein, who immediately took the young musician under his wing, lending him clothes (including a frock coat left behind by Wieniawski on a recent visit), introducing him to his wide circle of acquaintances, offering him a room in his home, and lavishing upon him every hospitality (including taking him along on his nightly pub-crawls, during which mentor and protégé impressed each other with their capacity for alcohol.) Nikolai encouraged Tchaikovsky to supplement his teaching duties by composing, and the first project he suggested was a revision for full orchestra of the Overture in F major for small ensemble he had written at the end of the preceding year and conducted on a student concert shortly before leaving St. Petersburg. The success of the revised version when Nikolai conducted it in Moscow on March 4th (the first public performance of one of Tchaikovsky’s compositions) was such that the young composer was motivated to begin a symphony that same month. Almost as a fatalistic mockery of the enthusiasm with which it was begun, this G minor Symphony was to cause Tchaikovsky more emotional turmoil and physical suffering than any piece he ever wrote.

On April 5, 1866, only days after he had begun sketching the new work, Tchaikovsky discovered a harsh review in a St. Petersburg newspaper by César Cui of his graduation cantata, which he had audaciously based on the same *Ode to Joy* text by Schiller that Beethoven had set in his Ninth Symphony. “When I read this terrible judgment,” he later told his friend Alina Bryullova, “I hardly know what happened to me.... I spent the entire day wandering aimlessly about the town repeating to myself, ‘I am sterile, I am a nonentity, nothing will ever come of me, I have no talent.’” In defiance of his tottering self-confidence, he pressed on doggedly with the

new symphony. On April 25th he wrote to his brother Anatoli, "I have been sleeping very badly lately. My 'apoplectic strokes' have returned stronger than ever.... My nerves are in an awful state because: 1) my symphony is not going well; 2) Rubinstein and [the composer's friend] Tarnovsky, who have noticed that I am easily frightened, try everything they can to scare me in all sorts of ways; 3) the ever-present thought that I am going to die soon and will not have time to finish my symphony." His misery was relieved somewhat when he received news that Anton Rubinstein had conducted the recently revised Overture in F major in St. Petersburg on May 13th to considerable acclaim.

Tchaikovsky originally planned to spend the summer of 1866 with his family at Kamenka in Ukraine, but he instead chose to accept an invitation from the sisters Vera and Elizabeth Davidova and their mother to join them at Myatlev, not far from the famed Peterhof Palace near St. Petersburg, because, he explained, his straitened financial situation would not allow the longer trip and he was frightened by the reports that weather had made the road to Kamenka impassable. Actually, he may have been trying to rouse his passion for Vera in one of his first attempts to deny his homosexuality to himself and to the world. The visit seems to have started out well at the end of May, when Tchaikovsky played piano duet versions of Mendelssohn's "Italian" Symphony and Schumann's orchestral works with Vera, took long, solitary walks, and made enough progress on the new symphony to report to his sister Alexandra that he had begun its orchestration on June 6th. But his mental state soon degraded to an alarming degree from the frustration with his new work, perhaps aggravated by his conflicting sexual feelings. In his biography of his brother, Modeste Tchaikovsky recalled that Peter's troubles were "most probably due to the fact that he wrote this symphony not only during the day but also at night. He referred in his letters to 'throbbings in the head' and insomnia as a result of working at night. Despite his application and enthusiasm, the work progressed slowly, and the further he got with the symphony, the more his nerves became affected. At the end of July, all this came to a head in fits brought on by terrible nervous disorders such as he never again experienced in his life. The doctor who was called in to treat him found that 'he was on the verge of madness' and, during the first few days, considered his case almost hopeless. The chief and worst symptoms of this illness were hallucinations, a terrifying sense of dread, and a feeling of complete numbness in his extremities." Rest was prescribed, and Tchaikovsky temporarily gave up work on the new score. He never composed at night again.

Tchaikovsky was well enough to return to Moscow in August, but he decided to detour through St. Petersburg to show the unfinished manuscript of the symphony to his composition teachers, Anton Rubinstein and Nikolai Zarembo, in hopes of having it performed during the coming season of the Russian Musical Society. Both criticized the score, however, and demanded that it be thoroughly revised before he brought it to them again. Tchaikovsky arrived in Moscow in time for the official opening of the Conservatory in September, but before he could return to the symphony he had to write an *Over-*

*ture on Danish Themes* for the festivities surrounding the upcoming marriage of the Tsarevich to his Scandinavian bride. The G minor Symphony was finally finished in late November 1866. Despite incorporating the changes ordered by his St. Petersburg teachers, they accepted only the second and third movements for performance. The movements were applauded when Nikolai Rubinstein conducted them on February 11, 1867, though the Scherzo had been less successful when it had been given a trial at a concert in Moscow on December 10th. Tchaikovsky continued to revise the work, which was finally performed in its complete form by Nikolai in Moscow on February 15, 1868 "with great success," the composer reported to his brother Anatoli. More changes were made to the score after its premiere, especially in tightening the structure of the first movement, before it was published early in 1875 by Jurgenson. This is the form in which the Symphony is known today.

Tchaikovsky had a life-long affection for this Symphony that was the product of such travail. He wrote to a friend on October 17, 1883, "Despite its glaring deficiencies I have a soft spot for it, for it is a sin of my sweet youth." And a month later, to Mme. von Meck: "I don't know if you are acquainted with this work of mine. Although it is immature in many respects it is essentially better and richer in content than many other more mature works." About the titles he appended to the Symphony he left no such thoughts. The entire work was inscribed "Winter Dreams." The first two movements were called "Reveries of a Winter Journey" and "Land of Desolation, Land of Mists"; the closing movements are without subtitles. There is no specific program apparent in the music, and Tchaikovsky may have intended that this Symphony simply be his contribution to the many depictions of the Russian winters that have always been popular subjects in the country's literature and art.

The first movement opens as the flute and bassoon present the doleful main theme above the murmurings of the violins; a complementary melody, more lyrical in phrasing and brighter in mood, is introduced by the clarinet. The development section combines motivic elaboration of the earlier themes with boisterous, newly invented figuration. The recapitulation returns the materials of the beginning before ending with a hushed recall of the opening measures. A chorale-like passage for strings opens and closes the second movement. Within this frame are set two folkish melodies: the first, a plaintive tune intoned by the oboe, hints at the *Volga Boatmen*; the other is a more flowing strain given by flutes and violas. The nimble Scherzo, indebted to Mendelssohn for its effervescent writing, is based on a movement from Tchaikovsky's Piano Sonata in C-sharp minor of 1865; the lovely central trio is the first of Tchaikovsky's great waltzes for orchestra. The finale, a gloriously noisy display of orchestral color and rhythmic energy, begins with a slow introduction ("lugubrious," notes the score) during which the violins present the Russian folk song *The Gardens Bloomed*. A vivacious main theme in fast tempo is presented by the full orchestra before the folk song returns to serve as the second theme. Twice the tempo is increased in the closing pages to close the Symphony amid brilliant whirling vitality and bursting high spirits.

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# PENINSULA MUSIC FESTIVAL

## PROGRAM 3

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Saturday, August 8, 2015, 7:30 p.m.

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David Wroe, Conductor

### HOLLYWOOD RHAPSODY

#### The Epics

STEINER Excerpts from *Gone with the Wind*

JARRE Theme from *Lawrence of Arabia*

#### The Marches

ALFORD *Colonel Bogey March (The Bridge on the River Kwai)*

E. BERNSTEIN March from *The Great Escape*

#### The Lovers

KHACHATURIAN "Adagio of Spartacus and Phrygia" from *Spartacus (Caligula)*

MORRICONE Theme from *Cinema Paradiso*

#### The Musical

RODGERS *Carousel Waltz*  
arr. Custer

— INTERMISSION —

#### The Final Frontier

WILLIAMS Main Theme from *Star Wars*

J. STRAUSS, JR. *On the Beautiful Blue Danube*, Op. 314 (*2001: A Space Odyssey*)

#### The Heart Break

JARRE Theme from *Doctor Zhivago*

WILLIAMS Theme from *Schindler's List*

#### The Chillers/Thrillers

WILLIAMS Theme from *Jaws*

BENNETT Suite from *Murder on the Orient Express*

This concert is sponsored by Gail Fischer in memory of Emil Fischer.

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## Program 3

### “Tara’s Theme” from *Gone with the Wind* Max Steiner (1888-1971)

Max Steiner, one of the pioneers in writing original, full-length, symphonic scores for Hollywood, came from a prominent Viennese family of theatrical impresarios; it was his grandfather who first convinced Johann Strauss, Jr. to write operettas. Steiner showed exceptional musical precocity and studied at the Vienna Conservatory as a boy, where his teachers included Gustav Mahler, and he composed a one-act operetta at age fourteen. From 1904, he conducted and composed for theaters in London, Ireland and Paris until he emigrated at the outbreak of World War I in 1914 to New York, where he composed, conducted and arranged for Broadway, and collaborated with such musical luminaries as George Gershwin, Jerome Kern, Vincent Youmans and Victor Herbert. Steiner went to Hollywood in 1929, at the dawn of the sound era, and signed on with RKO as the studio’s music director, where he provided music for more than 130 pictures during the next six years, including scores for John Ford’s *The Lost Patrol* (the first of his 24 Oscar nominations) and *The Informer* (the first of his three Academy Awards); *Bird of Paradise* (1932) and *King Kong* (1933) were among Hollywood’s earliest full-length scores. After working briefly for David O. Selznick’s independent production company in the mid-1930s, Steiner joined Warner Bros. in 1937, where during the next thirty years he scored such classics as *The Charge of the Light Brigade*, *They Died with Their Boots On*, *Casablanca*, *Sergeant York*, *The Big Sleep*, *A Summer Place* and Oscar winners *Now, Voyager* and *Since You Went Away*; he was loaned to Selznick in 1939 for *Gone with the Wind*. By the time of his retirement in 1965, Steiner had contributed music to nearly 300 Hollywood productions.

*Gone with the Wind*, producer David O. Selznick’s screen adaptation of Margaret Mitchell’s Pulitzer Prize-winning epic novel about the South during the Civil War and Reconstruction, was a phenomenon at its release in 1939 and remains one of Hollywood’s enduring classics: it cost more and made more than any film to its time; it won ten of the thirteen Academy Awards for which it was nominated, including Best Picture, Best Director (Victor Fleming), Best Actress (Vivien Leigh) and Best Supporting Actress (Hattie McDaniel, the first African-American to win an Oscar, though she was racially segregated from her co-stars at the awards ceremony at the Coconut Grove); and it was placed in the top ten of the American Film Institute’s 100 Greatest American Films and preserved in the National Film Registry at the Library of Congress. *Tara’s Theme*, the music associated in Steiner’s Oscar-nominated score with the Georgia cotton plantation that is the film’s symbolic image, is one of Hollywood’s most magnificent melodies.

### Themes from *Lawrence of Arabia* and *Doctor Zhivago* Maurice Jarre (1924-2009)

English director David Lean created some of the screen’s greatest epics in *Lawrence of Arabia* (1962), *Doctor Zhivago* (1965), *Ryan’s Daughter* (1970) and *A Passage to India* (1984), and he found the perfect composer to match their scale and spectacle in Maurice Jarre. Jarre, born in Lyon, France in 1924, studied composition and percussion at the Paris Conservatoire and began his career writing for the Théâtre National Populaire. He scored his first film in 1951 and worked steadily in the French studios until getting his big break in 1962, when he provided the soundtracks for Darryl F. Zanuck’s acclaimed D-Day film *The Longest Day* and *Lawrence of Arabia*. After receiving an Oscar for *Lawrence*, Jarre moved to Hollywood, where he won Academy Awards for *Doctor Zhivago* and *A Passage to India* and Golden Globes for those two films as well as *The Mosquito Coast*, *Gorillas in the Mist: The Story of Dian Fossey* and *A Walk in the Clouds*. He contributed music to more than 150 feature films, including such notable releases as *Ghost*, *Dead Poets Society*, *Fatal Attraction*, *The Collector*, *Witness*, *The Year of Living Dangerously*, *The Tin Drum*, *Topaz* and *Plaza Suite*. Jarre was made an Officer in the French Legion of Honor, awarded a star on the Hollywood Walk of Fame, and given a Lifetime Achievement Award at the Berlin Film Festival; the American Film Institute ranked his soundtrack for *Lawrence of Arabia* No. 3 on its list of the greatest film scores. Maurice Jarre died of cancer in Malibu on March 28, 2009.

David Lean’s classic screen epic *Lawrence of Arabia* (1962), based on the life of British archeologist and adventurer T.E. Lawrence during World War I, starred Peter O’Toole, Alec Guinness, Anthony Quinn and Omar Sharif. The film was nominated for ten Oscars and won seven, including Best Picture, Best Director, Best Cinematography and Best Score for Maurice Jarre.

The multi-Oscar-winning *Doctor Zhivago*, loosely based on Boris Pasternak’s 1957 novel, places the love between the film’s title character (played by Omar Sharif) and Lara Antipova (Julie Christie) against the backdrop of the Russian Revolution

### *Colonel Bogey March* Kenneth Alford (1881-1945)

There was a Colonel Bogey. Or at least there was a golf-playing military officer at Fort St. George near Inverness in Scotland in the years just before World War I who would signal his shots not with the customary ‘Fore!’ but with a loud, two-note whistle using the interval of a descending minor third. The Bandmaster of the 2nd Argyll and Sutherland Highlanders, Frederic Joseph Ricketts, who had just started publishing marches under the pseudonym Kenneth J. Alford (his mother’s family name), heard the colonel’s warning during one memorable golf outing, and he immortalized it in his 1913 march *Colonel Bogey*, titling it after a term familiar

to all golf duffers, that begins with the Scottish officer's characteristic two-note signal. The success of *Colonel Bogey* was an important stepping-stone in the career of the London-born Alford, who worked his way from cornet player in the Royal Irish Regiment to Director of Music for the Royal Marines. His many stirring marches earned him a reputation in Britain comparable to that of John Philip Sousa in the United States, a fame further burnished when Malcolm Arnold included *Colonel Bogey* in his score for director David Lean's Oscar-winning *The Bridge on the River Kwai* of 1957.

### **March from *The Great Escape* Elmer Bernstein (1922-2004)**

Anyone who has seen *Thoroughly Modern Millie*, *To Kill a Mockingbird*, *The Magnificent Seven* or *The Man with the Golden Arm* knows the music of Elmer Bernstein. Bernstein, who celebrated fifty years as a Hollywood composer three years before his death in 2004, wrote over 200 major film and television scores, as well as concert works, incidental music and the Tony-nominated Broadway musicals *How Now Dow Jones* and *Merlin*. He began his career after World War II as a concert pianist, but two shows that he scored for United Nations Radio in 1949 brought him to the attention of Sidney Buchman, then a Vice President of Columbia Pictures, who engaged him to write the music for the feature films *Saturday's Hero* in 1950 and *Boots Malone* the following year. The success of his 1952 score for *Sudden Fear* confirmed the direction of his career, and Bernstein quickly became one of Hollywood's most in-demand composers. His music for Otto Preminger's 1955 *The Man with the Golden Arm*, the first all-jazz score for a Hollywood feature, captured perfectly the world of the film's tormented hero, a heroin-addicted jazz musician played by Frank Sinatra, and earned Bernstein the first of his thirteen Academy Award nominations. His work has been recognized with an Oscar (for *Thoroughly Modern Millie* [1967]), two Golden Globe Awards (*Hawaii* [1966] and *To Kill a Mockingbird* [1962]), an Emmy (*The Making of The President* [1960]), two Western Heritage Awards (*The Magnificent Seven* [1960] and *The Hallelujah Trail* [1965]) and Lifetime Achievement Awards from the Los Angeles Film Critics Circle, ASCAP, Society for the Preservation of Film Music, USA Film Festival, Foundation for a Creative America and Flanders International Film Festival; in 1996, he was honored with a star on Hollywood Boulevard. In addition to his creative work, Bernstein also served as Vice President of the Academy of Motion Picture Arts and Sciences, President of the Composers and Lyricists Guild of America, a founding life member of the National Academy of Recording Arts and Sciences, President of the Young Musicians Foundation, and President of the Film Music Society.

*The Great Escape* (1963), starring Steve McQueen, James Garner, Charles Bronson, James Coburn, Richard Attenborough and Donald Pleasance, is director John Sturges' recreation of the 1942 escape from a Nazi prison camp in Poland by dozens of British and Commonwealth internees and the Gestapo's attempts to track them down across occupied Europe.

### **"Adagio of Spartacus and Phrygia" from *Spartacus* Aram Khachaturian (1903-1978)**

Aram Khachaturian was one of the leading composers of the Soviet Union and the most celebrated musician of his native Armenia. When he arrived in Moscow in 1921 from his home town of Tbilisi, he had had virtually no formal training in music, but his talent was soon recognized and he was admitted to the academy of Mikhail Gnessin, a student of Rimsky-Korsakov. Khachaturian's first published works date from 1926; three years later he entered the Moscow Conservatory. His international reputation was established with the success of the Piano Concerto in 1936, composed at the same time that he became active in the newly founded Union of Soviet Composers, of which he was elected Deputy Chairman of the Moscow branch in 1937 and Deputy President of the National Organizing Committee two years later. In 1939, he returned to live for six months in Armenia, where he immersed himself in the folk music of his boyhood home in preparation for composing the ballet *Happiness*. Boris Schwarz noted that the composer's synthesis of vernacular and cultivated musical styles in that work "represents the fulfillment of a basic Soviet arts policy: the interpenetration of regional folklorism and the great Russian tradition." Khachaturian's composer colleague Dmitri Kabalevsky wrote, "The especially attractive features of Khachaturian's music are in its roots in national folk fountainheads. The captivating rhythmic diversity of dances of the peoples of Transcaucasia and the inspired improvisations of the *ashugs* [Armenia's native bards] — such are the sources from which have sprung the composer's creative endeavors. From the interlocking of these two principles there grew Khachaturian's symphonism — vivid and dynamic, with keen contrasts, now enchanting in their mellow lyricism, now stirring in their tension and drama." Khachaturian remained a proud and supportive Armenian throughout his life, serving in 1958 as the state's delegate to the Supreme Soviet of the USSR. "My whole life, everything that I have created, belongs to the Armenian people," he once said.

*Spartacus* (1954) is Khachaturian's most sweeping ballet and one of his greatest creations. The scenario by Nikolai Volkov, who also provided the libretto for Prokofiev's *Cinderella*, was based on an episode from ancient Roman history that occurred in 74-71 B.C. and was recorded by both Plutarch and Appian. In the story, the Thracian warrior Spartacus, captured and enslaved by the Roman legions, is trained as a gladiator. His wife, Phrygia, is bought in the slave market by the Roman general Crassus and Crassus' mistress, Aegina, and pressed into their service. Spartacus, though victorious in the gruesome games in which he is forced to participate, rebels at their senseless brutality and persuades his fellow gladiators to overpower their guards and flee. He becomes head of a rebel force of escaped gladiators and fugitive slaves, which successfully invades the villa of Crassus during a sumptuous feast and frees Phrygia. Spartacus contrives a bold plan to attack the Roman army, but Harmodius, a friend-turned-traitor by the allurements of the seductive Aegina, reveals his secret to Crassus. The uprising is put down, Spartacus is killed

in the battle, and the recaptured slaves are crucified. Though Spartacus died in the rebellion, his quest led to a significant amelioration in the situation of the classes whose champion he had become.

The passionate *Adagio of Spartacus and Phrygia* (heard in the 1979 film *Caligula*), whose melodic style is said to be reminiscent of Armenian laments, accompanies the reunion of the hero and his wife after her rescue from Crassus' house.

### **Theme from *Cinema Paradiso***

**Ennio Morricone (born in 1928)**

No Italian composer has ever had a larger audience than Ennio Morricone, whose music for nearly 400 European and American movies and television shows and hundreds of arrangements for such leading pop vocalists as Mario Lanza and Paul Anka have been heard around the world for almost fifty years. Morricone scored his first film in 1961 (Luciano Salce's *Il Federale*), and established his reputation as a movie composer three years later with director Sergio Leone's *A Fistful of Dollars*. His film work has since been recognized with five British Academy Awards, a Golden Globe Award, a Grammy nomination and Oscar nominations for *Bugsy*, *The Untouchables*, *The Mission* and *Days of Heaven*. Among his other memorable scores are those for *Cinema Paradiso* (Academy Award winner for Best Foreign Film of 1989), *Bulworth*, *Lolita*, *Hamlet*, *The Stendhal Syndrome*, *La Cage aux Folles* and *Once Upon a Time in America*. Though most of his creative work has been dedicated to the cinema, Morricone, who studied trumpet and composition at the St. Cecilia Conservatory in Rome, has also composed some seventy concert works, most of them since the mid-1980s.

Director Giuseppe Tornatore's *Cinema Paradiso*, Academy Award winner for Best Foreign Film of 1989, is the loving portrayal of a successful Italian movie producer (Jacques Perrin) who returns to his hometown in Sicily to reminisce about his early life and loves and his special friend, a projectionist (Philippe Noiret) at the local movie theater who instilled in the boy a love of the cinema.

### ***Carousel Waltz***

**Richard Rodgers (1902-1979)**

The opening of *Carousel* at the Majestic Theatre on April 19, 1945 confirmed the phenomenal success that Richard Rodgers and Oscar Hammerstein had won on Broadway with *Oklahoma*, their first collaboration, two years before — the shows played across the street from one another for almost two years. Hammerstein adapted the book for *Carousel* from Ferenc Molnár's play *Liliom*, transferring its setting from Budapest in 1919 to the New England shore in 1873 as the vehicle for some of his most powerful and poignant lyrics, which Rodgers matched with one of his greatest scores. The story, part realism and part fantasy, tells of Billy Bigelow, a ne'er-do-well carnival barker, who falls in love with the sweet Julie Jordan. They marry, but Billy, desperate for money to support his unborn child, is killed in an attempted robbery. After fifteen years in Purgatory, Billy is allowed one day back on earth to redeem his soul by convincing his

daughter and wife of his undying love for them. Instead of the usual potpourri overture to open *Carnival*, Rodgers created a superb sequence of waltzes as the accompaniment for a pantomime introducing the show's setting and characters and establishing its carnival mood.

### **Selections from *Star Wars*, *Schindler's List* and *Jaws* John Williams (born in 1932)**

John Williams is one of America's most widely known and highly respected composers. Born in New York in 1932, Williams moved with his family when he was sixteen to Los Angeles, where his father worked as a studio musician. After serving in the Air Force, Williams returned to New York in 1954, working there as a jazz pianist in clubs and on recordings while attending the Juilliard School. He subsequently moved back to Los Angeles to enroll at UCLA and to study privately with Mario Castelnuovo-Tedesco. By the early 1960s, he was composing music for feature films and television, as well as working as a pianist, arranger and conductor for Columbia Records. His music began to receive wide recognition during the 1960s, when he won Emmys for his scores for the television movies *Heidi* and *Jane Eyre*. Williams has since composed music and served as music director for well over 300 movies and television shows, including all of the *Star Wars* and *Indiana Jones* films, *Jaws*, *E.T. (The Extra-Terrestrial)*, *Close Encounters of the Third Kind*, *Superman*, the *Harry Potter* movies, *Catch Me If You Can*, *The Adventures of Tin-Tin*, *Lincoln* and *The Book Thief*. Williams has received 49 Academy Award nominations (the most of any living person and second only to Walt Disney) and won five Oscars, 21 Grammys, four Golden Globes and four Emmys, as well as numerous gold and platinum records. In addition to his film music, Williams has written many concert works, including two symphonies, eight concertos and numerous chamber and orchestral works. From 1980 to 1993, he served as conductor of the Boston Pops and has also appeared as guest conductor with major orchestras. Among Williams' many distinctions are twenty honorary degrees, induction into the Hollywood Bowl Hall of Fame, a Kennedy Center Honor (America's highest award for artistic achievement), Golden Baton Award for Lifetime Achievement from the League of American Orchestras, and National Medal of Arts.

*Star Wars* is a phenomenon, the most successful film series of all time and a cultural icon of almost mythic proportions. George Lucas' original movie, now titled *Episode IV: A New Hope*, created an unprecedented sensation when it was released in 1977, and the sequel that appeared three years later — *Episode V: The Empire Strikes Back* — was praised for the detail and inventiveness of its visual design and the sophistication of its character portrayals. By the time that *Empire* appeared, Lucas had conceived a screen epic of six films, with the original *Star Wars* as its centerpiece, that would tell the full tale of Luke Skywalker, Han Solo, Princess Leia, Darth Vader, Obi-Wan Kenobi, Yoda and the galaxy of beings, machines and planets they encounter in the struggle to save the universe from the evil Empire. Following the release of *Return of the Jedi* (Episode VI, 1983), *The Phantom Menace* (Episode I, 1999) and *At-*

*tack of the Clones* (Episode II, 2002), the series concluded in 2005 with Episode III, titled *Revenge of the Sith*. John Williams' scores for the *Star Wars* series earned him three Academy Award nominations; he won the third of his five Oscars for *A New Hope*.

In 1993, Williams composed the score for Steven Spielberg's searing screen drama *Schindler's List*, starring Liam Neeson, Ben Kingsley and Ralph Fiennes. The film, the most acclaimed movie of the year, won for Williams an Oscar for his music and for Spielberg his first Academy Award as director. As preface to the *Three Pieces* that he extracted from the score for concert performance, the composer wrote, "The film's ennobling story, set in the midst of the great tragedy of the Holocaust, offered an opportunity to create not only dramatic music, but also themes that reflected the more tender and nostalgic aspects of Jewish life during those turbulent years."

*Jaws* (1975), the Oscar-nominated movie that showed Spielberg to be a master of cinematic suspense and which became his first hit film (he was 27), was based on Peter Benchley's novel about the quiet seaside resort town of Amity, whose beach is terrorized by a great white shark with a taste for the local bathers. After a gruesome attack, Brody (Roy Scheider), the town sheriff, insists on closing the beach until the shark is dealt with, but Amity's mayor fears that this decision will frighten away lucrative vacation trade. After further attacks, however, the mayor agrees, and Brody recruits a young marine biologist (Richard Dreyfuss) and a grizzled old sailor well versed in the wily ways of the shark (Robert Shaw) to catch the beast before it destroys them. John Williams' brilliant score added immeasurably to the gripping drama of *Jaws*, and not only won for him an Oscar and a Golden Globe Award, but also yielded the throbbing, elemental, repeated-note motive that has become a musical icon for screen suspense.

### ***On the Beautiful Blue Danube*, Op. 314 Johann Strauss, Jr. (1825-1899)**

*On the Beautiful Blue Danube* almost sank beneath the waves at its launching. Johann Herbeck, director of the Vienna Men's Chorus, asked Strauss if he could provide a new piece for his ensemble, and Strauss responded with a melody inspired by a line from a poem of Karl Isidor Beck: "On the Danube, on the beautiful, blue Danube." Herbeck assigned Josef Weyl, a police clerk who sang in the chorus and a poet-manqué, to concoct some verses to fit Strauss' exquisite melody. "Vienna, be gay! And what for, pray? The light of the arc! Here it's still dark!" was the best that Weyl could do. (Hans Fantel suggested that this doggerel may have been prompted by the carbon-electrode lights just beginning to sprout on Vienna's street corners.) The press notices of this new choral number's premiere on February 15, 1867 were not unkind, but Strauss judged the whole thing a marginal fiasco, and tucked *The Blue Danube* in his desk. Later that year, he was invited to take part in the International Exhibition in Paris that Napoleon III was staging in honor of himself. Strauss' music proved so successful in the French capital that he dusted off *On the Beautiful Blue Danube*, and displayed it to the delirious Parisians.

Within weeks, demand for the work had spread across the western world, and *On the Beautiful Blue Danube* has since come to be regarded as the quintessential expression of the Viennese waltz.

*On the Blue Danube* is woven inextricably into *2001: A Space Odyssey* (1968), Stanley Kubrick's visionary meditation on man's place in the universe, though that was not the director's original intention. Kubrick had commissioned a conventional score from the noted Hollywood composer Alex North (*Cleopatra*, *Spartacus*, *The Rainmaker*, *The Agony and the Ecstasy*), and he used some classical pieces as a temporary soundtrack to begin editing the film while he waited for North to finish his work. Kubrick decided that the concert music fit his ideas and images perfectly, however, so he created the entire soundtrack from compositions by the two Strausses, Ligeti and Khachaturian. Roger Ebert, the Pulitzer Prize-winning film critic of the *Chicago Sun-Times*, wrote, "North's score, which is available on a recording, is a good job of film composition, but it would have been wrong for *2001* because, like all scores, it attempts to underline the action — to give us emotional cues. The classical music chosen by Kubrick exists *outside* the action. It uplifts. It wants to be sublime; it brings a seriousness and transcendence to the visuals." *The Blue Danube Waltz* accompanies the graceful, almost languid docking of the space shuttle at the space station.

### ***Suite from Murder on the Orient Express* Richard Rodney Bennett (1936-2012)**

Richard Rodney Bennett, one of England's most diversely gifted musicians, composed for opera, concert hall, television and films, performed widely as a jazz pianist, classical recitalist and accompanist in both traditional and modern works, and toured internationally as the singer-pianist in a self-developed cabaret-style show. Bennett also taught at the Royal Academy of Music in London and Peabody Institute in Baltimore, and served as a member of the General Council of the Performing Rights Society and Vice-President of the Royal College of Music. His distinctions include the Arnold Bax Society Prize and Ralph Vaughan Williams Award for Composer of the Year; he was made a Commander of the Order of the British Empire in 1977 and knighted in 1999.

Bennett's more than fifty television and film credits include the Oscar-nominated soundtracks for *Murder on the Orient Express*, *Nicholas and Alexandra* and *Far from the Madding Crowd*, as well as the 1977 screen adaptation of Peter Shaffer's *Equus* and the popular *Four Weddings and a Funeral* of 1994.

Director Sidney Lumet's 1974 screen version of Agatha Christie's classic 1934 closed-room mystery *Murder on the Orient Express* featured a virtual constellation of Hollywood's brightest stars — Ingrid Bergman (who won that year's Oscar for Best Supporting Actress), Lauren Bacall, Sean Connery, John Gielgud, Vanessa Redgrave, Jacqueline Bisset, Wendy Hiller and Albert Finney as Hercule Poirot ("The greatest cast of suspicious characters ever involved in murder," according to the film's publicity) — and received six Academy Award nominations, including one for Bennett's score.

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# PENINSULA MUSIC FESTIVAL

## PROGRAM 4

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Tuesday, August 11, 2015, 7:30 p.m.

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Victor Yampolsky, Conductor

Chelsea Chen, Organ

Amy Sims, Violin

### ORGAN MAGICIAN

HANDEL Concerto Grosso in F major, Op. 6, No. 2

Andante larghetto

Allegro

Largo — Larghetto andante, e piano

Allegro, ma non troppo

PAËR Organ Concerto in D major\*

Allegro spiritoso

Andante sostenuto

Rondo: Allegretto

— INTERMISSION —

J.S. BACH Air from the Suite No. 3 in D major, BWV 1068

*IN MEMORY OF JOHN V. MARING*

J.S. BACH Violin Concerto No. 1 in A minor, BWV 1041

Allegro

Adagio

Allegro assai

RHEINBERGER Organ Concerto No. 2 for in G minor, Op. 177\*

Grave

Andante

Con moto

\* first PMF performance

Pre-concert talk — 6:15-7:00

This concert is sponsored by OC and Pat Boldt.

The organ for this concert is sponsored by McKeefry & Yeomans LLP.

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## Program 4

### Concerto Grosso in F major, Op. 6, No. 2 George Frideric Handel (1685-1759)

*Composed in 1739.*

It has been given to few composers in the history of music to make a fortune from their works. Handel made two. He first arrived in London in 1710 after stocking his artistic cupboard with the most popular operatic conventions of the day, learned during his Italian apprenticeship. More than his compositional competitors, however, Handel brought to these practices a seemingly inexhaustible talent for rapturous melody and dogged entrepreneurship. Soon his operas became all the fashion among elegant Londoners, even though the audience could understand hardly a word of the Italian in which they were sung. Handel got rich.

By 1728, however, the locals were having doubts about what Samuel Johnson called this “exotic and irrational entertainment” which were brought on in no small part by a wildly satirical parody that became a smashing success: *The Beggar’s Opera*. The taste for stage works in English blossomed, and the old Italian opera went into decline. Handel tried valiantly to sustain interest in the superannuated form, and he continued to compose and produce Italian operas for another decade, but his proceeds slipped as the public’s enthusiasm waned. By 1738, the fashion for Italian opera in London was virtually defunct, and, along with it, Handel’s first fortune. Several years before the final crash of his operatic stock, however, Handel had begun experimenting with a new musical form, a hybrid that he concocted from his luscious operatic style and the old German and Italian works based on Biblical stories. The first of his English-language “oratorios” was *Esther* in 1732, and, when opera no longer provided an income of sufficient heft, he poured his considerable energy into this new form. It was not long before his popularity (and his exchequer) reached unprecedented heights.

Between 1738 and 1740, when Handel was beginning to commit his attention fully to oratorio, he produced a series of splendid concertos that could be used either as intermission features or for independent performance. The Organ Concertos, Op. 4 (1738) and Op. 7 (1740), were intended specifically for his own performance between the parts of his oratorios. The Concerti Grossi, Op. 6 of September-October 1739 could serve a similar function (they did so during Handel’s oratorio series later that season) or they could be played by anyone who acquired the music. The works became popular so quickly that Walsh, Handel’s publisher, reported the following April, “[They] are now played in most public places with the greatest applause.”

Handel wrote the twelve Concertos of his Op. 6 with astonishing speed — September 29 to October 30, 1739 — most of them apparently completed in a single day. These wondrous pieces, coming some twenty years after Bach’s *Brandenburg Concertos*, the only other

orchestral music from the Baroque era of comparable stature, were old-fashioned for their day. They used the *concerto grosso* form — utilizing a small group of soloists rather than an individual player — that had been developed in Italy during the last half of the 17th century and been perfected by Arcangelo Corelli with his *Concerti Grossi*, Op. 6, published in Rome in 1714. Handel’s entourage of soloists comprises two violins and a cello which compete/collaborate (the term “concerto” means both simultaneously) with a string orchestra bolstered by harpsichord. The movements, four to six in number, generally alternate in tempo between slow and fast, with some imitative writing spicing the quick sections. Handel’s strength, however, was melody, and these Concertos are less densely packed with complex counterpoint than are the *Brandenburgs*. In expression, though, they are in no way inferior to Bach’s masterpieces because of Handel’s unflinching thematic invention, sense of tonal balance, harmonic ingenuity and invigorating rhythms. Of the Op. 6 Concerti Grossi, Percy M. Young wrote, “In these works it is tempting to see the peaks of Handel’s creative genius. Elsewhere the flame of inspiration may leap momentarily higher, but nowhere else has the consistency of imaginative thought so triumphal a progress.”

The Concerto No. 2 in F major opens with a majestic processional movement in which short, imitative episodes for the solo violins and solo cello separate the returns of the sonorous *tutti*. A brief *Adagio* passage in bold, dotted rhythms serves as the bridge to the following *Allegro*, which is marked by the darting, conversational exchanges of the solo violins. The next movement contrasts a fragmented theme given in one-measure alternations between the orchestra and the soloists with a sweet, smoothly flowing strain. A vigorous dance movement in gugal style brings the Concerto to a close.

### Organ Concerto in D major Ferdinando Paër (1771-1839)

*Composed in 1795.*

*Probably premiered on March 27, 1795 at the Parma Cathedral.*

Ferdinando Paër was one of the most significant Italian composers at the turn of the 19th century but he is remembered today mainly as a footnote in Beethoven’s biography. Paër was born in Parma in 1771 into the family of a horn player at the local court, and received his initial musical instruction from his father before studying with the court music director, Gian Francesco Fortunati. His first opera, *Orphée et Euridice* (set to a text in fashionable French), was produced in 1791 in Parma; a staging of *Circe* (in Italian) in Venice the following year won him a small “honorary” position at the Parma court. Paër premiered an astounding twenty operas across Italy during the next five years, and in 1797 he was made assistant music director at Parma. The appointment was short-lived, however, since later that year he went to Vienna to become music director at the Kärntner-

tor Theater. During his four years in Vienna, he turned out another nine comic and semi-serious operas, met Beethoven, furthered both his own fame and his knowledge of international musical styles, and married the soprano Francesca Riccardi, also a native of Parma. In 1801, Paër was named *Kapellmeister* to the Dresden court, where he composed *Leonora* in 1804, based on a play by Jean Nicolas Bouilly; when Beethoven finished his opera on the same story a year later, he was convinced to change its title from *Leonore* to *Fidelio* by the management of Vienna's Theater an der Wien to avoid confusion with Paër's work. After Saxony fell under French domination following the defeats at Austerlitz and Jena in 1805-1806, Napoleon had little difficulty convincing Paër to follow him back to Paris as his *Maître de Chapelle* and later director of the Opéra-Comique and the Théâtre Italien. He lost the first two posts when Napoleon abdicated in 1814, but retained his position at the Théâtre Italien, whose administration he shared intermittently with Gioacchino Rossini from 1824 to 1827, with substantial additional income earned by teaching voice and composition to aristocratic students. (Liszt studied with him in 1824.) Paër continued to compose for the Paris stages, and he was admitted to the *Légion d'Honneur* in 1828, elected a member of the *Académie des Beaux-Arts* in 1831, and appointed *Maître de Chapelle* to King Louis Philippe in 1832. Paër taught composition and supervised the concerts at the Paris Conservatoire during the years until his death, in 1839.

Though the major portion of Paër's creative legacy is occupied by his 55 operas, he also composed a dozen symphonies, concertos for harpsichord and for organ, occasional pieces (including a bridal march for Napoleon's wedding to the Austrian archduchess Marie Louise in April 1810), chamber works, secular cantatas, oratorios, Masses, sacred and secular choral music, songs and vocal studies. The Organ Concerto in D major is an early work, probably composed for the joint celebration on March 27, 1795 at Parma's Oratorio della SS. Trinità of the annual feast of *Maria Vergine Addolorata* ("Virgin Mary, Our Lady of Sorrows") and the dedication of a new organ commissioned from the brothers Andrea and Giuseppe Serassi of Bergamo. The opening movement follows conventional sonata-concerto form, though with a prolixity that confirms Paër's fecund invention. The orchestral introduction presents the movement's thematic materials — a forceful main subject of martial character and a gentler subsidiary motive — which are reprised in elaborated versions by the soloist. The development section makes ingenious use of a dialogue between the organ's low (cello) and high (flute) registers. The exposition's materials are recapitulated and the movement ends with a solo cadenza and a summarizing orchestral coda. The *Andante*, an interlude rather than a fully formed, independent movement, is built around a long, lyrical melody that passes from violins to organ to oboe before settling on an incomplete harmony. The finale is a rondo based on a delightful music-box melody stated by the organ at the outset. Three episodes — one decorative, one dramatic, one featuring an oboe duet — separate the returns of the music-box theme before the Concerto closes with emphatic cadential gestures.

### **Air from the Suite No. 3 in D major, BWV 1068 Johann Sebastian Bach (1685-1750)**

*Probably composed around 1731.*

The haunting, poignant *Air* from the Third Orchestral Suite is one of Bach's best-loved creations. It was long thought to have been written during his tenure (1717-1723) as director of music at the court of Anhalt-Cöthen, north of Leipzig, where he composed many of his finest instrumental works, including the *Brandenburg Concertos*, Violin Concertos and much of his chamber music. Recent research, however, places its origin around 1730, when Bach was in Leipzig and leading the Collegium Musicum, the "Musical College" that was the city's principal producer of instrumental concerts. (They performed on Friday afternoons in Gottfried Zimmermann's coffee house.) The only extant performing materials for the Suite No. 3 are from 1731, though it is uncertain if the work was originally composed for the Collegium concerts at that times or arranged from now-lost pieces written as early as the Cöthen years.

### **Violin Concerto No. 1 in A minor, BWV 1041 Johann Sebastian Bach (1685-1750)**

*Composed around 1720 or 1730.*

Any father with twenty children is bound to have a problem at sometime or other. Papa Johann Sebastian Bach must certainly have had his share of family crises during his lifetime (more than half of his brood did not survive him), but one bit of puerile misadventure has, unfortunately, resounded on (or, more accurately, silenced) an important part of his musical legacy. At Bach's death, many of his important manuscripts were divided between his two oldest living sons, Wilhelm Friedemann and Carl Philipp Emanuel. Carl took loving care of his inheritance, but Wilhelm did not. Though, as a boy, Friedemann had received excellent training from his father, and held some responsible positions as a young man, he was never able to fulfill his early promise. His presence of mind seems to have deserted him after his father's death, and he gave way in his later years to dissipation and pretty well made a mess of his life. The manuscripts from Sebastian's estate that came into his possession were lost or destroyed or perhaps sold for a pint of *Asbach-Uralt*. At any rate, it is known that Wilhelm let at least three of his father's violin concertos slip through his unsteady fingers into oblivion. The three that remain were the ones passed on by Carl.

It was long thought that Bach composed his three extant violin concertos — two for solo violin and one for two violins — while serving as "Court Kapellmeister and Director of the Princely Chamber Musicians" at Anhalt-Cöthen, north of Leipzig, from 1717 to 1723, a productive period for instrumental music when he wrote the *Brandenburg Concertos*, orchestral suites, many sonatas and suites for solo instruments and keyboard, suites and sonatas for unaccompanied violin and cello, and such important solo harpsichord pieces as the French Suites and the first book of *The Well-Tempered Clavier*. In the Bach tercentenary issue of *Early Music*

published in May 1985, however, Harvard professor and Bach authority Christoph Wolff surmised from stylistic evidence and from the fact that the only extant performance materials for the Concerto in A minor (BWV 1041) and the Concerto in D minor for Two Violins (BWV 1043) were copied around 1730 that at least those two works date from the years (1729-1736) that Bach was directing the Leipzig Collegium Musicum.

The A minor Concerto follows the traditional Italian structure of three movements, arranged fast–slow–fast. In the heroically tragic opening movement, the violin is carefully integrated into the texture and melodic working-out of the material. The basic plan of the movement is *ritornello* (i.e., anchored around the frequent returns of the opening music in the orchestra), though Bach's realization of the form is considerably richer in texture and sentiment than are its Italian models. The episodic sections between the recurrences of the *ritornello*, the places in which the soloist is dominant, are rather like windows separating the *tutti* columns supporting the architectonic structure. In the second movement, which derives its lyrical style from the world of opera, the basses present a theme at the outset that is repeated in various keys throughout the movement. Above this ostinato foundation rises the touching melody of the soloist as counterpoint and commentary on the orchestral background. The finale, inspired by the vivacious strains of the gigue, resumes the quick motion and rich pathos of the first movement.

### **Organ Concerto No. 2 in G minor, Op. 177** **Joseph Rheinberger (1839-1901)**

*Composed in 1894.*

Joseph Rheinberger is Liechtenstein's greatest composer. Born on March 17, 1839 in Vaduz, capital of the tiny principality situated between Switzerland and the Austrian Tyrol, Rheinberger was the son of the state treasurer. His musical talent was discovered by a local organist and teacher by the time Joseph was five, and the boy's progress was so rapid that within two years he was organist at the parish church of St. Florian in Vaduz; a year later he composed a three-part Mass. In 1848, he was placed under the tutelage of Philipp Schmutzer, the choirmaster in Feldkirch, just across the Austrian border, for further instruction in theory and keyboard. Rheinberger walked the twenty miles home each Sunday to discharge his church duties in Vaduz. He was admitted to the Munich Conservatory in 1851 (at age twelve), and proved himself to be an excellent student of counterpoint, fugue and score-reading, and a highly skilled keyboard player. He taught music privately and served as organist at a number of churches in the city before being appointed royal organist in 1857. Two years later he was named to the faculty of the Munich Conservatory as teacher of piano and theory, and took on the additional duties as organist at St. Michael's Church that same year. Between 1864 and 1877, Rheinberger directed the Munich Choral Society, proving himself to be a fine conductor who was particularly noted for his

interpretations of the music of Handel. He also worked for a short time as a coach at the Bavarian Court Opera, where he helped Wagner and Hans von Bülow prepare the premiere of *Tristan und Isolde* in 1865. In 1867, he was appointed full professor at the Munich Conservatory, a position he held until his death 34 years later. One of the most revered teachers of the day, Rheinberger numbered among his students Humperdinck, Wolf-Ferrari, Furtwängler and the Americans Horatio Parker, George Chadwick and Frederick Converse. In 1877, he was named *Hofkapellmeister* by King Ludwig II; in 1894 he was given the title of privy councilor, and in 1899 the University of Munich awarded him an honorary doctorate. He was also a member of the Berlin Royal Academy and of the Academies of Paris and Florence, and received the Knighthood of St. Gregory from Pope Leo XIII. Hans von Bülow said of him, "Rheinberger is a truly ideal teacher of composition, unrivaled in the whole of Germany and beyond in skill, refinement and devotion to his subject; in short, one of the worthiest musicians and human beings in the world."

Of Rheinberger's musical language, German critic and musicologist Anton Würz wrote, "Bonds with tradition are characteristic of his work as a composer, which derives from Bach, Mozart and middle-period Beethoven, as well as other early Romantics; he consciously remained aloof from the new currents that developed in the mid-19th century. The strength of his works, in every sphere, lies in the indisputable mastery and the planned coherence of his compositional style, which is imbued with the spirit of polyphonic thinking rather than compelling inventiveness or vivid conception."

Rheinberger's Organ Concerto No. 2 in G minor, composed a decade after his First Organ Concerto of 1884, makes effective use of its apparently limited orchestral resources — strings, timpani and pairs of horns and trumpets — by using the organ not just for solo episodes but as an integral element of the score's orchestration. The work is a cornucopia of instrumental sonorities. The sonata form of the opening movement begins with a stern, dramatic main theme that is balanced, in good classical fashion, by a gentle phrase from the strings. The formal second theme is a noble melody in a brighter key reminiscent (prescient, actually) of Elgar's "Enigma" Variations of 1899. The succinct development section includes just the stern opening motive and a new lyrical theme before the movement is rounded out by the recapitulation of the exposition's events. The *Andante* describes a tripartite form (A–B–A) based on a placid, beatific organ theme heard at beginning and end that is balanced at the center by an unsettled episode and a smooth descending strain, which is reprised before the movement's close. The two theme groups of the motivically rich sonata-form finale, the Concerto's most overtly virtuosic movement, begin respectively with powerful block chords from the orchestra and a theme built from an ascending arpeggio for the organ. The exposition is capped by a majestic, sun-bright proclamation for the full ensemble. A brief development section leads to the condensed reprise of the earlier materials before the Concerto reaches its affirmative ending.

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# PENINSULA MUSIC FESTIVAL

## PROGRAM 5

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Thursday, August 13, 2015, 7:30 p.m.

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JoAnn Falletta, Conductor  
Anna Burden, Cello  
Blair Skinner, Emerging Conductor

### **SYMPHONIC SPLENDOR**

ELGAR      *Sospiri*, Op. 70  
Blair Skinner, Conductor  
Emerging Conductor Program

*IN MEMORY OF STEPHANIE VITTUM*

ELGAR      Cello Concerto in E minor, Op. 85  
Adagio — Moderato —  
Lento — Allegro molto  
Adagio  
Allegro non troppo — Poco più lento — Allegro molto

— INTERMISSION —

RESPIGHI      *The Fountains of Rome*\*  
The Valle Giulia Fountain at Dawn  
The Triton Fountain at Morning  
The Trevi Fountain at Noon  
The Villa Medici Fountain at Sunset  
*Played without pause*

RESPIGHI      *The Pines of Rome*\*  
The Pines of the Villa Borghese  
Pines near a Catacomb  
The Pines of the Janiculum  
The Pines of the Appian Way  
*Played without pause*

\* first PMF performance

This concert is sponsored by Paul and Fran Burton.

The organ for this concert is sponsored by McKeefry & Yeomans LLP.

JoAnn Falletta appears by arrangement with Columbia Artists Management LLC.

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Please, no cell phones during the concert.*

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## Program 5

**Sospiri, Op. 70****Edward Elgar (1857-1934)***Composed in 1914.**Premiered on August 15, 1914 in London, conducted by Sir Henry J. Wood.*

Though the name of Elgar brings to mind the large compositions for which he is most widely known — the two Symphonies, the Concertos for Violin and for Cello, the “Enigma” Variations — he was also recognized by the audiences of his day for his many small orchestral works. More than once accused of writing beneath his abilities in such works as the wildly popular *Pomp and Circumstance Marches*, he responded, “I look on the composer’s vocation as the old troubadours and bards did.... I know that there are a lot of people who like to celebrate events with music. To these people I have given tunes. Is that wrong? Why should I write a fugue or something that won’t appeal to anyone, when the people yearn for things which can stir them?” He composed many such short occasional pieces throughout his life. His first professional position after finishing his training was as director of music at the Powick Lunatic Asylum, where he not only conducted the band made up of inmates and attendants, but also composed sheaves of quadrilles for their use at five shillings each. (His benighted superior believed that the quadrille was the only type of music the residents of the establishment could appreciate.) Elgar’s last completed work, *Mina*, was a tonal portrait of his Cairn terrier.

Among these instrumental miniatures the one entitled *Sospiri* (“Sighs”) holds a special place by virtue of its thoughtful intensity. It is a musical tribute to two of Elgar’s dearest friends. The score was dedicated to W.H. Reed, the composer’s close companion (and eventual biographer) and a fine violinist, who was concertmaster of the London Symphony Orchestra during the time when that organization was performing and recording many of Elgar’s works. It was Reed who gave Elgar invaluable advice during the composition of the Violin Concerto in 1910, four years before *Sospiri* was written. The subdued mood of *Sospiri*, however, seems to have been occasioned by the death of Julia Worthington, an American who was an intimate friend of the Elgar family and one of that day’s most prominent hostesses. Of the nature of this expressive composition, Michael Kennedy wrote, “It is, though short, a major work of grave beauty, an epitome of Elgar’s ability to express nostalgic regret.”

In form and expression, *Sospiri* is similar to a slow symphonic movement. It begins with a single prelude chord, after which the violins sing a tender melody over an accompaniment of harp and sustained strings. The music becomes more impassioned, with frequent thematic interchanges among the strings, until it reaches a dynamic climax that is reinforced by the re-entry of the harp. Against a tremulous background, the plaintive

theme passes into the middle strings before the violins once again take up the strain to bring *Sospiri* to its quiet, moving close.

**Cello Concerto in E minor, Op. 85****Edward Elgar***Composed in 1918-1919.**Premiered on October 27, 1919 in London, conducted by the composer with Felix Salmond as soloist.*

It seemed that Elgar’s world was crumbling in 1918. The four years of war had left him, as so many others, weary and numb from the crush of events. Many of his friends of German ancestry were put through a bad time in England during those years; others whom he knew were killed or maimed in action. The traditional foundations of the British political system were skewed by the rise of socialism directly after the war, and Elgar saw his beloved Edwardian world drawing to a close. (He resembles that titan among *fin-de-siècle* musicians, Gustav Mahler, in his mourning of a passing age.) His music seemed anachronistic in an era of polychords and dodecaphony, a remnant of stuffy conservatism, and his 70th birthday concert in Queen’s Hall attracted only half a house. The health of his wife, his chief helpmate, inspiration and critic, began to fail, and with her passing in 1920, Elgar virtually stopped composing. The Cello Concerto, written just before his wife’s death, is Elgar’s last major work, and seems both to summarize his disillusion over the calamities of World War I and to presage the unhappiness of his last years.

Large sections of the Concerto are given over to the solitary ruminations of the cello in the form of recitative-like passages, such as the one that opens the work. The forms of the Concerto’s four movements only suggest traditional models in their epigrammatic concentration. The first movement is a ternary structure (A–B–A), commencing after the opening recitative. A limpid, undulating theme in 9/8 (*Moderato*) is given by the lower strings as the material for the first and third sections of the form, while a related melody (12/8, with dotted rhythms) appears first in the woodwinds in the central portion.

The first movement is linked directly to the second (*Allegro molto*). It takes several tries before the music of the second movement is able to maintain its forward motion, but when it does, it proves to be a skittering, *moto perpetuo* display piece for the soloist. It is music, however, which, for all its hectic activity, seems strangely earth-bound, a sort of wild merriment not quite capable of banishing the dolorous thoughts of the opening movement. The almost-motionless stillness of the following *Adagio* returns to the introspection of the opening movement. It, in the words of Herbert Byard, “seems to express the grief that is too deep for tears.” The finale, like the opening, is prefaced by a recitative for the soloist. The movement’s form following this introductory section is based on the Classical rondo, and makes a valiant attempt at the “hail-and-well-met” vigor of Elgar’s earlier march music. Like the *scherzando* second movement,

however, it seems more a nostalgic recollection of past abilities than a display of remaining powers. Toward the end, the stillness of the third movement creeps over the music, and the soloist indulges in an extended soliloquy. Brief bits of earlier movements are remembered before a final recall of the fast rondo music closes this thoughtful Concerto.

### ***The Fountains of Rome and The Pines of Rome* Ottorino Respighi (1879-1936)**

The *Fountains of Rome* was composed in 1916, and premiered on March 11, 1917, conducted by Antonio Guarnieri.

The *Pines of Rome* was composed in 1923-1924, and premiered on December 14, 1924 in Rome, conducted by Bernardino Molinari.

*The Fountains of Rome* is the earliest of the Roman trilogy of symphonic poems by which Respighi is primarily represented in the world's concert halls. (*The Pines of Rome* followed in 1924, *Roman Festivals* in 1929.) It was also his first great public success, though his notoriety was not achieved without a certain difficulty. Toscanini had agreed to conduct the premiere of the *Fountains*, late in 1916. Germany and Italy were at war then, and there had been recent bombings of Italian towns that resulted in heavy casualties. Despite heated anti-German feelings, however, Toscanini refused to drop from his programs selections by that arch Teuton Richard Wagner. When he began *Siegfried's Funeral March* on one November concert, grumbling arose in the audience, and finally erupted with a shout from the balcony: "This piece is for the Paduan dead." The infuriated Toscanini hurled his baton at the unruly audience and stormed off the stage and out of Rome. Plans for the premiere of *The Fountains of Rome* were therefore delayed, and the work had to wait until the following March to be heard, in a concert conducted by Antonio Guarnieri. Respighi's wife, Elsa, reported that the premiere was not a success. Indeed, the composer, whose music had not yet found much favor, expected as much. Trying to make light of the possibility of failure, he warned one of his friends to "take your umbrella and galoshes" to the premiere of this modern-day "Water Music." It was with Toscanini's performances in Milan and Rome of the following year that *The Fountains of Rome* — and Respighi's reputation — were established.

Respighi prefaced the orchestral score of *The Fountains of Rome* with the following description of the music:

"In this symphonic poem, the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

"The first part of the poem, inspired by the fountain of *Valle Giulia*, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh damp mists of a Roman dawn.

"A sudden loud and insistent blast of horns above the

whole orchestra introduces the second part, *The Triton Fountain*. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

"Next there appears a solemn theme borne on the undulations of the orchestra. It is the fountain of *Trevi* at mid-day. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes while faint trumpet blasts resound in the distance.

"The fourth part, *The Villa Medici Fountain*, is announced by a sad theme which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night."

\* \* \*

Of *The Pines of Rome*, the second work of Respighi's trilogy on Roman subjects, the composer wrote (in the third person): "While in his preceding work, *The Fountains of Rome*, the composer sought to reproduce by means of tone an impression of nature, in *The Pines of Rome* he uses nature as a point of departure in order to recall memories and visions. The centuries-old trees that dominate so characteristically the Roman landscape become testimony for the principal events in Roman life." Respighi collected material for this work for some time. His wife, Elsa, recalled in her short biography of her husband that he had asked her in 1920 to sing some songs from her days of childhood play in the garden of the Villa Borghese. She was wonderfully surprised when they emerged four years later in the first section of *The Pines of Rome*.

Respighi supplied the following synopsis of the four continuous sections of *The Pines of Rome* as a preface to the score:

"1. *The Pines of the Villa Borghese*. Children are at play in the pine grove of the Villa Borghese, dancing the Italian equivalent of 'Ring around the Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to ...

"2. *The Pines near a Catacomb*. We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant which re-echoes solemnly, like a hymn, and is then mysteriously silenced.

"3. *The Pines of the Janiculum*. There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings.

"4. *The Pines of the Appian Way*. Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. There appears a vision of past glories; trumpets blare, and the army of the Consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill."

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# PENINSULA MUSIC FESTIVAL

## PROGRAM 6

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Saturday, August 15, 2015, 7:30 p.m.

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Victor Yampolsky, Conductor  
Anna Lee, Violin

### DON GIOVANNI'S RETURN

MENDELSSOHN      Violin Concerto in E minor, Op. 64  
                              Allegro molto appassionata —  
                              Andante —  
                              Allegretto non troppo — Allegro molto vivace

— INTERMISSION —

MOZART            *Don Giovanni*, Act II, K. 527\*

Donna Anna, fiancée of Don Ottavio.....Kimberly McCord  
Donna Elvira, a jilted lover.....Kathy Pyeatt  
                              of Don Giovanni  
Don Ottavio, Donna Anna's fiancé.....Grant Knox  
Don Giovanni.....Christopher Grundy  
Leporello, his valet.....Keven Keys  
Zerlina, a peasant girl.....Danielle Buonaiuto  
Masetto, her fiancé.....Brian Wehrle  
The Commendatore, Donna Anna's father.....Brian Wehrle

Judith Jackson, Vocal Coach

\* first PMF performance

This concert is sponsored by the Ralph and Genevieve B. Horween Foundation  
in memory of Marion Horween Chase.

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Please, no cell phones during the concert.*

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## Program 6

### **Violin Concerto in E minor, Op. 64** **Felix Mendelssohn (1809-1847)**

*Composed in 1844.*

*Premiered on March 13, 1845 in Leipzig, conducted by Niels Gade with Ferdinand David as soloist.*

"I would like to compose a violin concerto for next winter," Mendelssohn wrote in July 1838 to his friend, the violinist Ferdinand David. "One in E minor keeps running through my head, and the opening gives me no peace." It was for David that Mendelssohn planned and wrote his only mature Violin Concerto. Their friendship began when the two first met at about the age of fifteen while the young violinist was on a concert tour through Germany. They were delighted to discover the coincidence that David had been born only eleven months after Mendelssohn in the same neighborhood in Hamburg. Already well formed even in those early years, David's playing was said to have combined the serious, classical restraint of Ludwig Spohr, his teacher, the elegance of the French tradition and the technical brilliance of Paganini. Mendelssohn, who admired both the man and his playing, saw to it that David was appointed concertmaster of the Leipzig Gewandhaus Orchestra when he became that organization's music director in 1835. They remained close friends and musical allies. When Mendelssohn's health was feeble, David looked after much of the routine activity of the Gewandhaus, where he spent 37 years, and he even stepped in to conduct the premiere of Mendelssohn's oratorio *St. Paul* when the composer was stricken during a measles epidemic in 1836.

Despite his good intentions and the gentle prodding of David to complete his Violin Concerto, Mendelssohn did not get around to serious work on the score until 1844. He had been busy with other composition and conducting projects, including a particularly troublesome one as director of the Academy of Arts in Berlin. The requirements of that position — which included composing the incidental music to *A Midsummer Night's Dream* — took much of his time, and it was not until he resigned from the post in 1844 that he was able to complete the Violin Concerto.

The Concerto opens with a soaring violin melody whose lyricism exhibits a grand passion tinged with restless, Romantic melancholy. Some glistening passagework for the violinist leads through a transition melody to the second theme, a quiet, sunny strain shared by woodwinds and soloist. More glistening arabesques from the violinist and a quickened rhythm close the exposition. The succinct development section is largely based on the opening theme. In this Concerto, Mendelssohn moved the cadenza forward from its traditional place as an appendage near the end of the first movement to become an integral component of the structure, here separating the development from the

recapitulation. It leads seamlessly into the restatement of the movement's thematic material.

The thread of a single note sustained by the bassoon carries the Concerto to the *Andante*, a song rich in warm sentiment and endearing elegance. This slow movement's center section is distinguished by its rustling accompaniment and bittersweet minor-mode melody. A dozen measures of chordal writing for strings link this movement with the finale, an effervescent sonata form that trips along with the distinctive aerial grace of which Mendelssohn was the undisputed master.

### **Don Giovanni, Act II, K. 527** **Wolfgang Amadeus Mozart (1756-1791)**

*Composed in 1787.*

*Premiered on October 29, 1787 in Prague, under the direction of the composer.*

*The Marriage of Figaro* played in Prague for the first time in December of 1786; it was a smash hit. When Mozart visited the city the following month for further performances of the opera, he reported that "here they talk about nothing but *Figaro*. Nothing is played, sung or whistled but *Figaro*. No opera is drawing like *Figaro*. Nothing, nothing but *Figaro*." In the wake of *Figaro's* success, Pasquale Bondini, the manager of Italian opera at Prague's National Theater and the local producer of *Figaro*, commissioned Mozart to write a new piece for his fall season for the considerable sum of 100 ducats, equal to 12.1 ounces of gold bullion. As soon as Mozart returned to Vienna in February, he asked Lorenzo da Ponte, creator of the masterful libretto for *Figaro*, to write the book for the new opera. Da Ponte suggested the subject of *Don Juan*; Mozart agreed. By 1787, the legendary libertine had been the central character in stage presentations for at least a century-and-a-half (a Spanish play from 1630 by one Tirso de Molina seems to be the ultimate source of the story), but da Ponte's immediate model was an opera called *Don Giovanni Tenorio* presented in Venice on February 5, 1787, with music by Giuseppe Gazzaniga and words by Giovanni Bertati.

During the early months of 1787, Da Ponte simultaneously received libretto commissions from Mozart, Salieri and Vicente Martin y Soler, the popular Spanish composer of comic operas then based in Vienna, and he described the arduous work on them in his memoirs, written in the 1820s, after he had settled in New York City: "I sat down at my writing table and stayed there for twelve hours on end, with a little bottle of tokay at my right hand, an inkstand in the middle, and a box of Seville tobacco on the left. A beautiful young girl of sixteen was living in my house with her mother, who looked after the household. (I should have wished to love her only as a daughter, but ... ) She came into my room whenever I rang the bell, which in truth was fairly often, and particularly when my inspiration seemed to begin to cool. She brought me now a biscuit, now a cup of coffee, or again nothing but her own lovely face, always gay, always

smiling and made precisely to inspire poetic fancy and brilliant ideas.” Under such hardship was the libretto for *Don Giovanni* conceived; it was finished by June.

Mozart worked throughout the late summer on the score, and left for Prague with his wife, Constanze, on October 1, 1787. He applied the final touches to the music as the rehearsals proceeded, but two days before the October 29th premiere he had still not written the overture. The evening before the dress rehearsal, according to an account in a biography of the composer by Constanze’s second husband, Georg von Nissen, “Mozart told his wife that he wanted to write the overture that night, and asked her to make him some punch and stay up with him to keep him merry. She did so, told him fairy tales of Aladdin’s Lamp ... and so on, which made him laugh until the tears came to his eyes. But the punch made him sleepy, so that he nodded whenever she paused, and worked only while she was talking. But since his exertion, his sleepiness, his frequent nodding and catching himself made the work terribly hard, his wife made him lie down on the couch, promising to wake him up in an hour. But he slept so soundly that she did not have the heart to do so, and only awakened him after two hours had passed. This was at five o’clock. The copyist had been ordered for seven o’clock; at seven o’clock the Overture was finished.” Such compositional celerity passes all understanding for us mere mortals, but was common to Mozart, as Ernest Newman explained in his study of the composer: “He had not only extraordinary facility in composition; he also had a marvelous memory. ‘Composition,’ for him, meant developing the work in his head; he found the business of writing it out rather tiresome, and he would often postpone it as long as he could. There can be little doubt that the Overture to *Don Giovanni* had been worked out in his head long before the final rehearsal and that all he had to do on that historic night was to put the notes on paper.”

The premiere of *Don Giovanni* was a triumph exceeded in Prague only by the wild success of *The Marriage of Figaro*. Mozart was feted and acclaimed and invited to take up residence in the city, but he decided rather to return to Vienna — reports correctly had the old composer to the Habsburg court, Christoph Willibald von Gluck, near death, and Mozart hoped to succeed him in the position. (In December, after Gluck died, he did, but at a fraction of his predecessor’s salary.) In addition to his interest in securing a court post in Vienna, Constanze was near giving birth and she wanted to return home to be cared for by her own doctors. (A daughter, Theresia, was born on December 26th; she died six months later.) *Don Giovanni*, with some additional music, was first given in Vienna in May 1788; the local audiences, however, did not care much for it, and its near-failure proved a setback from which Mozart never fully recovered.

Act II, Scene 1: *The Street Outside Elvira’s House. Night.* Giovanni tells Leporello that they have come to Elvira’s house because he wishes to serenade her maid. He switches cloaks with Leporello so that the girl will not be put off by too elegant an appearance, and bids his servant to coax Elvira away with words of feigned repentance. The ruse works, but Masetto and his friends enter, bent on avenging the Don’s earlier mistreatment of

Zerlina. Giovanni, still disguised as Leporello, manages to misdirect all the peasants from the scene except Masetto, whom he soundly thrashes before fleeing. Zerlina arrives and consoles her misused lover (*Vedrai, carino*).

Scene 2: *The Garden of Donna Anna’s Palace.* Leporello (still disguised as Giovanni) tries to get away from Elvira, but before he can leave, Ottavio, Anna, Zerlina and Masetto enter and confront him. Elvira, infatuated once again with her presumed Giovanni, tries to protect him. Ottavio is about to strike when Leporello tosses off his cloak and reveals his identity to the amazed onlookers. He offers nervous excuses before running off. Ottavio speaks again of his great love for Anna (*Il mio tesoro*) before leaving to present his evidence of Giovanni’s earlier attempted assault on her to the authorities. Zerlina enters dragging Leporello by the hair. After she has tied him to a chair, she vents her rage as he begs for mercy (*Per queste tue manine*). Zerlina goes to find Masetto and Leporello escapes. Donna Elvira returns alone and confesses that she still feels pity and fear for Giovanni despite the wrongs he has done her (*In quali eccessi ... Mi tradi*).

Scene 3: *A Cemetery, near the Grave of the Commendatore (Anna’s father, killed by Giovanni).* Giovanni and Leporello are reunited, and Giovanni laughingly tells his servant of his latest adventure. Their conversation is cut short by a disembodied voice issuing from the Commendatore’s statue which announces that Giovanni’s laughter will soon be silenced. Giovanni mockingly orders Leporello to invite the statue to dinner. To the servant’s horror, the statue nods its head in acceptance.

Scene 4: *In Donna Anna’s Palace.* Don Ottavio again vows his love to Anna, and entreats her to marry him immediately. She cannot, she protests, until her grief over her father’s death is assuaged, and begs him to be patient (*Non mi dir, bell’idol mio*).

Scene 5: *The Banquet Hall in Don Giovanni’s Castle.* Giovanni is at supper, serenaded by his wind band with popular opera tunes of the day (including *Non più andrai* from *The Marriage of Figaro*). Elvira enters and urges Giovanni to reform his ways; he merely mocks her. She leaves, but returns screaming and departs through another door. Leporello is sent to find the cause of her terror, and he encounters the Commendatore’s statue. There is heavy knocking at the door; Giovanni himself admits the statue. The specter announces that he has kept his appointment for dinner, and tells Giovanni that the rules of hospitality demand that the libertine must now dine with him (*Don Giovanni a cenar teco*). Giovanni grasps the statue’s hand to accept the invitation, and he is overwhelmed by pain and terror but still refuses to repent. The earth opens and the stone guest drags Giovanni down into the flames of hell. Elvira has gathered together Anna, Ottavio, Zerlina and Masetto and led them to Giovanni’s castle, where Leporello explains his late master’s fate. In the closing sextet, Anna tells Ottavio that he must wait another year for their marriage, Elvira consigns the rest of her days to life in a convent, Zerlina and Masetto plan to go home for dinner, and Leporello anticipates hunting for a new master. The opera closes as all proclaim the moral of the drama — that sinners meet their just reward.



# PENINSULA MUSIC FESTIVAL

## PROGRAM 7

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Tuesday, August 18, 2015, 7:30 p.m.

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Victor Yampolsky, Conductor  
Anna Lee, Violin

### VIVE LA FRANCE

FRANCK      *The Accursed Huntsman\**

SAINT-SAËNS      Violin Concerto No. 3 in B minor, Op. 61  
                                 Allegro non troppo  
                                 Andantino quasi allegretto  
                                 Molto moderato e maestoso — Allegro non troppo

— INTERMISSION —

BIZET      Suites Nos. 1 and 2 from the Incidental Music to  
                                 Alphonse Daudet's Play *L'Arlésienne\**  
                                 Prélude: Allegro deciso (Tempo di marcia) — Andante molto  
                                 Minuetto: Allegro giocoso  
                                 Adagietto: Adagio  
                                 Carillon: Allegretto moderato — Andantino — Tempo I  
                                 Pastorale: Andante sostenuto assai  
                                 Intermezzo: Andante moderato ma con moto  
                                 Menuet: Andantino quasi allegretto  
                                 Farandole: Allegro deciso (Tempo di marcia)  
                                 (*Suite No. 2 arranged by Ernest Guiraud*)

\* first PMF performance

Pre-concert talk — 6:15-7:00

This concert is sponsored by Bibs, Marge and Sarah.

*Photography and audio recordings of this concert are strictly prohibited.  
Please, no cell phones during the concert.*

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## Program 7

### **Le Chasseur maudit (“The Accursed Huntsman”)** **César Franck (1822-1890)**

Composed in 1882.  
Premiered on March 31, 1883 in Paris.

In 1882, soon after completing the oratorio *Les Béatitudes* and a “Biblical Scene” for soloists, chorus and orchestra based on the story of Rebecca, César Franck turned for the subject of his next work to a cautionary tale rendered in the form of a ballad poem by the German writer Gottfried August Bürger (1747-1794), one of the principal advocates of the proto-Romantic *Sturm und Drang* (“*Storm and Stress*”) literary movement. Bürger’s poem *Der Wilde Jäger* was reworked in English by Sir Walter Scott in 1796 as *The Wild Huntsman*, and served to inspire César Franck to the composition of a symphonic poem. Donald N. Ferguson offered the following précis of the saga: “The tale is one of the countless versions of the story of the huntsman who would not refrain from his favorite sport even on the Lord’s day. Hackenberg, a Count in the Drömling, was so passionately fond of hunting that he even forced his peasants to join in his sport. One Sunday, when the chase was at its most exciting pitch, two strange horsemen joined the party. The undaunted Hackenberg welcomed the newcomers, riding with them and chasing the stag across moor and field right into the chapel of a holy hermit. At this mischance, the Count blasphemed God, and suddenly there was a ghastly silence. He tried to blow his horn. It gave forth no sound. Even the hounds ceased baying. At last there came a voice from a cloud: ‘The measure of thy cup is full; be chased forever through the wood!’ and from the bowels of the earth arose misbegotten hounds of hell.”

Franck altered the title of Bürger’s tale slightly for his symphonic poem — *Le Chasseur maudit* (“*The Accursed Huntsman*”) — but followed the progress of the story closely in his music. The composer provided a preface explaining each of the work’s four sections. “*It was Sunday morning; from afar sounded the joyous ringing of bells and the glad songs of the people.*” Horn calls tumble one after another as introduction to a hymnal cello melody representing dawn. Church bells peal, but cannot subdue the huntsman’s calls. “*The chase dashes through cornfields, brakes and meadows. Stop, Count, I pray! Hear the pious songs! No! And the horsemen rush onward like the whirlwind.*” The hunt is away with galloping rhythms that grow more frantic and untamed as the chase is joined. “*Suddenly the Count is alone; his horse will go no farther; he blows his horn, but his horn no longer sounds.... A lugubrious, implacable voice curses him. ‘Sacrilege!’ it says. ‘Thou shalt be forever hunted through Hell.’*” Tremulous string figures and uncertain harmonies in the winds served as background to the stentorian pronouncements of the trombones. “*The flames dart from everywhere. The Count, maddened by terror, flees, faster*

*and faster, pursued by a pack of devils.*” The impious Count’s eternal, infernal damnation is depicted in one of the most violent and cataclysmic episodes in French orchestral music.

### **Violin Concerto No. 3 in B minor, Op. 61** **Camille Saint-Saëns (1835-1921)**

Composed in 1880.  
Premiered on January 2, 1881 in Paris, with Pablo de Sarasate as soloist.

There has probably never been an entirely complimentary evaluation written of Camille Saint-Saëns. That of Martin Cooper is typical: “Saint-Saëns had the neat, dry mind of an 18th-century ‘philosopher,’ a sensuous concept of beauty, a chameleon-like sense of style and a dazzling technical skill. His music achieves all that can be achieved by the intelligent use of traditional forms in the hands of a polished, witty member of a very highly civilized community, who is also poor in distinctive qualities and, by an unhappy conjunction of temperament and circumstance, small-hearted.” A review in the *Boston Traveler* following the American premiere of the Third Violin Concerto in that city said, “Saint-Saëns is so completely a master of his musical material that whenever he has a musical idea he is thoroughly enjoyable. To be sure, he does not always have anything to say, and he has written a good deal of music without any apparent idea whatsoever.”

Alas, poor, talented Camille; criticized for the very thing he sought to achieve — simplicity and clarity of form enveloped in a beautiful cocoon of sound devoid of heaving Romantic pathos. “He who does not take thorough pleasure in a simple chord progression, well-constructed, beautiful in its arrangement, does not love music; he who does not prefer a lovely folk tune to a series of dissonant and pretentious chords does not love music,” he wrote in 1913. Saint-Saëns’ is an art of beauty, of precision, of formal perfection that he never intended to plumb great emotional depths. It is the musical equivalent of a Fabergé jeweled egg or a Tiffany stained glass window — a flawless realization by a master craftsman. Just as we would be the poorer without Fabergé or Tiffany, so would we deny ourselves a most satisfying pleasure if we overlooked the music of Saint-Saëns. Civilized, polished, full of reason and truly beautiful, his music is an experience that should not be denied because some pundit accuses it of lacking qualities beyond the composer’s intentions.

The Third Violin Concerto, one of the happiest inspirations to flow from Saint-Saëns’ pen, is a fine example of his elegant style, and the most popular of his three works in the form. It opens with a presentation of the main theme by the soloist above a tremulous rumble in the strings and timpani. This theme gathers intensity amid the refined figurations of the violin, and leads to a lyrical contrasting melody. A compact development of the main theme occupies the center of the movement.



Saint-Saëns, always careful with the balance of his forms, began the recapitulation with the lyrical second theme since the main theme exclusively had been used in the just-heard development. This also allows the main theme to be held in reserve to provide the movement with a vigorous, B minor conclusion.

The second movement is a sweet barcarolle of simple but suave melodic character. The finale begins with a Gypsy-inspired flourish from the soloist as introduction. The pace then quickens for the fleet main theme. Two contrasting melodies, one heroic, the other prayerful, are presented for variety. A short connecting passage ushers in the recapitulation of all the themes: gypsy introduction, fleet main theme, heroic contrasting theme. The prayerful theme is treated boldly on its second appearance as a majestic hymn in the glowing key of B major for brass chorale. The tempo freshens for the final dash to the end, a brief, exhilarating coda based on the heroic contrasting theme.

**Suites Nos. 1 and 2 from the Incidental Music  
to Alphonse Daudet's Play *L'Arlésienne*  
Georges Bizet (1838-1875)**

*Composed in 1872.*

*Premiered on October 1, 1872 in Paris.*

Léon Carvalho was one of the most distinguished theater personalities of 19th-century Paris. From 1855 to 1869, he managed his own Théâtre Lyrique, and then moved to positions at the Théâtre du Vaudeville and the Grand Opéra before becoming director of the Opéra-Comique. For his first season at the Vaudeville, in 1872, he mounted Alphonse Daudet's play *L'Arlésienne*, and he requested that Georges Bizet, then 33 years old and with the operas *The Pearl Fishers*, *The Fair Maid of Perth* and *Djamileh* to his credit, provide the incidental music. Bizet, excited by the project and by the chance to work with the well-connected Carvalho, composed the music during the late summer, completing the 27 pieces of the score within a few weeks.

Daudet based the story of *L'Arlésienne* on a true incident of the frustrated love and suicide of a young relative of the Provençal poet Frédéric Mistral. In the play, the chief protagonist, the mysterious and seductive Woman of Arles ("L'Arlésienne"), never appears on stage. A young farmer, Frédéric, is madly in love with this alluring woman of the town and wishes to marry her. His family tries to dissuade Frédéric by proving to him the unfaithfulness of L'Arlésienne, and arranges a marriage for him with Vivette, his childhood sweetheart. (The close parallels with the story of the opera *Carmen*, which followed two years later, are worth noting.) Frédéric agrees, but he becomes so distraught with hopeless passion for L'Arlésienne on the eve of the wedding that he hurls himself from the loft of the farmhouse to his death on the pavement below.

This searing story drew from Bizet one of his most masterful scores. His music captures both the white-hot emotions that fuel the plot, as well as the rustic country background of Provence against which it is played. He

realized that the music was too good to be abandoned when the original production was closed after only 21 performances, so he immediately extracted from it a suite of four numbers to be played in concert. He arranged and re-orchestrated the pieces (the limitations of the Théâtre du Vaudeville allowed an ensemble of only 26 musicians), and the *L'Arlésienne Suite* was an immediate success when it was unveiled by Jules Pasdeloup at his Concerts Populaires on November 10, 1872.

The *Prelude* includes three themes from the original score. The first is a sturdy Provençal Christmas melody usually known in English as *The March of the Three Kings*, which is here the subject of a series of variations. The second theme, representing Frédéric's feeble-minded brother, L'Innocent, who regains his reason from the shock of Frédéric's death, is given in the plangent tones of the alto saxophone, which Alan Rich contended was meant to recall the nasal quality of southern folksinging. The third theme, initiated by violins and violas, portrays the hero's passionate love.

The sparkling *Minuetto* occurs between Acts III and IV of the play. The third movement, *Adagietto*, accompanies the touching scene in which Frédéric's aged mother is reunited after many years with the man she loved as a girl, but could not marry. *Carillon* is filled with the pealing bells and festive mood of the wedding celebration. Its central section is devoted to the tender 6/8 melody that accompanies the first appearance of Frédéric's mother.

In 1879, four years after Bizet's death, the composer's friend Ernest Guiraud returned to the original *L'Arlésienne* score and found enough material for a second suite of orchestral pieces. (Guiraud's name is also familiar in the Bizet lore as the composer of the recitatives in *Carmen*, which, in the first version of the opera, had been simply spoken dialogue.) As Bizet had already used much of the best music, Guiraud needed to do a lot of patching together of independent numbers, and in one case, he even borrowed music from another score. Though the themes are by Bizet, the orchestration, structure and continuity are the products of Guiraud's talent, and he deserves much credit for making available to concert audiences these lovely products of his friend's genius.

The opening section of the *Pastorale* that begins the Suite No. 2 is from the grand, sweeping prelude to Act II, while the movement's enchanting and subtly dance-like middle portion is Guiraud's considerable reworking of one of *L'Arlésienne's* off-stage choral numbers. The *Intermezzo* is the only number of the Second Suite that appears intact from the original score, where it occurs as an orchestral interlude during the second act. For the *Menuet*, Guiraud borrowed an instrumental number from Bizet's opera of 1867, *The Fair Maid of Perth*. The theme of the concluding *Farandole* is a Provençal dance (*Danse dei Chivaux-Frus*) for pipe and tabor that Bizet discovered in a collection by François Vidal. The buoyant melody was given limited use in the stage production, and its elaboration here and ingenious combination with the *March of the Three Kings* melody in the movement's closing pages must be credited more to Guiraud than to Bizet.

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# PENINSULA MUSIC FESTIVAL

## PROGRAM 8

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Thursday, August 20, 2015, 7:30 p.m.

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Victor Yampolsky, Conductor  
Lilya Zilberstein, Piano

### ROSES & THORNS OF LOVE

WAGNER      Prelude to *Die Meistersinger von Nürnberg*  
                  "Forest Murmurs" from *Siegfried*\*  
                  "Prelude and Liebestod" from *Tristan und Isolde*

— INTERMISSION —

STRAUSS      *Burleske* for Piano and Orchestra in D minor

STRAUSS      *Don Juan*, Tone Poem (after Nicolaus Lenau), Op. 20

\* first PMF performance

This concert is sponsored by Jerome and June Maeder.

Lilya Zilberstein appears by arrangement with Schmidt Artists International. Inc.

Ms. Zilberstein is performing on the Esther Browning Piano.

*Photography and audio recordings of this concert are strictly prohibited.  
Please, no cell phones during the concert.*

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## Program 8

### **Prelude to *Die Meistersinger von Nürnberg* (“*The Mastersingers of Nuremberg*”)**

**Richard Wagner (1813-1883)**

*Prelude composed in 1862.*

*Prelude premiered on November 1, 1862 in Leipzig, conducted by the composer.*

The composition of *Die Meistersinger* was intimately bound to the ebb and flow of the most flamboyant period of Wagner’s life. He first conceived an opera based on the singing guilds of old Nuremberg during the summer of 1845, while he was taking a rest cure at the spa town of Marienbad just after finishing *Tannhäuser*. A reading of Georg Gervinus’ 1826 *History of German Literature* yielded ideas for both *Die Meistersinger* and *Lohengrin*, and rough scenarios for the two works were sketched by August. Wagner chose to tackle the serious *Lohengrin* first. Then came his political activism and expulsion from Germany in 1849, and the years of financial struggle and marital distress, and the awesome labor that yielded up the first two and part of the third *Ring* operas, and the composition of *Tristan und Isolde* — and *Die Meistersinger* had to wait for them all.

In 1859, with *Tristan* newly completed, Wagner fled to Paris, still barred from returning home to Germany. The impetus to begin serious work on *Die Meistersinger* may have come from the lifting of the German edict against him in 1861, a time when he wanted to further his reputation and the performance of his works in his homeland. Once again allowed free travel, he visited Vienna, where he heard *Lohengrin* for the first time on May 31, 1861. After a thorough study of Johann Christoph Wagenseil’s *Nuremberg Chronicle* of 1697 and Jakob Grimm’s 1811 *Ueber altdeutschen Meistergesang*, he completed the libretto in Paris in January 1862.

Hounded by creditors and eager to return to Germany, Wagner left Paris early in 1862 and found a small house along the Rhine at Biebrich. It was there, in March, that he began the music for *Die Meistersinger*. Just when his fortunes were at their nadir (he sneaked out of Vienna early in 1864 to avoid being thrown into debtors’ prison), he received a summons from the 19-year-old Ludwig II of Bavaria, who had mounted the throne only two months earlier. At their meeting in Munich on May 4, 1864, Ludwig, nearly insane with his worship of Wagner and his music, informed the composer that he wanted to be his patron. Wagner pounced immediately on the offer. In November 1865, Wagner, with munificent financial support from Ludwig, went to Geneva, where the first act of *Die Meistersinger* was completed in February 1866; the rest of the opera was finished early in 1868, more than two decades after the idea was conceived. The opera’s premiere, conducted by Hans von Bülow in Munich on June 21, 1868, was a triumph.

The plot of *Die Meistersinger* centers around a song contest held in 16th-century Nuremberg on St. John’s Day (June 24th). The winner is to marry Eva, daughter of the goldsmith Veit Pogner. Walther von Stolzing, a young knight from Franconia who has fallen in love with Eva, vows to win the contest and her hand, even though he is not a member of the guild of Mastersingers. He is granted permission to compete despite the attempts of Sixtus Beckmesser, the town clerk and also a contestant, to discredit him for not knowing the ancient guild rules governing the composition of a song. Eva and Walther communicate their love to the wise cobbler Hans Sachs, who remains their friend and adviser despite his own love for the girl. Sachs helps Walther shape his musical and poetic ideas, which bring a new freshness and expression to the staid ways of the guild. Beckmesser, having stolen Walther’s poem, gives it a ludicrous musical setting, and makes a fool of himself at the contest. Sachs invites Walther to show how the verses should be sung, and the young knight is acclaimed the winner.

The Prelude, written between March and June 1862, was the first part of the score to be completed and served as the thematic source for much of the opera. It opens with the majestic processional of the Mastersingers intoned by the full orchestra. A tender theme portraying the love of Eva and Walther leads to a second Mastersinger melody, this one said to have been based on *The Crowned Tone* by the 17th-century guild member Heinrich Mögling. The Prelude’s first section closes with the development of another love motive and phrases later heard in Walther’s Prize Song. The central portion is largely devoted to a cackling, fugato parody of the first Mastersinger theme that anticipates Beckmesser’s buffooneries. The Prelude is brought to a magnificent close with a masterful weaving together of all of its themes.

### **“Forest Murmurs” from *Siegfried***

**Richard Wagner**

*Composed in 1856-1857, 1864-1865 and 1869-1871.*

*Premiered in Bayreuth on August 16, 1876, conducted by Hans Richter.*

Wagner’s cycle of “music-dramas” collectively titled *The Ring of the Nibelungen* is unique in the history of art: an ancient mythological tale spread over four interdependent operas; the capstone of Romantic orchestration, harmony and expression; a nodal point in the history of music; and an integral part, for both better and worse, of the German psyche. Wagner’s grand conception left no thinking person untouched in the late 19th-century. Almost all were seduced by the overwhelming power and emotion of the operas, though some (notably the French) eventually rebelled against Wagner’s musical style and aesthetic ideals. His impact on modern thought has been enormous: it has been estimated that by the beginning of the 20th century, only Jesus Christ had been more written about than Richard Wagner.

Wagner was a fascinating if essentially despicable

person: political dissident, rabid anti-Semite, financial deadbeat, flagrant adulterer — not the sort you would want to date your daughter or move in next door. Yet when his music was played, all that was not only forgotten but forgiven. Well over a century after his death, it is now possible to relate or dissociate the works from the man as much as is desired. It is best to enjoy them, in the opera house or the concert hall, as magnificent expressions of grand emotions spread across a vast fresco. Whether heard as abstract pieces or specifically dramatic ones, excerpts from the *Ring* are stirring music that rivet the attention and remain indelibly in the mind.

The third opera of Wagner's *Ring* is devoted to the young hero Siegfried, who has been raised from birth by the Nibelungen dwarf Mime. In *Das Rheingold*, the first opera of the cycle, Mime's brother, Alberich, renounced love in order to steal the Rhinemaidens' golden treasure, the source of the power to dominate the world. The horde has come into the possession of the giant Fafner, who has changed himself into a dragon by using a magical golden helmet so that he can guard his treasure. The smithy Mime, coveting Fafner's treasure for himself, tries repeatedly to forge a sword for Siegfried strong enough to slay the fearsome monster, but the mighty youth smashes each one. At the climax of Act I, Siegfried creates a weapon for himself from the shards of the sword that his father, Siegmund, had shattered trying to protect his bride, Sieglinde, who died after giving birth to Siegfried in the forest and entrusting him to Mime. In Act II of *Siegfried*, Mime and the swaggering youth appear before Fafner's cave. The blasts from Siegfried's horn awaken the dragon, who emerges to confront the intruders. Siegfried plunges his sword into the monster's heart. Drops of the dragon's blood burn his skin, and when he licks them off his hand, he can miraculously understand the song of the Forest Bird. In the episode at the end of Act II known as *Forest Murmurs*, the Bird tells Siegfried that the treasure is now his, but that he should be wary of Mime, who intends to poison him to gain the gold for himself. Siegfried can now hear Mime's true intent behind his honeyed words, and he slays the dwarf with a single thrust of his sword. The Forest Bird has yet another message for Siegfried — that the Valkyrie Brünnhilde sleeps on a rock surrounded by fire, to be awakened only by the kiss of one who knows no fear. "That is I," he shouts and follows the Forest Bird to find the woman for whom he is now filled with longing.

**"Prelude and Liebestod" from *Tristan und Isolde*  
Richard Wagner**

*Composed 1854-1859.*

*Premiered on June 10, 1865 in Munich, conducted by Hans von Bülow.*

Wagner provided a synopsis of the emotional progression of the action of *Tristan* whose voluptuous prose is a not only a sketch of the events of the story, but also a key to understanding the surging sea of passion upon which the entire world of this opera floats: "Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless than to do otherwise than obey the wooer, follows him as bride

to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, by the burning desire that suddenly inflames them after tasting it, opens their eyes to the truth and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love. One thing only remains: longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder-world from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

The sense of longing is generated right at the beginning of the opera. Its *Prelude* is built, in the composer's words, from "one long series of linked phrases," each of which is left hanging, unresolved, in silence. Of the remainder of the *Prelude* and its progression to the *Liebestod* ("Love-Death"), it moves, Wagner wrote, "from the first timidest lament of inappeasable longing, the tenderest shudder, to the most terrible outpouring of an avowal of hopeless love, traversing all phases of the vain struggle against the inner ardor until this, sinking back upon itself, seems to be extinguished in death." The *Prelude* is constructed as a long arch of sound, beginning faintly and building to a huge climax near its center before dying away to silence. In Wagner's concert version, the *Liebestod* follows without pause, and it, too, generates a magnificent tonal gratification at the point near the end of the opera where the lovers find their only possible satisfaction in welcome death. Of this sublime moment, Wagner wrote, "What Fate divided in life now springs into transfigured life in death: the gates of union are thrown open. Over Tristan's body, the dying Isolde receives the blessed fulfillment of ardent longing, eternal union in measureless space, without barriers, without fetters, inseparable."

**Burleske for Piano and Orchestra in D minor  
Richard Strauss (1864-1949)**

*Composed in 1885-1886.*

*Premiered on June 21, 1890 in Eisenach, conducted by the composer with Eugène d'Albert as soloist.*

Richard Strauss' first public appearance in Vienna was as pianist in a recital presentation of his Violin Concerto on December 5, 1882, a concert that brought from the critic Eduard Hanslick the excited announcement that "an unusual talent" had burst onto the musical scene. A week earlier, the Dresden Court Orchestra had premiered Strauss' *Serenade for Thirteen Winds*, and the work was soon brought out in score by Eugen Spitzweg, his first publisher. Spitzweg sent a copy of the score to his friend Hans von Bülow, conductor of the Meiningen Court Orchestra, who pronounced Strauss "an uncom-

monly gifted young man.” Bülow included the *Serenade* on the programs of his orchestra at home and on tour, first meeting Strauss when the work was performed in Berlin. Early in 1885, the post of assistant conductor at Meiningen came open and Bülow invited Strauss to fill it. Strauss accepted. He assumed his duties on October 1st, and his first appearance there came two weeks later as soloist under Bülow’s direction in Mozart’s C minor Piano Concerto (K. 491), for which Strauss specially composed a cadenza. The composer’s biographer Willi Schuh noted that, in addition to his responsibilities for an occasional solo appearance and conducting the daily morning rehearsals of the Meiningen Orchestra, Strauss in the autumn of 1885 “started to compose a scherzo for piano and orchestra (*Burleske*), read a great deal, borrowed books from Marie von Bülow [Hans’ wife], improved his French, practiced the piano and also regularly took an hour’s walk.”

*Burleske* is the earliest of Strauss’ works to hint at the masterpieces to come. Though still indebted to his thorough classical training and the then-pervasive influence of Brahms, it contains, wrote Michael Kennedy, “the first authentic glimpses of the urchin humor of *Till Eulenspiegel*, the stirrings of Don Juan’s ardor, the wit, fantasy, sparkle and inventiveness of the creator of a gallery of stage characters. Here above all is the fantastic conjuror of the orchestra, juggling with pianist and orchestra as if they were featherweights.” Strauss never explained the title. He first called the piece a “scherzo,” which literally means “joke,” and he may have intended some humorous allusion for the music. George R. Marek wrote that “the *Burleske* is a spoof of the serious concerto, its mood alternating between dulcet passages and impish cavortings. It is lively, witty and good-natured.” The *Burleske* is a work of high spirits with no trace of profundity — a dazzling showpiece for the virtuoso pianist. In it are clearly heard Strauss’ awesome gifts for melody, orchestration, musical characterization and the dramatic development that were to blossom just two years later in his first undisputed masterpiece, *Don Juan*.

### ***Don Juan, Tone Poem (after Nicolaus Lenau), Op. 20* Richard Strauss**

*Composed in 1888.*

*Premiered on November 11, 1889 in Weimar, conducted by the composer.*

It was in the 1630 drama *El Burlador de Sevilla* (“*The Seducer of Seville*”) by the Spanish playwright Tirso de Molina that the fantastic character of Don Juan first strutted upon the world’s stages. Tirso based his play on folk legends that were at least a century old in his day and whose roots undoubtedly extend deeply into some Jungian archetype of masculine virility shared, from complementary viewpoints, by men and women alike. Don Juan found frequent literary representations thereafter, notably in works by Molière, Dumas, Byron, Espronceda, de Musset, Zorrilla and Shaw. A story of such intense passion was bound to inspire composers as well as men of letters, and Gluck, Delibes, Alfano, Dargomyzhsky and half a dozen others wrote pieces

based on the character and his exploits. The most famous treatment of the tale is, of course, Mozart’s *Don Giovanni*, and it was through that opera that Richard Strauss first became acquainted with the Spanish Lothario. In June 1885, Strauss attended a production of Paul Heyse’s play *Don Juans Ende* with his mentor, Hans von Bülow, and the drama and its subject, building on the influence of Mozart’s masterpiece, made a powerful impression on the young composer.

Strauss started sketching his own *Don Juan* late in 1887, soon after he had met Pauline de Ahna in August. Pauline, a singer of considerable talent, got on splendidly with Strauss, and they were soon in love and married. The impassioned love themes of *Don Juan* were written under the spell of this romance. (The couple remained apparently happily married for the rest of their lives, though Pauline was a renowned nag. Gustav and Alma Mahler would cross the street to avoid meeting her. In 1904, his torch still glowing, Richard wrote his *Domestic Symphony* — that grandiloquent ode to life among the pots and pans — as a tribute to his familial bliss with Pauline.) For the program of his tone poem, Strauss went not to da Ponte or the Spanish authors, but to the 19th-century Hungarian poet Nicolaus Lenau. Lenau, born in 1802, was possessed by a blazing romantic spirit fueled in part by a hopeless love for the wife of a friend. In a fit of idealism in 1832, he came to America and settled on a homestead in Ohio for a few months. Disappointed with the New World, he returned to Europe, where he produced an epic on the Faust legend in 1836, and then undertook a poetic drama based on Don Juan. Lenau left this latter work unfinished in 1844 when he lost his mind and was admitted to an asylum, where he died six years later. Lenau’s *Don Juan* was not a rakish extrovert but rather a vain, sensual idealist. In the author’s words, “My Don Juan is no hot-blooded man, eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one all the women on earth whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him.” In Lenau’s version, Don Juan meets his death in a sword duel with the father of one of the women he has seduced. Disillusioned and empty, ready for death, he drops his guard and welcomes his fate.

Strauss’ tone poem captures the feverish emotion and charged sensuality of Lenau’s drama, but other than three abstruse excerpts from Lenau’s poem that appear in the score, the composer never gave a specific program for *Don Juan*. The body of the work comprises themes associated with the lover and his conquests. The vigorous opening strain and a stentorian melody majestically proclaimed by the horns near the mid-point of the work belong to Don Juan. The music depicting the women in his life is variously coquettish, passionate and ravishing. In the closing pages, an enormous crescendo is suddenly broken off by a long silence. A quivering chill comes over the music. A dissonant note on the trumpets marks the fatal thrust. Quietly, without hope of redemption, the libertine dies.

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# PENINSULA MUSIC FESTIVAL

## PROGRAM 9

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Saturday, August 22, 2015, 7:30 p.m.

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Victor Yampolsky, Conductor  
Lilya Zilberstein, Piano  
Blair Skinner, Emerging Conductor

### FINALE – RUSSIAN GREATS

GLINKA      Overture to *A Life for the Tsar*  
Blair Skinner, Conductor  
Emerging Conductor Program

*IN MEMORY OF KAREN SMUDA*

PROKOFIEV      Symphony No. 3 in C minor, Op. 44\*  
Moderato  
Andante  
Allegro agitato  
Andante mosso

— INTERMISSION —

RACHMANINOFF      Piano Concerto No. 3 in D minor, Op. 30  
Allegro ma non tanto  
Intermezzo: Adagio —  
Finale: Alla breve

\* first PMF performance

This concert is sponsored by Tony and Prilla Beadell  
in memory of Marcia, Charles and Cindy Larsen.

Ms. Zilberstein is performing on the Esther Browning Piano.  
Lilya Zilberstein appears by arrangement with Schmidt Artists International. Inc.

*Photography and audio recordings of this concert are strictly prohibited.  
Please, no cell phones during the concert.*

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## Program 9

### Overture to *A Life for the Tsar*

**Mikhail Glinka (1804-1857)**

*Composed 1834-1836.*

*Premiered on December 9, 1836 in St. Petersburg.*

After several years abroad, Mikhail Glinka returned to St. Petersburg at his father's death in 1834, determined to establish an identity for Russian music comparable to the national styles of Western Europe. He had first thought of writing an opera using a Russian story and traditional folk music two years earlier, but he was still searching for an appropriate subject in April 1834 when he started attending the weekly gatherings of an intellectual circle in St. Petersburg whose members included Pushkin, Gogol and the poet Vassily Zhukovsky. Glinka told Zhukovsky of his interest in composing a national opera, and the poet suggested the 17th-century story of Ivan Susanin, the Russian peasant who, at the cost of his own life, led an invading Polish army astray to preserve the life of the young Tsar Michael Romanoff. "As if by magic," Glinka recalled, "both the plan of the opera and the idea of the antithesis of Russian and Polish music, as well as many of the themes and even details of the working-out, flashed into my head in a single stroke." Though following the outline of traditional sonata form, the Overture to *A Life for the Tsar* displays a nationalistic modal piquancy and Cossackian rhythmic thrust.

### Symphony No. 3 in C minor, Op. 44

**Sergei Prokofiev (1891-1953)**

*Composed in 1928.*

*Premiered on May 17, 1929 in Paris, conducted by Pierre Monteux.*

In 1918, Sergei Prokofiev, age 27, lit out from his native Russia to set the musical world on fire. After convincing the officials of the newly proclaimed Soviet government that he could win friends abroad for the fledgling nation, he headed east on a train across his vast homeland, making his way through Vladivostok and Yokohama to America. He gave his United States debut in New York in November. Prokofiev enjoyed a great success in Chicago a few weeks later when Frederick Stock conducted the *Scythian Suite* and he played his own First Piano Concerto, an event that so impressed Cleofonte Campanini, principal conductor and general manager of the Chicago Opera, that he awarded the gifted young Russian musician a commission to compose a new opera for his company. *The Love for Three Oranges* was written for Chicago in 1919, but Campanini's sudden death the following year delayed the premiere until December 1921. The company's new director, the celebrated soprano Mary Garden (who originated the female lead in Debussy's *Pelléas et Mélisande* in 1902 and created a sensation a few years later in Paris, New York

and Chicago with Richard Strauss' *Salome*), showed such enthusiasm for *The Love for Three Oranges* that Prokofiev began casting about for a subject for another opera that he hoped might be staged in Chicago. He settled on *The Fiery Angel* by writer, poet and translator Valery Bryusov (1873-1924), a leader of the Russian Symbolist movement, which sought to evoke rather than describe ideas and feelings through symbolic references and images.

Bryusov's literary conceit in *The Fiery Angel*, published in 1908, was that it was a translation of the accounts of a 16th-century mercenary soldier in Germany which purported "to cross that sacred edge that divides our world from the dark sphere in which float spirits and demons." In the libretto that Prokofiev extracted from Bryusov's strange historical novel, the soldier, named Ruprecht, meets Renata, who has obsessed since childhood that she is watched over by a protective fiery angel called Madiel. Renata tells Ruprecht that she believes she found the physical incarnation of Madiel in Count Heinrich, with whom she lived for a year before he left her. Ruprecht, who has fallen in love with the delusional and often hysterical Renata, joins in her attempt to win back Heinrich through the dark arts. Renata is filled with remorse when Ruprecht is injured in an encounter with Heinrich, and she vows to punish her sinfulness by entering a convent. Mephistopheles turns up to take Ruprecht under his malevolent wing when she leaves. Instead of finding expiation in the convent, Renata corrupts the nuns with her weird visions and is tried before the Inquisition. Mephistopheles stands triumphantly by Ruprecht's side as Renata is condemned to death.

Prokofiev began work on *The Fiery Angel* as soon as *The Love for Three Oranges* was finished in 1919, but his busy concert and composing schedule and the dimming prospects for a production in Chicago slowed progress. The short score was not completed until late 1922, after Prokofiev had settled in Paris and dedicated a summer to the gestating opera at Ettal, in the Bavarian Alps. He revised and orchestrated the score when the State Opera in Berlin considered presenting it during the 1927-1928 season, but those plans fell through, as did the prospect for a Metropolitan Opera production in 1930. The only time that Prokofiev heard any of *The Fiery Angel* was when Sergei Koussevitzky conducted an abridged version of Act II on a concert at the Paris Opéra in June 1928; it was poorly received. The complete opera was performed in concert in Paris in November 1954, twenty months after the composer's death; its stage premiere was given at the Teatro La Fenice in Venice on September 14, 1955. Prokofiev considered the powerful, expressionistic *The Fiery Angel* one of his greatest achievements, and its failure during his lifetime was one of his sharpest disappointments.

Prokofiev, however, methodical and economical, was not about to let his eight years of labor on *The Fiery Angel* go completely for naught. "I was sorry the opera had not been staged and that the score lay gathering dust on the shelf," he wrote in 1928. "I was about to make

a suite out of it when I remembered that for one of the entr'actes I had used the development of themes in the preceding scene, and it occurred to me that this might serve as the kernel for a symphony." Though Prokofiev insisted that "I do not like it to be called the 'Fiery Angel' Symphony," the Symphony No. 3 inevitably borrows not just several themes from the opera but also its emotional milieu and its daring modernism.

The Symphony's first movement is based on three themes from *The Fiery Angel*: the ferocious opening music comes from Renata's hysterical first scene; the second theme, a broad melody begun by step-wise motion that is soon followed by an expressive leap of an octave, is associated with Renata's love for the Angel Madiel; the third theme, a smooth but angular strain initiated by the first violins above muttered chromatic scales in the second violins and violas and a simple obbligato with a limping grace note in the bassoon, belongs to the gallant Ruprecht. These motives interact in the masterful development section (begun abruptly with a mechanistic passage for woodwinds, muted trumpets and pizzicato strings), which in the opera provides the entr'acte before Ruprecht's confrontation with Heinrich. The recapitulation begins with a softened version of the ferocious music from the movement's opening before a sweeping restatement of the broad second theme is interlaced with compressed, aggressive transformations of the angular third motive. The long coda drapes a floating, disembodied version of the second theme upon a spectral background derived from Renata's mad music.

The convent scene in which Renata tries to exorcize her demons furnishes the thematic material for what Prokofiev called "the calm and contemplative *Andante*." The hushed, ecclesiastical harmonies that open the movement preview the main theme, a long, restrained melody initiated by flutes and bassoon. The central episode is more anxious in mood and more varied in thematic content, with subliminal glisses, trills, rustlings and stunted rhythms in the divided strings underlying a circling, vaguely Oriental strain played by English horn and violins and an ethereal line suspended high in the solo violin's compass. The main theme returns in the oboes before the movement comes to a quiet but uneasy close.

Prokofiev said that the music of the scherzo, associated in the opera with Renata's invocation of her angel, was inspired by what he called the "wind-over-the-graves" finale of Chopin's "Funeral March" Sonata (No. 2 in B-flat minor, Op. 35). The haunted, sighing string glissandos, feverish rhythms and unsettling contention among orchestral voices find consolation in the central passage, the music through which Renata tries to soothe Ruprecht after his struggle with Heinrich.

The finale opens with a ferocious dead march shouted by the full orchestra, music associated in the opera with the sorcerer Agrippa, whom Renata consults in the quest to again find her angel. Three more thematic ideas are included in the opening section: the first is loud and aggressive, the second comprises hammered chords in slower tempo, and the contrasting third is tranquil and lyrical; the circling, Oriental strain from the *Andante* is recalled by the high woodwinds before the third theme. Bassoons in their sepulchral low register begin the

recapitulation of the earlier themes, into which the violins insert a reminiscence of Ruprecht's melody from the first movement. The finale builds to a furious climax that the famed Russian pianist Sviatoslav Richter likened to "grandiose masses gaping and toppling over — the end of the universe" after hearing a performance of the Third Symphony in 1939.

### **Piano Concerto No. 3 in D minor, Op. 30** **Sergei Rachmaninoff (1873-1943)**

*Composed in 1909.*

*Premiered on November 28, 1909 in New York, with the composer as soloist and conducted by Walter Damrosch.*

The worlds of technology and art sometimes brush against each other in curious ways. In 1909, it seems, Sergei Rachmaninoff wanted one of those new mechanical wonders — an automobile. And thereupon hangs the tale of his first visit to America.

The impresario Henry Wolfson of New York arranged a thirty-concert tour for the 1909-1910 season for Rachmaninoff so that he could play and conduct his own works in a number of American cities. Rachmaninoff was at first hesitant about leaving his family and Russian home for such an extended overseas trip, but the generous financial remuneration was too tempting to resist. With a few tour details still left unsettled, Wolfson died suddenly in the spring of 1909, and the composer was much relieved that the journey would probably be cancelled. Wolfson's agency had a contract with Rachmaninoff, however, and during the summer finished the arrangements for his appearances so that the composer-pianist-conductor was obliged to leave for New York as scheduled. Trying to look on the bright side of this daunting prospect, Rachmaninoff wrote to his long-time friend Nikita Morozov, "I don't want to go. But then perhaps, after America I'll be able to buy myself that automobile.... It may not be so bad after all!" It was for the American tour that Rachmaninoff composed his Third Piano Concerto.

The D minor Concerto consists of three large movements. The first is a modified sonata form that begins with a haunting theme, recalled in the later movements, which sets perfectly the Concerto's mood of somber intensity. The *espressivo* second theme is presented by the pianist. The development section is concerned mostly with transformations of fragments from the first theme. A massive cadenza, separated into two parts by the recall of the main theme by the woodwinds, leads to the recapitulation. The second movement, subtitled *Intermezzo*, is a set of free variations with an inserted episode. The finale is in three large sections. The first part has an abundance of themes that Rachmaninoff skillfully derived from those of the opening movement. The relationship is further strengthened in the finale's second section, where both themes from the opening movement are recalled in slow tempo. The pace again quickens, and the music from the first part of the finale returns with some modifications. A brief solo cadenza leads to a dazzling coda.

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