

CONCERT II

Saturday, May 15, 2010 at 8 pm

Sunday, May 16, 2010 at 3 pm

Itzhak Periman, conductor

Giora Schmidt, violin

Zuill Bailey, cello

Navah Periman, piano

Ludwig van Beethoven (1770-1827)

Concerto for Violin, Cello, and Piano in C Major ("Triple Concerto"), Op.56 (1804)

Allegro

Largo (attacca)

Rondo alla polacca

Mr. Schmidt

Mr. Bailey

Ms. Perlman

INTERMISSION

Symphony No. 3 in E-flat Major ("Eroica"), Op.55 (1803)

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

Concerto for Piano, Violin, Cello and Orchestra, in C Major, Op. 56 ("Triple Concerto") . . . Ludwig van Beethoven
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

Very little knowledge of the early history of the *Triple Concerto* exists. Beethoven sketched the work in 1803 or 1804, and it may have been performed at the end of 1805 or sometime during 1806. The first documented public performance took place in Vienna in May 1808, but it is possible that the concerto may never have been performed again during the composer's lifetime. Beethoven may have intended the piece for his twenty-year-old pupil, the Archduke Rudolph, but he dedicated the published score to another of his patrons, Prince Lobkowitz. The Archduke may have intended the pianist in the work's première, but no record exists of the identity of the three soloists.

Over the course of history, the concerto has had both ardent supporters and detractors. Concert-goers of the 19th century called it "dull" and "dry." A biographer of Beethoven, Marion Scott, said the concerto "rouses expectations of great music it never fulfills," and that it "deals out platitudinous craftsmanship" and is "animated by duty, not inspiration." Sir Donald Francis Tovey, an early 20th century critic, contested this negative judgment. He acknowledged the "severe" simplicity of the thematic material in the concerto, but felt it necessary for the realization of Beethoven's "architectural plan" as well as for the "severe study in pure color" Beethoven intended. Tovey felt that this work satisfied the Greek ideal of combining simplicity and subtlety to make the highest quality possible in art.

Concerti for more than one solo instrument are relatively rare. Variants of the form existed in the *concerti grossi* of the time of Vivaldi, Corelli, Handel and Bach, and in the *sinfonia concertante* of the Haydn-Mozart period. The only multiple concertos that have endured are Mozart's for two pianos and for flute and harp, this *Triple Concerto*, the *Double Concerto for Violin and Cello* by Brahms, and Strauss's *Duett Concerto for*

Bassoon and Clarinet. In writing the *Triple Concerto*, Beethoven perhaps cast his eye backward to the Baroque concerto grosso form but also anticipated his own later *Piano Concertos in G Major and E-flat Major, Nos. 4 and 5*, and his *Violin Concerto*. In many ways, the *Triple Concerto* may be regarded as a study for those compositions.

In order to accommodate the special problems of the concerto form, Beethoven expanded the customary formal plan. Ordinarily a single soloist exchanges ideas with the orchestra. In the *Triple Concerto*, three soloists must each participate fully, and as a result, the opening movement, *Allegro*, has a longer length than usual. Beethoven uses the device of double exposition, with the solo instruments stating the themes after the orchestra. The cellos and basses deliver the first theme, and the violins announce the fluid second theme. After that, the soloists embellish the main theme, the cello beginning, followed by the violin, and then the piano. The second movement, *Largo*, begins with the cellist articulating the *cantabile* theme after the muted violins introduce it. The piano embroiders the theme as clarinets and bassoons restate it. Then solo violin and cello join, and soon we are led directly into the finale, initiating a technique Beethoven was to use in all three of his remaining concertos. This third movement, a *Rondo alla Polacca*, contains an aristocratic and charming *polonaise* in *rondo* form. In this movement the solo cello first articulates the melody, then the violin enters before the soloist and orchestra together develop the theme at length.

Beethoven's requirements for the accompanying orchestra are a flute, pairs of oboes, clarinets, bassoons, horns, trumpets, timpani and strings.

Symphony No. 3, in E-flat Major, Op. 55 ("Eroica") . . . Ludwig van Beethoven
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

Beethoven's heroic *Symphony No. 3* is the work with which he outgrew the 18th

century and finally abandoned the limitations of form and style from the time of Haydn and Mozart. He told one of his pupils when he was writing it, "I am unsatisfied with my work up to now. From here on, I take a new course." It is a completely new kind of symphony, of and for the 19th century, a huge work, and double the length of his *Symphony No. 1*, written only three years before. Its size was so tremendous that some early critics thought it could never become popular.

This great symphony, first performed in public on April 7, 1805, in Vienna, puzzled many early listeners. One critic called it a "wild fantasy."

The *Eroica Symphony* was, for the most part, written in 1803, but its history goes back to 1798, when a minister of France's revolutionary government arrived in Vienna. The news this minister brought of a young general named Napoleon Bonaparte, whose democratic ideals matched his military genius, fired Beethoven's imagination. For five years he thought of ways in which music could reflect the new republican Europe that might follow the Revolution in France. Then, between May 1803 and some time early in 1804, he composed his great new symphony. By this time, Napoleon had become head of the French government, and Beethoven wrote his name at the head of the music, but it was not to remain there long.

In May 1804, Napoleon had himself named Emperor of France. When news reached Vienna, Beethoven was enraged. "So he is just like all the rest, after all," the composer shouted. "He will stamp out human rights and become a greater tyrant than the others," and he ripped up the first page of his score. He had a new copy made, with the heading, "Grand Symphony, entitled Bonaparte" but then he erased the last two words. Some time later he decided on the title *Sinfonia Eroica*, which appeared (in Italian) on the cover of the first edition, in 1806, as *Heroic Symphony, Composed in*

Memory of a Great Man. Napoleon still had fifteen more years on earth, but for Beethoven his greatness was past. In 1809, when Vienna was occupied by Napoleon, Beethoven led a performance of the *Eroica* as an act of defiance. Napoleon himself was out of the city on the day of the concert, and there seems to have been no reaction from the authorities.

This great symphony, first performed in public on April 7, 1805, in Vienna, puzzled many early listeners. One critic called it a

"wild fantasy." Beethoven's friends said that the public simply was not yet ready for his advanced musical thought. Others found it strange and violent, and another critic wrote, "If Beethoven continues on his present path, his music could reach the point where one would derive no pleasure from it." Beethoven himself was unmoved by all the complaints. He made no changes in his work. He is reported to have replied to complaints about its length by saying, "If I write an hour-long symphony, it will be short." The nearest he came to admitting the possibility of anything problematic was a note in the first edition saying, "Since this Symphony lasts longer than usual, it should be played nearer the beginning than the end of the concert, for if heard later, the audience will be tired from listening to other works, and the Symphony will not make its proper effect."

The first movement of the symphony, *Allegro con Brio*, opens with two smashing chords, after which all the formal elements, except the size, are familiar. The whole movement embodies tension as the theme is developed but seems to search perennially for a resolution. The peak of the development explodes with bold harmonic dissonance and syncopated rhythms that can still surprise our modern ears, and at the end of the development the horn enters with the expected

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theme, which anticipates the harmonic change to come. This innovative gesture greatly upset the music critics of Beethoven's day and those for many years after.

The second movement is a solemn Funeral March, *Adagio assai*, with a contrasting central section. This music of heroic grief may originally have been intended to honor Napoleon's soldiers who died in battle. When he heard of Napoleon's death in 1821, Beethoven said that he had already written the appropriate music, referring to this movement.

The third movement contrasts strongly with the movement before it. Full of life and humor, it is a long and brilliant *scherzo*, *Allegro vivace*, with a contrasting central trio section that features the orchestra's three horns. One of the most distinguishing features of this movement is the creative rhythm Beethoven employs.

The great Finale, *Allegro molto*, is a theme-and-variations movement that seems to personify the creative vitality of the human spirit. The theme is the tune of a light ballroom dance Beethoven had written sometime around 1801. He also used this theme as a subject for variations in the allegorical ballet he wrote that year, *The Creatures of Prometheus*, and in 1802, it reappeared in his *Fifteen Piano Variations*, Op. 35. The variations in the *Symphony No. 3* are the most original and profound. After a rushing introduction, plucked strings articulate the theme. Later this turns out to be only the harmonic foundation of the main theme itself, which is not revealed until the woodwinds play it in the third variation. Thus there are variations on both the theme and on its accompanying bass line. In addition to the variations that follow the form of the theme, there are two long sections devoted to contrapuntal developments of it. The last variations are slow, and then, as the symphony draws to a close, there is a sudden change to *Presto*, for a brilliant ending.

The score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

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Westchester Philharmonic

Itzhak Perlman, Artistic Director

Measure for Measure

A gala benefit to support the
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(immediately following the season-finale performance at 3 pm)

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About the Perlman/ Schmidt/Bailey Trio

Pianist Navah Perlman, violinist Giora Schmidt and cellist Zuill Bailey have earned widespread critical acclaim for their extraordinarily compelling performances of the chamber music repertoire.

The Perlman/Schmidt/Bailey trio's energetic and passionate performances have taken them to major concert halls, festivals and universities across North America including Lincoln Center, the Lied Centers of Kansas and Nebraska, the Kennedy Center, Ravinia and the Santa Fe Chamber Music Festival. The trio has performed Beethoven's Triple Concerto with symphony orchestras including Chicago, Toronto, Phoenix, Louisville and the National Orchestra of Cuba in Havana, and in a nationally televised performance with the Orquesta Filarmonica de UNAM in Mexico City. They will debut with the Israel Philharmonic in March 2010. Their first recording, which features works by Schubert and Shostakovich, was released in 2008.

Navah Perlman, piano

Known for her lyrical eloquence on the stage, Navah Perlman has established herself

as one of the most poetic and admired pianists of her generation. She has performed to critical acclaim in major concert venues throughout North America, Europe and Asia.

Ms. Perlman began her piano studies at age six with Ronit Amir Lowenthal and later attended the Juilliard School where she worked with Herbert Stessin. She also studied chamber music with Robert Mann, Felix Galimir, and Dorothy DeLay. Ms. Perlman holds an honors degree in Art History from Brown University.

Ms. Perlman has appeared with numerous orchestras throughout North America including the Philadelphia Orchestra, Pittsburgh Symphony, Nashville Symphony, Montreal Symphony, Oklahoma City Philharmonic, Knoxville Symphony, and Cheyenne Symphony. Internationally, Ms. Perlman has appeared with the Barcelona Symphony Orchestra, the National Orchestra of Mexico, the Israel Philharmonic, the Prague Symphony and the New Japan Philharmonic in Suntory Hall. She has given recitals in Washington, D.C., Dallas, Los Angeles, Las Vegas, Scottsdale, and Baltimore.

Ms. Perlman is an active and respected performer of residency and educational outreach activities. Communities in which she has given extended residencies include Raleigh, North Carolina and Vancouver, British Columbia. While in residence, Ms. Perlman teaches students of all ages in master classes, speaks to school assemblies and has also conducted pedagogy workshops for teachers. Ms. Perlman has participated in several chamber music residency programs, including those at the University of Kansas in Lawrence, the University of California at Davis, and Stanford University.

Ms. Perlman's recital recording of Bach, Beethoven, Mendelssohn, Chopin and Prokofiev is available on EMI Classics.

Giora Schmidt, violin

Hailed by critics for recalling "...Perlman in his prime" (*The Miami Herald*), violinist Giora Schmidt is quickly establishing himself as a virtuoso of the grand tradition.

His performances are illuminated by a richness of color and effortless technique making Mr. Schmidt one of the most commanding young artists on the stage today.

In recital, Mr. Schmidt has performed at the Metropolitan Museum of Art in New York, the Ravinia Rising Stars series, San Francisco Performances, the Louvre Museum in Paris, and Tokyo's Musashino Cultural Hall. A passionate chamber musician, he has collaborated with eminent musicians including Yefim Bronfman, Itzhak Perlman, Pinchas Zukerman, Lynn Harrell, Ralph Kirshbaum and Michael Tree. He is a regular participant at the Santa Fe Chamber Music Festival.

Born in 1983 to professional Israeli musicians, Mr. Schmidt began playing the violin at age four. At 13, he met Maestro Itzhak Perlman at the Perlman Music Program and at 16 was invited to study under Mr. Perlman in the Juilliard Pre-College program. Mr. Schmidt continued his studies at Juilliard with Mr. Perlman, and the late violin pedagogue Dorothy DeLay.

Mr. Schmidt was the First Prize winner of the Philadelphia Orchestra's Greenfield Competition in 2000, the recipient of a 2003 Avery Fisher Career Grant, and in 2005 won

the Classical Recording Foundation's Samuel Sanders Award. Mr. Schmidt is on the faculties of the Juilliard School and the Perlman Music Program. His debut recital CD *Vocalise* was released in September 2007 on Allegro/Endeavour Classics.

Zuill Bailey, cello

A consummate concerto soloist, Zuill Bailey performs with the symphony orchestras of Chicago, San Francisco, Minnesota, Dallas, Milwaukee, Nashville and Toronto, among others. He has collaborated with such conductors as Itzhak Perlman, Alan Gilbert, Andrew Litton, James DePriest, and Stanislav Skrowacezewski, and has been featured with musical luminaries Leon Fleisher, Jaime Laredo, the Juilliard String Quartet, Lynn Harrell and Janos Starker. Mr. Bailey has appeared at the Kennedy Center, Alice Tully Hall, the 92nd Street Y, and Carnegie Hall. His international appearances include celebrated performances with the Moscow Chamber Orchestra in its 50th anniversary tour of Russia. Festival appearances include Ravinia, Santa Fe Chamber Music, Chautauqua, Bravo! Vail Valley, Maverick Concert Series and Music Academy of the West. He performs regularly with pianists Awadagin Pratt and Orion Weiss in recitals and chamber music.

Zuill Bailey is an exclusive recording artist with Telarc International. His recordings for the label including "Russian Masterpieces," a CD featuring the works of Tchaikovsky and Shostakovich, and the two-disc set of Beethoven's complete cello and piano works with pianist Simone Dinnerstein, have received widespread critical acclaim. The winner of the Classical Recording Foundation Awards for 2006 and 2007, Mr. Bailey's highly anticipated recording of the "Complete Bach Suites for Solo Cello" was released in January 2010.

Zuill Bailey performs on a 1693 Matteo Goffriller cello, formerly owned by Mischa Schneider of the Budapest String Quartet. He is the Artistic Director of El Paso Pro Musica, Artistic Director designate of the Sitka Summer Music Festival and series, and is a professor of cello at the University of Texas at El Paso.