

in solo recitals throughout the U.S., and in duo recitals with longtime duo partner, Nadja Salerno-Sonnenberg. She also recently appeared on tour in Europe with the Chamber Music Society of the Lincoln Center, including appearances at London's Wigmore Hall. In 2012-13, highlights included a tour of the West Coast with Nadja Salerno-Sonnenberg and the New Century Chamber Orchestra, and performances of the Goldberg Variations.

Ms. McDermott has performed with many leading orchestras, including the New York Philharmonic, Philadelphia Orchestra, Minnesota Orchestra, Los Angeles Chamber Orchestra, Australian Chamber Orchestra, and the Symphony orchestras of San

Diego, Dallas, Columbus, Seattle, Houston, Colorado, Pittsburgh, St. Louis, Atlanta, New Jersey, and Baltimore, among others. Ms. McDermott is a member of the Chamber Music Society of Lincoln Center with whom she performs and tours extensively each season. With CMS, she has performed the complete Prokofiev piano sonatas and chamber music, as well as a three-concert series of Shostakovich chamber music. She is artistic director of the Ocean Reef Chamber Music Festival in Florida, and The Avila Chamber Music Celebration in Curaçao. She studied at the Manhattan School of Music and was winner of both the Young Concert Artists auditions and an Avery Fisher Career Grant. She lives in New York City. 🌞

April 19, 2015, at 3pm

Jaime Laredo, conductor and violin

Robert Chausow, violin

Melanie Feld, oboe

Members of the Westchester Philharmonic

JOHANN SEBASTIAN BACH (1685–1750)

Concerto in C minor for Violin and Oboe, BWV 1060 (1736)

- I. Allegro
- II. Adagio
- III. Allegro

Ms. Feld and Mr. Laredo

ANTONÍN DVOŘÁK (1841–1904)

Romance in F minor, Op.11 for Violin and Orchestra (1879)

Mr. Laredo

ANTONIO VIVALDI (1678–1741)

Concerto in E minor for four violins, strings, and continuo, Op.3, No. 4, RV 550 (1711)

- I. Allegro
- II. Largo
- III. Allegro

Mr. Chausow, Mr. Laredo, and members of the Westchester Philharmonic

Intermission

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FRANZ JOSEPH HAYDN (1732-1809)

Symphony No. 104 in D major, Hob.I:104, ("London") (1795)

- I. Adagio — Allegro
- II. Andante
- III. Menuetto and Trio: Allegro
- IV. Finale: Spiritoso

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*The Essence of the
 Chamber Orchestra*

*T*his afternoon's program surveys music from three eras spanning nearly 200 years. The Baroque period is represented by a double concerto by Bach and a concerto for four violins from one of Vivaldi's celebrated collections. Dvořák's lovely Romance for violin and orchestra is our salute to the romantic era. The program concludes with a masterpiece of high classicism: Joseph Haydn's magnificent *London* Symphony.

Philharmonic Executive & Artistic Director Joshua Worby noted how the chamber orchestra format differs from a traditional symphonic concert:

"The first three works are conductorless, in which Jaime Laredo leads the ensemble while performing on violin. This construct, which Philharmonic audiences have enjoyed the past few years with soloist-leaders Jeremy Denk (on piano), Cho-Liang Lin, and Nadja Salerno-Sonnenberg, requires a particular intimacy and give-and-take among all of the musicians. They must listen, watch and react not only to the soloist-leader's cues but to each others' 'voices' and even body language, in order to create a unified whole."

Only in the final work, Haydn's symphony, does Laredo assume the traditional role of conductor.

Concerto in C minor for Violin and Oboe, BWV 1060

JOHANN SEBASTIAN BACH

*Born 21 March, 1685 in Eisenach, Germany
 Died 28 July, 1750 in Leipzig, Germany*

Bach composed a number of concerti for one or more solo instruments that he later arranged for one or more harpsichords. In a curious twist of fate, most of the original versions have been lost, leaving us with only the keyboard concerti. We know of the earlier versions through references in documents from Bach's time, but have had to rely on scholarly reconstructions of the original scoring based on the harpsichord concerti. BWV 1060 is such a concerto, and has become better known in the version we hear this afternoon than as a two-keyboard work.

Following the characteristic three movement fast-slow-fast pattern of Baroque instrumental music, the concerto's outer movements incorporate echo effects, sequences, and a motoric rhythm punctuated by strong accents. Inserted between them is a lovely *cantilena* that highlights the contrast in timbre between the two soloists. Bach's inexhaustible gifts for melody and strong rhythmic profile are a delight in all three movements.

The concerto is scored for solo violin and oboe, strings, and continuo.

Romance in F minor, Op.11 for Violin and Orchestra**ANTONÍN DVOŘÁK**

Born 8 September, 1841 in Mühlhausen, Bohemia

Died 1 May, 1904 in Prague, Czechoslovakia

Dvořák's lovely Romance for violin and orchestra is analogous to the two Beethoven Romances, Opp. 40 and 50. All three are like one-movement concerti: Reveries that explore the violin's intimacy and poignancy. Dvořák's Romance is recast from the slow movement to his early String Quartet Op.9 (1873). While he was working on the quartet, his new comic opera, *King and Charcoal Burner*, was rejected while in production. Dvořák was crushed and frustrated. The Andante con moto of his string quartet is usually regarded as his expression of that frustration.

Although he was not entirely satisfied with the quartet, Dvořák recognized that the slow movement was worth saving. He took its second theme, a mournful melody reminiscent of Mendelssohn's *Songs Without Words*, and rewrote it for violin and piano and for violin with orchestral accompaniment. He dedicated the movement to František Ondříček, the violinist who later premiered his Violin Concerto, Op.53.

After the enormous success of Dvořák's first series of Slavonic Dances in 1878, his German publisher Fritz Simrock purchased more of his music, including the Romance. Simrock issued it in time for the 1879-1880 season. The work has attracted violinists ever since, and became a staple

in the repertoire of the composer's great-grandson, Josef Suk. The beauty of the Romance lies in its elegant phrasing and leisurely embellishment of the affecting melody. Dvořák shows himself to be a master of decorative variation, sustaining our interest with startling modulations and expressive embroidery.

Dvořák scored the Romance for woodwinds and horns in pairs, solo violin and strings.

Concerto in E minor for four violins, strings, and continuo, Op.3, No. 4, RV 550**ANTONIO VIVALDI**

Born 4 March, 1678 in Venice, Italy

Died 27 or 28 July 1741 in Vienna, Austria

Vivaldi's *L'estro armonico*, published as Opus III in 1711, is one of the finest instrumental collections of the entire Baroque era. Its twelve concerti are a composite set, which means that Vivaldi laid them out with varying instrumentation. Each concerto features a different concertino, or solo group, e.g. two violins, or four violins and cello. The entire opus is a spectacular reflection of Vivaldi's versatility and imagination.

The E minor concerto demonstrates his flexible treatment of concerto form. As always in Baroque works featuring more than one soloist, there is a special fascination in the visual element. We can actually see the musical material being passed from one violin to the next, a process that also enhances the listening experience and brings to life the process of imitation and restatement that is so

important in this music.

Most of Vivaldi's concerti feature three movements arranged fast-slow-fast. The four-movement structure alternating slow and fast segments relates this concerto to the older sonata da chiesa [church] style. The conservative style of his writing further suggests that he composed it earlier than the others in *L'estro armonico*.

He varies the dialogue among the four soloists. Sometimes he pairs two of them in parallel thirds; elsewhere gives each soloist a turn at rapid passage work. All four movements are in the home tonality of E minor. Vivaldi provides variety through changes in tempo, meter, and length. The third movement Adagio, for example, is a mere eight measures – perhaps 40 seconds of music – and proceeds attacca [without pause] to the lively finale.

Symphony No. 104 in D major, Hob.I:104, "London"**FRANZ JOSEPH HAYDN**

Born 31 March, 1732 in Rohrau, Austria

Died 31 May, 1809 in Vienna

There is no logical reason to assign Haydn's final symphony the nickname "London." Haydn's last dozen symphonies are all London symphonies. Actually the D major work we hear this afternoon was the 12th symphony he wrote for the English capital, a fact that Haydn duly noted on the autographed score. Equally inappropriate is the other subtitle sometimes applied to No. 104, "Salomon," denoting the name of the entrepreneur, violinist, and concert impresario who arranged for Haydn's two

visits to England. Johann Peter Salomon had an active role in the first symphonies that Haydn composed in England, but not in the last three. Along with Nos. 102 and 103 ("Drumroll"), No. 104 was composed for a series of nine so-called "Opera Concerts" at the King's Theatre, Haymarket in spring 1795.

That stated, the work remains a masterpiece and a fitting finale to Haydn's incomparable career as a symphonist. As Haydn scholar H.C. Robbins Landon has noted:

It is a work as typical of Haydn as, say *Eine Kleine Nachtmusik* is typical of Mozart; the "London" Symphony seems to sum up, in one vast canvas, Haydn's symphonic style.

There is nothing to indicate that Haydn knew it would be his final symphony. He lived for another 14 years, during which he composed his most famous oratorios, including *The Creation* and *The Seasons*. Hindsight enhances the "London" Symphony's impact on us, however, and many listeners have construed this as a valedictory symphony.

Haydn opens the symphony with a lengthy slow introduction in the parallel minor key of D minor. Cast in an expanded three-part form, this introduction almost has the weight of an independent movement. At the same time, it provides us with a microcosmic peek at the entire symphony. Trumpets and timpani lend ceremony and drama. When the Adagio gives way to the lighthearted theme of the main Allegro, the contrast is quite uplifting. The Allegro itself is quite extended, with

a brilliant development section that is challenging to play with precision and clarity. Its logic, however, will be evident even to non-musicians, because Haydn uses two clearly defined rhythmic motives to bind it together.

After the complexity of the first movement's musical argument, the simple elegance of the slow movement's principal theme, in G major, provides engaging contrast. Trumpets and timpani add weight to this movement as well, but Haydn uses them judiciously to punctuate dramatic moments, such as the stormy middle section in G minor.

With the Menuetto/Trio, Haydn looks forward to the 19th century. So briskly does his minuet race along that it resembles a scherzo more than a stately dance. (As such, it is a clear predecessor to Beethoven's Second Symphony (1801-02), which we heard on this series in February. That work was the first to use the title 'Scherzo' for a symphonic third movement.) Lopsided accents in the minuet are echoed in the middle trio section, which switches to B flat major and features a conversation among the woodwinds, principally oboe and bassoon. Because of the rhythmic puns, Antony Hodgson calls this movement "another of those delightfully un-danceable dances which Haydn is so fond of writing."

Nothing un-danceable interferes with the folk-like joy of the finale. One apocryphal source for the theme is the English street tune, "Hot Cross Buns;" another purported source is a popular tune from Eisenstadt, the city of Haydn's long-time employers, the Esterházy princes. In Haydn's hand the tune is transformed from the mundane to the sublime, in a fashion so exhilarating and uplifting that it cannot fail to make us all feel glad to be alive.

The score calls for woodwinds, horns and trumpets in pairs, timpani, and strings. These final three symphonies of Haydn's are, incidentally, the only time he called for clarinet in his orchestral ensemble. 🎷

Expanded program notes are available on our website at westchesterphil.org.

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Robert Chausow, violin

Robert Chausow is an original member of the Westchester Philharmonic and has served as Concertmaster since 1989. He is also currently Associate Concertmaster of the Mostly Mozart Festival Orchestra, the American Composers Orchestra, and the New York City Ballet Orchestra. In addition to his orchestral activities, Mr. Chausow is an active teacher, recitalist, chamber musician, and recording musician. His violin studies began at the age of four in his home town of Chicago, later continuing with the great pedagogues Josef Gingold, Oscar Shumsky, Ivan Galamian, and Nathan Milstein.

Melanie Feld, principal oboe

Melanie Feld is principal oboist of the Westchester Philharmonic, Opera Orchestra of New York and Stamford Symphony Orchestra and a member



of the American Composers Orchestra. She is the English hornist of American Symphony Orchestra and Brooklyn Philharmonic and has performed with Orpheus Chamber Orchestra, the Chamber Music Society of Lincoln Center, and P.D.Q. Bach. Since 1992, she has been a member of the orchestra with the Broadway production of Andrew Lloyd Webber's *Phantom of the Opera*. Ms. Feld has worked with such conductors as Leonard Bernstein, Michael Tilson Thomas, Raymond Leppard, Julius Rudel, John Eliot Gardiner, and André Previn.

Her recording credits include albums on the CBS, Angel, Moss Music Group, Music Masters, Telarc, Nonesuch, and New World labels.

A native of the San Francisco Bay area, Ms. Feld moved to New York City to attend the Mannes College of Music and completed her graduate studies at the Juilliard School. Her teachers have included Leland Lincoln, Marc Lifschey, Stephen Adelstein, and Ronald Roseman. 🎷

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