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SEPTEMBER

20 National Theatre Live: *Skylight*
27 Opera at the Cinema: *Norina*

OCTOBER

3 The 5 Browns, piano
4 Ukulele Orchestra of Great Britain
10 Vertigo Dance Company
11 Orpheus Chamber Orchestra
17 Chamber Music Society of Lincoln Center
18 National Theatre Live: *The Beaux' Stratagem*
24 Ana Gasteyer: *I'm Hip!*

NOVEMBER

6 Munich Symphony Orchestra
7 Arturo Sandoval
8 Opera at the Cinema: *Aida*
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15 Black Violin
20 The Art of Time Ensemble

21 Chamber Music Society of Lincoln Center
22 Jessica Lang Dance

DECEMBER

5 Chanticleer
6 Ray Chen, violin
18 & 19 Rob Mathes
Holiday Concert

JANUARY

23 Chamber Music Society of Lincoln Center
24 National Theatre Live: *Coriolanus*
31 Orpheus Chamber Orchestra

FEBRUARY

13 Monterey Jazz Festival on Tour
20 Martha Graham Dance Company
21 Decoda
26 Flamenco Vivo Carlota Santana
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28 Zullii Bailey, cello

MARCH

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APRIL

1 Colin Mochrie & Brad Sherwood
3 Metropolitan Opera Rising Stars
9 State Street Ballet: *Carmen*
16 *Clifford the Big Red Dog LIVE!*
16 Robin Spielberg
30 John Pizzarelli & Ramsey Lewis

MAY

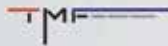
1 Boston Pops Esplanade Orchestra
7 Chamber Music Society of Lincoln Center
8 Opera at the Cinema: *Die Zauberflöte*

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February 7, 2016, at 3pm
The Westchester Philharmonic's Friends & Family Concert

Ted Sperling, conductor

Dawn Upshaw, soprano

WOLFGANG AMADEUS MOZART (1756–1791)

Overture to *The Marriage of Figaro*, K.492 (1786)

OSVALDO GOLIJOV (b. 1960)

Three Songs for Soprano and Orchestra (2000–2001)

- I. Night of the Flying Horses
- II. Lúa Descolorida
- III. How Slow the Wind

Ms. Upshaw

Intermission

FELIX MENDELSSOHN (1809–1847)

Octet in E-flat Major for Strings, Op. 20 (1825)

(Transcribed for full orchestra by Yoon Jae Lee, 2009)

(*Scherzo* movement arranged for orchestra by the composer, 1829)

- I. Allegro moderato con fuoco
- II. Andante
- III. Scherzo
- IV. Presto

This season is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

This season is made possible by ArtsWestchester with support from Westchester County Government.

This afternoon's program consists of chameleons. Each of the compositions we hear exists in more than one version—or fulfills a different function in another venue. Mozart conceived his Overture to *The Marriage of Figaro* as a curtain raiser for a comic opera. The sparkling overture is such a masterpiece that it has become one of the most popular works in the orchestral literature, independent of the opera house (where it also remains a great favorite).

Three songs round out the first half. Argentinian-born Osvaldo Golijov composed all of them for our soloist, soprano Dawn Upshaw, initially for voice and piano or for voice and chamber ensemble. Her glorious interpretations have enchanted listeners, prompting Golijov to arrange each of the songs for voice and orchestra.

Mendelssohn composed his immortal Octet for Strings for four violins, two violas, and two cellos; however, he obviously recognized its symphonic potential, since he arranged its Scherzo for orchestra in 1829. Yoon Jae Lee's orchestration of the remaining three movements brings this masterpiece to the concert hall in a version for full orchestra. The genius and glory of Mendelssohn's music take on new luster in this larger iteration.

Overture to *The Marriage of Figaro*, K.492

WOLFGANG AMADÈ MOZART

Born 27 January 1756 in Salzburg, Austria
Died 5 December 1791 in Vienna, Austria

- Virtuoso strings play fast and fleet in this overture
- Listen for sudden contrasts of soft and loud
- The big crescendo at the end is a precursor to the famous “Rossini crescendo”

The Marriage of Figaro was the first of Mozart's three collaborations with the Italian poet Lorenzo da Ponte. Da Ponte crafted his superb libretto from Caron de Beaumarchais's French play, *Le mariage de Figaro*, which is actually part II of a Figaro trilogy. Beaumarchais's drama was considered subversive by the Viennese monarchy. In order for the libretto to clear the imperial censors, da Ponte had to make some adjustments. He downplayed the political aspects of the drama and capitalized on its inherent comedy. In his music, Mozart matched and surpassed da Ponte's admirable achievement. Mozart was at the height of his powers in 1786, and there are many who rank this opera as his supreme masterpiece.

Mozart's overture is remarkable for several reasons. First, it does not include any actual themes from the opera; all its music is completely independent of the musical drama, except in the sense that the overture's key of D-major is the dominant tonality of the opera. Second, in spite of this thematic independence, the music captures the comic, effervescent atmosphere of the opera with exquisite skill. Third, Mozart—always a master of formal structures—has written a tightly unified sonata form movement without an ounce of pedantry. To the contrary, his overture is brimming with joy and enthusiasm, sounding as spontaneous as if it were jotted down on the spur of the moment.

The music of the overture is so familiar that it requires no introduction. Those who are fortunate enough to be discovering it this afternoon for the first time will be delighted with Mozart's verve and energy. Others who know it well may smile as they recognize a technique in the coda as Mozart builds toward the decisive final chords. We call it a “Rossini

crescendo,” but Mozart understood how to create the same excitement and momentum with consummate artistry, in this case six years before Rossini was born.

Mozart scored the overture for woodwinds, horns and trumpets in pairs, timpani, and strings.

A Word on Mozart's Name

Mozart was born in Salzburg on 27 January 1756 and died in Vienna 5 December 1791, not quite thirty-six years old. He was baptized with the names Joannes Chrysost[omus] Wolfgangus Theophilus. His parents gave him the names Johann and Chrysostom because he was born on that saint's day. Wolfgang was the first name of Mozart's maternal grandfather. The name “Theophilus” (Greek for ‘beloved of God’) came from the godfather, Joannes Theophilus Pergmayr, a Salzburg businessman and local official. Days after the boy's birth, Leopold referred to his infant son as Gottlieb (the German for Theophilus). “Amadeus” is the Latin form.

In letters, the composer signed his name variously as “Mozart,” “W.A. Mozart,” “Wolfg. Amad. Mozart,” “MZT,” “Wolf. Amadè Mozart” and, most frequently, “Wolfgang Amadè Mozart.” As a boy in Italy, he occasionally signed in the Italianate spelling: “Wolfgango Amadeo.” Despite Peter Shaffer's stage play *Amadeus* and Miloš Forman's even more popular film, Mozart did not use the name Amadeus!

In recent years, the spelling “Wolfgang Amadè Mozart” has supplanted the old-fashioned “Wolfgang Amadeus Mozart” in common usage and printed programs. The glory of his music remains unchanged.

Three Songs for Soprano and Orchestra *Night of the Flying Horses* *Lúa Descolorida* *How Slow the Wind* OSVALDO GOLIJOV (b.1960)

- Golijov is an Argentine with Eastern European Jewish roots; his music is multicultural
- These songs have origins ranging from film soundtrack to chamber music
- Golijov's literary taste is as wide-ranging as his musical styles are varied
- Listen for unusual vocal techniques, especially in “How Slow the Wind”

In 2001, when the latest edition of *The New Grove Dictionary of Music and Musicians* was published, it did not even include an entry for Argentinian-born Osvaldo Golijov (pronounced Go-LEE-hoff). Were a new edition to be published today, such an article would have to be substantial. Golijov caused a sensation in the music world in 2001 with the Stuttgart première of his *La Pasión Según San Marcos* (The Passion According to St. Mark). That orchestral/vocal/theatrical score incorporates elements of Latin music ranging from Afro-Cuban *rumba* to Argentinian tango à la Astor Piazzolla, with dashes of Spanish flamenco thrown in for spice. Audience reaction was electrifying and has remained equally enthusiastic in subsequent performances of *La Pasión* and other works. As a result, Golijov catapulted into the cultural spotlight and is now one of the busiest living composers.

Golijov was reared in an Eastern European/Jewish household in La Plata, Argentina. (His mother was a Romanian piano teacher; his father a Ukrainian doctor.) He emigrated from Argentina to Israel in 1983, studying with Mark Kopytman at

the Jerusalem Rubin Academy. Golijov came to this country in 1986 to pursue a doctorate in composition with George Crumb at the University of Pennsylvania. Subsequently he worked with Lukas Foss and Oliver Knussen at Tanglewood.

He is currently Loyola Professor of Music at Holy Cross College in Worcester, Massachusetts. Golijov has been composer-in-residence of New York's Mostly Mozart Festival, the Chicago Symphony Orchestra, Spoleto USA Festival, Marlboro Music, and elsewhere. In 2003 he was awarded a MacArthur Fellowship, the so-called "genius" award. His opera *Ainadamar* received its world premiere production at the Santa Fe Opera in 2005. *Azul*, his cello concerto for Yo-Yo Ma, was commissioned by the Boston Symphony and opened the New York Philharmonic's 2013–14 season.

Night of the Flying Horses is drawn from Golijov's soundtrack to Sally Potter's 2001 film, *The Man Who Cried*, starring Christina Ricci, Cate Blanchett, Johnny Depp, and John Turturro. The film, set primarily in Nazi-occupied Paris, deals with the fate of Jews and Gypsies in that perilous time. *Night of the Flying Horses* opens with variations on a Yiddish lullaby. The composer has written:

The lullaby metamorphoses into a dense and dark *doina* (a slow, Gypsy *rubato* genre) featuring the lowest string of the violas. The piece ends in a fast gallop boasting a theme that I stole from my friends of the wild Gypsy band Taraf de Haidouks.

Sliding pitches and propulsive rhythms drive *Night of the Flying Horses* to its surprise ending.

Golijov composed *Lúa Descolorida* in 2000 for Dawn Upshaw and the Kronos

Quartet. The text is by Rosalía de Castro, a poet greatly admired by Federico García Lorca. His composer's note elaborates.

"A dead man in Spain is more dead than anywhere else," said García Lorca, explaining that Spanish poets define rather than allude. *Lúa Descolorida*, a poem written in Gallego (the language of the Galicia region in Spain) by Lorca's beloved Rosalía de Castro, defines despair in a way that is simultaneously tender and tragic. The musical setting is a constellation of clearly defined symbols that affirm contradictory things at the same time, becoming in the end a suspended question mark. The song is at once a slow motion ride on a cosmic horse, a homage to Couperin's melismas in his *Lessons of Tenebrae*, velvet bells coming from three different churches, a death lullaby, and the ladder of Jacob's dream. But the strongest inspiration for *Lúa Descolorida* was Dawn Upshaw's rainbow of a voice, and I wanted to give her a piece so quietly radiant that it would bring an echo of the single tear that Schubert brings without warning in his voicing of a G major chord.

How Slow the Wind is a conflation of two short poems by Emily Dickinson: "How Slow the Wind" (1883) and "Is it too Late to Touch You, Dear" (1885). The texts address the emotions of those left to deal with the aftermath of death. The song was Golijov's response to the death of a friend, Mariel Stubrin, who was killed in a car accident in January 2001. He later recalled:

[She] died...while driving in the south of Chile (a landscape similar to northern California). *How Slow the Wind* is about sudden death, about an instant in which life turns upside down, unlike a process of slow death. I think that Emily Dickinson's words could be understood like that. I imagine that those words

could represent the feeling that Mariel's husband, Dario (a friend of mine since childhood), felt the minute after the accident. The voice is a call from a flying spirit, and the strings are the wind.

Golijov's eight-minute setting probes expressive depths, reaching into the dark spaces of bereavement. Extensive use of the strings *sul ponticello* [playing on the bridge] and some unusual vocal techniques add to the otherworldly quality of the music.

All three of these songs originated in chamber versions and were subsequently orchestrated. Golijov's score changes the instrumentation for each one. *Night of the Flying Horses* calls for two flutes (second doubling piccolo and alto flute), oboe, English horn, clarinet, bass clarinet, two bassoons, two horns, celesta, solo soprano, and strings. *Lúa Descolorida* is for solo soprano and strings. The orchestra for *How Slow the Wind* comprises flute (doubling alto flute), oboe, English horn, bass horn, clarinet, bass clarinet, two bassoons, contrabassoon, two horns, vibraphone, marimba, chimes, tam tam, celesta, harp, and strings.

Octet in E-flat Major for Strings, Op. 20 FELIX MENDELSSOHN

Born 3 February, 1809 in Hamburg, Germany
Died 4 November, 1847 in Leipzig
Movements I, II, and IV arranged for orchestra by Yoon Jae Lee
Scherzo arranged by Mendelssohn in 1829

- Mendelssohn was only 16 when he composed his Octet
- He orchestrated the Scherzo as a substitute third movement for his Symphony No. 1
- Yoon Jae Lee's arrangement transforms the other three movements for the orchestral concert hall

Once or twice in an artistic career, a masterpiece of such overpowering splendor, skill and charm bursts forth that it begs the dictionary for words to praise it. Mendelssohn hit the jackpot several times while he was still a teenager. The Octet for Strings is the crown jewel of those magically productive years. Here is a work that one takes to heart on a first hearing, delighting in its soaring melodies, emotional immediacy, humor, and quasi-orchestral sound flirting with delicate textures. Its fruits yield themselves more generously on repeated hearings; that generally means settling into a comfortable chair and auditing a favorite recording. This afternoon we have a rare opportunity to hear the beloved Octet performed by full orchestra.

Felix Mendelssohn was all of sixteen when he wrote this work. The concept of such mastery from one so young is at once mind-boggling and exhilarating, as indeed is his music. He completed the Octet on October 15, 1825 in Berlin, on the heels of a trip to Paris with his father. (It is only fair to note that scholars now know that Mendelssohn revised and tightened the work substantially between its initial completion and eventual publication in 1833.) He wrote it for, and dedicated it to, Eduard Rietz (1802–1832), a violinist and conductor with whom Mendelssohn both studied and played quartets since 1820. Rietz was later the concertmaster for Mendelssohn's historic revival of Bach's *St. Matthew Passion* in 1829. His superior musicianship and string technique doubtless influenced the brilliant first violin part of the Octet.

Even in the original for eight players, Mendelssohn's approach to the texture is symphonic. From the exuberant opening measures, the first theme takes flight with energy and upward impetus. A series of arpeggios moves the music forward with urgency and commitment, propelled by

humming *tremolandi* and syncopations in the inner voices. The second theme, as closely knit and narrow in its range as the first was far-flung, displays Mendelssohn's superb attention to contrapuntal detail. Its deceptive simplicity lends itself to subtle variation at each restatement, and the availability of eight voices enables Mendelssohn to take maximum advantage of the imitative possibilities. The movement is cast in one of the free sonata forms so characteristic of his early chamber music, particularly in its truncated recapitulation and extended coda. (Sonata form, in various guises, prevails in all four of the Octet's movements.) The first movement's length—about fourteen minutes—supports its sense of symphonic expanse.

The slow movement is Mozartean in its harmonic nuance and emotional depth. Mendelssohn's treatment of sonata form is unusual in that the main theme does not recur in the recapitulation; he delays its restatement until the coda.

Allegro leggerissimo (fast and as lightly as possible) is Mendelssohn's designation for the Scherzo, a model of gossamer delicacy. It prompts wonder that a full orchestra can sound so slight and ethereal.

By contrast, the galumphing cello line that starts the finale is intentionally gauche. As John Horton has observed:

Not even the best cellists can make this sound dignified, and unless one subscribes to the view that Mendelssohn has for once miscalculated an instrumental effect the only conclusion must be that the whole of this passage is humorous in intention.

A possibility is that [his] thoughts were still running on...Shakespeare's fantasy of the overlapping supernatural and mortal worlds. If the scherzo mirrors the court of Oberon and Titania, why should not the following movement be in some sense an expression of the other side of the comedy?

Indeed, Mendelssohn not only demonstrates the same type of bumpkin humor as his donkey brays in the overture to *A Midsummer Night's Dream*, but also introduces a brisk fugal line that allows him to exercise his contrapuntal wizardry again. In complexity and ambition, this finale approaches that of Mozart's "Jupiter" Symphony. The difference is that Mendelssohn incorporates subtle references to the earlier movements, binding the Octet together as a cyclic composition. The entire work is a delight, filled with spontaneity and substance, entertaining and satisfying the listener for every joyous step of the journey.

Yoon Jae Lee arranged the first, second, and final movements of the Octet for orchestra in 2009, on the occasion of the Mendelssohn bicentennial year. His version does not include the Scherzo movement because Mendelssohn arranged the Scherzo for full orchestra in 1829 as an alternate third movement for his Symphony No. 1 in C minor, Op. 11. Both Mr. Lee's arrangement and Mendelssohn's orchestration of the Scherzo call for woodwinds, horns, and trumpets in pairs, timpani, and strings.

*Program Notes by Laurie Shulman ©2015
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Dawn Upshaw, soprano

artist to be awarded the five-year “genius” prize, and in 2008 she was named a Fellow of the American Academy of Arts and Sciences.

Her acclaimed performances on the opera stage comprise the great Mozart roles (Susanna, Ilia, Pamina, Despina, and Zerlina) as well as modern works by Stravinsky, Poulenc, and Messiaen. From Salzburg, Paris and Glyndebourne to the Metropolitan Opera, where she began her career in 1984, she has made nearly 300 appearances. Dawn Upshaw has also championed numerous new works created for her, including *The Great Gatsby* by John Harbison, the Grawemeyer Award-winning opera *L'Amour de Loin*, oratorio *La Passion de Simone* by Kaija Saariaho, John Adams's Nativity oratorio *El Niño*, and Osvaldo Golijov's chamber opera *Ainadamar* and song cycle *Ayre*.

Joining a rare natural warmth with a fierce commitment to the transforming communicative power of music, Dawn Upshaw has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. Her ability to reach to the heart of music and text has earned her the devotion of an exceptionally diverse audience, and the awards and distinctions accorded only to the most distinguished of artists. In 2007, she was named a Fellow of the MacArthur Foundation, the first vocal

It says a great deal about Dawn Upshaw's sensibilities as an artist and colleague that she is a favored partner of many leading musicians, including Gilbert Kalish, the Kronos Quartet, James Levine, and Esa-Pekka Salonen. In her work as a recitalist, and particularly in her work with composers, Ms. Upshaw has become a generative force in concert music, having premiered more than 25 works in the past decade. From Carnegie Hall to large and small venues throughout the world she regularly presents specially designed programs composed of lieder, contemporary works in many languages,

and folk and popular music. She furthers this in master classes and workshops with young singers at major music festivals, conservatories, and liberal arts colleges. She is Artistic Director of the Vocal Arts Program at the Bard College Conservatory of Music, and the head of the Vocal Arts Program at the Tanglewood Music Center.

A five-time Grammy Award-winner, Ms. Upshaw most recently received the 2014 Best Classical Vocal Solo Grammy for Maria Schneider's *Winter Morning Walks* on the ArtistShare Label. She is featured on more than 50 recordings, including the million-selling Symphony No. 3 by Henryk Gorecki for Nonesuch Records. Her discography also includes full-length opera recordings of Mozart's *Le nozze di Figaro*, Messiaen's *St. Francois d'Assise*, Stravinsky's *The Rake's Progress*, John Adams's *El Niño*, two volumes of Canteloube's “Songs of the Auvergne,” a dozen recital recordings, and an acclaimed three-disc series of Osvaldo Golijov's music for Deutsche Grammophon.

Dawn Upshaw holds honorary doctorate degrees from Yale, the Manhattan School of Music, The Juilliard School, Allegheny College, and Illinois Wesleyan University. She began her career as a 1984 winner of the Young Concert Artists auditions and the 1985 Walter W. Naumburg Competition, she was also a member of the Metropolitan Opera Young Artists Development Program.



Yoon Jae Lee, arranger

Yoon Jae Lee enjoys a multifaceted career as conductor, arranger, pianist, and musical entrepreneur. As founder and artistic director of Ensemble 212, Mr. Lee has built the New York based orchestra into one of today's finest young ensembles. Ensemble 212 has received critical acclaim for innovative programming featuring works by living composers, arrangements of Mr. Lee, and for exciting interpretations of the standard repertoire. Mr. Lee is a dedicated champion of new music and has initiated

a new music educational concert series aimed at introducing living composers to young audiences. He has conducted numerous New York and world premieres of works by award-winning composers including Mohammed Fairouz, Huang Ruo, Daniel Felsenfeld, and Ke-Chia Chen. This season, he is collaborating with composer Texu Kim as part of Ensemble 212's Composer in Residence Program. His list of appearances as guest conductor include the Mozarteum Orchester Salzburg, Bruckner Orchester Linz, Opera on Tap, and New England Conservatory. He has collaborated with distinguished artists including Nick Canellakis, D'Anna Fortunato, David Krakauer, Mimi Stillman, as well as members of the Attacca, Borromeo and Orion String Quartets, the Boston Symphony Orchestra and the Philadelphia Orchestra. In November 2014, Mr. Lee was appointed principal conductor of Hartford's Albano Ballet Company.

Mr. Lee's arrangements have been praised by audiences and critics alike. His orchestral transcription of Mendelssohn's Octet with the Baltimore Symphony Orchestra "Incorporated winds and brass.....intelligently" (*The Philadelphia Inquirer*). *The New York Times* described

his chamber version of Mahler's Fourth Symphony as "Illuminating..... with solos leaping out in unusually bold detail." Mr. Lee is currently engaged in The Mahler Chamber Project which plans to arrange all Mahler symphonies and *Das Lied von der Erde* for chamber orchestra by 2020.

A native of New York City, Mr. Lee is a second-generation Korean-American. He received degrees in piano and conducting from the Mannes College of Music where he was awarded the N. T. Milani Memorial Conducting Fellowship and given support from the Peter M. Gross Fund. Mr. Lee also studied at the Universität Mozarteum Salzburg in Austria. During that time, he served as Assistant Conductor to the Salzburger Kammerphilharmonie. His conducting mentors include Dennis Russell Davies, David Zinman, Samuel Wong, David Hayes, Michael Charry, Murry Sidlin, and Arkady Leytush. Mr. Lee has participated in Kurt Masur's conducting masterclass, the American Academy of Conducting at Aspen, and the Tafelmusik Baroque Summer Institute led by his keen interest in historical performance practice. He currently serves on the faculty at the City College of New York (CUNY).

April 17, 2016, at 3pm
Eternal Spring

Jaime Laredo, conductor and violin

ANTONIO VIVALDI (1678–1741)

Concerto Grosso in D minor, Op. 3, No. 11, RV 565 (1711)
I. Allegro – Adagio e spiccato – Allegro
II. Largo e spiccato
III. Allegro

WOLFGANG AMADÈ MOZART (1756–1791)

Violin Concerto No. 3 in G, K.216 (1775)
I. Allegro
II. Adagio
III. Rondeau

Mr. Laredo

Intermission

JOHN CORIGLIANO (b. 1938)

Voyage (1971; arr. for string orchestra by the composer, 1976)

IGOR STRAVINSKY (1882–1971)

Suite from *Pulcinella* (1922)
I. Overture: Sinfonia
II. Serenata
III. Scherzino – Allegro – Andantino
IV. Tarantella
V. Toccata
VI. Gavotta – Variation I & II
VII. Duetto – Vivo
VIII. Minuetto – Finale

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