

Friday, March 22, 2013, 8pm
Hertz Hall

Australian Chamber Orchestra
Richard Tognetti, *Artistic Director & Lead Violin*
with
Alice Sara Ott, *piano*
Christopher Martin, *trumpet*

PROGRAM

Sergei Prokofiev (1891–1953) Visions Fugitives for Strings, Op. 22 (1915–1917)
arr. Barshai/Tognetti

1. Lentamente
2. Andante
4. Animato
6. Con eleganza
7. Pittoresca
8. Commodo
10. Ridicolosamente
11. Con vivacità
12. Assai moderato
13. Allegretto
14. Feroce
15. Inquieto
16. Dolente
18. Con una dolce lentezza (*arr. Tognetti*)
19. Presto agitatissimo e molto accentuato (*arr. Tognetti*)

Dmitri Shostakovich (1906–1975) Concerto No. 1 for Piano, Trumpet, and Strings
in C minor, Op. 35 (1933)

Allegro moderato
Lento
Moderato
Allegro brio

Played without pause

Alice Sara Ott, *piano*
Christopher Martin, *trumpet*

INTERMISSION

Shostakovich Prelude and Scherzo for Strings, Op. 11
(1924–1925)

Prelude: Adagio — Più mosso — Adagio
Scherzo: Allegro molto

Pyotr Il'yich Tchaikovsky (1840–1893) Souvenir de Florence for Strings, Op. 70
(1890; rev. 1891–1892)

Allegro con spirito
Adagio cantabile e con moto — Moderato —
Tempo I
Allegro moderato
Allegro vivace

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Sergei Prokofiev (1891–1953)

Visions Fugitives for Strings, Op. 22

arr. Rudolf Barshai (1924–2010) & Richard Tognetti (b. 1965)

Composed in 1915–1917; arranged in 1962. Original piano version premiered on April 15, 1918, in St. Petersburg by the composer.

Prokofiev was both the whiz kid and the bad boy of early 20th-century Russian music. Before he graduated from the St. Petersburg Conservatory in 1914, he had compiled an amazing student portfolio comprising two piano sonatas and two-dozen shorter piano pieces, a piano concerto, three orchestral works, two choruses for women's voices, an opera, a *Ballade* for cello and piano, and songs; he also won the Conservatory's first prize for his piano playing. His musical style, however, was gleefully iconoclastic, full of nose-thumbing dissonances and motoric rhythms, and it drove his professors to the point of distraction. (One critic's thoughts became so scattered upon exposure to the First Piano Concerto that he allowed that if *that* was music, he "much preferred agriculture.") Prokofiev, by age 23, when he was at work on the *Sarcasms* for piano and a ballet for Diaghilev on a primitive, pagan subject titled *Ala and Lolli* (from which Prokofiev later extracted the thunderous *Scythian Suite* for orchestra), had acquired "a reputation."

In 1915, however, Prokofiev began sketching some aphoristic piano pieces that reflected a moderated modernity characterized by an often inspired lyricism, an acceptance of conventional forms and a harmonic idiom that University of Missouri professor Neil Minturn wrote "relies on the dynamic interplay between harmonic experimentation and traditional tonality, between wrong notes and right notes." Over the next two years, Prokofiev collected 20 of these piano miniatures, which Israel Nestyev in his study of the composer compared to "entries in a diary," into a set he titled *Visions Fugitives*, after a poem by the Russian symbolist writer Konstantin Balmont: *In every fugitive vision I see worlds/Full of the changing play of rainbow hues*. Prokofiev premiered the *Visions Fugitives* on April 15, 1918,

at a concert in his honor at the Tenishev School in St. Petersburg, one of Russia's most exclusive private academies, and he frequently included them on his recitals throughout his career.

The *Visions Fugitives* encompass within their short spans—only three last more than two minutes—a wide variety of expressive states, from meditative to sarcastic, from playful to somber. Most are built around a single musical idea, though a few contain contrasting central episodes.

The arrangement for strings of 15 of the *Visions Fugitives* was made by the Russian conductor Rudolf Barshai in 1962 for his Moscow Chamber Orchestra.

Dmitri Shostakovich (1906–1975)

Concerto No. 1 for Piano, Trumpet, and Strings in C minor, Op. 35

Composed in 1933. Premiered on October 15, 1933, in Leningrad, with the composer as soloist.

In 1927, Joseph Stalin secured the expulsion of Trotsky and Zinoviev, his two chief rivals for power in the Soviet Union. A year later, he ended Lenin's "New Economic Policy" in favor of the first "Five Year Plan," a scheme intended to industrialize and collectivize the nation under his leadership. Stalin's dictates had serious consequences for all Russians (most devastatingly for those caught in the ghastly "purges" of the 1930s), not excluding artists and musicians. The period of almost Dadaist artistic experimentation in the 1920s came suddenly to an end when artists were instructed that they had "social tasks" to perform with their creations, and that "formalism"—the ill-defined Soviet term for avant-garde or personally expressive works—was absolutely forbidden. Musical compositions of the time, because of their abstract nature, were less directly affected by Party policy than were literature or painting, but nevertheless showed a significant change in attitude from the preceding years. Alexander Mossolov (1900–1973), at first a modernist composer who had written songs to the texts of newspaper advertisements, created a sensation in 1927 with his ballet *The Iron Foundry*, an attempt to imitate the patriotic

sound of a factory by including a shaken metal sheet in the scoring. To the genre of proletarian music, Shostakovich contributed the rattlingly jingoistic Second and Third symphonies (*To October*, 1927, and *The First of May*, 1929), the ballets *The Age of Gold* (1930) and *The Bolt* (the former strongly anti-Fascist, the latter on an industrial theme), and the anti-bourgeois opera *Lady Macbeth of the Mtsensk District* (1930–1932, premiered 1934). A strain of sarcasm, carried over from the music of the early 1920s, is evident in some of these pieces, and was dominant in the scathing opera of 1930, *The Nose*, based on a story by Gogol. This satirical quality appears again, balanced by the required "social realism" (described by one literary critic as "fundamentally optimistic" and "conservative"), in the Concerto for Piano, Trumpet, and Strings, Op. 35, of 1933.

Its blend of caustic humor and a certain steely expressivity have made the First Piano Concerto one of Shostakovich's most popular works; he frequently performed it as soloist. He was an excellent pianist, but the lack of practice time—in addition to his creative work, he was also active in 1933 as the elected deputy to the Oktyabrsky District in Leningrad and as one of the organizers of the Leningrad Union of Soviet Composers—prevented him from playing much music other than his own. The composer's student Samari Savshinsky described him as "an outstanding artist and performer. The crystalline clarity and precision of thought, the almost ascetic absence of embellishment, the precise rhythm, technical perfection, and very personal timbre he produced at the piano made all Shostakovich's piano playing individual in the highest degree.... Those who remember his performance of Beethoven's mighty 'Hammerklavier' Sonata, followed by a number of Chopin pieces, can only regret that his talent as a pianist was never fully developed or applied."

The musical style of the First Piano Concerto reflects the playing of its author. Its taut writing for the solo instrument, its pointed melodic and harmonic leadings and its brittle temperament are complemented by its novel scoring for piano, string orchestra and what Robert Bagar

called "a comical trumpet obbligato." When he performed the Concerto, Shostakovich accorded the trumpeter the importance of a virtual second soloist by having the player sit at the front of the stage, next to the piano, and sharing the applause with him at the end of the work. Eugene List, who was soloist in the American premiere in 1934 (when he was just 16 years old), explained the success of the Piano Concerto No. 1: "It is contemporary without being too 'far out' for the average concertgoer. It has youthful fire and audacity, tongue-in-cheek jollity, a number of satirical allusions to well-known classics, and brilliant piano writing. It also has a beautiful slow movement. The trumpet solo part is strikingly effective; and the scoring in general is brilliant and unusual."

The Concerto is in four continuous movements, with the third movement acting as a slow introduction to the finale rather than as an independent essay. The opening *Allegro moderato* is in modified sonata form. After a prefatory flourish from piano and trumpet, the soloist presents a serious melody growing from the tones of the C minor triad. The violins soon present a complementary theme of similar nature, which is then elaborated by the piano. A sharp change of mood ushers in the secondary motives: a mock-fanfare from the soloist above a martial string accompaniment, and a natty little tune tossed off by the trumpet. The middle portion of the movement is given over to a development of the letter and the spirit of the secondary themes. The recapitulation begins with the violins' complementary theme rather than with the piano's serious opening melody, which is held in reserve to serve as a coda.

The slow movement breathes a scented, nostalgic air that seems almost more French than Russian. (Had some of Poulenc's early works found their way to Shostakovich's ear?) The main melody is a wistful waltz in slow tempo, given first by muted violins. The piano enters with its own melody, which gathers intensity as it proceeds. The theme and mood of the opening return when the trumpet recalls the principal melody.

The following movement, an introduction to the finale, comprises two cadenzas for the soloist: the first is unaccompanied; the second, prefaced by a sad melody for the strings, is supported

by the orchestra. The closing movement is a brilliant, bubbling affair of several episodes whose sparkling vivacity recalls some of Haydn's symphonic finales. The cadenza near the end, added because a pianist friend of the composer was disappointed that the Concerto's original version allowed no provision for a closing solo display, is an ironic treatment of a theme from Beethoven's rondo titled *Rage over a Lost Penny*.

Shostakovich
Prelude and Scherzo for Strings, Op. 11

Composed in 1924–1925.

Shostakovich entered the Leningrad Conservatory in 1919 as a student of piano, composition, counterpoint, harmony and orchestration. He was 13. His father died three years later, leaving a widow and children with no means of support, so Dmitri's mother, a talented amateur musician and an unswerving believer in her son's talent and the benefits of his training at the Conservatory, took a job as a typist to provide the necessities for the family. She constantly sought help from official sources to sustain Dmitri's career, but by the autumn of 1924, it became necessary for the young musician to find work despite the press of his studies and the frail state of his health. (He spent several weeks in 1923 at a sanatorium to treat his tuberculosis.) Victor Seroff described Shostakovich's new job: as pianist in a movie house. "The little theater was old, drafty and smelly," wrote Seroff. "It had not seen fresh paint or a scrubbing for years, the walls were peeling, and the dirt lay thick in every corner. Three times a day a new crowd packed the small house; they carried the snow in with them on their shoes and overcoats. They munched food that they brought with them, apples and sunflower seeds that they spat on the floor. The heat of the packed bodies in their damp clothes, added to the warmth of two small stoves, made the bad air stifling hot by the end of the performance. Then the doors were flung open to let the crowd out and to air the hall before the next show, and cold damp drafts swept through the house. Down in front, below

the screen, sat Dmitri, his back soaked with perspiration, his near-sighted eyes in their horn-rimmed glasses peering upwards to follow the story, his fingers pounding away on the raucous upright piano. Late at night he trudged home in a thin coat and summer cap, with no warm gloves or galoshes, and arrived exhausted around one o'clock in the morning." The taxing job sapped his strength and health, but Shostakovich still eked out a little time to sketch a First Symphony that would serve as his graduation exercise following completion of his Conservatory studies early in 1925. In December 1924, he set aside the Symphony to write a movement for string octet in memory of his friend, the young poet Volodya Kurchavov. The following July, after his family had scraped together sufficient resources to extricate him from his celluloid purgatory so that he could complete the gestating Symphony, Shostakovich added a *Scherzo* to the earlier *Prelude* to create the *Two Pieces for String Octet*, Op. 11, which were issued by the State Publishing House in 1927.

Though modest in scale and scoring, the *Prelude and Scherzo* for Octet encompass an almost symphonic range of expressive states. The *Prelude* takes as the outer sections of its three-part form (A–B–A) a somber *Adagio*, whose stark harmonic progressions and imitative passages recall Bach's eponymous compositions. At the center of the movement lies an animated paragraph with much conversational interchange of motives among the participants. The *Scherzo*, one of Shostakovich's most determinedly modernist creations, reflects the period of avant-gardism that flourished briefly in Soviet art before Stalin came to power in 1927. The music is cheeky and brash, overflowing with insouciant dissonance and youthful energy.

Pyotr Il'yich Tchaikovsky (1840–1893)
Souvenir de Florence for Strings, Op. 70

Composed in 1890; revised in 1891–1892.
Premiered on December 7, 1892, in St. Petersburg.

Tchaikovsky's soul was seldom at rest in the years following his marital disaster in 1877, and

he sought distraction in frequent travel abroad; Paris and Italy were his favorite destinations. In January 1890 he settled in Florence, and spent the next three months in that beautiful city working on his latest operatic venture, *Pique Dame* ("The Queen of Spades"). He took long walks along the Arno, marveled that spring flowers sprouted in February, and savored the food. "I have found here all I need for satisfactory work," he wrote to his brother Modeste. After a brief stay in Rome, he arrived back in Russia on May 1st, noting five days later to a friend that after finishing *Pique Dame*, "I want to make sketches for a sextet for strings." The orchestration of the opera was completed by early the next month, and on June 12th he told Modeste that he was "starting the string sextet tomorrow."

For the Sextet Tchaikovsky apparently used some sketches that he had made for a similar composition three years earlier, but almost immediately admitted to his brother running into problems with the new piece: "I started working on it the day before yesterday, and am writing under great strain, the difficulty being not necessarily a lack of ideas, but the new format. Six independent voices are needed, and, moreover, they have to be homogeneous. This is very difficult. Haydn was never able to overcome such difficulties, and never wrote any chamber music other than quartets.... I definitely do not want to write just any old tune and then arrange it for six instruments, I want a sextet—that is, six independent voices, so that it can never be anything but a sextet." That Tchaikovsky was wrong about Haydn, who wrote at least one sextet and several quintets, did not diminish his trouble with the piece. Still, he persevered, and by the end of the month he had completed the first draft. "Up to now I am very pleased with it," he told Modeste. A week later his enthusiasm had not dimmed: "It is some Sextet. What a great fugue there is at the end—a real delight. I am tremendously pleased with myself." He began the orchestration of the score on July 13th in anticipation of its performance the next month in St. Petersburg, but that concert never materialized, and he did not hear the Sextet until it was played for him by some friends in his St. Petersburg apartment in

November. As with other of his works, his initial pleasure with the Sextet evaporated after hearing it. "It will be necessary to change the String Sextet radically," he reported to the composer Mikhail Ippolitov-Ivanov. "It turned out to be extremely poor in all respects." He began a revision early in 1891, but had to put it aside for his tour to the United States in April and May, and then for the composition and production of *The Nutcracker* and the opera *Iolanthe*; the new version was not finished until January 1892 in Paris. It was at that time that Tchaikovsky, without further explanation, appended the phrase "Souvenir de Florence" to its title. Jurgenson published the score and parts in June, and the *Souvenir de Florence* was given its public premiere, with good success, in St. Petersburg on December 7, 1892, by an ensemble including the famous violinist Leopold Auer.

In their biography of Tchaikovsky, Lawrence and Elisabeth Hanson wrote, "The *Souvenir de Florence* is not great music but it is very pleasant and extremely cleverly constructed. It is above all suffused with an atmosphere not often associated with this composer, of a calm geniality." It is probably this quality that prompted Tchaikovsky, who often wrote in his letters of the "heavenly" Italian climate, to add the sobriquet to the work's original title. The music itself is decidedly Russian in mood and melody, with only a certain lightness of spirit in the first two movements showing any possible Italianate traits. Indeed, if anything the Sextet exhibits a strong German influence in the richness of its string sonorities and thematic development, which frequently recall Brahms' chamber music. The opening movement is a full sonata structure given in the style of a bustling waltz. The following *Adagio* is disposed in a three-part form whose brief center section is constructed from a delightful, fluttering rhythmic figuration. The two closing movements are based on folk-like themes, the first a sad song that is the subject of considerable elaboration as it progresses, the other a bounding Cossack dance.

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Saturday, March 23, 2013, 8pm
Hertz Hall

Australian Chamber Orchestra
Richard Tognetti, *Artistic Director & Lead Violin*

PROGRAM

Joseph Haydn (1732–1809) Symphony No. 49 in F minor, “La passione”
(1768)

Adagio
Allegro di molto
Menuet
Finale: Presto

Brett Dean (b. 1961) Electric Preludes for Electric Violin and String
Orchestra (2011–2012)

Abandoned playground
Topography — Papunya
Peripeteia
The beyonds of mirrors
Perpetuum mobile
Berceuse

Richard Tognetti, *electric violin*

INTERMISSION

Haydn Symphony No. 4 in D major (1760)

Presto
Andante
Finale: Tempo di Menuetto

Antonín Dvořák (1841–1904) Serenade for Strings in E major, Op. 22 (1875)

Moderato
Tempo di Valse
Scherzo: Vivace
Larghetto
Finale: Allegro vivace

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Joseph Haydn (1732–1809)
Symphony No. 49 in F minor, “La passione”

Composed in 1768.

There exists a strain in the German character that seems to need the expression of strong emotions and profound thoughts in its art works. It was probably inevitable, therefore, that the ephemeral sweetness of much music of the Rococo and early Classic periods would not be entirely satisfactory to northern tastes. Beginning as early as the 1750s, there came into the works of several important composers, notably Carl Philipp Emanuel Bach, a striving after a heightened musical style through the use of minor keys, sudden contrasts, chromatic harmonies and a pervasive sense of agitation. The name given to this expressive, new tonal dialect was borrowed from Friedrich Maximilian von Klingler’s 1776 play, *Wirrwarr, oder, Sturm und Drang* (“Confusion, or, Storm and Stress”). Klingler’s drama grew from the soil of Rousseau’s philosophy of free personal expression, an idea that was to become doctrine for Romantic artists and that found an earlier manifestation in some music of the late 18th century. Mozart tried out the *Sturm und Drang* style in his Symphony No. 25 in G minor of 1773, and returned to it with stunning results in *Don Giovanni*, the Symphony No. 40, the *Requiem* and other of his Viennese masterworks. Haydn, as well, explored the expanded expression of the *Sturm und Drang* in his Op. 20 String Quartets and the Symphonies No. 26 in D minor (“Lamentatione”), No. 44 in E minor (“Mourning”), No. 45 in F-sharp minor (“Farewell”), No. 49 in F minor (“La passione”), and No. 52 in C minor.

The Symphony No. 49, dated 1768 on the manuscript (a more accurate numbering would place it between Symphonies Nos. 38 and 39), stands at the crucial time in the evolution of late-18th-century music when old ideas from the Baroque were being boiled in the stylistic cauldron of contemporary technique to yield the mature symphonic form. Haydn was the chief cook. He wrote some 30 manifestations of the genre during the 1760s, more than in any other

decade of his career, and tried out in them all manner of musical ingredients: *concertante* writing, fugues, three-movement *sinfonias*, spun-out Bachian themes, square-cut folksy tunes, extra-musical programs, thematic quotations, minor keys, harmonic audacities. “As head of an orchestra,” he wrote, “I could experiment, observe what heightened the effect and what weakened it, expand, cut, take risks. I was cut off from the world, there was no one near me to torment me or make me doubt myself, and so I had to become original.”

One of the important models for several of Haydn’s symphonies of the 1760s (Nos. 5, 11, 18, 21, 22, 34, and 49) was the old Italian *sonata da chiesa*, or church sonata. This genre, most commonly played by two violins and a cello-harpsichord continuo, was bred around the middle of the 17th century as an adornment to religious services, and so was inherently given to a certain weightiness of expression: its movements were abstract rather than dance-like; it was imitative and complex in texture; and it began with a large slow movement of austere demeanor. The Symphony No. 49, called “La passione” by Haydn’s admirers, was the last and greatest of his “*sonata da chiesa*” symphonies. The “passion” evoked by the music is that associated with the death of Christ, a stream of emotions perfectly suited to the expressive essence of *Sturm und Drang*. Indeed, one theory about the genesis of the Symphony No. 49 is that it was expressly composed for the observance of Good Friday. Karl Geiringer noted that it “displays a feverish fierceness of expression that few musical or poetical works of the 18th century surpassed.” This music apparently made a strong impression on Haydn’s contemporaries—it was widely circulated in manuscript copies to court and monastery libraries as far away as Padua and Spain, and appeared in printed editions in Paris and London. “The Symphony No. 49 is Haydn’s *Sturm und Drang* at its bleakest,” wrote H. C. Robbins Landon. “It is almost music with no way out. It hesitates, it poses questions, it supplies no answers.”

The opening movement of the F minor Symphony, disposed in sonata form, retains

its somber *Adagio* tread throughout, as though evoking “winding lines of penitents before the Cross,” wrote Robbins Landon. It is likely that such music was the source of the slow introductions that became common as prefaces to many of Haydn’s later symphonies. There follows a fast movement, again in sonata form, which begins almost in the manner of a chorale prelude, with a slow *cantus firmus* supported by a walking bass line. It, like all the movements of this Symphony, is in F minor, a technique also derived from the *sonata da chiesa*. The next movement, a thoughtful *Menuet*, provides the only glint of sunlight in the entire work, when its trio, presided over by the burnished glow of the high horns, turns to F major. The finale, tempestuous and unsettled, is one of the most dramatic instrumental statements of its era.

Brett Dean (b. 1961)
Electric Preludes for Electric Violin and String Orchestra

Composed in 2011–2012. Premiered September 10, 2012, at the Union Hall in Maribor, Slovenia, by the Australian Chamber Orchestra, conducted by the composer with Richard Tognetti as soloist.

Composer, violist, and conductor Brett Dean, one of Australia’s most acclaimed musicians, was born in Brisbane in 1961 and studied at the Queensland Conservatorium before moving to Germany in 1984 to become a violist in the Berlin Philharmonic. After serving in that distinguished ensemble for 16 years and beginning to compose in 1988, Dean returned to Australia in 1990 to work as a freelance musician. He established his reputation as a composer when his clarinet concerto, *Ariel’s Music*, won the UNESCO International Rostrum of Composers Award in 1995. Dean has since been Artistic Director of the Australian National Academy of Music in Melbourne (2006–2010), served residencies with the Melbourne Symphony Orchestra (2002–2003), Cheltenham Festival (2002, 2009, 2010), Stuttgart Radio Symphony Orchestra (2007–2008), Trondheim Chamber Music Festival

(2011), and Royal Stockholm Philharmonic Orchestra (2011); fulfilled commissions from the Berlin Philharmonic, Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, Lucerne Festival, Cologne Philharmonie, BBC Symphony, Melbourne Symphony, and Sydney Symphony; and received such notable awards as the Chamber Music Society of Lincoln Center’s Elise L. Stoeger Prize for his contributions to chamber music (2011), the Grawemeyer Award from the University of Louisville for his violin concerto *The Lost Art of Letter Writing* (2009), the Australian National Music Award (2000, 2005), and an honorary doctorate from Griffith University in Brisbane. Dean has written extensively for orchestra with and without soloists (he has performed his 2005 Viola Concerto in London, Los Angeles, Sydney, Lyon, Hamburg, Amsterdam, Dresden, Stockholm, and Melbourne), chamber ensembles, chorus, solo voice, film, and radio. His debut opera, *Bliss*, based on a novel by two-time Booker Prize-winner Peter Carey, was critically acclaimed on its premiere in Melbourne in 2010 and has since been staged in Sydney, Edinburgh, and Hamburg.



The Australian Chamber Orchestra has provided the following information, written by Paul Griffiths, for Dean’s Electric Preludes, which was commissioned by Jan Minchin for Richard Tognetti, the ACO, and Festival Maribor.

This was a concerto waiting to happen, a work by a composer writing for an old friend, and giving that friend an opportunity to whirl away—and sing—on a new instrument: a six-string electric violin. Physically, with its extra strings, and electronically, because the sound can now be modified before it reaches us, the electric violin is not just a new instrument but a radically different one. The additional strings come at the bottom, a fifth below the G string and a fifth below that, taking the instrument deep down into cello territory. At the same time, electronic programming allows for the tone to be changed,

reverberation added, notes shifted in register, harmonics brought forward. The result is an instrument as different from a regular violin as an electric guitar is different from its acoustic progenitor—an instrument zinging and incisive and poetic in its own ways, which Brett Dean here lays before us.

In place of big concerto movements—he did that in his 2006 piece for standard violin and orchestra, *The Lost Art of Letter Writing*—Dean presents six preludes, or “character pieces,” as he has also called them, playing altogether for under 25 minutes and, in their immediacy and brevity, suiting the medium. To quote the composer again, the work explores “the intersection between high instrumental virtuosity of a ‘classical’ nature on the one hand and sound worlds that are only possible with electronics on the other, all commented upon by an essentially ‘unplugged’ string chamber orchestra.” The work was commissioned by the gallery director Jan Minchin, completed in March 2012, and first performed in Maribor, Slovenia, on September 10, 2012.

At the start, spasmodic gestures from the electric violin seem to arouse the mysterious sound of three second violins playing with practice mutes as they wander chromatically, homeless. Dean here was haunted by photographs of *Abandoned Playgrounds* he found online (check out Google Images). As the soloist’s arpeggios turn this way and that, the movement develops energy to the point where the orchestra is racing off. When it has come to a standstill, three violas take over the wandering, which returns to second violins as the electric violin plumbs resonant chords with the cellos.

There is again a visual image behind, or beyond, the second prelude, which relates to the art produced by indigenous painters around *Papunya*, in Australia’s Northern Territory, as exhibited in the National Gallery of Victoria’s 2011–2012 show “Tjukurrjtjanu.” The electric violin’s high falling minor sixths, A to C-sharp, seem to be part of a universal slow breathing, which is taken up by the orchestra, and which survives as some members of the orchestra become intensely dynamic, the movement coming

to rest and the soloist skidding away in the high treble.

Peripeteia is a term applied in ancient Greece to the turning point in a drama. The one here is short, and seems to represent challenge, panting expectation and outburst.

Next comes a slow movement, *The beyonds of mirrors*, evoked by a line from a French poem by Rilke, in the voice of a water lily: “into my body at the bottom of the water / I attract the beyonds of mirrors....” The magical texture has the orchestra in muted descending scales, moving at three different speeds simultaneously, with the electric violin whistling high above. All changes for a dramatic close.

And all changes again for the *Perpetuum mobile*, which is exactly that, though intercut with menacing arpeggios and, at one point, with repetitions of the A to C-sharp falls from the *Papunya* prelude, faster and almost unrecognizable. Perhaps, in this busy activity, the whole past of the piece is being reviewed. There is a solo cadenza, after which the intensive movement continues to a point of exhaustion.

The final lullaby (*Berceuse*) comes up out of the bass register, where some of the cellos are tuned down, and soon reaches up into spectacular high melody from the electric violin. Slowly the solo instrument steps down to where it began, as the orchestra settles with it into a harmony on F, the pitch of its bottom string. Was it all a dream?

Haydn Symphony No. 4 in D major

Composed around 1760.

Joseph Haydn entered the St. Stephen’s Cathedral School in Vienna as a chorister in 1740, at the age of eight. After two years of premonitory squeaks, his voice finally broke in 1749, and the choirmaster, Johann Adam Karl Georg Reutter, threw him—literally—into the streets. The following years were bitterly hard for Haydn. He lived in poverty, often not having enough money for his next meal, and barely

sustained himself with lessons, an occasional commission and some harpsichord playing. Around 1754, his fortunes began to change, when Countess Maria Christine Thun discovered one of his keyboard sonatas in a music shop. She was intrigued by her find, had Haydn sought out and brought to her, and engaged him as her piano teacher. It was probably through the Countess that he was introduced to Carl Joseph Edler von Fürnberg, a music-loving government official who arranged frequent chamber concerts at his Vienna palace and at his country estate, Weinzierl Castle, on the Danube near Melk, 60 miles west of Vienna. It was for those events that Haydn wrote his first string quartets. Fürnberg was unable to offer him a regular position, but in 1759, he brought the work of the 27-year-old composer to the attention of Count Ferdinand Maximilian von Morzin, a member of the Imperial Treasury and the Privy Council, Governor of Znogmo, and a fellow musical *amateur*, who appointed Haydn music master of his castle at Lukavec, in Bohemia near Pilsen, and his town house in Vienna.

There is little documentation concerning the two years that Haydn worked for Morzin, though Georg August Griesinger, the composer’s friend of later years and his eventual biographer, recounted one delightful tale about the bachelor-musician: “[Haydn] liked to tell how, when he was sitting once at the clavier and the beautiful Countess Morzin was bending over to see the notes, her neckerchief came undone. ‘It was the first time I had ever seen such a sight; I became confused, my playing faltered, my fingers became glued to the keys.’ ‘What is it, Haydn, what are you doing?’ cried the Countess. Most respectfully I answered, ‘But Countess, your grace, who would not be undone by such a sight?’” Though Haydn flourished in his position at Lukavec (a surprising number of his early symphonies, at least a dozen, were written for Morzin), his tenure in the job proved to be brief, because, according to Griesinger, “The Count in a short time squandered his considerable fortune...and had consequently to disband his orchestra.” Fortunately for Haydn, his music was known through performances

at Morzin’s Vienna apartments to Prince Paul Anton Esterházy, head of Hungary’s most powerful and wealthy house, and the Prince took the young composer into his service on May 1, 1761. Haydn spent the rest of his life, in active employment and in retirement, in the service of the Esterházs.

The compact sonata-form opening movement of the Symphony No. 4 in D major, written for Morzin between 1759 and 1761, takes a bracing idea with an embedded falling scale fragment as its main theme and a wistful, minor-mode strain in subtle counterpoint as its subsidiary subject. The main theme provides the material for the development section and is recalled after a brief pause to begin the recapitulation of the earlier materials. The late H. C. Robbins Landon, who literally spent a lifetime in Haydn research, wrote that the *Andante*, with its muted violins, trudging bass and attenuated melody, exudes “a melancholy of an Italianate kind, [suggesting] the quiet winter mist of the Venetian Lagoons which Haydn will have learned at second hand, *via* Vivaldi (who had died in Vienna in 1740).” The finale is a stately *Menuetto* with a delicate violin melody of interrupted phrases as its second theme. Robbins Landon added, “Though these early Haydn symphonies do not plumb the emotional heights and depths of Haydn’s later music, there is one outstanding quality that always characterizes them: the innate, impeccable craftsmanship and the astoundingly sure sense of form (in itself the mark of a craftsman).”

Antonín Dvořák (1841–1904) Serenade for Strings in E major, Op. 22

Composed May 3–14, 1875. Premiered December 10, 1876, in Prague, conducted by Adolf Čech.

In the mid-1860s, Emperor Franz Joseph, in a magnanimous burst of generosity, established a State Commission to award grants to aid struggling artists in the eastern provinces of the Austro-Hungarian Empire. In the summer of 1874, less than a year after his marriage and

just as the newlyweds were expecting their first child, the young Bohemian composer Antonín Dvořák decided to apply for the prize to supplement his meager income as organist at Prague's St. Adalbert Church. He first presented himself at the Prague City Hall to obtain official certification of his poverty, and then gathered together a hefty stack of his recent scores—the Third and Fourth symphonies, the *Dvur Kralové* songs, the overtures to the operas *Alfred* and *King and Charcoal Burner*, a later-destroyed *Romeo and Juliet Overture*, a piano quintet, and a string quartet—and sent them with his application for assistance to Vienna.

The members of the grants committee were a most distinguished lot—Johann Herbeck, Director of the Court Opera, the renowned critic Eduard Hanslick and the titan of Viennese music himself, Johannes Brahms. Their report noted that Dvořák possessed “genuine and original gifts” and that his works displayed “an undoubted talent, but in a way which as yet remains formless and unbridled.” They deemed his work worthy of encouragement and, on their recommendation, the Minister of Culture, Karl Stremayer, awarded the young musician 400 *gulden*, the highest stipend bestowed under the program. It represented Dvořák's first recognition outside his homeland, and his initial contact with Brahms and Hanslick, both of whom would prove to be powerful influences on his career through their example, artistic guidance and professional help. An excited burst of compositional activity followed during the months after Dvořák learned of his award, in February 1875: the G major String Quartet, the *Moravian Duets* for soprano and tenor (it was these delectable pieces which, when he submitted them to support an application for another government grant three years later, caused Brahms to recommend him to the publisher Simrock), the B-flat Piano Trio, the D major Piano Quartet, the E-flat String Quintet, the Fifth Symphony, and the lovely *Serenade for Strings* all appeared with inspired speed.

The *Serenade for Strings*, Op. 22, written in only eleven days in May 1875, is one of Dvořák's most popular short compositions. In his classic

study of the composer's music, Otakar Šourek noted that the piece is “mainly cast in a poetic mood, with an overtone of ardent longing, yet not altogether devoid of a certain cheerful gaiety.” As its name implies, this *Serenade* is lighter in character, simpler in structure and less weighty in argument than the larger orchestral genres. The gentle opening movement is cast in a three-part form whose outer sections grow from a short, songful phrase presented immediately by the second violins. The movement's central portion is based on a melodic motive that tours up and down the chords of the harmony in tripping rhythms. A sweetly nostalgic waltz is presented as the second movement. The third movement is a fully developed scherzo with a bright, good-natured main theme and intervening lyrical episodes. The deepest emotions of the *Serenade* are plumbed in the *Larghetto*, a tenderly romantic song of almost Tchaikovskian introspection. Reminiscences of this music and of the opening movement occur during the vivacious finale, a lively folk dance brimming with bubbling high spirits.

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AUSTRALIAN CHAMBER ORCHESTRA

VIOLIN

Richard Tognetti, *Artistic Director & Lead Violin*
 Helena Rathbone, *Principal*
 Satu Vänskä, *Principal*
 Madeleine Boud
 Rebecca Chan
 Aiko Goto
 Mark Ingwersen
 Ilya Isakovich
 Liisa Pallandi
 Holly Piccoli

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Christopher Moore, *Principal*
 Caroline Henbest
 Alexandru-Mihai Bota
 Ceridwen Davies

CELLO

Timo-Veikko Valve, *Principal*
 Julian Thompson
 Sharon Draper†

BASS

Maxime Bibeau, *Principal*

OBOE

Shefali Pryor‡
 Michael Pisani†

BASSOON

Brock Imison†

HORN

Jonathan Williams
 Brendan Parravicini

† *Courtesy of Melbourne Symphony Orchestra*

‡ *Courtesy of Sydney Symphony*



Paul Henderson-Kelly

ONE OF THE WORLD'S most lauded chamber ensembles, the **Australian Chamber Orchestra (ACO)** is renowned for its inspired programming and unrivaled virtuosity, energy, and individuality. Its unique programming extends across six centuries, spanning popular masterworks, adventurous cross-art-form projects, and pieces especially commissioned for the ensemble.

Founded in 1975, this string orchestra comprises leading Australian and international musicians and a growing company of dedicated young players. The ACO performs symphonic, chamber, and electro-acoustic repertoire collaborating with an extraordinary range of artists from numerous artistic disciplines, including renowned soloists Emmanuel Pahud, Steven Isserlis, Dawn Upshaw, and Joseph Tawadros; singers Katie Noonan, Paul Capsis, and Teddy Tahu Rhodes; and such diverse artists as cinematographer Jon Frank, visual artist Shaun Tan, entertainer Barry Humphries, photographer Bill Henson, choreographer Rafael Bonachela, and cartoonist Michael Leunig.

Australian violinist Richard Tognetti, who has been at the helm of the ACO since 1989, has expanded the Orchestra's national program, spearheaded vast and regular international

tours, injected unprecedented creativity and unique artistic style into the programming and transformed the group into the energetic standing (except for the cellists) ensemble for which it is now internationally recognized. Through the ACO's extensive commissioning program, more than 60 works have been added to the chamber orchestra repertoire, including pieces by Brett Dean, Jonny Greenwood, and Carl Vine.

Several of the ACO's players perform on remarkable string instruments. Mr. Tognetti plays the legendary 1743 *Carrodus* Guarneri del Gesù violin, on loan from a private benefactor; Principal Violin Helena Rathbone plays a 1759 Guadagnini violin owned by the Commonwealth Bank; Principal Violin Satu Vänskä plays a 1728/1729 Stradivarius violin owned by the ACO Instrument Fund, and Principal Cello Timo-Veikko Valve plays a 1729 Giuseppe Guarneri filius Andreae cello on loan from Peter William Weiss AO.

The ACO has made many award-winning recordings and has a current recording contract with leading classical music label BIS. Highlights include Mr. Tognetti's three-time ARIA Award-winning Bach recordings, multi-award-winning documentary film *Musica Surfica*, and the complete set of Mozart violin

concertos. A full list of ACO recordings may be found at aco.com.au.

As Australia's only national orchestra, the ACO presents outstanding performances to over 9,000 subscribers across Australia, reaching regional audiences in every state and territory. Internationally, the ACO consistently receives hyperbolic reviews and return invitations to perform on the great music stages of the world including Vienna's Musikverein, Amsterdam's Concertgebouw, London's Southbank Centre, and New York's Carnegie Hall.

In 2005, the ACO inaugurated a national education program, including a mentoring program for Australia's best young string players. These specially selected stars of the future join ACO core players to form the Orchestra's little sister orchestra ACO₂, performing bold programs in concerts and education workshops for regional audiences throughout Australia.



Paul Henderson-Kelly

Australian violinist, conductor, and composer **Richard Tognetti AO** (*Artistic Director & Lead Violin*) has established an international reputation for his compelling performances and artistic individualism. He studied at the Sydney Conservatorium with Alice Waten, in his

home town of Wollongong with William Primrose, and at the Berne Conservatory (Switzerland) with Igor Ozim, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Mr. Tognetti has been at the helm of the Australian Chamber Orchestra since 1989. He is also Artistic Director of the Maribor Festival in Slovenia.

Mr. Tognetti performs on period, modern, and electric instruments. His numerous arrangements, compositions, and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world.

As director or soloist, Tognetti has appeared with the Handel and Haydn Society (Boston), Hong Kong Philharmonic, Camerata

Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra, YouTube Symphony Orchestra, and all of the Australian symphony orchestras. He conducted Mozart's *Mitridate* for the Sydney Festival and gave the Australian premiere of Ligeti's Violin Concerto with the Sydney Symphony. Mr. Tognetti has collaborated with colleagues from across various art forms and artistic styles, including Joseph Tawadros, Dawn Upshaw, James Crabb, Emmanuel Pahud, Jack Thompson, Katie Noonan, Neil Finn, Tim Freedman, Paul Capsis, Bill Henson, and Michael Leunig.

In 2003, Mr. Tognetti was co-composer of the score for Peter Weir's *Master and Commander: The Far Side of the World*; violin tutor for its star, Russell Crowe; and can also be heard performing on the award-winning soundtrack. In 2005, he co-composed the soundtrack to Tom Carroll's surf film *Horrorscopes* and, in 2008, created *The Red Tree*, inspired by illustrator Shaun Tan's book. He co-created and starred in the 2008 documentary film *Musica Surfica*, which has won best film awards at surf film festivals in the United States, Brazil, France, and South Africa.

As well as directing numerous recordings by the ACO, Mr. Tognetti has recorded J. S. Bach's solo violin repertoire for ABC Classics, winning three consecutive ARIA Awards, and the Dvořák and Mozart violin concertos for BIS.

A passionate advocate for music education, Mr. Tognetti established the ACO's Education and Emerging Artists programs in 2005.

Mr. Tognetti was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on a 1743 Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.



In less than five years, the 24-year-old German-Japanese pianist Alice Sara Ott has gained critical acclaim for her performances at major concert halls worldwide and has established herself as one of the most exciting musical talents of today.

Recent concerts have seen Ms. Ott perform with the hr-Sinfonieorchester Frankfurt in Japan, Oslo Philharmonic Orchestra, Danish National Symphony Orchestra, Tonkünstler-Orchester Niederösterreich, and NDR Sinfonieorchester. Ms. Ott has also had great success with her debut recitals in London's International Piano Series, as well as at the Verbier Festival, Mariinsky Theatre, Amsterdam's Concertgebouw, and Ottawa's National Arts Center. She appears frequently at the Klavier-Festival Ruhr, Schleswig-Holstein Music Festival, and Festspiele Mecklenburg-Vorpommern.

During the 2012–2013 season, Ms. Ott appears with Münchner Philharmoniker in Munich and the NHK Symphony Orchestra in Tokyo, both under Lorin Maazel. The Munich concerts were also recorded as part of an Arte Maestro program to be broadcast in 2013. The Tokyo concert is followed by a recital tour of Japan. Other engagements this season include concerts with the Czech Philharmonic Orchestra, Orchestre National de Belgique, Royal Liverpool Philharmonic Orchestra, Beethoven Orchester Bonn, and Orquestra Simfònica de Barcelona. In recital, she gives debut performances at New York's (Le) Poisson Rouge and Chicago's Symphony Center, and makes return visits to Hamburg's Laeiszhalle, London's International Piano Series, and to the Berlin Kammermusiksaal.



Eshier House & DG

Christopher Martin holds the Adolph Herseth Principal Trumpet chair of the Chicago Symphony Orchestra (CSO). Prior to his appointment in 2005 by Daniel Barenboim, Mr. Martin was previously Principal Trumpet of the Atlanta Symphony Orchestra and Associate Principal Trumpet of the Philadelphia Orchestra.

He performs regularly as soloist on the CSO's subscription series, most recently in the 2012 world premiere of Christopher Rouse's new concerto *Heimdall's Trumpet*, which was commissioned for Mr. Martin by the Chicago Symphony. In 2011, Mr. Martin performed a program of 20th-century French concertos by André Jolivet and Henri Tomasi with the CSO.

Also in 2012, Mr. Martin was the featured trumpet soloist in John Williams's score to the Stephen Spielberg film *Lincoln*. Mr. Martin may be heard on CSO Resound recordings, including the 2011 release *CSO Brass Live*, as well as Atlanta Symphony Orchestra recordings on the Telarc label.

Mr. Martin received his bachelor's degree with performer's certificate from the Eastman School of Music and is currently on the faculty of Northwestern University in Evanston, Illinois.

Mr. Martin and his wife Margaret, an organist and pianist, often perform as a duo in both Baroque and contemporary repertoire.