PENINSULA MUSIC FESTIVAL

PROGRAM 1

Tuesday, August 2, 2016, 7:30 p.m.

Victor Yampolsky, Conductor
Boris Slutsky, Piano

OPENING NIGHT

SMITH *The Star-Spangled Banner*

SCHUMANN *Manfred Overture*, Op. 115

MOZART Piano Concerto No. 20 in D minor, K. 466

Allegro
Romanza
Rondo: Allegro assai

— INTERMISSION —

SCHUMANN Symphony No. 2 in C major, Op. 61

Sostenuto assai — Allegro ma non troppo
Scherzo: Allegro vivace
Adagio espressivo
Allegro molto vivace

This concert is performed in memory of Nikolai Rabinovich, conducting teacher of Victor Yampolsky at the Leningrad Conservatory.

This concert is sponsored by June and Jerome Maeder.

Boris Slutsky is performing on the Esther Browning Piano.

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

Program 1

***Manfred Overture*, Op. 115**
Robert Schumann (1810-1856)

Composed in 1848.
Premiered on March 14, 1852 in Leipzig, conducted by the composer.

It is not surprising that a man of Schumann's deep sensibilities and refined literary tastes (his father was a bookseller) would be irresistibly drawn to the writings of that quintessential figure of English Romanticism, George Gordon — Lord Byron. The work of Byron that most affected Schumann was the verse drama of 1817, *Manfred*. Clara noted in her diary that her husband was "stirred to an extraordinary degree" by what she called Byron's "witch drama." In his study of Schumann, André Boucourechliev described the plot, such as it is, of Byron's phantasmagoric epic: "Manfred [a Swiss nobleman] had loved his sister, Astarte, and after her death sought by magic means to forget her, while at the same time wishing to evoke her spirit. Being unable to appease his torment, he attempted to die and Astarte appeared before him to prophesy his end. He died surrounded by the genies he had conjured up, defying them and refusing the help of a holy man." Byron himself described *Manfred* to his publisher as being "of a very wild, metaphysical and inexplicable kind. Almost all of the persons — but two or three — are spirits of the earth and air, or the waters; the scene is in the Alps; the hero is a kind of magician, who is dominated by a species of remorse, the cause of which is left half-explained. He wanders about, invoking these spirits, which appear to him and are of no use; at last he goes to the very abode of the Evil Principle to evoke a ghost, which appears and gives him an ambiguous and disagreeable answer; and in the third act he is found by an attendant, dying in a tower, where he has studied his art."

Though nominally a drama, Byron never intended that *Manfred* be staged but rather that it be read in the manner of poetic recitation. He wrote to his publisher that it was "quite impossible to stage," and that negotiations with the Drury Lane Theatre to mount a production "have given me the greatest contempt." Schumann's thoughts, however, were very much on the musical stage when he took *Manfred* in hand as the subject for a composition in August 1848. He had just completed his only opera, *Genoveva*, and began immediately sketching an Overture inspired by Byron's poem which he completed in early November. During the Overture's composition, he tinkered with German translations of *Manfred* by Posgarn and Böttger with the hope of bringing the poem into stageworthy shape, and conceived a set of incidental music that would accompany its presentation. "I never devoted myself to a composition with more love and exertion of strength than to the work on *Manfred*," Schumann told Wasielewski. By November 23rd, he had finished fifteen additional pieces, including entr'actes, choruses, solos and "melodramas," poetic lines recited above a musical accompaniment. The Overture was first heard at a "Schumann Evening" in the Leipzig Gewandhaus on March 14, 1852, conducted by the composer. The complete drama with Schumann's incidental music *in situ* was given at Weimar on June 2, 1852 by Franz Liszt, one of the mid-19th-century's greatest promoters of new music.

Though Schumann left no specific "program" for his *Manfred Overture*, it seems likely that he intended the music to mirror the progression of the poem. The dramatic opening gesture, three stabbing chords, may represent the mysterious "crime" that haunts Manfred. The brooding slow introduction that follows seems to convey the hero's troubled nature. The main body of the Overture is occupied with a large sonata form whose tempestuous, syncopated main theme evokes Manfred's struggle within himself, while the more lyrical subsidiary melody conjures a vision of his sister. The development reflects the mounting intensity of Manfred's unrest. After an altered recapitulation of the earlier themes, the coda, which recalls the unsettled mood and music of the introduction, suggests the death of Manfred at the close of Byron's poem.

Piano Concerto No. 20 in D minor, K. 466
Wolfgang Amadeus Mozart (1756-1791)

Composed in 1785.
Premiered on February 11, 1785 in Vienna, with the composer as soloist.

The year 1785 marked an important turning point in Mozart's attitude toward his work and his public, a change in which this D minor Concerto was central. When he tossed over his secure but hated position with Archbishop Colloredo in his native Salzburg, he determined that, at age 25, he would go to Vienna to seek his fame and fortune as a piano virtuoso. He found both, at least for the first few years, during which he gave a large number of "Academies," instrumental and vocal concerts that were popular during the Lenten season, when regular theatrical and operatic activities were prohibited. His concertos for those programs winningly satisfied the Viennese requirement for pleasantly diverting entertainment, and they were among the most eagerly awaited of his new music. His success in 1784 may be gauged by the length of the subscription list for his concerts, which included more than 150 names representing the cream of the local nobility: eight princes, one duke, two counts, one countess, one baroness and many others of similar pedigree.

The D minor Concerto of 1785 must have puzzled the concert habitués of Vienna. This new and disturbing work, from a composer who had previously offered such ingratiating pieces, did not conform to their standard for a pleasant evening's diversion. Instead, it demanded greater attention and a deeper emotional involvement than they were prepared to expend. Mozart's tendency in his later years toward a more subtle and more pro-

found expression was gained at the expense of alienating his listeners. His aristocratic patrons were not quite ready for such revolutionary ideas, and it is little surprise that when he circulated a subscription list for his 1789 Academies, it was returned with only one signature. It is little thanks to Vienna that Mozart's most sublime masterworks — *Don Giovanni*, the G minor Quintet, the Requiem, the G minor Symphony, this D minor Concerto — were created.

The first movement follows the concerto-sonata form that Mozart had perfected in his earlier works for piano and orchestra, and it is filled with conflict between soloist and orchestra heightened by enormous harmonic, dynamic and rhythmic tensions. The second movement, titled *Romanza*, moves to a brighter key to provide a contrast to the stormy opening *Allegro*, but even this lovely music summons a dark, minor-mode intensity for one of its episodes. The finale is a complex sonata-rondo form with developmental episodes. The D major coda that ends the work provides less a lighthearted, happy conclusion than a sense of catharsis capping the magnificent cumulative drama of this noble masterwork.

Symphony No. 2 in C major, Op. 61

Robert Schumann

Composed in 1845-1846.
Premiered on November 5, 1846 in Leipzig, conducted by Felix Mendelssohn.

The years 1845 and 1846 were difficult ones for Schumann. In 1844 he had gone on a concert tour of Russia with his wife, Clara, one of the greatest pianists of the era, and he was frustrated and humiliated at being recognized only as the husband of the featured performer and not in his own right as a distinguished composer and critic. The couple's return to Leipzig found Robert nervous, depressed and suffering from occasional lapses of memory. He had a complete breakdown soon after, and his doctor advised the Schumanns to return to the quieter atmosphere of Dresden, where Robert had known happy times earlier in his life. They moved in October 1844, and Schumann recovered enough to completely sketch the Second Symphony in December of the following year. He began the orchestration in February, but many times found it impossible to work and could not finish the score until October.

Clara noted that her husband went night after night without sleep, arising in tears in the morning. His doctor described further symptoms: "So soon as he busied himself with intellectual matters, he was seized with fits of trembling, fatigue, coldness of the feet, and a state of mental distress culminating in a strange terror of death, which manifested itself in the fear inspired in him by heights, by rooms on an upper story, by all metal objects, even keys, and by medicines, and the fear of being poisoned." Schumann complained of continual ringing and roaring in his ears, and it was at times even painful for him to hear music. He was almost frantic for fear of losing his mind. His physical symptoms, he was convinced, were a direct result of his mental afflictions. He was wrong.

In an article in *The Musical Times*, Eric Sams investigated Schumann's illness, and his findings are both convincing and revealing. In those pre-antibiotic times, a common treatment for syphilis was a small dose of liquid mercury. The mercury relieved the external signs of the disease — but at the cost of poisoning the patient (victim?). Schumann, many years before his devoted marriage to Clara, had both the infection and the treatment. The problems he lamented — ringing ears, cold extremities, depression, sleeplessness, nerve damage — were the result of the mercury poisoning. Sensitive as he was, Schumann first imagined and then was truly afflicted with his other symptoms until he became ill in both mind and body. It was, however, an insidious physical problem that led to his psychological woes rather than the other way around, as he believed.

Seen against this background of emotional and physical distress, Schumann's Second Symphony emerges as a miracle of the human spirit over the most trying circumstances. In his own words, "I was in bad shape when I began the work. However, I began to feel more myself when I finished the whole work." Of the philosophical basis of the Symphony, Mosco Carner wrote, "The emotional drama in this Symphony leads from the fierce struggle with sinister forces (first movement) to triumphant victory (finale), while the intervening stages are febrile restlessness (scherzo) and profound melancholy (adagio)." Schumann probably envisioned the work as a mirror of his return to health during its composition.

The Second Symphony is the most formally traditional of the four Schumann wrote, comprising four independent movements closely allied to Classical models. The sonata form of the first movement is prefaced by a slow introduction that presents a majestic, fanfare-like theme in the brass and a sinuous, legato melody in the strings. (The brass theme recurs several times during the work and serves as a motto linking this first movement with later ones.) The tempo quickens to begin the exposition, with the main theme heard in jagged, dotted rhythms. The second subject continues the mood of the main theme to complete the short exposition. The lengthy development section is largely based on the second theme. The recapitulation employs a rich orchestral palette to heighten the return of the exposition's themes, with the fanfare-motto heard briefly in the coda.

The scherzo ("Schumann's happiest essay in this form," according to Robert Schauffler) has two trios: the first dominated by triplet rhythms in the woodwinds, the second by a legato chorale for strings. The horns and trumpets intone the motto theme at the end of the movement. The wonderful third movement is constructed around a nostalgic melody, one of Schumann's greatest inspirations, first presented by the violins. A brief, pedantic contrapuntal exercise acts as a middle section, after which the opening theme returns. The brilliant and vigorous finale is a sonata structure, with a second theme derived from the opening notes of the melody of the preceding *Adagio*. The majestic coda begins with a soft restatement of the motto theme by trumpets and trombone, and gradually blossoms into a victorious hymn in the full brass choir.

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PENINSULA MUSIC FESTIVAL

PROGRAM 2

Thursday, August 4, 2016, 7:30 p.m.

Victor Yampolsky, Conductor
Denise Djokic, Cello

THE PRINCESS OF CELLO

FAURÉ *Elegy* for Cello and Orchestra, Op. 24
In Memory of Billie Kress

PRIOR Cello Concerto*

rhapsody
recitatives and ariosos
epilogue

— INTERMISSION —

SIBELIUS Symphony No. 1 in E minor, Op. 39

Andante, ma non troppo — Allegro energico
Andante (ma non troppo)
Scherzo: Allegro
Finale (Quasi una Fantasia): Andante — Allegro molto

* first PMF performance

Pre-concert talk — 6:15-7:00

This concert is sponsored by an Anonymous Donor.

Denise Djokic appears by exclusive arrangement with Diane Saldick, LLC.

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

Program 2

Elegy for Cello and Orchestra, Op. 24
Gabriel Fauré (1845-1924)

Composed in 1880; orchestrated in 1895.
Premiered with orchestra on January 23, 1902 in Monte Carlo, conducted by Léon Jéhin with cellist Carlo Sansoni.

Gabriel Fauré was among the most important musical personalities in *fin de siècle* France. Though it was nearly a decade after he produced the beatific *Requiem* in 1887 before his music began to receive wide-spread attention, he came to enjoy a solid reputation during his later years as a composer, as well as in other musical fields. Like his teacher, Camille Saint-Saëns, Fauré was a master organist who held some of his country's most important church positions. In 1896, he was appointed professor of composition at the Paris Conservatoire, where he helped train such distinguished musicians as Ravel, Enesco, Koechlin, Florent Schmidt and Nadia Boulanger. He succeeded Théodore Dubois as director of the Conservatoire in 1905, a post he held until ill health and almost complete deafness forced him to resign in 1920. He also wrote music criticism for *Le Figaro* for the two decades after 1903. The compositions for which he is known today are, according to American musicologist Milton Cross, exquisite examples of "the art of understatement. The pure and classic beauty that pervades his greatest works is derived from simplicity, restraint, delicate sensibility, refinement and repose. It is the kind of beauty that lends itself best to smaller forms and the more intimate mediums of musical expression."

Fauré composed his *Elegy* for Cello and Piano in 1880 for Jules Loëb, professor of cello at the Paris Conservatoire, who first played it publicly at the Société Nationale in Paris on December 15, 1883. (The work had been previously heard at a private salon in Saint-Saëns' home in Paris in June 1880.) The *Elegy* seems to have been conceived as the slow movement of a full sonata for cello that was never written, much as the 1921 *Chant Funéraire*, composed to commemorate the centenary of the death of Napoleon I, was included in the Second Cello Sonata, Op. 117. Fauré reported in 1895 that he was working on an orchestration of the piano part of the *Elegy* for a Colonne Concert in March, though that version was not heard for another seven years, when it was premiered in Monte Carlo by cellist Carlo Sansoni and conductor Léon Jéhin on January 23, 1902. The *Elegy* is based on a plangent melody intoned at the beginning by the cello; a more animated strain is added as the work progresses. Both themes are combined in the score's closing pages to round out the form of this exquisite miniature.

Cello Concerto
Richard Prior (born in 1966)

Composed in 2014.
Premiered on October 18, 2014 at the Schwartz Center for Performing Arts of Emory University in Atlanta by the Emory University Symphony Orchestra and cellist Matt Haimovitz, conducted by the composer.

Composer, conductor and educator Richard Prior was born in 1966 into a richly musical family in Royal Tunbridge Wells, Kent, forty miles south of London, and earned his degrees at Leeds and Nottingham universities. He has taught at several colleges and universities in the United States and at St. Catherine's College, Oxford University, and now holds the Edward Goodwin Scruggs Conducting Chair at Emory University in Atlanta, where he directs the Symphony Orchestra and Youth Symphony Orchestra and is senior lecturer in composition. Prior was the Music Director of the Rome (Georgia) Symphony Orchestra from 2008 to 2014, after which he became Music Director of the LaGrange Symphony Orchestra. He has appeared as a guest conductor across America and overseas, and regularly leads clinics and workshops at schools throughout the country; he was Composer-in-Residence for the 2003 Association for Music in International Schools at The Hague in the Netherlands. Prior's works, which include four symphonies, seven concertos, chamber works, and sacred and secular choral pieces, have been performed and broadcast widely in Europe and North America — some early pieces were performed in the presence of Queen Elizabeth II and his formal debut as a composer took place in 1988 at London's Westminster Abbey — and have earned numerous distinctions, including a Pulitzer Prize nomination for his choral-orchestral *Stabat Mater*, which was broadcast on PBS in 2009.

Richard Prior's Concerto for Cello and Orchestra was written for cellist Matt Haimovitz and premiered on October 18, 2014 at Emory University in Atlanta conducted by the composer. Prior has offered the following information, written in the third person, for the work: "The Concerto, cast in the traditional three-movement structure, features many elements that are emblematic of Prior's compositional voice, most notably rich and evocative lyricism and energizing rhythms that suggest organic jazz improvisation. The Cello Concerto offers a captivating fusion of backgrounds and styles that speaks to the music of Prior's British heritage while also embracing exuberant elements of American art music."

Symphony No. 1 in E minor, Op. 39
Jean Sibelius (1865-1957)

Composed in 1898-1899.
Premiered on April 26, 1899 in Helsinki, conducted by the composer.

By the time he was 34, when he finished his First Symphony, Sibelius was already a feted national hero. He came to maturity when his native Finland was searching for its national cultural and political identity after centuries of domination by Sweden and Russia, and his music gave vent to the aspirations of his countrymen at the time when the Czar's representatives forbade inflammatory, patriotic words. To invest his works with a powerful nationalistic message, he turned for inspiration to the epic compilation of Finnish legends, the *Kalevala*. A series of stirring works based on those old stories preceded the First Symphony — *En Saga* and *Kullervo* (1892), the *Karelia Suite* (1893), and the *Four Legends*, which include the haunting *Swan of Tuonela* (1893-1895). *Finlandia* was born in the same year — 1899 — as the E minor Symphony. As early as 1897, Sibelius was granted an annual sustenance stipend from the Finnish Senate as recognition of his contribution to the life of the nation so that he would be free to continue his creative work.

The First Symphony shows the influence both of Sibelius' study of German music in Berlin and of the Russian dominance of Finland's artistic life. Coming, as it does, in the last year of the Romantic century, the Symphony looks back for its formal precedents to the orchestral works of the great masters of the German tradition, especially Beethoven and Brahms. In melodic material, instrumentation and certain points of style, however, it turns further east, to the music of Borodin and, especially, Tchaikovsky, whose Sixth Symphony had been composed only six years before and performed in Helsinki in 1894 and 1897. Sibelius even told his wife, Aïno, of Tchaikovsky that "there is much in that man that I recognize in myself." Against this Russo-German background, Sibelius placed his own strong musical personality in establishing himself as a symphonist with a work given to broad emotions and dramatic gestures in an expansive, Romantic mood.

The first movement is introduced by a bardic clarinet solo played above a timpani pedal point. (It is with such orchestral touches that Sibelius admitted trying to evoke the topography of his homeland, in this case, the solitary reddish granite blocks jutting from the sea along Finland's Baltic coast.) The sonata form proper is begun with the entry of the strings proclaiming the main theme, a typically Sibelian melody begun with a sustained note intensifying to a quick rhythmic flourish. A richly lyrical theme for violins and cellos follows. The second theme, related to the main theme in shape and rhythm, is given by the woodwinds. The development section utilizes the thematic material heard in the exposition, to which are added the stern brass chords so characteristic of Sibelius' orchestral technique. The recapitulation includes most of the material from the exposition given in a heightened setting.

The *Andante*, warm and lyrical, opens with a nostalgic melody for violins and cellos. The central section is led by the horn choir playing a serene theme above the undulating accompaniment of the harp and strings. The long closing section elaborates the opening theme. The *Scherzo*, in traditional three-part form (A–B–A), comprises brassy, energetic outer sections surrounding a slow, sustained, contrasting trio. The finale begins with the solo clarinet melody that opened the Symphony. Though the movement is marked "Quasi una Fantasia," it follows traditional sonata form, with an expressive second theme for strings in slower tempo. The functions of development and recapitulation are fused.

Of Sibelius' first two symphonies, Milton Cross wrote, "[They] do not have subtlety of expression. They are Russian in their over-indulgence in dramatic statements, Slavic in their haunting, poignant melodies of peasant energy. They wear the heart on the sleeve. But what they lack in subtlety, they make up in dramatic effect. They have an overwhelming emotional impact."

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PENINSULA MUSIC FESTIVAL

PROGRAM 3

Saturday, August 6, 2016, 7:30 p.m.

Victor Yampolsky, Conductor
Alexander Sevastian, Accordion
Benjamin Firer, Emerging Conductor**

ACCORDION WIZARD

MASSENET — Overture to Racine's *Phèdre**

GALLIANO — Concerto for Accordion and String Orchestra, "Opale"*

Allegro furioso
Moderato malinconico — Nobile ed espressivo
Allergo energico

TICHELI — *Blue Shades**

— INTERMISSION —

DVOŘÁK — Slavonic Dance in E minor, Op. 46, No. 2**

WEBER
orch. Berlioz — *Invitation to the Dance*

WEBER — Finale (Presto giocoso) from *Konzertstück*
for Accordion and Orchestra in F minor, Op. 79*

GRIDIN — *Gypsy Rhapsody* for Accordion and Orchestra*

ENESCO — *Romanian Rhapsody No. 1* in A major, Op. 11, No. 1

* first PMF performance

This concert is sponsored by Joan and Robert Schaupp.

Alexander Sevastian appears by arrangement with Agence Station bleue.

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

Program 3

Overture to Racine's *Phèdre*
Jules Massenet (1842-1912)

Composed in 1873.
Premiered on February 22, 1874 in Paris, conducted by Jules-Étienne Pasdeloup.

The tragic character of Phaedra was first threaded into the web of ancient mythology when she married the aging King Theseus. Hippolytus, Theseus' son by his liaison with the Amazon woman Antiope, comes to visit his father, and Phaedra is overwhelmed to the point of madness with love for her stepson. Hippolytus, however, has foresworn absolutely the love of women, and does not pay Phaedra the slightest notice. The plight of Phaedra, ravaged by guilt but unable to conquer her lust, becomes known to her faithful old nurse, who pleads with Hippolytus to requite her mistress' passion. Hippolytus recoils from the nurse in horror, insisting that he would never betray either his father or his vow to shun romantic love. Phaedra, having witnessed this scene, tells the nurse that she will settle her own affairs, and rushes into her house. Theseus' return just minutes later is met by the screams of serving women, who tell him that Phaedra has killed herself. A note clutched in her lifeless hand falsely accuses Hippolytus of having raped her. Hippolytus protests his innocence, but Theseus is enraged against his son, curses him, and sends him away. As Hippolytus drives his chariot along the coast road, he is attacked by a sea monster, and mortally injured. At this moment, Artemis, chaste goddess of the hunt, whom Hippolytus has faithfully served, appears to Theseus with the message that this tragic chain of events has been ordained by Aphrodite, the goddess of love who has sworn revenge upon Hippolytus for having rejected her domain. Hippolytus is brought to Theseus' palace, where father and son are reconciled before the boy dies.

The tragedy of Phaedra was the last subject that the celebrated French dramatist Jean Racine (1639-1699) took up before attacks by his rivals forced his retirement from the theater in 1677. In 1873, Jules Massenet turned to Racine's *Phèdre* as the inspiration for a piece he was composing to fulfill a commission from the conductor and impresario Jules-Étienne Pasdeloup. The *Phèdre Overture*, which seeks to capture the grandeur and stark tragedy of Racine's drama, opens with a stern summons that recurs as a motto throughout the work. A sad, lyrical melody depicts the longing of Phaedra before the summons theme returns to close the introduction. The main body of the work is launched by a breathless mutation of the summons motive. Following a climax, the complementary theme, distinguished by a languid turn figure, provides contrast. The playing out of these two subjects occupies the rest of the Overture, which is once interrupted for a reminiscence of the theme of Phaedra's longing.

Concerto for Accordion and String Orchestra, "Opale"
Richard Galliano (born in 1950)

Composed in 1994.
Premiered on September 19, 1994 in Paris, with the composer as soloist.

Richard Galliano, one of the world's foremost accordion and bandoneón virtuosos and composers, was born in Cannes in 1950 into the family of an Italian-born teacher of that instrument, and began playing it himself when he was four. He went on to study accordion, harmony, counterpoint and trombone at the Nice Conservatoire as a teenager, when he also discovered jazz as well as the rarity of his instrument in that genre — establishing accordion in the world of jazz has helped shape his life's work. In 1973 Galliano moved to Paris, where he worked as an arranger, conductor and composer for singer-songwriter Claude Nougara, began performing with local jazz musicians as well as such touring luminaries as Chet Baker, Toots Thielemans, Ron Carter and Jan Garbarek, and developed as a classical artist playing music by Bach, Tchaikovsky, Ravel, Gershwin and others that earned him competition prizes in Spain and France. By 1980 Galliano was touring internationally; he recorded his first album in 1993 and two years later received the Django Reinhardt Prize from the Académie du Jazz for Best Jazz Album of the Year for *Laurita* on the Dreyfus Jazz label, a collection of his own compositions. His discography now includes more than fifty entries, an achievement capped in 2010 by a new contract with the prestigious German classical label Deutsche Grammophon, for whom he has made albums of music by Bach, Vivaldi and Nino Rota. Galliano's recordings have been recognized with multiple awards, including a *Grand Prix du Disque*, and he has been named a *Chevalier dans l'Ordre National du Mérite*, *Officier dans l'Ordre des Arts et des Lettres* and *Commandeur de l'Ordre des Arts et des Lettres*; the pedagogical method for accordion he co-wrote with his father, Lucien Galliano, received a top prize from SACEM (the French Society of Authors, Composers and Publishers of Music).

Galliano composed his Accordion Concerto in 1994 for the Festival Côte d'Opale, the "Opal Coast" near Calais popular with tourists that has also provided inspiration for Victor Hugo, Charles Dickens, J.M.W. Turner, Henri Dutilleux and other noted artists. In addition to its French provenance, the "Opale" Concerto is also much under the sway of the Argentinean master of the modern tango, Astor Piazzolla (1921-1992), who collaborated with Galliano frequently during the last decade of his life and encouraged him to incorporate the styles and ethos of French music into his own compositions. "The inspiration came to me directly from the influence of my Mediterranean roots," wrote Galliano of the "Opale" Concerto. The first and third movements are hard-driving tangos with sultry slow interludes, while the second is a smoky midnight waltz that the composer said is "made from two very nostalgic themes that evoke images of Old Paris."

Blue Shades

Frank Ticheli (born in 1958)

Composed for winds and percussion in 1996; arranged for orchestra in 1999.
Orchestral version premiered in December 1999 in Costa Mesa, California, conducted by Carl St. Clair.

Frank Ticheli, born in 1958 in Monroe, Louisiana, joined the faculty of the Thornton School of Music at the University of Southern California in 1991; he is now Professor of Composition at the school. From 1991 to 1998, he was Composer-in-Residence with the Pacific Symphony Orchestra in Orange County, California. Ticheli (ti-KEL-ee) received his bachelor's degree from Southern Methodist University and his master's and doctoral degrees from the University of Michigan. His distinctions include the Charles Ives Scholarship, Goddard Lieberson Fellowship, and Arts and Letters Award (all from the American Academy and Institute of Arts and Letters), Frances and William Schuman Fellowship from the MacDowell Colony, and frequent summer residencies at the MacDowell Colony and Yaddo; in 2006, he won the William D. Revelli Memorial Band Composition Award from the National Band Association.

The composer wrote, "*Blue Shades*, as its title suggests, alludes to the blues, and a jazz feeling is prevalent — however, it is not literally a blues piece. There is not a single twelve-bar blues progression to be found, and, except for a few isolated sections, the eighth-note is not played in swinging style. The work, however, is heavily influenced by the blues: 'blue notes' (flatted 3rds, 5ths and 7ths of the scale) are used constantly; blues harmonies, rhythms and melodic idioms pervade the work; and many 'shades of blue' are depicted, from bright blue to dark, to dirty, to hot blue. At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. A clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of 'wailing' brass chords recalling the train whistle effects commonly used during that era."

Slavonic Dance in E minor, Op. 46, No. 2

Antonín Dvořák (1841-1904)

Composed in 1878.
Premiered on May 16, 1879 in Prague, conducted by Adolf Čech.

The eight *Slavonic Dances*, Op. 46, were the first efflorescence of the Czech nationalism that was to become so closely associated with Dvořák's music. On the advice of his mentor Johannes Brahms, he sent them to the noted publisher Fritz Simrock of Berlin in May 1878 and was paid 300 marks, the first substantial sum Dvořák had ever made from any of his works. Though these pieces were originally intended for piano duet (a shrewd marketing strategy by Simrock — there were a lot more piano players than orchestras), Dvořák began the orchestrations even before the keyboard score for all eight dances was completed, and Simrock issued both versions simultaneously in August 1878. Louis Ehlert, the influential critic of the *Berliner Nationalzeitung*, saw an early copy of the *Slavonic Dances*, and wrote admiringly of their "heavenly naturalness" and Dvořák's "real, naturally real talent." The public's interest was aroused, there was a run on the music shops, and Dvořák was suddenly famous (and Simrock was suddenly rich). Eight years later, as part of a deal with Simrock to publish the Symphony No. 7, which the publisher contended would not sell well, Dvořák wrote a second series of *Slavonic Dances* (Op. 72). The fee was 3,000 marks, ten times the amount tendered for the earlier set. Though he did not quote actual folk melodies in this music, as had Brahms in his *Hungarian Dances*, Dvořák was so imbued with the spirit and style of indigenous Slavic music that he was able to create such superb, idealized examples of their genres as the Ukrainian *dumka* in the *Slavonic Dance in E minor*, Op. 46, No. 2.

Invitation to the Dance

Carl Maria von Weber (1786-1826)
Orchestrated by Hector Berlioz (1803-1869)

Composed in 1819; orchestrated in 1841.
Orchestral premiere on June 7, 1841 in Paris, conducted by Françoise-Antoine Habeneck.

The mania for the waltz first spread across Europe when the delegates to the Congress of Vienna returned home from that music-mad city in 1814. A motley of *Ländler*, German Dances and original waltz melodies was used to accompany the newly popular dance, and Schubert, Hummel and even Beethoven devised some delightful triple-meter confections that would not have been out of place in the ballroom. The first important step in elevating the waltz into a concert vehicle, however, was taken by that pioneer of German musical Romanticism, Carl Maria von Weber, with his infectious *Invitation to the Dance*, composed for piano during the summer of 1819, when he was easing his way back into creative work after a difficult period of ill health and bereavement. (The *Polacca Brillante* for piano that he wrote at the same time also proved to be historically significant as the model for later works by Chopin and others.) In its organization, the *Invitation to the Dance* is a compact, continuous suite of waltz melodies pleasingly balanced in tempo, character and key in which the opening strain returns, in the manner of a rondo, to buttress the form (Weber subtitled the piece *Rondo Brillante*); thoughtful passages at beginning and end serve as the expressive frame for the principal waltz section. In its mood, the composition evokes subtleties of emotion that had been little broached in earlier music in dance idioms. The style and structure of the *Invitation to the Dance* established the plan that served as the model for the wondrous flood of waltzes produced by Josef Lanner, the Strauss clan and even Maurice Ravel (*La Valse*) during the following century. "Weber was the first founder of the dance-music expressive of deep feeling," wrote the 19th-century scholar Wilhelm Riehl. "He showed how profoundly he was imbued with the spirit of the age. This composition has deep historical significance."

Finale from *Konzertstück* ("*Concert Piece*") for Accordion and Orchestra in F minor, Op. 79
Carl Maria von Weber

Composed for piano and orchestra in 1821.
Premiered on June 25, 1821 in Berlin, with the composer as soloist.

Carl Maria von Weber, remembered principally as the founder of German Romantic opera and one of the seminal figures of 19th-century music, was also an excellent pianist. In 1810 and 1812, he wrote two concertos in the Classical mold for his own use, and started sketching a third one in 1815. The form he envisioned for the new work — four continuous movements played without pause — was, however, original enough to cause him some concern that it might confuse audiences. On March 14, 1815, he announced to the eminent German musical author Johann Friedrich Rochlitz a projected solution to the problem: "I have instinctively inserted into the whole thing a kind of story whose thread will connect and define its character — moreover, one so detailed and at the same time dramatic that I found myself obliged to give it the following headings: *Allegro*, Parting. *Adagio*, Lament. *Finale*, Profoundest misery, consolation, reunion, jubilation." So saying, he then put the composition aside for six years. In February 1821, Weber retrieved the sketches and set to work in earnest on his *Konzertstück*, originally for piano and orchestra.

***Gypsy Rhapsody* for Accordion and Orchestra**
Viktor Fedorovitch Gridin (1943-1997)

Accordionist and composer Viktor Gridin was born in Russia's Kursk region, 300 miles south of Moscow, and studied in Moscow at the School of Music and the Gnesin Conservatory. Immediately after graduating in 1962, Gridin joined the Symphonic Orchestra of Moscow Radio and six years later became accordion soloist of the Red Banner Song and Dance Ensemble of the Soviet Army, with whom he toured internationally until 1975. Gridin enjoyed his greatest fame as a virtuoso, songwriter and conductor as a member of the State Russian Folk Ensemble from 1976 to 1993; he was named a People's Artist of the Russian Soviet Federative Socialist Republic in 1987. The vitality, color, expressive range and melodiousness for which Gridin's playing was known are captured in the two complementary sections of his *Gypsy Rhapsody*, the first soulful, the second virtuosic.

Romanian Rhapsody No. 1 in A major, Op. 11, No. 1
Georges Enesco (1881-1955)

Composed in 1901.
Premiered on February 16, 1908 in Paris, conducted by the composer.

Georges Enesco, Romania's greatest composer, was one of the most prodigiously gifted musicians of the 20th century. He began playing violin at age four, wrote his first compositions a year later, and was admitted to the Vienna Conservatory when he was seven. He was already an accomplished violinist and composer by the time he moved to Paris to continue his studies with Massenet and Fauré when he was fourteen. The first concert of his works was given in Paris in 1897; the next year he introduced the *Poème roumain*, which he counted as his Op. 1. During the years before the First World War, Enesco's career as violin soloist and chamber ensemble player flourished, he was much in demand as a conductor, and his compositions, especially the two *Romanian Rhapsodies* of 1901, carried his name into the world's concert halls. Though he regarded himself as a cosmopolitan musician rather than as a strictly national one (he actually spent more time in Paris than in his homeland), Enesco had a decisive influence on the music of Romania. In his native country, he encouraged performances, wrote articles, lectured, conducted, taught, and undertook research, and also fostered interest in a national tradition of concert music by instituting the Romanian Composers' Society and founding the Enesco Prize for original compositions. His work not only enhanced the world's awareness of Romanian music, but he also gave that country's composers and performers an unprecedented model and inspiration.

Enesco's music shows a broad range of influences — alongside native folksong stand echoes of Wagner, Brahms, Strauss, Fauré, Debussy, Bach, Bartók and Stravinsky. It is the folk influence, however, that dominates the two *Romanian Rhapsodies*, the works for which Enesco is best known. Romania stands at the crossroads between the familiar cultures of Europe and the intoxicating milieus of the Middle East — its capital, Bucharest, is closer to Istanbul than to Vienna, closer to Cairo than to Paris. The country's folk music is based largely on the traditions of the Gypsies, those peoples whose ancient ancestors were brought from the distant lands of Egypt and India centuries ago as servants to the Roman conquerors. This cultural heritage infused native Romanian music with a curious and fascinating Oriental aura that lends it a very different character from the unaffected simplicity of the folk tunes of Britain, France and Germany — the strange movement of melodic tones, the flying virtuosity and deep melancholy of the Gypsy fiddler, and a vibrant rhythmic vitality all recall its exotic origins.

Enesco's *Romanian Rhapsodies* are modeled in form and style on Franz Liszt's *Hungarian Rhapsodies*. Based on indigenous tunes, the *Romanian Rhapsody No. 1* is a work of high spirits and splendid good cheer. The themes are presented episodically with little development. The first melody, a traditional drinking song with the straightforward title *I have a coin and I want a drink*, is given by the clarinet and woodwinds. It is taken up by the strings, and leads to the second theme, a slow dance in 6/8 meter with a sweeping figure in its first measure. This motive is succeeded by a languid phrase initiated by the violins. The slow dance, led this time by the solo viola, and the languid phrase return before a ponderous theme with an Oriental tinge is introduced. The last half of the work is a brilliant display of flashing orchestral sonority and leaping rhythmic vivacity. Enesco's *Romanian Rhapsody No. 1* is among the richest musical treasures that sprang from the countries of Eastern Europe during the opening decades of 20th century.

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PENINSULA MUSIC FESTIVAL

PROGRAM 4

Tuesday, August 9, 2016, 7:30 p.m.

Igor Yuzefovich, Conductor and Violin
Victor Yampolsky, Conductor*
Lura Johnson, Harpsichord

IGOR AND HIS STRINGS

TICHELI *Rest**
In Memory of Roy Lukes

VIVALDI
The Four Seasons
for Violin and Orchestra, Op. 8, Nos. 1-4

PIAZZOLLA
The Four Seasons of Buenos Aires for Violin and Orchestra* (arr. Leonid Desyatnikov)

VIVALDI: SPRING (Op. 8, No. 1, R. 269)
The spring has come: Allegro
And in the lovely meadow full of flowers: Largo e pianissimo sempre
Danza Pastorale: To the rustic bagpipe's merry sound: Allegro

PIAZZOLLA: SUMMER IN BUENOS AIRES

VIVALDI: SUMMER (Op. 8, No. 2, R. 315)
In the heat of the blazing summer sun: Allegro non molto
His weary limbs are roused from rest: Adagio
Alas, his fears are borne out: Presto

PIAZZOLLA: AUTUMN IN BUENOS AIRES

— INTERMISSION —

VIVALDI: AUTUMN (Op. 8, No. 3, R. 293)
The peasants celebrate with dance and song: Allegro
Everyone leaves dancing and singing to sleep: Adagio
At dawn the hunters set out: Allegro

PIAZZOLLA: WINTER IN BUENOS AIRES

Vivaldi: Winter (Op. 8, No. 4, R. 297)
Freezing and shivering in the icy darkness: Allegro non molto
Spending quiet and happy days by the fire: Largo
Walking on the ice with slow steps: Allegro

PIAZZOLLA: SPRING IN BUENOS AIRES

* first PMF performance

This concert is sponsored by Friends of PMF:
Chris Risch, Bruce McKeefry and Geoff Yeomans, Adlai Hardin, Rob Davis.

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

Program 4

Rest

Frank Ticheli (born in 1958)

Composed chorus in 1999; arranged for concert band in 2010.
Concert band version premiered on in February 2011 in Columbus, Ohio, Russel Mikkelson.

For biographical information in Frank Ticheli, please see the program notes for the concert of August 6, 2016.

In July 1999, Carl St. Clair, long-time Music Director of California's Pacific Symphony, and his wife, Susan, suffered the death of their toddler son, Cole, in a swimming pool accident when his mother had a diabetic seizure and lost consciousness. Frank Ticheli, a friend of the St. Clairs for many years and Composer-in-Residence for the Symphony from 1991 to 1998, expressed his sympathy for them in a moving choral work based on a verse by the Pulitzer Prize-winning American poet Sara Teasdale (1884-1933): *There will be rest, and sure stars shining/Over the roof-tops crowned with snow,/A reign of rest, serene forgetting,/The music of stillness holy and low./I will make this world of my devising/Out of a dream in my lonely mind./I shall find the crystal of peace, above me/Stars I shall find*. In 2010, Ticheli arranged *There Will Be Rest* for concert band at the request of Russel Mikkelson, Director of University Bands at Ohio State University, in memory of his father. "In making this version, titled simply *Rest*," Ticheli wrote, "I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of the straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities."

***The Four Seasons*, Op. 8, Nos. 1-4**

Antonio Vivaldi (1678-1741)

Composed around 1720.

The *Gazette d'Amsterdam* of December 14, 1725 announced the issuance by the local publisher Michele Carlo Le Cène of a collection of twelve concertos for solo violin and orchestra by Antonio Vivaldi — *Il Cimento dell'Armonia e dell'Inventione* (*"The Contest Between Harmony and Invention*"), Op. 8. The works were printed with a flowery dedication typical of the time to the Bohemian Count Wenzel von Morzin, a distant cousin of Haydn's patron before he came into the employ of the Esterházy family in 1761. On the title page, Vivaldi described himself as the "*maestro in Italy*" to the Count, though there is no record of his having held a formal position with him. Vivaldi probably met Morzin when he worked in Mantua from 1718 to 1720 for the Habsburg governor of that city, Prince Philipp of Hessen-Darmstadt, and apparently provided the Bohemian Count with an occasional composition on demand. (A bassoon concerto, RV 496, is headed with Morzin's name.)

Though specifically programmatic (Lawrence Gilman went so far as to call *The Four Seasons* "symphonic poems"), the fast, outer movements use the *ritornello* form usually found in Baroque concertos. The opening *ritornello* theme (Italian for "return"), depicting the general emotional mood of each fast movement, recurs to separate its various descriptive episodes. The slow, middle movements are lyrical, almost aria-like, in style.

Vivaldi claimed that Morzin had been enjoying the concertos of the 1725 Op. 8 set "for some years," implying earlier composition dates and a certain circulation of this music in manuscript copies, and hoped that their appearance in print would please his patron. The first four concertos, those depicting the seasons of the year, seem to have especially excited Morzin's admiration, so Vivaldi made specific the programmatic implications of the works by heading each of them with a sonnet:

Spring

The spring has come, joyfully,
The birds welcome it with merry song,
And the streams flow forth with sweet murmurs.
Now the sky is draped in black,
Thunder and lightning announce a storm.
When the storm has passed, the little birds
Return to their harmonious songs.

And in the lovely meadow full of flowers,
To the gentle rustling of leaves and branches,
The goatherd sleeps, his faithful dog at his side.

To the rustic bagpipe's merry sound,
Nymphs and shepherds dance under the lovely sky
When spring appears in all its brilliance.

Summer

In the heat of the blazing summer sun,
Man and beast languish; the pine tree is scorched.
The cuckoo raises his voice.
Soon the turtledove and goldfinch join in the song.
A gentle breeze blows,
But then the north wind whips,
And the shepherd weeps
As above him the dreaded storm gathers.

His weary limbs are roused from rest
By his fear of the lightning and fierce thunder
And by the angry swarms of flies and hornets.

Alas, his fears are borne out.
Thunder and lightning dominate the sky,
Bending down the tops of trees and flattening the grain.

Autumn

The peasant celebrates with dance and song
The joy of a fine harvest;
And filled with Bacchus' liquor
He ends his fun in sleep.

Everyone is made to leave dancing and singing.
The air is gentle and pleasing,
And the season invites everyone
To enjoy a delightful sleep.

At dawn the hunters set out
With horns, guns and dogs.
The hunted animal flees,
Terrified and exhausted by the noise
Of guns and dogs.
Wounded, it tries feebly to escape,
But is caught and dies.

Winter

Freezing and shivering in the icy darkness,
In the severe gusts of a terrible wind,
Running and stamping one's feet constantly,
So chilled that one's teeth chatter.

Spending quiet and happy days by the fire
While outside the rain pours everywhere.

Walking on the ice with slow steps,
Walking carefully for fear of falling,
Then stepping out boldly, and falling down.
Going out once again onto the ice, and running boldly
Until the ice cracks and breaks,
Hearing the Scirocco,
The North Wind, and all the winds battling.
This is winter, but such joy it brings.

***Las Cuatro Estaciones Porteñas* ("*The Four Seasons of Buenos Aires*")**

Astor Piazzolla (1921-1992)
Arranged by Leonid Desyatnikov (born in 1955)

Composed in 1968.
Premiered on May 19, 1970 at the Teatro Regina in Buenos Aires by the composer and his Quinteto.

The greatest master of the modern tango was Astor Piazzolla, born in Mar Del Plata, Argentina, a resort town south of Buenos Aires, on March 11, 1921, and raised in New York City, where he lived with his father from 1924 to 1937. Before Astor was ten years old, his musical talents had been discovered by Carlos Gardel, then the most famous of all performers and composers of tangos and a cultural hero in Argentina. At Gardel's urging, the young Astor moved to Buenos Aires in 1937 and joined the popular tango orchestra of Anibal Troilo as arranger and bandoneón player. Piazzolla studied classical composition with Alberto Ginastera in Buenos Aires, and in 1954, he wrote a symphony for the Buenos Aires Philharmonic that earned him a scholarship to study in Paris with Nadia Boulanger, the renowned teacher of Copland, Thomson, Carter and many other of the best American composers. Boulanger, as was her method, grounded Piazzolla in the classical European repertory, but then encouraged him to follow his genius for the tango rather than write in the traditional concert genres. When Piazzolla returned to Buenos Aires in 1956, he founded his own performing group, and began to create a modern style for the tango that combined elements of traditional tango, Argentinean folk music and contemporary classical, jazz and popular techniques into a "*Nuevo Tango*" that was as suitable for the concert hall as for the dance floor. He was sharply criticized at first by government officials and advocates of the traditional tango alike for his path-breaking creations. "Traditional tango listeners hated me," he recalled. "I introduced fugues, counterpoint and other irreverences: people thought I was crazy, but the young people who had lost interest in the tango started listening to me." In 1974, Piazzolla settled again in Paris, winning innumerable enthusiasts for both his *Nuevo Tango* and for the traditional tango with his many appearances, recordings and compositions. By the time he returned to Buenos Aires in 1985, he was regarded as the musician who had revitalized one of the quintessential genres of Latin music, and he received awards from *Down Beat* and other international music magazines and from the city of Buenos Aires, as well as a Grammy nomination for his composition *Oblivion*. Piazzolla continued to tour widely, record frequently and compose incessantly until he suffered a stroke in Paris in August 1990. He died in Buenos Aires on July 5, 1992.

Piazzolla realized his electrifying blend of the fire and passion of the traditional tango with the vast expressive resources of modern harmony, texture and sonority in some 750 widely varied works that explore the genre's remarkable expressive range, from violent to sensual, from witty to melancholy, from intimate to theatrical. Among his most ambitious concert works is *Las Cuatro Estaciones Porteñas* ("*The Four Seasons of Buenos Aires*"), published originally for piano solo in 1968 and later arranged for his own ensemble (he often used one of the movements to open his concerts) and for strings and piano. The four movements, beginning with *Spring*, are not specifically pictorial, as are Vivaldi's well-known precedents, but are instead general evocations of the changing seasons in Piazzolla's native Argentina.

The present arrangement of Piazzolla's *The Four Seasons* is by the St. Petersburg composer Leonid Desyatnikov, who became associated with Gidon Kremer as Composer-in-Residence of that violinist's 1996 Lockenhaus Festival. In 1998, Desyatnikov arranged Piazzolla's tango operetta *Maria de Buenos Aires* for performances and a recording by the KREMERata Musica and the following year he made a new arrangement for Kremer of Piazzolla's *The Four Seasons*. In 2000, Desyatnikov created a counterpart to Piazzolla's (and Vivaldi's) *Four Seasons* with his own folk-influenced *Russian Seasons* for Violin, Soprano and String Orchestra.

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PENINSULA MUSIC FESTIVAL

PROGRAM 5

Thursday, August 11, 2016, 7:30 p.m.

Victor Yampolsky, Conductor
Olga Kern, Piano
Gonzalo Farias, Emerging Conductor**

MEMORIES FROM MOSCOW I

GLINKA — Overture to *Ruslan and Lyudmila***

STRAVINSKY — *Petrushka*, Ballet in Four Tableaux (1947 Version)

The Shrove-Tide Fair
Petrushka's Room
The Moor's Room
The Shrove-Tide Fair Towards Evening

— INTERMISSION —

RIMSKY-KORSAKOV — Introduction and March from *The Golden Cockerel**

RACHMANINOFF — Piano Concerto No. 2 in C minor, Op. 18

Moderato
Adagio sostenuto
Allegro scherzando

This concert is performed in memory of Igor Markevich, who deeply influenced him when Victor Yampolsky was a student at the Moscow Conservatory.

* first PMF performance

Pre-concert talk — 6:15-7:00

This concert is sponsored by Prilla and Tony Beadell.
Additional support provided by Roberta and Richard Case.

Olga Kern appears by arrangement with Columbia Artists Management, LLC
R. Douglas Sheldon/Gabriella Campos

Olga Kern is a Steinway Artist and is performing on the Esther Browning Piano.
Ms. Kern's dresses are designed by Alex Teih.

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

Program 5

Overture to *Ruslan and Lyudmila*
Mikhail Glinka (1804-1857)

Composed beginning in the late 1830s; completed in 1842.
Premiered on December 9, 1842 in St. Petersburg, conducted by Karl Albrecht.

Mikhail Glinka was the father of Russian concert music. When his first opera, *A Life for the Czar* (also known as *Ivan Susanin*), appeared in 1836, it was hailed as a breakthrough in the use of native folk music as the basis of a serious musical work. The opera, whose plot was based on an incident from Russian history in which the people played a vital role, was an immediate popular success and had a profound influence on such later nationalistic composers as Mussorgsky, Borodin, Rimsky-Korsakov, Prokofiev and Shostakovich. Important not only in his own country, Glinka was the first Russian composer whose works received widespread attention outside his native land.

Glinka was born into a noble family in Smolensk and educated for a life in government service. His real interest, however, was music, which he studied informally from childhood. On a recuperative visit to the Caucasus in 1823, he discovered the treasures of Russian folk song from the local peasants and determined to become a professional musician. During four tedious years of service in the Ministry of Roads and Communications (1824-1828), he wrote a number of songs and studied composition and performance with several eminent teachers, among whom the British pianist John Field is the best remembered. While on a visit to Italy in 1830, Glinka met the celebrated opera composers Bellini and Donizetti. He learned from them much about the techniques of writing for the musical stage and began to visualize a distinctly Russian musical style that would combine the melodies, harmonies and rhythms of the folk and church styles of his native land with the form and drama of Italian opera. He returned home at his father's death and began work on the epochal *A Life for the Czar*.

Ruslan and Lyudmila of 1842, the second of Glinka's two operas, was less well received than the earlier *A Life for the Czar* because it moved somewhat away from the folksy style of the first opera toward a more elevated idiom. It was not until after the composer's death that *Ruslan and Lyudmila* acquired its popular success. Glinka spent most of his final years in travel. In Spain, he collected folk songs that he employed in two orchestral works. In Paris in 1844, he met Berlioz, who had high praise for the orchestral concerts the Russian composer gave in the French capital. Glinka lived for three years in Warsaw and died in Berlin while on a visit in 1857 to Siegfried Dehn, one of his composition teachers.

The libretto of *Ruslan and Lyudmila* is based on Pushkin's fairy tale. Just prior to her betrothal to Ruslan, Lyudmila has been spirited away from her father, the Grand Duke of Kiev, by the evil dwarf Tchernomor. Ruslan perseveres through many fantastic adventures to regain his beloved and they are united in marriage in the final scene. The exuberant Overture is based on themes from the opera. The opening section uses two melodies from the marriage scene — the rushing scales of the first measures and the fleet theme presented by the strings and flutes. The lyrical second theme (played by bassoons, violas and cellos) is from Ruslan's second-act aria in which he sings of his love for Lyudmila. The development section employs all three themes. The recapitulation begins with the rushing scales and the fleet melody, and continues with an abbreviated version of the second theme. The coda, like the development, uses all three melodies, but adds to them a descending whole-tone scale in the basses. (This was the first use of this melodic device in an opera — here depicting the evil dwarf — that was to become a common technique in the music of the French Impressionist composers a half-century later.) The pesky dwarf is quickly banished, and the Overture ends with an energetic galop as the fitting conclusion to this fantastic tale.

***Petrushka*, Ballet in Four Tableaux**
Igor Stravinsky (1882-1971)

Composed in 1911.
Premiered on June 13, 1911 in Paris, conducted by Pierre Monteux.

Stravinsky burst meteor-like onto the musical firmament in 1910 with the brilliant triumph of his first major score for the Ballet Russe, *The Firebird*. Immediately, Serge Diaghilev, the enterprising impresario of the troupe, sought to capitalize on that success by commissioning Stravinsky to write a second score as soon as possible. Stravinsky was already prepared with an idea which had come to him even before finishing *The Firebird*. "I saw in imagination a solemn pagan rite," he recalled in his *Autobiography* of 1936. "Sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of *Le Sacre du printemps*." Diaghilev was as excited about this vision as was Stravinsky, and he sent the composer off to write the score with all possible haste. Stravinsky continued the story in his *Autobiography*:

"Before tackling *The Rite of Spring*, which would be a long and difficult task, I wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part — a sort of *Konzertstück*. In composing the music, I had a distinct picture of a puppet, suddenly endowed with life.... Having finished this piece, I struggled for hours to find a title that would express in a word the character of my music and, consequently, the personality of this creature. One day I leaped for joy, I had indeed found my title — *Petrushka*, the immortal and unhappy hero of every fair in all countries.

Soon afterwards, Diaghilev came to visit me. He was much astonished when, instead of the sketches of the *Sacre*, I played him the piece I had just composed and which later became the second scene of *Petrushka*. He was so pleased with it that he would not leave it alone, and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet."

Though his progress on the score was interrupted by a serious bout of "nicotine poisoning," Stravinsky finished the work in time for the scheduled premiere on June 13, 1911. The production was a triumph, though it appeared that at the last minute it might be scuttled by a costumer who refused to let things proceed until he was paid. The till being temporarily empty, Diaghilev went to the box of the redoubtable Misia Sert, the Polish pianist, salon hostess and arts patron, to ask for her help. She was, as always, ready with assistance, but the curtain was delayed half an hour while her driver was sent to retrieve the necessary funds. When the performance finally began, the music of Stravinsky and the dancing of Nijinsky captivated the audience. The illustrious thespian Sarah Bernhardt was so moved by the depth and subtlety of Nijinsky's portrayal of the love-sick puppet that she said, with no little envy, "I am afraid, I am afraid — because I have just seen the greatest actor in the world."

The uniformly laudatory writings about *Petrushka* agree on the daring, influential modernity of Stravinsky's musical style and his exquisite technical control. They speak of the integration of plot and music and the brilliant characterizations. They praise the stunning orchestral effect. Lawrence Gilman's summation is typical. "Stravinsky's score," he wrote, "is a masterpiece, a thing of fascinating gaiety and wit and beauty. The rhythmic and instrumental ingenuity of the work is beyond praise. And so is the slyness of its humor, the fidelity and vividness of its characterization. But there is much more than slyness and vividness in this music: there is astringent melancholy, a deep piteousness, a bitter, straining passion. There is the sense of compassion for all unshapely and broken and frustrate things, a half-mocking tenderness for the poor creatures galvanized by the inscrutable, irresponsible Charlatan. These things are not stressed by the music — there is no hint in it of sentimental musing or rich, romantic grief; they are most subtly contained within the exuberant vivaciousness of the score. Yet they are inescapable, if one listens with more than half an ear."

Tableau I. *St. Petersburg, the Shrove-Tide Fair*. Crowds of people stroll about, entertained by a hurdy-gurdy man and dancers. The Showman opens the curtains of his little theater to reveal three puppets — Petrushka, the Ballerina and the Blackamoor. He charms them into life with his flute, and they begin to dance among the public.

Tableau II. *Petrushka's Cell*. Petrushka suffers greatly from his awareness of his grotesque appearance. He tries to console himself by falling in love with the Ballerina. She visits him in his cell, but she is frightened by his uncouth antics, and flees.

Tableau III. *The Blackamoor's Cell*. The Blackamoor and the Ballerina meet in his tent. Their love scene is interrupted by the arrival of Petrushka, furiously jealous. The Blackamoor throws him out.

Tableau IV. *The Fair*. The festive scene of Tableau I resumes with the appearance of a group of wet-nurses, a performing bear, Gypsies, a band of coachmen and several masqueraders. At the theater, Petrushka rushes out from behind the curtain, pursued by the Blackamoor, who strikes his rival down with his sword. Petrushka dies. The Showman assures the bystanders that Petrushka is only a puppet, but he is startled to see Petrushka's jeering ghost appear on the roof of the little theater as the curtain falls.

Introduction and March from *Le Coq d'Or* ("*The Golden Cockerel*")

Nikolai Rimsky-Korsakov (1844-1908)

Composed in 1906-1907.
Premiered on October 7, 1909 in Moscow, conducted by Emil Cooper.

Alexander Pushkin (1799-1837), widely regarded as Russia's greatest 19th-century poet, inspired some of the country's finest operas: *Boris Godunov*, *Eugene Onégin*, *Ruslan and Lyudmila*, *The Queen of Spades* and many others were based on his writings. Nikolai Rimsky-Korsakov had already used Pushkin's tales as the sources for two of his operas (*Mozart and Salieri*, 1897 and *The Tale of Tsar Saltan*, 1900) when he enlisted Vladimir Bielsky to turn *Le Coq d'Or* ("*The Golden Cockerel*") into a libretto in 1906. After becoming embroiled in a nasty political situation when he supported the dissident views of students at the St. Petersburg Conservatory in the wake of the Russian embarrassment in the Russo-Japanese War in 1905 (and temporarily loosing his teaching post as a result before it was restored following faculty and student protests), he spent the summer of 1906 at Riva on Lake Garda in northern Italy, bringing his autobiography up to date. As soon as he returned to St. Petersburg in September, he began composing *Le Coq d'Or*, though progress on the score was slowed by his heavy commitments to teaching, concerts, rehearsals and administrative duties. When the work was finished a year later, it was submitted to the government censors, who, as they had seventy years before with Pushkin's original story, demanded that certain changes be made in this pointed satire on autocratic bungling before it was fit for public consumption. Rimsky balked, and the premiere was forced to be postponed. Felix Blumenfeld conducted the *Introduction and Wedding March* on the Russian Symphony concert of February 29, 1908 with good success, but the opera remained unperformed while the composer continued to battle with the censors. Already suffering from heart disease and asthma, the strain from the problems over censorship almost certainly hastened his death on June 21, 1908; he never saw *The Golden Cockerel*. The work was finally presented at Zimin's Theater in Moscow on October 7, 1909. It acquired the French title by which it is now commonly known — *Le Coq d'Or* — when Diaghilev presented it during his 1914 Paris season in an unusual production in which the on-stage roles were taken by dancers while the vocalists sang from the wings.

British musicologist and authority on 19th-century Russian music M. Montagu-Nathan offered the following synopsis of the plot: "King Dodon takes counsel with his nobles in order to devise a means whereby the constant plotting of a neighboring ruler may be frustrated. Ere a practicable scheme has been evolved, there enters an Astrologer, who proffers a golden cockerel. With the bird watching over the city the King may sleep; danger will be sounded by a warning crow. At the cockerel's first alarm the king despatches his two [simple-minded] sons to lead his army; at the second he betakes himself to the field of battle. The first sight that meets his gaze is that of his two sons, who have done each other to death. At dawn he perceives a tent. Dodon and his General mistake this as belonging to the leader of the opposing army, but to their astonishment there emerges from it the lovely Queen of Shemakha. She completely infatuates and ruthlessly fools old Dodon, who finally asks her to share his throne. On their return in state to the capital, Dodon is reminded by the Astrologer of his promised token of gratitude. The King, asking his price, is horrified by his demand for the person of his bride. Infuriated, he slays the Astrologer. The Queen deserts him, and he is killed by the golden beak of the avenging cockerel. In a brief epilogue, the Astrologer returns to life and assures the spectators that only he and the Queen are mortals; what they have witnessed is but a fantasy."

For all of its violence, *Le Coq d'Or* is essentially humorous and satirical, the direct theatrical predecessor in mood and subject of the zany goings-on in Shostakovich's *The Nose* and Prokofiev's *The Love for Three Oranges*. The music, full of melody (often showing a strong folk influence), harmonically rich and glowingly orchestrated, was also the source of stylistic inspiration for the 1910 *Firebird* of Igor Stravinsky, who began his studies with Rimsky during the opera's composition. The concert suite that Rimsky-Korsakov's students Alexander Glazunov and Maximilian Steinberg derived from *Le Coq d'Or* after the composer's death includes the *Introduction*, which evokes the exotic fantasy realm of the Astrologer, and the *March* that accompanies the return of Dodon to his palace in Act IV.

Piano Concerto No. 2 in C minor, Op. 18
Sergei Rachmaninoff (1873-1943)

Composed in 1900-1901.
Premiered on October 14, 1901 in Moscow, conducted by Alexander Siloti with the composer as soloist.

When he was old and as mellow as he would ever get, Rachmaninoff wrote these words about his early years: "Although I had to fight for recognition, as most younger men must, although I have experienced all the troubles and sorrow which precede success, I realize, when I look back, that it was enjoyable, in spite of all its vexations and bitterness." The greatest "bitterness" of Rachmaninoff's career was the total failure of the Symphony No. 1 at its premiere in 1897, a traumatic disappointment that thrust him into such a mental depression that he suffered a complete nervous collapse.

An aunt of Rachmaninoff, Varvara Satina, had recently been successfully treated for an emotional disturbance by a certain Dr. Nicholas Dahl, a Moscow physician who was familiar with the latest psychiatric discoveries in France and Vienna, and it was arranged that Rachmaninoff should visit him. Years later, in his memoirs, the composer recalled the malady and the treatment: "[Following the performance of the First Symphony,] something within me snapped. A paralyzing apathy possessed me. I did nothing at all and found no pleasure in anything. Half my days were spent on a couch sighing over my ruined life. My only occupation consisted in giving a few piano lessons to keep myself alive." For more than a year, Rachmaninoff's condition persisted. He began his daily visits to Dr. Dahl in January 1900. "My relatives had informed Dr. Dahl that he must by all means cure me of my apathetic condition and bring about such results that I would again be able to compose. Dahl had inquired what kind of composition was desired of me, and he was informed 'a concerto for pianoforte.' In consequence, I heard repeated, day after day, the same hypnotic formula, as I lay half somnolent in an armchair in Dr. Dahl's consulting room: 'You will start to compose a concerto — You will work with the greatest of ease — The composition will be of excellent quality.' Always it was the same, without interruption.... Although it may seem impossible to believe," Rachmaninoff continued, "this treatment really helped me. I started to compose again at the beginning of the summer." In gratitude, he dedicated the new Concerto to Dr. Dahl. The C minor Concerto was the first orchestral work to carry the name of Rachmaninoff into the world's concert halls (his C-sharp minor Prelude of 1892 had been a piano-bench and recital favorite for a decade) and other advances in his life soon followed, including many successful compositions, appointment as the opera conductor of the Moscow Grand Theater, and a triumphant career as a concert pianist.

The C minor Concerto begins with eight bell-tone chords from the solo piano that herald the surging main theme, which is announced by the strings. A climax is achieved before a sudden drop in intensity makes way for the arching second theme, initiated by the soloist. The development section, concerned largely with the first theme, is propelled by a martial rhythm that continues with undiminished energy into the recapitulation. The second theme returns in the horn before the martial mood is re-established to close the movement.

The *Adagio*, a long-limbed nocturne, contains some beautiful concerted instrumental writing. The finale resumes the marching rhythmic motion of the first movement with its introduction and bold main theme. Standing in bold relief to this vigorous music is the lyrical second theme, one of the best-loved melodies in the entire orchestral literature, a grand inspiration in the ripest Romantic tradition. (Years ago, this melody was lifted from the Concerto by the tunesmiths of Tin Pan Alley and fitted with sufficiently maudlin phrases to become the popular hit *Full Moon and Empty Arms*.) These two themes, the martial and the romantic, alternate for the remainder of the movement. The coda rises through a finely crafted line of mounting tension to bring this work to an electrifying close.

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PENINSULA MUSIC FESTIVAL

PROGRAM 6

Saturday, August 13, 2016, 7:30 p.m.

Victor Yampolsky, Conductor
Marie McManama, Soprano
Sarah Leuwerke, Mezzo-Soprano
Daniel O'Dea, Tenor
Nathan Krueger, Baritone
Peninsula Music Festival Chorus
Judith Jackson, Director
Madison Choral Project
Albert Pinsonneault, Artistic Director

MOSTLY MOZART

MOZART Serenade No. 9 in D major, K. 320, "Posthorn"

Adagio maestoso — Allegro con spirito
Menuetto: Allegretto
Concertante: Andante grazioso
Rondo: Allegro ma non troppo
Andantino
Menuetto — Trios I and II
Finale: Presto

— INTERMISSION —

MOZART *Ave, verum corpus* for Chorus, Strings and Organ in D major, K. 618*
In Memory of Peter Trenchard

HANDEL *My Heart Is Inditing*, Coronation Anthem No. 4 for Chorus and Orchestra, HWV 261*

MOZART Mass for Soprano, Mezzo-Soprano, Tenor and Baritone, Chorus and Orchestra in C major, K. 317, "Coronation"*

* first PMF performance

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

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

Program 6

Serenade No. 9 in D major, K. 320, "Posthorn"
Wolfgang Amadeus Mozart (1756-1791)

Composed in 1779.

The late-18th-century "evening piece" — the Serenade — like its close relatives, the Divertimento, Cassation and Notturno, was music for entertainment. Such compositions were ordered by the wealthy of Mozart's time along with the catering and the party decorations for their wedding receptions, family reunions, dinner parties and other festive gatherings, and were performed as background music to the meal (as a sort of 18th-century Muzak), or to accompany the promenading of the guests as they exchanged pleasantries, or to provide the centerpiece of the occasion's entertainment. The Serenade, etc. were popular at garden parties during the summer, where wind instruments were especially favored because of their sturdy sound, and throughout the year in the ballrooms of palaces and elegant homes, where the individual movements were often separated by long pauses to allow for conversation, refreshment, flirtation and similar amusements.

Though the evidence is not conclusive, the "Posthorn" Serenade apparently belongs to a special category of such works known as *Finalmusik*. These pieces were written on commission from the students of the University of Salzburg to celebrate the end of the annual term and the completion of final examinations. It was the custom for the students to offer an entertainment for their professors, usually in August, where such serenades as this lovely example by Mozart were the focus of the festivities. The manuscript of the "Posthorn" Serenade is dated August 3, 1779.

The seven movements of the "Posthorn" Serenade show the inimitable Mozartian blend of beauty, taste and craftsmanship. The work opens with a brief introduction in slow tempo as preface to the main body of the movement. The first theme is a nimble melody characterized by alternating loud and soft measures. The second theme continues this technique of contrasting dynamics with what, in the estimation of the distinguished Mozart scholar Alfred Einstein, may have been a touch of sarcastic humor. Einstein wrote that the sweet violin melody represents the composer's ardent pleas to leave Salzburg, and the gruff, dotted rhythmic figure depicts the obstinate refusals of his employer, the Archbishop Colloredo. The second movement is a stately minuet with a short central trio featuring the solo flute and bassoon.

The third and fourth movements are tiny chamber concertos giving pride of place to the solo woodwinds. The fifth movement, in a thoughtful minor tonality, brings to this Serenade an unexpected emotional weight. Like so many slow movements from Mozart's greatest works, it carries an aura of bittersweet nostalgia that perfectly balances the exuberance of the outer movements.

Movement six is another minuet, this one with two trios. The piccolo is prominent enough in the first trio that it might have lent its name to the title of the piece had it not been for the special sonority of the second trio. Here, the posthorn, an instrument associated with the mail coach and travel and, perhaps, with the departure of the University students from Salzburg, is the soloist. The posthorn was a "natural" instrument, i.e., without valves, related to a bugle and limited to a small number of notes. Its sound was similar to that of the modern cornet, the mellow-voiced brother of the trumpet. The finale of the wonderful "Posthorn" Serenade is a quicksilver romp filled with good cheer and high spirits.

***Ave, verum corpus* in D major, K. 618**
Wolfgang Amadeus Mozart

Composed in June 1791.
Premiered on June 23, 1791 in Baden, near Vienna.

As the time for the delivery of the Mozarts' sixth child in their nine years of marriage drew near in the summer of 1791, Constanze was becoming increasingly uncomfortable in the accumulating city heat of Vienna. Late in May, Wolfgang took the coach to the near-by village of Baden, where he arranged a stay for Constanze through Anton Stoll, a local schoolteacher and the choir director of the parish church, who had often performed Mozart's sacred music for his congregations. With plans made and the pledge from Stoll that he would look after the young woman, Constanze left Vienna for Baden on June 4th. When Wolfgang visited Baden two weeks later, Stoll asked him to write a new Eucharist hymn for his choir for the Feast of Corpus Christi, and, in gratitude for his kindnesses, he responded with the luminous motet for chorus, strings and organ *Ave, verum corpus* (K. 618). Wolfgang returned to Baden again on July 9th to take Constanze back to Vienna, where their last child, Franz Xaver, was born on July 26th.

The radiant *Ave, verum corpus* is illuminated by the wondrous harmonic subtleties, flawless compositional command and achingly beautiful purity that mark the music of Mozart's full maturity. In his classic study of the composer, Alfred Einstein concluded that the *Ave, verum corpus*, like the best of Mozart's church music, does not impress by its grandeur and the lofty dignity of its expression, "but by its humanity, by its appeal to all devout and childlike hearts, by its directness."

***My Heart Is Inditing*, Coronation Anthem No. 4, HWV 261**
George Frideric Handel (1685-1759)

Composed in 1727.
Premiered on October 11, 1727 in London.

One of the last acts of King George I before his unexpected death on June 11, 1727 during a visit to Germany was to sign the papers awarding Handel British citizenship. Handel, who wrote music perfectly suited to the King's taste for pomp and grandeur, had risen to fame and fortune since the Hanoverian George had ascended

the throne in 1714. So well pleased with Handel's music was George that he awarded him an annual stipend of £200 and, in 1723, named him Honorary Composer of Musick to the Royal Chapel. George II shared his father's taste for both ceremonial splendor and Handel's music (his princess-daughters were students of Handel), and as soon as he was proclaimed King on June 15, 1727, he commissioned Handel to provide music for his coronation ceremonies in October. With the commission came the title of Composer to the Court, which Handel could officially assume having become naturalized, along with an additional £200 yearly grant and the undoubted enmity of Maurice Green, the English-born Composer to the Royal Chapel who was passed over for both commission and promotion.

Handel was charged to provide four grand anthems for chorus and orchestra for the coronation service at Westminster Abbey on October 11th. He assembled a huge performing force for the occasion, probably the largest he ever conducted, from the choirs of the Royal Chapel and Westminster Abbey, the "King's Twenty-Four Violins," an establishment of Royal Trumpeters and sufficient "supernumaries," as the payment book called the additional players, to bring the total number of vocalists to nearly fifty and the orchestra to "about 160 Violins, Trumpets, Hautboys [oboes], Kettle-Drums, and Bass's proportionable; besides an Organ, which was erected behind the altar," recorded the *Norwich Gazette* of October 14th. Special galleries had to be constructed to accommodate the musicians.

The widely admired British Handel scholar Donald Burrows wrote of *My Heart is Inditing*, which accompanied the crowning ceremony of Queen Caroline, "Some sections of the text called for, and received, a gentle response, but the outer movements retain the power and grandeur suitable to the occasion. Handel's sturdy music, perhaps accidentally, reflected the Queen's character: by all accounts, Caroline was not a recessive consort."

My heart is inditing [writing] of a good matter:
I speak of the things which I have made unto the King.
Kings' daughters were among thy honourable women.
Upon thy right hand did stand the Queen in vesture of gold,
and the King shall have pleasure in thy beauty.
Kings shall be thy nursing fathers
and queens thy nursing mothers.
(after Psalm 45: 1, 10 and 12 and Isaiah 49:23)

Mass in C major, K. 317, "Coronation"
Wolfgang Amadeus Mozart

Composed in 1779.
Premiered on Easter (April 4), 1779 in Salzburg.

At a place just north of Salzburg known as Maria Plain occurred in 1751 a miracle — a vision of the Virgin Mary, crowned, appeared to the faithful in the small village's church. Word of the miraculous apparition spread quickly, the hillside was soon filled with an entire complex of religious shrines, and Maria Plain became an important pilgrimage site, a practice encouraged for spiritual (and commercial) reasons by the annual observance of the event on the fifth Sunday of Pentecost. Maria Anna (Nannerl) Mozart, Wolfgang's older sister, is known to have been among the pilgrims. Soon after Wolfgang returned in mid-January 1779 from his sad and frustrating tour to Mannheim and Paris, having both failed to secure a regular position and suffered the death of his mother, who accompanied him as chaperone, he agreed to write a grand Mass for that year's observance of the Maria Plain miracle of the Crowned Virgin — the "Coronation" celebration.

Since the Mass would be heard not only in Maria Plain but also in Salzburg, Mozart had to work under the restraints imposed by Archbishop Colloredo for all liturgical music in the local cathedral — no elaborate polyphony, no overlapping of successive text phrases in different voices, no more than one solo aria, and — above all — brevity. (Empress Maria Theresia also favored short masses at her court in Vienna.) The "Coronation" Mass is perhaps Mozart's most brilliant example in this *missa brevis* genre. Though Colloredo liked compact Mass settings, he had no objection to continuing the Salzburg tradition of employing a large orchestra, chorus and group of soloists to make a grand show of his ecclesiastical rites. Wrote Eric Blom, "Mass sung at high festivals was as dressy and flashy at Salzburg as the production of a new opera in Vienna. At the Cathedral the archbishop's bodyguard attended with helmets and halberds, the vestments of clergy and choir were as splendid as the dresses of the fashionable ladies in the congregation, and the music was as ostentatious as was compatible with devotion — in fact, according to the ideas of other times, a good deal more so. The chancel was packed with singers and on four galleries that circled half-way around the pillars supporting the dome were perched the orchestral musicians." Especially prominent in the orchestral complement for these lavish Salzburg services were the brass instruments; pairs of trumpets and horns and a trio of trombones are called for in the "Coronation" Mass. Curiously, violas were proscribed from the Salzburg services of the time for some now-forgotten dogmatic reason, so there are string parts in this work only for two violins and cello/bass.

The jubilant "Coronation" Mass mixes elements of the grand Baroque settings of the ancient texts with the newer melodic and harmonic styles of the Classical era. The two sections of the closing Agnus Dei, for example, are a soprano aria so close to the contemporary operatic manner that Mozart resurrected its melody seven years later as "Dove sono" for *The Marriage of Figaro*, and a full-throated choral rendition of the words "Dona nobis pacem" buoyed by busy Baroque figurations and a bouncing, Handelian bass line. As was typical of Mozart's works of those years, the "Coronation" Mass shows several of the stylistic influences that he so thoroughly absorbed and so eloquently transmuted — the pompous ceremonial gestures of the early 18th century, the melodic sweetness of J.C. Bach and Italian opera, and the orchestral richness of the Mannheim and Paris schools.

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Mozart: Ave Verum Corpus

Ave, verum corpus,	Hail, true flesh,
natum de Maria virgine:	born of the Virgin Mary:
Vere passum, immolatum	Who hath truly suffered,
in cruce pro homine;	broken on the cross for man;
Cujus latus perforatum	from Whose pierced side
unda fluxit et sanguine.	flowed water and blood.
Esto nobis praegustatum	Be for us a foretaste
in mortis examine.	of the trial of death.

Mozart: Coronation Mass

KYRIE

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

GLORIA

Gloria in excelsis Deo,	Glory to God in the highest,
et in terra pax hominibus	and on earth peace to men
bonae voluntatis.	of good will.
Laudamus te, benedicimus te,	We praise you, we bless you,
adoramus te, glorificamus te.	we worship you, we glorify you.
Gratias agimus tibi propter	We give you thanks
magnam gloriam tuam.	for your great glory.
Domine Deus, Rex coelestis ,	Lord God, heavenly King,
Deus pater omnipotens.	God the Father almighty.
Domine Fili unigenite	The only-begotten Son,
Jesu Christe,	Lord Jesus Christ,
Domine Deus, Agnus Dei,	Lord God, Lamb of God,
Filius Patris,	Son of the Father,
qui tollis peccata mundi:	you take away the sin of the world:
miserere nobis;	have mercy on us;
qui tollis peccata mundi:	you take away the sin of the world:
suscipe deprecationem nostram;	receive our prayer;
qui sedes ad dexteram Patris:	you are seated at the right hand of the Father:
miserere nobis.	have mercy on us.
Quoniam tu solus sanctus,	For you alone are the Holy One,
tu solus Dominus,	you alone are the Lord,
tu solus altissimus,	you alone are the Most High,
Jesu Christe,	Jesus Christ,
cum sancto spiritu,	with the Holy Spirit,
in gloria Dei Patris. Amen.	in the glory of God the Father. Amen.

CREDO

Credo in unum Deum,	We believe in one God,
Patrem omnipotentem,	the Father, the Almighty,
factorem coeli et terrae,	maker of heaven and earth,
visibilium omnium et invisibilium.	of all that is, seen and unseen.
Credo in unum Dominum,	We believe in one Lord,
Jesum Christum,	Jesus Christ,
Filium Dei unigenitum,	the only Son of God,
et ex patre natum	eternally begotten
ante omnia saecula.	of the Father.
Deum de Deo, lumen de lumine,	God from God, Light from Light,
Deum verum de Deo vero.	true God from true God,
Genitum, non factum,	begotten, not made,
consubstantialem Patri,	of one Being with the Father.

Per quem omnia facta sunt.
Qui propter nos homines et
propter nostram salutem
descendit de coelis:
et incarnatus est de Spiritu
Sancto ex Maria virgine,
et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato passus,
et sepultus est.
Et resurrexit tertia die
secundum scripturas;
et ascendit in coelum sedet
ad dexteram Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.
Credo in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur.
Qui locutus est per Prophetas.
Credo unum sanctam catholicam et
apostolicam ecclesiam.
Confiteor unum baptisma in
remissionem peccatorum.
Et expecto resurrectionem
mortuorum, et vitam
venturi seculi. Amen.

Through him all things were made.
For us men and
for our salvation
he came down from heaven:
by the power of the Holy Spirit
he became incarnate from the Virgin Mary,
and was made man.
For our sake he was crucified
under Pontius Pilate; he suffered death
and was buried.
On the third day he rose again
in accordance with the Scriptures;
and ascended into heaven and is seated
at the right hand of the Father.
He will come again in glory
to judge the living and the dead,
and his kingdom will have no end.
We believe in the Holy Spirit,
the Lord, the giver of life,
who proceeds from the Father and the Son.
With the Father and the Son
he is worshipped and glorified.
He has spoken through the Prophets.
We believe in one holy catholic and
apostolic Church.
We acknowledge one baptism for the
forgiveness of sins.
We look for the resurrection of the
dead, and the life
of the world to come. Amen.

SANCTUS

Sanctus, sanctus, sanctus Dominus,
Deus Sabaoth,
pleni sunt coeli et terra gloria tuae.
Osanna in excelsis.

Holy, holy, holy Lord,
God of power and might,
heaven and earth are full of your glory.
Hosanna in the highest.

BENEDICTUS

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.
Agnus Dei,
qui tollis peccata mundi:
miserere nobis.
Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.

Lamb of God,
you take away the sins of the world:
have mercy on us.
Lamb of God,
you take away the sins of the world:
have mercy on us.
Lamb of God,
you take away the sins of the world:
grant us peace.

PENINSULA MUSIC FESTIVAL

PROGRAM 7

Tuesday, August 16, 2016, 7:30 p.m.

Alain Trudel, Conductor
Spencer Myer, Piano

AMERICAN GREATS

BARBER — *Music for a Scene from Shelley*, Op. 7*

BARBER — Symphony No. 1 (In One Movement), Op. 9*

COPLAND — Suite from *The Tender Land**

Introduction and Love Music
Party Scene —
The Promise of Living

— INTERMISSION —

BERNSTEIN — *The Age of Anxiety*, Symphony No. 2
for Piano and Orchestra (after W.H. Auden)

Part I
The Prologue: Lento moderato
The Seven Ages: Variations I to VII
The Seven Stages: Variations VIII to XIV
Part II
The Dirge: Largo
The Masque: Extremely fast
The Epilogue: L'istesso tempo — Adagio —
Andante — Con moto

This concert is performed in memory of Leonard Bernstein, who facilitated Victor Yampolsky's immigration to the United States as a recipient of the Leonard Bernstein scholarship to the Berkshire Music Center at Tanglewood.

* first PMF performance

Pre-concert talk — 6:15-7:00

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

Spencer Myer appears by arrangement with Park Artists.
Mr. Myer is performing on the Esther Browning Piano.

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

Program 7

***Music for a Scene from Shelley*, Op. 7**
Samuel Barber (1910-1981)

Composed in 1933.
Premiered on March 23, 1935 in New York, conducted by Werner Janssen.

Literature and music have long had close associations, especially in the musical settings of poetry and in the opera house. Early in the 19th century, however, some compositions without sung text began to reflect the extra-musical world of the written word, and program music based on literary works became an important 19th-century genre. Beethoven's stormy *Coriolan Overture* was inspired by the play of Joseph von Collin; Liszt penned more than a dozen tone poems for orchestra, most based on literary subjects; Strauss glossed Nietzsche in *Also sprach Zarathustra*. This Romantic tradition carried over to the works of one of the masters of American 20th-century music — Samuel Barber. Barber was a sensitive, cultured and discriminating reader of the best literature throughout his life, and he translated some of his favorite writings into music. His catalog shows compositions inspired by Matthew Arnold, Shelley, James Agee, Emily Dickinson, William Butler Yeats, James Joyce and A.E. Housman. It was with the *Overture to "The School for Scandal"* of 1932 ("suggested by Sheridan's comedy," as the composer carefully noted in the published score) that his style crystallized. Among the most important of his early orchestral works is the *Music for a Scene from Shelley*.

In 1928, when he was just eighteen and still a new student at the Curtis Institute in Philadelphia, Barber began the practice of regular travel to Europe for music study and general cultural education. He usually spent the summers with his classmate Gian Carlo Menotti and the Menotti family in the village of Cadegliano on the Italian side of Lake Lugano, which Barber described in a letter to his parents: "Hidden away in mountains of extreme natural beauty, almost unpastured, and overlooking a magnificent valley with parts of three lakes, dividing new mountain-ranges which in turn form a background for the vistas of Switzerland — hidden away here, little known, not caring to be known, is this little settlement of quaint villas, of all styles, of diverse degrees of luxury.... There are exquisite formal gardens, immaculately kept...." It was in this halcyon setting that Barber conceived his *Music for a Scene from Shelley*. "In the summer of 1933," he wrote in the preface to the published score, "I was reading Shelley's *Prometheus Unbound*. The lines in Act II, Scene 5, where Shelley indicates music, suggested this composition. It is really incidental music to this particular scene, and has nothing at all to do with the figure of Prometheus." From this scene of Shelley's poetic drama, set "within a Cloud on the Top of a snowy Mountain," Barber quoted the soaring lines spoken by Panthea to Asia:

... nor is it I alone,
Thy sister, thy companion, thine own chosen one,
But the whole world which seeks thy sympathy.
Hearst thou not sounds i' the air which speak the love
Of all articulate things? Feelest thou not
The inanimate winds enamoured of thee? — List! [Music.

Barber wrote that he intended in his work "to describe the 'voices in the air' imploring Asia (goddess of love) to bring back sympathy and love to mankind through Prometheus' release." (The Titan Prometheus was chained to a mountain by Zeus for stealing fire from the gods to enlighten mankind.) The music is constructed in the form of a large arch, beginning and ending quietly, and reaching its climax in the central portion. Mysterious murmurs from the strings preface the main theme, a slow-moving, descending motive intoned by the horn quartet. This theme is repeated by the strings, becomes more animated and leads to a contrasting violin melody of wide range whose beginning is marked by the work's only cymbal crash. The music grows inexorably to a climax of vehement intensity. After a breathless silence, the full orchestra hurls forth the main theme, but its force is quickly spent, and the *Music for a Scene from Shelley* ends, as it began, in a state of hushed mystery.

Symphony No. 1 (In One Movement), Op. 9
Samuel Barber

Composed in 1936; revised in 1942.
Premiered on December 13, 1936 in Rome, conducted by Bernardino Molinari.

Samuel Barber, who first revealed his considerable talents to the world with his sparkling *Overture to "The School for Scandal"* in 1932, had his standing as one of America's brightest young composers reaffirmed when, three years later, he received both the Pulitzer Traveling Scholarship and the American *Prix de Rome*. (He was awarded a second Pulitzer Prize in 1936, the first composer to be so honored.) The purpose of those awards was to allow their recipients to work and study abroad (the *Prix de Rome* prize included free room and board in that city), and in August 1935, Barber sailed for Europe. In Rome, he lived, somewhat uncomfortably, in what he called "the expatriated Harvard-Club atmosphere" of the American Academy. He did not like his room at the Academy (he refused to unpack his trunk for the entire two years of his stay!), but he was very fond of his studio, away from the main building in a made-over stable, which he described as "full of charm. I love the garden, the pines by moonlight, Rome in the distance, the yellow stone stairs." He took every opportunity to explore the city's ancient monuments and art works, reporting in great and enthusiastic detail, for example, on one excursion when some of the Academy students were invited to crawl about on dusty scaffolding, erected for restoration work just six feet from the ceiling of the Sistine Chapel, to investigate Michelangelo's great frescos. "Since these are perhaps the paintings which have

impressed me most of anything I have ever seen, you can well imagine that I shall never forget this morning," he wrote home.

The winter of 1935-1936 in Rome was a productive one for Barber: he wrote several songs and finished his First Symphony. Through two American friends, the pianists Alexander Kelberine and his wife, Jeanne Behrend, he met Bernardino Molinari, the conductor of Rome's Augusteo Orchestra, and played for him the new Symphony at the piano. Molinari was much taken with the piece, and promised to perform it during the following season. After a leisurely journey during the summer and autumn of 1936 to Lugano, Grenoble and Salzburg with his friend Gian Carlo Menotti, to whom the Symphony is dedicated, Barber was back in Rome in November to prepare for the work's premiere on December 13th. The concert was a success. Barber set out immediately for home, where Artur Rodzinski presented the first American performance of the Symphony with the Cleveland Orchestra on January 22, 1937, just a month after its premiere. On July 25th, Rodzinski again conducted the score, at the Salzburg Festival, making it the first American piece heard at that prestigious event. Barber revised the score in 1942, and that definitive version of the work was introduced by Bruno Walter and the Philadelphia Orchestra on February 18, 1944.

The composer gave the following description of his First Symphony: "The form of my *Symphony in One Movement* is a synthetic treatment of the four-movement classical symphony. It is based on three themes of the initial *Allegro non troppo*, which retain throughout the work their fundamental character. The *Allegro* opens with the usual exposition of a main theme, a more lyrical second theme, and a closing theme. After a brief development of the three themes, instead of the customary recapitulation, the first theme, in diminution, forms the basis of the scherzo section (*Vivace*). The second theme (oboe over muted strings) then appears in augmentation, in an extended *Andante tranquillo*. An intense crescendo introduces the finale, which is a short passacaglia based on the first theme (introduced by the violoncelli and contrabassi), over which, together with figures from other themes, the closing theme is woven, thus serving as a recapitulation for the entire symphony."

More than just the integration of the Symphony's movements and the cyclical nature of its themes mark this work as a descendent of 19th-century Romanticism — there is, in addition, its inherent lyricism, harmonic richness and emotional expression. In Joseph Machlis' fine book *Introduction to Contemporary Music*, the author classified Samuel Barber as an "American Romantic," along with Howard Hanson, Virgil Thomson and Norman Dello Joio. Another noted author, David Ewen, summarized the reasons for this classification: "Barber belonged to the American conservative composers ... in that he paid considerable attention to architectonic construction, was not afraid to yield to fluent melodic writing, preferred simplicity to complexity, and was ever in search of a deeply poetic idea." Barber fostered his ability to write accessible and expressive music throughout his life, and the First Symphony is one of his earliest, yet most enduring, masterpieces.

Suite from *The Tender Land*
Aaron Copland (1900-1990)

Composed in 1952-1954.
Premiered on April 1, 1954 in New York City.

The Tender Land, Aaron Copland's only full-scale opera, was composed in 1954 on a commission from Richard Rodgers and Oscar Hammerstein II to celebrate the thirtieth anniversary of the League of Composers. Copland wrote of *The Tender Land*, composed in his distinctive American idiom, "The opera takes place in the Thirties, spring harvest time. It's about a farm family — a mother (Ma Moss), a daughter (Laurie) about to graduate from High School, her sister (Beth), and a grandfather (Grandpa Moss). Two drifters (Martin and Top) come along asking for odd jobs. The grandfather is reluctant to give them any, and the mother is alarmed because she's heard reports of two men molesting young girls of the neighborhood. Nevertheless, they sleep in the shed for the night. The graduation party begins the second act. The heroine has naturally fallen in love with one of the drifters. And they prove it by singing a twelve-minute love duet. But there is something of a complication. You see, she associates him with freedom, and he associates her with settling down. Martin asks Laurie to run away with him, but in the middle of the night he decides that this kind of roving life is not for Laurie, so he silently steals off with Top. When Laurie discovers she's been jilted, she decides to leave home anyway, and at the conclusion, the mother sings a song of acceptance that is the key to the whole opera. In it she looks to her younger daughter as the continuation of the family cycle that is the whole reason for their existence."

The Suite consists of the introduction to Act III, the love duet, the party scene from Act II, and the quintet, *The Promise of Living*, that closes Act I.

***The Age of Anxiety*, Symphony No. 2 for Piano and Orchestra (after W.H. Auden)**
Leonard Bernstein (1918-1990)

Composed in 1948-1949; revised in 1965.
Premiered on April 8, 1949 in Boston, conducted by Sergei Koussevitzky with the composer as soloist.

Artur Rodzinski appointed Leonard Bernstein as his conducting assistant with the New York Philharmonic at the beginning of the 1943 season. On November 14th, Bernstein took over a concert for the ailing guest conductor Bruno Walter at very short notice. The national broadcast of the program went ahead as scheduled, and the 25-year-old musician was instantly famous and immediately in demand by other orchestras. One of the earliest of his guest appearances was with the Pittsburgh Symphony on January 28, 1944, when he directed the premiere of his own Symphony No. 1 ("Jeremiah"), the work that won the New York Music Critics Circle Award that year. Revealing another facet of his creative talent, Bernstein premiered both the ballet *Fancy Free* and the musical *On the Town* later in 1944, but was still able to continue his guest conducting at such a hectic

pace that he had registered a hundred performances within a year of his radio broadcast. Between 1945 and 1948 he was music director of the New York City Symphony, whose concerts specialized in avant-garde compositions. In May 1946 he led the Czech Philharmonic in an all-American program at the Prague Music Festival. The following year he conducted the Boston Symphony at Tanglewood, and in 1948 led the Palestine (now Israel) Philharmonic on a nine-concert European tour. Given such a frantic schedule, it is small wonder that Bernstein had time to write only one major work between *On the Town* of 1944 and the 1952 opera *Trouble in Tahiti* — a "symphony" for piano and orchestra based on Auden's poem *The Age of Anxiety*. The composer explained its background in a note in the published score:

"W.H. Auden's fascinating and hair-raising poem *The Age of Anxiety: a Baroque Eclogue* began immediately to affect me lyrically when I first read it in the summer of 1947. From that moment the composition of a symphony based on *The Age of Anxiety* acquired an almost compulsive quality; and I worked on it steadily in Taos, in Philadelphia, in Richmond, Mass., in Tel-Aviv, in planes, in hotel lobbies, and finally (the week preceding the premiere) in Boston. The orchestration was started during a month-long tour with the Pittsburgh Symphony, and was completed on March 20, 1949, in New York City.

"The essential line of the poem (and of the music) is the record of our difficult and problematic search for faith. In the end, two of the characters enunciate the recognition of this faith — even a passive submission to it — at the same time revealing an inability to relate to it personally in their daily lives, except through blind acceptance.

"No one could be more astonished than I at the extent to which the programmaticism of this work had been carried out. I was merely writing a symphony inspired by a poem and following the general form of that poem. Yet, when each section was finished I discovered, upon re-reading, detail after detail of programmatic relation to the poem. Since I trust the unconscious implicitly, finding it a sure source of wisdom and the dictator of the condign in artistic matters, I am content to leave these details in the score.

"I have divided Auden's six sections into two large parts, each containing three sections played without pause. A brief outline follows:

"Part One:

"(a) *The Prologue* finds four lonely characters, a girl and three men, in a Third Avenue bar, all of them insecure, and trying, through drink, to detach themselves from their conflicts, or, at best, to resolve them. They are drawn together by this common urge and begin a kind of symposium on the state of man. Musically the *Prologue* is a short section consisting of a lonely improvisation by two clarinets, echo-tone, and followed by a long descending scale which acts as a bridge into the realm of the unconscious, where most of the poem takes place.

"(b) *The Seven Ages*. The life of man is reviewed from the four personal points of view. This is a series of variations which differ from conventional variations in that they do not vary one common theme. Each variation seizes upon some feature of the preceding one and develops it, introducing, in the course of the development, some counter-feature upon which the next variation seizes. It is a kind of musical fission, which corresponds to the reasonableness and almost didactic quality of the four-fold discussion.

"(c) *The Seven Stages*. The variation form continues for another set of seven, in which the characters go on an inner and highly symbolic journey according to a geographical plan leading back to a point of comfort and security. The four try every means, going singly and in pairs, exchanging partners, and always missing the objective. When they awaken from this dream-odyssey, they are closely united through a common experience (and through alcohol), and begin to function as one organism. This set of variations begins to show activity and drive and leads to a hectic, though indecisive, close.

"Part Two:

"(a) *The Dirge* is sung by the four as they sit in a cab en route to the girl's apartment for a nightcap. They mourn the loss of the 'colossal Dad,' the great leader who can always give the right orders, find the right solution, shoulder the mass responsibilities, and satisfy the universal need for a father-symbol. This section employs, in a harmonic way, a twelve-tone row out of which the main theme evolves. There is a contrasting middle section of almost Brahmsian romanticism, in which can be felt the self-indulgent, or negative, aspect of this strangely pompous lamentation.

"(b) *The Masque* finds the group in the girl's apartment, weary, guilty, determined to have a party, each one afraid of spoiling the other's fun by admitting that he should be home in bed. This is a scherzo for piano and percussion alone (including harp, celesta, glockenspiel and xylophone) in which a kind of fantastic piano-jazz is employed, by turns nervous, sentimental, self-satisfied, vociferous. The party ends in anti-climax and the dispersal of the actors; in the music the piano-protagonist is traumatized by the intervention of the orchestra for four bars of hectic jazz. When the orchestra stops, as abruptly as it began, a pianino [upright piano] in the orchestra is continuing the *Masque*, repetitiously and with waning energy, as the *Epilogue* begins. Thus a kind of separation of the self from the guilt of the escapist living has been effected, and the protagonist is set free again to examine what is left beneath the emptiness.

"(c) *The Epilogue*. What is left, it turns out, is faith. The trumpet intrudes its statement of 'something pure' upon the dying pianino: the strings answer in a melancholy reminiscent of the *Prologue*: again and again the winds reiterate 'something pure' against the mounting tension of the strings' loneliness. All at once the strings accept the situation, in a sudden radiant *pianissimo*, and begin to build, with the rest of the orchestra, to a positive statement of the newly recognized faith."

"Throughout the *Epilogue* the piano-protagonist has taken no part, but has observed it, as one observes such development on the movie-screen, or in another human personality. At the very end he seizes upon it with one eager chord of confirmation, although he has not himself participated in the anxiety-experience leading to this fulfillment. The way is open; but, at the conclusion, is still stretching long before him."

PENINSULA MUSIC FESTIVAL

PROGRAM 8

Thursday, August 18, 2016, 7:30 p.m.

Victor Yampolsky, Conductor
Elena Urioste, Violin

MEMORIES FROM MOSCOW II

PROKOFIEV — Symphony No. 1 in D major, Op. 25, "Classical"

Allegro
Larghetto
Gavotte: Non troppo allegro
Finale: Molto vivace

GLAZUNOV — Violin Concerto in A minor, Op. 82

Moderato — Andante sostenuto — Tempo I — (cadenza) — Allegro

— INTERMISSION —

TCHAIKOVSKY — Symphony No. 6 in B minor, Op. 74, "Pathétique"

Adagio — Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

This concert is performed in memory of Kirill Kondrashin, conducting mentor of Victor Yampolsky at the Moscow Philharmonic.

* first PMF performance

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

Elena Urioste appears by arrangement with Sciolino Artists Management.

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

Program 8

Symphony No. 1 in D major, Op. 25, "Classical"
Sergei Prokofiev (1891-1953)

Composed in 1916-1917.
Premiered on April 21, 1918 in Leningrad, conducted by the composer.

"In the field of instrumental music, I am well content with the forms already perfected. I want nothing better, nothing more flexible or more complete than sonata form, which contains everything necessary to my structural purpose." That statement, given to Olin Downes by Prokofiev during an interview in 1930 for *The New York Times*, seems a curious one for a composer who had gained a reputation as an ear-shattering iconoclast, the *enfant terrible* of 20th-century music, the master of modernity. While it is certainly true that some of his early works (*Scythian Suite*, *Sarcasms*, the first two Piano Concertos) raised the hackles of musical traditionalists, it is also true that Prokofiev sought to preserve that same tradition by extending its boundaries to encompass his own distinctive style. A glance through the list of his works shows a preponderance of established Classical forms: sonatas, symphonies, concertos, operas, ballets, quartets, overtures and suites account for most of his output. This is certainly not to say that he merely mimicked the music of earlier generations, but he did accept it as the conceptual framework within which he built his own compositions.

Prokofiev's penchant for using Classical musical idioms was instilled in him during the course of his thorough, excellent training: when he was a little tot, his mother played Beethoven sonatas to him while he sat under the piano; he studied with the greatest Russian musicians of the time — Glière, Rimsky-Korsakov, Liadov, Glazunov; he began composing at the Mozartian age of six. By the time he was 25, Prokofiev was composing prolifically, always brewing a variety of compositions simultaneously. The works of 1917, for example, represent widely divergent styles — *The Gambler* is a satirical opera; *They Are Seven*, a nearly atonal cantata; the *Classical Symphony*, a charming miniature. This last piece was a direct result of Prokofiev's study with Alexander Tcherepnin, a good and wise teacher who allowed the young composer to forge ahead in his own manner while making sure that he had a thorough understanding of the great musical works of the past. It was in 1916 that Prokofiev first had the idea for a symphony based on the Viennese models supplied by Tcherepnin, and at that time he sketched out a few themes for it. Most of the work, however, was done the following year, as Prokofiev recounted in his *Autobiography*:

"I spent the summer of 1917 in complete solitude in the environs of Petrograd; I read Kant and I worked hard. I had purposely not had my piano moved to the country because I wanted to establish the fact that thematic material worked out without a piano is better.... The idea occurred to me to compose an entire symphonic work without the piano. Composed in this fashion, the orchestral colors would, of necessity, be clearer and cleaner. Thus the plan of a symphony in Haydnesque style originated, since, as a result of my studies in Tcherepnin's classes, Haydn's technique had somehow become especially clear to me, and with such intimate understanding it was much easier to plunge into the dangerous flood without a piano. It seemed to me that, were he alive today, Haydn, while retaining his style of composition, would have appropriated something from the modern. Such a symphony I now wanted to compose: a symphony in the classic manner. As it began to take actual form I named it *Classical Symphony*; first, because it was the simplest thing to call it; second, out of bravado, to stir up a hornet's nest; and finally, in the hope that should the symphony prove itself in time to be truly 'classic,' it would benefit me considerably." Prokofiev's closing wish has been fulfilled — the *Classical Symphony* has been one of his most successful works ever since it was first heard.

The work is in the four movements customary in Haydn's symphonies, though at only fifteen minutes it hardly runs to half their typical length. The dapper first movement is a miniature sonata design that follows the traditional form but adds some quirks that would have given old Haydn himself a chuckle — the recapitulation, for example, begins in the "wrong" key (but soon rights itself), and occasionally a beat is left out, as though the music had stubbed its toe. The sleek main theme is followed by the enormous leaps, flashing grace notes and sparse texture of the second subject. A graceful, ethereal melody floating high in the violins is used to open and close the *Larghetto*, with the pizzicato gentle middle section reaching a brilliant tutti before quickly subsiding. The third movement, a *Gavotte*, comes not from the Viennese symphony but rather from the tradition of French Baroque ballet. The finale is the most brilliant movement of the Symphony, and calls for remarkable feats of agility and precise ensemble from the performers.

Violin Concerto in A minor, Op. 82
Alexander Glazunov (1865-1936)

Composed in 1904-1905.
Premiered on March 4, 1905 in St. Petersburg, conducted by the composer with Leopold Auer as soloist.

Alexander Glazunov was gifted with an exceptional ear and musical memory (after Borodin's death, he completely reconstructed the Overture to *Prince Igor* from recollections of Borodin's piano performance of the piece), and he early demonstrated his gifts in his native St. Petersburg. By age nineteen, he had traveled to western Europe for a performance of his First Symphony. During the 1890s, he established a wide reputation as a composer and a conductor of his own works, journeying to Paris in 1889 to direct his Second Symphony at the World Exhibition. In 1899, he was

engaged as instructor of composition and orchestration at the St. Petersburg Conservatory. When his teacher, Nikolai Rimsky-Korsakov, was dismissed from the Conservatory staff in the wake of the 1905 revolutionary turmoil, Glazunov resigned in protest in April and did not return until December 14th, by which time most of the demands by the faculty for the school's autonomy had been granted. Two days later he was elected director of the Conservatory. He worked ceaselessly to improve the curriculum and standards of the Conservatory, and made a successful effort to preserve the school's independence after the 1917 Revolution. In the final years of his tenure, which lasted officially until 1930, Glazunov was criticized for his conservatism (Shostakovich, one of his students, devoted many admiring but frustrated pages to him in his purported memoirs, *Testimony*) and spent much time abroad. In 1929, he visited the United States to conduct the orchestras of Boston and Detroit in concerts of his music. When his health broke, in 1932, he settled with his wife in Paris; he died there in 1936. In 1972, his remains were transferred to Leningrad and reinterred in an honored grave. A research institute devoted to him in Munich and an archive in Paris were established in his memory.

Glazunov's only Violin Concerto, composed in 1904-1905, is constructed as a single, long span of music ingeniously divided into several sections. The first movement, in effect, is wrapped around the *Andante*, which stands in the place of the expected development section: i.e., main theme (a chromatically inflected melody of small intervals) — second theme (a sweet strain of brighter mien) — *Andante* — recapitulation of the main and second themes. A showy cadenza for the soloist leads without pause to the finale, a rousing rondo based on the bounding theme introduced by the trumpets at the movement's beginning.

Symphony No. 6 in B minor, Op. 74, "Pathétique"
Peter Ilyich Tchaikovsky (1840-1893)

Composed in 1893.
Premiered on October 28, 1893 in St. Petersburg, conducted by the composer.

Tchaikovsky died in 1893, at the age of only 53. His death was long attributed to the accidental drinking of a glass of unboiled water during a cholera outbreak, but that theory has been questioned in recent years with the alternate explanation that he was forced to take his own life because of a homosexual liaison with the underage son of a noble family. Though the manner of Tchaikovsky's death is incidental to the place of his Sixth Symphony in music history, the fact of it is not.

Tchaikovsky conducted his B minor Symphony for the first time only a week before his death. It was given a cool reception by musicians and public, and Tchaikovsky's frustration was multiplied when discussion of the work was avoided by the guests at a dinner party following the concert. Three days later, however, his mood seemed brighter, and he told a friend that he was not yet ready to be snatched off by death, "that snubbed-nose horror. I feel that I shall live a long time." He was wrong. The evidence of the manner of his death is not conclusive, but what is certain is the overwhelming grief and sense of loss felt by music lovers in Russia and abroad as the news of his passing spread. Memorial concerts were planned. One of the first was in St. Petersburg on November 18th, only twelve days after he died. Eduard Napravnik conducted the Sixth Symphony on that occasion, and it was a resounding success. The "Pathétique" was wafted by the winds of sorrow across the musical world, and became — and remains — one of the most popular symphonies ever written, the quintessential expression of tragedy in music.

The music of the "Pathétique" is a distillation of the strong residual strain of melancholy in Tchaikovsky's personality rather than a mirror of his daily feelings and thoughts. Though he admitted there was a program for the Symphony, he refused to reveal it. "Let him guess it who can," he told Vladimir Davidov. A cryptic note discovered years later among his sketches suggests that the first movement was "all impulsive passion; the second, love; the third, disappointments; the fourth, death — the result of collapse." It is not clear, however, whether this précis applied to the finished version of the work, or was merely a preliminary, perhaps never even realized, plan. That Tchaikovsky at one point considered the title "Tragic" for the score gives sufficient indication of its prevailing emotional content.

The title "Pathétique" was suggested to Tchaikovsky by his elder brother, Modeste. In his biography of Peter, Modeste recalled that they were sitting around a tea table one evening after the premiere, and the composer was unable to settle on an appropriate designation for the work before sending it to the publisher. The sobriquet "Pathétique" popped into Modeste's mind, and Tchaikovsky pounced on it immediately: "Splendid, Modi, bravo. 'Pathétique' it shall be." This title has always been applied to the Symphony, though the original Russian word carries a meaning closer to "passionate" or "emotional" than to the English "pathetic."

The Symphony opens with a slow introduction dominated by the sepulchral intonation of the bassoon, whose melody, in a faster tempo, becomes the impetuous first theme of the exposition. Additional instruments are drawn into the symphonic argument until the brasses arrive to crown the movement's first climax. The tension subsides into silence before the yearning second theme appears, "like a recollection of happiness in time of pain," according to Edward Downes. The tempestuous development section, intricate, brilliant and the most masterful thematic manipulation in Tchaikovsky's output, is launched by a mighty blast from the full orchestra. The recapitulation is more condensed, vibrantly scored and intense in emotion than the exposition. The major tonality achieved with the second theme is maintained until the hymnal end of the movement. Tchaikovsky referred to the second movement as a scherzo, though its 5/4 meter gives it more the feeling of a waltz with a limp. The third movement is a boisterous march. The tragedy of the finale is apparent immediately at the outset in its somber contrast to the whirling explosion of sound that ends the third movement. A profound emptiness pervades the Symphony's closing movement, which maintains its slow tempo and mood of despair throughout.

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PENINSULA MUSIC FESTIVAL

PROGRAM 9

Saturday, August 20, 2016, 7:30 p.m.

Victor Yampolsky, Conductor
Elena Urioste, Violin
Nicholas Canellakis, Cello
Hsuan Yu Lee, Emerging Conductor**

FESTIVAL FINALE

BRAHMS — *Academic Festival Overture*, Op. 80**

BRAHMS — Double Concerto for Violin, Cello and Orchestra in A minor, Op. 102

Allegro
Andante
Vivace non troppo

— INTERMISSION —

BRAHMS — Symphony No. 2 in D major, Op. 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso (Quasi Andantino) — Presto ma non assai — Tempo I — Presto ma non assai — Tempo I
Allegro con spirito

This concert is performed in memory of David Oistrakh, violin teacher of Victor Yampolsky at the Moscow Conservatory.

This concert is partially sponsored by Connie and Mike Glowacki.

Elena Urioste and Nicholas Canellakis appear by arrangement with Sciolino Artists Management.

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

Program 9

JOHANNES BRAHMS
(1833-1897)

***Academic Festival Overture*, Op. 80**

Composed in 1880.
Premiered on January 4, 1881 in Breslau, conducted by the composer.

Artis musicae severioris in Germania nunc princeps — "*Now the leader in Germany of music of the more severe order*" — read the lofty inscription of the honorary degree, *honoris causa*, conferred on Johannes Brahms by the University of Breslau on March 11, 1879. Brahms, not fond of pomp and public adulation, accepted the degree (he had declined one from Cambridge University three years earlier — he refused to journey across salt water) but acknowledged it with only a simple postcard to Bernhard Scholz, whom he asked to convey his thanks to the faculty. After receiving this skimpy missive, Scholz, conductor of the local orchestra and nominator of Brahms for the degree, wrote back that protocol required the recipient to provide something more substantial, a "*Doktor-Symphonie*," perhaps, or "at least a solemn song." Brahms promised to compose an appropriate piece and bring it to Breslau the following year, when he would join the academicians in "doctoral beer and skittles."

In 1880, Brahms repaired to Bad Ischl in the Salzkammergut, east of Salzburg, for the first of many summers in that lovely region. There he worked on the piece for Breslau: "a very jolly potpourri of students' songs," he called the new *Academic Festival Overture*. (The somber *Tragic Overture* was composed at the same time, Brahms stated, to serve as an emotional balance to the exuberant *Academic Festival*.) When Scholz discovered Brahms was preparing to serve up a medley of student drinking songs to the learned faculty at an august university ceremony, he asked the composer if this could be true. Never one to deny his curmudgeonly nature, Brahms shot back, "Yes, indeed!" On January 4, 1881, almost two years after the awarding of his degree, Doctor (!) Brahms displayed his sparkling *Academic Festival Overture* to the Rector, Senate and members of the Philosophical Faculty of Breslau University.

Brahms, who was not a university man, first became acquainted with the traditional student songs when he visited his friend the violinist Joseph Joachim in Göttingen in 1853. The four melodies that he chose for the *Academic Festival* were known to all German students; *Gaudeamus Igitur* ("*Let us rejoice while we're young*"), basis of the Overture's majestic coda, is the most famous. Even with the use of these unsophisticated campus ditties, however, the work is still solidly structured and emotionally rich, a fine example of Brahms' masterful techniques of orchestration, counterpoint and thematic manipulation.

Double Concerto for Violin, Cello and Orchestra in A minor, Op. 102

Composed in 1887.
Premiered on October 18, 1887 in Cologne, with Joseph Joachim and Robert Hausmann as soloists and the composer conducting.

Johannes Brahms first met the violinist Joseph Joachim in 1853. They became close friends and musical allies — the Violin Concerto was not only written for Joachim in 1878 but also benefited from his careful advice in many matters of string technique. Joachim was a faithful champion of Brahms' music, playing it at every possible occasion and doing much to help establish the young composer's reputation across the Continent. In 1880, however, when Joachim was suing his wife for divorce over an alleged infidelity, Brahms took it upon himself to meddle in the family's domestic affairs. He believed that Frau Joachim was innocent of the charges, and sided with her. Joachim was, understandably, enraged, and he broke off his personal relationship with Brahms, though he continued to play his music; the two did not speak for years.

On July 19, 1887, when he was 54, Brahms, a curmudgeonly bachelor who found it difficult to make friends, sent Joachim a terse postcard from Thun, Switzerland, where the composer was summering that year: "I should like to send you some news of an artistic nature which I heartily hope might more or less interest you." Joachim replied immediately: "I hope that you are going to tell me about a new work, for I have read and played your latest works with real delight." Brahms sent his news: "I have been unable to resist the ideas that have been occurring to me for a concerto for *violin and cello*, much as I have tried to talk myself out of it. Now, the only thing that really interests me about this is the question of what your attitude toward it may be. Would you consider trying the work over somewhere with [Robert] Hausmann [the cellist in Joachim's Quartet] and me at the piano?"

Joachim agreed to Brahms' proposals. On July 26th, Brahms sent him the solo parts and asked for his advice. Five days later the violinist replied: "Herewith I am posting you the parts with some proposed minor alterations with which I hope you will agree. It is very playable, generally. What's to be done now? Hausmann and I are most anxious to go on with it." As he had with the Violin Concerto, Brahms accepted only a few of Joachim's suggestions, though he did rework some passages on his own after the violinist had pointed out their difficulties. Brahms had a fair copy of the score and parts made, and arranged to have the formal premiere given by the Gürzenich Orchestra in Cologne in October. The work, Brahms' last for orchestra, was given a cool reception. Concerning the personal relationship between the composer and the violinist, however, the work was an unqualified success. Brahms' dear friend Clara Schumann noted with pleasure in her diary that

"this Concerto was in a way a work of reconciliation — Joachim and Brahms have spoken to each other again after years of silence."

The opening movement largely follows Classical concerto-sonata form, though Brahms prefaced it with a bold paragraph introducing the soloists. The main theme, given by the entire orchestra, is a somber but majestic strain that mixes duple and triple rhythms. The second theme is a tender, sighing phrase introduced by the woodwind choir. The soloists then join the orchestra for their elaborated re-presentation of the themes. A development section (begun by the soloists in unison) and a full recapitulation and coda round out the movement. Two quiet summons from horns and woodwinds mark the beginning of the *Andante*. The principal theme of the movement's three-part form is a warmly lyrical melody for violin and cello in unison; parallel harmonies in the woodwinds usher in the central section. The finale is a playful rondo heavily influenced by the melodic leadings and vibrant rhythms of Gypsy music.

Symphony No. 2 in D major, Op. 73

Composed in 1877.
Premiered on December 30, 1877 in Vienna, conducted by Hans Richter.

In the summer of 1877, Brahms repaired to the village of Pörtschach in the Carinthian hills of southern Austria. He wrote to a Viennese friend, "Pörtschach is an exquisite spot, and I have found a lovely and apparently pleasant abode in the Castle! You may tell everybody this; it will impress them.... The place is replete with Austrian coziness and kindheartedness." The lovely country surroundings inspired Brahms' creativity to such a degree that he wrote to the critic Eduard Hanslick, "So many melodies fly about, one must be careful not to tread on them." Brahms plucked from the gentle Pörtschach breezes a surfeit of beautiful music for his Second Symphony, which was apparently written quickly during that summer — a great contrast to the fifteen-year gestation of the preceding symphony. He brought the finished manuscript with him when he returned to Vienna at the end of the summer.

After the premiere, Brahms himself allowed that the Second Symphony "sounded so merry and tender, as though it were especially written for a newly wedded couple." Early listeners heard in it "a glimpse of Nature, a spring day amid soft mosses, springing woods, birds' notes and the bloom of flowers." Richard Specht, the composer's biographer, found it "suffused with the sunshine and warm winds playing on the waters." The conductor Felix Weingartner thought it the best of Brahms' four symphonies: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." To which critic Olin Downes added, "In his own way, and sometimes with long sentences, he formulates his thought, and the music has the rich chromaticism, depth of shadow and significance of detail that characterize a Rembrandt portrait."

Its effortless technique, rich orchestral writing and surety of emotional effect make this composition a splendid sequel to Brahms' First Symphony. The earlier work, probably the best first symphony anyone ever composed, is filled with a sense of struggle and hard-won victory, an accurate mirror of Brahms' monumental efforts over many years to shape a worthy successor to Beethoven's symphonies. ("You have no idea how it feels to hear behind you the tramp of a giant like Beethoven," Brahms lamented.) The Second Symphony, while at least the equal of the First in technical mastery, differs markedly in its mood, which, in Eduard Hanslick's words, is "cheerful and likable ... [and] may be described in short as peaceful, tender, but not effeminate." It is understandable that, of the four he wrote in the genre, this one has probably had, over its history, the most performances.

The Symphony opens with a three-note motive, presented softly by the low strings, which is the germ seed from which much of the thematic material of the movement grows. The horns sing the principal theme, which includes, in its third measure, the three-note motive. The sweet second theme is given in duet by the cellos and violas. The development begins with the horn's main theme, but is mostly concerned with permutations of the three-note motive around which some stormy emotional sentences accumulate. The placid mood of the opening returns with the recapitulation, and remains largely undisturbed until the end of the movement.

The second movement plumbs the deepest emotions in the Symphony. Many of its early listeners found this music difficult to understand because they failed to perceive that, in constructing the four broad paragraphs comprising the Second Symphony, Brahms deemed it necessary to balance the radiant first movement with music of thoughtfulness and introspection in the second. This movement actually covers a wide range of sentiments, shifting, as it does, between light and shade — major and minor. Its form is sonata-allegro, whose second theme is a gently syncopated strain intoned by the woodwinds above the cellos' pizzicato notes.

The following *Allegretto* is a delightful musical sleight-of-hand. The oboe presents a naive, folk-like tune in moderate triple meter as the movement's principal theme. The strings take over the melody in the first Trio, but play it in an energetic duple-meter transformation. The return of the sedate original theme is again interrupted by another quick-tempo variation, this one a further development of motives from Trio I. A final traversal of the main theme closes this delectable movement.

The finale bubbles with the rhythmic energy and high spirits of a Haydn symphony. The main theme starts with a unison gesture in the strings, but soon becomes harmonically active and spreads through the orchestra. The second theme is a broad, hymnal melody initiated by the strings. The development section, like that of many of Haydn's finales, begins with a statement of the main theme in the tonic before branching into discussion of the movement's motives. The recapitulation recalls the earlier themes, and leads with an inexorable drive through the triumphant coda (based on the hymnal melody) to the brazen glow of the final trombone chord.

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