



## Concert I

Sunday, October 15, 2017, at 3 pm: 35<sup>th</sup> Anniversary Season  
The Eugene and Emily Grant Opening Concert

**Jaime Laredo, conducting**  
**Jinjoo Cho, violin**

### **Wolfgang Amadè Mozart (1756 – 1791)**

Symphony No. 35 in D, K. 385 (“Haffner”)

*On the occasion of the Westchester Philharmonic’s 35<sup>th</sup> Anniversary*

- I. Allegro con spirito
- II. Andante
- III. Menuetto
- IV. Presto

### **Antonín Dvořák (1841 – 1904)**

Violin Concerto in A minor, Op. 53

- I. Allegro ma non troppo
- II. Adagio ma non troppo
- III. Allegro giocoso, ma non troppo

### **Ms. Cho**

*Intermission*

### **Ludwig van Beethoven (1770 – 1827)**

Symphony No.7 in A major, Op. 92

- I. Poco sostenuto – Vivace
- II. Allegretto
- III. Presto
- IV. Allegro con brio

## Program Notes – Concert I

Symphony No. 35 in D, K.385 ("Haffner")

### Wolfgang Amadè Mozart

Born 27 January, 1756 in Salzburg, Austria

Died 5 December, 1791 in Vienna

- Mozart initially planned a multi-movement serenade, then discarded 2 movements
- The opening gesture, a vigorous leaping octave, exudes optimism and high spirits
- Irregular phrase lengths, dotted rhythms, and silences add interest
- The leisurely Andante and Minuet provide respite
- Mozart's comic opera side flavors the finale, abuzz with surprises

### Friends of the family: a ticket to immortality

Throughout history, patrons of the arts have earned a small measure of immortality through their association with artists, whether painters, sculptors, writers, or musicians of genius. One of the better known names in the Mozart canon is Haffner. It is the subtitle of two beloved orchestral works: the "Haffner" Serenade, K. 250, and the symphony that opens this program. Both works are in D major, but their connections go far deeper than the shared tonality.

The Haffners were wealthy Salzburgers whose children Wolfgang had known since childhood. In 1776, the family commissioned him to write a serenade in honor of their daughter Elizabeth's marriage. When Elizabeth's brother Sigmund was ennobled in July 1782, he promptly sought out Leopold to request that Wolfgang compose another work for the occasion.

### Full plate

By then, Wolfgang had settled in Vienna. He was busy preparing for the première of his opera *The Abduction from the Seraglio*. He planned to marry Constanze Weber in August, and was moving to a new residence in anticipation of the wedding. Despite this jam-packed schedule, he found time to accommodate the Haffners' request.

### Metamorphosis from serenade to symphony

Letters between Leopold and Wolfgang Mozart make clear that the new piece was initially conceived as another serenade, for Mozart composed two minuets and a march in addition to the four movements we hear. Both the serenity of the Andante and the straightforward quality of the surviving Minuet are representative of the lighter serenade style: probably intended for outdoor performance, and likely as background music to a large party.

When he composed the "Haffner" Symphony, Mozart's star was ascendant in Vienna. Several months after he sent Leopold the score in Salzburg, he asked that it be returned to him so that he could present it at a concert of his music in the capital. He then incorporated flute and clarinet parts (instruments not available in Salzburg), suppressed the extra minuet and the march, and rearranged the symphony as we know it today.

### About the music

In that form, its character is festive, ceremonial and positive: encapsulated by the bold octave leap and pronounced dotted rhythm of the famous opening motive, which dominates the entire first movement. The two inner movements are less assertive and more serenade-like, easy to imagine as ballroom or background music for a gathering of courtiers. Mozart's finale, which he instructed his father to be played "as fast as possible," bears a strong relationship to Osmin's aria in *Abduction*. The connection with opera was to manifest itself even more strongly in Mozart's later instrumental music.

Six months after the symphony's first performance in Salzburg, Mozart made some minor

revisions, principally in scoring, for a performance on 23 March, 1783 in Vienna that was attended by the Emperor. The symphony achieved unusual renown during Mozart's lifetime, including publication in Vienna and performance in Paris at the prestigious Concert Spirituel.

The score calls for flutes, oboes, clarinets, bassoons, trumpets, timpani, and strings.

Violin Concerto in A minor, Op. 53

**Antonín Dvořák**

Born 8 September, 1841 in Mühllhausen, Bohemia

Died 1 May, 1904 in Prague, Czechoslovakia

- Dvořák shows his nationalist colors in this tuneful concerto
- Solo violin enters almost at once, interrupting the dramatic orchestral introduction
- A quiet transition leads to the heartfelt slow movement
- Listen for a buoyant celebration of Bohemian folk music in the rondo finale

The Austro-Hungarian violinist Joseph Joachim (1831-1907) is closely linked with Johannes Brahms. From their meeting in 1853, the two men were lifelong friends, surviving some serious personal quarrels because of mutual admiration for each other's composing and performing prowess. The most obvious legacy of this remarkable friendship is the music for violin that Brahms composed, particularly the Violin Concerto in D, Op.77 (1878) and the violin/piano sonata in G, Op.78 (1870).

The magnificence of those two works and the powerful relationship between the two men has overshadowed somewhat Joachim's far-reaching influence on his other contemporaries. Most significant are his collaborations with Max Bruch and Antonín Dvořák on their respective violin concerti. The case of the Dvořák Concerto is particularly intriguing because Brahms was Dvořák's principal mentor in the Viennese musical establishment, and in fact placed his younger Bohemian colleague in touch with Joachim expressly for the purpose of obtaining advice regarding the new concerto.

A violinist and violist himself, Dvořák was more comfortable with string instruments than with the keyboard, and his concerto, Op. 53 shows far more assurance than the earlier Piano Concerto in G minor, Op. 33. Dvořák benefitted from the appearance of Brahms's Violin Concerto in 1879, drafting his own in a matter of months. Curiously, though Joachim was quite fond of Dvořák's chamber music, particularly the Sextet, Op. 48, and the E-flat string quartet, Op. 51, he never warmed up to the new concerto. Dvořák undertook extensive revisions after his first meeting with the famous violinist to discuss the new work. The original version has not survived, but by Dvořák's own acknowledgment the entire concerto was altered.

Joachim sat on the second version for more than two years. Even then, he called for further revisions and substantial cuts in the finale. Ironically, after this lengthy gestation period, Joachim did not perform the premiere, which took place in Prague in October 1883 with a Czech violinist, František Ondříček, quite famous in his day and an enthusiastic fan of Dvořák's music. Joachim apparently never played the work in public.

Despite this turgid history, the concerto has found many friends, and is well-liked by violinists and audiences. Symphonic in concept, it overflows with the profusion of melodies that Brahms so envied in Dvořák. Joachim's imprint is perhaps best discerned in the first movement's virtuosic figuration and the elaborate melodic intricacies of the lovely slow movement. The finale is clearly modeled on the finale of the Beethoven concerto, but not at the expense of individuality. Czech rhythms prevail: Dvořák cast it as a *furiant* (a fiery Bohemian dance with frequently shifting accents), interjecting a *dumka* (lament) midway through. Its similarity in

character to the Slavonic Dances surely accounts for its considerable popularity.

The Concerto is scored for woodwinds and trumpets and pairs, four horns, timpani, violin solo and strings.

Symphony No.7 in A major, Op. 92

**Ludwig van Beethoven**

Born 16 December 1770 in Bonn, Germany

Died 26 March 1827 in Vienna, Austria

*...ripe for the madhouse.*

– Carl Maria von Weber on Beethoven, after hearing Beethoven's Seventh

*...the apotheosis of the dance.*

– Richard Wagner on Beethoven's Seventh

*You can chase a Beethoven symphony all your life and never catch up.*

– André Previn

**The Napoleon effect: French music and a martial stamp**

The Seventh Symphony falls into what Beethoven's biographer Maynard Solomon calls "the heroic decade." During this period, which comprises the period approximately from the "Eroica" Symphony through the Seventh and Eighth Symphonies, Beethoven wrote major compositions in a grand style that melded elements of the Viennese symphonic tradition (whose heir, via Mozart and Haydn, he obviously was) and the French orchestral style. Best embodied in the works of Méhul, French music of this era frequently bore a martial stamp.

Among Beethoven's orchestral works, the Fifth Symphony is the easiest one in which to discern French "military" motifs, but the Seventh Symphony in its day was strongly associated with the victory over Napoleon. The English Duke of Wellington won a decisive battle with the French in Vitoria, Spain on 21 June, 1813. He was able to seize San Sebastián and invade France. Although Elba, the "Hundred Days," and Waterloo still lay ahead, Austria and Prussia were as elated as England, knowing that the tide had turned against the French Emperor.

Beethoven had suffered greatly during the French occupation of Vienna in 1803. When news of the Vitoria battle reached the Austrian capital, its citizens erupted in jubilant celebration. Beethoven's response was *Wellingtons Sieg, oder die Schlacht bei Vittoria* ("Wellington's Victory, or the Battle of Vitoria," also known simply as "Battle Symphony"). Published as Beethoven's Opus 91, this programmatic movement gave free rein to his patriotism. The Battle Symphony is virtually contemporary with the Seventh and Eighth Symphonies, which date from 1811 and 1812. The Seventh Symphony and the "Battle Symphony" were introduced in Vienna within five days of each other in December, 1813. Not surprisingly, the vastly higher musical quality of the Seventh Symphony earned it a more prominent place in public affection than the jingoistic *Wellington's Victory*.

**Beethoven's 'other' pastoral symphony?**

Among Beethoven's heroic works, the Seventh Symphony holds the distinction of being resolutely upbeat. Public, aggressive, decisive in its gestures, and filled with boundless enthusiasm, this is one of Beethoven's most gregarious and optimistic compositions. Op. 92 opens with the lengthiest slow introduction of any Beethoven symphony. Music historian J.W.N. Sullivan has written of it:

The great introduction to the first movement seems to convey the awakening and

murmuring of the multitudinous life of an immense forest. Much more than in the Pastoral symphony do we feel here in the presence of Nature itself. It is life, life in every form, not merely human life, of which the exultation is here expressed.

That spirit of exultation bursts forth in the ensuing *Allegro*, whose pronounced dotted rhythm dominates the entire fabric of the movement.

### **A 19<sup>th</sup>-century "top 40" hit**

The slow movement, *Allegretto*, enjoyed enormous popularity in the nineteenth century, and proved to be one of Beethoven's most influential compositions. Essentially a march, it is closely related to the funeral march slow movement of the "Eroica" Symphony; among other similarities, it switches back and forth between the parallel major and minor (in this case A major and A minor), and features triplet accompaniment in the contrasting trio sections. Beethoven emphasizes the string section in the minor sections and the woodwinds in the A-major parts. Combining elements of rondo, march and variation, he spins a remarkable tale from the simplest of means. The superimposition of two motives – a single repeated note and a simple accompaniment in counterpoint – constitute virtually the entire fabric. Writer Richard Osborne refers to its "astonishing sparseness of sound," and notes the mysterious bookend A minor chords that open and close the movement.

Beethoven's scherzo is a vibrant *Presto* in F major, the only instance in the nine symphonies where he strays from the tonic for this movement. By expanding the conventional tripartite form (with contrasting middle section in D major) to an A-B-A-B-A structure, he increases the length and scope of the scherzo, endowing it with psychological weight proportional to that of the other three movements. He closes with a jubilant *Allegro con brio*, an overwhelmingly optimistic movement that captivates us with its distinctive flourish in its opening measures and a compelling rhythmic drive throughout. Indeed, rhythm is the most memorable feature of the Seventh Symphony, delivering Beethoven's personality more convincingly than his melodies do in this work, and setting in relief the understated calm of the slow movement.

Beethoven's score calls for woodwinds, horns and trumpets in pairs, timpani and strings.

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