

*Entr'acte* (2011) for strings**CAROLINE SHAW**

Born 1 August 1982 in Greenville,  
North Carolina

Currently residing in New York City

- *Entr'acte* originated as a movement for string quartet
- Shaw's concept was a new take on the Haydn-esque minuet/trio combination
- She describes it as "a kind of absurd, subtle, technicolor transition"

Caroline Shaw broke through to the forefront of the international new music world in 2013 when her Partita for 8 voices won the Pulitzer Prize in music. She was the youngest composer ever to receive that prestigious award. She studied at Rice, Yale, and Princeton, and currently serves on the faculty at NYU and as a Creative Associate at Juilliard.

Though she is not yet 40, Shaw's career has soared. She has fulfilled commissions from soprano Renée Fleming, pianist Inon Barnatan, the Dover and Calidore Quartets, Sō Percussion, and the Baltimore Symphony, among others. Last season Jonathan Biss was soloist in *Watermark*, Shaw's new piano concerto for the Seattle Symphony; the LA Philharmonic commissioned and introduced her *The Observatory* for orchestra. She remains active as a performer, both as a violinist and as a singer with A Roomful of Teeth. Caroline loves the color yellow, otters, Beethoven's Quartet Opus 74, Mozart's operas, Kinhaven, the smell of rosemary, and the sound of a janky mandolin.

*Entr'acte* originated as a single movement for string quartet. Shaw has written:

*Entr'acte* was written after hearing the Brentano Quartet play Haydn's Quartet Op.77 No.2 — with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Opus 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition.

We hear it in Ms. Shaw's arrangement for string orchestra.

*Concerto for Violin and Orchestra, Op.14***SAMUEL BARBER**

Born 9 March, 1910 in  
West Chester, Pennsylvania

Died 23 January, 1981 in New York City

- Barber's roots were in vocal music; this concerto sings throughout
- Departing from traditional concerto technique, the first movement explores lyrical, rhapsodic realms
- The finale makes up for it in a perpetual motion whirlwind of violin fireworks

An unabashed romantic in an era of dizzying musical change and experimentation, Samuel Barber acknowledged modernism without ever turning his back on the rich tonal tradition that gave rise to so many other "isms" of 20<sup>th</sup>-century music. Nowhere is his gift more evident or immediately accessible than in his Violin Concerto, completed in 1939.

This Janus-faced piece embraces the old guard of diatonicism and ventures forth into less well-charted rhythmic and atonal waters. Its oddly duplicitous musical

personality is the more arresting because of the coincidence of its composition in the very early days of the Second World War. Forced to leave Europe as war loomed, Barber composed the first two movements in Europe, completing the concerto back in the USA.

Long, expressive melodic lines dominate the first two movements, a celebration of the violin's essentially lyrical character. They stand in marked contrast to the nervous, aggressive excitement of the finale. While we are never in doubt that the violinist is the boss throughout this piece, Barber makes imaginative use of his orchestra. He incorporates piano — an unusual component of a violin concerto's accompanying fabric — with such understated skill that the keyboard is never conspicuous. Similarly, he includes effective orchestral solos, most prominently for clarinet in the first movement, for oboe in the *Andante sostenuto*, and briefly for timpani, establishing the galvanized rhythm of the brilliant finale.

Barber scored the concerto for woodwinds, horns and trumpets in pairs, timpani, piano, solo violin and strings. He adds military drum for the third movement only.

*Symphony No. 2 in D major, Op. 73***JOHANNES BRAHMS**

Born 7 May, 1833 in Hamburg, Germany  
Died 3 April, 1897 in Vienna, Austria

- Summer music! Think sunshine, blue skies, and gorgeous mountain scenery
- Listen for a hint of the Brahms Lullaby theme in the first movement
- All four movements are in major mode. Brahms was thinking good weather, good mood, good times

**Alpine paradise**

"So many melodies fly about that one must be careful not to tread on them." So wrote Johannes Brahms to friends in Vienna during the summer of 1877. His rapturous observation was prompted by the beautiful mountain village of Pörtlach am Wörthersee in the province of Carinthia. Brahms enjoyed Pörtlach enough to return for two additional summers, producing along the way three major works of strikingly similar spirit: the D major Symphony, Op.73 (1877), the D major Violin Concerto, Op.77 (1878) and the G major Violin Sonata, Op.79 (1879).

Of the three, the Second Symphony is perhaps the most amazing, not because it is better than the other two, but because it is so different from what preceded it. Brahms labored over his First Symphony for two decades. Always his own most severe critic, he waited until he had reworked musical material, forging it into a form that met his own high standards. Consequently, the First Symphony reflects musical ideas — and internal struggle — dating back as early as 1854.

**Floodgates opened:  
composing with ease**

By contrast, the Second Symphony unfolded naturally and rapidly, ready for its premiere barely more than a year on the heels of its predecessor. It is as if the floodgates were opened; the next symphony poured out of him with fluid grace. Once Brahms had cleared the hurdle of that first major orchestral work, ideas streamed forth from him, and such ideas! "It is all rippling streams, blue sky, sunshine and cool green shadows. How beautiful it must be at Pörtlach!" exclaimed the composer's friend Theodor

Billroth, upon hearing the new symphony played through at the piano.

### Brahms's "Pastoral" Symphony

Often called "Brahms's 'Pastoral,'" Op.73 overflows with the dappled sunlight and exquisite natural beauty of the Austrian Alps. It is nearly devoid of the tension and tragic struggle that permeate the First Symphony. Eduard Hanslick, the powerful Viennese critic, spoke of its "untroubled charm." Yet the symphony is not without urban sophistication. Michael Musgrave has written: "The Second Symphony opens in the world of the symphonic waltz, as made familiar in Vienna by Johann Strauss, Jr." Confounding us further, Brahms expands his orchestra to include trombones and bass tuba in three of the four movements. Their brassy presence is belied by the tenderness and intimacy of his music. Brahms's biographer Karl Geiringer has noted:

The whole atmosphere of this work is reflected in its instrumentation, which is more delicate, more translucent, and definitely brighter than that of the First Symphony, the pastoral flutes, oboes, and clarinets receiving particularly prominent parts.

### The seductive power of waltzes

The first movement is in gentle, swaying triple time. While not unprecedented in a symphonic first movement (Mozart's #39 and Beethoven's "Eroica" are the most famous examples), triple time was still unusual in Brahms's day. Far from apologizing for it, he emphasized it with a frankly waltz-like second subject, closely related to his beloved Lullaby. Though

it has dramatic moments, notably a fugal development section, the first movement firmly establishes an aura of benign geniality that prevails for most of the symphony. The coda includes a dreamy horn solo, one of those delicious scoring details that rewards careful listening.

### Spotlight on cellos and low brass

The rich key of B major provides the backdrop for a rare hint of darkness in this predominantly sunny symphony. Brahms's slow movement, *Adagio non troppo*, begins with a luscious, expressive cello melody. Though the celli relinquish the melody at its second statement, they reclaim it several times, and retain a high profile throughout the movement. Surprisingly, Brahms emphasizes the darker sound of the lower instruments by retaining timpani, trombones and bass tuba in his scoring; frequently they remain silent in slow movements.

A transitional passage switches meter from 4/4 to 12/8, ushering in a contrasting middle section in B minor. Clouds temporarily obliterate the sunshine before a poignant oboe solo reintroduces the cello melody of the beginning.

### The Schubert connection

Timpani and low brass disappear in the *Allegretto grazioso*. More an intermezzo than a scherzo, this gentle movement rocks gracefully between major and minor modes, recalling similar ambivalence in Schubert. Its two intervening trio sections (one in 2/4, the other in 3/8), have a sprightlier character, but still draw their melodic motives from the *Allegretto*. Both trios include some fine woodwind passages.

### Contrapuntal *tour de force*

Brahms the contrapuntalist is in rare form in the finale, applying virtually every technique in the imitative book. After a bright start for strings alone, he takes maximum advantage of the episodes in this sonata-rondo for ingenious contrapuntal feats. Canon and inversion, augmentation and diminution, fugato: all are incorporated with consummate skill. The sunshine of the first movement is definitively restored, with a healthy dash of Haydnesque exuberance thrown in for good measure.

Brahms's Second Symphony is scored for flutes, oboes, clarinets and bassoons in pairs; 4 horns, 2 trumpets, 3 trombones, bass tuba, timpani and strings.

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## Eric Jacobsen, conductor

*As* lauded by the New York Times as “an interpretive dynamo,” conductor and cellist Eric Jacobsen has built a reputation for engaging audiences with innovative and collaborative programming.

Jacobsen is Co-Artistic Director and conductor of The Knights, and serves as the Music Director for the Orlando Philharmonic, the Greater Bridgeport Symphony, and as Artistic Partner with the Northwest Sinfonietta. Jacobsen founded the adventurous orchestra The Knights with his brother, violinist Colin Jacobsen, to foster the intimacy and camaraderie of chamber music on the orchestral stage. As conductor, Jacobsen has led the “consistently inventive,

infectiously engaged indie ensemble” (New York Times) at such venues as Central Park’s Naumburg Orchestral Concerts, Celebrate Brooklyn! Festival, (Le) Poisson Rouge, the 92nd Street Y, Carnegie Hall, and Lincoln Center, and summer music festivals at Tanglewood, Ravinia, and Ojai, and international venues such as the Cologne Philharmonie, Düsseldorf Tonhalle, the Salzburg Großes Festspielhaus, the Vienna Musikverein, National Gallery of Dublin, and the Dresden Musikfestspiele. In their spring 2017 European tour, Jacobsen conducted The Knights in the new Hamburg Elbphilharmonie and completed a week-long residency with them at the Easter Festival (Festival de Pâques) in Aix-en-Provence. Recent collaborators include violinist Itzhak Perlman, singers Dawn Upshaw, Susan Graham, and Nicholas Phan, and pianists Emanuel Ax and Jean-Yves Thibaudet.

Under Jacobsen’s baton, The Knights have developed an extensive recording collection, which includes the recently released, critically acclaimed albums *Azul*, with longtime collaborator Yo-Yo Ma, as well as the Prokofiev Concerto in the Grammy-nominated Gil Shaham album *1930s Violin Concertos*. The Knights issued three albums for Sony Classical including *Jan Vogler and The Knights Experience: Live from New York; New Worlds*, and an all-Beethoven album, as well as the “smartly programmed” (National Public Radio) *A Second in Silence* on the Ancalagon label. Jacobsen’s first release on Warner Classics was the ground beneath our feet. *We Are The Knights*, a documentary film produced by Thirteen/WNET, premiered in September 2011.

At the close of a successful second season with the Orlando Philharmonic Orchestra, Jacobsen has begun to pioneer the orchestra’s programming and community engagement in new and exciting directions. A particularly well received Mozart’s *Die Zauberflöte* led to the programming of two opera productions in the 2016-2017 season with directors Alison Moritz and Mary Birnbaum. The “charming and funny” (Orlando Sentinel) production of Bernstein’s *Candide* at the Orlando Philharmonic was remounted and toured with The Knights in the 2018-2019 season. Jacobsen is also in demand as a guest conductor, and led Camerata Bern in the first European performance of Mark O’Connor’s *American Seasons*, with the composer as soloist. He has conducted the symphony orchestras of Baltimore, Detroit, Alabama, the New World, Naples, St. Paul Chamber Orchestra, the ProMusica Chamber Orchestra, and the Deutsche Philharmonie Merck.

A dedicated chamber musician, Jacobsen is a member of Yo-Yo Ma’s Silk Road Ensemble, participating in residencies and performances at the Hollywood Bowl, Carnegie Hall, and across the U.S., Central Asia, Middle East, Far East, and Europe. In addition, as a founding member of the string quartet Brooklyn Rider — dubbed “one of the wonders of contemporary music” (Los Angeles Times) — he has taken part in a wealth of world premieres and toured extensively in North America, Europe, and Asia, and is credited with helping to ensure “the future of classical music in America” (Los Angeles Times).

In December 2012, Jacobsen and his brother Colin were selected from among the nation’s top visual, performing, media, and literary artists to receive a prestigious United States Artists Fellowship. Eric splits his time between New York and Orlando. He is married to singer-songwriter Aoife O’Donovan and recently become a parent.



## Simone Porter, violin

Violinist Simone Porter has been recognized as an emerging artist of impassioned energy, interpretive integrity, and vibrant communication. In the past few years she has debuted with the New York Philharmonic, the Philadelphia Orchestra, the Los Angeles Philharmonic; and with a number of renowned conductors, including Stéphane Denève, Gustavo Dudamel, Yannick Nézet-Séguin, Nicholas McGegan, Ludovic Morlot, and Donald Runnicles. Born in 1996, Simone made her professional solo debut at age 10 with the Seattle Symphony and her international debut with the Royal Philharmonic Orchestra in London at age 13. In March 2015, Simone was named a recipient of an Avery Fisher Career Grant.

Highlights of Simone's 2019/20 season include performing Beethoven with the Colorado Symphony, Mendelssohn with the New Jersey Symphony, Brahms with the Pacific Symphony, and the Brahms Double Concerto with the Charlotte Symphony. She also tours extensively throughout the U.S., including concerts with the Wyoming, Arkansas, Santa Rosa, Amarillo, Pasadena, Fairfax, and Midland Symphonies; the Rochester, Westchester, and Greater Bay Philharmonics; and the Sarasota Orchestra and the Northwest Sinfonietta.

At the invitation of Esa-Pekka Salonen, Simone performed his work *Lachen verlernt* ("Laughing Unlearned"), at the New York Philharmonic's "Foreign Bodies," a multi-sensory celebration of the work of the composer and conductor. In recent seasons, she has also appeared at the Edinburgh Festival performing Barber under the direction of Stéphane Denève, and at the Mostly Mozart Festival performing Mozart under Louis Langrée. She has also performed with the Los Angeles Philharmonic at the Hollywood Bowl with both Nicholas McGegan and Ludovic Morlot, and at Walt Disney Concert Hall with Gustavo Dudamel. Other orchestras with whom she has appeared in recent seasons include the Detroit, Cincinnati, Houston, Seattle, Pittsburgh, Indianapolis, Nashville, Utah, and Baltimore Symphonies, and the Minnesota Orchestra. She also made her Ravinia Festival recital debut, her debut at the Grand Teton Music Festival, and multiple solo performances as a guest artist at the Aspen Music Festival.

Internationally, Simone has performed with the Simón Bolívar Symphony Orchestra with Gustavo Dudamel; the Orquestra Sinfônica Brasileira in Rio de

Janeiro; the National Symphony Orchestra of Costa Rica; the City Chamber Orchestra of Hong Kong; the Royal Northern Sinfonia; the Milton Keynes City Orchestra in the United Kingdom; and the Opera de Marseilles.

Simone made her Carnegie Zankel Hall debut on the Emmy Award-winning TV show *From the Top: Live from Carnegie Hall* followed in November 2016 by her debut in Stern Auditorium. In June 2016, her featured performance of music from Schindler's List with Maestro Gustavo Dudamel and members of the American Youth Symphony was broadcast nationally on the TNT Network as part of the American Film Institute's Lifetime Achievement Award: A Tribute to John Williams.

Raised in Seattle, Washington, Simone studied with Margaret Pressley as a recipient of the Dorothy Richard Starling Scholarship, and was then admitted into the studio of the renowned pedagogue Robert Lipsett, with whom she studied at the Colburn Conservatory of Music in Los Angeles. Summer studies have included many years at the Aspen Music Festival, Indiana University's Summer String Academy, and the Schlern International Music Festival in Italy.

Simone Porter performs on a 1740 Carlo Bergonzi violin made in Cremona Italy on generous loan from The Master's University, Santa Clarita, California.

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## Caroline Shaw, composer

Caroline Shaw is a New York-based musician — vocalist, violinist, composer, and producer — who performs in solo and collaborative projects. She was the youngest recipient of the Pulitzer Prize for Music in 2013 for *Partita for 8 Voices*, written for the Grammy-winning *Roomful of Teeth*, of which she is a member. Recent commissions include new works for Renée Fleming with Inon Barnatan, Dawn Upshaw with *Sō Percussion* and Gil Kalish, the Orchestra of St. Luke's with John Lithgow, the Dover Quartet, *TENET*, *The Crossing*, the Mendelssohn Club of Philadelphia, the Calidore Quartet, Brooklyn Rider, the Baltimore Symphony, and *Roomful of Teeth* with *A Far Cry*. The 2018-19 season will see

premieres by pianist Jonathan Biss with the Seattle Symphony, Anne Sofie von Otter with *Philharmonia Baroque*, the LA Philharmonic, and Juilliard 415. Caroline's film scores include Erica Fae's *To Keep the Light* and Josephine Decker's *Madeline's Madeline* as well as the upcoming short *8th Year of the Emergency* by Maureen Towey. She has produced for Kanye West (*The Life of Pablo*; *Ye*) and Nas (*NASIR*), and has contributed to records by The National, and by Arcade Fire's Richard Reed Parry. Once she got to sing in three part harmony with Sara Bareilles and Ben Folds at the Kennedy Center, and that was pretty much the bees' knees and elbows. Caroline has studied at Rice, Yale, and Princeton, currently teaches at NYU, and is a Creative Associate at the Juilliard School. She has held residencies at Dumbarton Oaks, the Banff Centre, Music on Main, and the Vail Dance Festival. Caroline loves the color yellow, otters, Beethoven opus 74, Mozart opera, *Kinhaven*, the smell of rosemary, and the sound of a janky mandolin.



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