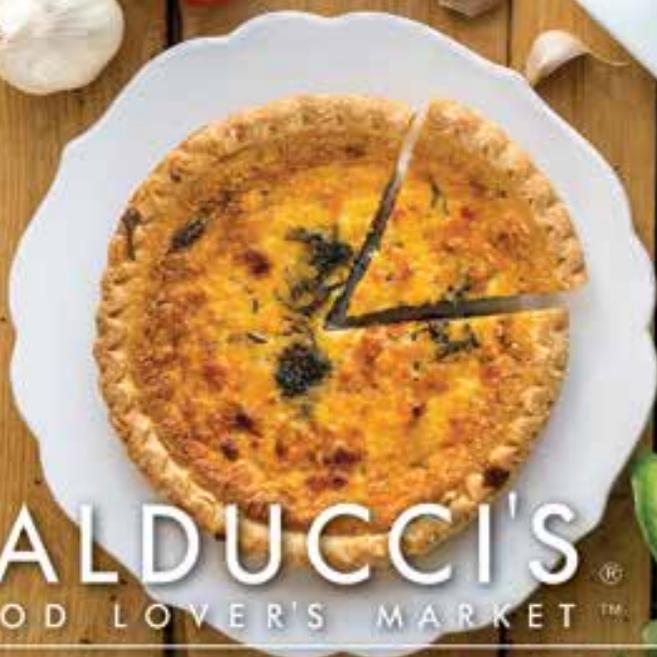


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# Heart & Soul.

The concert you hear today is the product of many things, undertaken by many people: Programming, scheduling, fundraising, contracts, scores, rehearsals, fundraising, ticketing, fundraising, ushers, stage hands, and...you get the idea.

But before any of the accoutrements of concertizing occur, music begins inside a solitary artist, who is driven to bare heart and soul, in hopes of touching ours, in a most basic act of love.

It might be a composer's raw urge to create, never in short supply for the astoundingly prolific Bach or Mozart, or the seemingly tortured soul of Beethoven. These geniuses' works add up to an extraordinary event in April, when the orchestra is joined by the Kalichstein-Laredo-Robinson Trio, who celebrate 40 years together this season (talk about love!).

For Bernstein and Gershwin—heard in December and February—the bustle of New York and the sound of a new kind of music, jazz, wafting through its streets were sirens calling to their creative spirits. For Dvořák, whose New World Symphony and history's most famous English horn solo will be heard in June, his turn-of-the-century visit to America was accompanied by a strange soundtrack of Negro spirituals and American Indian chants, soulful cries of oppressed people who found respite, and took heart, in music.

Collaborators inspire each other, as Sergei Diaghilev's Ballets Russes put fresh ideas in the head of Igor Stravinsky, giving us the monumental artistic achievement and finale to our February program, *Firebird*.

Members of our orchestra inspired Jaime Laredo to invite them to perform special solo turns, as will occur in April. Julia Bullock, whose own inspiration owes much to Josephine Baker, moved Ted Sperling to create the first half of February's program for her. An excerpted version of that February program—Sperling, Bullock, and *Firebird*—will later be performed for over a thousand elementary schoolchildren, and the torch of inspiration will be freshly lit in a child's heart.

In the case of our October premiere, the “which came first?” conundrum has no rational answer. Composer David Ludwig and violinist Bella Hristova were married last year, and so we and a handful of other orchestras jointly commissioned a celebratory concerto. *Such a lovely idea*. Ah, but love's mysteries beget many things, and from this uncommonly accomplished couple, we get a work of art for the ages. David gave the notes to Bella, and Bella delivers them to us, and in the wordless language of music, we become witnesses to their vows, we can touch their hearts and souls, and finally, our own.

Welcome to the Westchester Philharmonic's 34<sup>th</sup> season.

## Musicians of the Westchester Philharmonic

Jaime Laredo, *Principal Conductor* • Ted Sperling, *Principal Conductor*

### VIOLIN

Robert Chausow,  
Concertmaster  
Michael Roth, Principal  
Second Violin  
Robin Bushman,  
Associate Concertmaster  
Martin Agee  
Diane Bruce  
Victor Heifets  
Elizabeth Kleinman  
Barbara Long  
Wende Namkung  
Elizabeth Nielsen  
Laura Oatts  
Dorothy Strahl  
Sander Strenger  
David Tobey  
Maira Tobey  
Carlos Villa  
Carolyn Wenk-Goodman  
Deborah Wong  
D. Paul Woodiel

### VIOLA

Kyle Armbrust, Principal  
Sandra Robbins  
Lih Wen Ting  
Ah Ling Neu  
Leslie Tomkins  
Jessica Troy

### CELLO

Gene Moye, Principal  
Roberta Cooper  
Lanny Paykin  
Sarah Carter  
Eliana Mendoza  
Maureen Hynes  
Maxine Neuman

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Jack Wenger  
Gregg August  
Jered Egan

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## Jaime Laredo, Principal Conductor

Performing for over six decades before audiences across the globe, Jaime Laredo has excelled in the multiple roles of soloist, conductor, recitalist, pedagogue, and chamber musician. Since his stunning orchestral debut at the age of eleven with the San Francisco Symphony, he has won the admiration and respect of audiences, critics and fellow musicians with his passionate and polished performances. That debut inspired one critic to write: "In the 1920's it was Yehudi Menuhin; in the 1930's it was Isaac Stern; and last night it was Jaime Laredo." His education and development were greatly influenced by his teachers Josef Gingold and Ivan Galamian, as well as by private coaching with eminent masters Pablo Casals and George Szell. At the age of seventeen, Jaime Laredo won the prestigious Queen Elisabeth

of Belgium Competition, launching his rise to international prominence. With 2009 marking the 50<sup>th</sup> anniversary of his prize, he was honored to sit on the Jury for the final round of the competition.

Starting off the 2016-17 season, Mr. Laredo will tour as a soloist with his wife, cellist Sharon Robinson, with a performance of André Previn's acclaimed Double Concerto for Violin and Cello, with the Delaware Symphony. Performances of this work, commissioned specifically for the duo, received raves throughout the past two seasons with the Cincinnati Symphony, Kansas City, Austin, Detroit, Pacific and Toronto symphony orchestras, as well as the Deutsche Kammerphilharmonie Bremen and the Swedish Chamber Orchestra. A new



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double concerto by Chris Brubeck is projected as their next collaboration.

During the season, Mr. Laredo will also continue to tour as a member of the Kalichstein-Laredo-Robinson Trio in recital and for performances of Beethoven's Triple Concerto. Founded by Mr. Laredo, Sharon Robinson, and pianist Joseph Kalichstein in 1976, the Kalichstein-Laredo-Robinson Trio begins its 40<sup>th</sup> Anniversary celebration with a specially commissioned celebratory work entitled, "Pas de Trois" written for them by Pulitzer Prize-winning composer, Ellen Taaffe Zwilich. Other performance highlights include complete Beethoven Trio cycles and Brahms Trios with special guests. The Trio performs regularly at Avery Fisher Hall, Carnegie Hall, the 92<sup>nd</sup> Street Y, and Town Hall in New York, and at the Kennedy Center where they are the ensemble in residence. They have toured internationally to cities that include Lisbon, Hamburg, Copenhagen, London, Paris, Amsterdam, Vienna, Helsinki, Buenos Aires, Tokyo, Seoul, Sydney, and Melbourne. Among its numerous awards, the Trio was named Musical America's Ensemble of the Year in 2002. In addition to his performing work, Mr. Laredo's season includes conducting engagements with the Vermont Symphony and at Carnegie Hall with the New York String Orchestra. 2016 also marks the fifth year of Laredo's tenure as a member of the violin faculty at the Cleveland Institute of Music.

In past seasons, Mr. Laredo and Ms. Robinson performed in recital in the U.S., Canada and on tour in Bolivia, including performances of Richard Danielpour's "Inventions on a Marriage." The 2011 work was commissioned specifically for the duo and was dedicated to and inspired by their marriage, and explores in "musical snapshots" the bond of long-term relationships. Recent conducting and solo engagements have taken Laredo to the Chicago Symphony Orchestra, the Detroit Symphony, the New

World Symphony and Scottish Chamber Orchestra in addition to the New York String Orchestra at Carnegie Hall, and the Vermont Symphony. Festival engagements have taken him across the globe from the Chautauqua Music Festival in New York to Seoul Spring Festival in Korea.

A recent project titled "Two x Four" celebrated the relationship between the teacher and the student through music. With his colleague and former student Jennifer Koh, Mr. Laredo and Ms. Koh performed the Double Concerti for Two Violins by J.S. Bach, Philip Glass, and two newly commissioned concerti by composers Anna Clyne and David Ludwig with the Delaware Symphony, the IRIS Orchestra, Chicago Symphony, Vermont Symphony, Los Angeles Chamber Orchestra, and with the Curtis Orchestra on tour at the Kimmel Center in Philadelphia, Kennedy Center and the Miller Theater of Columbia University. The recording of this acclaimed project was released by Cedille Records in 2014.

Other conducting and performing highlights include the Chicago Symphony, Boston Symphony Orchestra, Seattle Symphony, Los Angeles Philharmonic, New York Philharmonic, San Francisco Symphony, Pittsburgh Symphony, Detroit Symphony, St. Louis Symphony, Cleveland Orchestra and Philadelphia Orchestra, among many others. Abroad, he has performed with the London Symphony, the BBC Symphony, the English Chamber Orchestra, the Academy of St. Martin-in-the-Fields, the Royal Philharmonic and the Scottish Chamber Orchestra, which he led on two American tours and in their Hong Kong Festival debut. His numerous recordings with the SCO include Vivaldi's "Four Seasons" (which stayed on the British best-seller charts for over a year), Mendelssohn's "A Midsummer Night's Dream," "Italian" and "Scottish" Symphonies, Beethoven's Violin Concerto and recordings of Rossini overtures and Wagner's "Siegfried Idyll."

For fifteen years, Mr. Laredo was violist of the piano quartet consisting of renowned pianist Emanuel Ax, celebrated violinist Isaac Stern, and distinguished cellist Yo-Yo Ma, his close colleagues and chamber music collaborators. Together, the quartet recorded nearly the entire piano quartet repertoire on the SONY Classical label, including the works of Beethoven, Mozart, Schumann, Fauré, and Brahms, for which they won a Grammy Award.

Mr. Laredo has recorded close to one hundred discs, received the Deutsche Schallplatten Prize, and has been awarded seven Grammy nominations. Mr. Laredo's discs on CBS and RCA have included the complete Bach Sonatas with the late Glenn Gould and a KOCH International Classics album of duos with Ms. Robinson featuring works by Handel, Kodaly, Mozart and Ravel. His releases on the Dorian label include Schubert's complete works for violin and piano with Stephanie Brown, and "Virtuoso!," a collection of favorite violin encores with pianist Margo Garrett. Other releases include Mozart's Sinfonia Concertante and Concertone with Cho-Liang Lin for Sony. Acclaimed Kalichstein-Laredo-Robinson Trio releases include the complete trios and sonatas of Shostakovich, the complete chamber works of Maurice Ravel, a 4-disc set of the complete Brahms' Piano Trios, a set of complete Beethoven Piano Trios and the complete Schubert Piano Trios. The Trio's most recent release on Azica, "Passionate Diversions," includes the Piano Trio, Septet and Quintet written for them by Ellen Taaffe Zwilich. Mr. Laredo has also released an album with Sharon Robinson and the Vermont Symphony entitled "Triple Doubles," which includes three double concertos dedicated to the Duo: Daron Hagen's Masquerade; a new, fully-orchestrated version of Richard Danielpour's A Child's Reliquary (originally written as a piano trio for the Kalichstein-Laredo-Robinson Trio); and David Ludwig's Concerto for Violin,

Cello and Orchestra. Both albums were released by BRIDGE in November, 2011.

Recognized internationally as a sought after violin teacher, Mr. Laredo has fostered the education of violinists that include Leila Josefowitz, Hillary Hahn, Jennifer Koh, Ivan Chan, Soovin Kim, Pamela Frank and Bella Hristova. After 35 years of teaching at the Curtis Institute of Music in Philadelphia, 7 years at Indiana University's Jacob School of Music, Mr. Laredo began teaching at the Cleveland Institute of Music in 2012, where his wife cellist Sharon Robinson also holds a teaching position. Additionally, Mr. Laredo is the conductor of the New York String Orchestra at Carnegie Hall, which brings young musicians from around the world to the stage every December.

In demand worldwide as a conductor and a soloist, Mr. Laredo has held the position of Music Director of the Vermont Symphony Orchestra since 1999. In 2009, Mr. Laredo and his wife were named the Artistic Directors of the Linton Chamber Music Series in Cincinnati, Ohio.

During his 39 years as Artistic Director for New York's renowned Chamber Music at the Y series, Mr. Laredo created an important forum for chamber music performances, and developed a devoted following. Further, his stewardships of the annual New York String Orchestra Seminar at Carnegie Hall and the International Violin Competition of Indianapolis have become beloved educational pillars of the string community. A principal figure at the Marlboro Music Festival in years past, he has also been involved at Tanglewood, Aspen, Ravinia, Mostly Mozart, and the Hollywood Bowl, as well as festivals in Italy, Spain, Finland, Greece, Israel, Austria, Switzerland and England.

Born in Bolivia, Jaime Laredo resides in Guilford, VT and Cleveland, OH, with his wife, cellist Sharon Robinson.



## Ted Sperling, Principal Conductor

Ted Sperling has maintained an active and successful career in the theater and concert worlds for over thirty years. A multi-faceted artist, he is a director, music director, conductor, orchestrator, singer, pianist, violinist and violist. He is the Artistic Director of MasterVoices (formerly the Collegiate Chorale,) and Principal Conductor of the Westchester Philharmonic.

Mr. Sperling won the 2005 Tony and Drama Desk Awards for his orchestrations of *The Light in the Piazza*, for which he was also

music director. Other Broadway credits as music director/conductor/pianist include the rapturously received revivals of *Fiddler on the Roof*, *The King and I* and *South Pacific*, *Guys and Dolls*, *Dirty Rotten Scoundrels*, *The Full Monty*, *How to Succeed in Business Without Really Trying*, *Kiss of the Spider Woman*, *Angels in America*, *My Favorite Year*, *Falsettos*, *The Mystery of Edwin Drood*, *Les Misérables*, *Roza*, and *Sunday in the Park with George*. Mr. Sperling was also an original cast member of the Broadway musical *Titanic*, playing bandleader Wallace Hartley. Off-Broadway credits as music director include *A Man of No Importance*, *Wise Guys*,

*A New Brain*, *Saturn Returns*, *Floyd Collins*, *Falsettoland*, and *Romance in Hard Times*.

Mr. Sperling's work as a stage director includes the world premieres of five musicals: *Red Eye of Love*, *The Other Josh Cohen*, *See What I Wanna See*, *Charlotte: Life? Or Theater?* and *Striking 12*, as well as a revival of *Lady in the Dark*. He has conducted the scores for the films *The Manchurian Candidate* and *Everything Is Illuminated*, and directed the short film, *Love Mom*, starring Tonya Pinkins, which has been shown in five international festivals. Recent gala concerts that Mr. Sperling has directed include: *Show Boat* starring Vanessa Williams, Julian Ovenden, Lauren Worsham, Norm Lewis and the New York Philharmonic; *One Singular Sensation* featuring Jane Lynch, Jesse Tyler Ferguson, Zachary Quinto and the original cast of *A Chorus Line*; *The Pirates of Penzance* with Kevin Kline, Glenn Close, Jonathan Groff, Anika Noni Rose, Martin Short and Eric Idle; *Cabaret* with Anne Hathaway, Harvey Feierstein, Linda Lavin, Raul Esparza and Eddie Redmayne; *Song of Norway* with Judy Kaye, Santino Fontana, Jason Danieley and Alexandra Silber; and *The Mikado* with Victoria Clark, Kelli O'Hara, Jonathan Freeman, Steve Rosen, Lauren Worsham, Jason Danieley and Christopher Fitzgerald.

Mr. Sperling has an active concert career, working with many major symphony orchestras, and singers Audra McDonald, Victoria Clark, Patti LuPone, Kelli O'Hara, Nathan Gunn, Idina Menzel, Paulo Szot and Deborah Voigt. He has conducted multiple concerts with the New York Philharmonic for Live at Lincoln Center, the American Songbook Series at Lincoln Center and the Lyrics and Lyricists series at the 92<sup>nd</sup> Street Y. Recent performances at Carnegie Hall include the New York premieres of *Not the Messiah* starring Eric Idle; Kurt Weill's *The Road of Promise* starring Anthony Dean Griffey; and Ricky Ian Gordon's opera, *The Grapes of Wrath*, starring Nathan Gunn, Elizabeth Futral, Christine Ebersole and Victoria Clark. Mr. Sperling conducted Audra McDonald in a double bill of *La Voix Humaine* and the world premiere of *Send: Who Are You? I Love You?* at the Houston Grand Opera. Mr. Sperling's television appearances include many Live from Lincoln Center broadcasts, as well as a *Saturday Night Live* Christmas show with Michael Bublé.

Mr. Sperling received the 2006 Ted Shen Family Foundation Award for leadership in the musical theater, is a consultant to the Public Theater, and is Creative Director of the 24-Hour Musicals.



## Joshua Worby, Executive & Artistic Director

Appointed as Executive Director in 2006, Joshua Worby oversees the Westchester Philharmonic's administration, operations, educational programs, and fundraising. Since 2008 he has also been chief architect of the Philharmonic's concert seasons, programming repertoire and engaging and collaborating with conductors and soloists including Jaime Laredo, Ted Sperling, Raymond Leppard, Jeremy Denk, Nadja Salerno-Sonnenberg, Kazem Abdullah, Andrew Litton, Jahja Ling, Marvin Hamlisch, Cho-Liang Lin, George

Manahan, Jorge Mester, Tomomi Nishimoto, and Itzhak Perlman. Soloists he has engaged notably include Jennifer Koh, Leon Fleisher, Ann-Marie McDermott, Julia Bullock, Alisa Weilerstein, Dawn Upshaw, Eliot Fisk, Cho-Liang Lin, Lynn Harrell, Ann Hobson Pilot, Leila Josefowicz, Anthony McGill, Michelle DeYoung, Tai Murray, Peter Schickele, Brian Stokes Mitchell, Barbara Cook, Kelli O'Hara, Norm Lewis, and Branford Marsalis.

Prior to the Phil, Mr. Worby was the Executive Director of the Princeton Symphony Orchestra from 2001-2006, where he effected

nearly double overall growth in attendance, contributions, and musicians' wages.

Before entering the orchestra field, Mr. Worby worked in the for-profit business arena. At the National Basketball Association he managed licensing and sponsorships, including the roll-outs of the inaugural 1992 "Dream Team," the WNBA, and the NBA Store on Fifth Ave. He later co-founded one of the earliest e-commerce businesses, Justballs!, a sporting goods website for which he and his partners were accorded numerous industry honors and awards, including *Forbes Magazine's* "Best of the Best."

A former clarinetist, Mr. Worby received his B.A. in Music Theory and Composition from the Crane School of Music at SUNY Potsdam with interdisciplinary studies in theater and

dance. As a graduate theater student at Columbia University he studied directing and acting with Jose Quintero and Bernard Beckerman, while also composing and performing live sound scores Off-Broadway for *Richard III*, *Slaveship*, and the U.S. debut of Cao Yu's *Peking Man*, a collaboration with Arthur Miller. At the Roundabout Theatre he composed and performed as an onstage musician-actor in *Enrico IV* and *Rosencrantz and Guildenstern Are Dead*.

Mr. Worby was recently invited to serve on the New York State Council for the Arts special diversity task force, and as a panelist on NYSCA's Regional Economic Development Council. He has served on the boards of the League of American Orchestras, the New School for Music Study, New Jersey Tap Ensemble, and New Jersey Opera.

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Sunday, October 23, 2016, at 3pm  
 The Eugene and Emily Grant Opening Concert

**Jaime Laredo, conductor**

**Bella Hristova, violin**

**CARL MARIA VON WEBER (1786-1826)**

Overture to *Oberon*

**DAVID LUDWIG (b. 1974)**

Violin Concerto (New York premiere)

- I. Dances
- II. Ceremony
- III. The Festival

**Ms. Hristova**

*Intermission*

**JOHANNES BRAHMS (1833-1897)**

Symphony No. 4 in E minor, Op. 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

*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.*

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*Overture to Oberon***CARL MARIA VON WEBER**

Born 18 or 19 November, 1786 in Eutin, near Lübeck, Germany

Died 5 June, 1826 in London, England

*Approximate duration: 9 minutes*

- Weber is regarded as the father of German romantic opera
- His orchestral writing is rich in color and melodies
- Notice the skillful dialogue among horns, woodwinds, and strings
- Think *A Midsummer Night's Dream* magic crossed with an exotic Mid-Eastern setting
- Be prepared for a big surprise when the Allegro bursts forth

Carl Maria von Weber is surely one of the most underrated composers in all music. He was a brilliant pianist and left a wealth of splendid solo and concerted keyboard music, the most famous of which is *Invitation to the Dance*, Op. 260 (1819). He wrote as wonderfully for clarinet (his favorite orchestral instrument) as did Mozart before him and Brahms after. Among German romantic composers, no one had a greater impact on the development of an independent German style of opera. Above all, Weber was a master of the orchestra, composing with assurance, formal control and the enthusiasm of an imagination that bubbles over with delightful themes.

Nowhere does Weber's immense talent manifest itself more concisely than in his operatic overtures, virtually all of which have become orchestral concert staples. In *Oberon* (1826), his final operatic score, he

left us much of his finest music, beginning with this splendid overture. Weber revised it extensively and repeatedly while rehearsals were in progress, with results that were sadly unappreciated by his first audiences. They compared the opera unfavorably with his earlier triumph, *Der Freischütz* (1821). Posterity has been far more generous in reassessing *Oberon*. Weber's biographer John Warrack considers it to be Weber's orchestral masterpiece. He notes:

Berlioz, who passionately admired the score and was indeed profoundly influenced by it, points out the remarkable use in the overture of violas and cellos above two clarinets in their lowest register, which he finds *neuf et saisissant* [new and striking]; and the whole of *Oberon* might be taken as a primer of how to score for woodwinds.

The overture is in sonata form with a slow introduction. Within that time-honored framework, Weber evokes the magic and exoticism of his tale, which borrows the characters Oberon, Titania and Puck from *A Midsummer Night's Dream* and transports them to Baghdad in search of a faithful mortal couple. If we consider the overture's introduction as an evocation of Oberon's enchanted domain, and the balance as the adventure-packed plot (it includes the theme from the principal soprano aria), we have the entire opera in glorious microcosm.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

*Violin Concerto***DAVID LUDWIG**

Born 1 December 1974 in Doylestown, Bucks County, Pennsylvania

Currently residing in Philadelphia

NEW YORK PREMIERE

*Approximate duration 22 minutes*

- A neo-romantic concerto with an irresistible, real-life love story
- Dances alternate with dramatic solo passages in the first movement
- *Ceremony* is music of warmth, tenderness, and dignity
- Blazing, jagged rhythms dominate Ludwig's perpetual motion finale

Music history is rich with romantic tales about composers and their love affairs. Think about Robert Schumann and Clara Wieck, Franz Liszt and Marie d'Agoult, Claude Debussy and Emma Bardac, Gustav Mahler and Alma Schindler...these storied romances elicited great music from each composer, music that endures today.

David Ludwig's Violin Concerto has a comparably rich back story. He wrote it last year for his bride, our soloist Bella Hristova. The suggestion that he compose a concerto in honor of their forthcoming marriage came from Alan Jordan, Executive Director of the Vermont Symphony. Both Hristova and Ludwig had worked independently with that orchestra on many occasions; their collaboration together on this new work was a natural progression. Jordan organized a consortium of orchestras to commission and present the piece. The Westchester Philharmonic is proud to present the work's New York premiere.

Ludwig's and Hristova's marriage became the subject of his music. His composer's note explains the compelling impetus behind this important new work.

I only know of a few concertos written by composers for their spouses, but I don't know of any that are motivated by the idea of marriage itself, as this one is. My concerto comes with musical references to partnership, empathy, and communion, as it imagines the before, during, and after of a traditional wedding ceremony.

Though the concerto doesn't tell a specific story, I couldn't help but write something personal. Both our backgrounds are Eastern European, and the piece is full of dance music from that part of the world, including several dances from her native Bulgaria. Like me, Bella comes from a musical family. Her father, Yuri Chichkov, was a wonderful and renowned Russian composer who passed away when she was a child. He himself wrote a violin concerto. After a year of hunting, I tracked down that concerto and quoted from his second movement in my second movement, 'Ceremony,' as a way to include him in our marriage. The concerto has many quotations, but that one is most significant to me.

'Dances' begins with a loud crash, a jarring but transformative start to something new that transitions into waltz-like music soon after. There are four dances, connected by a cadenza and concluding with a *Rachenitsa* [the Bulgarian national dance] in its traditional irregular meter.

'Ceremony' follows the progression of the wedding ritual. A slowly unraveling processional is woven through the fabric of this movement, culminating in musical rings created by the rise and fall of the violin against solo instruments in the orchestra.

'Festival' is my version of a *Krivo Horo* [Crooked Dance] that captures the way people attempt to walk home after a great party. The music is celebratory to the end, reflecting the coming together of a community inspired by two people promised to preserve each other's well being for the rest of their lives.

The concerto's three movements vary widely in mood. The apocalyptic start of *Dances* alternates with a series of rhapsodic violin passages, presently settling into an intense dialogue with pulsating energy coming from the orchestra. It is all driving toward the dramatic cadenza, which fairly bristles with violinistic fireworks. The movement's concluding dance is a foot-tapping, heart-pounding romp.

*Ceremony* is the concerto's emotional heart. Though Ludwig's description focuses on the wedding proper, the movement comes across as love music: warm, tender, melodious, and serene. His exuberant finale demonstrates his skill as an orchestrator, for example in a brilliant passage for percussion and brass.

Throughout, he has clearly written to Ms. Hristova's strengths. In atmosphere, the lyricism and sinew of the violinistic writing, and orchestral brilliance, Ludwig's concerto shares similarities with Samuel Barber's Violin Concerto. This new piece holds up well to the comparison, and promises to enter the pantheon of great American works.

Ludwig has good genes; his family is what is popularly known as musical royalty. His uncle is the American pianist Peter Serkin. His grandfather was the Hungarian-born pianist Rudolf Serkin (1903-1991), and his great-grandfather the violinist, conductor, and composer Adolf Busch (1891-1952). After completing degrees at Oberlin College and the Manhattan School of Music, Ludwig earned a PhD at the University of Pennsylvania. He pursued additional post-graduate study at Philadelphia's Curtis Institute of Music with Richard Danielpour, Jennifer Higdon, and Ned Rorem, and at New York's Juilliard School with John Corigliano.

He is the recipient of multiple honors, including fellowships at the Yaddo and MacDowell artist colonies, a Theodore Presser Foundation Career Grant, and awards from New Music USA, the American Composers Forum, American Music Center, and the National Endowment for the Arts. Ludwig currently serves on the composition faculty at Curtis, where he also coordinates artistic programs and directs the Curtis Contemporary Music Ensemble.

His Violin Concerto was jointly commissioned by the Vermont Symphony, Kansas City Symphony, Louisville Orchestra, Quad City Symphony Orchestra Association, Reno Chamber Orchestra, Rogue Valley Symphony, Westchester Philharmonic, and Delaware Symphony Orchestra.

Ludwig's concerto is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, trombone, timpani, a large percussion battery [tam tam, medium gong, low Almglocken, sizzle cymbal, bass drum, bass tom, high triangle, medium cymbal, vibraphone, medium woodblock], solo violin and strings.

### Symphony No. 4 in E minor, Op. 98

#### JOHANNES BRAHMS

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

*Approximate duration 39 minutes*

- E minor is a tonality associated with mourning and sadness
- Brahms used this dark key center to frame a symphony of power and emotional breadth
- His gentle Andante starts in the ancient Phrygian mode, then restates the theme in major mode
- Try keeping track of the variations in the finale; there are 30 of them, but each passes fairly quickly

Brahms once remarked that his Fourth Symphony had been written in Mürzzuschlag, in the Styrian alps, a place, he drily pointed out, "where the cherries do not become ripe and sweet." His oblique observation tells us as much about the composer as it does the work he chose to describe by metaphor. A lifelong believer that music required no literary or descriptive association to make its statement, Brahms also recognized that his compositions demanded more concentration and effort from listeners. In his Fourth Symphony, the most unrelievedly tragic of Brahms's orchestral compositions, that effort is amply rewarded. It is a disciplined, controlled work, sometimes severe, but always profoundly human.

Brahms began work on his E minor symphony during the summer of 1884, in Mürzzuschlag. It was his custom in later years to spend the summer months in a restful, idyllic location where the beauty of nature would serve as inspiration for composing. Though Mürzzuschlag—today, a Viennese suburb—was hardly far removed from the buzzing activity of the Austrian capital, it served the purpose that the other summer holiday destinations had, and Brahms was able to concentrate on drafting

the first two movements of the E-minor Symphony. He returned to Mürzzuschlag in summer 1885 to complete it.

That September, having arranged the work for two pianos, he assembled a group of his friends in Vienna to hear a read-through. For the most part they were hesitant; Elisabeth von Herzogenberg went so far as to suggest that he withhold the work until extensive revisions were made. Eduard Hanslick, the notable critic who championed Brahms over the Wagnerites, is said to have remarked after hearing the two-piano version, "You know, I had the feeling that two enormously clever people were cudgeling one another."

#### Wrestling with a *chaconne*

It was the finale, consisting of 30 sequential variations on a repeated bass line, which caused the bewilderment and hesitation. Brahms had considered such an idea for almost a decade. Referring to Bach's Cantata No. 150, which includes a *chaconne*, he wrote to Clara Schumann in 1877:

The *chaconne* is, in my opinion, one of the most wonderful and most incomprehensible pieces of music... If I could picture myself writing, or even conceiving such a piece, I am certain that the extreme excitement and emotional tension would have driven me mad.

In fact he spent time with two *chaconnes* of major significance. The first was a transcription of the *Chaconne* from the Bach D minor Partita for solo violin, which he arranged for piano left hand in 1879 for Clara. (She had developed arthritis in her right hand and required a break during concert performances.) The second instance, of course, was the finale of the Fourth Symphony, in which he altered Bach's original *chaconne* melody to make it slightly more chromatic.

We know that Brahms had also looked at passacaglias (a closely related continuous

variation form) by Georg Muffat (1653-1704) and François Couperin (1668-1733) before composing the Fourth Symphony. These sources are significant, for they show us that he drew his inspiration not so much from Beethoven and Schumann, but rather from Baroque models. An austere musical character and extensive modal harmonies, particularly in the slow movement and the finale, frequently evoke the earlier era.

**Unusual tonality**

E minor is an exceptional key for a symphony. Only one major precedent, Haydn's 1772 *Trauersymphonie*, exists for Brahms's Fourth. *Trauer* means mourning, grief, sorrow; the key associations of E minor are clear enough. Tchaikovsky's Fifth Symphony, also in E minor, followed Brahms's by only three years; his piece too has that dark, autumnal, tragic character.

Relieving the uncompromising darkness of the outer movements are the E major *Andante* and the C major scherzo, *Allegro giocoso*. Despite their apparent release of tension, each is shadowed by constant intimations of something ominous on the horizon. Brahms achieves this by using modal harmonies to imply minor keys. He thereby underscores the faint Baroque flavor that permeates the entire symphony, culminating in his magnificent final variation set. Brahms delighted in the variations form throughout his career. In the eloquent, powerful finale, he gave us his ultimate set of variations, and a world of philosophy upon which to reflect.

The Fourth Symphony is scored for woodwinds in pairs, four horns, two trumpets, timpani and strings.

Program Notes by Laurie Shulman © 2016  
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Acclaimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist

Bella Hristova is a young musician with a growing international career. *The Strad* has praised, "Every sound she draws is superb," and *The Washington Post* noted that she is "a player of impressive power and control." Ms. Hristova's 2016-17 season features a mix of concerto, recital and chamber music performances, as well as educational outreach activities. Her appearances include concertos with the Reno Chamber Orchestra, the Pennsylvania Sinfonia, and the Waterbury, Pensacola, Newport, Dearborn, Winchester, Knoxville, Johnson City, Charlottesville, and Winnipeg symphonies.



Bella Hristova, violin

Ms. Hristova has performed extensively as a soloist including with Pinchas Zukerman and the Orchestra of St. Luke's at Lincoln Center, with the New York String Orchestra under Jaime Laredo at Carnegie Hall, as well as with the Buffalo Philharmonic Orchestra, the Pasadena, Charleston, Asheville, Greenwich, Vermont, Kansas City, Delaware, and Columbus symphonies and Orquesta Filarmónica de Boca del Río, Asturias Symphony Orchestra, Centro Nacional de la Música-la Orquesta, Estonian National Symphony Orchestra, Canada's National Arts Centre Orchestra, and Korea's Cheongju Symphony Orchestra. She has performed recitals at Merkin Concert Hall, the Kennedy Center, the Isabella Gardner Museum in Boston, the Weis Center for the Performing Arts, the National Museum of Women in the Arts, the Alys Stephens Center for the Performing Arts, *Free For All at Town Hall*, the Shanghai International Music Festival, and Seoul National University. Her most

recent recording, *Bella Unaccompanied* (A.W. Tonegold Records), features works for solo violin by Corigliano, Kevin Puts, Piazzolla, Milstein and J. S. Bach.

A sought-after chamber musician, Ms. Hristova performs frequently with the Chamber Music Society of Lincoln Center and at many music festivals including the Young Concert Artists Festivals in Tokyo and Beijing, the Musica Viva Festival in Sydney, Australia, the Grand Teton Festival, the Kingston Chamber Music Festival, Lake Tahoe Summerfest, Lake Champlain Music Festival, the Brevard Music Festival, Music@Menlo, Music from Angel Fire, Chamber Music Northwest, the Santa Fe Chamber Music Festival, and the Marlboro Music Festival. She has appeared on Garrison Keillor's *A Prairie Home Companion* on National Public Radio.

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Bella Hristova is the recipient of numerous prizes and awards including a 2013 Avery Fisher Career Grant, First Prize in the 2009 Young Concert Artists International Auditions, First Prize in the 2007 Michael Hill International Violin Competition in New Zealand, and was Laureate of the 2006 International Violin Competition of Indianapolis. She was awarded YCA's Helen Armstrong Violin Fellowship, the Mortimer Levitt Career Development Award for Women Artists, and the Gordon and Harriet Greenfield Foundation Artist Management Fellowship of YCA.

As a result of winning the Michael Hill International Violin Competition, Ms. Hristova made a critically acclaimed concert tour of New Zealand and a similarly acclaimed CD of solo violin works by the Belgian virtuoso Charles de Bériot (Naxos). Music Web International praised her first recording, "...this disc is an absolute winner... ..The musical diversity of these pieces is a delight. None of which would count for much if they were not played with the extraordinary virtuosity and musical maturity of Bella Hristova. ...Hristova combines jaw-dropping technical prowess with real style."

Born in Pleven, Bulgaria to Russian and Bulgarian parents, Ms. Hristova began violin studies at the age of six. At twelve, she participated in master classes with Ruggiero Ricci at the Mozarteum in Salzburg. In 2003, she entered the Curtis Institute of Music where she worked with Ida Kavafian (YCA Alumna) and studied chamber music with Steven Tenenbom. She received her Artist Diploma with Jaime Laredo at Indiana University in 2010. Ms. Hristova plays a 1655 Nicolò Amati violin, once owned by the violinist Louis Krasner.

David Ludwig is "a composer with something urgent to say" (*Philadelphia Inquirer*). His music has been described as "arresting and dramatically hued" (*The New York Times*) and "supercharged with electrical energy and raw emotion" (*Fanfare*). In 2013 his choral work, "The New Colossus," was selected to open the private prayer service for President Obama and his cabinet for his second inauguration. NPR Music recently selected him as one of the Top 100 Composers Under Forty in the world.

Mr. Ludwig has written for many prominent artists, including Jonathan Biss and Jennifer Koh, eighth blackbird, ECCO, and orchestras including the Philadelphia, Minnesota, and National Symphonies. Last season included commissions and performances with the Dover and Borromeo quartets, Pittsburgh Symphony, and the eight-orchestra consortium commission of a new violin concerto for his wife, acclaimed violinist Bella Hristova, which you will hear today.

Other recent commission and performance highlights include *Titania's Dream* for the Kalichstein-Laredo-Robinson Trio, *Swan Song* for Benjamin Beilman commissioned by Carnegie Hall, and *Pictures from the Floating World* commissioned by the Philadelphia Orchestra for bassoonist Daniel Matsukawa and conductor Yannick Nézet-Séguin. An award-winning film composer, Mr. Ludwig scored Michael Almareyda's adaptation of Shakespeare's *Cymbeline* (Lionsgate), produced by Anthony Katagas (*Twelve Years a Slave*) and starring Ed Harris, Ethan Hawke, Milla Jovovich, and Dakota Johnson. The film was awarded a top spot and premiere at the Venice Film Festival.

Mr. Ludwig is the recipient of the First Music Award, a two-time winner of the Independence Foundation Fellowship, and a Theodore Presser Foundation Career Grant, as well as awards from New Music USA, American Composers Forum, American Music Center, and the National Endowment for the Arts. Choral Arts Philadelphia honored him as a City Cultural Leader in 2009 and released a recording of his complete choral works in 2012.

Mr. Ludwig has had multiple residencies at the Yaddo and MacDowell artist colonies and the Isabella Gardner Museum. After three years as Composer-in-Residence with the Vermont Symphony, he is now their New Music Advisor. He directs composition programs at the Atlantic and Lake Champlain Festival, has served on the faculty of Yellow Barn and the Ravinia Steans Institute, and is Artistic Director of the Curtis Young Artist Summer Program. Mr. Ludwig was in residence at the Shanghai

*"[Ludwig] deserves his growing reputation as one of the up-and-comers of his generation."*

— *Chicago Tribune*

International Summer Music Festival in 2012, and is resident composer for the STUDIO2021 Ensemble at Seoul National University. Other residencies include the Lake George Festival, the Kingston Chamber Music Festival, and 2015 Composer-in-Residence at Music from Angel Fire.



David Ludwig, composer

Born in Bucks County, P.A., David Ludwig comes from several generations of prominent musicians including grandfather Rudolf Serkin and great-grandfather Adolf Busch. He holds degrees from Oberlin, The Manhattan School, Curtis Institute, The Juilliard School, and a PhD from the University of Pennsylvania. Mr. Ludwig serves on the composition faculty of Curtis where he is the Gie and Lisa Liem Dean of Artistic Programs and Performance and director of the Curtis 20/21 Contemporary Music Ensemble.

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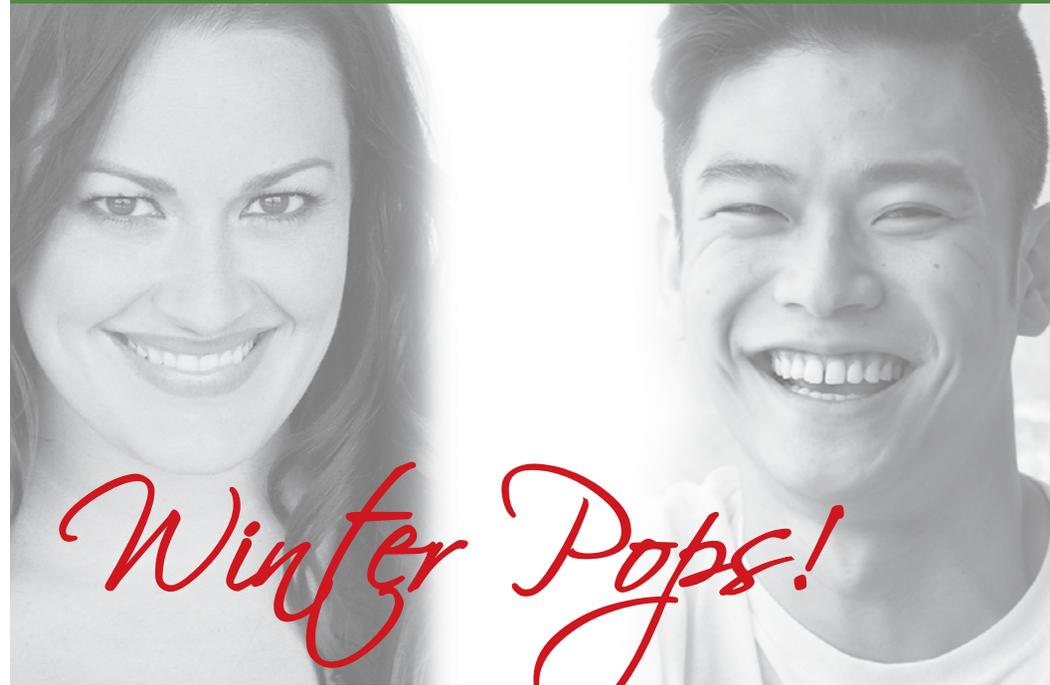


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Ashley Brown, vocals

**A**shley Brown originated the title role in *Mary Poppins* on Broadway for which she received Outer Critics, Drama League, and Drama Desk nominations for Best Actress. Ms. Brown also starred as Mary Poppins in the national tour of *Mary Poppins* where she garnered a Garland Award for Best Performance in a Musical. Ms. Brown's other Broadway credits include Belle in *Beauty and The Beast*, and she has starred in the national tour of Disney's *On The Record*. Ms. Brown recently returned to critical acclaim starring in the Lyric Opera of Chicago's production of *Oklahoma!*. She has played Magnolia opposite Nathan Gunn in Francesca Zembello's *Showboat*, also with the Lyric Opera. Ms. Brown has performed with virtually all of the top orchestras in North America, including the

Boston Pops, the New York Philharmonic, The Hollywood Bowl Orchestra at Disney Hall, The Pittsburgh Symphony, the New York Pops at Carnegie Hall (four times), Fort Worth Symphony, the Cincinnati Pops, Philadelphia Orchestra (two times), the Milwaukee Symphony, the Indianapolis Symphony (three times), Seattle Symphony, the Houston Symphony, Vancouver Symphony, Jacksonville (two times), and the Philly Pops. She has also performed with the BBC Orchestra opposite Josh Groban. Ms. Brown made her solo concert debut at The Kennedy Center as part of Barbara Cook's Spotlight Series, and has appeared in New York City at prestigious venues including Feinstein's at the Regency and Birdland. Other projects include star turns in *Hello Dolly!* at The Goodspeed Opera House, *The Sound of Music* at the St. Louis MUNY which garnered her a Kevin Kline Award, *Limelight* at the La Jolla Playhouse, and her own PBS special called *Ashley Brown: Call Me Irresponsible* which received a PBS Telly Award. Other television credits include NBC's *The Sound of Music*. Ms. Brown's long awaited album of Broadway and American Songbook standards is available on Ghostlight/Sony. Ms. Brown is a graduate of the Cincinnati Conservatory of Music.

**H**ailed by the *Chicago Tribune* as "a gifted young pianist who is clearly going places," Ji has been praised from a young age for his compelling musical presence and impressive technical command. He has appeared as soloist with orchestras including the Toronto Symphony, Orchestra of St. Luke's, Nashville Symphony, Bangor Symphony, Fairfax Symphony, Colorado Symphony Orchestra, Charlotte Philharmonic, Victoria Symphony, New

Haven Symphony, New Jersey Symphony, Santa Rosa Symphony, and the Brevard Festival Orchestra.

Winner of the 2012 Young Concert Artists International Auditions, Ji made recital debuts at Merkin Concert Hall and the Kennedy Center on the Young Concert Artists Series to rave reviews. He has given recitals and educational outreach programs throughout the U.S. at the Alys Stephens Performing Arts Center, the Hariman-Jewell Series, Philadelphia's Morning Musicales, the Buffalo Chamber Music Society, Mary Baldwin College, the Brownville Concert Series, La Jolla Music Society, San Diego's Mainly Mozart Festival, the Morgan Library and Museum, St. Vincent College, the Evergreen Museum and Library, the Port Washington Library, and the Isabella Stewart Gardner Museum. He has also performed in four-hand recitals with Marika Bournaki at the Seoul Art Center and with Charles Wadsworth in a chamber music program of Charles Wadsworth and Friends.

Highlights of the 2016-2017 season include recitals at the Chamber Music Society of Palm Beach, the National Gallery of Art, the National Gay and Lesbian Chamber of Commerce, Iowa State University, the Haywood County Arts Council, Mexico's Centro Nacional de las Artes, the Honest Brook Music Festival, and Saint Martin's Abbey Church.

Well-known in Korea, Ji performed the country's first outdoor classical concert as soloist with the BBC Symphony under Jiri Belohlávek and performed in Seoul with world-renowned ballerina, Sue Jin Kang and dancers from the Stuttgart Ballet. Ji's creative vision to make classical music accessible to young people led to his "Stop & Listen" outdoor "guerrilla" performances in 2010, during which he worked with renowned Korean pop-artist Tae Jung Kim to design the "Ji-T" piano, bringing classical music to the public on the busy streets of Seoul. He also collaborated with the Japanese electronic/house music singer FreeTEMPO. From 2008 to 2013, Ji performed as a member of the Ensemble DITTO in Korea and Japan with violinist



Ji, piano

Stefan Jackiw, violist Richard O'Neill, and cellist Michael Nicolas.

In early 2016, Ji was the star of a national Android commercial in which he performs Beethoven's Moonlight Sonata on two pianos, one that features the usual 88 pitches on a piano, and one that is tuned so that each key plays a middle C. He has recorded two CDs: *Bach Exhibition* on the Credia label, and *Lisztomania* with Credia/Universal Music. He will be recording his next CD on the Warner Classics Label.

Ji began playing the piano at the age of five. At the age of ten, he was the youngest pianist to win the New York Philharmonic's Young Artists Competition, resulting in a performance at Avery Fisher Hall under Maestro Kurt Masur. He graduated from The Juilliard School where he studied with Yoheved Kaplinsky.

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February 12, 2017, at 3pm  
The Westchester Philharmonic's Friends & Family Concert

**Ted Sperling, conductor**

**Julia Bullock, soprano**

### **MIKHAIL GLINKA (1804–1857)**

Overture to *Ruslan and Ludmilla*

### **TRIBUTE TO JOSEPHINE BAKER (1906–1975) (ARR. SAM HYKEN)**

“La conga Blicoti”

“J’ai deux amours”

### **GEORGE GERSHWIN (1898–1937)**

“Summertime” from *Porgy and Bess*

Walking the Dog

### **LEONARD BERNSTEIN (1918–1990)**

“A Julia de Burgos” from Songfest

### **WOLFGANG AMADÈ MOZART (1756–1791)**

“Deh vieni non tardar” from *Le nozze di Figaro*

**Ms. Bullock**

*Intermission*

### **IGOR STRAVINSKY (1882–1971)**

Suite from *L’oiseau de feu* [The Firebird], 1919 Revised Version

- I. Introduction—The Firebird and its dance—The Firebird’s variation
- II. The Princesses’ Khorovod
- III. Infernal dance of King Kashchei
- IV. Berceuse
- V. Finale

*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 unusual program combines Russian classics and American originals—with one immortal Mozart aria added in for good measure. All the selections Maestro Sperling and the Westchester Philharmonic perform, including those with guest artist Julia Bullock, have associations with the stage—opera, ballet, Broadway—and with popular song. The mixture is intoxicating.

We open with a sparkling opera overture by Mikhail Glinka, known as the Father of Russian Nationalist music. The program concludes with Igor Stravinsky's ravishing suite from his 1910 ballet, *The Firebird*. To complement these two orchestral masterpieces, Ms. Bullock performs a variety of vocal selections.

The years from World War I through the rise of rock 'n' roll were a golden age for American song. The increased popularity of vaudeville houses, musical theatre, and nightclubs started it; the growth of radio and the recording industry fueled the boom, in Europe as well as the United States. Ms. Bullock's set this afternoon is anchored by torch songs that Josephine Baker made famous and chestnuts by George Gershwin. Her inclusion of Susanna's aria "Deh vieni non tardar" from *The Marriage of Figaro* reminds us that this versatile young soprano has a stellar career as a recitalist and in the opera house.

### Overture to *Ruslan and Ludmilla*

#### MIKHAIL GLINKA

Born 1 June, 1804 in Novoskopskoye, Smolensk District, Russia  
Died 15 February, 1857 in Berlin, Germany

- *Ruslan and Lyudmila* is a comic opera based on a fairy tale
- Glinka's opera is the spark that fired Russian Romantic opera
- The overture is zesty and energetic: a sparkling curtain raiser!

Before Mussorgsky, before Tchaikovsky, long before either Stravinsky or Shostakovich, there was Glinka. The undisputed father of Russian nationalism in music, Mikhail Glinka bequeathed a substantial legacy through his operas, especially to the group of five known as the "Mighty Handful" and to Tchaikovsky. An unusually cosmopolitan composer, Glinka met both the Irishman John Field and the Austrian Johann Nepomuk Hummel during his childhood. Both older composers were impressed with Glinka's vocal and pianistic talent. Later Glinka studied in Milan, Rome, Naples and Berlin, where he became acquainted with Bellini, Donizetti, Mendelssohn and Berlioz.

Glinka also numbered many important Russian writers among his personal friends, including Pushkin, the author of the fairy-tale poem *Ruslan and Ludmilla* upon which Glinka's most famous opera is based. Only Pushkin's premature death from injuries sustained in a duel prevented him from writing Glinka's libretto for the opera. *Ruslan* failed on the Russian stage, but its overture is a jewel, bubbling like champagne for its duration. It has become one of the best-loved concert openers in the repertoire.

In his memoirs, Glinka recalled attending a wedding dinner at the Russian court that influenced the overture. "I was up in the balcony, and the clattering of knives, forks, and plates made such an impression on me that I had the idea to

imitate them in the prelude to *Ruslan*. I later did so, with fair success." His modest observation is an understatement for this exhilarating movement.

A crisp sonata form movement, the overture is filled with wonderful melodies: folk-like in character, yet not specifically Russian. Glinka maintains a brisk tempo throughout, achieving variety by means of colorful orchestration and effective use of dynamic contrasts. In particular, his use of timpani is highly imaginative, actually endowing the kettledrums with a significant motivic role in the development and recapitulation. Brimful of vitality, the overture to *Ruslan and Ludmilla* is a perfect curtain raiser.

Glinka's score calls for woodwinds in pairs plus contrabassoon, four horns, two trumpets, three trombones, timpani and strings.

#### "La conga Blicoti"

by Armando Oréfiche (1911–2000)

#### "J'ai deux amours"

by Vincent Scotto (1874–1952)

#### TRIBUTE TO JOSEPHINE BAKER

Born 3 June 1906 in St. Louis

Died 12 April, 1975 in Paris

Arranged by Sam Hyken

Last summer, *The New York Times* Sunday travel section ran a front-page feature headlined "Exploring the France that Josephine Baker Loved." The author, and White Plains native, Sloane Crosley, spent time with David Burke, an American author and film producer and long-time Paris resident, who was working on a documentary about Baker. "Josephine wasn't really a jazz person and she was a dreadful singer at first, but she was involved with the whole Jazz Age community," Burke told Crosley. "She's the most famous of any American to ever live in France. People just went wild for her," Burke continued. "There was a need for something fresh and Josephine

brought this combination of Africa, jazz, humor, and America in her presentation. And she was personable. Everyone loved her."

Baker got her start in vaudeville. Her first big break was in the dancing chorus for the original *Shuffle Along*. That led first to Broadway, then to Paris. Her impact in the French capital was immediate and electric. Within a year of her 1925 début at the Théâtre des Champs-Élysées, Baker commanded the highest fees of any singer in France. Her revealing stage wardrobe—most famously a 'banana skirt' consisting of 16 plastic bananas—both scandalized and enchanted audiences. Her admirers included Picasso and Dior, Hemingway and Fitzgerald, all of whom were in France in the 1920s.

Ms. Bullock has been a champion of the songs that Baker made famous. The two she performs today were among Baker's standards, and are representative of her international repertoire. The composer and pianist Armando Oréfiche was Cuban, and his homeland's rumba and salsa-like rhythms course through "La conga blicoti." He recorded this tune with Baker; Woody Allen used it in the soundtrack to *Midnight in Paris* (2011).

"J'ai deux amours" was written by Vincent Scotto, who was born in Marseille to Neapolitan parents. He was celebrated for his operettas, but gravitated to the music of the people, writing thousands of songs for cafés, music halls, and cabarets. During the 1930s and 1940s he also composed more than 200 film scores. Baker introduced "J'ai deux amours" at the Casino de Paris in 1930. The revue was set in North Africa, involving a romance between a French colonist and an African woman. The Frenchman wishes to take her back to Paris with him. She is torn between her love of country and the seductive promise of Paris. The French film director Alain Resnais used "J'ai deux amours" in the soundtrack to *On connaît la chanson* (1997).

“Summertime” from *Porgy and Bess*  
*Walking the Dog*

**GEORGE GERSHWIN**

Born 26 September, 1898 in New York City  
Died 11 July, 1937 in Los Angeles

George Gershwin left his job in Tin Pan Alley in 1917 for Broadway, where he secured a job as a rehearsal pianist. Soon he was contributing songs to new Broadway shows, and in 1919 his first original show, *La La Lucille* opened. A series of other songs and full scores followed, and his reputation grew.

When Gershwin composed *Rhapsody in Blue*, he was 25, ambitious, talented, and still largely unschooled in formal music theory and composition. But he knew jazz, and instinctively understood that jazz deserved a far broader audience than could fit in Harlem clubs.

*Porgy and Bess* (1935) was arguably Gershwin’s *magnum opus* and has entered the canon of great American opera. One of the great ironies of American music is that *Porgy* was a failure when it was first performed at New York’s Alvin Theatre in October 1935. The critics panned it and the production was unsuccessful commercially. Today, *Porgy and Bess* is widely regarded as Gershwin’s masterpiece, and a half dozen of its songs have become part of the American canon.

Its most beloved aria, “Summertime,” needs no introduction; it is the quintessential American ballad. A timeless lullaby that has also become a torch song, “Summertime” merges blues, jazz, gospel, spirituals—and the tenderness of a mother soothing her infant.

*Walking the Dog* is an instrumental interlude in the 1937 classic film *Shall We Dance*, starring Fred Astaire and Ginger Rogers. The show was filled with winner tunes, including “Let’s Call the Whole Thing Off,” “They Can’t Take That Away from Me,” and “They All Laughed.” *Walking the Dog* is unique,

however. In the film, it unfolds as a comic pantomime. Astaire is a classically trained ballet master, Rogers a popular dancer. After they meet in Paris, he arranges for them to return on the same ship to New York. The music accompanies Astaire’s clever ruse to ensure that they cross paths again. He temporarily acquires a dog so that he may join Rogers on deck while she walks her pup.

The interlude provides musical satire to accompany this charming scene. The American composer, pianist, and comedian Oscar Levant later observed, “George deliberately, and with superb effect, scored *Walking the Dog* for only eight instruments as a private commentary on the plushy, over-stuffed scoring favored by most Hollywood orchestrations.”

*Walking the Dog* was published in 1960 as a piano solo, *Promenade*. Its color and sass are better rendered in Sol Berkowitz’s expanded orchestration.

“A Julia de Burgos” from *Songfest*

**LEONARD BERNSTEIN**

Born 25 August, 1918 in  
Lawrence, Massachusetts  
Died 14 October, 1990 in New York City

*West Side Story* and *Chichester Psalms* are two celebrated works attesting to Leonard Bernstein’s affinity for the human voice. *Songfest* is a later example, proving that his gift did not flag in the 1970s. The cycle originated as a Philadelphia Orchestra commission for the American Bicentennial, but Bernstein did not complete it for those festivities. By the time of its premiere in October 1977, *Songfest* had become a twelve movement work for six singers and orchestra.

Bernstein chose a rainbow of texts celebrating America’s cultural diversity. His poets spanned 300 years, ranging from the 17<sup>th</sup> century’s Anne Bradstreet to 19<sup>th</sup> century icons like Poe and Whitman, and on to 20<sup>th</sup> century

masters including Edna St. Vincent Millay, e.e. cummings, Langston Hughes, and Lawrence Ferlinghetti. Julia de Burgos (1914–1953) was a Puerto Rican poet who advocated for Puerto Rican independence. Her poem, No. 3 in *Songfest*, addresses the internal conflict between the feminist poet she was and the conventional role that society expected her to fulfill. Bernstein’s setting is jazzy, dance-like, and passionate.

“Deh vieni non tardar” from  
*Le nozze di Figaro*

**WOLFGANG AMADÈ MOZART**

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

*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.

“Deh vieni, non tardar” is the Act II aria for Figaro’s fiancée Susanna. She is disguised as her mistress the Countess, in an elaborate ruse to entrap the Countess’ husband, Count Almaviva. Having arranged a nocturnal rendezvous with him in the palace garden, she sings a love song bidding him hasten to her. Figaro, eavesdropping, is certain his fiancée is being unfaithful. The simplicity and elegance of Susanna’s melodic line and Mozart’s incomparable orchestration have made this aria a perennial favorite.

Suite from *L’oiseau de feu [The Firebird]*,  
1919 Revised Version

**IGOR STRAVINSKY**

Born 17 June, 1882 in Oranienbaum,  
near St. Petersburg, Russia  
Died 6 April, 1971 in New York City

- The original 1910 *Firebird* was Stravinsky’s first collaboration with Sergei Diaghilev
- Stravinsky trimmed the original ballet to form this suite
- The magical bird of the title, handsome prince, evil ogre, and captive princess all come alive in the music
- Fire and electricity course through the ogre Kashchei’s *Infernal Dance*
- Stravinsky used Russian folk tunes in his score

**Handsome prince, captive princess,  
evil ogre, magic bird**

*Firebird* is adapted from a Russian fairy tale in which a handsome prince is drawn into an enchanted garden and palace by the exotic bird of the title, who is a sort of good fairy. He falls in love with a beautiful captive princess, but must break the spell of the evil ogre Kashchei (who presides over the palace) before he may claim his bride. Stravinsky was young when he composed *Firebird*, and drew heavily on Tchaikovskian ballet models, which were essentially derived from French principles. He took great care to bind the music closely to the action on stage. If one listens carefully, even the Suite follows the chronological events and essential outline of the story.

Remarkably, *Firebird* was Stravinsky’s first ballet, and the first of the trio of ballets that established him as a composer of international stature. The new work was an instant success, placing Stravinsky on the musical map virtually overnight.

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**Behind the scenes: the first rehearsals**

Tamara Karsavina, the ballerina who created the title role in the 1910 production of *Firebird*, wrote an article in 1948 recalling the young composer's participation and demeanor as the new ballet went into rehearsal.

Often he came early to the theatre before a rehearsal began, in order to play for me, over and over again, some specially difficult passage. I felt grateful, not only for the help he gave me, but for the manner in which he gave it. For there was no impatience in him with my slow understanding; no condescension of a master of his craft towards the slender equipment of my musical education. It was interesting to watch him at the piano. His body seemed to vibrate with his own rhythm; punctuating staccatos with his head, he made the pattern of his music forcibly clear to me, more so than the counting of bars would have done.

**Embracing Mother Russia**

With *Firebird's* brilliant and lush orchestration, Stravinsky proved how well he had learned from his teacher Rimsky-Korsakov. Relying heavily on Russian folk tunes, he also acknowledged some debt to all the "Russian Five." The *Ronde des princesses* shares the eastern exoticism of Borodin's lyrical *Polovetsian Dances*; Stravinsky's grandiose and triumphant finale is surely related to Musorgsky's "Great Gate of Kiev" in *Pictures at an Exhibition*.

In a sense, though, *Firebird* also marked Stravinsky's break with his homeland. Thereafter he was a citizen of the world, living largely in France and Switzerland, and eventually in the United States. The ballet is at once a traditional work and a turning point, marking both the end of an era and the beginning of a brilliant, lengthy career.

*Firebird* was premiered by the Russian impresario Serge Diaghilev's *Ballets Russes* in Paris in 1910. The following year, Stravinsky derived a Suite from the ballet, concluding with Kashchei's "Infernal Dance." He re-orchestrated the Suite in 1919 for a somewhat smaller orchestra, using the Finale of the complete ballet for his conclusion; that is the version we hear. For a third version in 1945, he composed some additional connective music.

Stravinsky's 1919 score calls for two flutes, two oboes, English horn, two clarinets, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbal, triangle, xylophone, harp, piano and strings.

**In the composer's words**

In his 1936 autobiography, Stravinsky described the circumstances that led to his composing *Firebird*:

In the summer of 1909 I returned to [my opera *Le Rossignol*] with the firm intention of finishing it...but a telegram then arrived to upset all my plans. Diaghilev, who had just reached St. Petersburg, asked me to write the music for *L'Oiseau de feu* for the Russian Ballet season at the Paris Opera House in the spring of 1910.

Only 27, Stravinsky was keenly aware of both the learning experience and prestige he would gain by accepting the assignment.

It was highly flattering to be chosen from among the musicians of my generation, and to be allowed to collaborate in so important an enterprise side by side with personages who were generally recognized as masters in their own spheres.

With the instinct for theatre and sense for life's adventure that served him admirably for the next six decades, he embraced his new colleagues, dizzy with ideas.

At the moment when I received Diaghilev's commission, the ballet had just undergone a great transformation owing to the advent of a young ballet master, Fokine, and the flowering of a whole bouquet of artists full of talent and originality: Pavlova, Karsavina, Nijinsky. Notwithstanding all my admiration for the classical ballet and its great master, Marius Petipa, I could not

resist the intoxication produced by such ballets as *Les Danses du Prince Igor* or *Carnaval*, the only two of Fokine's productions that I had so far seen. All this greatly tempted me, and impelled me to break through the pale and eagerly seize this opportunity of making close contact with that group of advanced and active artists of which Diaghilev was the soul, and which had long attracted me.

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**Christopher Oldfather**, piano  
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## Julia Bullock, soprano

Soprano Julia Bullock has been hailed as an “impressive, fast-rising soprano... poised for a significant career” (*The New York Times*). Equally at home with opera and concert repertoire, she has captivated audiences with her versatile artistry and commanding stage presence. This season, Ms. Bullock appears as Clara in *Porgy and Bess* with the Sydney Symphony Orchestra conducted by David Robertson, Anne Trulove in *The Rake's Progress* at Aix en Provence, and Kitty Oppenheimer in the BBC Symphony's production and recording of John Adams' *Dr. Atomic*, conducted by John Adams. She also performs twice with the Los Angeles Philharmonic: in John Adams' *El Niño*, and in the role of “A Girl” in *West Side Story* at the Hollywood Bowl, conducted by Gustavo Dudamel. Ms. Bullock is featured in a recital program with tenor Ian Bostridge presented by the LA Phil,

entitled *Night and Dreams: A Schubert & Beckett Recital*, directed by Yuval Sharon. Her busy season also includes the premiere of a work by Jonathan Berger with the Chamber Music Society of Lincoln Center, a continued collaboration with the International Contemporary Ensemble (I.C.E.) on “Joséphine Baker: A Portrait,” in performances at Mostly Mozart and Da Camera, a concert presented by the Resonant Bodies Festival (a New York based contemporary music festival that celebrates new vocal works), and conducted by Marin Alsop. Ms. Bullock opens the Baltimore Symphony season, singing Villa Lobos' *Bachianas Brasileiras No. 5*.

She has appeared as soloist with orchestras including the London Symphony Orchestra with Simon Rattle, the New World Symphony with Christian Reif, and the Orchestra of St. Luke's. In summer 2015, Ms. Bullock made her debut with the New York Philharmonic, performing Bernstein's *West Side Story* Concert Suite No. 1 with Alan Gilbert in New York City parks, at Bravo! Vail, and in Santa Barbara. She made her San Francisco Symphony debut in *West Side Story in Concert*, conducted by Michael Tilson Thomas; an album of the concert was released on the orchestra's label in 2014. *The San Francisco Chronicle* wrote: “The evening's most remarkable showstopper, Julia Bullock, appeared out of nowhere to deliver a full-voiced stunningly paced account of ‘Somewhere’—for just a moment, it seemed as though nothing Bernstein ever wrote was quite as magical as that one song.”

She sang the lead role in the Berlin Philharmonic's Orchestra Academy performance of Saariaho's *La Passion de Simone*, directed by Peter Sellars, which she reprised at the Ojai Festival in 2016. She performed the title role in Purcell's *The Indian Queen* at the Perm Opera

House, Teatro Real, and the English National Opera, and she has toured South America as Pamina in Peter Brook's award-winning *A Magic Flute*. Other opera roles include Susanna in *Le Nozze di Figaro*, Monica in *The Medium*, and the title roles in *Cendrillon*, *The Cunning Little Vixen*, and *L'Enfant et les Sortilèges*.

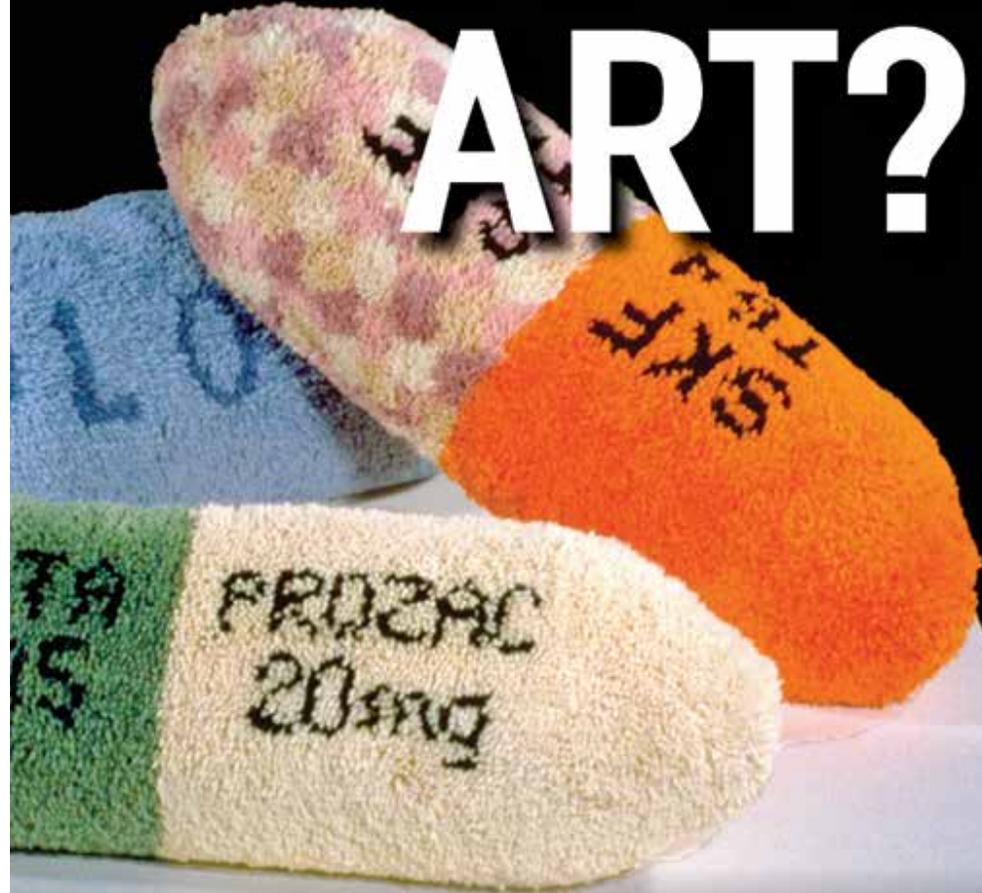
Ms. Bullock's contextually-driven recital and educational outreach programs have taken her across the United States to venues including the Metropolitan Museum of Art, the Kennedy Center, Carnegie Hall Neighborhood Concerts, the National Museum of Women in the Arts, San Francisco Performances, University of Florida Performing Arts, and the Levine School of Music. She has sung numerous times with the New York Festival of Song, and in art song young artist programs at Caramoor and Songfest. She has also participated in master classes with bass-baritone José van Dam, soprano Jessye Norman, bass-baritone Eric Owens, and soprano Dawn Upshaw.

Ms. Bullock's accolades include a 2016 Sphinx Foundation Medal of Excellence, a 2015 Leonore Annenberg Arts Fellowship, the 2015 Richard F. Gold Grant from the

Shoshana Foundation, Lincoln Center's 2015 Martin E. Segal Award, First Prize at the 2014 Naumburg International Vocal Competition, and First Prize at the 2012 Young Concert Artists International Auditions. She holds the Lindemann Vocal Chair of Young Concert Artists. Her management is also supported by the Barbara Forester Austin Fund for Art Song. From 2003 to 2005, Ms. Bullock participated in the Artists-in-Training program with the Opera Theater of St. Louis. She holds degrees from the Eastman School of Music, Bard Graduate Vocal Arts Program, and graduated with an Artist's Diploma from The Juilliard School in 2015.

Originally from St. Louis, Missouri, Ms. Bullock integrates her musical life with community activism. She has organized and participated in benefit concerts in support of the FSH Society, the Music and Medicine Initiative for New York's Weill Medical Center, and the Shropshire Music Foundation, a non-profit that serves war-affected children and adolescents through music education and performance programs in Kosovo, Northern Ireland, and Uganda.

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**WOLFGANG AMADÈ MOZART (1756–1791)**

Quartet in G minor for Piano and Strings, K.478

- I. Allegro
- II. Andante
- III. Rondo

**Kalichstein-Laredo-Robinson Trio with Ms. Troy**

**JOHANN SEBASTIAN BACH (1685–1750)**

Brandenburg Concerto No. 5 in D Major, BWV 1050

- I. Allegro
- II. Affettuoso
- III. Allegro

**Ms. Conwesser, Mr. Kalichstein, Mr. Laredo**

*Intermission*

**LUDWIG VAN BEETHOVEN (1770–1827)**

Concerto for Violin, Cello, and Piano in C, Op. 56, “Triple”

- I. Allegro
- II. Largo
- III. Rondo alla Polacca

*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.*

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### Quartet in G minor for Piano and Strings, K.478

#### WOLFGANG AMADÈ MOZART

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

- Mozart was an innovator in writing for this particular chamber combination
- G minor is *always* a significant key center in Mozart
- Listen for drama and bold gestures in the first movement
- Viola has a gorgeous solo in the slow movement, like an opera aria
- The finale releases tension, bringing sunshine and good spirits to conclude

Did Mozart ‘invent’ the piano quartet? There are examples of earlier works for keyboard and three strings by Johann Schobert and Johann Christian Bach, but the specific combination of keyboard, violin, viola, and violoncello was a bold stroke on Mozart’s part. His two Quartets that we know as K.478 in G minor (1785) and K.493 in E-flat (1787) were the first of their kind to carve a permanent niche in the repertoire.

Mozart and his publisher hedged their bet on this new genre. Originally, Franz Anton Hoffmeister commissioned three such quartets from Mozart. When the first of them, this Quartet in G minor, was published in December 1785, the title page left the keyboard instrument to the player’s choice: *Quatuor pour le Clavecin ou Forte Piano, Violin, Tallie* [a misprint for *taille*, French for tenor part, *i.e.*, viola] *et Basse* [bass, which in this context meant violoncello].

The fortepiano was gaining in popularity in the mid-1780s, but Mozart and Hoffmeister both knew that many households still owned harpsichords [*clavecins*]. By giving the players a choice, they hoped to increase sales; however, harpsichord was impractical for music of such turbulence and subtlety, particularly combined with three string instruments.

Furthermore, Mozart’s keyboard writing bears no relationship to Baroque continuo. Rather, it is a direct offshoot of his piano concerto style. That year, 1785, he composed the Concertos No. 20 in D minor, K.466; No. 21 in C major, K.467; and No. 22 in E-flat, K.482. His command of the Viennese fortepiano’s expressive and technical capabilities was unparalleled.

Similarly, he endowed this new genre—the piano quartet—with a profound and secure mastery of string writing. By 1785 he had completed the six string quartets dedicated to Haydn, each one a masterpiece. He brought that skill and experience to the piano quartet, combining it with his marvelous facility and depth at the keyboard.

Unfortunately, the very factors that guaranteed the artistic achievement in his G minor quartet defeated its commercial success. One problem was difficulty: the quartet was simply too virtuosic for amateur players. Another problem was the character of the first movement. Set in stormy G minor and filled with drama, the music ruffled the refined sensibilities of Vienna’s citizenry. Sales of the quartet were poor, and Hoffmeister requested that Mozart release him from the balance of their contract. The Viennese house of Artaria eventually published the E-flat quartet, K.493, in 1787. Mozart never composed a third piano quartet.

The influence of this G minor work and its companion piece, however, can hardly be overstated, particularly for the romantic era. Although Haydn and Beethoven did not cultivate the piano quartet, it became extraordinarily important in the nineteenth century. Schumann, Mendelssohn, Brahms, Dvořák, and Fauré all composed masterpieces for piano quartet. Hundreds of their less celebrated contemporaries wrote piano quartets as well. The genre remains popular with musicians and audiences.

Mozart’s dramatic unison opening and the cascading piano run that answers it still have a jolting effect in the first movement. He tends to group the strings together to balance the piano. Occasional episodes of imitation among the strings vary the texture. The relationship to concerto-style figuration in the keyboard part will be apparent. In a daring stroke, Mozart bases his development on a new theme introduced by piano, effectively abandoning the opening gesture until the recapitulation.

The second movement is also in sonata form, but with an extended exposition. Taking a bow to his own preferred string instrument, Mozart awards the viola a lovely *cantabile* passage. The concluding sonata-rondo dwells in a different realm. Perhaps in a concession to Viennese taste, this carefree finale is full of charm and wit. Here, Mozart was courting the amateurs who were his market. As in the first two movements, he draws on the best qualities of his chamber music for strings and his piano concerti. The result, in three movements so different from one another they hardly seem to be from the pen of the same composer, is miraculous.

### Brandenburg Concerto No. 5 in D Major, BWV 1050

#### JOHANN SEBASTIAN BACH

Born 21 March, 1685 in Eisenach, Germany  
Died 28 July, 1750 in Leipzig, Germany

- Bach was a newcomer to orchestral writing when he composed the six Brandenburgs
- Each of his six concertos features a different solo group
- The Fifth Brandenburg is sometimes called the first keyboard concerto. You can’t miss the giant cadenza in the first movement!
- Full orchestra only participates in the outer movements

From 1717 to 1723, Bach was employed by Prince Leopold of Anhalt-Cöthen, a music-loving prince who maintained one of the

largest and finest orchestras in Europe. Early in 1719, the prince sent Bach to Berlin, probably to negotiate the purchase of a new harpsichord. That is almost certainly when Bach met Margrave Christian Ludwig of Brandenburg, uncle to the Prussian King Friedrich Wilhelm I. Apparently the Margrave was a connoisseur of concertos. At his death in 1734, his library contained nearly 200. After hearing Bach play, the Margrave requested some new concertos. Bach complied with six works that he sent to Christian Ludwig in 1721.

At this stage, Bach had composed primarily for solo keyboard and for small ensemble. Lacking experience in the type of compositions the Margrave requested, Bach wrote for his court orchestra at Cöthen, experimenting with different *concertino* groups. No two Brandenburg concerti have the same instrumentation.

Bach’s score for the Fifth Brandenburg specifies three soloists: *flauto traverso* [transverse flute, as opposed to recorder], *violino principale* [solo violin], and *cembalo concertato* [harpsichord in the manner of a concerto, rather than a continuo style]. All three have prominent roles, but solo keyboard has the edge. For this performance, Mr. Kalichstein plays the keyboard part on a modern piano.

Bach himself was likely the first soloist, playing the new double-manual harpsichord that Prince Leopold had sent him to Berlin to purchase. Whereas the other five Brandenburg concertos limit harpsichord to a continuo function, the D Major concerto specifies a prominent and aggressive role for the keyboard. It has a substantial, dazzling cadenza in the first movement and another, briefer cadenza in the finale.

Only in the lovely, expressive slow movement do violin and flute seem on an equal footing with harpsichord. The balance of the orchestra is silent for this movement,

rejoining with gusto for the spirited closing *Allegro*, which skillfully combines aspects of several national styles. As Robert Marshall has written:

...the movement is not only a manifestation of the (Italian) concerto principle. It is, at literally the same time, a (German) fugue—in its texture; a (French) dance (a gigue)—in its rhythm, meter, and tempo; and a da-capo aria (and thus indebted to the vocal as well as to the instrumental realm)—in its form.

Partly because of its large scale and unprecedented emphasis on harpsichord, the Fifth Brandenburg is believed to be the last of the six to be composed, and probably dates from early 1721. It is the first work in which Bach specified transverse flute, and has traditionally been regarded as the first solo keyboard concerto.

Bach scored the Fifth Brandenburg for a *concertino* group of transverse flute, violin, and harpsichord, plus strings.

### Concerto for Violin, Cello, and Piano in C, Op. 56, “Triple”

#### LUDWIG VAN BEETHOVEN

Born 16 December, 1770 in Bonn, Germany  
Died 26 March, 1827 in Vienna, Austria

- Three soloists are consistent with the *sinfonia concertante* tradition
- Beethoven’s music unfolds at a leisurely pace, so that each soloist has a turn with the themes
- Elements of chamber music combine with concerto writing
- A short slow movement serves as the introduction to the finale
- The last movement is dominated by a majestic *polonaise* rhythm

#### Beethoven and the concerto

When we think of Beethoven and the concerto, our thoughts go directly either to his five piano concerti or to the Violin

Concerto, Op. 61. Beethoven was himself a virtuoso pianist, and the fact that all five of his piano concerti are staples of the repertoire gives them the weight of numbers in addition to the glow of genius. His Violin Concerto is considered by many to be the finest work of its kind in the entire literature. Beethoven composed no other solo concerto, leaving the other members of the orchestra, and particularly the cello, with a gap that has been left to later composers to fill.

The closest Beethoven came to writing for cello and orchestra is his so-called Triple Concerto, which we hear this afternoon. This work grew out of the *sinfonia concertante* tradition in that it featured a solo group rather than an individual soloist. Although the cello shares billing with violin and piano, its role is both more prominent and more difficult than that of either of the other two instruments. Cellists view the Triple Concerto with the respect they accord to the most challenging compositions in their solo literature.

#### An experiment in expanded concerto form

What accounts for this apparent imbalance? And why would Beethoven, who celebrated the solo instrument vs. orchestra with such immense success, devote his attention to such an unusual grouping? Beethoven composed the Triple Concerto between April and August 1804. He was at the height of his powers, having recently completed the “Waldstein” Piano Sonata, Op. 53, and the “Eroica” Symphony, Op. 55. The concerto is contemporary with his revisions on the “Eroica” Symphony and the sketches for the “Appassionata” Sonata, Op. 57. Aside from the fact that these are very great works, what they share in common is enormous scale. Beethoven was a superb musical architect. In the “Eroica,” he expanded the scope of symphonic form to nearly twice the length of Mozart’s and Haydn’s late symphonies. The Triple Concerto was a further experiment, this time with enlarged concerto form.

#### One student and two colleagues: players guide the composer’s hand

Another challenge Beethoven addressed was the merger of chamber music and concerto. Collectively, his three soloists comprised a traditional piano trio, yet they were also individual players. How might he distribute the musical material equably? The problem was compounded by the specific players he had in mind when he composed the Triple Concerto, for they were not performers of equivalent musical stature. The piano part was almost certainly written for the Archduke Rudolph, a preferred student of Beethoven, but only sixteen at the time. The violinist was Carl August Seidler, a competent but not a great violinist. The cellist, on the other hand, was Anton Kraft (1752-1820), one of the most celebrated virtuosos of his day. Kraft had played under Haydn in Prince Esterházy’s court orchestra; Haydn wrote his D Major concerto for him. Later, Kraft was principal cellist of Prince Lobkowitz’s private orchestra. Until 1809, he sometimes played cello in Ignaz Schuppanzigh’s string quartet, comprising the first performers of many Beethoven quartets.

#### Follow the leader

Kraft’s prominence accounts for the imbalance in the level of difficulty among the three solo roles. While the violin and piano parts are certainly not negligible, requiring a high level of musicianship and technique, they are less demanding. Beethoven clearly casts the cello as leader, awarding it the principal thematic material in all three movements. The second movement, a transporting *Largo* in A-flat major, is written exceptionally high in the cellist’s range, drawing additional attention to the *cantabile* theme.

#### Sharing the thematic material: an explanation for Beethoven’s expansive length

Among Beethoven’s great middle-period compositions, the Triple Concerto has been something of a stepchild. Critics have disdained its inordinate length, and raised eyebrows at the supposed lack of inspiration in its themes. Those who listen carefully will understand that length, particularly in the monumental first movement, was necessary in order to distribute the thematic material equably among all three soloists.

Beethoven balances the first movement length by the brevity of his slow movement, which serves as an ethereal introduction to the elegant finale. The cello soloist provides the connecting bridge to the concluding *Rondo alla Polacca*, which writer Robert Simpson calls “the greatest and most expansive *polonaise* ever written.” Beethoven must have been pleased with the structural experiment of connecting slow movement to finale, for he repeated it in his Fourth and Fifth Piano Concerti as well as his Violin Concerto. More than any other contemporary work, the Triple Concerto points to Beethoven’s future and the greatness that was still his to achieve.

Beethoven scored the Triple Concerto for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, solo violin, solo cello, solo piano and strings.

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Joseph Kalichstein, piano  
Jaime Laredo, violin  
Sharon Robinson, cello

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—Musical America

To celebrate their 40<sup>th</sup> season, the Trio continues a legacy of introducing new works with a celebratory commission,

"Pas de Trois" by Pulitzer prize-winning composer, Ellen Taaffe Zwilich. The world premiere took place in Cincinnati in September and local premiere performances continue throughout 2017. This season, the Trio tours the United Kingdom including a return to the Wigmore Hall/BBC lunchtime series. In addition to mini-residencies and recitals on prestigious series throughout the United States, they bring their unique blend to Beethoven's exuberant Triple Concerto with the Milwaukee Symphony under the baton of Maestro Edo de Waart in his final season as Music Director and to the Westchester Philharmonic. They also celebrate the great chamber works of Brahms in Detroit with principals from the Cleveland Orchestra as special guests.

*"Can we just be done with it, and declare the Kalichstein-Laredo-Robinson Trio the greatest piano trio on the face of the Earth...[they] have outpaced the competition in everything from effortless virtuosity to striking originality, and perhaps most of all in the intimate democracy of their ensemble work."*

—The Washington Post

Last season's highlights included the European debut of André Previn's acclaimed Trio No. 2, commissioned by the Music Accord consortium, and the complete three concert cycle of all the Beethoven trios for the Friends of Chamber Music of Miami.

Recent recordings include "Passionate Diversions," works written for them by Ellen Taaffe Zwilich including her Quintet, Septet, and Trio (Azica, 2014) and a double CD set of Schubert works (Bridge Records). The Trio's previous recording projects with Koch Music include a 4-disc Brahms cycle of the complete trios, Arensky & Tchaikovsky trios and a beloved two-volume set of the complete Beethoven Trios. In addition, Koch re-released many of the Kalichstein-Laredo-Robinson Trio's hallmark recordings, including works of Maurice Ravel, Richard Danielpour and Dmitri Shostakovich as well as "Legacies," filled with trios written especially for the group by Pärt, Zwilich, Kirchner and Silverman.

Musical America named the Kalichstein-Laredo-Robinson Trio the Ensemble of the Year in 2002. The 2003-04 season was their first as Chamber Ensemble in Residence at the Kennedy Center, an honor which has continued to thrill the trio throughout subsequent seasons. They were awarded the Samuel Sanders Collaborative Artists Award by the Foundation for Recorded Music in 2002 and 2011.

Jaime Laredo and Sharon Robinson serve on the esteemed instrumental and chamber music faculty at the Cleveland Institute of Music, where they began teaching in 2012. Both Mr. Laredo and Ms. Robinson were professors at the Indiana University Jacobs School of Music for seven years prior. Joseph Kalichstein continues as a revered teacher at The Juilliard School of Music.

In the words of *American Record Guide*, "It's a rare luxury to hear music-making of such integrity and joy, and an equally rare privilege to be party to such an intimate musical conversation."



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June 18, 2017, at 3pm  
Burgers, Beers & B-Flat Minor

**Andrew Litton, conductor**

**Conrad Tao, piano**

**CARL MARIA VON WEBER (1786–1826)**

Overture to *Euryanthe*

**PYOTR ILICH TCHAIKOVSKY (1840–1893)**

Concerto No. 1 in B-flat minor for Piano and Orchestra, Op. 23

- I. Allegro non troppo e molto maestoso – Allegro con spirito
- II. Andantino semplice – Allegro vivace assai
- III. Allegro con fuoco

**Mr. Tao**

*Intermission*

**ANTONÍN DVOŘÁK (1841–1904)**

Symphony No. 9 in E minor, Op. 95 (“From the New World”)

- I. Adagio – Allegro molto
- II. Largo
- III. Scherzo. Molto vivace
- IV. Allegro con fuoco

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*Overture to Euryanthe*  
**CARL MARIA VON WEBER**

Born 19 November, 1786 in Eutin,  
 near Lübeck, Germany  
 Died 5 June, 1826 in London

- Despite its origins in opera, this overture feels like an exuberant symphonic first movement
- Weber's libretto is about a French medieval princess
- Think romantic and over-the-top
- All three principal themes are associated with Euryanthe and her beloved

Carl Maria von Weber is the Rossini of German opera in one major respect: the listening public is familiar primarily with his operatic overtures. Except for the opera buffs, most of us have limited acquaintance with any of Rossini's or Weber's music beyond the overtures. Only one of Weber's operas, *Der Freischütz* (1821), is revived with any frequency; however, his opera overtures are great favorites in the concert hall.

What delightful curtain raisers these orchestral movements are!—and what an enrichment to the symphonic literature. Their names may look foreign: *Oberon*, *Abu Hassan*, *Preciosa*, and *Euryanthe*, in addition to his masterpiece *Der Freischütz*. The music is infinitely more familiar. Weber's vibrant rhythmic patterns, glorious melodies, and splendid musical energy fuse superbly in his overtures.

*Euryanthe* was composed in 1822 and 1823, and received its first performance

in Vienna in 1824. Weber called it *Grosse heroisch-romantisch Oper*: a large heroic-romantic opera, and so it is. Based on a 13<sup>th</sup> century French romance about Euryanthe, Princess of Savoy, the opera was saddled with a leaden libretto by Helmine von Chezy that compromised its dramatic credibility and prevented it from claiming a permanent niche in the repertoire. The music, however, is glorious, and nowhere more so than in the sparkling overture.

As was his custom, Weber composed the overture after completing the balance of the opera. *Euryanthe's* overture departs from Weber's custom in that no slow introduction precedes the vigorous allegro. In its use of themes specifically linked with characters, *Euryanthe* looks forward to Wagner's *Lohengrin* (1850) and Schumann's *Genoveva* (also 1850); both were consciously modelled on this opera. The overture is dominated by themes associated with the heroine and her love interest (Adolar, Count of Nevers). Weber skillfully combined a modified sonata-allegro form with a capsule summary of the opera. Regardless of how we hear it, Weber composed this movement with the intent of inviting his theatre audience into the music drama that would follow. The fact that his exuberant arpeggios and ascending melodic flourishes have so much rhetorical impact independent of the opera attests to Weber's inherent genius.

Weber scored the overture for woodwinds in pairs, four horns, two trumpets, three trombones, timpani and strings.

**Concerto No. 1 in B-flat minor for Piano and Orchestra, Op. 23**

**PYOTR ILICH TCHAIKOVSKY**

Born 7 May, 1840 in Votkinsk,  
 Viatka district, Russia  
 Died 6 November, 1893 in  
 St. Petersburg, Russia

- Enjoy those big, booming chords at the beginning. They're a famous opening—but they never return
- Tchaikovsky uses Russian and Ukrainian folk songs in the first and last movements
- A French folk tune provides material for the slow movement
- The finale is a fierce Cossack warrior dance

The Tchaikovsky First Piano Concerto is a perennial audience favorite: one of those unforgettable works—like the Beethoven Fifth Symphony—whose opening gambit is immediately recognizable even to the non-music lover. Musical scholar Joseph Kerman, in a wonderful book called *Concerto Conversations*, calls it 'the best known of all concerto incipits,' and describes it thus:

The piano chords that crash in after four bars may or may not constitute what is usually thought of as a texture, but they certainly introduce a marvelous sonority. One gets to the point where those invincible ringing chords block out, if they do not drown out, the great tune in the strings. In a stroke, Tchaikovsky has given the piano an edge it will never lose throughout the whole of this relatively contentious composition.

That very argumentative quality is at the heart of what a concerto is about: the fundamental conflict between a lone instrument and the large orchestral ensemble. Ironically, those majestic keyboard chords that Kerman mentions are actually in D-flat, the relative major, although the concerto is nominally in B-flat minor. In fact, the odd opening in minor mode never recurs.

At the most basic level, Tchaikovsky was a man of the theatre—and of theatrical instincts. He understood how to maximize the inherent drama of piano plus orchestra. He was not, however, a top-tier pianist, and that gap in his musical expertise led to a lack of self-confidence when composing for keyboard. His letters to his family and his patroness, Nadezhda von Meck, reflect his hesitation about writing a virtuoso work for an instrument he did not play well himself. Late in 1874, he consulted the Russian pianist Nikolai Rubinstein about the new piano concerto he had just completed. Rubinstein's initial reaction was scathing. His harsh criticism included accusing Tchaikovsky of writing unplayable music and stealing others' ideas.

Tchaikovsky was both incensed and deeply wounded. Three years after the fact, he was still smarting, writing to von Meck:

An independent witness of this scene must have concluded that I was a talentless maniac, a scribbler with no notion of composing, who had ventured to lay his rubbish before a famous man...I was not only astounded, but deeply mortified, by the whole scene.

His immediate reaction was to erase Rubinstein's name from the dedication and substitute that of the German pianist and conductor Hans von Bülow. Bülow played the premiere of the B-flat minor concerto in October 1875 while on tour in the United States. In this country, the reaction was quite the reverse of Rubinstein's summary judgment. Bülow reported that he was often cheered on to repeat the entire last movement. Shortly after his return to Europe, Tchaikovsky's concerto was introduced to Russian audiences. Rubinstein recanted his initial judgment, and went on to become one of its most celebrated interpreters.

That rough birthing process is an unlikely prologue to one of the greatest success stories in the history of music. This piece has captured and retained the popular imagination as have few others. We think of Russia as a place that is dark, gray, and grim, with no sunlight in winter. But anyone who has visited Moscow is struck by the bright, almost festive exterior of Saint Basil's Cathedral. The architects employed an exuberant color palette that is over-the-top for a religious edifice, even in Russia.

The B-flat minor Concerto, invites a similarly broad palette of color from the performer. Tchaikovsky invites the pianist to show what he or she can come up with interpretively, sometimes with an almost improvisatory quality. A great deal of what happens in the Tchaikovsky Concerto occurs on the stage, with the immediacy and excitement of having an audience present.

From the commanding chords that mark the soloist's entrance to the ferocious Cossack dance that closes the work, Tchaikovsky's First Piano Concerto seduces our ears with warmth, powerful emotions, lyricism and a wealth of persuasive melodies. The familiar themes that anchor the outer movements have origins in Ukrainian folksong, making the concerto a legitimate contender as a nationalist work. The lovely slow movement, on the other hand, draws on French song material, and includes a scherzo-like middle section in elfin contrast and sharp relief to the flamboyant gestures of the opening movement. Tchaikovsky's biographer Edward Garden has written:

The superbly lyrical and gloriously beautiful slow movement—with its amusingly frivolous scurrying central section based on the French *chansonnette*

*“Il faut s’amuser, danser et rire”*—acts as a crown to the whole work, or, to put it more appropriately, as an apex to the arch whose bases are the extrovert D-flat major themes.

While the first movement may be disproportionately long in comparison to the two that follow, the concerto as a whole is hugely successful. Tchaikovsky combines drama and sentiment with dazzling technique to produce a showpiece that is a classic of its kind.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, solo piano and strings.

### Symphony No. 9 in E minor, Op. 95 (“From the New World”)

#### ANTONÍN DVORÁK

Born 8 September, 1841 in

Mühlhausen, Bohemia

Died 1 May, 1904 in Prague, Czechoslovakia

- Tradition holds that Dvořák adapted many of his themes from folk songs and spirituals he heard in America
- A once-upon-a-time opening in the slow movement ushers in the beloved English horn solo we know as “Going Home”
- Listen for syncopations and catchy dance rhythms. The Czechs love to dance!

#### Misunderstood masterpiece

*“In spite of the fact that I have moved about in the great world of music, I shall remain what I have always been—a simple Czech musician.”*

These words of Dvořák are uncannily apt when considering the familiar, beloved and misunderstood “New World” Symphony.

Sketched and written between December 1892 and May 1893 when Dvořák had come to New York to head the new American Conservatory, the piece was ridiculed at its premiere because of its alleged incorporation of American Indian tunes. The critics did acknowledge the symphony's individuality and its unique amalgam of Czech and American elements. In fact, Dvořák never intended to directly appropriate American Negro or Indian folk song. Some years later, in 1900, he wrote to his former student Oscar Nedbal declaring of the “New World” Symphony: “I have only composed in the spirit of such American national melodies.”

#### Connections to indigenous American music

Since his first visit to the United States, Dvořák had been intensely curious about the native music of the American Indian tribes. Late in 1892, through a scholarship student at the American Conservatory, Dvořák became acquainted with America's Negro spirituals as well. The young man, Henry Thacker Burleigh, played timpani and double bass in the Conservatory orchestra, and eventually became the orchestra's librarian and Dvořák's copyist. Their interaction bore rich fruit. Innumerable critics have commented on the strong echoes of “Swing Low, Sweet Chariot” in the first movement of the “New World” Symphony and of “Deep River” later in the work. In fact, as Dvořák's biographer Gervase Hughes has pointed out:

Folk-tunes often tended (one could put it no higher than that) to be based on a pentatonic scale—C, D, E, G, A (or the equivalent)—indigenous to Bohemia, Somerset, the Hebrides, Ireland and the Appalachians; furthermore the old ‘plantation songs’ of the ‘deep south’ of North America sometimes held rhythmic

inflexions similar to those of Slav folk music. Dvořák had the pleasant sagacity to capitalize on these coincidences.

The result is a symphony with extraordinary and spontaneous emotional appeal. If the “New World” has its formal lapses, it amply compensates for them with rhythmic punch and a wealth of memorable, sing-able melodies that have made this symphony his most popular work.

The most famous movement is, of course, the delicious Largo, which opens with a startling series of coloristic modulations from distant keys: E Major to D flat Major. The immortal “Going Home” melody is said to have been inspired by Dvořák's consideration of Longfellow's *Hiawatha* as a potential opera subject. He was drawn to the legend; nothing came of that project, but his mind was clearly churning with ideas stimulated by his exposure to Negro and American Indian musical culture. His English horn solo has become one of the best known melodies in all of classical music.

Structurally, the first movement is the strongest; its rhythmic profile manifests itself in one form or another in all of the succeeding movements. Dvořák wrote a true scherzo for this symphony rather than the Czech *furiant* he favored in so many other large instrumental works. And in his finale, he incorporates quotations from each of the preceding movements to cyclically unify the symphony.

The score calls for pairs of flutes, clarinets, clarinets and bassoons; four horns, two trumpets, three trombones, timpani and strings.

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Andrew Litton, conductor

Andrew Litton, Music Director of the New York City Ballet holds several additional posts. He is Artistic Director of Minnesota Orchestra's Sommerfest, Principal Guest Conductor of the Colorado Symphony, Conductor Laureate of Britain's Bournemouth Symphony and Music Director Laureate of Norway's Bergen Philharmonic, where he recently concluded a 12-year tenure as music director. Mr. Litton also led the Dallas Symphony as Music Director from 1994 to 2006. Each season, he guest conducts, leading orchestras and opera companies around the globe and adds to his discography of almost 130 recordings, which have garnered Grammy Awards, France's Diapason d'Or and other honors.

Mr. Litton concluded his Music Director tenure in Bergen in grand style earlier last year, leading a gala concert that celebrated the orchestra's 250<sup>th</sup> Anniversary. Under his leadership, the Bergen Philharmonic gained international recognition through touring, including debuts at London's BBC Proms and Amsterdam's Concertgebouw, as well as appearances at Vienna's Musikverein, the Philharmonie in Berlin and Carnegie Hall in New York. His work in Bergen brought many tributes, including a knighthood in the Norwegian Royal Order of Merit.

Andrew Litton has conducted major opera companies around the world, including the Metropolitan Opera, Royal Opera Covent Garden and Deutsche Oper Berlin. In Bergen, he was key to founding the Bergen National Opera, which he has led in critically acclaimed, sold-out performances of *Tosca*, *Carmen*, *The Flying Dutchman* and *La Bohème*.

Litton began his New York City Ballet appointment last year conducting performances of *The Nutcracker* and subsequently opened the company's winter season with a special performance of ballets he selected. In June, he conducted the company on tour at the Chatelet in Paris. Mr. Litton's work in ballet began while he was still a Juilliard student, performing as on-stage pianist for Rudolf Nureyev, Natalia Makarova, and Cynthia Gregory.

Highlights of his 2016-17 performances besides his regular appearances with the Bergen Philharmonic, the Minnesota Orchestra and the Colorado Symphony, include return engagements with the Netherlands Philharmonic at the Concertgebouw, the Royal Scottish National Orchestra, and the Symphony Orchestras of Melbourne, Singapore, and Bournemouth.

An accomplished pianist, Andrew Litton often conducts from the keyboard and performs chamber music with colleagues. He is an acknowledged expert on George Gershwin and has performed and recorded Gershwin widely as both pianist and conductor. After leading the Covent Garden debut of *Porgy and Bess*, he arranged his own concert suite of that work, which is now performed around the world. In 2014 he released his first solo piano album, *A Tribute to Oscar Peterson*, a testament to his passion for jazz, particularly the music of Oscar Peterson.

A graduate of New York's Fieldston School, Andrew Litton earned degrees from The Juilliard School in piano and conducting. He served as assistant conductor at La Scala and at the National Symphony under Rostropovich. Among his numerous awards are Yale's Sanford Medal, the Elgar Society Medal and an honorary doctorate from the University of Bournemouth.



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## Conrad Tao, piano

Conrad Tao has appeared worldwide as a pianist and composer, and has been hailed as a musician of “probing intellect and open-hearted vision” by *The New York Times*, a “thoughtful and mature composer” by NPR, and “ferociously talented” by *Time Out New York*. In 2011, the White House Commission on Presidential Scholars and the Department of Education named Mr. Tao a Presidential Scholar in the Arts, and the National Foundation for Advancement in the Arts awarded him a YoungArts gold medal in music. Later that year, Mr. Tao was named a Gilmore Young Artist, an honor awarded every two years highlighting the most promising American pianists of the new generation. In 2012, he was awarded the prestigious Avery Fisher Career Grant.

Conrad Tao’s 2016-17 season began with the world premiere of David Lang’s new opera *the loser* at Brooklyn Academy of Music in September, where he joined baritone Rod Gilfry atop elevated suspended platforms performing to a mezzanine-seating-only audience. From there, Mr. Tao oversaw the premiere of a new orchestral work, *I got a wiggle that I just can’t shake*, commissioned by the Pacific Symphony. This season, he also premieres a new piano concerto commissioned by the Atlantic Classical Orchestra; debuts the second work of his commissioned by Jaap van Zweden and the Hong Kong Philharmonic; and performs with the Giuseppe Verdi Orchestra in Milan, the Nashville Symphony, the National Arts Centre Orchestra in Ottawa, the Orchestra dell’Accademia Nazionale di Santa Cecilia in Rome, the Orquesta Sinfónica Nacional de México, the Staatskapelle Halle, the Tucson Symphony, and the Virginia Symphony Orchestra, among others. His recitals and chamber performances include appearances at the Aspen Music Festival, Cliburn Concerts, the Gulbenkian in Lisbon, the Royal Conservatory of Music in Toronto, and the Washington Performing Arts Society and include music by Frederic Rzewski, Julia Wolfe, Charles Ives, Mozart, a new commissioned work by John Supko, and others.

In June of 2013, Mr. Tao kicked off the inaugural UNPLAY Festival at the powerHouse Arena in Brooklyn, which he curated and produced. The festival, designated a “critics’ pick” by *Time Out New York* and hailed by *The New York Times* for its “clever organization” and “endlessly engaging” performances, featured Conrad Tao with guest artists performing a wide variety of new works. Across three nights encompassing electroacoustic music, performance art, youth ensembles, and much more, UNPLAY explored the fleeting

ephemera of the Internet, the possibility of a 21<sup>st</sup>-century canon, and music’s role in social activism and critique. That month, Mr. Tao, a Warner Classics recording artist, also released *Voyages*, his first full-length recording for the label, declared a “spiky debut” by *The New Yorker’s* Alex Ross. His next album, *Pictures*, which includes works by David Lang, Toru Takemitsu, Elliott Carter, and Mr. Tao himself alongside Mussorgsky’s familiar and beloved *Pictures at an Exhibition*, was hailed by *The New York Times* as “a fascinating album [by] a thoughtful artist and dynamic performer... played with enormous imagination, color and command.”

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*“Tao’s playing was almost startling in its clarity of sound and purpose... His talent is almost beyond belief”*

— *Ottawa Citizen*

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Conrad Tao’s career as composer has garnered eight consecutive ASCAP Morton Gould Young Composer Awards and the Carlos Surinach Prize from BMI. In the 2013-14 season, while serving as the Dallas Symphony Orchestra’s artist-in-residence, Mr. Tao premiered his orchestral composition, *The world is very different now*. Commissioned in observance of the 50<sup>th</sup> anniversary of the assassination of President John F. Kennedy, the work was described by *The New York Times* as “shapely and powerful.” Most recently, the Chamber Orchestra of Philadelphia commissioned a new work for piano, orchestra, and electronics, *An Adjustment*, which received its premiere in September 2015 with Mr. Tao at the piano. *The Philadelphia Inquirer* declared the piece abundant in “compositional magic,” a “most imaginative [integration of] spiritual post-Romanticism and ‘90s club music.”

Conrad Tao was born in Urbana, Illinois, in 1994. He has studied piano with Emilio del Rosario in Chicago and Yoheved Kaplinsky in New York, and composition with Christopher Theofanidis.



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And the **Golden Baton** goes to...



The inaugural Westchester Philharmonic Golden Baton Award was given in 2013 to **Neil Aaron** (pictured with wife and invaluable Phil volunteer, Gayle Aaron) for his ten years of dedicated service to the orchestra. League of American Orchestra's President **Jesse Rosen** gave the keynote and violinist **Ryu Goto** entertained.



In 2014 the Golden Baton Award was given to **Dr. Shawn Amdur**, now retired Music Department Chair of the Rye City School District. Dr. Amdur is instrumental in supporting the Phil's classroom music education program which brings 2,000 students to the concert hall, many for the first time, each winter. Friends of the Phil Dinner attendees heard a keynote by WQXR's General Manager and Vice President, **Graham Parker**, and a delightful performance by cellist **Joshua Roman**.



The 2015 award was given to long-time orchestra board member **Hannah Shmerler**, whose tireless efforts and incalculable devotion to the orchestra epitomize the very definition of a "friend." Supporters of the Phil heard a keynote by **Jamie Bernstein**, daughter of the famed Leonard Bernstein, and a delightful performance by rising pianist **Joseph Mohan**.



This past spring, the 2016 Golden Baton Award was given to founding orchestra member **David Tobey** (pictured with Board President Millicent Kaufman), whose commitment to the orchestra has been abundant and unwavering. Supporters of the Phil enjoyed a discussion with **Susan Wadsworth**, founder and director of Young Concert Artists, and a moving performance by rising pianist **Gleb Ivanov**.

The **Friends of the Phil Dinner** is a tribute to the passion, vision, and dedication of like-minded individuals, in whom the power and beauty of music stir a personal desire to help sustain it.

Invited guests are treated to a special performance by a rising young artist, hear a stimulating keynote, and witness the bestowal of the organization's Golden Baton Award.

To learn how you can join us, visit our website or call Lenore Eggleston at (914) 682-3707.



## The Westchester Philharmonic

Now in its 34<sup>th</sup> season, the Westchester Philharmonic is the oldest, continuously running professional symphony orchestra and largest group of performing artists in Westchester County. The Philharmonic's main stage concert series makes its home at the 1,300 seat Concert Hall at the Purchase Performing Arts Center, with outdoor concerts, chamber concerts, children's programs, and special events throughout the area, attracting savvy music-lovers from Rockland, Bergen, Fairfield, and Putnam counties, New York City, and beyond.

Founded in 1983 as the New Orchestra of Westchester under the leadership of Music Director Paul Lustig Dunkel (who became Music Director Emeritus in 2008), the orchestra was later re-named the Westchester Philharmonic. Renowned artists who have

performed with the Phil include Joshua Bell, Jeremy Denk, Branford Marsalis, Midori, Garrick Ohlsson, Itzhak Perlman, Nadja Salerno-Sonnenberg, Gil Shaham, Isaac Stern, and André Watts. The orchestra is now led by Principal Conductors Jaime Laredo and Ted Sperling.

Among the many new works commissioned and premiered by the Westchester Philharmonic is Melinda Wagner's *Concerto for Flute, Strings and Percussion*, which won the Pulitzer Prize in 1999. A new commission by Christopher Theofanidis, *Dreamtime Ancestors*, made its NY-area debut in October 2015. For the 2016-17 season, the Phil presents another newly commissioned work, a violin concerto by David Ludwig, composed for violinist Bella Hristova in celebration of their recent marriage.

The Westchester Philharmonic has a rich history of supporting artists of diverse

backgrounds and is setting a new standard for how mid-size regional symphony orchestras can have an impact on the face of classical music. Many of the composers whose works have been commissioned or premiered with the Philharmonic are women, or are of diverse ethnic backgrounds. In just the past eight seasons the Phil has engaged 27 conductors or guest soloists of African-American, Hispanic, and Asian backgrounds. Women conductors and composers have appeared in seven of the last ten seasons.

The orchestra's award-winning education program reaches thousands of elementary school students each year and culminates in a full orchestra concert. The Phil also partners with local organizations to present free and low-cost chamber concerts, as well as to provide subsidized seating at main stage concerts, welcoming hundreds of

area residents each year who might not otherwise have an opportunity to attend.

The orchestra is comprised of the finest professional free-lance musicians from the greater metropolitan area, who also perform regularly with the New York City Ballet, Orchestra of St. Luke's, Orpheus, Mostly Mozart, and for many Broadway shows. Members of the Phil hold faculty positions at Juilliard, Mannes, Manhattan School of Music, Purchase Conservatory, Vassar and Bard Colleges, and at local public schools.

For thirty-four years the Westchester Philharmonic has made the musical arts accessible to the community, providing the highest quality educational programming in the classroom; enhancing the quality of life in the region through innovative professional performances; and showcasing the finest new artistry in the concert hall.

# 2016 -2017

EXPERIENCE. SOMETHING. REAL.

## OCTOBER

30 Joshua Bell

## NOVEMBER

5 Doug Varone and Dancers

13 NTL: *Frankenstein*

19 Chamber Music Society of Lincoln Center

19 L.A. Theatre Works:  
*Judgment at Nuremberg*

## DECEMBER

4 Orpheus Chamber Orchestra

15 *The Hip Hop Nutcracker*

16 & 17 *The Rob Mathes Holiday Concert*

## JANUARY

28 Chamber Music Society of Lincoln Center

28 Paul Taylor Dance Company

## FEBRUARY

1 Joanna Gleason: *From Campfire to Cabaret*

2 & 3 *Into the Woods*

5 Orpheus Chamber Orchestra

11 Venice Baroque Orchestra

12 Kronos Quartet

18 Spectrum Dance Theater

25 Jazz at The Center: Ann Hampton Callaway

26 Matt Haimovitz

## MARCH

15 Decoda

12 *Daniel Tiger's Neighborhood LIVE!*

18 Danú

19 Ignacio Berroa Quartet

## MARCH (CONTINUED)

25 Shen Wei Dance Arts

26 *The Absolute Brightness of Leonard Peikay*

30 Joanna Gleason: *From Campfire to Cabaret*

## APRIL

1 The Orchestra Now

2 Hypnotic Brass Ensemble

7 Rosanne Cash

8 David Sedaris

23 Fei-Fei Dong

27 Joanna Gleason: *From Campfire to Cabaret*

29 Jazz at The Center: Sonny Rollins Tribute

## MAY

6 Chamber Music Society of Lincoln Center

13 Bill T. Jones / Arnie Zane Company



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The use of recording devices or photographs in The Concert Hall is strictly forbidden.

As a courtesy to other concert-goers, please turn off all electronic devices and do not talk during the performance. Kindly unwrap any candy or lozenges before the performance begins.

Latecomers will be seated at the discretion of the management.

Smoking is not permitted in any area inside The Performing Arts Center. Smoking is also no longer permitted by the lobby doors in the underpass, or in the plaza areas around the PAC.

Emergency exits are indicated by red signs above the doorways. For your safety, please check the location of the exit nearest your seat.

All programs, artists, dates, times and prices are subject to change.

### Unable to attend a concert?

We welcome subscribers to exchange their tickets for any alternate main stage performance. Kindly contact the Philharmonic box office 48 hours in advance of the concert you'd like to attend. Tickets may also be donated back to the Philharmonic. We will provide you with a written acknowledgement allowing the value of returned tickets as a tax-deductible contribution. Exchanges and donations cannot be made at The Performing Arts Center box office or on the day of the performance. You must call (914) 682-3707 ext. 10.

### Important Contact Info

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(914) 682-3707 ext. 10

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