

**This is**

**ON THE**

**BIG**

**YEAR**

**2011-2012 SEASON**  
HELENASYMPHONY.ORG

**Helena Symphony**  
ALLAN R. SCOTT | MUSIC DIRECTOR





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*Welcome to the*

# Helena Symphony

**ALLAN R. SCOTT** | MUSIC DIRECTOR

*Celebrating our 57th season!*

## **This is One Big Year:**

<b>JULY 2011</b>	<b>16</b>	<b>Symphony Under The Stars</b>
<b>SEPTEMBER 2011</b>	<b>9</b>	<b>Martini's with the Maestro</b>
	<b>17</b>	<b>Opening Night!</b>
	<b>17</b>	<b>Post-concert champagne celebration</b>
<b>OCTOBER 2011</b>	<b>14</b>	<b>Martini's with the Maestro</b>
	<b>22</b>	<b>Carmina Burana</b>
<b>NOVEMBER 2011</b>	<b>11</b>	<b>Roast the Maestro</b> <i>(Allan R. Scott's 40th Birthday!)</i>
<b>DECEMBER 2011</b>	<b>4</b>	<b>Christmas In The Cathedral</b>
	<b>10</b>	<b>The Nutcracker</b>
	<b>11</b>	<b>The Nutcracker</b>
<b>JANUARY 2012</b>	<b>20</b>	<b>Martini's with the Maestro</b>
	<b>21</b>	<b>Smoke and Mirrors</b>
	<b>28</b>	<b>Gershwin's Rhapsody In Blue</b>
<b>FEBRUARY 2012</b>	<b>17</b>	<b>Martini's with the Maestro</b>
	<b>23</b>	<b>Peter Vs. The Wolf</b>
	<b>25</b>	<b>Symphony in the City first drawing</b>
	<b>25</b>	<b>Russian Nights - Part I</b>
<b>MARCH 2012</b>	<b>16</b>	<b>Martini's with the Maestro</b>
	<b>24</b>	<b>Symphony in the City final drawing</b>
	<b>24</b>	<b>Russian Nights - Part II</b>
<b>MAY 2012</b>	<b>4</b>	<b>Martini's with the Maestro</b>
	<b>5</b>	<b>Run for the Roses Derby Party</b>
	<b>12</b>	<b>Mahler's Symphony of a Thousand</b>





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# Meet the Helena Symphony

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**Darien Scott**, *Secretary*

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**Peter Bogy**

# Russ Martin

*Executive Director*

Welcome to the 57th Season of the Helena Symphony!

This season we have decided to throw out the traditional, and think BIG! BIG, defined by Webster's is an adjective that describes situations that are;



- 1) Large, or great in quantity, amount, or number.
- 2) Full and resonant... of great force and strength.
- 3) Magnanimous. Generous. Kindly.

All appropriate descriptors of the BIG season of music we are about to present. But the Helena Symphony also faces BIG challenges and BIG opportunities. Whether or not the BIG rewards come our way really depends on whether or not we as an organization do what we say we will do. When it comes to supporting causes or organizations, people first listen to the words, then they watch the actions. They hear the talk then watch the walk. They listen to the promises of BIG changes and they wait to see if the BIG commitments are met.

This is the realization we must face and embrace together if we are to continue to offer to Helenans a great symphonic orchestra.

Please know I am here to serve the Helena community first and foremost but also to insure that the artistic work (that has so masterfully been developed over the years by Maestro Allan R. Scott) continues to resonate in a fiscally responsible manner here in Helena, Montana.

*So...Let's Think BIG!*

Russ Martin  
September, 2011



## Allan R. Scott

*Music Director & Conductor*

*“Maestro Scott is as intoxicating as you could wish and has that all-too-rare feeling of risk-taking spontaneity.”*

—NEW ZEALAND NATIONAL RADIO

*“Maestro Scott is on a mission to bring music to the people, and if his music is as infectious as he is, then it’s only a matter of time.”*

—HELENA INDEPENDENT RECORD



Entering his ninth season as Music Director of the Helena Symphony, Maestro Allan R. Scott is one of North America’s most dynamic young figures in symphonic music and opera. He is widely recognized for his innovative approach to programming, dynamic vision, and ability to elicit top-notch performances from musicians. As the subject of *SYMPHONY* Magazine’s article “Big Sounds, Big Dreams,” Maestro Scott was acknowledged for his “large orchestra view” noting, “under Scott’s leadership the quality of the orchestra’s playing has skyrocketed.”

Dividing his time between residences in Helena and Philadelphia, Pennsylvania, the Philadelphia native also begins his tenth season as Music Director of Pennsylvania’s Southeastern Pennsylvania Symphony. Located in Lansdale, Pennsylvania, the Southeastern Pennsylvania Symphony serves audiences in the Greater Philadelphia region and is now recognized among the finest regional orchestras in the Philadelphia area. In addition, he also serves as the Principal Conductor of the Wilmington Ballet Company in Delaware and Conductor in Residence & Visiting Artist at West Chester University in Pennsylvania.

Since 2003, Maestro Scott has served as Music Director of the Helena Symphony where audiences have increased over 400% and the annual budget tripled. Each summer with the Helena Symphony, Maestro Scott



leads one of the nation’s largest summer performances with Symphony Under the Stars, attracting an audience of more than 12,000.

Acknowledged by the Main Line Times for “splendidly realizing the awesome spiritual power of the score,” Maestro Scott has become most closely associated with the works of Gustav Mahler. He regularly appears throughout the world as guest conductor. Recently he appeared with the world renowned National Radio Orchestra of Romania in Bucharest and New Zealand’s Christchurch Symphony Orchestra.

In previous seasons he also served as Music Director of Philadelphia’s Main Line Philomusica Orchestra & Chorus, Music Director of the Rocky Mountain Youth Orchestra, and Artistic Director of Colorado’s New Artists Philharmonic, where he was awarded the lifetime post of Conductor Laureate. Maestro Scott developed his artistry under the guidance of some of the most prolific conductors of our time including Seiji Ozawa and Charles Dutoit. He further refined his craft with Luis Biava, Zdeněk Macal, Sir David Willcocks, and Jorge Mester at renowned institutions, among them the Tanglewood Music Center, California Conducting Institute, The Keene Music Festival, Ogontz Music Festival, and the Conducting Institute of South Carolina.

Maestro Scott is exclusively represented by InterArts Management (New York, NY).

**Staff Accompanist:**  
**June Lee, *piano***

---

Pianist June Lee joined the Artistic Staff of the Helena Symphony in 2009.

She received a Bachelor of Music degree in piano performance with emphasis in accompanying and pedagogy from Pacific Lutheran University in Tacoma, Washington, and a Master of Music in piano performance at the University of Washington, as well as a Bachelor of Music in

vocal performance. She held a staff accompanist position at Pacific Lutheran University, and an assistantship in vocal accompanying at University of Washington.

After completing her degrees, she spent many years as a minister and missionary. Ms. Lee currently resides in Townsend, Montana, where she maintains a studio, teaching piano and voice.





## HELENA SYMPHONY ORCHESTRA

*String section players are listed  
alphabetically as seating rotates*

### VIOLIN

Stephen Cepeda, *Concertmaster*  
Eleanor Parker,  
*Associate Concertmaster*  
Linda Meuret+, *Principal Second*  
Sue Northup,  
*Associate Principal Second*  
Sylvia Allen  
Colleen Casey  
Jennifer Cowel  
Chelsey Davis  
Allison Elliott  
Sarah Harmsworth  
Katherine Huether  
Jeffrie Iams  
Heather Irby  
Sally Kintner  
Kira Lee  
Amy Leister  
Heidi Martin  
Michael Mleko  
Steve Olson  
Trevor Ostenson  
Grace Palmer  
Laura Schneider  
Sabrina Scruggs  
Rebecca Sharpe  
Coral White

### VIOLA

John Peskey, *Principal*  
Lisa Bollman  
Julia Borden  
Jeff Brainard  
Carissa Gates  
Jamie Huestis  
Erin Lanigan  
Adam Matthes  
Brad Ramsay  
Ramona Turnbull  
Richard Wells  
Jared Wiley

### CELLO

Linda Kuhn, *Principal*  
Don Harmsworth,  
*Acting Principal*  
Jesse Ahmann

Katharine Beckman  
Lindsay Crosby  
Don Harmsworth  
Ruth Johnson  
Bethany Joyce  
Jocelyn Kelly  
Marie Pettit  
Lucas Poe-Kiser  
Diane Sine

### BASS

Kezia Vernon, *Principal*  
Matthew Beckstrom\*  
Sarah Burdick  
John Coefield  
Paul Faessel  
Ryan Hennessey  
Thomas Larson  
Trebor Riddle

### PICCOLO

Elizabeth Burke  
Abby Nyhoff

### FLUTE

Barbara Berg, *Principal+*  
Elizabeth Burke  
Kathy Chase+  
Abby Nyhoff

### OBOE

Becky Tipler, *Principal*  
Sandy Rolan  
Beth Antonopulos

### ENGLISH HORN

Beth Antonopulos

### CLARINET

Jill Miller, *Principal*  
James Burkholder,  
*Associate Principal+*  
Jennifer Skogley

### BASS CLARINET

Jennifer Skogley

### E-FLAT CLARINET

James Burkholder

### BASSOON

Dana Nehring, *Co-Principal*  
Alicia McLean, *Co-Principal*  
David Horne

### CONTRABASSOON

Beth Bennett

### HORN

Nancy Roe, *Principal+*  
Warren McCullough,  
*Associate Principal*  
Brooke Mortenson  
Laura McDonald

### TRUMPET

Kent Smith, *Principal*  
Matthew Makeever  
Michael Hamling  
John Halko\*

### TROMBONE

Don Stone, *Principal*  
Brad Elison  
Scott Kall

### TUBA

Don Kronenberger

### HARP

Angela Espinosa  
Tess Michel

### PIANO & CELESTE

June Lee  
Mark Walker

### ORGAN & HARPISCHORD

Joe Munzenrider

### TIMPANI

Kerry G. Brown+

### PERCUSSION

Kerry G. Brown,  
*Principal+*  
John Dorr  
Mark Sullivan  
Brianna Kienitz  
Lauree Wenger

\*Leave of Absence +Players Council

## HELENA SYMPHONY CHORALE

### SOPRANO

Janice Bogy, *Soprano I*  
 Susan Brookhart, *Soprano II*  
 Fay Bunes, *Soprano I*  
 Erika Burkhartsmeier,  
*Soprano I*  
 Sue Clarke, *Soprano II*  
 Kelly Downing, *Soprano II*  
 Laurie Ekanger, *Soprano II*  
 Jill Guthrie, *Soprano I*  
 Jemma Hazen, *Soprano II*  
 Fong Hom, *Soprano I*  
 Linda Keim, *Soprano II*  
 Janet Kenny, *Soprano I*  
 June Lee, *Soprano I*  
 Carolyn Linden, *Soprano I*  
 Jessica Litzenberger, *Soprano I*  
 Katie Loveland, *Soprano II*  
 Barbara Martin, *Soprano II*  
 Sharon Maynard, *Soprano II*  
 Patty Mazurek, *Soprano II*  
 Karen McLean, *Soprano I*  
 Jessica Miller, *Soprano I*  
 Laura Pippin, *Soprano I*  
 Sanna Porte, *Soprano I*  
 Mary Catherine Sanders,  
*Soprano II*  
 Deanna Satre, *Soprano I*  
 Carol Waniata, *Soprano II*  
 Lynn Webb, *Soprano II*  
 Mary L. Williams, *Soprano I+*

### ALTO

Cathy Barker, *Alto II+*  
 Kathy Bramer, *Alto I*  
 Pat Callbeck Harper, *Alto I*  
 Connie Conley, *Alto II*  
 Kathryn Dean, *Alto II*  
 Chris Deveny, *Alto I*  
 Naci Forkan, *Alto II*  
 Jacquie Gibson, *Alto I*  
 Lois Hudson, *Alto II*  
 Christine Kaufmann, *Alto I*  
 Sharon Madsen, *Alto I*  
 Beverly Magley, *Alto II*  
 Michelle Maltese, *Alto II*  
 Lona McClanahan, *Alto II*  
 Judy Nakagawa, *Alto II*  
 Roberta Nelson, *Alto II*  
 Carol Potuzak, *Alto I*  
 Marty Thieltges, *Alto I*  
 Echolyn Travis, *Alto I*  
 Val Wilson, *Alto II*  
 Michelle Wiseman, *Alto I*  
 Cathy Wright, *Alto I*  
 Dawn Zehr, *Alto I+*

### TENOR

Tony Etherington, *Tenor II+*  
 Bob FitzGerald, *Tenor II*  
 Rusty Harper, *Tenor I*  
 Rika Lashley, *Alto II*

Barbara Leake, *Alto I+*  
 John Mundinger, *Tenor I*  
 Dean Naylor, *Tenor I*  
 Phil Robison, *Tenor I*  
 Michael Swisher, *Tenor II*  
 Dale Waniata, *Tenor I*  
 Alex Worthy, *Tenor II*

### BASS

Dave Bunes, *Bass II*  
 Robert Caldwell, *Bass I*  
 Ed Canty, *Bass I*  
 John Flink, *Bass I*  
 Hal Fossum, *Bass I*  
 Ed Glenn, *Bass II*  
 Gary Guthrie, *Bass I*  
 Paul Hutter, *Bass I*  
 Jim Keil, *Bass I*  
 Pat Keim, *Bass II*  
 Ron Lee, *Bass I*  
 Tom Mazanec, *Bass I\**  
 Ron Nelson, *Bass II*  
 Francisco Roman, *Bass II*  
 Torry van Slyke, *Bass I*  
 Paul Stahl, *Bass I*  
 Gordon Stockstad, *Bass II*  
 Chris Tweeten, *Bass II*  
 Dick Weaver, *Bass II+*  
 Greg Zeihen, *Bass I*

\*Leave of Absence    +Players Council



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**EXERGY MASTERWORKS CONCERT I**

# Opening Night

SATURDAY, 17 SEPTEMBER 2011 AT 7:00 P.M. • HELENA CIVIC CENTER



**ALLAN R. SCOTT**, *conducting*  
**TERRENCE WILSON**, *piano*  
**HELENA SYMPHONY ORCHESTRA**

**BARBER**    **Adagio for Strings**  
*In Remembrance of 11 September 2001*

**RACHMANINOFF**    **Piano Concerto No. 2 C minor, Op. 18**  
*Mr. Wilson, piano*

I. *Moderato*  
II. *Adagio sostenuto*  
III. *Allegro scherzando*

— INTERMISSION —

**ELGAR**    **Variations on an Original Theme, Op. 36 *Enigma***

Theme (*Andante*)  
Variation I (*L'istesso tempo*): "C.A.E."  
Variation II (*Allegro*): "H.D.S.-P."  
Variation III (*Allegretto*): "R.B.T."  
Variation IV (*Allegro di molto*): "W.M.B."  
Variation V (*Moderato*): "R.P.A."  
Variation VI (*Andantino*): "Ysobel"  
Variation VII (*Presto*): "Troyte"  
Variation VIII (*Allegretto*): "W.N."  
Variation IX (*Adagio*): "Nimrod"  
Variation X (*Intermezzo: Allegretto*): "Dorabella"  
Variation XI (*Allegro di molto*): "G.R.S."  
Variation XII (*Andante*): "B.G.N."  
Variation XIII (*Romanza: Moderato*): " \* \* \*"  
Variation XIV (*Finale: Allegro presto*): "E.D.U."

Thanks to this concert's sponsors, Exergy Development Group and St. Peter's Medical Group



Latecomers will not be seated until an appropriate time in the concert. • The use of photographic and recording equipment is strictly prohibited.

As a courtesy to the performers and fellow concert-goers, please disconnect all cell phones prior to the beginning of the performance.



## About the Program

By Allan R. Scott ©



### SAMUEL BARBER

*Born:* West Chester, Pennsylvania, 9 March 1910

*Died:* New York City, New York, 23 January 1981

## Adagio for Strings

*Barber's Adagio for Strings is composed divided string orchestra.*

**Duration:** 8 minutes

The Helena Symphony Orchestra first performed this work in 1959 conducted by Donald Nitz, and last performed the work in 1989 led by Elizabeth Sellers.



*"I was meant to be a composer, and will be I'm sure. Don't ask me to try to forget this and go play football, please."*

—SAMUEL BARBER TO HIS FATHER

One of America's most distinguished composers, Samuel Barber is of the generation of English composer Benjamin Britten and is perhaps the American equivalent of Britten. Both composers explore the loss of innocence in many of their works.

At the young age of fourteen, Barber entered the prestigious Curtis Institute of Music in Philadelphia as one of the school's first students. After being graduated from Curtis in 1932, Barber embarked upon a career as a composer. His musical language was so accessible, and his skill in orchestration so assured, that he quickly gained success. Barber wrote three operas, including *Antony and Cleopatra* (commissioned for the opening of the Metropolitan Opera House), one ballet, one overture, two symphonies, concertos for piano and violin, three orchestral "essays," choral works, sonatas for violin and cello, music for piano solo, and songs.

The music that Barber wrote, especially during the 1930's, held onto the ideas of the Romantic period of the nineteenth century, where composers attempted to explore larger than life images and ideals using overly lush melodies. While Stravinsky was guiding the popular trend of rhythmic exploration, influencing such composers as Bernstein, Bartók, and Orff, others like Rachmaninoff and Samuel Barber held on to the notion that a melody shaped a piece of music.

Despite Barber's flirtation with other techniques of twentieth century composition, Barber never completely abandoned the tonal mainstream in which his greatest strengths lie. While he did not die until 1981, Barber's last great work, and maybe his greatest work, was completed in 1962. Composed for the opening of New York's Lincoln Center and for the 100th anniversary of his publisher G. Schirmer, Barber's *Piano Concerto* went on to win the Pulitzer Prize (his second Pulitzer) as well as the Music Critics' Circle Award.

The lyrical and ardently romantic *Adagio for Strings* is Barber's best-known composition. It began as the slow movement from his *String Quartet* written in 1936, but was later extracted and orchestrated for conductor Arturo Toscanini in 1938. American audiences instantly connected with *Adagio for Strings* as it became an inspirational work of contemplation and meditation. In addition to the struggles from the Great Depression, the threat of Nazi power, the work became an American elegy, especially for the dead of World War II.

Opening with a sense of poignant melancholy, the *Adagio for Strings* develops into an outpouring of emotional anguish and even grief. The work is nothing short of a genuine, "non-Hollywoodian" tearjerker, but is never emotionally bullied, never forced. Musicologist Wilfrid Mellers explains that "the consistently step-wise movement and control of climax exhibits how Barber was correct in believing that the truth of his religious sensibility was inseparable from his awareness of the common heart of humanity."

Barber produced a third version of his *Adagio* in 1967 as a choral setting of the traditional *Agnus Dei* ("Lamb of God") text. Today, the full string orchestra version has been used in over twenty television shows and films, particularly *Platoon*, and has graced ceremonies in honor of murdered presidents (Franklin D. Roosevelt and John F. Kennedy), martyred politicians, and most recently used to commemorate the victims of the September 11.

Ultimately, there is a sense of simplicity to the *Adagio for Strings* that gives the work its timelessness. Music critic Olin Downes suggests that the simplicity is because *Adagio* is "honest music, by an honest musician..." ■

### PARALLEL EVENTS / 1938

- ▶ Hitler seizes control of German army
- ▶ FDR establishes the March of Dimes to eradicate polio
- ▶ Thornton Wilder's play *Our Town* premieres
- ▶ Orson Welles reads *War of the Worlds* on the radio creating mass panic
- ▶ Picasso paints *Young Girl with a Boat*
- ▶ Copland's ballet *Billy the Kid* premieres
- ▶ Superman and Bugs Bunny premiere
- ▶ Instant coffee invented
- ▶ King Juan Carlos I, Kenny Rogers, Brian Dennehy, Jon Voight, Natalie Wood, and Christopher Wood are born



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## SERGEI RACHMANINOFF

*Born:* Oneg, Russia, 1 April 1873

*Died:* Beverly Hills, California,  
28 March 1943

### Piano Concerto No. 2 in C minor, Op. 18

*Rachmaninoff's Piano Concerto No. 2 is scored for solo piano, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, and divided strings.*

Duration: 34 minutes



As Beethoven is the final amalgamation of the Classical era (1750-1820), Sergei Rachmaninoff represents the final culmination of the Romantic period. Unlike Beethoven, however, Rachmaninoff is not the link to the next period of musical development. In fact, his contemporaries saw Rachmaninoff as not keeping up with the times as he was determined to hold on to the roots of Romanticism—melody for melody's sake.

As a virtuoso pianist and composer, Rachmaninoff stands in the long line of Romantic performers-composers such as Liszt and Chopin. Growing up in a wealthy Russian family, Rachmaninoff was not permitted to pursue music as a career at first. After his parents divorced and their family fortunes declined, Rachmaninoff, one of six children living with their mother, was then encouraged to study music. At the age of ten, Rachmaninoff entered the St. Petersburg Conservatory and two years later the Moscow Conservatory where he studied with pianist Alexander Siloti and task-master Nikolay Zverev, both former students of Tchaikovsky.

Ironically, in spite of his improvisational skills on the piano, Rachmaninoff did not study composition during his formative years. His education consisted of advancing his piano skills and understanding of music. Only after meeting a harmony instructor and enrolling in harmony and counterpoint classes did Rachmaninoff's abilities as a composer evolve. Stricken with malaria, Rachmaninoff decided to take the final piano and composition examinations a year early and successfully passed, earning the school's gold medals in both areas.

By the age of 19, Rachmaninoff had composed a symphony, a one-act opera *Aleko*, some songs, his first piano concerto *Piano Concerto No. 1*, and *Five Pieces for Piano*, which included the celebrated *Prelude in C-sharp minor*. The steady creative output came to a halt after the disastrous first performance of his first published symphony days before his 24th birthday.

Not only was Rachmaninoff's *First Symphony* publicly panned, but the critics trashed the performance too, one referring to it as a "conservatory in hell," and the symphony was never played again in Rachmaninoff's lifetime. The composer's collapsed confidence became a frequently reoccurring depression and Rachmaninoff ceased to compose for several years.

Upon seeking therapy and hypnosis from Dr. Nikolai Dahl, Rachmaninoff slowly emerged from his depression. As Rachmaninoff remembered, Dr. Dahl would repeat over and over "You will begin your concerto. You will work with great facility. The concerto will be of excellent quality." The treatment was a success and by the autumn of 1900 Rachmaninoff's creativity flourished and he became a full time performer as a pianist and conductor. He eventually composed regularly, if not prolifically, writing several operas, tone poems, a second symphony, and a piano sonata.

The *Second Piano Concerto* opens with deep bell-like, powerful, crescendoing chords on the piano and leads into a large but solemn tune for the whole orchestra. As the piano becomes part of the ensemble, the melody opens up as the piano weaves an accompaniment throughout before an orchestral climax leads into a second theme for the piano solo. Both themes develop, first lyrically then heroically, until the opening theme returns with a brilliant accompaniment for the soloist and then the second theme played by the horns. With a burst of rhythmic energy, the movement suddenly ends.

The second movement finds the piano again as the accompanist and less as a soloist, this time to the singing

#### PARALLEL EVENTS / 1901

- ▶ U.S. President William McKinley is assassinated, Theodore Roosevelt becomes 26th President
- ▶ British Queen Victoria dies
- ▶ China's "Boxer Rebellion" occurs
- ▶ Booker T. Washington's visit to The White House incites murderous riots
- ▶ U.S. Executive Mansion renamed to The White House
- ▶ Bruckner's *Sixth Symphony* and Mahler's *Symphony No. 4* premiere
- ▶ Chekhov's play *Three Sisters* premieres
- ▶ Composer Giuseppe Verdi and 23rd U.S. President Benjamin Harrison die
- ▶ Walt Disney, Louis Armstrong, Herbert Zeppo Marx, Jascha Heifetz, Gary Cooper and Clark Gable are born

**Guest artist:****Terrence Wilson, *piano***

Internationally-noted Pianist Terrence Wilson has established a reputation as one of today's most gifted pianists. He has appeared with many prestigious ensembles, including the symphony orchestras of Atlanta, Baltimore, Cincinnati, Dallas, Detroit, Houston, Washington, DC (National Symphony), San Francisco, St. Louis, and the St. Paul Chamber Orchestra, as well as with the orchestras of Cleveland, Minnesota and Philadelphia.

Recently, Mr. Wilson performed with the New Jersey Symphony Orchestra, Indianapolis Symphony, Winston-Salem Symphony, Grand Rapids Symphony, Modesto Symphony, and Brevard Symphony Orchestra. Internationally, he has appeared with the Lausanne Chamber Orchestra in Switzerland, Malaysian Philharmonic, and the Orquestra Sinfonica do Estado de Minas Gerais in Brazil. In 2005, he toured Spain with the Baltimore Symphony, and recently performed with the Scottish National Orchestra.

Mr. Wilson made his recital debut at the Kennedy Center, and since has appeared in recital at the Verbier Festival in Switzerland, the Louvre in Paris, Ravinia Festival in Chicago, Caramoor Festival in Katonah, NY, San Francisco's Herbst Theatre, La Jolla Chamber Music Society, and in Seattle and Cincinnati. An active



chamber musician, Mr. Wilson performs regularly with the Ritz Chamber Players.

Terrence Wilson has received numerous awards and prizes, including the SONY ES Award for Musical Excellence, an Avery Fisher Career Grant, and the Juilliard Petschek Award. He has also been featured on several radio and television broadcasts, including NPR's "Performance Today," WQXR radio in New York, and programs on the BRAVO Network, the Arts & Entertainment Network, and public television. In December, 2010, Wilson was nominated for a Grammy Award for his recording of Michael Daugherty's *Deus ex Machina for Piano and Orchestra* with the Nashville Symphony conducted by Giancarlo Guerrero.

Terrence Wilson is a graduate of The Juilliard School, where he studied with Yoheved Kaplinsky. A native of the Bronx, he resides in Montclair, New Jersey.

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lines of the flute and clarinet. The tracery of the piano decoration under the woodwind solos is exquisite. Eventually roles are reversed and the clarinet and strings become the accompanist for the piano solo. Apart from a brief burst of fireworks from the piano in a cadenza, the second movement is a nostalgic dream of great beauty.

The finale alternates a fast, light, and spiky theme, which appears first, then a slower and sinuous melody (typical of Rachmaninoff). The brilliant piano passages, martial brass, and percussion of the third movement are counterbalanced by another longing, romantic theme, first heard in the violas and oboe. This melody eventually became the subject of a popular big band tune *Full Moon and Empty Arms*. The stirring final climax is not only a crowd pleaser, but a moment of sheer excitement clothed in true virtuosic artistry.

Rarely given to artistic explanation and justification, Rachmaninoff revealingly confessed that “a composer’s music should express the country of his birth, his love affairs, his religion, the books that have influenced him, the pictures he loves. It should be the sum total of a composer’s experience.” Given the rage of “isms” in music during the early 20th century (serialism, neo-classicism, impressionism, expressionism, primitivism, etc.), Rachmaninoff’s artistic creed, reminiscent of 19th century Romanticism, was considered outdated by his contemporaries who thrived off a new found objectivity (like Picasso’s Cubism). Sadly, Igor Stravinsky, Rachmaninoff’s most outspoken critic and fellow Russian, referred to Rachmaninoff’s music as nothing more than “grandiose film music.”

During the Soviet era in Russian history, Rachmaninoff was considered bourgeois and decadent, and Rachmaninoff and his music were exiled from his homeland for a period of time. Today, however, Rachmaninoff is a symbol of Russian greatness. He is considered the musical successor to Tchaikovsky and the link from Tchaikovsky to Prokofiev and Shostakovich. Rachmaninoff never saw his works as capturing “mother Russia” as Rimsky-Korsakov and his protégés did about their own music. Like Tchaikovsky, if Rachmaninoff captured any Russian nationalism it was far more inspired by national pessimism than optimism. Perhaps more than anything else, Rachmaninoff’s works portrayed a world-view of his homeland. As a world traveler, Rachmaninoff saw Russia from a distance and therefore was able to see the cloudy future that the rest of the world saw when confronted with Russian conditions of the 20th century. As a new century dawns, Rachmaninoff is perceived as an intact artistic force and a personality, totally unshaken by modernist doubt or by the oppression of his homeland. ■



## SIR EDWARD ELGAR

*Born:* Broadheath, England,  
2 June 1857

*Died:* Worcester, England,  
23 February 1934

### Variations on an Original Theme, Op. 36 (“Enigma”)

*Elgar’s Enigma Variations is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, triangle, cymbals, optional organ, and divided strings.*

Duration: 35 minutes



Following the completion of Elgar’s heart-wrenching *Cello Concerto* and after several successful decades as a composer, this self-taught musician was never to find again the music that had come with the years of his marriage in a pre-war world.

The thirty years that Elgar did compose were chiefly devoted towards symphonic compositions. In all, his complete artistic output included large choral oratorios and cantatas, orchestral overtures, two completed symphonies, variations, marches (including the well-known *Pomp and Circumstance Marches*), a violin concerto, and a cello concerto.

What captivated Elgar’s musical thought more than anything else was the process of artistic self-discovery through the most abstract of musical terms; meaning to understand himself through music as a true autonomous language. The most noted example is his popular *First Symphony* and the stirring *Enigma Variations*, which still puzzles listeners today.

Initially, Elgar’s *Enigma Variations* contained two puzzles for the listener and scholar. The first is the identity

#### PARALLEL EVENTS / 1899

- ▶ Spanish American War ends
- ▶ First international radio transmission
- ▶ Monet paints first Lily Pond series
- ▶ Sibelius’ *First Symphony* premieres
- ▶ Composer Johann Strauss, Jr. dies
- ▶ Humphrey Bogart, Fred Astaire, James Cagney, Duke Ellington, Alfred Hitchcock, Al Capone, Ernest Hemingway, Vladimir Nabokov, Hart Crane, and E.B. White are born

of each of the “friends pictured within,” to whom the work is dedicated. All fourteen variations are titled with people’s initials, with the exception of *Variation XIII* which is titled using three asterisks (some suggest they refer to an old flame of Elgar’s). In a note to his friend A.J. Jaeger, Elgar did explain the individual movements and answered this initial puzzle in the *Enigma Variations*.

The variations appear in this sequence with these individuals in mind:

*Variation I:* “C.A.E.” Dedicated to Caroline Alice Elgar, the composer’s loving spouse and his most trusted professional advisor.

*Variation II:* “H.D.S-P.” Named for Hew David Steuart-Powell, an amateur pianist who was a frequent chamber music partner with Elgar.

*Variation III:* “R.B.T.” Named for Richard Baxter Townshend, a popular actor who enjoyed mimicking and whose voice rose in pitch during excited performances.

*Variation IV:* “W.M.B.” Depicts William Meath Baker, a country squire, barking orders to his guests and making a brisk exit.

*Variation V:* “R.P.A.” Named for poet Matthew Arnold’s son Richard, good-natured, but given to day-dreaming and mood changes.

*Variation VI:* “Ysobel” Named for Miss Isabel Fitton,

an amateur violist and student of Elgar’s, who always had trouble crossing from one string to another.

*Variation VII:* “TroYTE” Arthur TroYTE Griffith, an architect, who was high spirited, argumentative, and persistently unsuccessful in his attempts to play the piano.

*Variation VIII:* “W.N.” Named for Miss Winifred Norbury, a music-lover, charming, graceful, and a nonstop talker.

*Variation IX:* “Nimrod” Named for the great-grandson of the Biblical Noah, who was noted as a hunter. It is a moving testimonial to Elgar’s closest friend, A.J. Jaeger. “This Variation is a record of a long summer evening talk,” wrote Elgar, “when my friend grew nobly eloquent (as only he could be) on the grandeur of Beethoven, and especially of his slow movements.”

*Variation X:* “Dorabella” (Intermezzo) Describes Miss Dora Penny, Mrs. Richard Powell, a vivacious young woman with a curious speech pattern which Elgar tried to imitate in this movement.

*Variation XI:* “G.R.S.” Named for George Robertson Sinclair, organist of Hereford Cathedral, walking his bulldog, Dan, who is heard barking as he jumps into the Wye River to fetch a stick.

*Variation XII:* “B.G.N.” Pays homage to Basil G. Nevinson, an amateur cellist who played trios with Elgar and H.D.S-P. ■

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**JEFFREY KITTO**, *tenor*  
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**BEETHOVEN**     **Symphony No. 2 in D major, Op. 36+**

I. *Adagio molto – Allegro con brio*  
II. *Larghetto*  
III. *Scherzo – Allegro*  
IV. *Allegro molto*

— INTERMISSION —

**ORFF**     **Carmina Burana**

FORTUNA IMPERATRIX MUNDI  
I. Primo Vere  
Uf Dem Anger  
II. In Taberna  
III. Cour D'amours  
Blanziflor Et Helena  
Fortuna Imperatrix Mundi

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## About the Program

By Allan R. Scott ©



### LUDWIG VAN BEETHOVEN

*Born:* Bonn, Germany,  
16 December 1770

*Died:* Vienna, Austria,  
26 March 1827

## Symphony No. 2 in D major, Op. 36

*Beethoven's Symphony No. 2 is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and divided strings.*

Duration: 32 minutes



Beethoven once described himself as someone “who did everything badly except compose music,” and yet he aroused intense personal devotion not only by his music, but by his personality, rough and ill-mannered, violent and wrong-headed though his actions often were. The nature of his personality and the fact he was virtually uneducated, gave his musical utterance simplicity and a sincerity that are without parallel among the great composers. It is these qualities, combined with his strong sense of humanity and his inexhaustible power of striving for the ideal, that have earned him his unique place in affections of music-lovers of all types.

Dedicating himself principally to composition from the early 1800s, Beethoven supported himself partly by public concerts, in which he presented his works and his skill as an improviser, and partly through dedication fees, sales of publications, and generous gifts from patrons. Determined to survive as a free-lance musician, Beethoven eventually ended his career as a performer for full time composing due to the gradual onset of incurable deafness.

Like his musical idol, Handel, Beethoven embodied his own musical era and at the same time contributed to the overall progression of music in technique and artistic form. Unlike Handel (and even Mozart) however, Beethoven did not have the luxury of speed and instantaneous perfection in his composing; he needed to make several drafts and revisions to most of his works. Certain pieces were often started, interrupted by other

projects, and finished much later, at times several years later. Beethoven's large output of works in all genres includes much occasional music, some of which is rather mediocre. In every genre, however, there are works of the greatest mastery, and the finest of them are unmatched in originality and expressiveness. His works include one opera (*Fidelio*), incidental music (*Egmont*, *The Ruins of Athens*), two ballets, nine symphonies, two mass settings (*Mass in C* and *Missa Solemnis*), oratorios, including *Christ on the Mount of Olives*, and other choral works, five piano concertos, a violin concerto, string quartets and quintets, chamber music with winds, sonatas for violin and cello, piano trios, 32 piano sonatas, many variation sets for piano, works for solo and duet piano, dance sets, concert arias and songs, and canons.

### The Father of Romanticism

What chiefly distinguishes Beethoven from his predecessors is his personal connection to his art. Recognized as the father of the Romantic Era in music (the period between 1820 and the early 1900s), Beethoven is best understood by gaining an insight to his works, particularly his symphonies, string quartets, and the *Missa Solemnis*.

With Romanticism, the art and the artist are inseparable. This connection between art and artist is the driving force that most music has thrived on for the past two centuries, whereby music strives to attain the unattainable, the ideal, and the larger-than-life.

This is not to suggest that Beethoven surrendered the structures and forms established by Haydn and Mozart; on the contrary, Beethoven is regarded as the link between the Classical Era of form and reason and the Romantic Era of emotion over reason and art for art's sake.

Beethoven's own personal ideas, hopes, and faith, or lack of faith, are represented in his symphonic output. He wrestled with his own fate in *Symphony No. 5*; he strove to obtain ideal heroism in *Symphony No. 3*; and held true to the notion that the city of man can and should be equal to the city of God in *Symphony No. 9*.

### About the Second Symphony

Beethoven's individuality is first truly expressed in his *Second Symphony*. Even though the work is composed in the same structural vein as his *First Symphony* (in the

#### PARALLEL EVENTS / 1802

- ▶ French Revolutionary War ends, French Senate declares Napoleon Consul for Life
- ▶ France invades Switzerland and Italy; England declares war on Napoleon's France
- ▶ U.S. purchases Louisiana territory from France
- ▶ West Point Military Academy is founded in New York
- ▶ French novelists Alexandre Dumas and Victor Hugo are born
- ▶ First comic book is published

style of Mozart and Haydn), the Second takes on Beethoven's desire to express himself and even escape the recent news that he would indeed lose his hearing.

By order of his doctor, Beethoven spent the summer of 1802 in Heiligenstadt, a village near Vienna, to get away from the noise of the city. Wrestling with despair of his impending deafness, Beethoven wrote to his brothers Carl and Johann explaining:

*But, think that for six years now I have been hopelessly afflicted, made worse by senseless physicians, from year to year deceived with hopes of improvement, finally compelled to face the prospect of a lasting malady...*

*What a humiliation for me when someone standing next to me heard a flute in the distance and I heard nothing... such incidents drove me to despair; a little more of that and I would have ended my life. It was only my art that held me back. Oh, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me.*

Significantly, Beethoven concluded the famous Heiligenstadt Testament with thanks to his friend and patron, Prince Karl von Lichnowsky, a friend of Mozart, and to whom Beethoven dedicated the first published edition of his *Symphony No. 2*.

Beethoven's notebooks reveal that the groundwork for the *Second Symphony* had been laid several years earlier, before his personal crisis. During his summer retreat in 1802, Beethoven completed the work. His *Symphony No. 2* has little hints of anguish or desperation, as it is filled with vitality and energy, projecting an attitude that offers no suggestion of any psychological or emotional pressures. So much so, that the *Second Symphony* embodies a release from the emerging personal tragedy.

The overall sense of the *Second Symphony* is optimistic and while often linked with the *First Symphony*, the *Second* shows how far the composer has come. The work opens with a vivacious and confident first movement, repeatedly stressing the clash of contrary forces with triumphant brass and timpani. While adopting a march-like opening and juxtaposing major and minor tonalities, Beethoven does it without causing any detriment to the complexity or mobility of the musical elements. The second movement's sophistication far surpasses the slower movement of his *First Symphony*. Even the key of the second movement (the dominant key of A major) is unusual, but it is particularly apt for the bright, song-like, and even loft idealism that the second movement suggests.

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Perhaps Beethoven’s personality is expressed most clearly in the effervescent *scherzo*—the first of his scherzo movements that is actually entitled such. A simple figure passes through the orchestra with surprising dynamic contrasts along with a stately *Trio* (middle section) that interjects before the return of the *scherzo*. The final movement is actually Beethoven’s first significant finale where the last movement is exciting or more so than the opening movement. In a sense of almost comical urgency, the finale emphasizes an off-beat rhythm through the main theme. The movement builds inexorably until a fairly length ending section (coda), for a full 150 measures!

The premiere performance of the *Second Symphony* was not as successful as that of the *First*, with one critic calling the *Second* “a repulsive monster, a wounded

dragon.” Other critics scolded Beethoven for “an exaggerated striving effect” and “straining for that which is new and remarkable.” Ironically these latter comments seem to be more truth telling than criticisms, as Beethoven embodied the very idea of “striving” for the unattainable. What seemed “new and remarkable” was not an expression of false pretense, but the beginnings of what would represent the Romantic Era where the art and the artist were forever connected, and therefore totally genuine, no matter how foreign it may seem to the listener. The *Second Symphony* speaks in a tone steeped in the determination of his *Fifth Symphony* to triumph over crisis and the aspiring idealism of his *Third* and *Ninth Symphonies*, all the while wrapped in the structural clothing of Mozart and Haydn. ■



**CARL ORFF**

*Born:* Munich, Germany,  
10 July 1895

*Died:* Munich, Germany,  
29 March 1982

**Carmina Burana**  
*(Cantiones Profanae)*

*Carmina Burana* was originally scored for piccolo, three flutes, three oboes, English horn, three clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, xylophone, castanets, sleigh bells, ratchet, chimes, triangle, tambourine, snare drum, bass drum, cymbals, suspended cymbal, tam-tam, celesta, two pianos, divided strings, mixed chorus, children’s chorus, soprano solo, tenor solo, and baritone solo.

Duration: 55 minutes



“With *Carmina Burana*, my collected works begin.”

—CARL ORFF

In 1937, composer and educator Carl Orff believed that his new composition *Carmina Burana* was remarkable enough to warrant withdrawing all of his earlier works. Today, it remains one of the most performed twentieth century works and has achieved universal popularity along with hostile critical response.

*Carmina Burana* has all the trademarks that the public would come to know and want: drinking, gambling, sex, and love. Musically, the work evokes the spirit of the modern age, yet made modern by the sheer animal strength of the repeated phrases and driving rhythms, joining themselves to ancient folk and jazz characteristics.

Carl Orff’s musical style that culminated with *Carmina Burana* evolved out of his obsession with primitive and evocative rhythms—not simply rhythms in music, but music coupled with dance. Orff proclaimed that his natural aim in music was “reviving the natural unity of music and movement ... which arise from a single source.”

The composer began to develop a strong interest in music education, creating a new range of percussion instruments. The “Orff Method” of teaching incites children to express themselves with percussion instruments, at first by making very simple noises and then clashes that become more and more elaborate. This quickly leads to the associations of gestures and simple rhythms which later are used in ensembles before the student has the slightest notion of how to read or write music. Musicologist Marcel Marnat asserts that “Orff, most importantly, wants the pupils to become conscious of the group’s spontaneous creation which reflects a certain collective unconscious. Therefore, rhythm is designated well before melody as a connecting force between conception and expression.” Furthermore, harmony almost becomes unnecessary and is, in a sense, replaced by rhythm.

The other element of Orff’s works and philosophy grew from his interest in the formal, simple melodies of Renaissance composer Monteverdi. Before *Carmina Burana*, Orff wrote several unaccompanied choral works and songs with ancient Latin texts that began to



show the traits of *Carmina*.

At a fairly young age, Orff studied piano, cello, and organ, although he did not take kindly to instruction and much preferred to improvise and to develop his own musical ideas through imitation of earlier composers. Born into a musical family, his mother assisted him with his first set of songs that were published, along with his first story, at the age of ten. Captivated by imaginative fables, Orff was attracted to the melodramatic tone poems of Richard Strauss, who would musically paint the lives of fictitious characters, such as Don Juan and Don Quixote. Orff's works mainly consist of several operas, choral works, and some isolated orchestral works, and unlike *Carmina*, are not well remembered or often performed.

*Carmina Burana*, itself, is a scenic, secular cantata based on thirteenth century anonymous poems and songs in Latin and high-middle German which were discovered in a Bavarian monastery in 1803. The manuscript employed scholarly verses and parodies of sacred texts, including love songs and seemingly offensive tunes. Orff set twenty-four of these poems to music, dividing them into three categories devoted to spring, the tavern, and love, framed by an appeal to the power of fortune (*O Fortuna*).

The three sections deal with humankind's encounter with nature, with the joys of drinking, and with the bliss of love, particularly the secular pleasures of romance. *Carmina Burana* (literally meaning, "the songs of the Beurens") pays tribute to a world that thrives off desire and love and their ability to enable man to live, struggle, and believe; a world that does not fear to contradict itself and pour

out its heart with equal intensity at all levels of its conscious.

Marnat states that "*Carmina Burana* presents all that the Christian world between the eleventh and twelfth centuries was capable of expressing. That age was not partitioned like today nor was it inhibited by taboos—an entire cosmos wherein Good does not exist without Evil, faith without curses and doubts: thus perpetual oscillation wherein lies the grandeur of Humanity."

In the process of deriving a musical style to reflect the vigorously shifting moods of the poems, Orff called on the earlier melismatic (sequence of several notes moving quickly), curving lines of Gregorian chant, the virtuosic style of the early operas, and the shattering rhythmic pulses of Stravinsky (*Les Noces*, in particular). To these, Orff added a pure melodic gift and superb orchestral colors, and what emerged was a work of unique drive, energy, and charm. The poetry is complemented by music of gigantic power (such as the *O Fortuna* which encases the entire work), simplicity and grace (demonstrated in the soprano solo's *Stetit puella*), boisterous vulgarity (as in the male chorus' *In taberna*), and pointed parody (the tenor solo's "roasted bird" aria).

It must be remembered that *Carmina Burana* was designed to be seen as well as heard. Either mimed and choreographed as a ballet or performed in concert, *Carmina* continues to maintain its chilling and hypnotic effect on admirers of all generations (even when they are not familiar with the work itself), proving that besides the ear of the "civilized" man there exists another ear—a greedy, barbaric one that cries for its food, drink, desire, lust, risks, and fate. ■

## Carmina Burana is structured into five major sections, containing 25 movements total.

### Fortuna Imperatrix Mundi (Fortune, Empress of the World)

1. O Fortuna (O Fortune)
2. Fortune plango vulnere  
(I lament the wounds that Fortune deals)

### I – Primo vere (In Spring)

3. Veris leta facies (The joyous face of Spring)
4. Omnia sol temperat  
(All things are tempered by the Sun)
5. Ecce gratum (Behold the welcome)

### Uf dem Anger (In the Meadow)

6. Tanz (Dance)
7. Floret silva (The forest flowers)
8. Chramer, gip die varwe mir  
(Monger, give me coloured paint)
9. a) Reie (round dance)
9. b) Swaz hie gat umbe  
(They who here go dancing around)
9. c) Chume, chum, geselle min  
(Come, come, my dear companion)
9. d) Swaz hie gat umbe (reprise)  
(They who here go dancing around)
10. Were diu werlt alle min  
(If the whole world were but mine)

### II – In Taberna (In the Tavern)

11. Estuans interius (Seething inside)
12. Olim lacus colueram (Once I swam in lakes)
13. Ego sum abbas (I am the abbot of Cockaigne)
14. In taberna quando sumus  
(When we are in the tavern)

### III – Cour d'amours (Court of Love)

15. Amor volat undique (Love flies everywhere)
16. Dies, nox et omnia  
(Day, night and everything)
17. Stetit puella (There stood a girl)
18. Circa mea pectora (In my breast)
19. Si puer cum puellula (If a boy with a girl)
20. Veni, veni, venias (Come, come, pray come)
21. In trutina (On the scales)
22. Tempus est iocundum (Time to jest)
23. Dulcissime (Sweetest boy)

### Blanziflor et Helena (Blancheflower and Helen)

24. Ave formosissima (Hail to the most lovely)

### Fortuna Imperatrix Mundi

- (Fortune, Empress of the World)
25. O Fortuna (reprise) (O Fortune)

**Guest artist:****Kristine Biller Mattson, *soprano***

The *Chicago Sun* acclaimed Soprano Kristine Biller Mattson is “a lovely soprano and one to look for in the future.” The *Windy City* stated “Ms. Mattson’s voice possessed smoky depths with bell-like highs while maintaining a spine of steel on stage.”

Ms. Mattson made her debut with the Helena Symphony in the stage production of Bizet’s *Carmen* and returned to perform in the Symphony’s production of Donizetti’s opera, *The Elixir of Love*. She also sang with the Helena Symphony Orchestra & Chorale in a performance of Rachmaninoff’s *The Bells*. Ms. Mattson has appeared with Maestro Scott with the Southeastern Pennsylvania Symphony Orchestra last season in performances of Verdi’s *Requiem*, and Górecki’s *Symphony of Sorrowful Songs*.

Making her career debut in 1997 with Opera Roanoke in Mozart’s *The Magic Flute*, Ms. Mattson has since has performed in other productions, including *Carmen*, *The Grand Duchess of Gerolstein*, *La Cenerentola*, and *Hansel and Gretel*. She participated in the world premiere per-

formance of *The Happy Prince* and premiered the role of “Caroline” in the acclaimed opera *Margaret Garner*. She has appeared with orchestras and opera companies throughout the country, including Michigan Opera Theatre, Opera Company of Philadelphia, Kentucky Opera, Opera Naples, Southeastern Pennsylvania Symphony, and Rockham Symphony in Detroit.

Ms. Biller Mattson received her Master of Music degree at Indiana University, and has won various competitions including the Palm Beach Opera Competition and was the second prize winner in the Florida Grand Competition in 2003. She can be heard on the recordings *Hymns of Promise* and *Light in the Cradle*, and currently resides in New Jersey.

**Casper Children’s Chorale**

Known as Casper’s “Ambassador of Song” in Casper, Wyoming, the Casper Children’s Chorale was founded in 1979 to provide a positive and challenging choral experience for young singers. Children thrive in this inclusive musical community, immersed in culture and the arts in a program encouraging performance skills through diverse languages, historical styles, and ethnicities. The 80 voice Children’s Chorale is open by audition to young singers in fourth through eighth grade. During the past three decades, these talented children have toured across Wyoming presenting musical performances for schools, churches, and community audiences.

The Children’s Chorale is the recipient of the prestigious Wyoming Governor’s Arts Award, and has performed perform at national festivals, state, regional, and national conventions. They have performed in Billings, Boise, Chicago, Colorado Springs, Denver, Los Angeles, Orlando, Portland, Rapid City, Salt Lake City, Spokane, Philadelphia, New York City, Washington, DC, and Vancouver, BC, sharing their love of music and their pride in Wyoming.

**Guest Director:****Marsha Patton, *Artistic Director***

Marcia Patton is recognized as one of the leading authorities on choral music education. In addition to being the founder and artistic director of the Casper Children’s Chorale, Ms. Patton is also the founding artistic director of the Children’s State Honor Choir of the American Choral Directors Association, and the artistic director of the multi-generational women’s choir, *Alla Breve*, and recently toured with the ensemble in China and at the American Chorale Directors Association convention in Seattle. Dedicated to education, Ms. Patton has taught music at all levels (K-12) in Casper, Cheyenne, and Newcastle, Wyoming, and in Olathe, Kansas, and served as the choral director at Casper Kelly Walsh High School, directing six choirs, many of whom were featured multiple times on state and division conventions. As a conductor, lecturer, and singer, Ms. Patton has performed throughout the United States, Europe, Southeast Asia, China, Brazil, and Canada.

Ms. Patton is the recipient of several honors, including, the 2004 Wyoming Governor’s Arts Award, Teaching Medallion of Excellence, National Who’s Who in Education, Casper “Woman of Distinction,” Casper Rotary Community Service Award, Wyoming Teacher of the Year, Outstanding Alumna of the University of Wyoming, Choral Director of Note by Choral Directors Magazine, High School Activities Association Music Educator Award, and recognized multiple times as an influential educator for the Natrona County Schools Academic Awards.


**Guest artist:**
**Evan Thomas Jones, *baritone***

Mr. Jones made his Montana debut with his performance of “Figaro” in the Helena Symphony’s production of *The Barber of Seville*, and returned last season for a performance with the Symphony at the Cathedral of St. Helena. Mr. Jones has performed a wide variety of roles in opera including *The Marriage of Figaro*, *The Magic Flute*, *Le Comte Ory*, *Rigoletto*, *Trouble in Tahiti*, *Candide*, *The Pirates of Penzance*, *The Merry Widow*, and *A Little Night Music*.

In concert, Mr. Jones has performed as baritone solos in Fauré’s *Requiem*, Vaughn Williams’ *Five Mystical Songs*, *Serenade to Music* and *Dona Nobis Pacem*, John Rutter’s *Mass for the Children*, and concert highlights of Gershwin’s *Porgy and Bess*. He has performed with the Berkshire Opera Company, Compañía Lírica Nacional de Costa Rica, Eastman Opera Theater, Florida State Opera, Rochester Philharmonic Orchestra Festival, and the Augusta Choral Society.

In the past two seasons, Mr. Jones has made debuts with Full Circle Music of Indianapolis, Finger Lakes Choral Festival, Amherst Symphony, and Shoals Sym-



phony. He recently recorded the world premiere of Randol Bass’s *Passage Into Spirit* with the Buffalo Philharmonic Orchestra. Recently, Mr. Jones created the role of “Rogver Clinton” in the world premiere performance of a new opera about President Bill Clinton, titled *Billy Blythe*, in Little Rock, Arkansas. He will be reprising the role in the premiere recording as well. Later this season, Mr. Jones will appear with Opera Memphis in *Die Fledermaus* and with the Memphis Masterworks Chorale. Mr. Jones is from Buffalo, NY, and currently resides in Memphis.



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**Guest artist:****Jeffrey G. Kitto, *tenor***

Helena audience favorite, Tenor Jeffrey Grant Kitto was most recently appeared in the lead roles of *Rigoletto* and *Tosca* with Rimrock Opera, *Madama Butterfly* with the Montana Lyric Opera, and *Carmen* with the Mendocino Summer Festival Opera. Other recent engagements include appearances in *La Boheme* with the Helena Symphony, *Carmen*, *The Elixir of Love*, *The Magic Flute*, and *Gianni Schicchi*. In addition to several performances with the Helena Symphony, Mr. Kitto has performed with Intermountain Opera, Rimrock Opera, Spokane Opera, Montana Lyric Opera, Oregon Lyric Opera, Northwest Symphony, Glacier Symphony, Great Falls Symphony, Blue Lake Symphony, Billings Symphony, Spokane Opera, Sweet Pea Summer Festival, Edgefest

in Phoenix, Billings Summer Fest, and Pullman Summer Fest.

A multiple recipient of The Metropolitan Opera Auditions National Council Awards as well as a past winner of the National Association of Teachers of Singing Artist Award, Mr. Kitto completed his bachelor's degree in

music from Montana State University. He was a founding member of national recording artists, The Clintons, with whom he performed, toured, and helped release four albums.

**Gillette Chamber Singers**

The Gillette Chamber Singers is the vocal ensemble comprised of musicians from Gillette, Wyoming and the surrounding area. Under the artistic leadership of Patrick E.K. Patton for the past two seasons, the Gillette Chamber Singers maintains an active concert schedule that includes the Gillette Chamber Singers' Christmas Dinners, a Service of Lessons & Carols, and an annual spring concert performance.

Performing internationally, the Gillette Chamber Singers has toured England, France, Germany, Ireland, Italy and Scotland, and were featured at the Austria Music Festival. They have performed in Carnegie Hall and at the Grand Teton Music Festival in Jackson, Wyoming. This season the Singers will perform with the Cheyenne Chamber Singers and are making their debut performance with the Helena Symphony Orchestra & Chorale.

**Casper College Collegiate Chorale**

As the premiere performing vocal ensemble of Casper College (Casper, Wyoming), the Collegiate Chorale is a 40-voice ensemble that presents a four-concert series presentation and numerous performances throughout Casper and the state of Wyoming. The Chorale has performed many times with the Helena Symphony Orchestra & Chorale.

Led by former Helena Symphony Chorale Director Patrick E.K. Patton, the Casper College Collegiate Chorale presents "Music of the Masters" as well as "Music of the World" concerts, and hosts an annual Madrigal Feast, combining a study of Renaissance music and lifestyle with a 21st century approach to politics, humor, and fun.

The Collegiate Chorale is active in the biennial All-State Music Educators State Convention, participating with other select collegiate choral ensembles in the state in a concert presentation at the All-State Opening Concert. As a guest ensemble, Dr. Patton prepares the Collegiate Chorale to perform with several Wyoming orchestras, including the Cheyenne Symphony and Wyoming Symphony.

**Patrick E.K. Patton, *Artistic Director***

Director with the Helena Symphony Chorale. For over three decades, Dr. Patton has served as Professor of Music and Director of Choral Activities at Casper College in Wyoming. Previously, he served as Chair of the department of music and currently conducts the Casper College Collegiate Chorale, Women's and Men's Choirs, and the Contemporary Singers vocal jazz ensemble and teaches Voice. He directs the annual Casper College Madrigal Feast and serves as co-director of the Casper College Jazz Festival, and his choruses have performed on numerous occasions at national and regional conventions and festivals.

Dr. Patton has made over 400 appearances nationally and internationally as guest conductor, adjudicator, and workshop clinician, including performances at Lincoln Center in New York, European tours, festivals in London, Brazil, and Thailand. He holds the Doctor of Musical Arts and the Master of Music degrees in Choral Conducting from the Conservatory of Music at the University of Missouri in Kansas City, and received his Bachelor of Music in Education degree from the University of Wyoming.



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EXERGY MASTERWORKS CONCERT III

# Rhapsody in Blue and Gershwin

SATURDAY, 28 JANUARY 2012 AT 7:30 P.M. • HELENA CIVIC CENTER



ALLAN R. SCOTT, *conducting*  
BREANNE CUTLER, *conducting*  
JOEL FAN, *piano*

HELENA SYMPHONY ORCHESTRA & CHORALE

**BARBER**    **Overture: *The School for Scandal*\***

**GERSHWIN**    **Rhapsody in Blue**  
*Mr. Fan, piano*

— INTERMISSION —

**BERNSTEIN**    **Symphony No. 2, *The Age of Anxiety*+**  
*Mr. Fan, piano*

Part I

The Prologue: *Lento moderato* —  
The Seven Ages: *Variations 1-7* —  
The Seven Stages: *Variations 8-14*

Part II

The Dirge: *Largo* —  
The Masque: *Extremely Fast* —  
The Epilogue: *Adagio - Andante - Con moto*

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As a courtesy to the performers and fellow concert-goers, please disconnect all cell phones prior to the beginning of the performance.

## About the Program

By Allan R. Scott ©



### SAMUEL BARBER

*Born:* West Chester, Pennsylvania, 9 March 1910

*Died:* New York City, New York, 23 January 1981

## Overture to the School for Scandal

*The Overture to The School for Scandal is composed for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, harp, celeste, timpani, snare drum, bass drum, triangle, cymbals, and divided strings.*

Duration: 8 minutes



One of America's most distinguished composers, Samuel Barber is of the generation of English composer Benjamin Britten and is perhaps the American equivalent of Britten. Both composers explore the loss of innocence in many of their works.

At the young age of 14, Barber entered the prestigious Curtis Institute of Music in Philadelphia as one of the school's first students. After being graduated from Curtis in 1932, Barber embarked upon a career as a composer. His musical language was so accessible, and his skill in orchestration so assured, that he quickly gained success.

He won the coveted prize for composition, *Prix de Rome*, as well as two Pulitzer Prizes, for his opera *Vanessa* and later his *Piano Concerto No. 1*. Barber wrote three operas, including *Antony and Cleopatra* (commissioned for the opening of the Metropolitan Opera House), one ballet, one overture, 2 symphonies, concertos for piano and violin, three orchestral "essays," choral works, sonatas for violin and cello, music for piano solo, and songs.

The music that Barber wrote, especially during the 1930's, held onto the ideas of the Romantic period of the 19th century, where composers attempted to explore larger than life images and ideals using overly lush melodies. While Stravinsky was guiding the popular trend

of rhythmic exploration, influencing such composers as Bernstein, Bartók, and Orff, others like Rachmaninoff and Samuel Barber held on to the notion that a melody shaped a piece of music. Despite Barber's flirtation with other techniques of 20th century composition, Barber never completely abandoned the tonal mainstream in which his greatest strengths lie.

Before his world-renowned success, Barber began his first major orchestral work while a student at the Curtis Institute and on summer vacation in Italy. It was a 1777 play by Richard Brinsley Sheridan titled *A School for Scandal* assigned on a summer reading list that drew Barber's interest. The play takes place in the jaded social circle of the aptly-named Lady Sneerwell. The comedy centers on the eccentricities and malicious gossip of the upper class characters that jeopardize young lovers and several relationships in the play.

Barber's *Overture to The School for Scandal* was not intended to convey the plot of the play, but to depict "as a musical reflection of the play's spirit," explains Barber in the notes to the work. The *Overture* begins with a clashing dissonant fanfare in a jagged, energetic rhythm suggesting the deviousness of gossip. It quickly moves to establish a constantly twisting and changing line of musical ideas that ingeniously implies the backbiting of Sheridan's Lady Sneerwell and her circle.

As with most of Barber's works, innocence is threatened, in this case the innocence of the young lovers in the play, Charles and Mariah. Barber uses the oboe to capture the youthful love before the quirky, off-beat, jazz-infused, jig-like melody returns.

The *Overture to The School for Scandal* served as Barber's thesis for graduation from the Curtis Institute in 1932. Although Curtis Orchestra conductor Fritz Reiner declined to perform the work, it is a tightly woven piece far more developed than most student works, let alone a first orchestral work. Since its premiere by The Philadelphia Orchestra two years after its completion, it has remained a popular work amongst audiences and musicians. ■

### PARALLEL EVENTS / 1932

- ▶ Franklin Delano Roosevelt is elected 32nd U.S. President
- ▶ Adolph Hitler is elected Chancellor of Germany
- ▶ Al Capone enters prison
- ▶ Radio City Music Hall opens in NYC
- ▶ The Lindbergh Baby is kidnapped and murdered
- ▶ Amelia Earhart becomes the first woman to fly solo across the Atlantic Ocean and the U.S.
- ▶ Picasso paints *Repose* and *The Mirror*
- ▶ John Steinbeck writes *The Red Pony*
- ▶ Bob Hope, Groucho Marx, and Jack Benny make radio show debuts
- ▶ Senator Edward Kennedy, Elizabeth Taylor, Glenn Gould, and John Updike are born
- ▶ Scotch tape dispenser is invented



## GEORGE GERSHWIN

*Born:* Brooklyn, New York,  
26 September 1898

*Died:* Hollywood, California,  
11 July 1937

### Rhapsody in Blue

*Rhapsody in Blue* was originally composed for the Paul Whiteman Band and piano solo. Ferde Grofé later orchestrated the work for two flutes, two oboes, two clarinets, two bassoons, optional saxophones, three horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, snare drum, tam-tam, triangle, glockenspiel, optional banjo, and divided strings.

Duration: 16 minutes



At a late night party typical of the Jazz Age, pianist George Gershwin was overheard pondering if his music would “be heard a hundred years from now.”

“It will,” a friend remarked, “if you are around to play it.”

It is not quite a hundred years since Gershwin composed his legendary *Rhapsody in Blue* (1924), yet Gershwin has not been around to play his music for almost seventy-five years.

Born Jacob Gershowitz to Russian immigrants, George Gershwin actually began his music career as a high school drop out in Tin Pan Alley, New York’s famous songwriting district. As a “song plugger” for the Jerome Remick Company, the young George was exposed to thousands of songs and limitless experience as a jazz pianist.

As one of the first notable American composers, Gershwin made the first attempts to close the gap between “popular” music and “serious” music. While some classical music purists still do not fully accept Gershwin into the circles of classical music completely, no one can deny Gershwin’s uncanny ability as a songwriter.

Despite his Broadway success with his lyricist brother, Ira, George followed his less natural talents as a classical composer. Ravel, Boulanger, and Stravinsky refused to teach Gershwin, so he had to eventually study composition, theory, and orchestration on his own. Gershwin’s more formal works include his *Piano Concerto in F, Prel-*

*udes for Piano, Second Rhapsody, Variations on “I Got Rhythm,” Cuban Overture*, his landmark opera, *Porgy and Bess*, and his most performed work, *Rhapsody in Blue*, the work that put Gershwin on the artistic forefront of American concertgoers, jazz lovers, and music critics.

Bandleader Paul Whiteman commissioned Gershwin to write a “jazz concerto” to be included in a concert titled *An Experiment in Modern Music* in New York on February 12, 1924. With Gershwin performing the solo piano part, *Rhapsody in Blue* was an enormous success. Everyone who was anyone in the music world attended the concert, such as virtuoso violinist Jascha Heifetz, and composers Rachmaninoff and Stravinsky. All but Stravinsky loved the work immediately.

A rhapsody differs from a concerto in that it features one extended movement instead of the conventional three movements. Rhapsodies also often incorporate passages of improvisation and are irregular in form, with heightened contrasts and emotional exuberance. Gershwin’s *Rhapsody in Blue* is typical in that it certainly has large contrasts in musical texture, style, and color. The work ranges from intensely rhythmic piano solos to slow, broad, and lush orchestral sections.

Because Gershwin had only composed songs with piano scores until the *Rhapsody* commission, he was very hesitant to take on the project as he would have to write a full score. So Whiteman offered the services of his arranger, Ferde Grofé, to help Gershwin with the orchestration.

*Rhapsody in Blue* became the Whiteman Orchestra’s signature tune. More importantly, at a time when classical music was still an overwhelmingly European art form, it introduced a uniquely American voice in a classical concert. While the age-old European classical music drew on national folk and popular music, Gershwin’s *Rhapsody in Blue* began the infusion of American popular music into the classical tradition. More than the success of the work itself, *Rhapsody in Blue* legitimized jazz as a serious form of music, and soon classical composers were attempting to write “serious” music using jazz idioms.

Gershwin took a risk by using his musical influences, such as Scott Joplin’s ragtime, rhythmic improvisations from Harlem’s nightclubs, the folk music of the Yiddish theatre, Cuban rhythms coupled with Charleston dance, and the rich experimental harmonies of such composers as Ravel, Schoenberg, and Stravinsky. “I heard it as a sort of a musical kaleidoscope of America,” explained Gershwin, “of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness.”

The famous clarinet trill and run up the scale was actually not composed by Gershwin. Clarinetist Ross Gorman felt that the opening of the work needed a bit more humor. Gershwin told him to keep it. Gershwin improvised himself, as he had yet to transcribe the piano part. By 1928, Whiteman’s band performed *Rhapsody in Blue* 84 times, and its recording sold a million copies.



Whether or not *Rhapsody in Blue* is “jazz” remains a much-debated topic, but like F. Scott Fitzgerald’s *Great Gatsby*, *Rhapsody* has come to define American life and culture during the “roaring” 1920s. Immediately after Gershwin’s death and throughout the 1940s through the 1950s, Gershwin’s songs set the stage for some of the great performers, like Ella Fitzgerald, Dean Martin, Frank Sinatra, and Tony Bennett. There is not a cabaret singer, jazz musician, or jazz lover that does not hold Gershwin as the father of the American song. From airline commercials and dozens of films, to remakes of nearly every kind (including hip hop, rock and roll, and rap), Gershwin’s music has remained in main stream Americana for nearly a century.

Sadly, the man who gave us the cheerful, fun-spirited, heart-warming music that has stayed with us for nearly a century never lived long enough to enjoy it. Gershwin collapsed in July 1937, and fell into a coma from which he never regained consciousness. He died of a brain tumor at the age of 38. ■

### PARALLEL EVENTS / 1924

- ▶ Russian revolutionary Vladimir Lenin dies and Soviet dictator Stalin rises to power
- ▶ Calvin Coolidge is elected 30th U.S. President
- ▶ Matisse paints *Arabesque*
- ▶ U.S. Presidents Jimmy Carter and George H.W. Bush are born
- ▶ Largest U.S. stock market boom, with Ford Motor Company stocks equal to \$1 billion
- ▶ MGM film studios open
- ▶ Major League Baseball is born
- ▶ Opera composer Giacomo Puccini dies
- ▶ First Macy’s Thanksgiving Day parade.
- ▶ Ellis Island closes as an immigration entry point
- ▶ Pharaoh Tutankhamen of Egypt sarcophagus found
- ▶ Gloria Vanderbilt, Sarah Vaughan, Doris Day, Marlon Brando, Henry Mancini, Chet Atkins, Audie Murphy, Sidney Lumet, Don Knotts, Lauren Bacall, Truman Capote, Lee Iacocca, and Rod Serling are born.



## LEONARD BERNSTEIN

*Born:* Lawrence, Massachusetts, 25 August 1918

*Died:* New York City, New York, 14 October 1990

## Symphony No. 2, The Age of Anxiety

*Bernstein’s Symphony No. 2 is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, piano, celeste, two harps, timpani, snare drum, bass drum, tenor drum, tam-tam, cymbal, temple blocks, triangle, glockenspiel, xylophone, divided strings, and piano solo.*

**Duration:** 35 minutes



Who best represents “American music?” The dilemma of American music is summarized and even amplified in the life, career, and artistic contributions of Leonard Bernstein. He himself could not decide which way to turn—in his musical career (pianist, composer, conductor, or teacher?), his musical style (popular or serious?), his religion or his sexuality.

Leonard Bernstein was able to study music privately in his early years with piano lessons before attending Harvard University, where he developed extraordinary musical abilities. Bernstein continued his studies at the Curtis Institute of Music in Philadelphia, and then he served as assistant conductor of the Boston Symphony Orchestra and at the renowned Tanglewood Music Center. Bernstein emerged as a major force in music at the age of 25 when he substituted on very short notice for conductor Bruno Walter with the New York Philharmonic, the very ensemble for which he would later serve as music director. The performance was a sensational success, and thereafter he pursued a much acclaimed and tremendously active career as a conductor, coupled with an equally accomplished career as a concert pianist, and an even more profound profession as an educator, mentoring many of the current leaders on the podium today.

As conductor, performer, and educator, Bernstein desired to keep symphonic music, and classical music in general, alive in a culture preoccupied with the technological advances of film, theatre, rock and roll, and in an age concerned with McCarthyism and racism. A great talent with a great ego, he craved indispensability, musically and personally, and he found it in the large, oversized works of Mahler, Sibelius, and Shostakovich. Bernstein

seemed to enable even the most traditional of ensembles, like the Vienna Philharmonic, to rediscover and unleash the immortal and heroic qualities of the great composers. Bernstein's ability as a conductor, who led every major orchestra in the world, and talent as a pianist, who performed everything from Mozart to Rachmaninoff, always remained divisive factors in his life.

### About Bernstein's Music

Bernstein preferred to devote much more time to composing. Even Bernstein's career as a composer involved dividing his loyalties between the worlds of "serious" and "entertainment" music. Bernstein found his own compositional style almost immediately: a vigorous style, juxtaposing romantic, lush melodic passages against jazz-slanted rhythms. The roots of his works, appropriately, stem from the lyrical George Gershwin, perhaps the greatest natural songwriter since Schubert, to the crashing rhythms and harmonies of Stravinsky. Eager to bring people to music,

Bernstein would leap right over conventional notions of good taste and would risk embarrassment itself.

The creative works of Bernstein bridge the gap between the academic and popular worlds of music, all of which reflect experienced craftsmanship. In all, he composed 3 ballets, 3 symphonies, 1 film score (*On the Waterfront*), 2 masses, several serenades and divertimentos, numerous works for piano and voice, 5 books, 6 musicals, (including *On the Town*, *Wonderful Town*, and *West Side Story*) and 3 operas, including his longest project, *Candide*.

The three symphonies of Bernstein demonstrate quite a different side of the man who is remembered for *West Side Story*, *On the Town*, or *Wonderful Town*. While his symphonies are laced with the Bernstein trademark of complicated rhythms and playful melodies, his three symphonies take on far more serious subjects. Titled *Jeremiah (Symphony No. 1)*, *The Age of Anxiety (Symphony No. 2)*, and *Kaddish (Symphony No. 3)*, Bernstein's symphonies center around loss and a search for faith—a faith not so much in

### Guest artist:

Joel Fan, *piano*

*The New York Times* acclaimed that Pianist Joel Fan's playing maintains "probing intellect and vivid imagination" and that "Mr. Fan has a big sound and a powerful touch. His playing was the picture of textural clarity, played with the sparkled and rhythmic suppleness of a jazz improviser."

Making his performing debut with the New York Philharmonic at age 11, internationally-renowned Pianist Joel Fan is considered one of the most dynamic and accomplished musicians today. A native of New York City, Mr. Fan studied at the Juilliard School, Harvard University, and the Peabody Conservatory. He won several internationally-renowned competitions, including the Busoni International Piano Competition in Italy, the Kosciuszko Foundation's Chopin Prize, and was named a Presidential Scholar by the National Foundation for Advancement in the Arts.

Appearing with some of the world's greatest orchestras, Mr. Fan has performed with the New York Philharmonic, Royal Stockholm Philharmonic, London Sinfonietta, and Singapore Symphony. *The Boston Globe* declared Mr. Fan a "champion of new music," as he is passionate about expanding the repertoire for the piano, by embarking on a multi-year commissioning project of several works for solo piano, and for piano and orchestra. Mr. Fan is consistently acclaimed for his recitals, recordings, and appearances with orchestras throughout the world. His concerts attract a wide range of audiences, as he has eagerly embraced traditional piano literature as well as an eclectic range of reper-



Joel Fan is represented by Barrett Vantage Artists, NYC

toire, including new music commissioned especially for him, world music, and his own transcriptions.

Mr. Fan has collaborated with legendary cellist Yo-Yo Ma with the Baltimore Symphony, and Mr. Ma's his Silk Road Ensemble in performances at Carnegie Hall, Kennedy Center, Concertgebouw in Amsterdam, and on the television shows, *Good Morning America* and *Late Night with David Letterman*.

As a recording artist, Mr. Fan's two consecutive Billboard Top 10 Debuts Recordings, *World Keys* and *West of the Sun* have been praised by *Gramophone Magazine*.



God, but in humankind itself. In the *First Symphony*, Bernstein's crisis of loss and searching is combined: faith has been shattered, symbolized by the destruction of the Temple in Jerusalem, leaving only consolation in the end. With the *Age of Anxiety*, the search for faith begins again, but this time ending in a kind of "Hollywood hope," more hollow than holy. A compromise resolution to this search culminates with the *Third Symphony*, the *Kaddish*. Yet even this renewal of faith is tempered at the end by the knowledge that faith must be accompanied by pain.

### About The Age of Anxiety

In the summer of 1947, Bernstein first read W.H. Auden's Pulitzer Prize winning narrative poem, *The Age of Anxiety*. Auden labels his poem "A Baroque Eclogue," which means his work uses a classical structure where shepherds have a conversation. In lieu of shepherds, Auden uses four characters (3 men and 1 woman) talking aimlessly in order to discover man's quest to find substance and identity in an ever-changing industrialized world. Set during World War II in a New York City bar, Auden writes the four characters' words in prose within six sections—a prologue, a life-story, a dream-quest, a dirge, a masque, and an epilogue. The action is almost inconsequential. The four strangers meet in a bar, sit together in a booth, get really drunk, and take a taxi to the woman's home. They continue to drink and then dance

### PARALLEL EVENTS / 1949

- ▶ U.S.S.R. tests the atomic bomb
- ▶ North Atlantic Treaty Organization (NATO) pact is signed
- ▶ People's Republic of China is formed
- ▶ George Orwell publishes *1984*
- ▶ Arthur Miller's play *Death of a Salesman* premieres
- ▶ Rodger & Hammerstein's musical *South Pacific* premieres
- ▶ The Lone Ranger premieres on television
- ▶ Composer Richard Strauss dies
- ▶ Pianist Emmanuel Ax, George Foreman, Billy Joel, Richard Gere, Whoopi Goldberg, John Belushi, and Andy Kaufman are born

until two of the men leave, and the younger man pledges his love to the woman before passing out on her bed. The characters, at best, are very vague. Most of the conversation is not so much a dialogue between them as it is inward monologues. They don't seem to truly affect one another, rather "they mediate on their lives, their hopes, their losses, and on the human condition," explains author Glyn Maxwell.

Bernstein found Auden's poem "fascinating and hair-raising," he wrote. "I had an extreme personal identification of myself with the poem, the essential line of

## Apprentice conductor: Breane Cutler

Breanne Cutler was recently appointed Apprentice Conductor of the Helena Symphony Orchestra & Chorale, where she will serve as cover conductor and study with Maestro Allan R. Scott. A Montana native, Ms. Cutler recently graduated from Montana State University where she was the Assistant Conductor of the MSU Symphony Orchestra & Chorus. Currently, she is now a graduate student at University of Denver's Lamont School of Music. There, she serves as the Assistant Conductor of the Lamont Symphony Orchestra while she pursues a Master of Music in Orchestral Conducting. While attending MSU, Ms. Cutler founded the Orchestra da Camera whose purpose was to provide students with a greater depth of orchestra repertory and served as a community outreach ensemble.

Ms. Cutler is also a noted classical and jazz vocalist. As a vocal major at Montana State University, and won the 26th MSU Concerto and Aria Competition, in addition to winning first place in both the Lower Division in 2008 and Upper Division in 2010 for the Montana state competition of the National Association for Teachers of Singing. She regularly gives recitals and



performs for the community such as the "Sunday Tea" concert series at the Ellen Theatre in Bozeman. Ms. Cutler previously was a member of Bozeman's Inter-mountain Opera Company, and recently returned from a tour with the MSU One O' Clock Jazz Band to Hawaii as their featured soloist.

Dedicated to education, Ms. Cutler served as President of Montana's collegiate division of the National Association of Music Education. She is a regular contributor to *Cadenza*, the Montana music education publication. She is currently teaching undergraduate courses in conducting at the University of Denver.

which is the record of our difficult and problematic search for faith.” Bernstein’s musical depiction of Auden’s *Age of Anxiety* is also divided into two parts, each subdivided into three sections. Coupling symphonic music and jazz, Bernstein explained that the piano soloist represents himself searching for meaning and faith. The piano soloist seems to be a mere detachment from the orchestra, struggling to be known—or conversely, Bernstein makes the orchestra a distraction from the piano soloist.

The work opens with the “The Prologue” in Part I, as Bernstein explains “four lonely characters” sit in a bar beginning “a kind of symposium on the state of man... Musically it consists of two clarinets playing a long descending scale acting as a bridge into the realm of the unconscious.” “The Seven Stages” is a series of several variations where “the life of man is reviewed from the four personal points of view.” A second set of “Seven Stages” follow where the “characters go on an inner symbolic journey...where they are closely untied through a common experience (and through alcohol)...”

Part II begins with “The Dirge” capturing the taxi ride back to the woman’s apartment, until a duet be-

tween the piano soloist and percussion enters depicting “The Masque”—the party at the apartment. The solo piano is “traumatized by the intervention of the orchestra for four bars of hectic jazz” until a pianino (small piano in the orchestra) repeats the jazz riffs in the distance. The sense of self (the piano soloist) is free to confront “what is left beneath the emptiness.” The final movement emerges and the trumpet intrudes its statement of ‘something pure’... the strings answer in a melancholy reminiscent of the Prologue: again and again the winds reiterate ‘something pure’ against the mounting tension of the strings’ loneliness.” Bernstein concludes, “what is left, it turns out, is faith.”

After the three symphonies Bernstein seems to continue his spiritual journey with his popular Chichester Psalms. Bernstein suggests that faith might be grasped through the vision of a child-like innocence (indicated by a boy soprano solo), and that perhaps knowledge itself is pain. Indeed, this notion is as old as the Bible. Ecclesiastes says “For in much wisdom is much grief; and one that increases knowledge increases sorrow.” When Bernstein allows a sense of hope to emerge, he does so with hope in humanity, not in divinity. ■

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**EXERGY MASTERWORKS CONCERT IV**

# **Russian Nights Part I: Shostakovich's Fifth**

SATURDAY, 25 FEBRUARY 2012 AT 7:30 P.M. • HELENA CIVIC CENTER



**ALLAN R. SCOTT**, *conducting*

**STEPHANIE RODOUSAKIS**, *mezzo soprano*

**MICHAEL BOLEY**, *tenor*

**HELENA SYMPHONY ORCHESTRA & CHORALE**

**SCRIABIN**     **Symphony No. 1 in E major, Op. 26+**

*Ms. Rodousakis, mezzo soprano*

*Mr. Boley, tenor*

- I. *Adagio molto – Allegro con brio*
- II. *Larghetto*
- III. *Scherzo – Allegro*
- IV. *Allegro molto*

— INTERMISSION —

**SHOSTAKOVICH**     **Symphony No. 5 in D minor, Op. 47+**

I. *Moderato*

II. *Allegretto*

III. *Largo*

IV. *Allegro non troppo*

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## About the Program

By Allan R. Scott ©



### ALEXANDER SCRIABIN

*Born:* Moscow, Russia,  
6 January 1872

*Died:* Moscow, Russia,  
27 April 1915

## Symphony No. 1 in E major, Op. 26

*Scriabin's Symphony No. 1 is scored for piccolo, three flutes, two oboes, three clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, harp, divided strings, mixed chorus, and mezzo soprano and tenor solos.*

Duration: 45 minutes



Russian composer Alexander Scriabin is remembered as an eccentric musician, mystical philosopher, and symbolist. While he embraced the trends of the late Romantic dominated by Tchaikovsky, Scriabin became preoccupied with theosophy (inner enlightenment attained through intellectual and spiritual evolution). He believed that the theory of colors, smells, and touches should be reflected in music. Many of his ideas, such as the realization of the abstract notions of darkness, evil, divinity, and ecstasy in music, are rooted directly to ancient Greek art.

After spending several years during his youth in the Moscow Army Cadet Corps, Scriabin developed into an exceptional pianist, and eventually composed some of the most influential works (hundreds) for solo piano of the twentieth century. Much of Scriabin's compositional style for piano modeled the music Liszt and Wagner, and especially Chopin.

During his brief 43 years, Scriabin lived a brief life as a professor at the Moscow Conservatory before traveling to the United States and Italy, and living in Switzerland, Brussels, and Paris. Six years before he died of a tumor on his lip, Scriabin returned to Moscow where his artistic aspirations became more and more grandiose. As Scriabin's musical palette evolved he often employed unusual harmonies and textures to capture the existential world he

sought. His compositions combined an acute awareness of sensuality and color in music and of the relationship between music and visual stimulation. The musical results were works that were strikingly original, such as *The Poem of Ecstasy* and *Prometheus: The Poem of Fire*.

Convinced that art would eventually prevail and change the human race forever, Scriabin's boundless ambition planned his final work (never finished) would cause the end of the world and bring "a grandiose religious synthesis of all arts which would herald the birth of a new world," he proclaimed. Scriabin titled this apocalyptic masterpiece *Mysterium*, a work complete with multi-media presentation (including music, scent, dance, fire, and lights) that would last for seven days in the Himalayan Mountains, India!

Scriabin's ultimate goal was to have his audience experience synesthesia, a condition wherein one experiences sensation in one sense in response to stimulus in another. He even went so far as to assert "I am God," professing that only what is in one's own mind is what surely exists ("solipsism").

Before Scriabin overtly coupled his music with his preoccupation with mystic philosophies, he had his first major success as a symphonic composer in 1900 with his *Symphony No. 1*. Although it is set in six movements (instead of the conventional four), Scriabin's *First Symphony* uses the symphonic structure invented by Haydn and Mozart, developed by Beethoven, perfected by Brahms, and exploited by Mahler. Scriabin uses similar colors and harmonic intensities that Chopin and Liszt captured, all the while keeping a Russian flavor where sounds of Tchaikovsky are clearly revealed at the most pivotal moments.

Similar to Beethoven's *Ninth Symphony* and Mahler's *Resurrection Symphony*, Scriabin uses voices at the end of the final movement to offer philosophical ideals for mankind. Beethoven proclaimed the hope that the city of man could and should be equivalent to the city of God; and Mahler sought to capture an ethereal vision of life after death. Using similar existential ideas, Scriabin sets the final movement of his *First Symphony* with a "Hymn

#### PARALLEL EVENTS / 1900

- ▶ William McKinley is reelected 25th U.S. President
- ▶ Hawaii becomes a U.S. territory
- ▶ China's "Boxer Rebellion" occurs
- ▶ First NYC subway opens
- ▶ Austrian psychiatrist Sigmund Freud publishes *The Interpretation of Dreams*.
- ▶ Puccini's opera *Tosca* premieres
- ▶ Composer Aaron Copland, Spencer Tracy, and Elizabeth, Queen Mother of England are born
- ▶ Ferdinand von Zeppelin invents his zeppelin
- ▶ Harley-Davidson goes into the motorcycle business
- ▶ The hamburger is created

to Art.” Using his own words, Scriabin proclaims the sovereignty of art over mankind as if they are sacred words. “Pure symbols of the living God, sublime laws of harmony, we deliver our hearts...” As the work culminates, the chorus enters and exalts over and over the same line in several different musical ways—“Glory to the Muse, triumph and glory!” The “Muse” is art that serves as a source of intellectual inspiration and spiritual enlightenment.

While the premiere performance of Scriabin’s *First Symphony* was a failure, Scriabin was just beginning his quest for something more than any composer ever

sought. The Great Soviet Encyclopedia said that “no composer has had more scorn heaped or greater love bestowed on him than Alexander Scriabin.”

With hindsight, it is clear that Scriabin’s *First Symphony* is his first step into his vision for the purpose of music. From that perspective, the *First Symphony* has the spiritual intention of emancipating the human soul through the power of music. Without the perspective of Scriabin’s future pioneer ideals, the *First Symphony*, at the very least, is a wonderful optimistic work composed by a man in his twenties. ■

### Guest artist:

## Stephanie Rodousakis, *mezzo soprano*

Appearing in the Helena Symphony’s performance of Scriabin’s *Symphony No. 1* this season, Mezzo Soprano Stephanie Rodousakis has been widely praised for the quality of her “velvety, sumptuous, mezzo soprano” in a broad repertoire that encompasses the works of Bizet, Donizetti, Mozart, Ponchielli, Saint-Saens, and Verdi. Her recent appearances include Beethoven’s *Ninth Symphony* with Helena Symphony Orchestra, a concert gala for Opera Illinois, and the title role in Bizet’s *Carmen* for DiCapo Opera in New York City.

Addition performances include principal assignments in *La Cenerentola*, *Roméo et Juliette*, *Gianni Schicci*, *Susannah*, Sousa’s *Dangerous Liaisons*, Giannini’s *Beauty and the Beast*, and Oscar Straus’ *The Merry Niebelungen*. The young mezzo-soprano made her first international appearances as Rosina in *Il Barbiere di Seviglia*, Cherubino in *Le Nozze di Figaro*, and Dorabella in *Così fan Tutte* for Centro Studi Lirica. A frequent recitalist, Ms. Rodousakis’ concert repertoire includes performances of Handel’s *Messiah* with the Shenendoah Conservatory Orchestra, *Rossini’s Petit Messe Solennelle* and the *Requiem* of both Mozart and Verdi.

Ms. Rodousakis is a graduate of the Manhattan School of Music with a Master of Music in Vocal Performance. There she performed Suzuki in *Madama Butterfly*, Florence in *Albert Herring*, and Voce di Dio in Scarlatti’s *Il Primo Omicidio*. Ms. Rodousakis was a recent finalist in the 2009 Gerardi Voice Competition in Vienna, Austria.



### Guest artist:

## Michael Boley, *tenor*

Returning to perform with the Helena Symphony in a performance of Scriabin’s *Symphony No. 1*, Tenor Michael Boley made his Helena Symphony debut last season in the opening night performance Beethoven’s *Ninth Symphony*. A native of Ohio, Michael began his career with the Columbus Opera. Mr. Boley appeared there in productions of *La Bohème*, *Aida*, *Rigoletto*, *Tosca*, *Carmen*, *Don Giovanni*, *The Magic Flute*, and *Susannah*.

The *Columbus Dispatch* extolled that “Michael Boley sings with operatic power and resonance—a true find.” An exponent of the romantic Italian and French repertoire, recent performances included appearances in *La Bohème*, *Madama Butterfly*, *Turandot*, *Rigoletto*, *La Fanciulla del West*, *The Dangerous Liaisons*, and the Beast in Giannini’s *Beauty and the Beast* for DiCapo Opera, of which the *New York Times* commented, “Michael Boley sang the Beast ardently...”

Mr. Boley has recently appeared at New York’s DiCapo Opera Theatre, and in *The Crucible* at the Szeged National Theater in Hungary with performances telecast internationally. He performed the New York premiere of Tobias Picker’s *The Fantastic Mr. Fox*, and covered the principal role in the world premiere of renowned Anton Coppola’s *La Coupe et les Lèvres*. Mr. Boley holds a BA in vocal performance from the College of Wooster and an MM in vocal performance from the University of Akron. He currently resides in New York City.





## DMITRI SHOSTAKOVICH

*Born:* St. Petersburg, Russia,  
25 September 1906

*Died:* Moscow, Soviet Union,  
9 August 1975

### Symphony No. 5 in D minor, Op. 47

*Shostakovich's Fifth Symphony is scored for piccolo, two flutes, two oboes, two clarinets, E-flat clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, triangle, cymbals, bass drum, glockenspiel, xylophone, tam-tam, two harps, piano, celeste, and divided strings.*

Duration: 45 minutes



Some composers are more often identified by their nationality or a national movement than by their own music. Verdi was uniquely tied with Italian unity, Copland with the American frontier, and Shostakovich with the former Soviet Union.

Described as “the conscience of the Soviet Union,” Dmitri Shostakovich has become one of the most discussed figures in music since the composer’s death, the collapse of the Soviet Union, and the turn of the 21st century. Publicly Shostakovich was a member of the Communist Party and, unlike his Russian colleagues Prokofiev and Stravinsky who lived abroad, Shostakovich emerged because of, rather than in spite of, the Soviet regime.

Shostakovich’s upbringing was rooted in music as his parents were both amateur musicians. After graduating from the St. Petersburg Conservatory, Shostakovich felt the need to choose between a career as a pianist or composer. Although composing did not come easily, he chose a career as a composer and quickly gained international attention with his *First Symphony*, which he composed when he was eighteen years old.

Like any artist, Shostakovich’s curiosities led him to seek other influences, especially the works of Prokofiev and Stravinsky who had become “Western-ized.” Shostakovich’s discovery of modernism and post-modernism was quickly squashed by the Soviet government.

Everything in the Soviet Union was viewed in political terms. Soviet musicologists proclaimed that the new Soviet Union awaited “a composer whose melodies will touch the hearts of all sections of the populations and... will not only warm the concert hall, but the streets and fields as well, because it will be music with roots deep in Russian life...”

As Shostakovich’s early musical efforts became internationally recognized, the Soviet Union was quick to capitalize on Shostakovich’s success (how ironic!) and adopted Shostakovich as the country’s “musical spokesperson.” His music would provide propaganda for the Soviet government and the communist way of life to an international community.

The relationship between the Soviet government and Shostakovich was complex. His music suffered two official denunciations and periodic bans of his work. At one point, the Communist Party declared Shostakovich’s music offensive and harmful to Soviet citizens as it contained “decadent Western manners” and “formalist perversions.” At the same time, he received a number of accolades and state awards, and served in the Supreme Soviet. Shostakovich was reminded by the Stalin regime that his duty was to compose for the Soviet people and his works should provide inspiration for the communist way of life. Despite these controversies, Shostakovich remained the most popular Soviet composer of his generation.

Shostakovich reacted, at least publicly, by accepting the political ideology of the Soviet government and composed several works that, at least superficially, embraced the communist regime. He proceeded to speak out against Western music. Looking back and seeing the dreadful alternatives, he had no choice. While he composed some private works such as his string quartets and the tragic *Tenth Symphony*, Shostakovich mainly produced “acceptable” compositions, including the patriotic oratorio *The Song of the Forests*, the cantata *The Sun Shines Over Our Land*, and *Symphonies 5, 7* (titled *Leningrad*), *11* (titled *The Year 1905*), and *12* (titled *The Year 1917*).

After suffering from severe heart problems and from his life long bout with tuberculosis, Shostakovich ultimately died a painful death from lung cancer. His death coincided with the anniversary of the first performance of his *Seventh Symphony* and with the eleventh birthday of his grandson Dmitri, Maxim’s son.

#### About the Music

Shostakovich composed his *Fifth Symphony* during the height of the Great Terror, the period where Stalin had millions killed and exiled. Creative artists treaded carefully. If an artist was even permitted to perform, write, paint, etc., the communist regime required the art be “Soviet Realism,” which was designed to instill the values needed to bring about the Golden Age of Commu-

nism. More aptly put, Soviet Realism was whatever served the government's propaganda needs at the time. Artists were to avoid Formalism—meaninglessly defined by the Soviet leaders as “putting to the forefront the outer side of a question, the detachment of form from content.” More poignantly, any art that Stalin didn't like was banned and the artist often exiled.

By 1935, Shostakovich was the Soviet's most prominent composer; however, after Stalin attended a performance of Shostakovich's opera *Lady Macbeth*, Shostakovich was denounced in the communist newspaper (prior to this, the production was very successful). The unsigned editorial said because Shostakovich's opera was not easy to absorb, not optimistic, and did not include national music, it was a “cacophonous and pornographic insult to the Soviet people” and “chaos instead of music.” Understandably fearing for his safety and his family, Shostakovich kept a packed suitcase next to his bed in case the authorities came for him in the night.

Shostakovich decided not to release his *Fourth Symphony*, and spent half of 1937 composing his *Symphony No. 5*. Referring to the work as a “lengthy spiritual battle, crowned by victory,” Shostakovich took a risk writing his *Fifth Symphony* as it had many moments that seemed tragic and depressing. It was an immense success with the Russian audiences, so much so that the ovation lasted nearly forty minutes—almost as long as the work itself. The communist government gave it official sanction when Shostakovich allowed the work to be deemed as “A Soviet Artist's Practical Creative Reply to Just Criticism.” The official Soviet understanding of the *Fifth Symphony* was that the *Fifth Symphony* depicted the progress of an intellectual from the tragic isolation of individualism to triumphant solidarity with the people. Perhaps in order to gain political rehabilitation, Shostakovich said that “the theme of the *Fifth Symphony* is the making of man. I saw man with all his experiences at the center of the composition... In the finale the tragically tense impulse of the earlier movements are re-

solved in optimism and the joy of living.”

The world renowned cellist and conductor Mstislav Rostropovich said the Soviet authorities perhaps would have executed Shostakovich had they truly understood the work and had the public ovation not been so overwhelming. While the *Fifth Symphony* satisfied the Soviet regime's demand for monumental triumph and classicism, the work also left room for personal expression. It seems that Shostakovich did not intend to compose a mindless triumphant work in order to receive forgiveness. In fact, the *Fifth Symphony* avoids any hint of patriotic music, and focuses more on melancholy and tragic sounds. The march in the first movement is more of a parody of marching; the second movement seems to mock itself; and the third movement is somber, nostalgic, and haunting (perhaps the real heart and soul of the entire work), rather than portraying the struggle of the working class. In his memoirs published after his death, Shostakovich gives further insight to the work by explaining the mandatory triumphant conclusion:

*The rejoicing is forced, created under threat. It's as if someone were beating you with stick and saying, “Your business is rejoicing, your business is rejoicing,” and you rise, shaky, and go marching off, muttering, “Our business is rejoicing, our business is rejoicing.” What kind of apotheosis is that? You have to be a complete oaf not to hear that.*

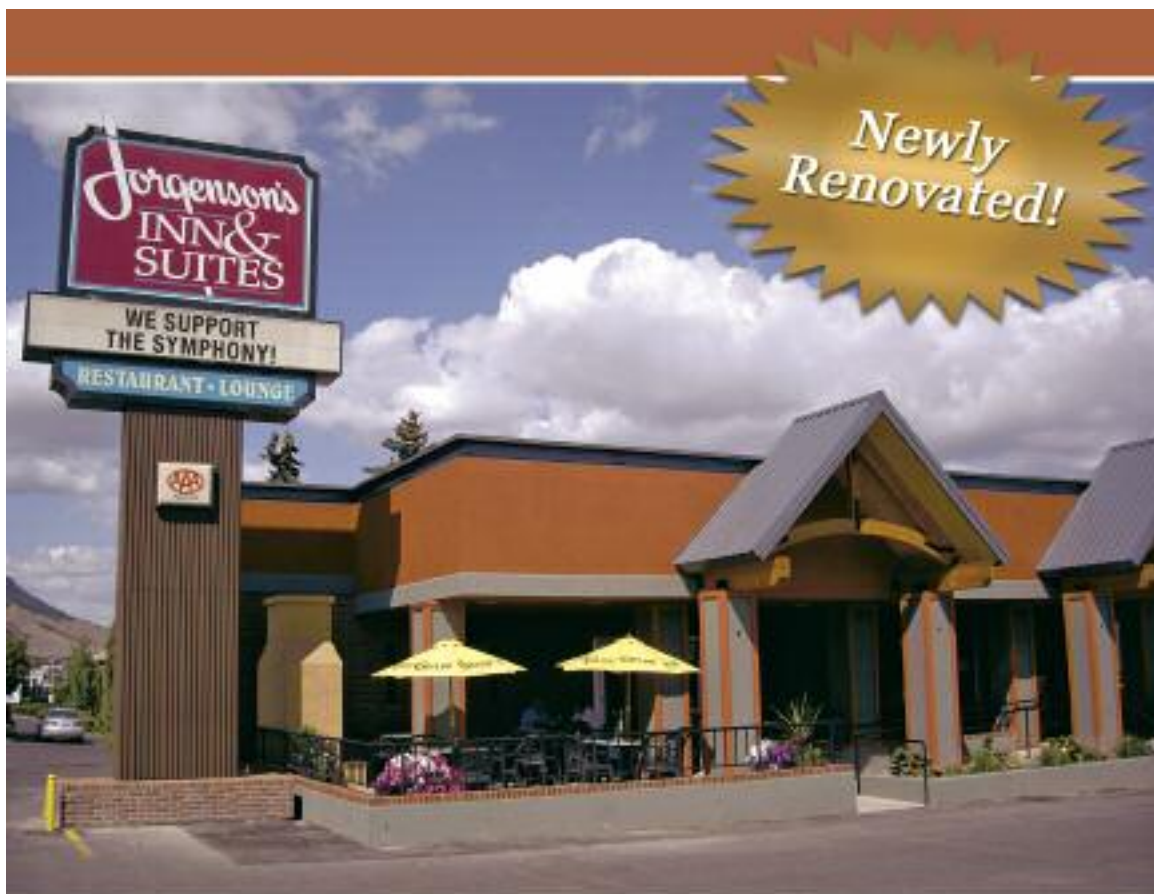
Like the finale to his *Fifth Symphony*, Shostakovich gained an unprecedented triumph. Three decades after Shostakovich's death and twenty years after the fall of the Soviet Union, the West has rediscovered Shostakovich as a composer of immense integrity and of fearless perseverance and courage. Today we realize that he spoke through a mask of conformism, giving the Soviet authorities what they demanded, yet maintaining a musical expression that spoke to his audience – the people who were suppressed by the communist government. ■



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**EXERGY MASTERWORKS CONCERT IV**

# Russian Nights Part II: Prokofiev, Tchaikovsky, and The Firebird

SATURDAY, 24 MARCH 2012 AT 7:30 P.M. • HELENA CIVIC CENTER



**ALLAN R. SCOTT**, *conducting*  
**OVIDIU MARINESCU**, *cello and conducting*

**HELENA SYMPHONY ORCHESTRA**

**PROKOFIEV**     **Sinfonia Concertante, Op. 125+**

*Mr. Marinescu, cello*

- I. *Andante*
- II. *Allegro giusto*
- III. *Andante con moto*

**TCHAIKOVSKY**     **Capriccio Italien, Op. 45\***

— INTERMISSION —

**STRAVINSKY**     **The Firebird: Suite (1919)**

- I. *Introduction*
- II. *The Firebird & its Dance*
- III. *Variation of The Firebird*
- IV. *Round of the Princesses*
- V. *The Infernal Dance of King Kastchei*
- VI. *Berceuse (Lullaby)*
- VII. *Finale*

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## About the Program

By Allan R. Scott ©



### SERGEI PROKOFIEV

*Born:* Sontsovka, Russia,  
23 April 1881

*Died:* Moscow, Russia,  
5 March 1953

## Sinfonia Concertante, Op. 125

*Prokofiev's Sinfonia Concertante is scored for solo cello, piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, snare drum, tambourine, triangle, cymbals, bass drum, celeste, and divided strings.*

Duration: 37 minutes



Without question, Sergei Prokofiev contributed more works of music to the standard symphonic repertoire than any other single composer of the 20th century. Moreover Prokofiev's musical voice cannot be "pigeon-holed" into any one, two, or even three types of styles. His music has been categorized as post-romantic, anti-romantic, nationalistic, neo-classical, eclectic, cold, sarcastic, innocent, savage, lyrical, epic, sarcastic, mischievous, and ironic.

Despite all of the many contradictions within these descriptions, praises, and criticisms, Prokofiev's composing style was all of these things. For example, in his *Ten Pieces for Children* and his well-loved *Peter and the Wolf*, his music is innocent and perhaps a bit sarcastic. The score to the film *Alexander Nevsky*, opera *War & Peace*, and *The Russian Overture* demonstrate Prokofiev's nationalistic and epic imagination, while his *Scythian Suite* and *Symphony No. 2* reveal his brashness and savagery. His greatest ballets, *Romeo and Juliet*, and *Cinderella* are warm and lyrical, and even profoundly tragic (in terms of the former).

It was Prokofiev's love for all of the musical genres that enabled him to poignantly compose operas, ballets, film scores, concertos, sonatas, symphonies, children's music, songs, choruses, quartets, orchestral suites,

marches for military bands, and even a composition for four bassoons! Prokofiev was not a late developer. In fact, he was fully matured as a composer by the age of 23. Originally home schooled by his well-off parents, Prokofiev began piano lessons with his mother before entering the St. Petersburg Conservatory where he challenged teachers like Rimsky-Korsakov.

Prokofiev left his homeland as the Russian Revolution broke out. For several years he toured Japan, Europe, and the United States before living a self-imposed exile from Russia in France for seventeen years. In 1934, Prokofiev returned home to the Soviet Union where he was initially welcomed back like the prodigal son. After World War II, Prokofiev's music fell victim to the Stalinist attack on Western "formalist" styles and his music was officially banned, though that was rarely enforced. It was the arrest and imprisonment of Prokofiev's wife, and not the artistic rejection, that caused Prokofiev to compose works that reflected a cold, anti-Stalin sentiment.

During the summer of 1944 the Soviet government moved its most prominent artists to a retreat house in the countryside to get them away from the noise of World War II. Located about 150 miles from Moscow, Prokofiev joined several other Russian artists, including composers Khachaturian, Kabalevsky, and Shostakovich. Despite the hardships during the War, the years 1939-1945 was one of the most productive periods for Prokofiev as a composer. In addition to a string quartet, two piano sonatas, and a flute sonata, Prokofiev composed five film scores, his ballet *Cinderella*, his enormous opera *War and Peace* based on the Tolstoy novel, and his *Fifth Symphony*.

In the final year of his life, Prokofiev composed his last fully completed work, and one of his finest masterpieces. The genesis of the work began in 1933 with his *Cello Concerto*. The *Concerto*, however, did not have a sense of cohesion and had an uncertainty about it, so that it was rarely performed. Mstislav Rostropovich, the world renowned cellist (and conductor), convinced Prokofiev to revise and refine the *Cello Concerto*.

#### PARALLEL EVENTS / 1952

- ▶ England's King George VI dies, and Elizabeth II becomes Queen
- ▶ Dwight D. Eisenhower is elected 34th U.S. President
- ▶ U.S. explodes first hydrogen bomb
- ▶ Hemingway publishes *The Old Man and the Sea*
- ▶ Matisse paints Blue Nude
- ▶ Jackson Pollock paints Number 1
- ▶ NBC's Today Show, Dragnet, American Bandstand, and Ozzie & Harriett debut on television
- ▶ Actors Christopher Reeves, Robin Williams, John Goodman, and Mandy Patinkin are born
- ▶ Mr. Potato Head toy premieres

## Guest artist and conductor: Ovidiu Marinescu, *cello*

One of the outstanding musicians of his native Romania, Cellist Ovidiu Marinescu made his American debut at Carnegie Hall performing for Romanian President Constantinescu on an official visit to the United States. Soon after, Mr. Marinescu made his debut with the New York Chamber Symphony followed by recitals in New York, Philadelphia, and Los Angeles. In addition to appearing as soloist with nearly every orchestra throughout his native Romania, including the National Radio Orchestra of Romania and the Bucharest Symphony, Mr. Marinescu has appeared with the Moscow Chamber Orchestra, Newark Symphony, Cleveland Philharmonic, and the Orquesta de Extremadura in Spain.

After studying at the prestigious Romanian National Academy of Music, Mr. Marinescu continued his studies at the University of Wisconsin and Temple University in Philadelphia. As a cello soloist, Mr. Marinescu has performed at festivals in Luzerne, Bayreuth, Chautauqua, South Bohemia, Orlando, Italy, and New Hampshire. Active as a chamber musician, he has given hundreds of performances with the Adirondack Ensemble and currently is a member of the Trio Casals.

As a conductor, Mr. Marinescu currently serves as the Director of the West Chester University Symphony, which under his leadership made a sold out debut at the Kimmel Center in Philadelphia and embarked in its first European tour, and the prestigious Catania International Festival in Italy. He formerly served as the music director of the Wilmington Orchestra, the Immaculata Symphony, and Manalapan Orchestra in New Jersey, and the principal conductor of the Goppisberg Festival Orchestra in Switzerland. Mr. Marinescu has guest conducted throughout Romania, as well as the Russian Philharmonic Orchestra, Filarmonica de Gaia in Portugal, and Orquesta de Extremadura in Spain. He has led the Delaware Chamber Orchestra in an international tour, and conducted the world premiere of the ballet *Helen Keller* by The Rebecca David Ballet Company in Philadelphia.



Mr. Marinescu's critically acclaimed recording *Fiesta Latina* was followed by a recording of the complete Miaskovsky cello works with the Russian Philharmonic Orchestra and pianist Kenneth Boulton. His recently released recording of the Bach Cello Suites has received international critical acclaim.

Known for his powerful interpretations of orchestral works by Russian composers, Marinescu was invited to record Tchaikovsky's *Symphony No. 5* and *Marche Slave* with the Russian Philharmonic Orchestra in Moscow. Other conducting recordings include orchestral music by Samuel Barber, Michael Cunningham, Rain Worthington, Stephen Limbaugh III, David Laganella, and Andrea Clearfield, also recorded in Moscow. A Parma Recordings artist, Marinescu has embarked on a long term recording project with the Russian Philharmonic featuring American orchestral music.

Mr. Marinescu has appeared with the Helena Symphony Orchestra in 2007 and 2008. He returns this season to perform Prokofiev's virtuosic *Sinfonia Concertante Cello & Orchestra*, as well as to make his debut conducting the Helena Symphony in a performance of Tchaikovsky's *Capriccio Italien*.

We want a simpler and more melodic style for music, a simple, less complicated emotional state, and dissonance again relegated to its proper place as one element of music... —PROKOFIEV

Prokofiev agreed, with Rostropovich's assistance.

The result was not a simple revision, but a complete reconstruction of the work, so Prokofiev originally titled it *Cello Concerto No. 2*. The final draft and published version, however, is titled "*Symphony-Concerto*," given the equally important role of the orchestra alongside the cello soloist. When translated from the Russian, "*Sinfonia Concertante*" has become the more recognized title.

Like a conventional concerto, *Sinfonia Concertante* is set in three movements; however, Prokofiev begins the work with the traditionally slower tempo of the second movement of a concerto. Reminiscent of his *Romeo & Juliet* ballet, *Sinfonia Concertante* opens with a marching edginess coupled with an intense, pensive melody beautifully orchestrated. After the first movement closes peacefully, an epic middle movement dominates the entire work. The second movement is a powerful dance of Mahler-like proportions. Clothed in the lush sounds of the late 19th century, the cello solo plays perhaps the most challenging music ever composed for the instru-

ment. Rostropovich even had Prokofiev write an alternative, simpler version for some of the sections in the second movement, so future cellists could tackle the work (Rostropovich, of course, performed the former part). The finale is a set of variations with amusing orchestrations and folk dances. Prokofiev even uses the cello solo and bassoon to get his last dig in on the oppressive government by satirically using a drinking song that praises Stalin.

While *Sinfonia Concertante* was originally less than a success, Prokofiev was pleased with it. He lived to hear the premiere performance of the work, but died before its official publication and world-wide admiration. Only after the passing of political upheavals in the Soviet Union and after the end of the Stalin "reign of terror" did Prokofiev's music return to its central place in the Russian repertoire and popular appeal. Prokofiev's genius of composition and great imagination had little use to a government that did not see music as art or even entertainment, but rather as a means of social control. ■



## PETER ILYICH TCHAIKOVSKY

*Born:* Kamsko-Votkinsk, Russia, 7 May 1840

*Died:* St. Petersburg, Russia, 6 November 1893

### Capriccio Italien, Op. 45

*Tchaikovsky's Capriccio Italien is scored for piccolo, three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, bass drum, cymbals, triangle, tambourine, glockenspiel, harp, and divided strings.*

Duration: 15 minutes



Many of the great Romantic composers produced their greatest works while struggling against the disease of the body or of the mind. Beethoven struggled against deafness, Schumann succumbed to insanity, and Brahms sickened of a broken heart.

Tchaikovsky, too, produced music out of suffering. A sensitive, shy child, young Tchaikovsky had turbulent formative years. Having moved from city to city throughout his childhood, Tchaikovsky and his brother were eventually banished to a factory-like boarding school. At the age of 14, he lost his mother, whom he loved obsessively, to cholera. The young Tchaikovsky was prone to sudden fits of neurosis, ironically induced by the very music he loved. Secondly, the composer attempted to shield his homosexuality from a disapproving world with a failed marriage. It is not surprising then that Tchaikovsky struggled against depression throughout his life, attempting suicide more than once and, eventually, dying by his own hand.

The melancholy of Tchaikovsky's life left its mark on his compositions. Much of Tchaikovsky's music is ponderous and gloomy, due to the dark cast of his harmonies and orchestration. Tchaikovsky, however, had a deeply rooted love of life that also finds expression in his music, especially his ballet scores, which are vibrant with vigor, harmonic richness, and elegant beauty.

Like many composers, Tchaikovsky found inspiration in Rome during the winter of 1880 on a visit to his brother. The sounds of the lively Italian street songs and nearby military barracks captured Tchaikovsky's attention and creativity. Searching for material to create what he called an "Italian fantasy," he sought out traditional music from Italian folk songs and dances. The result in a sense is a string of Italian songs, although its orchestration and undercurrents are uniquely Russian, even though Tchaikovsky's music was considered by his Russian colleagues to be more "western" than Russian.

With his remarkable ability to orchestrate a variety of

colors and harmonies, Tchaikovsky begins the *Capriccio Italien* with a trumpet fanfare, alluding to a bugle call from the nearby Italian military barracks. The work takes shape with a melancholy melody played by the strings, more brass fanfares, and dance rhythms until it culminates with a spirited ending that is the hallmark of a Tchaikovsky uplifting conclusion.

Many criticize *Capriccio Italien* (and the *1812 Overture*) for being a mere string of melodies lacking invention and substance. Like the *1812 Overture*, however, the *Capriccio Italien* remains an audience favorite. “I believe the work will have a bright future,” wrote Tchaikovsky. It certainly has, does, and will. ■

### PARALLEL EVENTS / 1880

- ▶ James Garfield is elected 20th U.S. President
- ▶ Thomas Edison invents electric light
- ▶ Tchaikovsky composes *1812 Overture*
- ▶ Auguste Rodin sculpts *The Thinker*
- ▶ Vincent Van Gogh begins painting career
- ▶ Newspapers first use photographs
- ▶ Writer Gustave Flaubert dies
- ▶ U.S. General Douglas MacArthur, actor W.C. Fields, social reformer Helen Keller are born
- ▶ First parcel post
- ▶ Hearing aid is invented



## IGOR STRAVINSKY

*Born:* Oranienbaum, Russia,  
17 June 1882

*Died:* New York City,  
New York, 6 April 1971

## L'oiseau de feu (The Firebird): Suite (1919 version)

*The 1919 Suite version of The Firebird is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, triangle, cymbals, xylophone, piano, optional celeste, harp, and divided strings.*

Duration: 23 minutes



*Ever since it appeared in our vocabulary, the word ‘dissonance’ has carried with it an odor of sinfulness. Let us light our lantern—dissonance is an element of transition...*

—IGOR STRAVINSKY

**P**aris, 29 May 1913. The audience at a ballet rioted, stormed the stage, and prevented the performance from finishing.

Stravinsky’s *Le Sacre du Printemps* (The Rite of

Spring) is not only remembered because of the large scandal and chaos it caused in Paris, but it single-handedly altered the course of music. Because of this single work, Igor Stravinsky remains the most influential and important composer (albeit, not the most loved) of the twentieth century.

Educated at St. Petersburg’s University in criminal law and legal philosophy, Stravinsky was the son of a prominent opera singer. Carving out his own unique path in music, Stravinsky’s early compositional style focused on rhythmic exploration. Using asymmetrical patterns of compound meters, the composer broke down traditional balanced phrasing. The pulse of Stravinsky’s music was often unwavering, yet accented and articulated unevenly.

Just as *The Rite of Spring* in a sense predicted or at least foreshadowed the chaos of World War I, so did Stravinsky’s compositional style after the War reflect the pulse of society. The end of World War I moved Stravinsky’s music into a sparer, pared-down style. With works such as *L’Histoire du Soldat*, *Tango*, *Ragtime*, *Pulcinella*, and his oratorio *Oedipus Rex*, Stravinsky’s neo-classical period first seemed like an element of parody, but after careful study, his second period became a movement of “objectification,” like a Cubist collage with everyday objects painted by Picasso.

Stravinsky influenced more composers during the period between the two Wars than any other period during his lifetime, especially in the United States and France. He spent the last few years of his career experimenting with serialism (atonal music) inspired by composer Anton Webern.

After privately studying with composer Rimsky-Korsakov, Stravinsky began his collaboration with ballet impresario, Serge Diaghilev. Between 1910 and 1913, together with *The Rite of Spring*, Stravinsky composed two other ballets (*The Firebird* and *Petroushka*) that immediately ushered him to the pedestal of modern music. The first of these ballets (often referred to as the trilogy)

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was *The Firebird* and was the first great triumph for Stravinsky's career, bringing him international attention and two more commissions from Diaghilev.

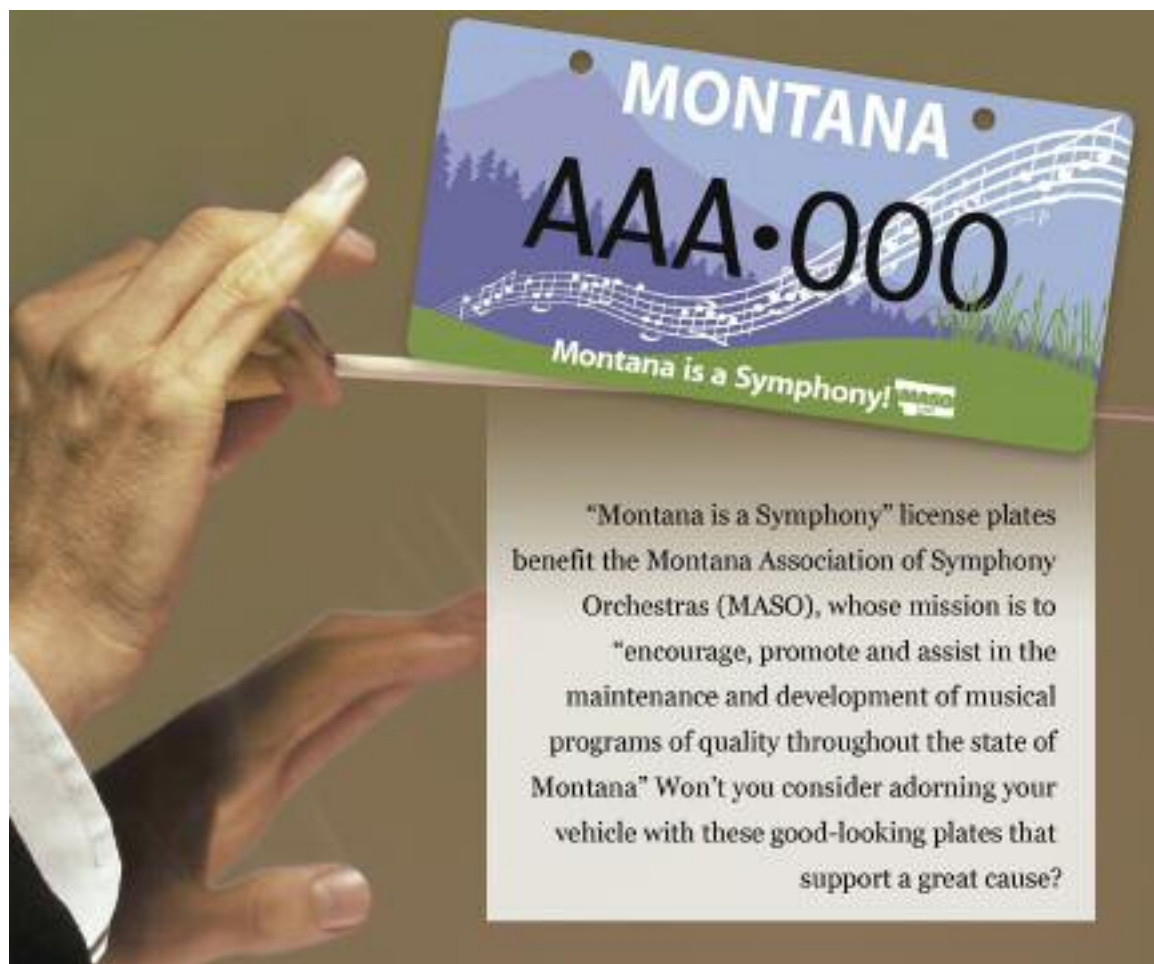
Learning from Rimsky-Korsakov's exotic flair and love of fantasy, Stravinsky's score to *The Firebird* contained a rich harmonic texture with a spectacular, shimmering orchestration, as well as some explosive rhythms—all of which were to become the hallmark of Stravinsky's style. In many ways, *The Firebird* has more of a late-Romantic, late nineteenth century stamp on it. *The Firebird's* score as well as its plot perfectly combine Romantic interests in the supernatural and the expression of a nationalist feeling.

*The Firebird* is based on two Russian fairy-tales. The Firebird, a brilliantly colored symbol of goodness, and Kastchei, a green ogre who presents evil, vie for the soul of the young prince Ivan Tsarevich. Ivan unexpectedly meets the "fabulous bird with plumage of fire" during a hunting expedition. In exchange for its life, the Firebird offers Ivan a magic feather. Later, Ivan chances upon an enchanted castle with a courtyard full of lovely maidens (Round Dance of the Princesses). They warn Ivan of the evil King Kastchei in the castle who, for amusement, turns travelers into stone and is holding the princesses captive.

### PARALLEL EVENTS / 1910

- ▶ China ends slavery
- ▶ George V becomes King of England
- ▶ Halley's Comet is first visible
- ▶ Matisse paints *La Dance*
- ▶ Picasso's cubist period
- ▶ Mahler's *Symphony of a Thousand* premieres with 1,026 performers
- ▶ New York City's Pennsylvania Station opens
- ▶ King of England Edward VII, nurse Florence Nightingale, novelists Mark Twain and Leo Tolstoy die
- ▶ American composer Samuel Barber and sea explorer Jacques Cousteau are born
- ▶ Boy Scouts of America is established

Ivan enters the castle and is faced by Kastchei. The magic feather shields Ivan from harm as the Firebird appears sending Kastchei and his ogres into a mad dance (Infernal Dance of King Kastchei). Kastchei and his followers are left exhausted and are eventually led to sleep by the Firebird (*Berceuse*). Kastchei's victims are freed from their stone spells, and Ivan wins the hand of one of the lovely Princesses (Finale). And like a great fairy tale, there is a wonderful happy ending. ■



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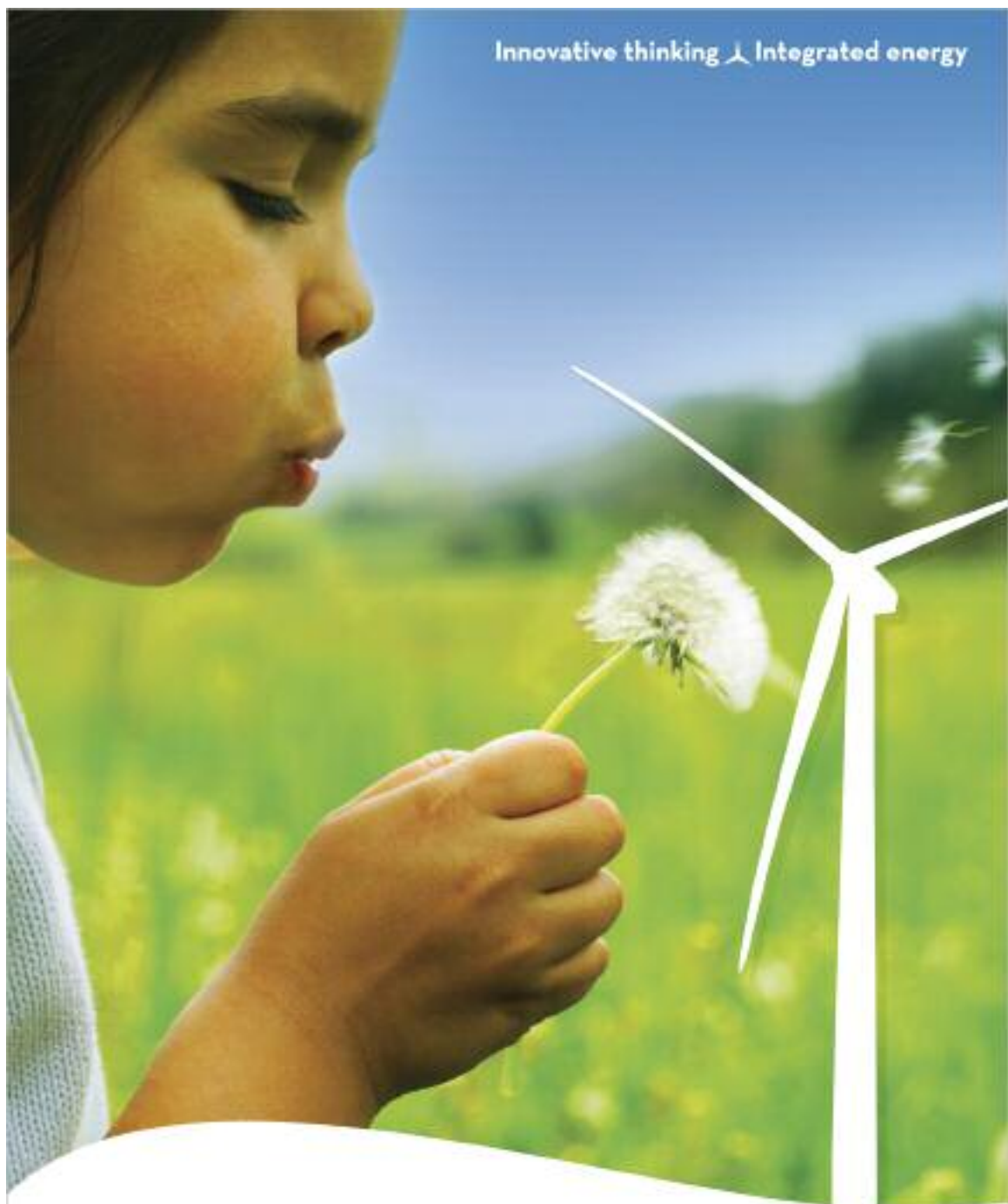
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