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ENTRE NOUS

Paul Lustig Dunkel, Music Director and Conductor

SATURDAY, NOVEMBER 3, 2007 AT 8 PM • SUNDAY, NOVEMBER 4, 2007 AT 3 PM

Emmanuel Chabrier España, Rhapsody for Orchestra
(1841 – 1894)

Maurice Ravel Daphnis et Chloé: Suite No. 2
(1875 – 1937) Lever Du Jour (Daybreak)
Pantomime
Danse Générale

INTERMISSION

Camille Saint-Saëns Symphony No. 3 in C Minor, Op. 78 "Organ"
(1835 – 1921) **PART I**
Adagio - Allegro moderato
Poco adagio

PART II
Allegro moderato - Presto
Maestoso - Allegro

THIS SEASON IS MADE POSSIBLE, IN PART BY THE BASIC PROGRAM SUPPORT GRANT OF THE WESTCHESTER ARTS COUNCIL WITH FUNDS FROM WESTCHESTER COUNTY GOVERNMENT AND WITH PUBLIC FUNDS FROM THE NEW YORK STATE COUNCIL ON THE ARTS, A STATE AGENCY.

PROGRAM NOTES

FLENTROP ORGAN

Many legends surround the history of the Flentrop organ currently housed at The Performing Arts Center. The most often told story claims that the organ was commissioned for Carnegie Hall. After being shipped from the Netherlands, it was discovered to be a few inches too high and subsequently rejected by Carnegie Hall. More likely, the following occurred: Mrs. Leo Simon, a Carnegie Hall board member and mother of an organ student, financed the commission of a 43-stop, 3-manual organ on behalf of Carnegie Hall. The organ was to be built quickly, in order for it to be delivered in time for the Hall's seventy-fifth anniversary in September 1966. In June 1965, a flat-fronted, modern design was approved, only for Mrs. Simon to decide the following February that she did not like it. Isaac Stern was opposed to the organ from the beginning, insisting that it would ruin the acoustics of Carnegie Hall, and take up too much space on stage. In the end, having already missed the September 1966 deadline, Carnegie Hall abandoned their organ project. Despite efforts by Oberlin College to purchase the instrument, the organ was given to Purchase College, which was close to Mrs. Simon's home. It was finally installed in 1978 following the construction of The Performing Arts Center.

This tracker action organ now lives in the Organ Room of The Performing Arts Center, just to the left of the Concert Hall stage. Weighing a total of 21,000 pounds, the organ is made of African mahogany, and has some 3,721 pipes. It is one of the largest Flentrop instruments in the eastern United States and takes two to three hours, and the help of ten crew members, to move it hydraulically onto the stage.

ESPAÑA, RHAPSODY FOR ORCHESTRA

Chabrier showed his interest in music at an early age and studied piano, but then went on to study law and serve in the Ministry of the Interior for about twenty years before deciding to devote his life entirely to music.

In 1881, Charles Lamoureux, founder of the famous concert series of his name, asked Chabrier to fill the post of secretary and chorus master for his symphonic association. Lamoureux had met

Chabrier at meetings of Wagnerites, and this appointment gave Chabrier an important musical visibility in Paris. Further, Lamoureux was the person who suggested that Chabrier visit Spain, a trip that was to have great significance in his musical development.

He was impressed with the music he encountered in Spain and became inspired to write *España*, his rhapsody for orchestra. In letters home from San Sebastián, Seville, and Granada, he vividly described the beauty he found in the country and its people. From Spain he forecast what his work would be like, “*Una fantasía extraordinaria, muy española...my rhythms, my tunes will arouse the whole audience to a feverish pitch of excitement; everyone will embrace his neighbor madly. . . so voluptuous will be my melodies.*”

Indeed, Chabrier fulfilled his prediction. Of all his works, the *Rhapsody for Orchestra, España*, has been the most popular, since its first performance, on November 4, 1883, in Paris. It was appropriately dedicated to Lamoureux. Spain had indeed inspired Chabrier to write irresistible music. He originally wrote *España* for piano but then he orchestrated it at Lamoureux's urging, and it immediately became a phenomenal success. The audience did rise to a “feverish pitch of excitement,” demanding an encore when Lamoureux conducted it at its premiere.

Chabrier included impressions of the *jota*, a fast dance from the Aragon region in quick triple meter, and the *malagueña*, another fast triple meter dance, which he had heard in Spain. The *malagueña* has a percussive accompaniment that alternates between a triple and duple feel. Within the work, Chabrier also creates his own original themes: one of these is a famous motive for the trombone, which found its way, as Poulenc pointed out in 1961, into Stravinsky's *Petrushka*.

Ravel's praise of Chabrier was intense: Ravel declared Chabrier's work in Spanish music as significant as Monet's in French painting. Chabrier's colorful orchestral rhapsody *España* gave him instant fame: young people hummed its tunes on the street and even the most conservative French musicians found it charming. Quixotically, in later years, when badgered for information about the origin of *España*, he would say only, “It's a piece in F major; that's all.”

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Everyone loved *España*, except the Spaniards. Chabrier's publisher issued the piece in piano arrangements for two and four players, and it was even turned into a suite of waltzes for café orchestras, but the Spanish composer Albéniz detested the work, and even the Francophile Spaniard Manuel de Falla found it intolerable.

DAPHNIS AND CHLOÉ, SUITE NO. 2

In the period just before World War I and until some years after it, perhaps the most well-known and most exciting work in musical theater came from the famed Ballet Russes of Serge Diaghilev. Diaghilev brought together leading graphic, musical, and dance artists of his time which resulted in the production of masterpieces distinguished by the melding of the creative genius of talents from these various fields. Ravel had been interested in Russian music for a time before his collaboration with the impresario Diaghilev but had always felt it was very undisciplined. Diaghilev agreed with some of Ravel's criticisms and liked Ravel's colorful orchestrations and his exhilarating rhythms.

Sometime in 1909 Diaghilev commissioned a score from Ravel for a ballet on Daphnis and Chloé that he hoped to produce in 1910. It became the largest work Ravel ever composed. Although he completed the piano score in 1910, the orchestration remained undone until 1911, when enough of it was ready for a suite extracted from the ballet to be performed in concert. Even though the music was ready in time, the ballet company's series of internal problems postponed the first performance until June 8, 1912. The choreography was by Michel Fokine, scenery and costumes by Leon Bakst; Vaslav Nijinsky and Tamar Karsavina danced the title roles and Pierre Monteux conducted.

The story of Daphnis and Chloé is based on the third century pastoral romance by the Greek author, Longus. Daphnis was the son of the god Mercury and a Sicilian shepherdess. He was a pupil of Pan and of the Muses, inventor of pastoral poetry, and lover of the shepherdess, Chloé. In the story, a band of pirates invades peaceful Greece and conquers a group of maidens including Chloé, the lover of Daphnis.

In an autobiographical sketch written in

1928, Ravel described his work as “a choreographic symphony in three parts.” “My intention,” he said, “was to compose a vast musical fresco, faithful to the Greece of my dreams. The work is constructed symphonically in a strict tonal scheme, based on a few motifs whose development achieves a symphonic homogeneity of style.” In fact, the two popular extracts, known as “suites” from the ballet, were not so-called by Ravel, who had them published as *Symphonic Fragments, First Series and Second Series*. The two suites, especially this second one, have long been included in orchestral repertoires, but in the last few decades conductors have sometimes performed the complete score of the work rather than one suite or the other. The suites are long extracts from the ballet score. Suite No. 2 is the entire third scene.

Notes from the scenario are printed in the score and tell the story of the Suite No. 2:

Daybreak. “No sound but the murmur of dew dripping from the rocks. Daphnis is lying at the nymphs' grotto. Little by little, day breaks. Bird songs are heard. In the distance, a shepherd passes with his flock. Another crosses the stage. A group of herdsmen enters, looking for Daphnis and Chloé. They find Daphnis and wake him. In anguish, he looks about him for Chloé. She appears at last, surrounded by shepherds. They throw their arms about each other. Daphnis sees that Chloé is wearing a crown; his dream was a prophetic vision; Pan's intervention is clear. Lammon, an old shepherd, explains that if the god Pan has saved Chloé, it is in memory of his old love for the nymph Syrinx.”

Pantomime. “Daphnis and Chloé mime the story of Pan and Syrinx. Chloé acts the part of the young nymph wandering in the meadow. Daphnis, as Pan, appears and declares his love. The nymph repulses him. The god becomes more pressing. She disappears. In despair, he picks a few reeds, fashions a flute of them and plays a melancholy tune. Chloé reappears and dances to the music of the flute. The dance becomes faster and faster until Chloé, in a wild spin, falls into the arms of Daphnis. At the nymphs' altar, he swears fidelity with the sacrifice of two lambs. A group of young girls dressed as *bacchantes* enter. Daphnis and Chloé embrace tenderly. A group of young >>

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men spreads across the stage. Joyous uproar.” A General Dance concludes the ballet.

The work is scored for two flutes, piccolo, alto flute, two oboes, English horn, two clarinets, clarinet in E-flat, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, bass drum, two snare drums, cymbals, triangle, tambourine, castanets, glockenspiel, celesta, two harps, and strings. A wordless chorus is often replaced by additions to the parts for the orchestral instruments.

SYMPHONY NO. 3, IN C MINOR, OP. 78, “ORGAN”

Saint-Saëns was an extensive traveler, which was unusual for his time. He made many concert tours to far-ranging places and took other trips purely for pleasure, succeeding in visiting many diverse places. He came to the United States twice and made his South American debut at the formidable age of eighty-one. When he was not traveling, he was fully occupied as a composer, conductor, and pianist. In addition, he wrote eleven books on music, as well as collections of poetry and scientific studies in astronomy and archeology. “He had,” Romain Rolland wrote in the year Saint-Saëns turned eighty, “a clarity of thought, an elegance and precision of expression, and a quality of mind that make his music noble.” He made a great contribution to the musical life of France by establishing the importance of instrumental composition in a country where opera had long been the dominant form.

Saint-Saëns has often been praised for his French attributes: clarity, restraint, balance, and elegance, but his originality is the truly important contribution in this symphony which, more than anything else, helped bring French instrumental music into the mainstream of Romantic European music.

Saint-Saëns wrote his Symphony No. 3 (as Beethoven had written his Symphony No. 9) for the London Philharmonic Society, which performed it for the first time on May 19, 1886, under the direction of the composer. Its novel construction and extraordinary orchestration puzzled some early critics, but after the Paris premiere, Gounod called Saint-Saëns “the French Beethoven.” This symphony is still considered to

be Saint-Saëns’ most popular and probably also his greatest work. Its Romanticism is evident not only in its structure, but also in the thematic connections of the movements, its melodies and harmony, and especially in its distinct and colorful orchestration.

In his Symphony No. 3, Saint-Saëns incorporates the piano and the pipe organ, two instruments not used in traditional symphonies, and two instruments on which the composer was a virtuoso performer. The symphony is a large work in two parts that contain the elements of the traditional four symphonic movements most composers used for the symphonic form. Saint-Saëns, trying to synthesize the symphonic structure and the tone poem, invented an original form in order to avoid “interminable repetition,” which he felt was “leading to the disappearance of instrumental music.” He held that he had “altered” the first movement’s development to serve as the introduction to the *Adagio*, and in the second part, he connected the *scherzo* by the same process to the finale.

Within this symphony, Saint-Saëns demonstrates his control over instrumental color. The music begins with a short, slow introduction, and then a somber but agitated theme appears in the strings. This theme dominates the whole work and reappears frequently. The thematic material passes through several transformations until it becomes calm and contemplative, much like a slow movement for strings and organ. The earlier materials return, and part one then ends with a mystical coda. Part Two introduces new, energetic themes, and it also reuses the dominant theme introduced in Part One. There is a swift *scherzo*-like section, and then a majestic, new theme is introduced, leading to the grandiose closing coda.

Saint-Saëns dedicated the Symphony No. 3 to the memory of Franz Liszt, who had devoted a large part of his life to the modernization of musical form and who had admired Saint-Saëns’s score during his last visit to Paris.

The symphony is scored for piccolo and three flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, piano (two and four-hands), organ, and strings.

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