

PENINSULA MUSIC FESTIVAL

PROGRAM 1

Tuesday, August 1, 2006, 8:00 p.m.

Victor Yampolsky, Conductor
Andrew Armstrong, Piano

OPENING CONCERT: POLISH OVERTONES

SMITH *The Star-Spangled Banner*

TCHAIKOVSKY *Polonaise from Eugene Onégin, Op. 24*

CHOPIN *Piano Concerto No. 2 in F minor, Op. 21*

Maestoso
Larghetto
Allegro vivace

— INTERMISSION —

TCHAIKOVSKY *Symphony No. 3 in D major, Op. 29, "Polish"*

Introduzione e Allegro: Moderato assai
(Tempo marcia funebre) — Allegro brillante
Alla Tedesca: Allegro moderato e semplice
Andante elegiaco
Scherzo: Allegro vivo
Finale: Allegro con fuoco (Tempo di polacca)

Mr. Armstrong's appearance is sponsored by the Egan Foundation and the Egan Family in memory of Margaret Egan Noonan.

Mr. Armstrong is performing on the Esther Browning Piano.



FESTIVAL PREVIEW WEEK 1

The first week of the 2006 Peninsula Music Festival tours three of Europe's most musical spots: Poland, Russia and Vienna. The opening concert features the passionate Piano Concerto No. 2 by Warsaw's most beloved musical son, Frédéric Chopin, in a performance by American virtuoso Andrew Armstrong. Also on the program are two concert versions of the Polish national dance, the *Polonaise*, by Peter Ilyich Tchaikovsky, one from a festive scene in his opera *Eugene Onégin*, the other used as the finale of his Symphony No. 3, from which the work got its sobriquet — "Polish."

Music by Russia's three greatest 20th-century masters is heard on Thursday's concert. The program opens with a 100th birthday anniversary tribute to Dmitri Shostakovich: the early *Prelude and Scherzo for Strings*. Andrew Armstrong is soloist in Serge Prokofiev's scintillating Third Piano Concerto, and the concert closes with Sergei Rachmaninoff's Symphony No. 3, an orchestral tour-de-force.

Three of Vienna's abundant musical treasures are heard on Saturday's program. The sparkling Overture to *The Merry Wives of Windsor* by Otto Nicolai, composer, conductor and founder of the Vienna Philharmonic, is the curtain-raiser. Alban Berg's Violin Concerto is a profoundly moving memorial to Manon, the nineteen-year-old daughter of Alma, Gustav Mahler's widow, and the architect Walter Gropius. PMF orchestra member Rika Seko is soloist. Alexander Zemlinsky announced his distinctive genius to the musical world with his Symphony No. 2.

Program notes by
Dr. Richard E. Rodda
Cleveland, Ohio

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FIFTY-FOURTH ANNUAL SEASON
Door Community Auditorium
Gibraltar School
Fish Creek, Wisconsin



PENINSULA MUSIC FESTIVAL

PROGRAM 2

Thursday, August 3, 2006, 8:00 p.m.

Victor Yampolsky, Conductor
Andrew Armstrong, Piano

RUSSIAN NIGHT

SHOSTAKOVICH Prelude and Scherzo for Strings Op. 11
 Prelude: Adagio — Più mosso — Adagio
 Scherzo: Allegro molto

PROKOFIEV Piano Concerto No. 3 in C major, Op. 26
 Andante — Allegro
 Theme and Variations: Andantino
 Allegro ma non troppo

— INTERMISSION —

RACHMANINOFF Symphony No. 3 in A minor, Op. 44
 Lento — Allegro moderato
 Adagio ma non troppo — Allegro vivace — Tempo come prima
 Allegro

This concert is sponsored by OC & Pat Boldt.

Mr. Armstrong is performing on the Esther Browning Piano.



PENINSULA MUSIC FESTIVAL

PROGRAM 3

Saturday, August 5, 2006, 8:00 p.m.

Victor Yampolsky, Conductor

Rika Seko, Violin

NIGHT IN VIENNA

NICOLAI Overture to *The Merry Wives of Windsor*

BERG Violin Concerto

Andante — Allegretto

Allegro — Adagio

— INTERMISSION —

ZEMLINSKY Symphony No. 2 in B-flat major

Sostenuto — Allegro (Schnell, mit Feuer und Kraft)

Nicht zu schnell (Scherzando) — Ruhig (langsamer) —

Nicht zu schnell (Scherzando)

Adagio

Moderato

This concert is sponsored by RADM Philip Whitacre.

Program 1

Polonaise from *Eugene Onégin*, Op. 24 Peter Ilyich Tchaikovsky (1840-1893)

*Composed in 1877-1878.
Premiered on March 29, 1879 in Moscow.*

In the plot of Tchaikovsky's opera, the young and worldly Eugene Onégin arouses love for himself in Tatiana, a gentle country girl. She innocently writes him a letter revealing her feelings, to which Onégin haughtily replies that the best he can offer her is brotherly affection. At a ball in honor of Tatiana's name-day, Onégin deliberately inflames the jealousy of Lensky by flirting with Olga, Lensky's fiancée and Tatiana's sister. Lensky challenges Onégin to a duel, and is killed. Four years elapse, during which Onégin, haunted by Lensky's death, has sought diversion in constant travel and amusement. Upon his arrival in St. Petersburg, he is invited to a party at the house of Prince Gremin, at which he again sees Tatiana, now a grand and beautiful lady after two years of marriage to the Prince. Onégin regrets his earlier refusal of Tatiana's advances and the unsettled state of his life, and realizes that he is, after all, in love with her. He pleads his affection in a series of passionate letters, and Tatiana agrees to see him. She confesses that she still loves him, but that she will not be untrue to her husband. She bids Onégin farewell forever, and leaves him distraught and overcome by despair.

The *Polonaise*, an elegant dance used by 19th-century Russian society to embellish its formal occasions, accompanies Prince Gremin's ball in Act III.

Piano Concerto No. 2 in F minor, Op. 21 Frédéric Chopin (1810-1849)

*Composed in 1829.
Premiered on March 17, 1830 in Warsaw, with the composer as soloist.*

Frédéric Chopin was nineteen and in love when he wrote this Concerto in 1829. The Concerto he handled with maturity and assurance — the love affair, he did not. When Chopin finished his studies at the Warsaw Conservatory that summer, he was already an accomplished pianist and composer. As a graduation present, his father sent him to Vienna, where he gave two successful concerts and found a publisher for his Variations for Piano and Orchestra on Mozart's *La ci darem la mano* (Op. 2). It was sometime during those summer months that he began the F minor Concerto. Though he enjoyed his visit to the imperial city, his thoughts were often back in Warsaw, centered on a comely young singer, one Constantia Gladowska. In his biography of the composer, Casimir Wierzynski passed on some information about this apparently delightful lady: "She had been studying voice at the Conservatory for four years and was considered one of the school's best pupils. She was also said to be one of the prettiest. Her regular, full

face, framed in blond hair, was an epitome of youth, health and vigor, and her beauty was conspicuous in the Conservatory chorus, for all that it boasted of numbers of beautiful women. The young lady, conscious of her charms, was distinguished by ambition and diligence in her studies. She dreamed of becoming an opera singer..." Constantia was certainly a worthy object for Chopin's affections, though she had no way to know of his interest — it took him a full year to utter a word to her.

Chopin first saw Constantia when she sang at a Conservatory concert on April 21, 1829. For the first time in his life, he fell in love. He followed Constantia to her performances, and caught glimpses of her when she appeared at the theater or in church, but never approached her. He kept his churning passion secret even from his friends. She was on his mind constantly, and the emotional rush of young love played a seminal role in the creation of his two piano concertos. On October 6th, Chopin, recently returned from Vienna, composed a waltz (Op. 70, No. 3) with the image of Constantia vivid in his mind. That evening, he was no longer able to contain his feelings and wrote to his friend Titus Woyciechowski, "I have — perhaps to my own misfortune — already found my ideal, whom I worship faithfully and sincerely. Six months have elapsed, and I haven't yet exchanged a syllable with her of whom I dream every night — she who was in my mind when I composed the *Adagio* of my Concerto." Chopin's love manifested itself in giddily immature ways. He raved about Constantia's virtues to his friends. He invited one Mrs. Beyer to dinner simply because her given name was the same as that of his beloved. He reported "tingling with pleasure" whenever he saw a handkerchief embroidered with her name. He broke off one of his letters abruptly with the syllable "Con — ," explaining, "No, I cannot complete her name, my hand is too unworthy."

After yet another half year of such maudlin goings-on, Chopin finally met — actually talked with — Constantia in April 1830. She was pleasant to him, and they became friends, but he was never convinced that she fully returned his ardent love. She took part in his farewell concert in Warsaw on October 11th, and he kept up a correspondence with her for a while through an intermediary. (He felt it improper to write directly to a young woman without her parents' permission.) Her marriage to a Warsaw merchant in 1832 caused him intense but impermanent grief, which soon evaporated in the glittering social whirl of Paris, his new home.

Another woman entered the story of the Second Concerto with Chopin's move to France — Countess Delphine Potocka, one of the *grandes dames* of the Parisian salons, and a lady of wealth and taste who also possessed a fine singing voice. She was one of Chopin's earliest supporters in the French capital, and she bestowed her favors upon him in a more meaningful manner than had his young girl friend back in Warsaw. The two remained close for the rest of Chopin's life. When she learned that he was on his deathbed in 1849,

she rushed back from Italy and comforted him with her songs during his last hours. The Concerto No. 2 was dedicated to the Countess upon its publication in 1836.

The F minor Concerto was first heard at Chopin's concert of March 17, 1830 in Warsaw's National Theater, an occasion that also marked his official public debut as a pianist in that city. He achieved such a resounding success that he had to schedule an additional performance the following week to satisfy the audience demand. Since three full movements of a single concerto played one immediately after another were a bit too demanding for the contemporary taste, a *Divertissement* for French horn by Görner was inserted between the first two movements to leaven the proceedings. Despite this intrusion typical of the times (even Beethoven's works were thus split asunder in the early 19th century), Chopin reported a fine success for the new work. "The first *Allegro* of my Concerto (unintelligible to most)," he wrote, with a whiff of condescension, to a friend, "received the reward of a 'Bravo,' but I believe this was given because people wanted to show that they understand and know how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The *Adagio* and *Rondo* produced a very great effect; after these, the applause and the 'Bravos' came really from the heart." Soon after its premiere, the Concerto acquired such influential admirers as Liszt and Schumann, and it has remained one of the best-loved works in the piano repertory.

Chopin based his concertos on the Romantic piano style of Hummel, Kalkbrenner, Field and Ries rather than on the weightier abstract forms of Beethoven. The orchestra in these virtuoso works is, truly, accompaniment, and is virtually excluded from the musical argument once the pianist enters. The center of attention is the soloist, and it says much about the quality of Chopin's writing for the piano that his concertos continue to be heard while literally shelves-full of their contemporary creations have not been displayed for over a century. In the opening movement of the Second Concerto, most of the orchestra's participation occurs in the introduction, in which are presented the main theme (a rather dolorous tune with dotted rhythms played immediately by violins) and the second theme, a brighter strain given by woodwinds led by the oboe. The piano enters and, with the exception of orchestral interludes surrounding the development section and the concluding coda, dominates the remainder of the movement. The writing for the soloist makes abundantly clear that even at the age of nineteen, Chopin was a master of weaving elaborate filigrees of figuration around simple melodic shapes to create his characteristic gossamer piano sonorities and incomparable range of feeling.

Liszt thought the second movement "of a perfection almost ideal; its expression, now radiant with light, now full of tender pathos." Robert Schumann — writer, publisher, editor as well as composer — mused, "What are ten editorial crowns compared to one such *Adagio* as that of the Second Concerto!" Composed under the spell of his first love, this movement was a special favorite of Chopin himself. A description of the movement's form — three-part (A–B–A) with wide-ranging harmonic

excursions in the center section — is too clinical to convey the moonlit poetry and quiet intensity of this beautiful music. In both its technique and its tender emotionalism, it breathes the rarefied air of Chopin's greatest works.

Chopin's biographer Frederick Niecks noted the finale's "feminine softness and rounded contours, its graceful, gyrating, dance-like motions, its sprightliness and frolicsomeness." The theme was inspired by the *mazurka*, the Polish national dance that also served Chopin as the basis for more than fifty stylized compositions for solo piano. The movement brims with dazzling virtuosity. Its structure comprises a series of episodes rounded off by the return of the beguiling main theme and a cheerful coda in F major heralded by a call from the solo horn.

Of Chopin's F minor Concerto, Herrmann Scholz, a noted German pianist and a contemporary of Brahms, wrote, "It is a piece full of poetic charm. In it all the attributes of a perfect work of art appear in the happiest union: noble melody, choice harmonies, agreeable figures, and the perfection of form, while the thoroughly original ideas are finely contrasted."

Symphony No. 3 in D major, Op. 29, "Polish" **Peter Ilyich Tchaikovsky (1840-1893)**

Composed in 1875.

Premiered on November 19, 1875 in Moscow, conducted by Nikolai Rubinstein.

Tchaikovsky composed his Third Symphony in the astonishingly short period of only eight weeks during the summer of 1875 — astonishing not just because of the speed with which such a large work was written, but also because it was composed immediately after one of the worst episodes of depression and self-deprecation that he ever experienced. On the preceding Christmas Eve, he had taken his new B-flat minor Piano Concerto to Nikolai Rubinstein, director of the Moscow Conservatory and his boss, for his evaluation. Rubinstein vilified it. Tchaikovsky was both enraged and wounded. His always-delicate nerves gave way, and his doctors advised him to travel abroad, forbidding him to compose or touch a piano, which counsel he ignored to stay in winter-bound Moscow to continue his teaching duties at the Conservatory.

On January 21, 1875, Tchaikovsky wrote to his brother Anatoli of the underlying cause of his malaise: "I am very, very lonely here, and if it weren't for my constant work, I should simply succumb to my melancholia. It's a fact that XXX [his symbol in his correspondence and diaries for his homosexuality] constitutes an unbridgeable chasm between me and the majority of people. It imparts to my character an aloofness, a fear of people, a timidity, an excessive shyness, a distrustfulness — in a word, a thousand traits which are making me more and more unsociable." He admitted to Modeste, Anatoli's twin, that he was so disgusted with his life that he often considered suicide. He could rouse little enthusiasm for creative work during those months, composing only the bittersweet *Sérénade Mélancolique* for Violin and Orchestra (Op. 26) for Leopold Auer and a handful of songs. These latter works, as with most of the songs that he

wrote, were a musical marking-time, written when he could not bring himself to undertake larger projects. The only solution to his problem, he believed, was to marry, as a sign to himself and to the world that he was capable of living a conventional life. "From this day on I will seriously consider entering into matrimony with any woman," he wrote to Modeste on September 22, 1876. "I am convinced that my *inclinations* are the greatest and insuperable barrier to my well-being, and I must by all means struggle against my nature." He finally did marry, in 1877 — to one of his students — and it was a complete disaster. His marital catastrophe did serve, however, to exorcise at least some of his personal devils, and he became more contented with himself thereafter.

Tchaikovsky's gloom of the winter of 1875 lifted when the weather improved. He reported to Anatoli on March 21st, "Now, with the approach of spring, these attacks of melancholia have completely stopped, but," he added pessimistically, "I *know* that each year — or rather, each winter — they will return more strongly." His mood was further improved in May, when he received the commission for *Swan Lake* from the Imperial Directorate of the Moscow Theaters, a project he longed to undertake since conceiving a passion for the ballet music of Delibes during a trip to France sometime before. As soon as classes at the Conservatory finished in June, he accepted an invitation to visit the country estate of his friend Vladimir Shilovsky at Ussovo, where he began the Third Symphony. The sketches were completed by the end of the month, when he moved to the estate of N.D. Kondratiev at Nizi; he orchestrated the fourth and fifth movements in just five days after his arrival on July 10th. His final stop of the summer was at his sister Alexandra's home in Verbovka, where the three remaining movements were orchestrated in about a week. Tchaikovsky was refreshed at Verbovka not just by completing the Symphony and having begun *Swan Lake*, but also by the loving attention of his sister, her children and his father, so that he was able to return to Moscow in the fall stronger both physically and mentally.

For the fee of 300 rubles, the Moscow branch of the Russian Musical Society and its director, Nikolai Rubinstein, were given the rights to the premiere of the Third Symphony. Rehearsals began early in November, and the piece was first performed on the 19th of the month to a warm response. Tchaikovsky assessed the event and the music in a letter to Rimsky-Korsakov: "It seems to me the work does not contain any very happy ideas, but, as regards form, it is a step forward. I am best pleased with the first movement, and also with the two scherzos, the second of which is very difficult, consequently not nearly so well played as it might have been if we could have had more rehearsals.... On the whole, however, I was satisfied with the performance." When the work was played in St. Petersburg early in 1876, Tchaikovsky reported to Modeste, "My Symphony went well and had considerable success. They called out and applauded me in a very friendly way." The critic Hermann Laroche was unstinting in his praise. "The importance and power of the music," he wrote, "the beauty and variety of forms, the nobility of style, the

original and rare perfection of technique, all contribute to make this Symphony one of the most remarkable works produced during the last ten years. Were it to be played in any musical center in Germany, it would raise the name of the Russian musician to a level with those of the most famous symphonic composers of the day." Not all agreed with Laroche, however, and the composer was soon worried because "the press ... has been rather cold toward my Symphony. They are all agreed that it contains nothing new and that I am beginning to repeat myself. Is this really so?" he asked Modeste. His fears were allayed the following summer when he attended the first Bayreuth Festival as a press correspondent but was received as a distinguished visitor whose presence incited "one long confusion of hospitality," he marveled. "It appears that I am not so unknown in Western Europe as I thought."

The sobriquet "Polish" attached to the D major Symphony (the only one of Tchaikovsky's six symphonies in a major key) did not originate with the composer, but seems to have first been appended by Sir August Friedrich Manns when he conducted the work at a London Crystal Palace concert in 1899. Manns' inspiration was the stylized polonaise used as the finale, though there is no question that the Symphony is thoroughly Russian in spirit and thoroughly Tchaikovskian in manner. The model for this five-movement work may well have been Schumann's "Rhenish" Symphony, which Tchaikovsky held in high esteem. Instead of adding a slow movement to the traditional four-movement structure, as Schumann had done to depict a grand ceremony in the Cologne Cathedral, however, Tchaikovsky inserted a waltz before the slow movement.

The Symphony opens with a doleful introduction based on a fragmented idea passed between the strings and the horns. The sonata form proper begins with the change to a brighter key and the presentation of the sweeping main theme; the subsidiary theme is a sad, little melody intoned by the solo oboe. A buoyant tune initiated by the clarinets closes the exposition. All three themes are elaborated in the development section. The recapitulation recalls the melodies in their original forms before one of Tchaikovsky's most exciting codas ends the movement. The second movement, *Alla Tedesca* ("In the German Manner"), traces its waltz heritage to Glinka's *Valse-Fantasia*, Weber's *Invitation to the Dance* and, ultimately, the Austrian peasant dance, the *Ländler*. The movement's central trio is built on quick, chattering woodwind figures, which continue as accompaniment when the waltz theme returns. The elegiac *Andante* takes as its principal subject a plangent melody intoned by the woodwinds; a passionate strain for full orchestra provides formal and expressive balance. The *Scherzo* is indebted to Mendelssohn for its mercurial grace and to Tchaikovsky's own 1872 cantata celebrating the 200th anniversary of the birth of Peter the Great for the theme of its trio. The finale (*Tempo di Polacca*) is a majestic polonaise which encompasses episodes based on a broad complementary theme and an imposing amount of fugal development.

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Program 2

Prelude and Scherzo for Strings, Op. 11 Dmitri Shostakovich (1906-1975)

Composed in 1924-1925.

Shostakovich entered the Leningrad Conservatory in 1919 as a student of piano, composition, counterpoint, harmony and orchestration. He was thirteen. His father died three years later, leaving a widow and children with no means of support, so Dmitri's mother, a talented amateur musician and an unswerving believer in her son's talent and the benefits of his training at the Conservatory, took a job as a typist to provide the necessities for the family. She constantly sought help from official sources to sustain Dmitri's career, but by the autumn of 1924, it became necessary for the young musician to find work despite the press of his studies and the frail state of his health. (He spent several weeks in 1923 at a sanatorium to treat his tuberculosis.) Victor Seroff described Shostakovich's new job: as pianist in a movie house. "The little theater was old, drafty and smelly," wrote Seroff. "Three times a day a new crowd packed the small house; they carried the snow in with them on their shoes and overcoats. The heat of the packed bodies in their damp clothes, added to the warmth of two small stoves, made the bad air stifling hot by the end of the performance. Then the doors were flung open to let the crowd out and to air the hall before the next show, and cold damp drafts swept through the house. Down in front, below the screen, sat Dmitri, his back soaked with perspiration, his near-sighted eyes in their horn-rimmed glasses peering upwards to follow the story, his fingers pounding away on the raucous upright piano. Late at night he trudged home in a thin coat and summer cap, with no warm gloves or galoshes, and arrived exhausted around one o'clock in the morning." The taxing job sapped his strength and health, but Shostakovich still eked out a little time to sketch a First Symphony that would serve as his graduation exercise following completion of his Conservatory studies early in 1925. In December 1924, he set aside the Symphony to write a movement for string octet in memory of his friend, the young poet Volodya Kurchavov. The following July, after his family had scraped together sufficient resources to extricate him from his celluloid purgatory so that he could complete the gestating First Symphony, Shostakovich added a *Scherzo* to the earlier *Prelude* to create the *Two Pieces for Strings*, Op. 11, which were issued by the State Publishing House in 1927.

Though modest in scale and scoring, the *Prelude and Scherzo* encompass an almost symphonic range of expressive states. The *Prelude* takes as the outer sections of its three-part form (A-B-A) a somber *Adagio*. At the center of the movement lies an animated paragraph with much conversational interchange of motives among the participants. The *Scherzo*, one of Shostakovich's most determinedly modernist creations, reflects the period of

avant-gardism that flourished briefly in Soviet art before Stalin came to power in 1927. The music is cheeky and brash, overflowing with insouciant dissonance and youthful energy.

Piano Concerto No. 3 in C major, Op. 26 Serge Prokofiev (1891-1953)

Composed in 1921.

Premiered on December 16, 1921 in Chicago, conducted by Frederick Stock with the composer as soloist.

In a 1962 interview, Madame Lina Llubera Prokofiev, the composer's first wife, recalled her husband's working method at the time he wrote the C major Piano Concerto: "Prokofiev toiled at his music. His capacity for work was phenomenal. He would sit down to work in the morning 'with a clear head,' as he said, either at the piano or at his writing desk. He usually composed his major works in the summer, in the mountains or at the seaside, away from the turmoil of city life. Always he sought places where the rhythm of work was not interrupted, where he could rest and take long walks. So it was with the Third Piano Concerto, which he completed during the summer of 1921 while staying at St. Brévin-les-Pins, a small village on the coast of Brittany in France."

Prokofiev provided the following description of the score: "The first movement opens quietly with a short introduction. The theme is announced by an unaccompanied clarinet and is continued by the violins for a few bars. Soon the tempo changes to *Allegro*, and the strings lead to the statement of the principal subject by the piano. Discussion of this theme is carried on in a lively manner, both the piano and the orchestra having a good deal to say on the matter. A passage in chords for the piano alone leads to the more expressive second subject, which is heard in the oboe with a pizzicato accompaniment. The second movement consists of a theme with five variations. The finale begins with a staccato theme for bassoons and pizzicato strings, which is interrupted by the blustering entry of the piano. The orchestra holds its own with the opening theme, however, and there is a good deal of argument, with frequent differences of opinion as regards key. Eventually the piano takes up the first theme and develops it to a climax. With a reduction of tone and a slackening of tempo, an alternative theme is introduced in the woodwinds. The piano replies with a theme that is more in keeping with the caustic humor of the work. This material is developed, and there is a brilliant coda."

Symphony No. 3 in A minor, Op. 44 Sergei Rachmaninoff (1873-1943)

Composed in 1935-1936.

Premiered on November 6, 1936 in Philadelphia, conducted by Leopold Stokowski.

Following the burst of creative activity between 1895 and 1910 that brought forth three piano concertos, two

symphonies, two operas, a symphonic poem and the “choral symphony” *The Bells*, Sergei Rachmaninoff did not issue another work for orchestra until the Fourth Piano Concerto of 1927. After being forced from his beloved Russian homeland by the 1917 Revolution, he established a career as a pianist and conductor in Europe and the United States whose enormous success almost completely prohibited composition. (“When I am concertizing I cannot compose,” he said. “When I feel like writing music I have to concentrate on that — I cannot touch the piano. When I am conducting I can neither compose nor play concerts. Other musicians may be more fortunate in this respect; but I have to concentrate on any one thing I am doing to such a degree that it does not seem to allow me to take up anything else.”) His return to the orchestral idiom with the Fourth Concerto was poorly received (he revised the score extensively in 1941), and it took him until 1934 to gather enough courage to try again. That attempt — the splendid *Rhapsody on a Theme of Paganini* — met with exceptional acclaim, and it encouraged him to undertake a long-delayed successor to the Second Symphony of 1907. The Third Symphony was begun on June 18, 1935 at his Swiss villa, “Senar,” on Lake Lucerne, not far from “Tribschen,” the house in which Wagner lived from 1866 to 1872. (“Senar” was named for SErgei and his wife, NAtalyia, RAchmaninoff.) Though he had to spend three weeks taking the waters at Baden-Baden for his rheumatism in July, he finished the first movement by August 22nd and the second movement a month later. By then, however, it was time for him to again begin his strenuous annual international tours, and the Symphony had to await its completion until June 1936.

Rachmaninoff gave the honor of the Symphony’s premiere to Leopold Stokowski and the Philadelphia Orchestra, with whom he had enjoyed an especially close association since making his United States debut as a conductor with that ensemble in 1909. The work was received by American and European audiences and critics with certain misgivings (“sourly” was the composer’s word), with much of the grumbling engendered by Rachmaninoff’s writing in an admittedly reactionary Romantic style at a time when Schoenberg, Hindemith, Stravinsky, Bartók and a host of other path-breaking modern composers were already long established on the musical scene. “I feel like a ghost wandering in a world grown alien,” Rachmaninoff once said. “I cannot cast out the old way of writing, and I cannot acquire the new. I have made intense efforts to feel the musical manner of today, but it will not come to me.” Though he recognized only too well the anachronism of his Third Symphony, he continued to believe in it, and did not withdraw it, as he had the Fourth Concerto. His faith has proven to be justified. The Symphony was taken into the standard orchestral repertoire during the last years of his life and remains one of his most popular orchestral works.

After being driven from Russia in 1917, Rachmaninoff pined for his homeland for the rest of his life. Whether in his New York apartment or his Swiss villa, he did his best to keep the old language, food, customs and holidays alive in his own household. “But it was at best synthetic,” wrote music historian David Ewen. “Away

from Russia, which he could never hope to see again, he always felt lonely and sad, a stranger even in lands that were ready to be hospitable to him. His homesickness assumed the character of a disease as the years passed, and one symptom of that disease was an unshakable melancholy.” The Third Symphony is certainly touched by this emotion, though Rachmaninoff steadfastly denied that it was in any specific way nationalistic or pictorial. It is, however, imbued with the grand, brooding passion and epic sweep that mark Rachmaninoff’s greatest music, whatever the impetus behind the notes.

As do his two earlier works in the genre, Rachmaninoff’s Third Symphony opens with a motto theme that returns in later movements. The motto, here presented immediately in unison by clarinet, muted horn and muted solo cello, is a small-interval phrase derived from the style of ecclesiastical chant. A few measures of vigorous orchestral warming-up introduce the movement’s main theme, a doleful plaint issued by the double reeds. The second theme is a lovely, lyrical strain, initiated by the cellos, which gives testimony that Rachmaninoff retained his wonderful sense of melodic invention throughout his life. (He was 63 when he finished the score.) Following a development section of considerable ingenuity and rhythmic energy, the two principal themes are recalled in the recapitulation. The motto theme returns quietly in the trumpet and bass trombone and then in the pizzicato strings to bring the movement to a subdued close.

The second of the Symphony’s three movements combines elements of both a traditional *Adagio* and a *Scherzo*. The motto theme in a bardic setting for horn accompanied by strummed harp chords is heard to open the movement. The solo violin gives out the principal theme of the *Adagio*, a languid melody in triplet rhythms; the flute presents a graceful complementary idea that ends with a cadential trill. These two motives are elaborated until a sudden change of tempo and the introduction of a bustling rhythmic figure usher in the *Scherzo* section of the movement. An abbreviated recall of the music of the opening *Adagio* rounds out the movement, to which the motto theme played by pizzicato strings serves as a tiny musical benediction.

The finale is a virtuosic tour-de-force for orchestra. (The work was written with Stokowski’s Philadelphia Orchestra in mind.) The main theme, presented by violins and violas, is a motive of martial vigor; the contrasting second theme, given by the strings doubled by harp, is chordal in shape and lyrical in style. The center of the movement is a thorough working-out of the melodic materials, beginning with a fugal treatment of the main theme. As a bridge to the recapitulation, Rachmaninoff employed the *Dies Irae* (“*Day of Wrath*”), the ancient chant from the Roman Catholic Requiem Mass for the Dead that courses like a grim musical marker through the *Isle of the Dead* (1907), the *Paganini Rhapsody* (1934), the Second Symphony, this Third Symphony and the *Symphonic Dances* (1940). This evocative traditional tune as well as the Symphony’s motto theme are woven into the recapitulation of the movement’s earlier motives. A brilliant coda brings the work to an exhilarating close.

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Program 3

Overture to *The Merry Wives of Windsor* Otto Nicolai (1810-1849)

Composed 1846-1849.

Premiered on March 3, 1849 in Berlin, conducted by the composer.

Otto Nicolai was one of the Whiz Kids of 19th-century music. Born at Königsberg (now Kaliningrad) in 1810, the same year as Chopin (who was also to die only 39 years later) and Schumann, he was the son of a musician and the product of a failed marriage. Left alone with the boy, Nicolai's father exploited his talented son as a prodigy so heartlessly that Otto ran away from home at sixteen. He ended up in Berlin, where a civil servant subsidized his education, including study with Goethe's friend and musical advisor, Carl Zelter. In 1833, Nicolai accepted the post of organist to the Prussian embassy in Rome, gathering there a reputation as a piano virtuoso. With determined Teutonic thoroughness, he devoured Italian art, classic literature and Renaissance polyphony for three years, but then became smitten with the theater, and turned his attention from Palestrina to the opera house. He was unable to obtain an opera commission in Italy, however, and in 1837 became a singing teacher and Kapellmeister at the Court Theater in Vienna, where he proved himself to be an excellent conductor but a poor politician: his one-year contract was not renewed because of spats with the management. (The critic Hanslick once noted his "pronounced self-confidence.") A second stint in Italy proved more successful than the first, and he produced four operas there between 1838 and 1841. The Vienna Court Opera asked to perform one of these pieces in 1841, Nicolai happily acceded, and enjoyed such a success with it that he was named principal conductor of that house. He created a sensation there with his very first production, Beethoven's *Fidelio*, by introducing the *Leonore Overture No. 3* as an entr'acte. Intent on continuing his success with a series of Beethoven symphonic concerts in the spring of 1842, he moved the opera orchestra out of the pit, billed the new ensemble as the Vienna Philharmonic, and thus founded one of the world's great orchestras. In 1846, he began a new opera for Vienna based on Shakespeare's *The Merry Wives of Windsor*, but the theater refused to mount the piece, and Nicolai quit in 1847. The next year he returned to Berlin as conductor of the opera and director of the cathedral choir. *The Merry Wives of Windsor* was staged with rousing success in Berlin on March 9, 1849, but Nicolai did not live long enough to reap its benefits. Two months and two days later, drained by overwork and excessive responsibility, he suffered a stroke and died. He never learned that the Royal Academy of Arts in Berlin had elected him a member that same day.

The Merry Wives of Windsor is Nicolai's only German opera. His contract with the Vienna Court Opera called for him to compose such a work, but he had difficulty

settling on a subject. When a friend proposed Falstaff, he demurred, saying that "Shakespeare could only be matched by Mozart." However, he eventually accepted the idea, and set Hermann Mosenthal, later also the librettist for Goldmark's *Queen of Sheba*, to creating the verses. Work went well on the opera, but he could not finish it by the contract deadline, and he was unable to overcome the intrigues that broke out against him as a result. After he moved to Berlin in January 1848, he arranged for *The Merry Wives of Windsor* to be staged there under his direction, which it was with fine success.

Mosenthal's libretto follows closely the progress of Shakespeare's play, including Falstaff's romantic intrigues, his ignoble toss into the Thames and his midnight retribution in Windsor Park. The evergreen Overture that precedes the opera begins with the lovely moonlit music of this last scene as introduction. The main theme that initiates the new tempo accompanies Falstaff's bedevilment in the ensuing action. The complementary melody is not heard again in the opera, though Richard Wagner so admired it that he borrowed it for an episode in Act III of *Die Meistersinger*.

Violin Concerto

Alban Berg (1885-1935)

Composed in 1935.

Premiered on April 19, 1936 in Barcelona, Spain, conducted by Hermann Scherchen with Louis Krasner as soloist.

During the 1930s, the violinist Louis Krasner, born in Russia but living in the United States from childhood, was a champion of modernism who was convinced that Schoenberg's twelve-tone system represented the path to the musical future. (He premiered Schoenberg's Violin Concerto in Philadelphia in 1940.) It was for this reason that, when Krasner decided to commission a concerto for his instrument, he turned not to Stravinsky or Bartók or Hindemith but to the modern Viennese School, and specifically to Alban Berg, whom he felt could best combine the technical requirements of dodecaphony with the essentially lyrical nature of his instrument. He traveled to Vienna early in 1935 to present his proposal to Berg. Berg, immersed in work on *Lulu* at the time, was reluctant to accept the offer, but he found Krasner's payment too generous to refuse, and agreed to put aside his opera and take on the commission. Berg at first thought that the piece would be essentially an abstract work, in the manner of Beethoven and Brahms, and he became a regular attendee at violin recitals and concerts around the city to hear the classical literature for the instrument. He also asked Krasner to visit him at home and improvise so that he could learn about the violinist's preferred techniques and expressive devices. Plans for the piece proceeded, and on March 28th, after Krasner had returned to America, Berg wrote to him, "With joy, I hear that you want to return and work in Europe for the summer. From May on I will be at Lake Wörther in Carinthia (diagonally opposite Pörtlach, where Brahms wrote his Violin Concerto) composing 'our' concerto, so

perhaps we can keep in touch with one another while the work is being written.” Berg intended to start the Concerto as soon as he arrived at Lake Wörther.

On April 22, 1935, shortly before he was to leave for his summer cottage, Berg was stunned by news of the death of Manon Gropius, the daughter of Alma Mahler by her marriage to the architect Walter Gropius. Manon, a girl of rare beauty and a promising actress not yet nineteen years old, succumbed to infantile paralysis, and Berg felt the loss almost as keenly as did her parents. So moved was he that he vowed to abandon the original conception of the Violin Concerto and make it instead a programmatic portrayal of his friend — a “Requiem for Manon”; he inscribed the title page “In Memory of an Angel.” The Concerto’s first part would “translate characteristics of the young girl’s nature into musical terms,” according to the composer, while the concluding section would evoke her suffering and transfiguration.

Berg began the Concerto at Lake Wörther immediately after Manon’s death, and worked at it with unaccustomed speed. “I was so dead tired after an almost thirteen-hour work day that I was incapable of absorbing any more music, so I went to bed,” he wrote to his friend and fellow-composer Anton Webern on July 15th. “For on that day [July 12th] I had practically completed the composition of the Violin Concerto [i.e., the sketch, not the completed orchestration] and I had been sitting at the piano or at my desk from seven that morning until nine o’clock that night almost without interruption. I hope to complete the orchestration during the next six or seven weeks so that then I can resume work on the score of *Lulu*.” Again to Webern, on August 7th, he wrote, “At the moment I am working like a madman at my full score [of the Violin Concerto] in the hopes of finishing it by the middle of August, and therefore I have put everything else aside.” When Willi Reich visited Berg on August 10th he read through the completed work with the composer, just four months after it was begun — Berg customarily needed up to two years to write a major score. “I have finished the composition of our Violin Concerto,” he wrote to Krasner. “I was keen on it as I have never been before in my life and must add that the work gave me more and more joy. I hope — no, I am confident — that I have succeeded.”

The Concerto was scheduled for its premiere at the Festival of the International Society for Contemporary Music in Barcelona, Spain the following spring; Krasner, of course, would be soloist and Webern was enlisted to conduct. Berg, however, was not to hear the performance. Sometime before he returned to Vienna in the late summer of 1935, Berg received an insect bite at the base of his spine. It became infected, but treatment temporarily relieved the symptoms. Berg’s health was never robust, however — he was subject to debilitating attacks of asthma and was in and out of hospitals and sanitariums all his life — the infection persisted, and he became weaker during the last months of the year. With *Lulu* still unfinished, in late December he was admitted to the Rudolf Hospital in Vienna, where incurable blood poisoning was diagnosed. He died at 1:15 a.m. on Christmas Eve morning, at the age of fifty. Anna, the daughter of Alma and Gustav Mahler, made the death mask. The Concerto

was premiered on April 19, 1936. Webern, too shaken by Berg’s recent death to conduct his friend’s last work, was replaced on the podium by Hermann Scherchen.

Berg allowed many streams of musical influence, old and new, to flow into his Violin Concerto. The work was conceived and realized according to Schoenberg’s modernist twelve-tone theory, yet in its expression it is one of the most beautiful and moving — indeed, one of the most Romantic — compositions in the entire orchestral literature. Along with Schoenbergian tone rows, the Concerto incorporates a Bach chorale, a Viennese waltz and a Carinthian folksong, subtle references to the music of Gustav Mahler and to Berg’s own operas, *Wozzeck* and *Lulu*, and perhaps even a veiled allusion to the composer’s secret, long-standing love affair, all brought together in a sort of grand symphonic poem for violin and orchestra inspired by the tragedy of Manon Gropius.

The Concerto is divided into four movements, paired two and two. The first movement, the musical depiction of Manon, is characterized by sweet, ethereal instrumental lines built around the open intervals of the violin’s unstopped strings. The second movement, which follows without pause, is in the nature of a scherzo; one of its episodes is in the style of a waltz and another quotes a traditional Carinthian Ländler, *Ein Vogerl auf’m Zwetschgenbaum*. This folksong is first given by the horn, in a nostalgic setting that recalls Mahler’s off-stage posthorn writing in his Third Symphony, and then is briefly taken over by the soloist. (Berg used a key signature at this point in the score for the instruments playing this theme, the first one to appear in his works since the *Four Songs* of 1908-1910.) The third movement, essentially an accompanied cadenza for the soloist, represents Manon’s death struggle. Its music becomes more furious and impassioned as it progresses until it achieves an ultimate, violent outburst at the place Berg marked “*Höhepunkt*” — “*High Point*.” It is here that Berg used a rhythm similar to that associated with the death scenes in his operas, *Wozzeck* and *Lulu*. The terror subsides, and the closing movement enters as the violin plays the chorale melody *Es ist genug!* from J.S. Bach’s Cantata No. 60, *O Ewigkeit, du Donnerwort* of 1723. The original melody, written by Rudolf Ahle in 1662, is something of a curiosity in that its opening four notes are all separated by whole steps (B-natural – C-sharp – D-sharp – F-natural), exactly the intervals that end the tone row upon which the Concerto is based. Berg said that he discovered this coincidence only after the work was begun, but that the text of the chorale (“It is enough! Lord, if it is Thy pleasure, relieve me of my yoke!”) so perfectly suited the piece that he felt fated to include it. (One other incidental item about these closing pitches of the tone row: Berg may have intended them as a tribute to the Prague socialite Hanna Fuchs, with whom he was secretly in love for many years. Her initials are the same as the first and last of these four notes — “B-natural” in German is designated as “H.”) The chorale is played in Bach’s original harmonization by a choir of clarinets, and then becomes the subject of two variations. An episode recalling the Carinthian folksong is given by the horn “as if from a distance” before the chorale returns to bring this beautiful and poignant Concerto to a transcendent close.

Symphony No. 2 in B-flat major
Alexander Zemlinsky (1871-1942)

Composed in 1897.

Premiered on March 5, 1899 in Vienna, conducted by the composer.

"I've always firmly believed that he was a great composer, and I still do," wrote Arnold Schoenberg about Alexander Zemlinsky in 1949. "I owe almost all of my knowledge of the technique of composing to him." Zemlinsky and Schoenberg first met in 1895, when Zemlinsky, recently graduated from the Vienna Conservatory, took over the conductorship of an amateur orchestra called *Polyhymnia*, at whose rehearsals Schoenberg was trying to decipher the mysteries of music by teaching himself to play the cello. The two budding musicians, both born in Vienna (Schoenberg was three years younger), became friends, and Zemlinsky gave Schoenberg lessons in counterpoint for a few months and advised him on some early compositions; it was Schoenberg's only formal musical instruction. Zemlinsky deemed himself qualified for this activity by virtue of his having studied composition with the brothers Robert and Johann Fuchs at the Vienna Conservatory, and having been awarded a prize for his Piano Trio, Op. 3 by a jury that included none other than the redoubtable doyen of Viennese music, Johannes Brahms, who persuaded his publisher, Fritz Simrock, to issue the score of the work. The relationship between Zemlinsky and Schoenberg deepened when Schoenberg married Zemlinsky's sister, Mathilde, in 1901, and the two co-founded the *Vereinigung Schaffender Tonkünstler* ("Society for Creative Musicians") three years later to promote the performance of new music.

Zemlinsky tried to live as a composer for a few years, producing his Second Symphony, Quartet No. 1, several sets of songs and the opera *Sarema* (premiered at the Munich Court Opera in 1897; Schoenberg made the piano arrangement), but by 1899, he had to take a job conducting at Vienna's Karlstheater. He thereafter followed parallel careers as conductor and composer. His friend Gustav Mahler, appointed director of the Court Opera in 1897, premiered Zemlinsky's second opera, *Es war einmal ...* ("Once Upon a Time ..."), with that company in 1900, and scheduled the first performance of *Die Traumgörge* ("Görge the Dreamer") seven years later, but that production was scrapped when Mahler quit his post after a decade of cabals against him. From 1904 to 1911, Zemlinsky conducted at the Vienna Volksoper, whose traditional fare of operetta he expanded to include both standard repertory works and such novelties as his own *Kleider machen Leute* ("Clothes Make the Man"), Dukas' *Ariane et Barbe-Bleue* ("Ariadne and Blue Beard") and Strauss' *Salome*, which he led in their Viennese premieres. He also nurtured the talent of the breathtaking prodigy Erich Wolfgang Korngold during that time, and orchestrated the eleven-year-old's ballet, *Der Schneemann* ("The Snowman"), which was staged at the Court Opera at the command of Emperor Franz Josef.

In 1911, Zemlinsky moved to Prague to become opera conductor at the Deutsches Landestheater, a post he held for the next sixteen years while also teaching composition at the Deutsche Akademie für Musik in that city and establishing the Prague branch of the new music society he had set up in Vienna with Schoenberg. From 1927 to 1933, he worked in Berlin as an assistant conductor to Otto Klemperer at the path-breaking Kroll Opera and professor at the Musikhochschule; he also filled numerous guest-conducting engagements in Europe and Russia during those years. When the Nazi takeover in 1933 forced him back to Austria, Zemlinsky hoped to devote himself to composition in order to add to the short list of works that he had managed to complete during the two preceding busy decades: a pair of one-act operas, *Eine florentinische Tragödie* ("A Florentine Tragedy") and *Der Zwerg* ("The Dwarf"), both after Oscar Wilde, and a third titled *Der Kreidekreis* ("The Chalk Circle"), on a play by Klabund; incidental music for a Mannheim production of Shakespeare's *Cymbeline*; the *Lyric Symphony*; the second and third (of four) string quartets; and a few songs. However, the increasingly tense political situation in Austria — Zemlinsky had some Jewish blood — allowed him to complete only his final string quartet, write a few songs, and draft the opera *Der König Kandaules* ("King Candaules," after André Gide), which was completed by Antony Beaumont many years later and premiered in Hamburg in 1996. By the time of the Nazi *Anschluss*, in 1938, Zemlinsky was ill and incapable of creative work. He fled first to Prague, and made his way to the United States when hostilities erupted the following year. His death, in Larchmont, New York on March 15, 1942, drew little notice.

Zemlinsky's music synthesized the dominant strains of musical life in his native Vienna at the beginning of the 20th century. The combination of his conservatory training in the Classical masterworks and the influence of Brahms provided the foundation for his early compositions. By the turn of the century, he had integrated the ripe chromaticism and expansive expression of Wagner and Strauss into his musical speech, and then went on to try out some of the avant-garde techniques of Schoenberg and his followers, but he remained more conservative than his colleague and never eschewed traditional tonality with the serialists' diligence. Though his works were enthusiastically praised by Mahler and his Viennese colleagues, Zemlinsky had become largely a footnote in the history of Late Romantic music by the time of his death, his compositions almost unknown. He remained in eclipse until the late 1970s, when British radio stations and a few German opera houses sponsored revivals of his music. Many of his works, including several of the operas, have since become available in recordings and scattered performances, and Alexander Zemlinsky's full stature is finally being recognized by the musical world.

In 1893, as soon as he graduated from the Conservatory, Zemlinsky joined the *Wiener Tonkünstlerverein* ("Vienna Composers' Society"), of which Johannes Brahms was honorary president. Zemlinsky took part in the Society's concerts as pianist and composer, and

a number of his early works were performed under its auspices, including his String Quartet No. 1 of 1896. The following summer Zemlinsky spent a working holiday at Payerbach an der Rax, forty miles south of Vienna in the foothills of the Austrian Alps, and there composed his Symphony No. 2 in B-flat major, actually his third attempt at the venerable genre, following an abandoned student sketch in 1891 and the Symphony No. 1 in D minor of 1893, his graduation thesis; Brahms attended that work's first reading, by the Conservatory orchestra. Zemlinsky finished his Second Symphony in September 1897, just four months after Brahms had died, and its classical forms, breadth of expression, harmonic language and instrumental technique demonstrate the influence that he had had on his young colleague. The following year the Symphony won the Tonkünstlerverein's prestigious Beethoven Prize, which Brahms had founded and helped to fund; it was premiered under the composer's direction at a special concert of the Vienna Philharmonic on March 5, 1899. The score was not published until 1977.

The Second Symphony opens with a spacious introduction in which the horns present the falling motive and the noble, fanfare-like strain that provide the thematic kernels for the movement. Rushing scales lead to the main sonata-form body of the movement, whose principal theme is built from the falling motive and the fanfare strain from the introduction; two lyrical themes, one initiated by the oboe, the other by the violins, provide formal and expressive balance. The exposition is rounded out

with a vigorous motive reminiscent of the *Slavonic Dances* by Brahms' Bohemian protégé, Antonín Dvořák. Both of the main theme's motives as well as the oboe's lyrical subject are developed with considerable skill and fluidity in the movement's central section, which is capped by a stentorian, full-orchestra restatement of the fanfare strain to mark the arrival at the recapitulation. The remaining materials from the exposition, somewhat compressed, return in due course before a vigorous coda derived from the Dvořák-inspired theme brings the movement to a sonorous close.

Echoes of the monumental scherzos of Anton Bruckner, who was still teaching at the Vienna Conservatory when Zemlinsky entered the school in 1887 and died just a year before this Symphony was written, resonate in the muscular rhythms, broad structural paragraphs and chorale-like central trio of the second movement. The three-part *Adagio* takes a melody of almost fairy-tale dreaminess as the theme for its outer sections; an episode of anxious emotion occupies the movement's middle portion. The finale is an homage to Brahms, which, like the closing movement of that master's Fourth Symphony of 1885, is a "passacaglia," a set of continuous variations on a short, repeating theme. The eight-measure theme in Zemlinsky's Symphony is presented quietly by violas and cellos in pizzicato notes following a series of bold introductory chords, and subjected to a wide range of treatments in the thirty variations that follow. The work culminates in a triumphant declamation of the fanfare theme with which it opened.

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PENINSULA MUSIC FESTIVAL

PROGRAM 4

Tuesday, August 8, 2006, 8:00 p.m.

Victor Yampolsky, Conductor
Stephen Alltop, Chamber Organ
Ron Samuels, Clarinet
Stewart Goodyear, Piano

MOZART 250TH ANNIVERSARY CELEBRATION

MOZART Two Sonatas for Organ and Orchestra
Sonata in C major, K. 263
Sonata in C major, K. 336

MOZART Clarinet Concerto in A major, K. 622
Allegro
Adagio
Rondo: Allegro

— INTERMISSION —

MOZART Piano Concerto No. 20 in D minor, K. 466
Allegro
Romanza
Rondo: Allegro assai

MOZART Symphony No. 34 in C major, K. 338
Allegro vivace
Andante di molto
Finale: Allegro vivace

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

Mr. Goodyear appears by arrangement with
Columbia Artists Management LLC, New York, NY

Mr. Goodyear is performing on the Esther Browning Piano.



FESTIVAL PREVIEW WEEK 2

Order — Reason — Sensitivity. These precious qualities form the foundation upon which the human condition can best flourish, though, in every age, they are elusive and easily crushed. The most effective sources of renewal for these virtues are the manifestations of love: family, friends, belief — and art. More than perhaps any artist in Western history, Wolfgang Amadeus Mozart, in his incomparable, inexplicable genius, provided a legacy to nurture these values, to refresh our humanity and to renew our sense of what the late Joseph Campbell called “the rapture of being alive.” Leopold Mozart once referred to his son as “the miracle that God allowed to be born in Salzburg.” Tuesday’s concert celebrates the 250th birth anniversary of the miracle that is Mozart.

Thursday’s program features two of America’s most gifted instrumental soloists. Violist Paul Neubauer performs *Purple Rhapsody*, written for him in 2005 by the distinguished American composer Joan Tower. Stewart Goodyear is soloist in Béla Bartók’s powerful Piano Concerto No. 3. The concert closes with Antonín Dvořák’s Symphony No. 6, which combines the great European symphonic tradition with the composer’s birthright of Czech dance.

On Saturday, the Apollo Chorus of Chicago and soloists Sarah Lawrence, Emily Lodine, Calland Metts and Jeffrey Strauss join the PMF Orchestra in Johann Sebastian Bach’s peerless and deeply moving *Mass in B minor*. The French composer Charles Gounod, writing in *Le Figaro* in 1891, said, “Bach is a colossus of Rhodes, beneath whom all musicians pass and will continue to pass. Mozart is the most beautiful, Rossini the most brilliant, but Bach is the most comprehensive: he has said all there is to say.”



PENINSULA MUSIC FESTIVAL

PROGRAM 5

Thursday, August 10, 2006, 8:00 p.m.

Stephen Alltop, Conductor
Paul Neubauer, Viola
Stewart Goodyear, Piano

RHAPSODIES IN RHYTHM

TOWER *Purple Rhapsody* for Viola and Orchestra

BARTÓK Piano Concerto No. 3
 Allegretto
 Adagio religioso —
 Allegro vivace

— INTERMISSION —

DVOŘÁK Symphony No. 6 in D major, Op. 60
 Allegro non tanto
 Adagio
 Scherzo. Furiant: Presto
 Finale: Allegro con spirito

This concert is sponsored by June & Jerome Maeder.

Mr. Neubauer appears by arrangement with
Diane Saldick LLC, New York, NY.

Mr. Goodyear appears by arrangement with
Columbia Artists Management LLC, New York, NY.

Mr. Goodyear is performing on the Esther Browning Piano.



PENINSULA MUSIC FESTIVAL

PROGRAM 6

Saturday, August 12, 2006, 8:00 p.m.

Victor Yampolsky, Conductor

Sarah Lawrence, Soprano

Emily Lodine, Mezzo-Soprano

Calland Metts, Tenor

Jeffrey Strauss, Bass-Baritone

Apollo Chorus of Chicago

Stephen Alltop, Director

ALL-BACH PROGRAM

JOHANN SEBASTIAN BACH

MASS IN B MINOR, BWV 232

for Soprano, Mezzo-Soprano, Tenor and Bass Soloists,
Chorus and Orchestra

Kyrie eleison

Gloria in excelsis Deo

— INTERMISSION —

Credo in unum Deum

Sanctus

Osanna in excelsis

Benedictus

Osanna in excelsis

Agnus Dei

Dona nobis pacem

This concert is sponsored by Bibs, Marge & Sarah.

Ms. Lodine appears by arrangement with
Chicago Concert Artists, Inc., Chicago, IL.

Program 4

Wolfgang Amadeus Mozart (1756-1791)

Two Sonatas for Organ and Orchestra

Among the least remembered of Mozart's apparently limitless musical talents was that of organist. He was trained from infancy by his father in violin and composition and clavier, and the ready access to the churches of Salzburg that Papa Leopold enjoyed as an employee of the archiepiscopal musical establishment allowed Wolfgang to transfer his keyboard skills easily to the organ. When Leopold first displayed his seven-year-old son to Vienna as harpsichordist, violinist, composer and organist, the boy was greeted with wonder and good cheer: he bounded into the lap of Empress Maria Theresa, threw his arms around her neck, and delivered a kiss to the imperial cheek. Mozart regularly tried out the local organs on his tours to France, England and Italy during the following years, and he exhibited enough skill to be offered the post of organist at Versailles in 1778.

(Mozart, longing for the opera house, and for a sweetheart, Aloisia Weber, whom he had met on a stop in Mannheim while journeying to Paris, turned the job down. His father was furious.) Sandwiched in among the many tours and job hunts of his early years were Mozart's stints as concertmaster, violin soloist, keyboard accompanist, organist and composer of sacred, entertainment and theatrical music in the household of the Salzburg Archbishop, Count Hieronymus Colloredo. Though he acted frequently as organist for the Salzburg services, his only works for the instrument are the seventeen so-called "Epistle Sonatas" that he composed between 1772 and 1780. (At the end of his life, he wrote a few pieces for a "mechanical organ," a glorified music-box devised by a Viennese clockmaker, that have been taken into the organ repertory.)

In the traditional Catholic service, the Epistle is a reading from the letters of St. Paul or other apostles in the New Testament. This item is followed by the Gradual and Alleluia, and then by the reading (Gospel) on which the sermon for the day is based. Archbishop Colloredo's taste in Masses, like that of Maria Theresia at her court in Vienna, was for equal parts pomp and brevity, so in Salzburg, Mozart's Sonatas — the pomp — were played immediately following the Epistle, at the same time as the priests quickly chanted — the brevity — through the next two items. The Sonatas had to be brief and entertaining, and Mozart met those requirements perfectly. These compact works, all in major keys, are cheerful and melodic, and require the participation of violins, cellos and basses (violas, for reasons that have never been discovered, were not then given a separate part in the Salzburg cathedral orchestra); three also call for a modest complement of winds and timpani. In form, they follow the familiar (though compressed) Classical sonata structure, and in style, they call for the organ to act variously as background continuo instrument, balancing partner to the ensemble (K. 263, 1776) or full-fledged

soloist, with even the opportunity for a cadenza (K. 336, 1780). Despite the purely functional nature of the "Epistle Sonatas," Mozart composed them with care and meticulous craftsmanship. They call to mind a passage in a letter that he wrote to his father while fulfilling a bothersome commission for some flute concertos in 1778: "Of course, I could merely scratch away at it all day long: but such a thing as this goes out into the world, so it is my wish that I need not be ashamed that it carries my name." Mozart, it seems, was congenitally incapable of writing bad music.

Organ and orchestra are equal partners in the Sonata in C major, K. 263, trading phrases and moving collegially in tandem. The piece occupies a compact sonata form, with a festive opening theme, a delicate subsidiary subject pronounced above a wavering accompaniment, and a succinct central development section.

The K. 336 Sonata is really a vest-pocket concerto for organ, with the string ensemble relegated to a purely accompanimental function and the soloist allowed an opportunity for a cadenza just before the close.

Clarinet Concerto in A major, K. 622

Composed in 1791.

Mozart, the man, continues to puzzle and to fascinate. Peter Shaffer's brilliant play and movie, *Amadeus*, portrayed the composer as an insensitive, foul-mouthed, puerile loud roaring through Vienna raising envy, tempers and women's skirts while dispensing masterpieces like a gum-ball machine. While each of these strains did indeed run through Mozart's personality, they do not account entirely for his character, as Shaffer would seem to have us believe. Mozart's relationship with the man for whom he wrote the Clarinet Concerto is only one example refuting the playwright's view.

Mozart harbored a special fondness for the graceful agility, liquid tone and ensemble amiability of the clarinet from the time that he first heard the instrument as a young boy during his tours, and later wrote for it whenever it was available. During his years in Vienna, he was especially impressed by the technical accomplishment and expressive playing of the clarinetist in the imperial court orchestra, Anton Stadler. Stadler was a Freemason, and, when Mozart joined the fraternity, the two musicians became close friends. Those last years of Mozart's life were ones of stifling poverty, ill health and family problems that often forced him to go begging for loans from others, especially another fellow Mason, Michael Puchberg, who earned many laudatory footnotes in the closing pages of the composer's biography for his generosity. It says much about Mozart's kindness and sensitivity that he, in turn, loaned Stadler money when he could, and even once gave him two gold watches to pawn when there was no cash at hand. The final accounting of Mozart's estate after his death showed that Stadler owed him some 500 florins — several thousand dollars at today's rate. Stadler also came out of the friendship with far more than just some of

Mozart's silver. In addition to the flawless Clarinet Concerto, Mozart wrote for him the Clarinet Quintet (K. 581), the Trio for Piano, Clarinet and Viola (K. 498), the clarinet and basset horn parts in the vocal trios, and the clarinet solos in the opera *La Clemenza di Tito*. The Clarinet Concerto started as another piece apparently intended for Stadler — a work for basset horn (alto clarinet), strings, two flutes and two horns that was sketched as early as 1789. When Stadler conferred with Mozart about the solos in *Tito*, it seems that he encouraged him to revise the sketch into a full concerto for his instrument.

The Clarinet Concerto was the next-to-last work that Mozart completed, followed before his untimely death in December 1791 by only the *Masonic Cantata* (K. 623) and the unfinished *Requiem*. The Concerto's beauty, grace and deep emotion mark it as one of his supreme masterpieces. Only the greatest creator could have balanced music of such limpid, effortless formal perfection with the incipient Romantic sensibility pulsing beneath the work's surface, a quality that Friedrich Blume noted imparts "the impression of consummate equipoise and proportion." The first movement is an exquisitely sculpted sonata-concerto form throughout which the dark, sensuous sound of the clarinet is carefully integrated into the orchestral texture. The simplicity of the theme and structure of the following *Adagio* belie the emotional depth of its music. The rondo-finale not only maintains the spirit of gaiety associated with that form, but also brings to it an entire world of feelings, by turns cheerful and somber, effusive and introverted. This wonderful Concerto embodies the words of the renowned pianist and Mozart specialist Lili Kraus, who stated in a *New York Times* interview of several years ago: "There is no feeling — human or cosmic — no depth, no height the human spirit can reach that is not contained in Mozart's music."

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

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 the 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 these Academies 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 profound 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 no 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 is filled with conflict between soloist and tutti which is 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 light-hearted, happy conclusion than a sense of catharsis capping the magnificent cumulative drama of this noble masterwork.

Symphony No. 34 in C major, K. 338

Composed in 1780.

This sparkling Symphony was composed in August 1780, during the last year of Mozart's "Salzburg Captivity," as the frustrated young musician dubbed his position as composer, violinist, pianist and orchestral leader in the archiepiscopal musical establishment of his home town. He felt belittled and confined in the provincial town, knowing that he had the talent to conquer the musical world, but unable to find a suitably important post from which to launch the attack. In January 1779, he returned from a long, disappointing job hunt that had taken him as far as Paris, where his mother died, and Mannheim, where he was jilted by his first serious love, but had produced no position. He reluctantly resumed his duties in Salzburg while longing constantly for something greater, especially something that would allow him to create operas.

Shortly after completing the Symphony No. 34, Mozart wrote *Idomeneo* on a commission from Munich and went to oversee its production. He overstayed the original six-week leave of absence granted by Archbishop Colloredo by nearly two months, however, and there were bitter feelings on both sides at his return — Mozart railed against the degrading, unbearable post (he overstated his case); Colloredo censured the insubordinate employee. The final break came at an interview in May 1781, when Mozart hurled invective at His Eminence, and His Eminence kicked Mozart — literally — out of the

room. Mozart immediately settled in Vienna, returning only once to his home town during the remaining decade of his life.

The C major Symphony (K. 338), written just nine months before he resigned his Salzburg post, shows Mozart's uncanny ability at synthesizing the musical styles of his time into a work that would please the particular audience for which it was composed. (Virtually everything that Mozart or any of his contemporaries wrote was for a specific occasion; composed, essentially, on commission. "Inspiration" entered music with Beethoven.) He tempered the progressive tendencies he had come to admire in the Mannheim composers — refined part-writing, independent treatment of the woodwinds and horns, delicacy of detail, use of crescendo and decrescendo, contrast of *piano* and *forte* — for the conservative tastes of his Salzburg audience, who preferred the old-fashioned three-movement symphony (lacking the minuet increasingly popular elsewhere) and a certain *opera buffa* style characteristic of the earlier Italian *sinfonia*. Such was Mozart's mastery, even at the age of 24, that he could juggle these contemporary idioms with inimitable panache. "The musical ideas are mostly the current coin of the time," noted Eric Blom of the C major Symphony, "but their treatment is in the nature of ironical commentary. Mozart loves the musical *clichés* of his century and at the same time laughs at them up his sleeve, and never more wittily than in this little but captivating and very finished symphonic work."

It is not known when the Symphony was performed in Salzburg, though it was probably played soon after the work was completed on August 29, 1780. Shortly before Mozart's break with Archbishop Colloredo, in May of the following year, this piece was apparently heard again on the Vienna Tonkünstler Society concert of April 3, 1781. (Program listings of the time were frustratingly vague, referring to such a work as this simply as "Grand Symphony by Herr Mozart.") Joseph Bonno, Imperial Court Conductor and Composer and director of the Society, had taken a liking to the young Mozart, and decided to give his young colleague's career a boost by performing one of his symphonies and allowing him to play some piano solos on the Tonkünstler program. The Society was an organization of professional performers devoted to the support of retired musicians and their families. The player-members contributed their services to four benefit concerts a year, which were held during the Church holiday seasons, when theatrical productions were forbidden. Because all local performers were morally bound to participate, a large ensemble, such as the ninety-player group heard at the April 1781 concert, could customarily be assembled for these events. Mozart was delighted with the performance that they gave his Symphony. A week after the concert he wrote to Papa Leopold, "The Symphony went *magnifique* and had all possible

succès — forty violins played — the wind instruments were all doubled — ten violas — ten double-basses, eight violoncelli and six bassoons." For an outdoor concert in Vienna's Augarten on May 26, 1782, Mozart again revived the Symphony, adding to it a minuet movement (K. 409) and expanding the scoring to include flutes. The work is usually heard today in its original three-movement form.

The structure of the opening movement is essentially sonata-allegro, with a martial proclamation as a main theme and a teasing little strain for contrast. In its formal subtleties, however, the movement is as close to the Italian opera overture as to the newer German symphonic sonatas of Haydn. As with the overture form, it lacks the usual exposition repeat, has a development section based on new material rather than on previously heard themes, and extensively elaborates the exposition melodies on their return in the recapitulation. To the formal prototypes, Mozart brings an incomparable blend of suavity and harmonic daring, with the interplay of light and shadow that is an integral part of his best scores. Of the mood of this movement, with the wealth of emotional resonances engendered by its melodic sculpting, deft scoring and subtle shifts from major to minor, G. de Saint-Foix wrote in his study of the Mozart symphonies, "The whole is primarily heroic and brilliant: but how strongly one feels that Mozart was scarcely ever capable of writing a movement that was simply and solely heroic and brilliant!"

The *Andante* Mozart provided for the Symphony was "the richest slow movement he had as yet produced, and which he did not often surpass in subtlety," assessed Sir Donald Tovey. The movement was originally for strings only, but when Mozart added bassoons to the scoring he not only strengthened the bass line but also imbued the music with a burnished, moonlit sonority. So taken was Saint-Foix with this haunting nocturne that he found in it "a delicacy and emotion ... never paralleled, even in the work of Mozart."

The rollicking, sonata-form finale could well serve as the introduction to some farcical *opera buffa*. The 19th-century Viennese critic Eduard Hanslick heard in this music foreshadowings of the more boisterous moments of *Figaro* and *Così fan tutte*, while Eric Blom perceived here a preview of the comic stage character that Mozart created in his 1782 *The Abduction from the Seraglio*: "Osmin already peeps out of it," wrote Blom. The rhythm of this *moto perpetuo* movement recalls the *tarantella*, the traditional Italian dance whose violent motions (producing copious perspiration) were said to expel the venom from the body of a tarantula bite victim. Nothing quite so threatening lies behind this finale, however, which serves simply to bring this delightful Symphony to a spirited close.

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Program 5

Purple Rhapsody for Viola and Orchestra **Joan Tower (born in 1938)**

Composed in 2005.

Premiered on November 4, 2005 in Omaha, conducted by JoAnn Falletta with Paul Neubauer as soloist.

Joan Tower was born in New Rochelle, New York on September 6, 1938, and went to South America with her family at age nine. Her father was a mining engineer whose assignments necessitated frequent family moves to Bolivia, Chile and Peru, but he always found a piano and a teacher to nurture his daughter's musical interests. Tower returned to the United States at the age of eighteen to attend Bennington College and Columbia University, where she earned a doctorate in composition. After finishing her professional training, she taught at Greenwich House, a settlement house in New York, while also composing and performing as a pianist. In 1969, she helped found the Da Capo Chamber Players, a highly acclaimed ensemble which won the 1973 Naumburg Award for Chamber Music; she continued her association as pianist and composer with the Da Capo Players for fifteen years. Since 1972, Tower has taught at Bard College in Annandale-on-Hudson, New York, where she is now Asher Edelman Professor of Music. She is also active in working with performing groups and students in residencies throughout the country, and has served as Co-Artistic Director of the Yale/Norfolk Chamber Music Festival; she has been Composer-in-Residence for the Orchestra of St. Luke's in New York since 1999.

Joan Tower's compositions have been performed by major orchestras, ensembles and soloists throughout America and abroad. A performance of *Sequoia* by the New York Philharmonic and conductor Zubin Mehta was broadcast from the United Nations on WNET-TV. She was named "Musician of the Month" by the September 1982 issue of *High Fidelity/Musical America*, and was the subject of a documentary program produced by WGBH-TV and broadcast nationally on PBS; the film won Honorable Mention at the 1983 American Film Festival. Her many other distinctions include awards and fellowships from the Guggenheim Foundation, Koussevitzky Foundation, National Endowment for the Arts, New York State Council on the Arts and Massachusetts State Arts Council, as well as the prestigious Grawemeyer Award from the University of Louisville in 1990, the first woman ever to receive that honor. She has also been elected to the American Academy of Arts and Letters, named a recipient of the Delaware Symphony's Alfred I. DuPont Award for Distinguished American Composers, and inducted into the Academy of Arts and Sciences at Harvard University. In January 2005, Carnegie Hall's Weill Recital Hall featured a retrospective concert of her work. Joan Tower is the first composer chosen for the ambitious new "Made in America" commissioning program, a collaboration of the American Symphony

Orchestra League and Meet the Composer made possible by Ford Motor Company Fund, through which her composition *Made in America* was performed during the 2005-2006 season by smaller-budget orchestras in every state in the union.

The composer writes, "My *Purple Rhapsody* is dedicated with affection to the wonderful violist Paul Neubauer, who made it all possible. Paul and I had first worked together in 1995 on my clarinet quintet, *Turning Points* (commissioned by the Chamber Society of Lincoln Center), and then I wrote a short piece called *Wild Purple* for unaccompanied viola that he performed at my sixtieth birthday concert in New York. After that, he asked me to write a concerto for him, for which he found the funding (from the Serge Koussevitzky Music Foundation in the Library of Congress) and lined up seven orchestras as a consortium to perform it — Kansas City Symphony, Omaha Symphony, Buffalo Philharmonic, Virginia Symphony, ProMusica Chamber Orchestra, Peninsula Music Festival Orchestra and the Chautauqua Symphony Orchestra.

"The sound of the viola has always reminded me of the color purple — a deep kind of luscious purple. In fact, the first piece I wrote for Paul, in 1998, is called *Wild Purple* (where the 'wild' refers to the high energy and virtuosity of the work). In this concerto, which I titled *Purple Rhapsody*, I try to make the solo viola 'sing' — taking advantage on occasion (not always) of the instrument's inherent melodic abilities. This is not an easy task, since the viola is one of the tougher instruments to pit against an orchestra. In fact, for my orchestration of this work, I left out several instruments (horns and oboes) to thin out the background in order to allow the viola to come forward (even in strong passages) with a little more 'leverage.' I am hoping that at the climaxes of some of these 'rhapsodic' and energetic lines, the orchestra does not overwhelm the solo instrument."

Piano Concerto No. 3

Béla Bartók (1881-1945)

Composed in 1945.

Premiered on February 8, 1946 in Philadelphia, conducted by Eugene Ormandy with György Sándor as soloist.

There were a few signs during the last year of Bartók's life that his fortunes were improving. Performances of his works, which had been woefully infrequent since his arrival in America in 1940, were occurring with more regularity, undoubtedly inspired by the fine success that his *Concerto for Orchestra* had enjoyed at its recent premiere under the baton of Serge Koussevitzky. The American Society of Composers, Authors and Publishers had provided him with much-needed rest cures in New York State and North Carolina, and was also seeing that he got adequate medical attention, something his meager income could not easily cover. His publisher had agreed to provide him with a small annual stipend above his royalty payments.

Several commissions for new works arrived, including one for a viola concerto from William Primrose and another for a two-piano concerto from Ethel Bartlett and Rae Robinson. There was a glimmer of hope that the punishingly difficult years of economic hardship and artistic neglect might be coming to an end. Concerning his health, however, there were nothing but ominous portents.

Bartók, never a robust man, suffered from serious ailments all the while he was in the United States. Some of his problems were never diagnosed, but he was often anemic, and during the last half-year, his health failed steadily and rapidly. The ultimate cause of his death was leukemia, and that illness was taking a sorry toll during those last months. After the premiere of the *Concerto for Orchestra* in December 1944, he turned his attention to Primrose's commission for the work for viola, and spent much of the time during the spring, when he was physically able, in its composition. To be as efficient with his time and strength as possible, he devised a sort of musical shorthand that could indicate, for example, a complete chord with a single slash.

In the early summer of 1945, he took time from the Viola Concerto to begin another concerto, one for piano. This work may have been occasioned by the commission from Bartlett and Robinson, though seemingly reliable sources differ on this point. What is known is that Bartók became enflamed with the notion of writing a solo concerto, a concerto that his wife, the pianist Ditta Pásztor, could use as a vehicle for her own concert performances. He viewed the work as almost a legacy that he could leave to his family in place of the money he never was able to earn. He labored feverishly on the Concerto during the summer, and by September 22nd, only four days before his death, he had finished the entire score except for the last seventeen measures. His thoughts for the close of the piece were encoded in the shorthand he had devised for the Viola Concerto, and Tibor Serly, his friend and disciple, deciphered and scored these remaining bars; Serly also completed the Viola Concerto from Bartók's sketches.

The Third Piano Concerto, like the *Concerto for Orchestra*, conveys a different aura than many of Bartók's earlier works. Subdued are the thorny harmonic idiom, the complex textures, the percussive phrasing of the first two Piano Concertos, the *Music for Strings, Percussion and Celesta* and the String Quartets. In their place is an idiom more easily accessible — mellow in mood and more immediate in emotional expression. The style, however, is still quintessentially Bartókian, and the composer sacrificed none of the awesome control of form and materials that he displayed in previous compositions. John Weissmann, in his appreciation of the Concerto, wrote, "[This work has] a lightness of texture, transparency of treatment, and serenity of atmosphere, achieved with an ease of expression that is obviously the result of his comprehension of ultimate essentials."

The Concerto is clear and compact in its structure. The opening movement, in sonata form, begins with a rustling of strings that introduces the first theme, a tune played in octaves by the soloist which displays the melodic leadings and jagged rhythms of Magyar folk

song. An extended group of secondary ideas, all with smoother rhythms, stands in place of a true development section. The piano presents the recapitulation of the first theme, thickened harmonically, amid the resumed rustling of the strings. Some of the subsidiary ideas are repeated before the movement ends with a tiny tag, a summary statement by flute and piano that condenses the essential melodic and rhythmic germs of the preceding music.

The first portion of the second movement (*Adagio religioso*) recalls the technique and serenity of a Renaissance motet in its close imitative entries and chordal texture. Piano and strings alternate phrases in this music, the most beatific that Bartók ever wrote. The atmospheric central section of the movement is almost theme-less, consisting rather of whisperings in the strings and twitterings in the winds that Tibor Serly said were based on bird calls Bartók had noted down on his retreat at Asheville, North Carolina during 1944. The chorale returns in the woodwinds, accompanied by a restrained commentary from the soloist.

Following almost without interruption, the finale, with its lusty, irregular metric groupings, exudes the festive air of a vigorous peasant dance. The movement is a rondo whose fugal first episode is announced by taps on the solo timpani. Following an abbreviated repeat of the main theme, the timpani heralds another episode, this one more extended, but also fugal in texture. The coda utilizes the rondo theme to bring the Concerto to a brilliant, whirling conclusion. This work, with its rich endowment of the vital human spirit, embodies Bartók's simple artistic credo: "I cannot conceive of music that expresses absolutely nothing."

Symphony No. 6 in D major, Op. 60 **Antonín Dvořák (1841-1904)**

Composed in 1880.

Premiered on March 21, 1881 in Prague, conducted by Adolf Cech.

For the extraordinary man who described himself as "just an ordinary Czech citizen," patience had its reward — Dvořák was nearing forty before he received any satisfying recognition for his music. In 1877 he submitted his set of *Moravian Duets* to a government commission in Vienna that was seeking to identify and encourage new composers throughout the Austro-Hungarian Empire. The charming *Duets* scored a palpable hit. The conductor-pianist and commission member Hans von Bülow wrote to Dvořák, "Next to Brahms, [you] are the most God-gifted composer of the present day." Brahms, also on the panel, adopted Dvořák as a protégé — he told his publisher, Fritz Simrock of Berlin, that he was to add the Czech composer to his roster, and commission from him some *Slavonic Dances* to be issued immediately. (Much of Simrock's profit, as may be imagined, came from Brahms' music.) The *Dances* and three *Slavonic Rhapsodies* for orchestra were completed and published in 1878, and proved to be among Simrock's most popular and lucrative ventures. (Dvořák sold these works for a flat fee, and did not share in the considerable fortune generated by his own music.) "I can hardly tell you,

esteemed Master,” Dvořák wrote to Brahms, “all that is in my heart. I can only say that I shall all of my life owe you the deepest gratitude for your good and noble intentions towards me, which are worthy of a truly great man and artist.” Dvořák’s renown, which was to carry him through, as he called it, “the great world of music,” dates from his meeting with Brahms and the international success of the evergreen *Slavonic Dances*.

On November 16, 1879, Dvořák was in Vienna for a performance by the Philharmonic Orchestra and conductor Hans Richter of his *Slavonic Rhapsody No. 3*, “which was very well received,” he reported. “I was called before the audience. I was sitting beside Brahms at the organ and Richter pulled me forward. I had to come out. I must tell you that I won the sympathy of the whole orchestra at a stroke and that, of all the new pieces they had tried, and Richter told me that there had been sixty, my *Rhapsody* was liked the best. Richter actually embraced me on the spot and was very happy, as he said, to know me, and promised that the *Rhapsody* would be repeated at a special concert at the Opera House. I had to assure the Philharmonic that I would send them a symphony for the next season. The day after the concert, Richter gave a banquet at his house, to which he invited all the Czech members of the orchestra. It was a grand evening which I shall not easily forget for as long as I live.”

By 1880, Dvořák had already completed five symphonies — all unpublished — but he did not feel them representative of his best achievements, so he chose to write a new work for Vienna. He could not take up the score until the following August, but once begun he progressed rapidly on it: the sketch was completed in just three weeks and the orchestration in another three (on October 15, 1880), though the composer’s student and biographer Karel Hoffmeister noted that the music “had been slowly maturing in Dvořák’s mind.” Dvořák took the score at once to Vienna to play at the piano for Richter, who, the composer wrote to his friend Alois Goebel, “liked it very much indeed, so that after every movement he embraced me.” The premiere, by Richter and the Philharmonic, was set for December 26th.

Shortly before the scheduled premiere date, Richter informed Dvořák that the performance would have to be postponed because there was no time to rehearse and perform the music in the Philharmonic’s busy schedule. (The Philharmonic was, and is, a self-governing orchestra whose members are mainly employed as the ensemble of the Vienna Opera. Their heavy commitments allow them to give only a limited number of concerts every season.) The premiere was put off until March, Richter counseling that introducing such a grand and worthy new work during the frivolous carnival season of January and February was inappropriate. Pleading personal and family problems, however, Richter once again canceled the first performance, and Dvořák started to ask some questions of his Viennese friends. It seemed that there was sufficient anti-Czech feeling in those politically volatile days of the Dual Monarchy to cause local resentment against a young Czech composer who would have two important premieres in successive years. Dvořák, who had no taste for such quintessentially Viennese politi-

cal machinations, gave the honor of the Symphony’s premiere to the Prague Philharmonic and conductor Adolf Cech, with whom he had played in the viola section of the orchestra of the National Provisional Theater in Prague earlier in his career. The work was first heard on March 25, 1881, in Prague. Despite his difficulties in getting the Symphony produced, Richter remained its ardent champion. Dvořák inscribed the score with a dedication to the conductor, and had Simrock send him one of the first copies. “On my return from London I find your splendid work awaiting me, whose dedication makes me truly proud,” Richter wrote to Dvořák in January 1882. “Words do not suffice to express my thanks; a performance worthy of this noble work must prove to you how highly I value it and the honor of the dedication.” Richter finally conducted the Symphony on May 15, 1882, in London.

Following soon after the appearance of the widely popular *Slavonic Dances*, Dvořák’s Sixth Symphony scored another immediate success. “No sooner was it published,” wrote Karel Hoffmeister, “than it made its way abroad to Leipzig, Rostock, Graz, Cologne, Frankfurt, New York [in 1883; Dvořák conducted it there in 1892, during the first year of his American sojourn] and Boston, finally attracting even the reserved public of England.” Though Dvořák had written five (then unpublished) symphonies before this one, the score was issued as “Symphony No. 1,” a situation arousing some surprise among audiences at the music’s maturity and accomplishment. “The Symphony showed itself to be a ripe work by an experienced composer whose artistic development had led him to his own individual form of expression,” wrote Frantisek Bartos. “With its maturity, individuality, sure touch and masterly construction of symphonic form, the composition proved itself to be the work of a master.”

The Symphony No. 6 splendidly combines elements of the symphonic tradition as transmitted by Brahms with what Otakar Sourek called Dvořák’s “process of idealization” of Czech folk music. This characteristic style of Dvořák, uniting two great streams of concert and vernacular music, richly illumines the Symphony’s opening movement. The influence of Brahms (particularly of his Second Symphony of 1878) is clear in the music’s sylvan sonorities, motivic development and careful control of the ebb and flow of the lines of tension, while the folk quality is heard in the tunefulness of the themes and the many harmonic plangencies. Music so rich in reference is bound to excite the imagination of certain commentators, and Otakar Sourek heard in this movement “the humor and pride, the optimism and passion of the Czech people come to life, and in it breathes the sweet fragrance and unspoiled beauty of Czech woods and meadows.” Following the first movement are a lovely *Adagio* (Sir Donald Tovey claimed to “know of few pieces that improve more on acquaintance”) and a fiery *Furiant*, filled with the same powerful shifting accents borrowed from Bohemian dance that enliven so many of the *Slavonic Dances*. The bracing last movement, according to Hans-Hubert Schönzeler, “is the most convincing finale Dvořák ever wrote.”

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Program 6

Mass in B minor, BWV 232

Johann Sebastian Bach (1685-1750)

Composed in 1733 and 1747-1748.

Martin Luther published the text for his “German Mass” in 1526 with a certain reluctance. As strong as were his schismatic theological views, Luther still revered the old traditional Latin language of worship, and he was not eager to replace it with the vernacular. He did so for the simple reason that few worshipers understood Latin. He realized that for his revolutionary religious movement to gain converts, it was necessary that it appeal to a wide audience — an uneducated audience in 16th-century Germany — and it could only do so in their native tongue. However, Luther, himself a composer who supplied music for the early Protestant services, allowed some Latin to remain in the new liturgy, partly to relieve the sting of breaking with the old ways, partly out of necessity. “On festival days,” he wrote, “like Christmas, Michaelmas, Purification, etc., it must go on as hitherto, in Latin, until we have enough German songs, because this work is in its early beginnings; therefore, everything that belongs to it is not yet ready.”

Certain Lutheran service items remained stubbornly in Latin for years. When Bach arrived in Leipzig in 1723, it was customary for the great Protestant churches of that city to include in the order of worship polyphonic settings of the *Kyrie* on the first Sunday of Advent and the *Gloria* at Christmas, and plainchant settings of those texts much more frequently. In addition, polyphonic settings of those and other remnants of the Catholic Mass found their way into several of the most important services and celebrations of the church and civic year. Since before the turn of the 18th century, the Leipzig town council had tried to supplant these items with ones in German, but had had little success because they lacked strong support from the local congregations, whose leaders were trained in Latin through their associations with Leipzig University and enjoyed the occasional venture into the old monkish tongue.

Bach had no complaint against the practice of Latin in the Lutheran service. Not only was he interested in Latin church music (he copied and arranged sacred works by Palestrina, Pergolesi, Lotti, Caldara and others) but his talent easily allowed him to produce whatever kind of music was required: instrumental, orchestral or vocal; Latin or German; religious or secular made little difference to him. In the 1730s, he wrote four “Short” Masses, which were probably heard in Leipzig but seem to have been intended primarily for the Catholic court of Count Franz Anton von Sporck in Lissa, Bohemia. These Masses, mostly arrangements of earlier cantata movements fitted with the appropriate Latin text, consisted of only a *Kyrie* and a *Gloria*, the two items that would have been most useful for a Lutheran musician, and lack the other Mass sections.

In 1733, Bach had the opportunity to compose another “Short” Mass. The death of Friedrich August I, Elector of Saxony, on February 1st began a period of mourning during which polyphonic music was forbidden in the churches. Plans were immediately begun for the installation of his son as successor, and, as part of the celebration, Friedrich August II was to receive the homage of the city of Leipzig in April. Bach, taking advantage of the time opened up by the lessening of his duties during the mourning weeks, composed grand new settings of the *Kyrie* and *Gloria* that would be appropriate to the solemnity of the upcoming occasion. These works were probably performed on April 21, 1733 in the Thomaskirche as part of the official ceremonies, but the Elector, a Catholic, would not have entered the Lutheran church to hear them sung.

Though Bach’s religious and civic motivations cannot be discounted when considering this *Kyrie* and *Gloria* — the nucleus of the B minor Mass — he had another, more practical, reason for their composition. In Bach’s time, one of the chief means for a musician to strengthen his public and professional positions was through the granting of an honorary appointment to a royal court. Such awards were not unlike the recognition given today, for example, to suppliers to the British royal houses, who are allowed to display the prestigious seal noting that they are a “Purveyor to the Crown.” Most of the appointments of Bach’s time were *von Haus aus* (“not part of the household”), and required that the composer supply such music as was demanded and that he attend at court if ordered. Bach had a fortunate run of such distinctions. He came to Leipzig in 1723 as honorary *Kapellmeister* to his previous employer, Prince Leopold of Cöthen. Upon Leopold’s death in 1728, Bach was awarded a similar position with the Duke of Weissenfels, which continued until 1736. In 1733, with the accession of Friedrich August, Bach made a bid for the most coveted appointment of all, that of Court Composer to the King-Elector of Saxony. To this end, he sent the new *Kyrie* and *Gloria* — this “trifling example of my skill” as he called it — to Friedrich in Dresden on July 27, 1733. It is uncertain if the *Kyrie* or *Gloria* was performed there, though it is possible that Wilhelm Friedemann Bach, the oldest son of Johann Sebastian, who was appointed organist only the month before at the local Sophienkirche, may have produced the work. At any rate, Bach heard nothing about his request for the next three years, not least because the Elector was busy dealing with demonstrations in Poland against his rule. It was not until November 1736 that Count von Keyserling, the Russian ambassador at the Saxon court and an admirer of the composer, encouraged the Elector to name Bach *Hofkomponist* — “Court Composer.” Bach paid his respects by giving a two-hour recital on the newly installed Silbermann organ in Dresden’s Frauenkirche on December 1st.

The Mass remained a torso, consisting of only the first two sections, until around 1747, when Bach gathered together some of his existing German-language

movements to complete the collection by fitting them with the remaining Latin Mass texts. It was the German custom at that time for men of great learning to gather up their thoughts on a lifetime of work as they approached their last years, compiling a sort of autobiography of their contribution to their discipline. Bach, in his sixties and beginning to have trouble with his eyesight, was not immune to this need for summing-up, and *A Musical Offering*, the *Schübler Chorales* and *The Art of Fugue* were meant as demonstration exercises showing the highest technical skill attainable in the field of musical composition rather than as scores for public performance. The work now known as the Mass in B minor is another that recent research shows must be added to this group. Bach considered this work a compendium of the various ways in which Mass texts could be composed rather than as a single, monolithic span of music. "Bach's aim," wrote Christoff Wolff in the *Grove Dictionary of Music and Musicians*, "seems to have been to bring together a collection of large-scale Mass movements to serve as models rather than to create a single, multi-movement work on an unprecedented scale." Charles Sanford Terry found additional motivations behind the compilation of this Mass: "Two reasons, themselves complementary, moved Bach to expand his original idea. In the first place, the Mass is neither Roman nor Lutheran in intention and outlook, but the expression of a catholic [lower case] Christianity. In the second place, Bach's genius was Teutonic in its inclination to complete a design. If another reason is sought, it is found in the compulsion to express himself in an art-form which he had studied deeply."

To the *Kyrie* and *Gloria* composed in 1733, Bach added a *Sanctus* that was originally written for Christmas in 1724, and performed at least three times in subsequent years. The *Osanna*, *Benedictus*, *Agnus Dei* and *Dona nobis pacem* were all based on the music of earlier cantatas and vocal works fitted with the appropriate Latin text, a process known as "parody." Only the *Credo* and *Confiteor* sections were composed anew in 1747-1748. The resulting "Mass in B minor" is far too large for practical liturgical use (half again as long as Beethoven's *Missa*

Solemnis), has twice as many movements in the key of D major as in B minor and encompasses a wide variety of musical styles and techniques. Bach might well have been surprised at the modern practice of performing the work at a single sitting (or, perhaps, of performing it at all), and some modern scholars do not suffer this situation gratefully, any more than they do an integrated performance of *The Art of Fugue*. However, Bach did make some attempt to unify portions of the Mass by recalling music from the *Kyrie* and the *Gloria* in the closing *Dona nobis pacem*. Terry noted the work achieved musical integrity because it is "the design of a superb architect, perfect in proportion and balance. Even in their adaptation, the borrowed movements reveal his creative genius, while a collation of them with their originals exposes the sensitiveness of his judgment and self-criticism." Whatever scholarly exegesis washes up against the Mass, there remains, first and last, the music, and there is no argument for the performance of this magnificent work that can be made in words that is any stronger than that Bach makes for himself with his notes.

Space does not allow detailed consideration here of the individual movements of Bach's Mass. It will have to suffice to point out that much of the greatness of this music lies in its synthesis of contrasting elements: of monumental choruses beside delicate solos; of blazing full orchestral sonorities beside intimate chamber ensembles; of the sweeping, transcendent grandeur of the eternal words coupled to music of the greatest personal expression. All listeners find in this work a renewal of their faith, whether it be in the power of a religious belief or in the power of music to sing with a profound beauty across the ages. Wrote Karl Geiringer, "The Mass in B minor is an abstract composition of monumental dimensions, a gigantic edifice conceived by the composer as the crowning glory of his life-work in the field of sacred music." Hans Georg Nägeli, the Swiss publisher who made the first printed edition of the Mass in 1812, was completely robbed of any adverse comment in the face of such sublime music. He called the Mass in B minor, simply, "the greatest musical work of art of all ages and all peoples."

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PENINSULA MUSIC FESTIVAL

PROGRAM 7

Tuesday, August 15, 2006, 8:00 p.m.

Valentin Zhuk, Conductor
Tracy Figard, Violin
Kristin Figard, Viola
Stephen Alltop, Piano

DREAMS OF CHILDHOOD

RAVEL Suite from *Mother Goose*
Pavane of the Sleeping Beauty
Hop o' My Thumb
Laideronnette, Empress of the Pagodas
Conversations of Beauty and the Beast
The Fairy Garden

A. CHAIKOVSKY *Distant Dreams of Childhood*
for Violin, Viola, Piano and Strings
Moderato — Presto — Andante —
Adagio con moto

— INTERMISSION —

GLAZUNOV *The Seasons, Ballet in Four Tableaux, Op. 67*
Winter
Spring
Summer
Fall

This concert is sponsored by Billie Kress.

Mr. Alltop is performing on the Esther Browning Piano.



FESTIVAL PREVIEW WEEK 3

Tuesday's concert, conducted by PMF Concertmaster Valentin Zhuk, elicits memory and imagination. Maurice Ravel's delightful *Mother Goose Suite* started as a set of piano pieces inspired by traditional fairy tales for the young children of close friends and grew into a ballet and one of his most luminous orchestral works. *Distant Dreams of Childhood* by Alexander Chaikovsky, among Russia's leading composers, teachers and music administrators, views the innocence of youth through an adult sensibility. Sisters and PMF Orchestra members Tracy and Kristin Figard are the soloists. Alexander Glazunov evoked the annual cycles that shape our lives with his colorful score for the ballet *The Seasons*.

Thursday's concert suggests the musical inspiration that Italy has provided for centuries. Pesaro native Gioacchino Rossini was celebrated throughout Europe for his operas, and in 1824 settled in Paris, where he composed what proved to be his last work for the stage to Schiller's heroic play *William Tell*. The lyrical spirit of Italy that the American composer Samuel Barber absorbed during his many visits to that country is expressed in his Cello Concerto, in which the young Canadian virtuoso Denise Djokic is soloist. The program ends with Richard Strauss' travel souvenir from across the Alps, *Aus Italien*.

Two masterworks cap the PMF 2006 season. Musicologist Theodore Front said that Beethoven's Violin Concerto represented "the perfect balance in the composer's creative life — balance between expressive and sensuous elements, between youthful impetus and mature serenity." Yuan-Qing Yu, Assistant Concertmaster of the Chicago Symphony Orchestra, is soloist. The 2006 PMF season closes with Dmitri Shostakovich's greatest work for orchestra, the Symphony No. 10, in tribute to the centenary of his birth.



PENINSULA MUSIC FESTIVAL

PROGRAM 8

Thursday, August 17, 2006, 8:00 p.m.

Victor Yampolsky, Conductor
Denise Djokic, Cello

FROM ITALY

ROSSINI *Overture to William Tell*

BARBER *Cello Concerto, Op. 22*
 Allegro moderato
 Andante sostenuto
 Molto allegro e appassionato

— INTERMISSION —

STRAUSS *Aus Italien, Symphonic Fantasy in G major, Op. 16*
 Auf der Campagna: Andante
 In Roms Ruinen: Allegro molto con brio
 Am Strande der Sorrent: Andantino
 Neapolitanisches Volksleben (Finale): Allegro molto

This concert is sponsored by the Friends of Sharon Holmes.

Ms. Djokic appears by arrangement with
Richard Paul Concert Artists, Toronto, Ontario.



PENINSULA MUSIC FESTIVAL

PROGRAM 9

Saturday, August 19, 2006, 8:00 p.m.

Victor Yampolsky, Conductor
Yuan-Qing Yu, Violin

FESTIVAL FINALE: SHOSTAKOVICH CENTENNIAL

BEETHOVEN Violin Concerto in D major, Op. 61
 Allegro ma non troppo
 Larghetto —
 Rondo: Allegro

— INTERMISSION —

SHOSTAKOVICH Symphony No. 10 in E minor, Op. 93
 Moderato
 Allegro
 Allegretto
 Andante — Allegro

Ms. Yu's appearance is sponsored by
Marcia Larsen in memory of her husband, Charles.

Program 7

Suite from *Ma Mère L'oye* (“*Mother Goose*”) Maurice Ravel (1875-1937)

Composed for piano in 1908; orchestrated in 1911.
Orchestral version premiered on January 28, 1912 in Paris,
conducted by Gabriel Grovlez.

“I would settle down on his lap, and tirelessly he would begin, ‘Once upon a time ...’ It was *Beauty and the Beast* and *The Ugly Empress of the Pagodas*, and, above all, the adventures of a little mouse he invented for me.” So Mimi Godebski reminisced in later years about the visits of Maurice Ravel to her family’s home during her childhood. Ravel, a contented bachelor, enjoyed these visits to the Godebskis, and he took special delight in playing with the young children — cutting out paper dolls, telling stories, romping around on all fours. Young Mimi and her brother Jean were in the first stages of piano tutelage in 1908, and Ravel decided to encourage their studies by composing some little pieces for them portraying *Sleeping Beauty*, *Hop o’ My Thumb*, *Empress of the Pagodas* and *Beauty and the Beast*. To these he added an evocation of *The Fairy Garden* as a postlude. In 1911, he made an orchestral transcription of the original five pieces, added to them a prelude and added an opening scene and connecting interludes to create a ballet based on the old tale of *Sleeping Beauty*.

The tiny *Pavane of the Sleeping Beauty* depicts the Good Fairy, who watches over the Princess during her somnolence. *Hop o’ My Thumb* treats the old legend taken from Perrault’s anthology of 1697. “A boy believed that he could easily find his path by means of the bread crumbs which he had scattered wherever he passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up,” noted Ravel. *Laidronnette, Empress of the Pagodas* portrays a young girl cursed with ugliness by a wicked fairy. The tale, however, has a happy ending in which the Empress’ beauty is restored. In the *Conversations of Beauty and the Beast*, the high woodwinds sing the delicate words of the Beauty, while the Beast is portrayed by the lumbering contrabassoon. At first the two converse, taking turns in the dialogue, but after their betrothal, both melodies are entwined, and the Beast’s theme is transfigured into a floating wisp in the most ethereal reaches of the solo violin’s range. The closing *Fairy Garden* is Ravel’s masterful summation of the beauty, mystery and wonder that pervade *Mother Goose*.

Distant Dreams of Childhood for Violin, Viola, Piano and Strings Alexander Chaikovsky (born in 1946)

Composed in 1988.

Alexander Chaikovsky, born in Moscow on February 19, 1946, is unrelated to one musical namesake — Peter Ilyich — but the nephew of another: the modern Russian

composer and student of Shostakovich, Boris. Alexander Chaikovsky began his professional training at the Music College of Moscow before entering the Moscow Conservatory in 1967 to study piano with Heinrich Neuhaus and Lev Naumov and composition with Tichon Khrennikov. He continued his studies at the Conservatory until 1975, and joined the school’s faculty two years later. Chaikovsky has since become one of Russia’s most eminent musicians, having served as director of the Moscow Philharmonic Society, chairman of the composition department at the Moscow Conservatory, composer-in-residence and long-time consultant for St. Petersburg’s renowned Maryinsky Theater, and founder of Russia’s Youth Academies, which promotes the work of young Russian composers; in 2005, he became rector of the St. Petersburg Conservatory. Chaikovsky’s compositions, distinctly modern yet respectful of the great traditions of Russian music, include ballets (one from 1980 is based on Gogol’s satirical play *The Inspector-General*; another, from 1986, concerns the 1905 sailors’ mutiny aboard the battleship *Potemkin*, also the subject of Sergei Eisenstein’s epochal 1926 silent film), operas (*Three Sisters* after Chekhov [1994] and *Tsar Nikita and his Forty Daughter* [1996] after Pushkin), three symphonies, numerous concertos, chamber and choral music, piano pieces and film and theater scores. He has also produced *The Anthology of Russian Cinema*, a ten-part documentary about Russian cinematography. Among Chaikovsky’s awards are First Prize at the International Forum of Composers Hollybush Festival in Glassboro, New Jersey (1985) and Merited Worker of Arts of Russia (1988); he has also been Principal Composer at the Nova Scotia Festival in Canada, and toured and participated in international music events in Europe, America and Japan.

The following note was written for a performance of *Distant Dreams of Childhood* in 1994 by the Storioni Ensemble of Northwestern University, conducted by Victor Yampolsky, by Huw Edwards, a former doctoral student at NWU and now Music Director of the Seattle Youth Symphony, Columbia Symphony Orchestra (Oregon) and Olympia Symphony Orchestra (Washington): “Childhood experiences and memories of former days have always been sources of inspiration for composers of all nationalities. The music of Gustav Mahler contains numerous references to his memories as a boy living near a military barracks, and many of his dreams were actually traumatic nightmares — alienated visions that returned to haunt him in later life. Composers such as Elgar and Britten attempted to recapture a childlike innocence in their music; for them, childhood was a paradise lost, or at any rate corrupted by the monstrosities of two World Wars. Russian composers have often used vivid dreams and memories of childhood in their music: Mussorgsky’s song-cycle *The Nursery*, the ‘children’s scene’ in *Boris Godunov*, and parts of Tchaikovsky’s ballet *The Nutcracker* are just three examples.

“Alexander Chaikovsky continues this tradition in his *Distant Dreams of Childhood* for Solo Violin, Solo

Viola, Piano and Strings of 1988, with its slowly materializing themes and points of focus. The work opens (*Moderato*) with the violin and viola soloists playing an agitated theme in unison. The solo lines are abuzz with activity, their parts roaming skittishly above the insidiously moving accompaniment in the low strings. The music becomes calm (*dolcissimo*) as Chaikovsky recalls a pleasant dream, but the feeling of peace is short-lived as the piano's entry returns to the truculent music of the opening. The second movement (*Presto*), which follows without pause, opens with a cadenza-like passage of febrile nervousness for the solo viola. The solo violin joins the viola as the strings provide a percussive undercarriage. Dazzling condiments are introduced by the strings to flavor the music, including rapidly vibrating glissandi, *col legno* (tapping the strings with the wooden back of the bow) and quarter-tone shifts. After a held tone, the tempo slows to *Andante* for the third section (piano chords) which, again, continues without interruption. Rich string sonorities (*molto appassionato*) preface another expansive and elaborate cadenza for the soloists. The coda is a tranquil *Adagio* that slowly dissolves into silence as the childhood dream fades away in the mind's eye. As Edgar Allan Poe prophetically remarked: 'All that we see or seem, is but a dream within a dream.'

The Seasons, Ballet in One Act and Four Tableaux, Op. 67

Alexander Glazunov (1865-1936)

Composed in 1899.

Premiered on February 7, 1900 in St. Petersburg.

By the turn of the 20th century, Russian music had become a mature art. The works of Tchaikovsky, Rimsky-Korsakov, Mussorgsky and Borodin, having been played at home and abroad, established a national character and tradition that those masters wanted to see passed on to succeeding generations. The most important Russian musical torchbearer of the two decades after 1900, the time between the deaths of Tchaikovsky and his contemporaries and the rise of the modern school of Prokofiev and Shostakovich, was Alexander Glazunov.

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 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 cease-

lessly 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 greatest period of creativity came in the years before his Conservatory duties occupied most of his time and energy. He produced much music in all forms except opera — his last major work, the Saxophone Concerto of 1934, bears the opus number 109. His best-known piece is the Violin Concerto, written just before he was installed as director of the Petersburg Conservatory, but a few other works, notably the ballets *Raymonda* and *The Seasons*, the Fourth, Fifth and Eighth Symphonies and the atmospheric tone poems *The Kremlin* and *Stenka Razin*, occasionally grace concert programs. "Within Russian music, Glazunov has a significant place because he succeeded in reconciling Russianism and Europeanism," wrote Boris Schwarz. "He was the direct heir of Balakirev's nationalism but tended more toward Borodin's epic grandeur. At the same time he absorbed Rimsky-Korsakov's orchestral virtuosity, the lyricism of Tchaikovsky and the contrapuntal skill of Taneyev.... He remains a composer of imposing stature and a stabilizing influence in a time of transition and turmoil."

Glazunov's three ballets — *Raymonda*, *Les Ruses d'Amour* and *The Seasons* — were all produced between 1898 and 1900. *The Seasons* was premiered in St. Petersburg on February 7, 1900 with libretto and choreography by Marius Petipa, who had collaborated with Tchaikovsky on *The Sleeping Beauty* and *The Nutcracker*. The ballet has no distinctive plot, but is arranged as a series of four *divertissements*. In the First Tableau, the Spirit of Winter enters with his attendants, Frost, Ice, Hail and Snow; each has a solo variation. Two gnomes suddenly enter, and set fire to some kindling. Unable to resist the warmth, Winter and his band approach the fire and disappear. In Tableau Two, Spring dances joyfully with Zephyr amid a sunny field of flowers. Tableau Three (*Summer*) begins with the appearance of the Spirit of Corn. The spring flowers wilt and their petals droop. Several Naiads enter, symbolizing refreshing streams. The flowers revive and dance with the Naiads. Suddenly, satyrs invade the grove, attempting, without success, to carry off the Spirit of Corn. *Autumn* (Tableaux Four) celebrates the grape harvest with a stirring bacchanale, with solo variations for Winter, Spring and Zephyr. The dance grows wilder until a deluge of autumn leaves ends the revels. The starlit sky is revealed as a reminder of the constancy of the universe that serves as the backdrop for the changes of the earthly seasons.

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Program 8

Overture to *William Tell*

Gioacchino Rossini (1792-1868)

Composed in 1828-1829.

Premiered on August 3, 1829 in Paris.

In 1824, Rossini moved to Paris to become director of the Théâtre Italien, and there became fully aware of the revolutionary artistic and political trends that were then gaining popularity. Rossini was too closely attuned to public fashion to ignore the changing audience tastes, and he began to cast about for a libretto that would keep him abreast of the latest developments in the musical theater while solidifying his new position in Paris. Schiller's play *William Tell*, based on the heroic Swiss struggle against tyranny in the 14th century, had recently created much interest when it was introduced to Paris in a French translation. Rossini decided that the drama would make a fine opera (or, at least, a saleable one), and seems to have taken special care to incorporate the emerging Romantic style into this epic work, as evidenced by its subject matter, symphonic scope and attention to dramatic and poetic content. From the summer of 1828, when word of the project first surfaced, through the following spring, when several delays were reportedly caused by prima donna incapacity (actually, Rossini was withholding the work's premiere to press negotiations with the government over a lucrative contract for future — never realized — operas) until the premiere in August 1829, *William Tell* kept Parisian society abuzz. Once the opera finally reached the stage, it was hailed by critics and musicians, but disappointed the public, who felt that its six-hour length was more entertainment than a single evening should decently hold. (The score was greatly truncated when it was staged in later years.) Whether the new style of the opera was one that Rossini did not wish to pursue, or whether he was drained by two decades of constant work, or whether he just wanted to enjoy in leisure the fortune he had amassed, *William Tell* was his last opera. During the remaining 39 years of his life, he did not compose another note for the stage. The four sections of the Overture, virtually a miniature tone poem, represent dawn in the mountains, a thunderstorm, the pastoral countryside and the triumphant return of the Swiss troops.

Cello Concerto, Op. 22

Samuel Barber (1910-1981)

Composed in 1945.

Premiered on April 5, 1946 in Boston, conducted by Serge Koussevitzky with Raya Garbousova as soloist.

Samuel Barber's success as one of America's greatest composers was both early and lasting. Born and raised in a small town on the outskirts of Philadelphia, he received a thorough appreciation of music as a boy from his mother, a talented pianist, and from his aunt,

the noted Metropolitan Opera contralto Louise Homer. In 1924, at the tender age of fourteen, he entered the first class enrolled at the Curtis Institute, and received instruction in piano, voice and composition, winning the Bearns Prize in composition in 1928. Three years later, he composed the sparkling *Overture to "The School for Scandal"*, which was premiered by Alexander Smallens and the Philadelphia Orchestra in August 1933, and secured for the young composer an immediate reputation. In 1935, Barber won both the Pulitzer Scholarship and the American Prix de Rome, enabling him to study in Europe. While abroad, he conducted, gave recitals (he had an excellent and well-trained baritone voice), and met some of the most important musicians of the day, including Toscanini, who became a champion of his works. The great Italian conductor premiered both the *Essay for Orchestra* and the *Adagio for Strings* during the 1938 season of the NBC Symphony, Barber thus becoming the first American composer whose works Toscanini conducted with that ensemble.

When Barber was inducted into the Army Air Force in 1943, the military recognized his abilities by assigning as part of his duties while in the service the composition of two works. One, the Second Symphony, was heard in Boston in 1944. The other, the *Commando March* of 1943, made an instant success and continues to be among the great American compositions for concert band. Another work of those years, one not written on commission, was the *Capricorn Concerto*, named after the house in Mt. Kisco, New York that Barber had purchased in 1943. When Barber was mustered out of the military in September 1945, he returned to "Capricorn," and full-time duties as a composer. The first work that he undertook as a reinstated civilian was the Cello Concerto, commissioned for the virtuoso Raya Garbousova by John Nicholas Brown of Providence, Rhode Island, an amateur cellist. Upon completing the score on November 22, 1945, Barber dedicated it "To John and Anne Brown." The work was premiered by Koussevitzky and the Boston Symphony Orchestra on April 5, 1946 with Miss Garbousova as soloist.

In the Cello Concerto, Barber balanced his characteristic lyricism with a fiendishly difficult solo part filled with wide leaps, double stops, harmonics and other technical challenges. To point up the formidable obstacles to the soloist in this piece, Nathan Broder recounted in his study of the composer an incident that occurred when Barber was in London in 1950 to record the Concerto with cellist Zara Nelsova. "At one of the sessions, the soloist ended with great brilliance," wrote Broder, "whereupon a cellist from the orchestra leaped up from his chair, ran down to the front of the stage, wildly shouting something about giving up the cello after hearing playing such as Nelsova's, and smashed his instrument against the side of the platform. Strings and bits of wood flew in all directions. There was a general uproar, and then Barber and Nelsova realized that the whole thing was a joke staged by the cello section as a tribute to the difficulty of the Concerto. Each man had contributed to

buying a cello in a pawn shop in order to smash it.”

The opening movement of Barber’s Cello Concerto follows the traditional sonata/concerto form. A brief orchestral introduction presents the thematic materials: a short, angular motive, presented in the first two measures, that returns to punctuate important points of the structure; a broad, lyrical melody, initiated by flute and English horn, enlivened by snapping rhythms; a winding phrase of small intervals heard in the bassoons; and an arching strain given by the violins. The soloist takes up the winding phrase, and builds from it a short cadenza that leads without pause into the full exposition of the themes previewed in the introduction. The orchestra begins the development section, which continues with some pyrotechnical displays from the soloist that lead eventually to another cadenza that serves as the bridge to the recapitulation.

The *Andante* is a richly textured song of deep expression in three-part form that is based on a chordal theme in a siciliano-like rhythm. The finale is constructed in a sort of telescoped sonata form. After a forceful, jagged introductory gesture, the soloist presents the principal theme, dominated by the interval of a half-step in syncopated rhythm. The slow, contrasting melody, first played by the soloist above an ostinato bass, begins quietly but builds to a full orchestral climax. When the two themes return, they are considerably elaborated, as though the functions of development and recapitulation had been combined. The Concerto comes to a brilliant end with a coda of considerable verve and virtuosity.

***Aus Italien* (“From Italy”), Symphonic Fantasy in G major, Op. 16**

Richard Strauss (1864-1949)

Composed in 1886.

Premiered on March 2, 1887 in Munich, conducted by the composer.

In the autumn of 1885, Hans von Bülow, music director of the Meiningen Orchestra, appointed the 21-year-old Richard Strauss as his conducting assistant. Within months, Strauss was asked to become von Bülow’s successor, but he declined the offer in favor of a post as third conductor for the Court Opera in Munich, his hometown. In addition to the experience gained in Meiningen working with one of Europe’s best orchestras, Strauss also met there the violinist and sometime composer Alexander Ritter, who introduced him to the revolutionary works of Wagner and Liszt, music which Strauss’ reactionary father, the most renowned horn player of his day, had forbidden him to hear. Strauss became convinced by Ritter, and the musical examples he provided, that an instrumental piece could spring from the inspiration of what Strauss later called “a poetic idea,” and not need be restricted to the abstract expression of the Classical masterworks that had served as the models for his earlier compositions.

Strauss left his post at Meiningen in April 1886, and did not have to report for his new duties at the Munich Court Opera until August, so, encouraged by Brahms, who shared with the young musician his fond memories of his visits to Italy, he undertook a trip across the Alps

during April and May. The journey, financed by his father and by his uncle Georg Pschorr, a wealthy Munich brewer (Pschorr Beer is still a Bavarian favorite and a mainstay of the famous Oktoberfest), took Richard to Verona, Bologna, Rome, Naples, Florence and many smaller cities. Despite losing his leather suitcase in Naples, his laundry in Rome and his Baedeker in a theater, being overcharged by the local merchants, and having to skip a stop in Venice because of an outbreak there of cholera, he thoroughly enjoyed the junket. He was deeply touched by the ruins, the architecture, the countryside, the art (Raphael’s *St. Cecilia* in Bologna moved him to tears, and even some of the music (*Aida* he thought to be “Redskin Music,” but Verdi’s *Requiem* was judged “pretty and original”), and he wrote long letters home describing not just the sights but also the musical thoughts that they ignited in him — he even made a point of noting the specific keys of his inspirations in the margins. When he returned to Munich in late May, Strauss was bubbling with ideas for a new work, and immediately set about creating the set of four tone pictures that became the “Symphonic Fantasy” titled *Aus Italien* (“From Italy”). The score was completed on September 12, 1886.

In 1889, Strauss provided an analysis of *Aus Italien* for the *Allgemeine Musikzeitung* which gives some clues to the relationship of his Italian inspirations and the musical content of the movements:

“1. *Auf der Campagna* (*‘In the Country’*). This prelude reproduces the mood experienced by the composer at the sight of the broad extent of the Roman Campagna bathed in sunlight as seen from the Villa d’Este at Tivoli.

“2. *In Roms Ruinen* (*‘Among Rome’s Ruins’*). Fantastic images of vanished glory, feelings of melancholy and grief amid the brilliant sunshine of the present. The formal structure of the movement is that of a great symphonic first movement.

“3. *Am Strande von Sorrent* (*‘On the Shore at Sorrento’*). This movement represents in tone painting the tender music of nature, which the inner ear hears in the rustling of the wind in the leaves, in bird song and in all the delicate voices of nature, and in the distant murmur of the sea, whence a solitary song reaches the beach. Contrasting with that distant song are the sensations experienced by the human listener. The interplay in the separation and partial union of these contrasts constitutes the spiritual content of this mood-picture.

“4. *Neapolitanisches Volksleben* (*‘Neapolitan Folk Life’*). The principal theme is a well-known Neapolitan folk song. [Strauss was incorrect. This melody is actually the familiar *Funiculi-Funicula* by the Italian composer Luigi Denza, but it was so ubiquitous in Naples that he assumed it to be a traditional tune.] In addition, a tarantella which the composer heard in Sorrento is used in the coda. After a few noisy introductory bars, the statement of the principal theme by the violas and cellos launches this crazy orchestral fantasy, which attempts to depict the colorful bustle of Naples in a hilarious jumble of themes; the tarantella, at first heard only in the distance, gradually asserts itself towards the end of the movement, and provides the conclusion for this humoresque. A few reminiscences of the first movement may express nostalgia for the peace of the Campagna.”

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Program 9

Violin Concerto in D major, Op. 61 Ludwig van Beethoven (1770-1827)

Composed in 1806.
Premiered on December 23, 1806 in Vienna, with Franz Clement as soloist.

In 1794, two years after he moved to Vienna from Bonn, Beethoven attended a concert by an Austrian violin prodigy named Franz Clement. To Clement, then fourteen years old, the young composer wrote, "Dear Clement! Go forth on the way which you hitherto have traveled so beautifully, so magnificently. Nature and art vie with each other in making you a great artist. Follow both and, never fear, you will reach the great — the greatest — goal possible to an artist here on earth. All wishes for your happiness, dear youth; and return soon, that I may again hear your dear, magnificent playing. Entirely your friend, L. v. Beethoven."

Beethoven's wish was soon granted. Clement was appointed conductor and concertmaster of the Theater-an-der-Wien in Vienna in 1802, where he was closely associated with Beethoven in the production of *Fidelio* and as the conductor of the premiere of the Third Symphony. Clement, highly esteemed by his contemporaries as a violinist, musician and composer for his instrument, was also noted for his fabulous memory. One tale relates that Clement, after participating in a single performance of Haydn's *The Creation*, wrote out a score for the entire work from memory. Of Clement's style of violin performance, Boris Schwarz wrote, "His playing was graceful rather than vigorous, his tone small but expressive, and he possessed unfailing assurance and purity in high positions and exposed entrances." It was for Clement that Beethoven produced his only Violin Concerto.

The five soft taps on the timpani that open the Concerto not only serve to establish the key and the rhythm of the movement, but also recur as a unifying phrase throughout. The main theme is introduced by the woodwinds in a chorale-like setting. A transition, with rising scales in the winds and quicker rhythmic figures in the strings, accumulates a certain intensity before it quiets to usher in the second theme, another legato strophe entrusted to the woodwinds. The development is largely given over to wide-ranging figurations for the soloist. The recapitulation begins with a recall of the five drum strokes of the opening, here spread across the full orchestra sounding in unison. Though the hymnal *Larghetto* is technically a theme and variations, it seems less like some earth-bound form than it does a floating constellation of ethereal tones, polished and hung against a velvet night sky with infinite care and flawless precision. Music of such limited dramatic contrast cannot be brought to a satisfactory conclusion in this situation, and so here it leads without pause into the vivacious rondo-finale. The solo violin trots out the principal theme before it is taken over by the full orchestra. This jaunty tune returns three times, the last appearance forming a large coda.

Symphony No. 10 in E minor, Op. 93 Dmitri Shostakovich (1906-1975)

Composed in 1953.
Premiered on December 17, 1953 in Leningrad, conducted by Yevgeny Mravinsky.

The resilience of Dmitri Shostakovich was astounding. Twice during his life he was the subject of the most scathing denunciations that Soviet officialdom could muster. The first, in 1936, condemned him for writing "muddle instead of music," and stemmed from his admittedly modernistic opera *Lady Macbeth of Mzensk*. The other attack came after the Second World War, in 1948, and was part of a general purge of "formalistic" music by Soviet authorities. Through Andrei Zhdanov, head of the Soviet Composers' Union and the official mouthpiece for the government, it was made known that any experimental or modern or abstract or difficult music was no longer acceptable for consumption by the Russian peoples. Only simplistic music glorifying the state, the land and the people would be performed. In other words, symphonies, operas, chamber music — any forms involving too much mental or philosophical stimulation — were out; movie music, folk song settings and patriotic cantatas were in.

Shostakovich saw the iron figure of Joseph Stalin behind the condemnations of both 1936 and 1948. After the 1936 debacle, Shostakovich responded with the Fifth Symphony, and kept composing through the war years, even becoming a world figure representing the courage of the Russian people with the lightning success of his Seventh Symphony ("Leningrad") in 1941. The 1948 censure was, however, almost more than Shostakovich could bear. He determined that he would go along with the Party prerogative for pap, and withhold all of his substantial works until the time when they would be given a fair hearing — when Stalin was dead. About the only music that Shostakovich made public between 1948 and 1953 was that for films, most of which had to do with episodes in Soviet history (*The Fall of Berlin*, *The Memorable Year 1919*) and some jingoistic vocal works (*The Sun Shines Over Our Motherland*). The only significant works he released during that half-decade were the 24 Preludes and Fugues for Piano. The other works of that time — the First Violin Concerto, the *Songs on Jewish Folk Poetry*, the Fourth and Fifth String Quartets — were all withheld until later years.

With the death of Stalin on March 5, 1953 (ironically, Prokofiev died on the same day), Shostakovich and all Russia felt an oppressive burden lift. The thaw came gradually, but there did return to Soviet life a more amenable attitude toward works of art, one that allowed significant compositions to again be produced and performed. Shostakovich, whose genius had been shackled by Stalin's repressive artistic policies, set to work almost immediately on a large, bold symphony, a composition that was to prove the greatest he had written to that time in the form — the Symphony No. 10.

It is impossible to know how long Shostakovich

had been preparing ideas for the Tenth Symphony. The actual composition of the score in summer 1953 took very little time. The composer wrote almost constantly from early morning until late in the day, taking only brief breaks for meals. The cohesion and integrity of the Symphony speak for a composition that Shostakovich had formulated carefully in his head before committing to paper, and it seems that the work may well contain musical images that were the result both of the painful years after the 1948 denunciations and the tempered joy at the release from Stalin's ferocious grip.

The Tenth Symphony is among the greatest works of its type written during the 20th century. It can be favorably compared not only with the music of Sibelius, Prokofiev and Vaughan Williams, but, even more impressively, with that of Brahms and Beethoven. Besides the technical mastery the Symphony displays, it, like all of Shostakovich's works in this form, also seems to bear some profound underlying message, some implicit struggle between philosophical forces. When the Symphony was new, Shostakovich would give no hint as to the "meaning" of the work. At a conference of Soviet composers in 1954, he stated, "Authors like to say of themselves, 'I tried, I wanted to, etc.' But I think I'll refrain from any such remarks. It would be much more interesting for me to know what the listener thinks and to hear his remarks. One thing I will say: in this composition I wanted to portray human emotions and passions." Asked sometime later if he would provide a written program for the Tenth Symphony, he laughed and said, "No. Let them listen and guess for themselves."

In his purported memoirs, *Testimony*, published after his death, Shostakovich was more specific. "I couldn't write an apotheosis to Stalin, I simply couldn't," he admitted. "I knew what I was in for when I wrote the Ninth [i.e., the 1948 denunciation]. But I did depict Stalin in music in my next symphony, the Tenth. I wrote it right after Stalin's death, and no one has yet guessed what the Symphony is about. It's about Stalin and the Stalin years. The second part, the scherzo, is a musical portrait of Stalin, roughly speaking. Of course, there are many things in it, but that is the basis." He vouchsafed no more than that. Knowing what we do about Shostakovich's years of struggle under Stalin and the composer's feeling of release at the dictator's death, it is not hard to fill in what he left unspoken because this Symphony is ample testimony to his philosophy of music as a communicative art: "I find it incredible that an artist should wish to shut himself away from the people.... I always try to make myself as widely understood as possible; and if I don't succeed, I consider it my own fault." The Tenth Symphony succeeds magnificently.

The Symphony's first movement grows through a grand arch form whose central portions carry its greatest emotional intensity. The music is built from three themes, each of which undergoes a certain amount of development upon its initial presentation. The first is a darkly brooding melody that rises from the depths of the low strings immediately at the beginning. As this sinuous theme unwinds in the cellos and basses, the other string instruments enter to provide a surrounding halo of sound. The second theme appears in the clari-

net, the first entry by the winds in the movement. (The use of tone colors in this Symphony to provide both the sonorous material of the work and to aurally define its structure is masterly.) The ensuing treatment of this theme generates the movement's first climax before this section is rounded out by the re-appearance of the solo clarinet. The third theme emerges in the breathy low register of the solo flute as a sort of diabolical waltz. These three elements — low string, clarinet and flute melodies — provide the material for the rest of the movement. Their integration and manipulation give the impression, even on first hearing, of a work of grand sweep and unimpeachable integrity, an impression that deepens with familiarity. It is probably the greatest symphonic movement that Shostakovich ever wrote.

The menacing second movement, the musical portrait of Stalin, is, in the words of Ray Blocker, "a whirling fireball of a movement, filled with malevolent fury." Its thunderous tread leaves little doubt of Shostakovich's feeling about the murderous Stalin. Formally, it is cast in ternary form (A–B–A), though the propulsive turbulence of the music leaves little room for subtle structural demarcations.

The opening gesture of the third movement, three rising notes, is related in shape to the themes of the first two movements and provides a strong link in the overall unity of the Tenth Symphony. As a tag to this first theme, Shostakovich included his musical "signature" — DSCH, the notes D–E-flat–C–B. (The note D represents his initial. In German transliteration, the composer's name begins "Sch": S [ess] in German notation equals E-flat, C is C, and H equals B natural.) This "signature" and its variants are given prominence, and there is no doubt that Shostakovich saw himself as a direct participant in the mysterious program of the Symphony. The movement's center section is dominated by an unchanging horn call that resembles the awesome riddle of existence posed by the solo trumpet in Ives' *The Unanswered Question*. The opening section returns in a heightened presentation. The movement closes with Shostakovich's musical signature, played haltingly by flute and piccolo, hanging in the air.

The last movement begins with an extended introduction in slow tempo, a perfect psychological buffer between the unsettled nature of the third movement and the exuberance of the finale proper. The finale is both festive and thoughtful. During its course, it recalls thematic material from earlier movements to serve as a summary of the entire work. Concerning the ending of the work, Hugh Ottaway wrote, "The impact is affirmative but provisional: anti-pessimistic rather than optimistic."

Shostakovich left the final interpretation of the Tenth Symphony up to each listener. It is no doubt heroic, filled with struggle and a deep awareness of life's pains. But it is also uplifting in its devotion to the human spirit and the continuity of life against the greatest obstacles. In the words of Ray Blocker, "Here is the heart of Shostakovich. In this work, he opens his soul to the world, revealing its tragedy and profundity, but also its resilience and strength."

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