

VANCOUVER SYMPHONY ORCHESTRA

2021/22 FALL CONCERT GUIDE



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2021/22 Season Resiliency Through Music

First, I want to express my enormous gratitude for everyone who made the 2020/21 season possible. The VSO staff, musicians, guest artists and of course the patrons and donors who came together to ensure that music thrived despite the challenges of the year have allowed us to come back as strong as ever for this new season, ready to share an incredible year of music with you.

The restrictions on gathering last season became a chance to think creatively, finding pieces for smaller groups that wouldn't have been considered otherwise. Masterworks like contemporary composer Jessie Montgomery's *Strum*, and even Mozart's *Divertimento No. 1* might not have found their place in our repertoire if not for these extraordinary circumstances.

This season, world-renowned piano virtuoso and audience favorite Alexander Toradze returns for a Russian Extravaganza, Broadway star Liz Callaway joins us for the first time to share your favorite showtunes and holiday classics, and brilliant violinist Francisco Fullana performs with the VSO at last after the unfortunate but necessary May 2020 concert cancellation. We will also share beloved works such as Sibelius's *Symphony No. 1*, Elgar's *Enigma Variations*, and Beethoven's great *Coriolan Overture*. We want to welcome you back by reminding you why you fell in love with classical music in the beginning.

It has been my great honor to serve this organization for the past three decades, and I can never repay the incredible generosity and enthusiasm of this community except to strive for excellence always, to be the orchestra Vancouver deserves. Thank you for being a part of the Vancouver Symphony Orchestra's 43rd season as we welcome you back to the concert hall at last.

Salvador Brotons

A handwritten signature in black ink, appearing to read "Brotons".

Music Director & Conductor
Vancouver Symphony Orchestra



Salvador Brotons
Music Director and
Conductor

CONTENTS

- 4 Season Concert Schedule
- 5 Special Events
- 7 Musicians & Staff
- 10 September Concert - Schubert's Tragic Symphony
- 16 October Concert - Dances of Galánta
- 22 December Concert - VSO Broadway Holiday
- 26 VSO Donors

OUR MISSION

To enhance the quality of life in Southwest Washington by providing symphonic music of the highest caliber in live performances and through music education in schools, concert halls and throughout the community.

VANCOUVER SYMPHONY ORCHESTRA

CLASSICAL SERIES



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Returning for his 31st consecutive season, Maestro Salvador Brotons welcomes you back to share in the unparalleled experience of live classical music along with this season's incredible lineup of world-class guest artists and great masterworks of history.

Fall

Schubert's Tragic Symphony

We begin with Schubert's sublime 4th Symphony and Spanish violinist Francisco Fullana performing Saint-Saëns's masterpiece Violin Concerto No. 3.

September 25-26, 2021



Kodály's Dances of Galánta

Travel the world through music! In this musical tour through Europe this selection of symphonic gems will delight all audiences.

October 23-24, 2021



VSO Broadway Holiday

Enjoy your favorite musical theater hits and holiday classics with Broadway star Liz Callaway. This wintertime song fest has something for everyone!

December 11-12, 2021



Winter/Spring

Elgar's Enigma Variations

This season's Young Artist Competition Gold Medalists perform their selections under the baton of Maestro Brotons in one of the VSO's most popular events, plus Elgar's evocative 1899 work. **January 22-23, 2022**



Rodrigo's Concierto De Aranjuez

Rodrigo's stirring and best-loved work performed by guitar virtuoso Adam Levin, a work by an African-British genius of Romantic music and Sibelius's 1st symphony. **February 26-27 2022**



Russian Extravaganza

Experience the legends of Russian classical music—Stravinsky, Tchaikovsky and Shostakovich—when piano extraordinaire and audience favorite Alexander Toradze joins us once again. **April 23-24, 2022**



Korngold's Violin Concerto

Korngold's complex and lush concerto performed to perfection by the virtuosic Rachel Barton Pine, alongside Glazunov's sparkling 5th symphony and a playful work of Americana. **May 21-22, 2022**



Hello and welcome!

I am so pleased to welcome you to the 2021/22 season of the Vancouver Symphony Orchestra. This 43rd season of classical music is also the 31st remarkable year with Maestro Brotons at the podium.

It is so exciting that live, in-person music is returning to our community after such a long absence. Virtual concerts were a wonderful way to keep music in our lives while venues were closed, but I cannot wait to be with the musicians in the concert hall. I also look forward to the return of the chamber music series and the Young Artist Competition, which will bring in talented young musicians from all across the United States.

The repertoire Maestro Brotons will share with us this season includes such fantastic classical masterpieces as Edward Elgar's Enigma Variations and Zoltán Kodály's Dances of Galánta, as well as honored guest musicians such as piano virtuoso Alexander Toradze performing Stravinsky, Shostakovich and Tchaikovsky, and Rachel Barton Pine performing the beautiful Violin Concerto by Austrian-American composer Erich Wolfgang Korngold.

Some of the artists we were looking forward to last season will finally make an appearance at Skyview Auditorium, such as Rachel Barton Pine, violinist Francisco Fullana, and Broadway star Liz Callaway performing holiday classics and musical theater hits.

The programming this season serves as wonderful reminder of the way music can comfort us and bring us together as we take our first steps back into the outside world.

Anne McEnery-Ogle
Mayor, City of Vancouver

Young Artist Competition

27th Annual Young Artist Competition Finals
First Presbyterian Church
October 17, 2021 at 1pm

Young musicians from across the country compete in three categories for the chance to win up to \$5000 and two performances with the Vancouver Symphony Orchestra in January 2022.

VSO Goes Back to the Movies

Kiggins Theater
Thursdays at 7pm
November 18, 2021, January 27, 2022
and April 7, 2022

An audience favorite event, the VSO is going back to the movies, and back to the Kiggins! Three classic silent films will be accompanied by VSO musicians performing live music arranged by Rodney Sauer of the Mont Alto Motion Picture Orchestra, the way silent films were meant to be experienced.

VSO Chamber Music Series

First Presbyterian Church
Sundays at 3pm
December 5, 2021, March 13, 2022
and May 8, 2022

The VSO is delighted to continue its chamber music series, featuring smaller ensembles in a more intimate setting. Enjoy selections hand-selected to be enjoyed up close and personal, performed by virtuoso musicians.

Visit vancouversymphony.org for more information and tickets for these events when they go on sale.





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brendan.murphy@kidder.com

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Eva Richey, *Concertmaster*
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Elizabeth Doty
Elizabeth O'Mara
Carol Kirkman
Brandon Buckmaster
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Violin 2
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Assistant Principal
Sarah Pyne,
Assistant Principal
Diana Taylor-Williams
Maria Powell
Liza Hanson
Joan Hamilton
Denise Uhde
Caroly Shefler
Lanette Shepherd
Olivia Myers

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Angelika Furtwangler,
Principal
Jeremy Waterman,
Associate Principal
Elisa Rega
Ashley Galvez
Emalie Berdahl
Linda Emerson
Keely McMurry

Cello
Dieter Ratzlaf, *Principal*
Erin Ratzlaf,
Associate Principal
Annie Harkey-Power
Suzanne Rague
Lauren Vanderlind
Kristopher Duke
Steve Emerson
Jonah Thomas

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Garrett Jellesma, *Principal*
Geoffrey Jellesma
Ed Sale
Tommy Thompson

Flute
Rachel Rencher, *Principal*
Corrie Cook

Piccolo
Darren Cook

Oboe
Alan Juza, *Principal*
Kris Klavik
Ben Price

Clarinet
Igor Shakhman, *Principal*
Steve Bass
Barbara Heilmair

Bass Clarinet
Barbara Heilmair

Bassoon
Margaret McShea, *Principal*
Nicole Buetti

Contrabassoon
Nicole Buetti

Horn
Dan Partridge, *Principal*
Wendy Peebles
Charles Crabtree
James Cameron

Trumpet
Bruce Dunn, *Principal*
Scott Winks

Trombone
Greg Scholl, *Principal*
Graham Middleton

Bass Trombone
Doug Peebles, *Principal*

Tuba
Mark Vehrencamp, *Principal*

Percussion
Isaac Rains

Timpani
Florian Consetti, *Principal*

Piano/Celeste
Michael C. Liu

Harp
Kimberly Taylor

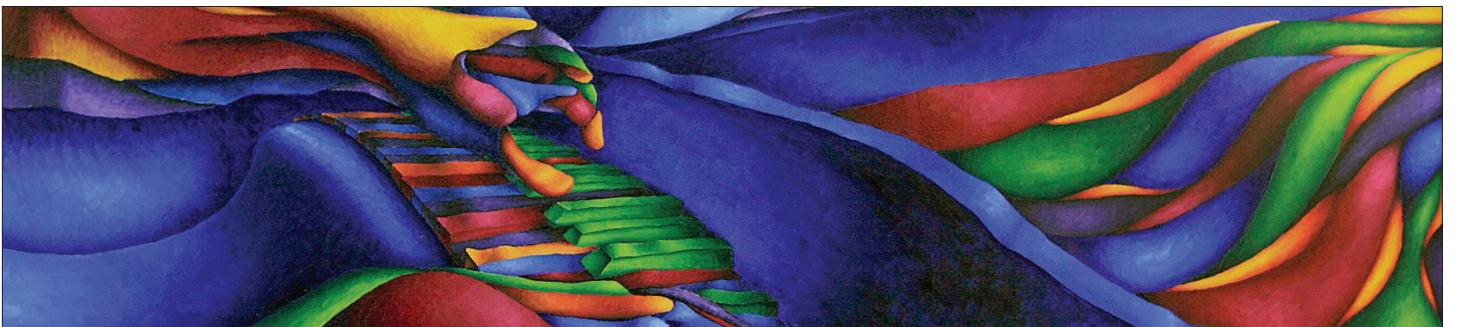
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Welcome to the 43rd season of the Vancouver Symphony Orchestra!

We are so grateful to have you with us after so long apart, and for your unwavering support through the challenges of last season.

It has been my utmost honor to serve as the Chair of the VSO Board of Directors for the last two years. Working with such a dedicated and innovative group of artists, staff and volunteers has been inspiring, and I could not be more excited to see what Maestro Salvador Brotons and Executive Director Igor Shakhman have in store for us in this long-awaited season.

Last year could have been devastating for the VSO, but through hard work and ingenuity an incredible virtual season was created. This team came together to create a season unlike anything we had seen before, with masterworks by Barber, Mendelssohn, Sibelius, and many more.

With the innovations of last season to propel us, the VSO is ready for an extraordinary season of music. World-renowned guests like Broadway star Liz Callaway and legendary pianist Alexander Toradze join Maestro Brotons to perform for audiences near and far.

I cannot express to you how overjoyed I am to see you back in the concert hall. We have all felt the absence of live music, and it is my privilege to welcome you into our audience again at last. To those of you watching virtually, I am no less thrilled to welcome you to this performance. You are all a part of this community, and I thank you. It is my hope that this music touches your heart and soul the way that it touches mine.

Victoria Tullett
Chair of the VSO Board



Schubert's Tragic Symphony

Skyview Concert Hall, Vancouver, WA
Salvador Brotons, Conductor

Overture to Coriolan, Op. 62
Ludwig van Beethoven (1770-1827)

Concerto No. 3 in B minor for Violin and Orchestra, Op. 61
Camille Saint-Saëns (1835-1921)

Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso –
Allegro non troppo

Francisco Fullana, violin

Intermission

Symphony No. 4 in C minor, D. 417 ("Tragic")
Franz Schubert (1797-1828)

Adagio molto – Allegro vivace
Andante
Menuetto Allegro vivace
Allegro

Francisco Fullana, violin

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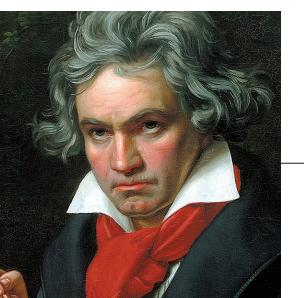
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Francisco Fullana | Guest Artist

Spanish-born violinist Francisco Fullana, winner of a 2018 Avery Fisher Career Grant and the 2014 Johannes Brahms International Violin Competition, has been hailed as a "rising star" (BBC Music Magazine) and "a paragon of delicacy" (San Francisco Classical Voice). He has appeared in recital at Carnegie Hall and as a soloist and chamber musician with numerous European and American orchestras and festivals. Since 2018 he has performed regularly with the Chamber Music Society of Lincoln Center. Mr. Fullana's debut recording on Orchid Classics, "Through the Lens of Time" (2018), includes Max Richter's orchestral work The Four Seasons Recomposed and contemporary works for solo violin and violin with piano. "Bach's Long Shadow," a second solo album released by Orchid in May 2021, juxtaposes J.S. Bach's Partita No. 3 on gut strings and Baroque setup with virtuoso works from the next three centuries. In 2021-22 he tours with Apollo's Fire, and his recording of Vivaldi's Four Seasons with that Baroque ensemble is scheduled for release in October 2021. Mr. Fullana holds bachelor's and master's degrees from The Juilliard School and an Artist Diploma from the Thornton School of Music at USC. He is represented in the United States by New York-based Sciolino Artist Management.

Like musical organizations all over the world, the Vancouver Symphony Orchestra celebrates a return to live, in-person performances for this 2021/22 season! We open the season with Beethoven's dramatic *Corolian Overture*. Violinist Francisco Fullana then joins the VSO for the third violin concerto by Saint-Saëns, a work the composer wrote for his friend, violin virtuoso Pablo de Sarasate. Rounding off this program is one of the early symphonies of Schubert, the *Symphony No. 4 ("Tragic")*.



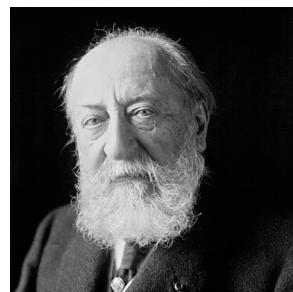
Ludwig van Beethoven
(1770-1827)

Overture to Coriolan, Op. 62

Beethoven composed this overture early in 1807, and the work probably received its premiere in Vienna, at a subscription concert in March of that year. Duration 8:00.

Coriolanus, a strong-willed and heroic Roman general, is most familiar through his title role in Shakespeare's *Coriolanus*, but the more immediate inspiration for this concert overture was a play by Beethoven's friend Heinrich Joseph von Collin. Collin's *Coriolan*, a thoroughly Romantic tragedy, was a great hit in Vienna when it was first performed in 1802. Beethoven admired Collin's work, and even collaborated briefly with him in a planned (but never really started) opera based on *Macbeth*. Beethoven's overture, inspired by the play, was first played at a March 1807 concert. A month later, Collin's *Coriolan* was revived for one performance at the palace of Prince Lobkowitz, apparently with the express purpose of uniting the play with Beethoven's music.

Though Beethoven did not try to tell the story of Collin's play in the overture, the music clearly reflects the stern pride and courage of Collin's hero. Set in sonata form, it is introduced by three explosive pairs of chords. The main theme, introduced by the upper strings is almost violent, proceeding in short phrases and dramatic pauses. The second theme, heard in upper strings and solo clarinet, is much more graceful. The introductory chords reappear after the development and recapitulation. In the coda, the main theme reappears briefly, only to be extinguished in the hushed closing passage.



Camille Saint-Saëns
(1835-1921)

Concerto No. 3 in B minor for Violin and Orchestra, Op. 61

Saint-Saëns composed his third and final violin concerto in 1880. It is dedicated to Pablo de Sarasate, who was the soloist in the premiere in Paris on January 2, 1881. Duration 29:00.

The third violin concerto by Saint-Saëns is tied to his long friendship and working relationship with one of the 19th century's greatest violin virtuosos, Pablo de Sarasate. Sarasate and Saint-Saëns met for the first time when the former was a 15-year-old child prodigy and the latter was a 24-year-old composer/organist who already had a formidable reputation. Sarasate had always been disappointed by the trivial nature of much of the virtuoso music he was called upon to play, and met with Saint-Saëns to ask for a more weighty work. In his memoir, Saint-Saëns described this first meeting: "Flattered and charmed to the highest degree, I promised I would, and kept my word with the *Concerto in A Major*." This work, composed in 1859 and published as the *Violin Concerto No. 1*, was never a great success, and is only rarely heard today. However, in 1863 Saint-Saëns composed a second work for his young friend, the *Introduction and Rondo Capriccioso*. This lightweight, Spanish-flavored work became of the mainstays of the 19th-century violin repertoire and was performed countless times by Sarasate and other soloists. Their friendship continued as both Sarasate and Saint-Saëns matured, and some 17 years later, Saint-Saëns wrote his *Violin Concerto No. 3* for Sarasate.

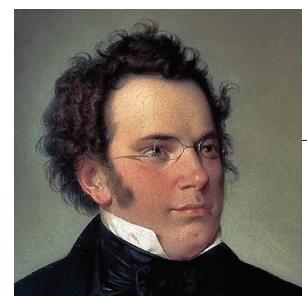
"Unlike his vivacious early works for Sarasate, this concerto is the work of a master composer at the peak of his form, and one who knew how to exploit all of the violin's capabilities."

Saint-Saëns tells of many pleasant "musical evenings" spent at his home with Sarasate, and this experience was put to good use in the Concerto No. 3.

During the course of the opening movement (*Allegro non troppo*) he is able to use the whole expressive and tonal range of the violin. The movement opens with an energetic and passionate theme, stated in the lowest range of the violin, and set above quiet string tremolos. There is a transitional passage featuring spectacular double and triple stops from the soloist and a restatement of the opening theme by full orchestra. The soloist then introduces the second main theme, a lovely major-key melody marked "sweetly expressive." The development focuses on the opening theme, now overlaid with ornamentation from the violin. The short recapitulation begins with the second theme, and closes with a reference to the first theme, played as the violin rises to stratospheric heights above the orchestra.

The second movement (*Andantino quasi allegretto*) is a dramatic contrast to the first. Its opening theme is a lilting barcarolle-style melody, sung by the violin above sparsely-scored woodwinds, who echo the violin's phrases. The contrasting middle section is also led by the violin. After restatement of the opening theme, the movement ends with a wonderful passage in which Saint-Saëns displayed both his knowledge of the violin and his mastery of orchestration. Here, the violin outlines a series of harmonies in its highest register, set against a clarinet playing at the very bottom of its register, some three octaves lower. In this ethereal atmosphere, the oboe closes the movement with a final statement of the barcarolle.

The closing movement begins with an agitated introduction (*Molto moderato e maestoso*), a dialogue between the soloist and orchestra. The tempo quickens for the main body of the movement (*Allegro non troppo*), which is constructed as a rondo, its reoccurring main theme containing two contrasting ideas: a brilliant theme outlined by the violin, which dominates the entire movement, and a more subdued transition. The first contrasting section is a much more lyrical theme, sung again by the soloist. The central passage is a chorale melody introduced by muted strings and later picked up by the soloist. This chorale melody also reappears—now fleshed out by the brasses—in a substantial coda, which focusses until the very end on the virtuosity of the soloist.



Franz Schubert
(1797-1828)

*Symphony No. 4 in C minor, D. 417
("Tragic")*

Schubert composed this work in 1816. The precise date of its premiere is unknown, but it was probably played in Vienna relatively soon after its completion. Duration 31:00. Schubert's early symphonies—those he wrote prior to the ever-popular "Unfinished" (No. 8 -1822) and the "Great" C Major (No. 9 - 1826)—are infrequently played today. And that is a shame. These are works written with a song-composer's gift for unforgettable melodies and an increasingly confident grasp on orchestral writing. From 1808-1813, Schubert was a student at the City College in Vienna where he played in and conducted a fine student orchestra. The music under his fingers was the Viennese classics of the recent past, especially the symphonies of Haydn and Mozart. (Though as boy, he certainly knew the more adventurous symphonies Beethoven was premiering in this period, it is unlikely that his student orchestra played them.) Not surprisingly, his teenage symphonies, including Nos. 1 and 2 written for the City College orchestra, are rather conservative in style, following the forms of Haydn and Mozart. By the time he started his fourth symphony in April 1816, Schubert was working as a teacher, and already had already composed hundreds of fine art songs. It is not clear when the symphony was first performed, though its premiere most likely took place at one of the private concerts organized by the Schubert family. Schubert himself appended the name *Tragische* ("Tragic") to the score sometime after it was completed, though the name probably shouldn't be taken as evidence that this is in any way a programmatic piece. (He in fact occasionally gave titles to works that were capricious or were even inside jokes among his circle of friends.)

"The C minor of the outer movements gives this symphony a certain seriousness and solemnity, but there is nothing overly "tragic" here. There is no tragedy to be found in the two inner movements, a gorgeous Andante and a thoroughly upbeat Menuetto."

Schubert uses a small "Classical" orchestra: strings, pairs of woodwinds and trumpets, four horns, and timpani. The long introduction (*Adagio molto*) is clearly Schubert imitating Haydn, with clear echoes of Haydn's very last "London" symphony. Tension increases gradually until the tempo abruptly quickens (*Allegro vivace*) for the rather stormy main theme. The second main idea is in a brighter major key, and the exposition ends in an even brighter C Major with a fanfare-like closing theme. Critic Maurice Brown calls the development "a short and pithy dissertation on the main theme" with "some of the gruff humor of Beethoven." This is quickly over, and Schubert proceeds to a full recapitulation and a thoroughly upbeat coda in C Major.

The two inner movements are studies in contrast. The main idea of the *Andante* is unhurried and lovely, with gently overlapping themes passed between strings and woodwinds. A short pastoral woodwind passage leads to a surprisingly strident contrasting episode. The main theme enters again and is again interrupted by the strident music. The movement ends with a long development of the main idea and quiet chords. The *Menuetto* is constructed on the model of Haydn, with every bit of Haydn's good *peasante* humor, though the quirky, chromatic main theme and the offbeat accents are all Schubert. There is a more lilting trio at the center before a reprise of the opening section.

The finale (*Allegro*) returns to serious tone of the opening movement. The main theme is laid out in alternating phrases by strings and woodwinds. The equally serious contrasting idea is a series of short phrases above a restless background. The closing theme is bright and triumphant. While this is a symphony constructed on "Classical" lines, Schubert's daringly chromatic twists of harmony are a reminder that this is a work of the early Romantic era. The character lightens through the development section until the main theme reappears, now serenely in C Major. The end of the movement is an exuberant transformation of the main ideas and a brilliant coda.

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Kodály's Dances of Galánta

Skyview Concert Hall, Vancouver, WA

Salvador Brotons, Conductor

Pavane for a Dead Princess
Maurice Ravel (1875-1937)

Suite from the Ballet Pulcinella
Igor Stravinsky (1882-1971)

Sinfonia
Serenata
Scherzino — Allegro — Andantino
Tarantella
Toccata
Vivo
Gavotte con due variazioni

Intermission

Petite Suite (orchestrated by Henri Büsser)
Claude Debussy (1862-1918)

En bateau
Cortège
Menuet
Ballet

Dances of Galánta
Zoltán Kodály (1882-1967)

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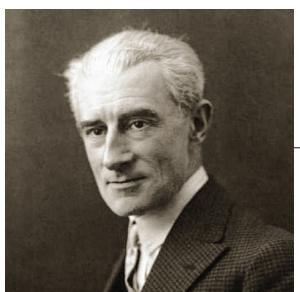
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Lotz Peasants Dancing c. 1860

This program, an orchestral showcase for the musicians of the Vancouver Symphony Orchestra, includes four colorful works from the decades around the turn of the 20th century, beginning with Ravel's evocative *Pavane for a Dead Princess*. A suite from the ballet *Pulcinella* includes Stravinsky's witty, reimagined versions of early 18th-century dance pieces—the beginning of what came to be known as "Neoclassical" style. Debussy's *Petite Suite* includes four delicate, Impressionistic tone-paintings. We close with Kodály's *Dances of Galánta*, an increasingly wild set of Hungarian Gypsy dances.

Ravel composed his *Pavane for a Dead Princess* (*Pavane pour une infante défunte*) in 1899 for piano. This version was premiered by his friend Richard Viñes in 1902. In 1910, Ravel prepared the orchestral version heard here, which was first performed in Manchester, England on February 27, 1911 in a concert conducted by Sir Henry Wood. Duration 7:00.



Maurice Ravel
(1875-1937)

Pavane for a Dead Princess

Ravel's *Pavane* was written while he was still a student at the Paris Conservatoire, studying composition with Gabriel Fauré. While his relationship with the Conservatoire was stormy, he admired Fauré, and this work must have been partly inspired by Fauré's own *Pavane* of a decade earlier. Ravel's *Pavane for a Dead Princess* was actually commissioned by a living princess, the Princesse de Polignac. The Princesse was American-born Winnaretta Singer, heiress to the Singer sewing machine fortune, who had married not one but two French princes in succession! She was one of Paris's most important patrons of music, and Ravel was only of many young musicians she commissioned or supported. The piece became Ravel's first great success—so much so that one contemporary critic observed, with more than a little snarkiness, that it earned "the esteem of the salons, and the admiration of young ladies who did not play the piano very well." His orchestral version, created a decade later, was equally successful.

The famous title of this work needs a little explanation: there was actually nothing morbid implied, and Ravel rather flippantly claimed to have put the title together simply because he liked the sound of it. However, he also explained that the piece was intended as "an evocation of a pavane [a slow processional dance] that a little princess might, in former times, have danced at the Spanish court." So the sense of the title might better be understood as *Pavane for a Long-Gone Princess*.

The opening melody is for solo horn, above a glowing Impressionistic background. There are contrasting ideas, but Ravel maintains the same transparent texture. There is a brief moment of agitation led by the flutes, but even this is understated. The piece ends with a varied version of the opening music. Ravel would later be known as one of the 20th century's greatest orchestrators and this is an early example of his mastery: he is painting here with the watercolor palette of a small orchestra, but the piece is wonderfully colorful throughout.

Stravinsky composed the score for *Pulcinella* in 1919-1920. The first performance was at the Paris Opéra on May 15, 1920. Two years later, he extracted an eight-movement suite from the ballet score, which was premiered in Boston on December 22, 1922. Stravinsky made minor revisions to the suite in 1949 and 1965. Duration 22:00.



Igor Stravinsky
(1882-1971)

Suite from the Ballet Pulcinella

Stravinsky owed much of his early fame to the impresario Serge Diaghilev. Stravinsky's "big break" had come in 1909, when Diaghilev brought him to Paris to compose a ballet score for Diaghilev's *Ballet Russe*. *Firebird* was a great success, and Stravinsky would compose three more ballets for Diaghilev in the years leading up to World War I: *Petrushka*, *Rite of Spring*, and *The Nightingale*. Stravinsky spent the war years in Switzerland, where he began to develop a more sparse, austere style, moving away from the strong expression and large orchestras of the early ballets. One of his successes in Switzerland was, for example, *A Soldier's Tale* (1918)—a rather stark and sarcastic piece for a small ensemble and three narrators. After the war Diaghilev worked actively to lure Stravinsky back to Paris, and in 1919 approached him with a new project, inspired by the *commedia dell'arte*—the Italian street-plays of the 17th and 18th centuries—and using the music of Giovanni Battista Pergolesi (1710-1736). Though he was initially hesitant, Stravinsky became fascinated with 18th-century style. In the end, he scored several of Pergolesi's works for a relatively small orchestra, mimicking 18th-century ensembles.

"Eighteenth-century music is in one sense, all dance music." - Stravinsky

The 1920 premiere was as much a success as his earlier Diaghilev ballets had been. *Pulcinella*, with choreography by Leonid Massine and sets by Pablo Picasso, was based upon a fairly standard commedia plot: the cunning title character uses disguises and mistaken identity to win the



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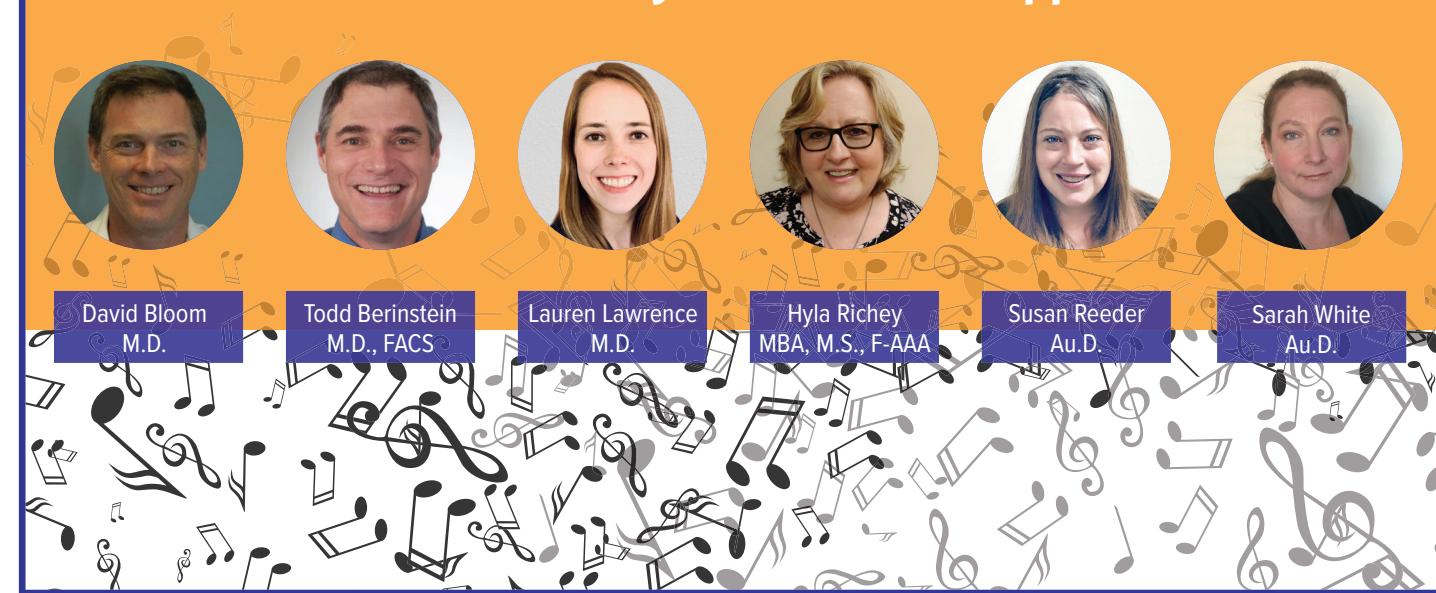
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love of four different women at the same time. For the most part, Stravinsky's score did little to change the musical substance of the original 200-year-old music, aside from occasional twists of harmony. It is an affectionate parody: his orchestration is witty and light, and enhances the sense of humor in these 18th-century concerto movements and keyboard pieces.

It has long been apparent that about half of the music Stravinsky recycled in *Pulcinella* was in fact not by Pergolesi, but by a few of his contemporaries. This hardly matters—what was important was that Stravinsky had discovered the logical phrasing and clear-cut formal lines of 18th-century music. He later wrote that "*Pulcinella* was my discovery of the past, the epiphany through which all my later work became possible." The ballet marked the beginning of what has come to be known as the "Neoclassical" style—works by Stravinsky and several others in the 1920s and 1930s that use "Classical" forms and modes of expression. Stravinsky saw the rationality and exuberance of 18th-century music as the perfect antidote to Romantic hyper-emotionality and formlessness.

The opening *Sinfonia*, with its crisp phrasing immediately sets a "Classical" tone, but Stravinsky's scoring of little responding phrases for oboe and bassoon, and for solo violin is clearly from the 20th century. The *Serenata* is a gently melancholy siciliano set for solo oboe and violin. A brusque flourish from the flute and piccolo breaks the mood and leads directly into the third movement, an Italian-style overture in miniature. It is in three parts: an opening *Scherzino* with gentle duets set against more strident music, an even faster *Allegro* with some distinctly modern harmonies, and an *Andantino* that is every bit as energetic. The *Tarantella* is, according to tradition, done at a frantic pace to cure spider bites. True to form, Stravinsky's version is a furiously fast dance. The brief *Toccata* that follows is mock-serious with brass and woodwinds presenting a pretentious theme, until everything comes to a close with bark from the trombone. The *Gavotte con due variazioni* begins as a graceful theme presented by oboe and flute, but the two variations become gradually more agitated. What were originally gentle "sighing" motives in the *Vivo* are transformed into rude trombone smears; the movement is largely a duet for the trombone and solo bass. The final movement is divided into two parts, beginning with a courtly *Minuet*. This builds into the *Finale*, originally a fast-paced dance tune. This last movement is the most "Stravinskian" of the lot—with rhythmic drive and occasional harmonic surprises that owe almost as much to *Rite of Spring* as to the 18th-century original.



Claude Debussy
(1862-1918)

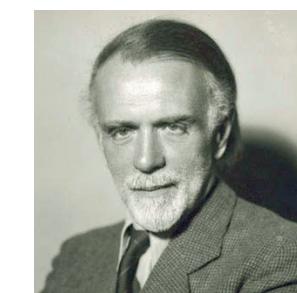
Petite Suite
(orchestrated by
Henri Büsser)

The *Petite Suite* was composed in 1889 for piano, four hands. In 1907, Henri Büsser orchestrated the work. Büsser's arrangement, which remains the most familiar version of the *Petite Suite*, was first played in Paris in 1907 at one of the Lamoureux Concerts. Duration 12:00.

At the time his *Petite Suite* was composed, Debussy was one of the leading young musical talents in Paris, but he had relatively little interest in hanging out with musicians. He was already creating music that was entirely different than the Wagnerian style currently in vogue in Paris and felt much more at home with painters and poets than with most of the established composers of the day. Central to Parisian artistic life at the time was the salon—a free-form discussion group of artists, musicians, poets, and art-lovers. Debussy was a fixture at a few of the most prominent gatherings, especially at those held at the home of Stéphane Mallarmé. At these salons, Debussy interacted with the artistic avant garde of Paris: Impressionist painters like Claude Monet and Pierre Renoir and Symbolist poets like Mallarmé and Paul Verlaine. Small wonder then, that his works begin to show the influence of the Impressionists' light and colorful palette and the Symbolists' hallucinatory images. (Debussy and most Impressionist painters actually despised the label "Impressionism," which was originally a term of derision, but they later came to accept it in descriptions of their work.) Debussy's *Petite Suite*, which was first performed at a private gathering in Paris in 1889, clearly reflects these concerns. The *Petite Suite* was published as a piece for piano, four hands, but was never widely popular until 1907, when Henri Büsser, a noted composer in his own right, produced the orchestral version heard here. Büsser's orchestration has since remained the standard orchestral version of this piece.

The suite is in four movements, and each movement is given a programmatic title. The opening movement, *En bateau* (*In a Boat*) begins with all the shimmering haziness of a Monet waterscape, but in the central section moves a little more forcefully. The end of this brief movement

returns to the opening mood. *Cortège (Parade)* opens as a procession in the distance, with a tune in the oboe and flute slowly building as the triangle keeps time. There is a more playful episode, and then the opening music returns, building towards a high point at the end. Debussy was fascinated by old dances, and his *Menuet* evokes this 18th-century courtly dance form. The opening section is carried by woodwinds—particularly oboe and English horn—violins, and harp. In the central trio, the bassoon and English horn play a new idea above a quiet string background. The opening music returns, now carried by the oboe. The final movement, *Ballet*, is an energetic dance piece, beginning with a lively two-step. This gives way to a lilting waltz before a return of the opening music. The waltz reappears yet again, now transformed into a quick jig, in the coda.



Zoltán Kodály
(1882-1967)

Dances of Galánta

Dances of Galánta was written in the summer of 1933, and it was premiered in Budapest on October 23, 1933. Duration 16:00.

As young men, Kodály and his close friend Béla Bartók spent a great deal of time travelling through rural Hungary, collecting folk songs and dance music with the aid of primitive sound recording equipment. Both men published scholarly editions of this music and absorbed this style into their own compositions. It was no surprise then, that when Kodály was asked to compose a work to celebrate the 80th anniversary of the Budapest Philharmonic, he would turn to Hungarian folk music for inspiration. In his preface to the score of *Dances of Galánta*, Kodály explained:

"Galanta is a small market-town known to travelers from Vienna to Budapest. The composer spent seven years of his childhood there. At that time, there was a famous band of Gypsies [in Galanta], which has since disappeared. Their music was the first 'orchestral sonority' that came to the ear of the child. The ancestors of these Gypsies were known more than a hundred years ago. In about 1800, some books of Hungarian dances were published in Vienna, one of which contained music 'after several Gypsies from Galanta.' They have preserved the old Hungarian tradition, and in order to

continue this tradition, the composer has taken his principal subjects from this ancient edition."

The single-movement work presents five dance tunes drawn from Kodály's "ancient edition." These were all verbunkos, a well-known genre in Hungary during the late 18th century: a lively dance, usually played by Gypsy musicians who accompanied military recruiters as they traveled from town to town seeking soldiers for the Imperial Army. After a slow, atmospheric introduction, and brief clarinet cadenza, the clarinet introduces the first dance, a slow and sensuous melody marked *Andante maestoso*. The livelier second dance (*Allegro moderato*) is carried first by solo flute. After the second dance slows to a halt, the solo oboe introduces the third dance, marked *Allegretto con moto*. The fourth and fifth dances follow in quick succession, each speeding the tempo and increasing in excitement until Kodály brings the motion to a sudden halt. The introduction's music returns briefly, and a second clarinet cadenza leads into a fast-paced coda.

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Off-Broadway she received a Drama Desk nomination for her performance in *The Spitfire Grill* (Playwrights Horizons), and also appeared in *Brownstone* (Roundabout), *No Way to Treat a Lady, Marry Me a Little*, and *Godspell*. Other New York appearances include the legendary Follies in Concert at Lincoln Center, A Stephen Sondheim Evening, *Fiorello!*(Encores!), and *Hair* in Concert. Regional and international credits include Dot in *Sunday in the Park* with George, Eva Peron in *Evita*, Norma Desmond in *Sunset Boulevard*, the European premiere of *Sondheim on Sondheim* at London's Royal Festival Hall, and most recently, starred in the one-person play *Every Brilliant Thing*.

Liz sang the Academy Award nominated song "Journey to the Past" in the animated feature *Anastasia* and is also the singing voice of Princess Jasmine in Disney's *Aladdin* and the *King of Thieves* and *The Return of Jafar*.

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Other film work includes the singing voice of the title character in *The Swan Princess*, *Lion King 2: Simba's Pride*, *Beauty and the Beast*, *The Brave Little Toaster Goes to Mars* and *The Rewrite* with Hugh Grant.

She received an Emmy Award for hosting *Ready to Go*, a daily, live children's program on CBS in Boston. Other TV credits include *In Performance at the White House*, *Inside the Actor's Studio: Stephen Sondheim*, *In Performance at the White House*, *Christmas with the Boston Pops*, *The David Letterman Show*, and *Senior Trip* (CBS Movie of the Week).

Liz has released seven solo albums: *Passage of Time*, *The Beat Goes On*, *The Story Goes On: Liz Callaway On and Off-Broadway*, *Anywhere I Wander: Liz Callaway Sings Frank Loesser*, *Merry and Bright*, *The Essential Liz Callaway*, and her latest CD *Comfort and Joy- An Acoustic Christmas*. She has also released four singles - "Be a Lion" from *The Wiz*, "The Morning After" by Oscar-winning songwriter David Shire, "Beautiful City" from *Godspell*, and a duet of her Oscar-nominated song from *Anastasia*, "Journey to the Past" with the star of *Anastasia* on Broadway, Christy Altomare. Her numerous other recordings include *Sibling Revelry*, *Boom! Live at Birdland*, *A Christmas Story - The Musical*, *The Maury Yeston Songbook*, *Dreaming Wide Awake: The Music of Scott Alan*, *Hair in Concert*, and the complete recording of *Allegro* produced by the Rodgers and Hammerstein Organization.

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