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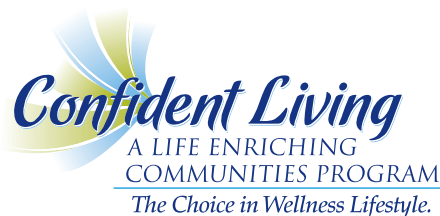
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FANFARE CINCINNATI

CSO POPS

JANUARY 2020

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CSO 125

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The renowned **Simone Young** returns to the Music Hall podium **Jan. 24–25** for performances of Schubert's Symphony No. 9, *The Great*. Also, cellist **Alban Gerhardt** makes his CSO debut



with a Cello Concerto written for him by Unsuk Chin. Ravel's *Pavane pour une infante défunte* opens the program.



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ON THE COVER The Cincinnati Symphony Orchestra was born 125 years ago in January 1895, and this month's concerts and events are a celebration of that milestone and of those who have built a legacy of excellence that will endure long into the future.

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A LETTER FROM THE PRESIDENT—Jonathan Martin



Dear Friends,

What's in a birthday or anniversary? Why do we often gather with those who are close to us to celebrate these occasions?

For us as individuals, they often serve as milestones, a time to celebrate and reflect on one's life so far, and to look forward. Such is the case for the Cincinnati Symphony Orchestra, born 125 years ago this month.

Since 1895, our community has grown, evolved and reshaped itself through prosperity and recession, conflict, even upheaval. The CSO has evolved as well. From those modest beginnings, your Orchestra now stands as one of the

leading ensembles in the United States, poised to move forward in a rapidly changing world.

Through these changes, the constant has been you and the uncounted hundreds of thousands who sat in these seats before you. Our community's collective decision to create, build and sustain a strong orchestra has been built one choice at a time, by them, and by you.

So as we gather with you this month to celebrate the history and legacy of the CSO, we do so with gratitude. Gratitude that our orchestra happens to be in Cincinnati, Ohio—a city filled with people who valued, and value, what we do in service to our community.

Thank you for being with us in Music Hall and on our journey forward.

Sincerely,

A handwritten signature in cursive script that reads "Jonathan Martin".



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Things that make noise: All noise-emitting devices should be placed on silent when entering the auditorium.

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*[cincinnati symphony.org/
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cincinnatisymphony.org/parking

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§ Begins the alphabetical listing of players who participate in a system of rotated seating within the string section.

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The Cincinnati Symphony Orchestra: *Celebrating 125 Years and Building on the Three I's*

by FRANCK MERCURIO

Inspiration. Innovation. Inclusion. The three “I’s.”

Throughout its history, the Cincinnati Symphony Orchestra (CSO) has expressed these three foundational values in different ways and, today, aspires to promote them even further as the Orchestra celebrates its 125th year. These principles are the legacy of previous generations who made the CSO what it is now in the 21st century.

“The CSO’s newly articulated vision is to be the most relevant orchestra in America,” wrote CSO President Jonathan Martin in an essay for the September 2019 issue of *Fanfare Cincinnati*. “And building on a foundation of increasing artistic excellence, we identified three values fundamental to this vision: to be inspiring, innovative and inclusive.”

The details of what the “three I’s” mean for the CSO today—

and for its future—are presented in the commemorative “CSO 125” insert located inside this issue of *Fanfare*. But how were these fundamental values expressed in the past? Who promoted them? And why are they still important to this iconic Cincinnati arts institution?

INSPIRATION

Music, like all the arts, inspires us. And in 1891, a love of music and a desire to bring the best performers in the world to our community inspired 15 Cincinnati women to form the Ladies Musical Club. Together, they raised \$10,000 to present the Boston Symphony Orchestra in Cincinnati. Four years later, these same women—joined by 13 additional women and five men—incorporated the Cincinnati Symphony Association Company. (This was three decades before women won the right to vote!)

But the nascence of the CSO didn’t happen in a vacuum. Throughout the 1800s, many new Cincinnatians brought classical music traditions to our city as they emigrated from Europe. Cincinnati’s choral tradition led to the founding of the May Festival in 1873 and the construction of Music Hall a few years later. By the 1890s, the city’s music scene was thriving, and Cincinnati was ready for a permanent orchestra.

The CSO’s first concert took place on January 17, 1895, at Pike’s Opera House under the baton of Frank Van der Stucken. In the years that followed, the Orchestra and its conductors collaborated with many composers and guest artists—from Richard Strauss to Camille Saint-Saëns, Sergei Rachmaninoff to Enrico Caruso—inspiring audiences and supporters along the way.

The Cincinnati Symphony Orchestra on stage at the Emery Auditorium with Ernst Kunwald, Music Director 1912–1917.



Seeking to create a lasting legacy, patrons such as Cora Dow (1868-1915)—the renowned pharmacist and owner of the Dow pharmacy chain—donated the equivalent (in today’s currency) of \$16 million to the CSO. Her act of generosity, as well as the generosity of many others, ensured that generations of Cincinnatians could enjoy—and be inspired by—Cincinnati’s hometown orchestra.

INNOVATION

By definition, the classics are timeless, and orchestras make their reputations by how they interpret and perform works from the classical canon. But music is also constantly evolving, and over the years the CSO has innovated, both artistically and technically.

An early example combining technical and artistic innovation took place on a concert tour of the East Coast in 1917 (which included a performance at New York’s Carnegie Hall). Under the baton of Music Director Ernst Kunwald, the CSO recorded its first album at the Columbia Gramophone Company Studios in New York City. A giant horn captured the sound of the musicians playing “Waltz of the Hours” from Delibes’ *Coppélia* ballet in addition to other works. Only two other American orchestras had made recordings at that time: the Chicago Symphony Orchestra and the New York Philharmonic. (Read more about the CSO’s recording history in RaeNosa Onwumelu’s article “The Orchestra’s First Album” in this issue of *Fanfare*.)

A few years later, in November 1921, the CSO became the first orchestra to broadcast live over the airwaves. Wisconsin’s 9XM carried a performance by the ensemble from the University of Wisconsin



Louis Langrée, the CSO’s Music Director since 2013, leads the Orchestra in concert at Music Hall.

Armory in Madison, using just a single microphone. Led by CSO Music Director Eugène Ysaÿe, the broadcast could be heard as far away as New York, and newspapers reported that even President Warren Harding, an Ohioan, tuned in to hear the Orchestra play. Today, the Orchestra continues to reach millions of listeners across the country, and around the world, through national radio broadcasts and online streaming—the next innovation in this field.

In addition to embracing technical advancements, the

CSO has also innovated artistically. The 1920s saw collaborations by the Orchestra with musical innovators such as Igor Stravinsky, Béla Bartók and George Gershwin. Gershwin made his CSO debut in 1927 as a guest pianist performing his own composition, *Rhapsody in Blue*. He later returned to Cincinnati in 1929, bringing his taxi horns and overseeing the second-ever public performance of *An American in Paris* at the Emery Theatre. Almost nine decades later, in 2017, the CSO and Louis Langrée were instrumental in the creation

THE CINCINNATI POPS

The Cincinnati Pops Orchestra, led by Conductor John Morris Russell, grew from Cincinnati’s love of great orchestral music, and the ensemble performs a diverse array of musical styles, from Broadway, jazz, pop, bluegrass, folk and works from movie scores and the Great American Songbook.

Founded in 1977 under the direction of Erich Kunzel, the Pops is an offshoot of the Cincinnati Symphony Orchestra (CSO) and includes the same world-class musicians. Over the years, the Pops have appeared on national telecasts, performed around the world—including at the 2008 Summer Olympics in Beijing—and recorded 96 different albums, sold to millions of listeners.

Conductor Russell succeeded the late Kunzel in 2011. He currently leads the Pops at Cincinnati’s historic Music Hall during the subscription season and also the annual Independence Day concert at the PNC Pavilion at Riverbend Music Center.

of the new critical edition of *An American in Paris*, the official restoration of Gershwin’s score back to the original manuscript. Not only did the Orchestra give the world premiere of the new edition—at La Seine Musicale in Paris in 2017—they also recorded two versions of it for their latest recording, *Transatlantic*, which was nominated for a Grammy® Award in the category “Best Orchestral Performance” in 2019.

This is not the first time the CSO has premiered a work that became an important addition to the orchestral canon: in 1942, the CSO gave the world premiere of Aaron Copland’s *Lincoln Portrait*, with guest conductor Andre Kostelanetz on >>

125th Anniversary Celebration, cont.

the podium. Other examples include the American premiere of Richard Strauss' *An Alpine Symphony* (in 1916) and the world premiere of Respighi's orchestration of Bach's Prelude and Fugue in D-minor (in 1930). Recently, the CSO was honored to present the world premiere of the final work by Pulitzer Prize-winning composer Christopher Rouse, his *Symphony No. 6*, which was commissioned by the CSO for its 125th anniversary.

INCLUSION

Orchestras have generally not made diversity and inclusion priorities. But that perception—and reality—changed over the years and continues to evolve today. The CSO was founded by prominent Cincinnatians for their own enjoyment, and for the enjoyment of those who had the leisure time and disposable income to attend performances. The programming in the early years reflected this exclusivity by presenting mostly classic works of high European culture written by and for—with few exceptions—white people of a certain socio-economic status.

But things slowly started to change in the 1930s, 40s, and 50s as the CSO began to incorporate music composed by African Americans

and inspired by African-American culture. During the 1937 May Festival, the Orchestra under the baton of CSO and May Festival Music Director Eugene Goossens gave the world premiere of Robert Nathaniel Dett's oratorio, *The Ordering of Moses*, at Music Hall. NBC radio broadcast the performance live over the airwaves to a national audience, but the broadcast was abruptly stopped midway following racially motivated complaints about Dett, a Canadian-American of African ancestry.

But as American society gradually became less segregated, attitudes began to evolve. Composer William Grant Still, often referred to as “the Dean” of African-American composers, won the CSO’s 1944 Jubilee Prize for Best Overture—to celebrate the Orchestra’s 50th anniversary—with a work called *Festive Overture*. The CSO gave the world premiere at the Jubilee concert in January 1945.

In 1952, CSO Music Director Thor Johnson invited celebrated contralto Marian Anderson to perform with the Orchestra for the first time, and she returned to Cincinnati in 1954 for an encore performance. These concerts took place after Anderson had been barred, in 1939, from performing to an integrated audience at DAR



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Constitution Hall in D.C. With the backing of Eleanor Roosevelt, Anderson gave her famous recital to an audience of 75,000 on the Washington Mall and millions of people nationally over the airwaves.

By the 1960s, African-American artists performed regularly with the CSO. Jazz great Duke Ellington guest conducted a Popular Concert in 1966 and subsequently recorded an album of orchestral works with Erich Kunzel and the CSO in 1970. The recording included orchestral versions of Ellington works that are now jazz standards: *New World A-Comin'*, *Harlem*, and *The Golden Broom and the Green Apple*.

Furthering this growing legacy of inclusion, CSO senior management, along with African-American Board members Dr. Lee Etta Powell and Earnest James, formed the “Outreach Committee” in 1989. One year later, the committee was formalized and renamed the Multicultural Awareness Council (MAC). MAC’s mission was—and is—to foster diverse music programs, educational and community partnerships, and scholarships for talented, underrepresented student musicians.

This season, MAC celebrates its 30th anniversary—in conjunction with the Orchestra’s 125th anniversary—through a series of CSO concerts featuring diverse guest conductors, guest artists and musical programming. The shared goal is to

be truly inclusive, reflecting the demographics of the city both onstage and in the audience.

As the women’s liberation movement also gained momentum over the last half-century, the glass ceiling shattered one pane at a time in the orchestral world. Sarah Caldwell became the first woman to guest conduct the CSO in 1977, and later, in 2002, Sarah Ioannides became the Orchestra’s first female Assistant Conductor. Today, women conductors are more frequently seen on the podium—from Simone Young to Eun Sun Kim to Xian Zhang—and in 2019 the CSO announced the Orchestra’s first female concertmaster, Stefani Matsuo, who provides leadership for the entire ensemble. Partnering with the University of Cincinnati’s College-Conservatory of Music (CCM), the CSO created the Diversity Fellowship in 2016 to mentor orchestral musicians from African-American, Latinx, and Native American backgrounds. Through this initiative, the CSO and CCM are working with the Andrew W. Mellon Foundation, to remove barriers and ensure that every voice is heard.

Looking toward the future, the CSO will continue to rely on the “three I’s” to be “the most relevant orchestra in America.” The foundational values of inspiration, innovation and inclusion form a legacy that will guide the CSO—its conductors, composers, musicians, staff, supporters and audiences—through its next 125 years to achieve artistic excellence. ■

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The French conductor Louis Langrée has been Music Director of the Cincinnati Symphony Orchestra (CSO) since 2013. The 2019–20 season marks the 125th Anniversary of the Orchestra, which will be celebrated with special events throughout the season. In recent seasons Langrée has toured with the Orchestra to Asia and Europe, including appearances with the Hong Kong Arts Festival, Edinburgh International Festival, BBC Proms (London), and La Seine Musicale (Paris).

Langrée's recordings with the CSO feature Copland's *A Lincoln Portrait* (narrated by Dr. Maya Angelou) and world premieres of works by Sebastian Currier, Thierry Escaich, David Lang and Zhou Tian (Grammy nominated). His latest CSO recording, released in August 2019, features works by Gershwin, Varèse and Stravinsky. His recordings have received several awards from *Gramophone* and *Midem Classical*. He is a *Chevalier des Arts et des Lettres* and *Chevalier de la Légion d'Honneur*. Langrée is also Music Director of the Mostly Mozart Festival at Lincoln Center in New York, a position he has held since 2002.

Recent conducting projects include debuts with the Czech Philharmonic (Prague Spring Festival), Orchestre National de France and the Konzerthaus Berlin Orchestra. Langrée's return engagements include performances with the Wiener Symphoniker, and Leipzig Gewandhaus and Philadelphia orchestras. During the 2019–20 season, he debuts with the New York Philharmonic,

National Symphony Orchestra and Montreal Symphony.

Langrée has conducted the Berliner Philharmoniker, Wiener Philharmoniker and London Philharmonic. He has worked with many other orchestras around the world, including the Orchestre de Paris; Orchestre de la Suisse Romande; the Santa Cecilia (Rome), Budapest Festival, São Paulo and NHK orchestras; and Deutsche Kammerphilharmonie Bremen, Freiburger Barockorchester and the Orchestra of the Age of Enlightenment. Festival appearances have included the Wiener Festwochen, Salzburg Mozartwoche and Whitsun and Glyndebourne Festival Opera. He has also conducted at La Scala, Bayerische Staatsoper (Munich), Royal Opera House Covent Garden, Opéra-Bastille, Lyric Opera of Chicago, Dresden Staatsoper and the Netherlands Opera (Amsterdam). Langrée has conducted several world premieres, including works by Daniel Bjarnason, Magnus Lindberg and Caroline Shaw.

He has held positions as Music Director of the Orchestre de Picardie (1993–98) and Orchestre Philharmonique Royal de Liège (2001–06) and was Chief Conductor of the Camerata Salzburg (2011–16). Langrée was also Music Director of Opéra National de Lyon (1998–2000) and Glyndebourne Touring Opera (1998–2003). ■



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In his ninth year as conductor of the Cincinnati Pops Orchestra, John Morris Russell continues to redefine the American orchestral experience

With the Cincinnati Pops, JMR leads sold-out performances at Music Hall and concerts throughout the region, as well as domestic and international tours, cultivating the reputation of Greater Cincinnati as one of the world's lead-

ing cultural centers. His visionary leadership of The Pops created the American Originals Project, which has garnered critical and popular acclaim in two landmark concert productions and subsequent recordings: *American Originals* (the music of Stephen Foster) and *American Originals 1918* (a tribute to the beginnings of the jazz age). The third concert production of the project, King Records and the Cincinnati Sound with legendary pianist Paul Shaffer, will be premiered by The Pops in March 2020.

JMR has contributed six albums to the recorded legacy of the Cincinnati Pops, including the latest, *Voyage*, which debuted at No. 6 on *Billboard's* Classical Chart in August 2019. In 2016 JMR, The Pops and CET Public Television began their online

American Soundscapes video series, which has been viewed over one million times around the globe. JMR is also instrumental in the continuing development of Classical Roots, which he helped create for the CSO nearly two decades ago, and continues to lead concerts on the Lollipops Family Series that he first conducted in 1995 as Assistant Conductor of the CSO and Pops.

JMR's recent collaborations include Aretha Franklin, Emanuel Ax, Amy Grant and Vince Gill, Garrick Ohlsson, Rhiannon Giddens, Brian Stokes Mitchell, Steve Martin, Cho-Liang Lin, Sutton Foster, George Takei, Megan Hilty, Ranky-Tanky, Edie Brickell, Steep Canyon Rangers, Over the Rhine, Brian Wilson and Leslie Odom, Jr. As a guest conductor, he has worked with prominent orchestras throughout North America, including the Los Angeles Philharmonic, The Cleveland Orchestra and the New York Philharmonic. JMR also serves as Music Director of the Hilton Head Symphony Orchestra, Principal Pops Conductor of the Buffalo Philharmonic Orchestra, and is Conductor Laureate of the Windsor (Ontario) Symphony Orchestra.

Last summer JMR conducted Cincinnati Opera's world premiere of Scott Davenport Richards' *Blind Injustice*, based on the book by Mark Godsey. Later this season he debuts with the Pittsburgh Symphony Orchestra and the National Arts Centre Chamber Orchestra in Ottawa, Canada. ■



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It was an overcast and chilly afternoon in the middle of November when I got a text message from the long-time producer of our Pops recordings, Elaine Martone: “Call me.”

Martone had just been notified that our recording of *American Originals: 1918* had been nominated for “Best Classical Compendium” for the 2020 Grammy Awards, to be held January 26 in Los Angeles. The Pops has been nominated five times for a Grammy, and won its first award for “Best Engineered Sound Recording” in 1997 for *Copland: Music of America*.

It’s a BIG deal to be nominated, especially for our Pops, because there is no dedicated category exclusively for us. Sure, there are categories for Jazz, R&B, Latin, Rap, World, Gospel, etc., etc.,...but Pops has to squeeze in with “classical” and “symphonic” categories and often gets brushed aside, despite the fact that our Cincinnati Pops has sold more recordings than just about any orchestral ensemble in the world.

That said, we’ll be front and center during the Grammy Premiere Ceremony, which will be broadcast live on the Internet at 3:30 pm EST on Sunday, January 26, and I’ll have my

speech in my front pocket, ready to go! Our recording is being considered in category #82, “Best Classical Compendium,” a collection of various pieces for any kind of “classical” ensemble. *American Originals: 1918* was nominated for this category because it has a wide range of composers and presents the nascent styles of blues, country and jazz, which African-American and immigrant composers used to create the new sound of American music.

It seems pretty incredible that the diversity of styles that are currently celebrated in most of the 84 categories of the Grammys springs from the musicians and composers from a century ago, who we recognize and celebrate on our recording. And for all of you who were THERE during our live recording in the fall of 2017, you’ll be with us too!

The evening telecast on CBS begins at 8 pm with the popular awards and performances for television audiences, and our Cincinnati contingent will be there cheering in the stands. Win or lose, it’s a pretty awesome experience rubbing elbows with the incredible artists, producers and engineers of every musical genre, all together in one place. There is such a sense of mutual respect and admiration among everyone—all of whom believe, like me, that if it sounds good it IS good.

Later this season, in March, we resume our “American Originals” project with The Cincinnati Sound and the recording legacy of King Records and Herzog Studios, as we continue to explore and celebrate the music of America with the greatest pops orchestra on the planet. We’ll see you there (and on your TV, January 26...I’ll be the guy in the red jacket!).

Cheers,

JMR





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LETTER FROM THE PRESIDENT

Peter E. Koenig, President



Happy New Year! I am thrilled to welcome Mindy Rosen as

Friends of Music Hall's inaugural Executive Director. Mindy comes to us with a wealth of experience in community engagement and fundraising for urban cities and non-profits. You can read more about Mindy on the next page. As we embark on exciting projects in 2020, I invite you to join us by going to www.friendsofmusichall.org!

VOLUNTEER HIGHLIGHT

Ray Grothaus, Volunteer



Ray Grothaus is a Cincinnati West Sider. He works full time and has a passion for local history which includes two published books and thousands of photographs of Cincinnati sites. Ray volunteers with Friends of Music Hall doing research and creating training programs for our Program Guides. He is also a great photographer! Since he's just a tad outgoing, Ray is an asset as a tour guide as well.

BOARD MEMBER HIGHLIGHT

Thea Tjepkema, Board Member



Thea Tjepkema serves as a preservationist, archivist, and historian on the Friends of Music Hall board. She helps identify restoration projects, manages archives, and develops new tours and talks. Her historical insights about Music Hall can be enjoyed at FriendsOfMusicHall.org/blog. She earned her B.F.A. in historic preservation from the Savannah College of Art and Design and an M.A. in arts administration from the University of Akron.

IN MUSIC HALL...

10 YEARS OF THE MIGHTY WURLITZER

This year marks the ten-year anniversary of this organ being placed in our care and installed in Music Hall Ballroom.



Don Siekmann began this concert series, and we are grateful for Linda Siekmann's continued support.

Photo: Seventh graders from School for Creative and Performing Arts.




This past October, we celebrated another successful concert – Spooky Tunes with the Spine Tingling Mighty Wurlitzer. Photo: Acclaimed organist Trent Sims at the keyboard of the Mighty Wurlitzer.




Ron Wehmeier, theatre organ expert who restored the Mighty Wurlitzer organ, continues to care meticulously for the organ. Photo: Holly Brians Ragusa, Friends of Music Hall Wurlitzer event chair with Ron Wehmeier.

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ROSEN HIRED AS OUR FIRST EXECUTIVE DIRECTOR



Respected business executive Mindy Rosen has joined the Friends of Music Hall as its first-ever executive director.

Rosen spent 12 years with Downtown Cincinnati Inc., recently as its interim president and previously as executive vice president handling marketing and communications. A graduate of Miami University with an M.B.A. from the University of Cincinnati, in the past she oversaw membership services and fundraising for downtown service organizations in Los Angeles and Denver. A downtown resident and avid arts goer, she is a civic leader known for accomplished communications, strategic community partnerships, successful volunteer engagement, and effective event management. Board president Peter E. Koenig said, "Rosen will take the Friends of Music Hall to the next level, enabling us to fulfill our mission to preserve and enhance Music Hall."

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CSO 125

The Orchestra's First Album

by RAENOSA ONWUMELU

On Saturday, January 13, 1917, the Cincinnati Symphony Orchestra (CSO) and conductor Ernst Kunwald, the third music director in the Orchestra's 125-year history, headed to New York to record their first commercial album inside of Columbia Gramophone Company's Studio.

The setup was far from glamorous. They had a few sound engineers, but no individual microphone set-ups for instruments, such as those used in 2019's Music Hall recording of Gershwin's *An American in Paris*. Only half of the CSO's current 90-member orchestra would have fit inside of the small Gramophone studio, where a single large horn recorded the entire group. Nevertheless, in May, *The Triumphal Entry of Bojaren* (Halvorsen) and Waltz of the Hours from *Coppélia* (Delibes) became the first 12-inch record released from the three-day CSO winter recordings, selling for \$1.50 each (which is about \$21 today).

Columbia Records described the CSO's exclusive release of *The Triumphal Entry of the Bojaren* as, "A splendid introduction to the powers of the Cincinnati Orchestra" and Delibes' "Waltz" as, "The orchestra's greatest achievement."

In July 1917, the CSO released another record from the January recordings (the Barcarolle from Offenbach's *The Tales of Hoffmann* with Strauss's *On the Beautiful Blue Danube*) and began an historic collaboration, which, over the next two years, produced approximately 30 acoustic 80 rpm albums.

The ensemble was the third orchestra to record for Columbia, preceded by the Philharmonic Symphony of New York and the Chicago Symphony Orchestra. Prior to these recordings, music companies preferred vocal recordings over symphony orchestra recordings because labels considered the former more profitable. New technical improvements in the acoustical recording process enabled record companies to produce music that had been generally avoided—that of symphonic recordings.

The CSO went on to record with several labels, including Camden Records, Remington Records



The Cincinnati Symphony Orchestra and Music Director Ernst Kunwald in the Columbia Gramophone Studio, New York, recording music for their first album.

and RCA Victor until the late 1950s, before landing an exclusive contract with Decca Records. In 1978, the Orchestra signed with Telarc and recorded *The 1812 Overture*, which became one of the most in-demand classical recordings ever. Conducted by Pops founder Erich Kunzel, *The 1812 Overture* became the highest selling album in Telarc history, with more than 800,000 copies sold since its release. The CSO continued to record with Telarc until 2011, after which it started its own label, Cincinnati Symphony Orchestra Media, later renamed Fanfare Cincinnati.

The Cincinnati Symphony Orchestra and the Cincinnati Pops have released more than 15 albums collectively since the label's inception, and more than 275 albums collectively in the organization's 125-year history. Fanfare Cincinnati has also released albums for the Cincinnati Opera, May Festival Chorus and Vocal Arts Ensemble.

This past November, the Recording Academy nominated two CSO recordings for Grammys: *Transatlantic*, the CSO's latest release, for Best Orchestral Performance and the Pops' *American Originals: 1918* for Best Classical Compendium.

The record business has transformed greatly since the CSO's first album was made in 1917, but the ensemble's commitment to recording timeless music will further the Orchestra's legacy well beyond its 125th year. ■

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Renée Fleming and Her Love Affair with the Music of Strauss

by JACOB MARTIN

Whether it's belting out a jazz standard, singing the National Anthem at the Super Bowl, or center stage at The Metropolitan Opera, "America's Go-To Diva" (NPR, 2018) has used her peerless musicality and marvelous acting talents to achieve the near-impossible for a classical musician: becoming a household name.

Soprano Renée Fleming has delighted audiences all over the world with her interpretation of roles like the Countess Almaviva in Mozart's *Le Nozze di Figaro* and Desdemona in Verdi's *Otello*. But having sung composers from Handel to Berg, this incredibly versatile artist has long been associated with one composer in particular: Richard Strauss. In celebration of the CSO's 125th anniversary this month, the Orchestra has invited the musical superstar to grace Cincinnati audiences with some of Strauss's most rapturous music.

"Strauss obviously loved sopranos. I mean...he was married to one," says Ms. Fleming, pointing out that two of Strauss's most beloved songs, *Morgen* and *Cäcilie*, were given to his wife as a wedding gift. She goes on to say, "[Strauss's soprano music] has tremendous humanity; he really understood women." Fleming has specialized in these great female roles for some time, distinguishing herself as the Countess in Strauss's *Capriccio*, as well as the title roles in *Daphne*, *Arabella* and *Ariadne auf Naxos*.

But one Strauss heroine in particular, the Marschallin in *Der Rosenkavalier*, had been her signature role for over 20 years. "She can take a tremendous amount of variety in how she's played," Fleming explains. "She can be depressive, she can be manic depressive, she can be a woman who's simply bored." For Fleming, approaching a character like this is not about simplifying them for an audience; instead, "it's adding depth; it's about adding more complexity to them, at least on the level of understanding, on the level of portrayal."

But after two decades playing the captivating Marschallin all over the world, Fleming retired this particular role in 2017, singing her last fully staged Marschallin at The Metropolitan Opera. While she still sings and tours extensively, with more opera roles on the horizon, she has lately branched out, drawing on her natural acting ability to explore complex characters in other genres.

In 2019, she revived the character of Margaret Johnson in the musical *The Light on the Piazza* and starred opposite Ben Whishaw in the new



Photo: Andrew Eccles for Decca

play *Norma Jeane Baker of Troy*, by the poet Anne Carson. Both the quasi-operatic *Piazza* and the "spoken and sung" *Norma Jeane* employ classical singing to different ends, a fact that appeals to Fleming. "I love finding interesting ways of making classical singing accessible to the rest of the world," she explains.

The accessibility of classical music is important to Fleming, who has become an advocate for the arts throughout the United States. She serves as artistic advisor to the Kennedy Center, spearheading a major research and public awareness project focused on the intersection of music, neuroscience and health, and has presented symposiums all over the world on this subject in the past two years. She will bring her *Music and the Mind* presentation to Music Hall on January 8.

On January 10 and 11, this American treasure returns to Music Hall in programs that include Richard Strauss's *Four Last Songs* as well as his *Liebes hymnus*, *Morgen* and *Cäcilie*, plus well-known tunes from musicals and film. This will be the first time Fleming will be singing with the CSO since her acclaimed Cincinnati debut in 2012, and her first time in Music Hall since its extensive renovation. ■

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Francisco de Goya (1746–1828), *The Duchess of Alba* (detail), 1797, oil on canvas, Courtesy of The Hispanic Society of America, New York, A102



JOHN WILLIAMS, composer

John Williams

In a career spanning more than five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage, and he remains one of our nation's most distinguished and contributive musical voices. He has composed the music and served as music director for more than

100 films, including all eight *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone* and *The Book Thief*. His 45-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Munich*, *Saving Private Ryan*, *The Adventures of Tintin*, *War Horse*, *Lincoln*, *The BFG* and *The Post*. His contributions to television music include scores for more than 200 television films for the groundbreaking early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre* and *Playhouse 90*, as well as themes for *NBC Nightly News* ("The Mission"), *NBC's Meet the Press*, and the PBS arts showcase *Great Performances*. He also composed themes for the 1984, 1988 and 1996 Summer Olympic Games and the 2002 Winter Olympic Games. He has received five Academy Awards and 51 Oscar nominations, making him the Academy's most nominated living person and the second-most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), 24 Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003, he received the Olympic Order (the IOC's highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honors in December of 2004. In 2009, Williams was inducted into the American Academy of Arts & Sciences, and he received the National Medal of Arts, the highest award given to artists by the U.S. Government. In 2016, he received the 44th Life Achievement Award from the American Film Institute—the first time in their history that this honor was bestowed upon a composer.

In January 1980, Williams was named 19th music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993 after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. Williams has composed numerous works for the concert stage, among them two symphonies and concertos commissioned by several of the world's leading orchestras, including a cello concerto for the Boston Symphony Orchestra, a bassoon concerto for the New York Philharmonic, a trumpet concerto for The Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. In 2009, Williams composed and arranged *Air and Simple Gifts* especially for the first inaugural ceremony of President Barack Obama, and in September 2009, the Boston Symphony premiered a new concerto for harp and orchestra titled *On Willows and Birches*.

JUSTIN FREER, conductor

Justin Freer

American composer/conductor Justin Freer was born and raised in Huntington Beach, CA. He has established himself as one of the West Coast's most exciting musical voices and is a highly sought-after conductor and producer of film music concerts around the world. Freer began his formal studies on trumpet, but quickly

turned to piano and composition, composing his first work at age 11 and giving his professional conducting debut at 16.

Continually composing for various different mediums, he has written music for world-renowned trumpeters Doc Severinsen and Jens Lindemann and continues to be in demand as a composer and conductor for everything from orchestral literature to chamber music around the world.

He has served as composer for several independent films and has written motion picture advertising music for some of 20th Century Fox Studios' biggest campaigns, including *Avatar*, *The Day the Earth Stood Still* and *Aliens in the Attic*. As a conductor, Freer has appeared with some of the most well-known orchestras in the world, including the Chicago Symphony Orchestra, Cleveland Orchestra, London Phil-

harmonic, Los Angeles Philharmonic, New York Philharmonic and Philadelphia Orchestra. He is also one of the only conductors to ever have conducted in both the ancient Colosseum and Circus Maximus in Rome.

Renowned wind conductor and Oxford Round Table Scholar Dr. Rikard Hansen has noted that, "In totality, Freer's exploration in musical sound evokes moments of highly charged drama, alarming strife and serene reflection."

Freer has been recognized with numerous grants and awards from organizations including ASCAP, BMI, the Society of Composers and Lyricists, and the Henry Mancini Estate. He is the Founder and President of CineConcerts, a company dedicated to the preservation and concert presentation of film, curating and conducting hundreds of full-length music score performances live with film for such wide-ranging titles as *Rudy*, *Gladiator*, *The Godfather*, *Breakfast at Tiffany's*, *It's A Wonderful Life*, and the entire *Harry Potter* Film Franchise.

Justin Freer earned both his B.A. and M.A. degrees in Music Composition from UCLA, where his principal composition teachers included Paul Chihara and Ian Krouse. In addition, he was mentored by legendary composer/conductor Jerry Goldsmith.

CINECONCERTS

CineConcerts is one of the leading producers of live music experiences performed with visual media, and is continuously redefining live entertainment. Founded by Producer/Conductor Justin Freer and Producer/Writer Brady Beaubien, CineConcerts has engaged over 1.3 million people worldwide in concert presentations in over 900 performances in 48 countries, working with some of the best orchestras and venues in the world, including the Chicago Symphony Orchestra, Cleveland Orchestra, London Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, Philharmonia Orchestra and many more. Recent and current live concert experiences include *Rudy in Concert*, *The Harry Potter* Film Concert Series, *Gladiator Live*, *The Godfather Live*, *It's a Wonderful Life* in Concert, *DreamWorks Animation in Concert*, *Star Trek: The Ultimate Voyage* 50th Anniversary Concert Tour, *Breakfast at Tiffany's* in Concert, and *A Christmas Dream Live*. CineConcerts is on Twitter, Facebook and Instagram.

BRADY BEAUBIEN



Brady Beaubien

A Stanford graduate and All-American athlete, Brady Beaubien studied cognitive neuroscience before founding Interlace Media, an award-winning motion graphics company. As a premier CG animation studio and creative agency for feature films, Interlace has defined the global campaigns of over 100 major Hollywood movies,

including the *Avatar*, *X-Men*, *Rio*, *Ice Age* and *Die Hard* franchises.

In 2013 Beaubien co-founded CineConcerts, a company dedicated to reinventing the experience of theatrical presentation and orchestral music. He currently produces CineConcerts' titles full repertoire of film concert experiences, including *Gladiator Live*, *The Godfather Live*, *DreamWorks Animation in Concert*, *It's a Wonderful Life* in Concert, *Star Trek: The Ultimate Voyage*, and the *Harry Potter* Film Concert Series.




PETER AND THE WOLF

MAR 24
Sensory Friendly Rehearsal
TUE 7 pm

MAR 28
SAT 10:30 am



Beaubien has helped lead the company’s vision of new genres and its creative presentations of cherished film and television content, including writing *Star Trek: The Ultimate Voyage*, a live concert experience that celebrates 50 years of iconic material. Through creative strategy and collaboration, he works to ensure that CineConcerts inspires a return to communal entertainment and continues to offer modern audiences and the world’s youth a chance to reconnect with concert halls and local orchestras.

Beaubien is also accomplished in the world of design, with his projects including Matsuhisa Paris at the Le Royal Monceau-Raffles and The Citrus on Hollywood’s Melrose Avenue, an architectural addition to the local cityscape that represents a commitment to the metropolitan and interconnected providence of Los Angeles. At The Citrus, advanced materials and technology merge with wood, concrete and glass in an organic and modernist design. Additionally, Beaubien partnered with award-winning sushi chef Nobu Matsuhisa to design his new restaurant concept—Umeda—and bring it to its current home in the picturesque building.

THE MAY FESTIVAL CHORUS

The May Festival Chorus is endowed by the Betsy & Alex C. Young Chair

Robert Porco, *Director of Choruses*
Matthew Swanson, *Associate Director of Choruses, May Festival Youth Chorus Director*

Heather MacPhail, *Accompanist*
Joseph Taff, *May Festival Conducting Fellow*
Kathryn Zajac Albertson, *Chorus Manager*
Joe Basel, *Chorus Librarian*

■ **Read more:** mayfestival.com

The May Festival Chorus has earned acclaim locally, nationally and internationally for its musicality, vast range of repertoire and sheer power of sound. The Chorus of 130 professionally trained singers is the core artistic element of the Cincinnati May Festival as well as the official chorus of the Cincinnati Symphony Orchestra and Cincinnati Pops. Throughout each season the chorus members collectively devote more than 40,000 hours in rehearsals and performances.

Founded in 1873, the May Festival is the oldest, and one of the most prestigious, choral festivals in the Western Hemisphere. The annual Festival, now under the artistic leadership of **Principal Conductor Juanjo Mena**, boasts the May Festi-

val Chorus—with choral preparation by **Robert Porco**—and Cincinnati Symphony Orchestra as anchors, hosts an international array of guest artists and presents two spectacular weekends of dynamic programming.


The May Festival Chorus is joined in these performances by members of the **May Festival Youth Chorus**, a select ensemble of singers in grades 8-12 from across greater Cincinnati and Northern Kentucky. ■

MAY FESTIVAL CHORUS MEMBERS

Sopranos Kathryn Zajac Albertson Tracy Bailey Renee Cifuentes Melissa Haas Sarah Grogan Mary Wynn Haupt Carolyn Hill Hye Jung Jun Sarah McMillan Rosa Mejia Marissa Miller Tera Pierce Kristi Reed	Jennifer Moak Molly Scruta Karen Scott-Vosseberg
Tenors Tony Beck Scott Nesbit Jeff Nielsen Larry Reiring David Skiff Jeffrey Stivers Gary Wendt Max Yoder	
Basses Scott Brody Rex Man John McKibben Daniel Parsley Jim Racster Josh Wallace	

MAY FESTIVAL YOUTH CHORUS MEMBERS

Sopranos Keylaia Bonner Callie Burdette Emma Dalton Annalyn Gauger Katie Kear Maya Parikh Olivia Wetzel	Tenors Dominic Brink Jakob Paytes Stephen Stricker
Altos Jessica Fleming Abby Guinigundo Andie Lindemann Jen Siler Laurynn Smith	Basses Parker Lindmark Danny McDowell Danny Mylott Jack Shires

A black and white portrait of Renée Fleming, a soprano, looking over her shoulder. She has blonde hair styled in an updo and is wearing large, ornate earrings and a dark, off-the-shoulder dress. The background is a dark teal color with a large, lighter teal circular shape behind her.

Thank you to the
**Harold C. Schott Foundation/
Francie & Tom Hiltz, Trustees**
for their support of the appearances
of Renée Fleming with the
Cincinnati Symphony Orchestra.

CSO 125

CINCINNATI SYMPHONY ORCHESTRA

Louis Langrée, Music Director



2019–2020 SEASON
FRI JAN 10, 8 pm
Music Hall

LOUIS LANGRÉE conductor
RENÉE FLEMING soprano
BEHZOD ABDURAIMOV pianist

BOULANGER
(1893–1918)

D'un matin du printemps ("Of a Spring Morning")

RACHMANINOFF
(1873–1943)

Concerto No. 2 in C Minor for Piano and Orchestra, Op. 18
Moderato
Adagio sostenuto
Allegro scherzando

INTERMISSION

HOLMÈS
(1847–1903)

La Nuit et l'Amour ("Night and Love")
from *Ludus pro Patria* ("Patriotic Games")

R. STRAUSS
(1864–1949)

Vier Letzte Lieder ("Four Last Songs")
Frühling ("Spring"): Allegretto
September: Andante
Beim Schlafengehen ("Going to Sleep")
Im Abendrot ("In the Twilight"): Andante

This performance will end at approximately 9:30 pm.



Western & Southern
Financial Group

Harold C. Schott
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Tom Hiltz, Trustees



The CSO is grateful to CSO Season Sponsor **Western & Southern Financial Group** and Presenting Sponsor **Messer Construction Company**.

The appearance of Renée Fleming has been made possible by the **Harold C. Schott Foundation, Francie & Tom Hiltz, Trustees**.

These concerts are endowed by **Martha Anness, Priscilla Haffner & Sally Skidmore in loving memory of their mother, LaVaughn Scholl Garrison**, a long-time patron of the Symphony.

The Cincinnati Symphony Orchestra is grateful for the support of the **Louise Dieterle Nippert Musical Arts Fund of the Greenacres Foundation** and for the thousands of people who give generously to the **ArtsWave Community Campaign**. This project was supported in part by the **Ohio Arts Council**, which receives support from the **State of Ohio** and the **National Endowment for the Arts**.

Accessibility shuttle services provided by **Croswell VIP Motorcoaches**.

Pre-Concert Talks are endowed by **Melody Sawyer Richardson**.

WGUC is the Media Partner for these concerts.

Steinway Pianos, courtesy of Willis Music, is the official piano of the Cincinnati Symphony Orchestra and Cincinnati Pops.

Listen to this program on 90.9 WGUC March 15, 2020 at 8pm and online at cincinnati-symphony.org March 16–22.



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CSO | TIMELESS

125TH ANNIVERSARY GALA

SAT JAN 11, 7 pm | Music Hall

LOUIS LANGRÉE conductor
RENÉE FLEMING soprano
BEHZOD ABDURAIMOV pianist

BOULANGER
(1893–1918)

D'un matin du printemps ("Of a Spring Morning")

R. STRAUSS
(1864–1949)

Liebeshymnus ("Hymn of Love"), Op. 32, No. 3
Cäcilie ("Cecily"), Op. 27, No. 2
Morgen ("Morning"), Op. 27, No. 4

RACHMANINOFF
(1873–1943)

Concerto No. 2 in C Minor for Piano and Orchestra, Op. 18
Moderato
Adagio sostenuto
Allegro scherzando

FLOTOW

"The Last Rose of Summer" from *Martha* (as featured in the film *Three Billboards Outside Ebbing, Missouri*)

HARRY WARREN
arr. Alexandre Desplat

"You'll Never Know" (as featured in the film *The Shape of Water*)

KANDER & EBB

"Love and Love Alone"/"Winter" from *The Visit*

MAURY YESTON

"Unusual Way" from *Nine*

RODGERS &
HAMMERSTEIN

"You'll Never Walk Alone" from *Carousel*

There will be no intermission this evening. This performance will end at approximately 8:30 pm.



Western & Southern
Financial Group

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Foundation/Francie &
Tom Hiltz, Trustees



FIFTH THIRD
PRIVATE BANK



The CSO is grateful to CSO Season Sponsor **Western & Southern Financial Group**, CSO Timeless Presenting Sponsor **Fifth Third Bank**, and this weekend's Presenting Sponsor **Messer Construction**.

The appearance of Renée Fleming has been made possible by the **Harold C. Schott Foundation/Francie & Tom Hiltz, Trustees**.

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INSIGHTS

from Music Director Louis Langrée

Renée Fleming is one of the greatest singers of our time, and it will be a special treat for us all to hear her sing Strauss *Lieder*, as well as selections from the American Songbook, for our Anniversary Gala weekend. We also welcome Behzod Abduraimov for his debut performance with the CSO. In its 125-year history, the CSO has hosted many renowned composer/performers, including Sergei Rachmaninoff who, in 1910, played his second piano concerto with the CSO. It is fitting, then, to bring this piece to life during our anniversary season alongside pieces by Strauss (who conducted some of his *Lieder*, accompanying his wife, the soprano Pauline de Ahna, in Cincinnati) and two pieces by oft-forgotten female French composers. Lili Boulanger, sister of Nadia, was a prodigy who died much too early at the age of 24. At age 19, Lili was the first female winner of the Prix de Rome in 1913. Augusta Holmès was a pupil of César Franck, and her compositions caught the attention of Franz Liszt and Camille Saint-Saëns.



AN INTRODUCTION TO THE PROGRAM

Augusta Holmès and Lili Boulanger are two of the most gifted women composers in French musical history. Both received much recognition and significant performances, but their paths to those successes were shaped by the times in which they were born. Holmès was born in Paris in 1847 and lived when women were forbidden professional training at the Paris Conservatoire, rarely given significant awards, and thought to be capable of writing only songs and small salon pieces. She was so successful in forging a career through grit, self-assurance and fearless promotion that her music was sometimes disparaged as inappropriately “virile” and “masculine.” Lili Boulanger, born almost 50 years later, was encouraged by her musical family and admitted to the Conservatoire at age 19.

“The art of music has here interred a precious treasure, yet far fairer hopes,” read the epitaph that Franz Grillparzer wrote for the tombstone when his friend Franz Schubert died at age 31. The same could be said of Lili Boulanger, one of the most gifted of early-20th-century French composers, who passed away at 24. Boulanger showed musical talent when she was hardly out of infancy, was thoroughly grounded in the art by her musical family, started composing as a teenager, gained admission to the Paris Conservatoire at 19, and was the first woman to win the coveted Prix de Rome, even though she was hampered throughout her short life by poor health.

Sergei Rachmaninoff may have been Russia’s most prodigiously gifted musician. He established himself as both a composer and a virtuoso pianist before he graduated from the Moscow Conservatory, where his name was placed on the honor roll and he was given the highest grades the school had ever awarded. He soon thereafter developed an international conducting career, in 1918 he was tendered—and refused—offers to become Music Director of both the Cincinnati and Boston Symphony Orchestras.

After establishing his reputation as a composer with several masterful tone poems, Richard Strauss turned to writing operas in 1900. He had a remarkable ability in writing for the soprano voice and not only entrusted it with some of his most beautiful music but also made women the central character in several of his operas—*Salome*, *Elektra*, *Ariadne*, *Helen*, *Arabella*, *Daphne*. It is fitting that the last music

he wrote, the *Four Last Songs*, was also his final tribute to the voice type he loved so deeply.

—Dr. Richard E. Rodda

LILI BOULANGER

D'un matin du printemps (“Of a Spring Morning”)

- **Born:** August 21, 1893, Paris
- **Died:** March 15, 1918, Mézy-par-Meulan
- **Work composed:** 1918
- **Premiere:** June 3, 1919 in Paris
- **Instrumentation:** 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, castanets, cymbal with timpani stick, small drum, snare drum, suspended cymbals, tambour de Basque, triangle, harp, celeste, strings
- **CSO notable performances:** These performances are the work’s CSO subscription premiere.
- **Duration:** approx. 5 minutes

An Extraordinary Musical Family

“Though Lili Boulanger died in 1918 at the age of 24,” wrote musicologist David Noakes, “hers was a creative life of more than mere promise; it was a life, at least, of partial fulfillment.” The name of Boulanger was indelibly inscribed into the annals of music by Nadia Boulanger, the 20th-century’s most influential teacher and mentor of composers. Despite her seismic impact on modern music, Nadia never considered herself a composer (“not bad, but useless” is how she dismissed her original works), and firmly held that the family’s creative talent had been inherited by her younger sister, Lili. And considerable talent there was to inherit. The girls’ paternal grandfather, Frédéric, taught cello at the Paris Conservatoire; his wife was the well-known soprano Marie-Julie Boulanger. The

couple’s son, Ernest, won the Prix de Rome in 1835, became a successful opera composer in Paris and teacher of singing at the Conservatoire, and was awarded the Légion d’Honneur in 1870. In 1877, he married Raïssa Mychetsky, one of his most talented students, when he was 60 and she 19. Among the family’s friends and regular visitors were Charles Gounod, Gabriel Fauré, Jules Massenet and Camille Saint-Saëns. It was into this privileged musical environment that Nadia was born in 1887; Marie-Juliette Olga (Lili) came along six years later.

Lili’s musical talent was evident from her earliest years. She could reliably carry a tune by two, and three years later began tagging along with Nadia to sit in on her older sister’s classes at the Conservatoire. Lili studied harp, piano, cello and violin with some of the city’s best teachers during the following years, but steady bouts of ill health, precipitated by a near-fatal attack of pneumonia when she was three, precluded the physical exertions necessary to master any of those instruments. She turned instead to composition, and began serious study of that discipline in 1909 with Georges Caussade and Paul Vidal. Three years later, she was formally admitted to the Conservatoire, but illness prevented her from participating in the Prix de Rome competitions that year. A stay at a sanitarium on the English Channel restored her health sufficiently enough for her to win the Prix in 1913 with her cantata *Faust et Hélène*, the first woman to earn that coveted honor. That same year, she also received the Prix Lepaulle and the Prix Yvonne de Gouy d’Arsy. Her arrival at the Villa Medici in Rome was delayed by illness until March 1914, and even then, weakened by the trip and the activity of the preceding year, she was confined to her room for nearly a month and could not resume work until late in the spring. Lili was granted special permission for a visit home in July, and she had to remain in France when World War I broke out the following month. She organized an extensive program of letter-writing, communication and support among the Conservatoire students who had been mobilized and their families and friends during the following year, and did not return to Rome until early 1916. There she set to work on an operatic version of Maeterlinck’s *La Princesse Maleine*, with whose lonely heroine she identified. She worked on this and other projects as much as she could, but her health was in steady decline during the ensuing months. In February 1917, she went to convalesce at Arcachon, on the Atlantic coast near Bordeaux, but she did

Sound Bites

During this weekend’s concerts, listen for the bright and festive mood of Boulanger’s “Of a Spring Morning,” the dazzling virtuosity (and one of the best-loved melodies in the entire orchestral literature) of Rachmaninoff’s **Piano Concerto No. 2**, the lush tones of Holmès’ orchestral interlude “Night and Love” (Jan. 10), and, from Ms. Fleming, the music of Richard Strauss: the magnificent *Four Last Songs*—a metaphorical treatment of the approach of death (Jan. 10)—and **three love songs** sensitively set to romantic poetry (Jan. 11).

not improve and was taken to Paris in July for emergency surgery. The procedure brought only little and temporary relief. She next went to the family summer home at Gargenville for several months, and returned to Paris in December, but soon had to leave for Mézy, west of the city, when the capital was subjected to heavy German bombardment early in 1918. She died in Mézy on March 15th.

A Short Life, A Lasting Legacy

Despite her early death and the debilitating state of her health, Lili Boulanger completed a substantial number of compositions in which she demonstrated a highly developed creative personality imbued with the pastel Impressionism so characteristic of turn-of-the-20th-century France: 18 works for chorus, many accompanied by orchestra (notably settings of three Psalms); two cantatas; some 20 songs; a half-dozen orchestral scores, including a *Poème symphonique*; and pieces for organ, piano, violin and flute. The opera *La Princesse Maleine* remained unfinished at her death. In a review of a performance of her music in 1921, Louis Vuillemin wrote, “Lili Boulanger brought to music a keen and prodigiously human sensibility, served in

its expression by the full range of natural gifts, from grace, color, charm and subtlety to winged lyricism and obvious power, easy and profound. Such virtues, so rarely brought together for the benefit of one single creative temperament, are to be found in her works.”

The complementary works *D’un Matin de Printemps* (“Of a Spring Morning”) and *D’un Soir triste* (“Of a Sad Evening”) of 1918 were the last scores Lili Boulanger wrote with her own hand; her *Pie Jesu*, probably envisioned as part of a complete Requiem Mass, was dictated to her sister. The manuscripts’ labored notation betrays the deteriorating condition of Lili’s health; Nadia had to add the finishing details of dynamics and articulations. The composer conceived each piece in three versions: one for orchestra, another for piano trio, and a third for violin (or flute) and piano (*D’un Matin de Printemps*), and cello and piano (*D’un Soir triste*). The two compositions share a common idea for their thematic material, but exhibit the contrasting moods implied by their titles—*D’un Soir triste* is mournful and painted in somber tones, while *D’un Matin de Printemps* is bright and festive.



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SERGEI RACHMANINOFF**Concerto No. 2 in C Minor for Piano and Orchestra, Op. 18**

- **Born:** April 1, 1873, Oneg (near Novgorod), Russia
- **Died:** March 28, 1943, Beverly Hills, California
- **Work composed:** 1900–1901
- **Premiere:** Premiered on October 14, 1901 in Moscow, conducted by Alexander Siloti with the composer as soloist.
- **Instrumentation:** solo piano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, crash cymbals, strings
- **CSO notable performances:** 30 previous subscription weekends | Premiere: January 1910, Leopold Stokowski conducting; Sergei Rachmaninoff, pianist | Most recent: November 2011, Mei-Ann Chen conducting; Terrence Wilson, pianist | Among other notable performances of the work, Cincinnati Pops founder Erich Kunzel led the CSO and pianist Van Cliburn at then-Riverfront Stadium July 5, 1971; Arthur Fiedler (of Boston Pops fame) led the Orchestra and pianist Leonard Pennario at Nippert Stadium in August 1967; and Louis Langrée led the CSO and Evgeny Kissin in a May 2016 “special” concert. Also among the many renowned pianists who have performed the concerto with the CSO are Arthur Rubinstein, Jean-Yves Thibaudet, Lang Lang and André Watts.
- **Duration:** approx. 35 minutes

Drawing Success Out of Failure

When he was old and as mellow as he would ever get, Rachmaninoff wrote these words about his early years: “Although I had to fight for recognition, as most younger men must, although I have experienced all the troubles and sorrow which precede success, and although I know how important it is for an artist to be spared such troubles, I realize, when I look back on my early life, that it was enjoyable, in spite of all its vexations and bitterness.” The greatest “bitterness” of Rachmaninoff’s career was the total failure of the Symphony No. 1 at its premiere in 1897, a traumatic disappointment that thrust him into such a mental depression that he suffered a complete nervous collapse.

An aunt of Rachmaninoff, Varvara Satina, had recently been successfully treated for an emotional disturbance by a certain Dr. Nicholas Dahl, a Moscow physician who was familiar with the latest psychiatric discoveries in France and Vienna, and it was arranged that Rachmaninoff should visit him. Years later, in his memoirs, the composer recalled the malady and the treatment:

[Following the performance of the First Symphony,] something within me snapped. A paralyzing apathy possessed me. I did nothing at all and found no pleasure in anything. Half

my days were spent on a couch sighing over my ruined life. My only occupation consisted in giving a few piano lessons to keep myself alive.

For more than a year, Rachmaninoff’s condition persisted. He began his daily visits to Dr. Dahl in January 1900.

My relatives had informed Dr. Dahl that he must by all means cure me of my apathetic condition and bring about such results that I would again be able to compose. Dahl had inquired what kind of composition was desired of me, and he was informed “a concerto for pianoforte.” In consequence, I heard repeated, day after day, the same hypnotic formula, as I lay half somnolent in an armchair in Dr. Dahl’s consulting room: “You will start to compose a concerto—You will work with the greatest of ease—The composition will be of excellent quality.” Always it was the same, without interruption.... Although it may seem impossible to believe, this treatment really helped me. I started to compose again at the beginning of the summer.”

In gratitude, he dedicated the new Concerto to Dr. Dahl.

Dazzling Virtuosity

The C Minor Concerto begins with eight bell-tone chords from the solo piano that herald the surging main theme, announced by the strings. A climax is achieved before a sudden drop in intensity makes way for the arching second theme, initiated by the soloist. The development, concerned largely with the first theme, is propelled by a martial rhythm that continues with undiminished energy into the recapitulation. The second theme returns in the horn before the martial mood is re-established to close the movement. The *Adagio* is a long-limbed nocturne with a running commentary of sweeping figurations from the piano. The finale resumes the marching rhythmic motion of the first movement with its introduction and bold main theme. Standing in bold relief to this vigorous music is the lyrical second theme, one of the best-loved melodies in the entire orchestral literature, a grand inspiration in the ripest Romantic tradition. (Years ago, this melody was lifted from the Concerto by the tunesmiths of Tin Pan Alley and fitted with sufficiently maudlin phrases to become the popular hit “Full Moon and Empty Arms.”) These two themes, the martial and the romantic, alternate for the remainder of the movement. The coda rises through a finely crafted line of mounting tension to bring the work to an electrifying close.

"...just about everything one wants from a quartet,
most notably precision, warmth and... electricity..."
—*New York Times*

A photograph of the St. Lawrence String Quartet, featuring four musicians (three men and one woman) in dark clothing, looking upwards and to the right. One man is holding a violin.

The St. Lawrence String Quartet

Tuesday, January 28, 7:30 p.m.

"Another Pavel Haas Quartet
disc, another triumph."
—*Gramophone*

A photograph of the Pavel Haas Quartet, featuring four musicians (three men and one woman) in dark clothing, looking upwards and to the right. They are holding violins and bows.

Pavel Haas Quartet

Thursday, March 12, 7:30 p.m.



"...renown[ed] as a pianist
of scrupulous musicianship
and elegance."

—*Anthony Tommasini*
New York Times, 2015

Murray Perahia

Tuesday, March 17, 7:30 p.m.

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AUGUSTA HOLMÈS***La Nuit et l'Amour* ("Night and Love")
from *Ludus pro Patria* ("Patriotic Games")**

- **Born:** December 16, 1847, Paris
- **Died:** January 28, 1903, Paris
- **Work composed:** 1888
- **Premiere:** Premiered at the Société des Concerts du Conservatoire in Paris on March 4, 1888, conducted by Jules Auguste Garcin
- **Instrumentation:** 2 flutes, piccolo, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, timpani, 2 harps, organ, strings
- **CSO notable performances:** This performance is the work's CSO subscription premiere.
- **Duration:** approx. 6 minutes

"Women Have No Idea of Obstacles, and Their Willpower Breaks All Barriers"

Augusta Holmès, born in Paris in 1847, was a woman of the Victorian Age, though hardly representative of that era's (not fully justified) prim and proper image of femininity: her birth may have occurred out of wedlock; she never married, but had five children by another woman's husband; she defied her parents' express wishes by becoming a composer and made a successful career through sheer willpower and persistence in a society that forbade women a conservatory education; she served as a nurse in the Franco-Prussian War; the giant *Ode Triomphale* she was commissioned to write for the 1889 Exposition Universelle, staged in Paris in celebration of the centenary of the storming of the Bastille, required 1,200 performers and many thought it inappropriately "virile" and "masculine." Camille Saint-Saëns observed, "Women have no idea of obstacles, and their willpower breaks all barriers. Mademoiselle Holmès is a woman, an extremist." Indeed, Augusta Holmès was not a conventional 19th-century woman, but she was a pioneer in asserting the creative, intellectual and social qualities of her gender.

Holmès was born into the family of an Irish military officer who had retired to a small town in France and a French woman of Scottish-Irish descent; the couple had been married 20 years before Augusta came along. Captain Holmes was scholarly and his wife was skilled in poetry and painting, and they moved to Paris soon after the wedding to participate in the city's rich cultural life. Among their Parisian friends was the poet Alfred de Vigny, who became close enough to the couple that they named him Augusta's godfather, and who was, perhaps, even her biological father. (Augusta did little to dispel the rumor.) Despite Madame Holmes' artistic leanings, she forbade her daughter to pursue

her interest in music so decisively that the girl once stabbed herself with a small dagger.

It was not until her mother died, when Augusta was eleven (by which time her father was ready to give in to his head-strong daughter), that she began piano and voice lessons and serious music study. Within two years, she was an accomplished pianist and singer and had begun to compose (and, in her spare time, paint and write poetry in the four languages she spoke). She became a French citizen in 1871 (and added an *accent grave* to her family name), was welcomed into Parisian artistic circles, had her first public performances in 1873, began studying with César Franck in 1875, and devoted herself largely to the most ambitious musical genres in defiance of the prevailing notion that "lady composers" should confine themselves to songs and salon pieces—her first major work was the 1875 opera *Héro et Leandre*, followed by two others, all to her own librettos (*La Montaigne Noire* was produced at the Paris Opéra in 1895), a dozen large-scale secular cantatas, four symphonic poems, many songs, choruses and piano pieces. In 1869, she met the poet Catulle Mendès, with whom she shared a passion for Wagner, and traveled with him and his wife the following year to meet the composer at his home near Lucerne. Soon thereafter, she and Mendès began the 20-year affair that yielded their five children. (In a sort of karmic recompense, Madame Mendès later had a brief affair with Wagner.) After their separation, Holmès continued to compose and teach until her death in 1903 at the age of 55. Streets in Paris and Versailles, her childhood home, were named in her honor.

A Work of National Pride

Ludus pro Patria ("Patriotic Games") was the last of four works Holmès composed on nationalistic themes during the decade after 1878, perhaps her delayed response to the French defeat in the Franco-Prussian War of 1870–1871: *Lutèce* (1878, titled after the ancient Roman name for Paris), *Irlande* ("Ireland," 1882, after her ancestral homeland), *Pologne* ("Poland," 1883) and *Ludus pro patria* (1888). *Ludus pro Patria*, a "symphonic ode" for speaker, choruses and orchestra to her own text, was inspired by and named for a painting by the French artist Pierre Puvis de Chavannes. The painting is now in the Metropolitan Museum in New York City, whose web site gives this description:

Puvis' evocation of ancient France shows young athletes training with pikes (*piques* in French), the traditional weapon of the Picardy region and reputedly the origin of the

province's name. This work is a replica, reduced in size, of the central panel of a mural that Puvis completed in 1882 and installed in the Musée de Picardie in Amiens. The exhibition and sale of such "reductions" helped publicize the artist's monumental decorative commissions and boost his income.

Ludus pro Patria was so successful at its premiere, at the Société des Concerts du Conservatoire on March 4, 1888, that it had to be repeated the following week.

Holmès headed *La Nuit e l'Amour* ("Night and Love"), the work's instrumental interlude, with the following verses: "Love! Divine word! Creator of worlds!/Love! Inspiration of fruitful ecstasy!/Love! Conqueror of Conquerors!"

RICHARD STRAUSS

Vier Letzte Lieder ("Four Last Songs")

- **Born:** June 11, 1864, Munich
- **Died:** September 9, 1949, Garmisch-Partenkirchen
- **Work composed:** 1948
- **Premiere:** Premiered on May 22, 1950 in London, conducted by Wilhelm Furtwängler with Kirsten Flagstad as soloist
- **Instrumentation:** solo soprano, 3 flutes (incl. piccolo), piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons (incl. contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, harp, celeste, strings
- **CSO notable performances:** 4 previous subscription weekends | Premiere: February 1964, Max Rudolf conducting; Mary Costa, soprano | Most recent: May 2002, Paavo Järvi conducting; Barbara Hendricks, soprano | Soprano Eileen Farrell was first to sing the piece with the CSO, at Carnegie Hall in November 1951, but a planned repeat at Music Hall did not occur because the soprano cancelled due to illness.
- **Duration:** approx. 24 minutes

GLOSSARY OF MUSICAL TERMS

Moderato: moderate tempo

Adagio sostenuto: slow and sustained

Allegro scherzando: fast and in a light-hearted manner

Coda: ending section

Development, Recapitulation: Along with "exposition," the principal components of sonata form, typical of movements in symphonic works

A Creative Farewell

Strauss largely withdrew from public life after 1935 to his villa at Garmisch-Partenkirchen in the lovely Bavarian Alps. He lived there throughout World War II, spared the physical ravages of the conflict, but deeply wounded by the loss of many friends and by the bombing of Dresden, Munich and Vienna. In October 1945, under the threat of being called before the Denazification Board, he moved to Switzerland, where he lived for the next four years. He was cleared by the Board in June 1948, but chose to stay in Switzerland for medical treatment that winter, returning to Garmisch in May 1949. Though increasingly feeble during his Swiss sojourn, his mind was clear, and he continued to compose—a Concerto for Oboe, the Duet Concertino for Clarinet, Bassoon and Strings, and the surpassingly beautiful *Four Last Songs*.

At the end of 1946, Strauss read Eichendorff's poem *Im Abendrot*, in which an aged couple, having moved together through the world for a lifetime, look at the setting sun and ask, "Is that perhaps death?" The words matched Strauss' feelings of those years, and he determined to set the poem for soprano and orchestra. The first sketches for the song appeared early in 1947, and the piece was completed by May 1948. During that time, a friend sent Strauss a volume of poems by Hermann Hesse, and from that collection he chose four verses to form a five-song cycle with the Eichendorff setting. The Hesse pieces were composed between July and September 1948, making them the final works that Strauss completed. (He never finished the last of the Hesse songs.) He died quietly at his Garmisch home exactly one year later.

Reflections at Life's Sunset

Each of the magnificent *Four Last Songs* treats metaphorically the approach of death—through images of rebirth in spring, autumn, rest and sunset—by returning one final time to the soprano voice, for which he had written so much glorious music throughout his career. In these moving compositions, Strauss left what British musicologist Neville Cardus described as "the most consciously and most beautifully delivered 'Abschied' ['farewell'] in all music." As though bringing round full the cycle of his life's work, Strauss quoted in the closing pages of *Im Abendrot* a theme from his tone poem *Death and Transfiguration*, written six decades earlier, in 1889.

TEXTS AND TRANSLATIONS

FRÜHLING (“Spring”)**Text: Hermann Hesse**

In dämrigen Grüften
 Träumte ich lang
 Von deinen Bäumen und blauen Lüften,
 Von deinem Duft und Vogelgesang.

Nun liegst du erschlossen
 In Gleiss und Zier
 Von Licht übergossen
 Wie ein Wunder vor mir.

Du kennst mich wieder,
 Du lockest mich zart,
 Es zittert durch all meine Glieder
 Deine selige Gegenwart.

In darkling caves
 I dreamed long
 of your trees and azure breezes,
 of your scents and birdsong.

Now you lie revealed
 in glitter and array,
 bathed in light
 like a miracle before me.

You know me again,
 you invite me tenderly.
 There quivers through all my limbs
 your blessed presence.

SEPTEMBER**Text: Hermann Hesse**

Der Garten trauert,
 Kühl sinkt in die Blumen der Regen.
 Der Sommer schauert
 Still seinem Ende entgegen.

Golden tropft Blatt um Blatt
 Nieder vom hohen Akazienbaum.
 Sommer lächelt erstaunt und matt
 In den sterbenden Gartentraum.

Lange noch bei den Rosen
 Bleibt er stehen, sehnt sich nach Ruh.
 Langsam tut er die (grossen),
 Müde gewordenen Augen zu.

The garden is mourning,
 the rain sinks coolly on the flowers,
 summertime shudders
 quietly to its close.

Leaf upon golden leaf is dropping
 down from the tall acacia tree.
 Summer smiles amazed and exhausted,
 on the dying dream that was this garden.

Long by the roses,
 it tarries, yearns for rest,
 slowly closes its (great)
 weary eyes.

BEIM SCHLAFFENGEGEHEN (“Going to Sleep”)**Text: Hermann Hesse**

Nun der Tag mich müd gemacht,
 Soll mein sehnliches Verlangen
 Freundlich die gestirnte Nacht
 Wie ein müdes Kind empfangen.

Hände lasst von allem Tun,
 Stirn vergiss du alles Denken,
 Alle meine Sinne nun
 Wollen sich in Schlummer senken.

Und die Seele unbewacht
 Will in freien Flügen schweben,
 Um im Zauberkreis der Nacht
 Tief und tausendfach zu leben.

Made tired by the day now,
 my passionate longing
 shall welcome the starry night
 like a tired child.

Hands, leave all work,
 brow, forget all thought.
 Now all my senses
 long to sink themselves in slumber.

And the spirit unguarded
 longs to soar on free wings,
 so that, in the magic circle of night,
 it may live deeply, and a thousandfold.

IM ABENDROT (“In the Twilight”)**Text: Joseph Freiherr von Eichendorff**

Wir sind durch Not und Freude
 gegangen Hand in Hand,
 vom Wandern ruhn wir (beide)
 nun überm stillen Land.

Rings sich die Täler neigen,
 es dunkelt schon die Luft,
 zwei Lerchen nur noch steigen
 nachträumend in den Duft.

Tritt her und lass sie schwirren,
 bald ist es Schlafenszeit,
 dass wir uns nicht verirren
 in dieser Einsamkeit.

O weiter, stille Friede!
 So tief im Abendrot.
 Wie sind wir wandermüde—
 ist dies etwa der Tod?

Through want and joy we have
 walked hand in hand,
 we are both resting from our travels
 now, in the quiet countryside.

Around us the valleys fold up,
 already the air grows dark,
 only two larks still soar
 wistfully into the balmy sky.

Come here, and let them fly about,
 soon it is time to sleep.
 We must not go astray
 in this solitude.

O spacious, tranquil peace,
 so profound in the gloaming
 How tired are we of traveling—
 is this perchance death?

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RICHARD STRAUSS
Liebeshymnus (“Hymn of Love”),
Op. 32, No. 3
Cäcilie (“Cecily”), Op. 27, No. 2
Morgen (“Morning”), Op. 27, No. 4

- **Songs composed:** 1891-1896
- **Instrumentation:** (combined for all three songs) soprano solo, 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, harp, strings
- **CSO notable performances:** The CSO premiere for all three songs was April 8-9, 1904, Richard Strauss conducting; his wife, Pauline Strauss de Ahna, vocalist | The premiere was the only previous performance of *Liebeshymnus* at these concerts; *Morgen* has been performed here 10 other times, most recently by Kathleen Battle in 2010, Paavo Järvi conducting; *Cäcilie* has been performed here 3 additional times, most recently in May 1980 by Grace Bumbry, Jerzy Semkow conducting.
- **Duration:** approx. 9 minutes

The Culmination of a Romantic Tradition
The great tradition of the 19th-century German Lied came to its end with the songs of Richard Strauss. Though he wrote songs throughout his long life—his first piece, penned at age six, was a Christmas carol; his last was the magnificent *Four Last Songs*—he composed most of his *Lieder* before he turned from the orchestral

genres to opera at the beginning of the 20th century. Much of his inspiration for song composition during his early years came from his wife, Pauline de Ahna, an excellent soprano who had performed at Bayreuth and taken part shortly before they were married in the premiere of Strauss’ first opera, *Guntram*. Like Schubert, Strauss was not especially discriminating in his selection of the texts for his songs (he was, curiously, just the opposite with his opera librettos), choosing his verses from minor contemporary poets as frequently as from the more esteemed classic German writers. His songs correspondingly vary in quality, a situation for which the composer himself offered a surprisingly candid explanation:

Musical ideas have prepared themselves within me—God knows why—and a song appears in the twinkling of an eye when I come across a poem more or less corresponding to the subject of the imaginary song.... If I find no poem matching the subject that exists in my imaginary mind, however, then the creative urge has to be re-channelled to the setting of some other poem which I think lends itself to music. It goes slowly, though. I resort to artifice.

The best of Strauss’ songs are imbued with a

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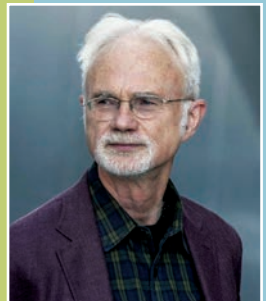
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The poet and publisher Karl Friedrich Henckell (1864–1929) became known for espousing socialist causes as well as for such tender verses as *Liebeshymnus* (“Hymn of Love”), of which Strauss made a rapturous setting to include in his Op. 32 songs of 1896.

TEXTS AND TRANSLATIONS

LIEBESHYMNUS (“Hymn of Love”), Op. 32, No. 3

Text: Karl Friedrich Henckell

Heil jenem Tag, der dich geboren,
heil ihm, da ich zuerst dich sah!
In deiner Augen Glanz verloren
steh' ich, ein sel'ger Träumer, da.

Mir scheint der Himmel aufzugehn,
den ich von ferne nur geahnt,
und eine Sonne darf ich sehn,
daran die Sehnsucht nur gemahnt.

Wie schön mein Bild in diesem Blicke!

In diesem Blick mein Glück wie gross!
Und flehend ruf' ich zum Gesckicke:
O weile, weile, wandellos!

CÄCILIE (“Cecily”), Op. 27, No. 2

Text: Heinrich Hart

Wenn du es wüsstest,
Was träumen heisst von brennenden Küssen,
Von Wandern und Ruhen mit der Geliebten,
Aug in Auge,
Und kosend und plaudernd,
Wenn du es wüsstest,
Du neigtest dein Herz!

Wenn du es wüsstest,
Was bangen heisst in einsamen Nächten,
Umschauert vom Sturm, da niemand tröstet
Milden Mundes die kampfmüde Seele,
Wenn du es wüsstest,
Du kämest zu mir.

Wenn du es wüsstest,
Was leben heisst, umhaucht von der Gottheit
Weltschaffendem Atem,
Zu schweben empor, lichtgetragen,
Zu seligen Höhn,
Wenn du es wüsstest,
Du lebstest mit mir!

MORGEN (“Tomorrow”), Op. 27, No. 4

Text: John Henry Mackay

Und morgen wird die Sonne wieder scheinen,
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen, sie wieder einen
inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten, wogenblauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen schauen,
und auf uns sinkt des Glückes stummes Schweigen.

John Henry Mackay (1864–1933) was born in Scotland but spent most of his life in Germany, where he gained notoriety for his anarchistic writings and his support of what was then known as “homosexual emancipation.” He also wrote passionate lyrical poetry, and in 1894 Strauss included two of his verses (*Morgen* and *Aufforderung*) in the set of four songs (Op. 27) he wrote as a wedding gift for his bride, the gifted soprano Pauline de Ahna. Also included in the Op. 27 set was a setting of *Cäcilie* by the German poet, drama critic and literary journal publisher Heinrich Hart (1855–1906).

Happy was the day you were born—
happy was the day I first saw you!
Lost in the radiance of your eyes,
I stand, a blissful dreamer.

Heaven seems to open to me,
yet I only sense it from afar,
and I am permitted to gaze upon the sun,
something my yearning only ever imagined.

How wonderful it is to see my reflection
in your eyes!
In your gaze, how great is my happiness!
And I call to my fate imploringly:
“Oh tarry, remain unchanging!”

If you only knew
what it's like to dream of burning kisses,
of wandering and resting with one's beloved,
eye turned to eye,
and cuddling and chatting—
if you only knew,
you would incline your heart [to me]!

If you only knew
what it's like to feel dread on lonely nights,
surrounded by a raging storm, while no one comforts
with a mild voice your struggle-weary soul—
if you only knew,
you would come to me.

If you only knew
what it's like to live, surrounded by God's
world-creating breath,
to float up, carried by the light,
to blessed heights—
if you only knew,
then you would live with me!

And tomorrow the sun will shine again,
and on the path I will take,
it will unite us again, we happy ones,
upon this sun-breathing earth...

And to the shore, the wide shore with blue waves,
we will descend quietly and slowly;
we will look mutely into each other's eyes
and the silence of happiness will settle upon us.

—Program notes by Dr. Richard E. Rodda

RENÉE FLEMING, soprano

■ **Previous CSO Performances:** Ms. Fleming last performed with the CSO in September 2012 (season-opening gala concert), her debut with the Orchestra.

■ **Read more:** reneefleming.com; also read *Fanfare's* Spotlight article on p. 25



Renée Fleming, © Andrew Eccles

Renée Fleming is one of the most highly acclaimed singers of our time. Winner of four Grammy® awards, and recipient of the US National Medal of Arts from President Obama, Renée has sung for momentous occasions from the Nobel Peace Prize ceremony to the Diamond Jubilee Concert for HM Queen Elizabeth II at Buckingham Palace. In 2014, Renée brought her voice to a vast new audi-

ence as the first classical artist ever to sing the National Anthem at the Super Bowl.

In December, Renée brought her acclaimed portrayal of Margaret Johnson in *The Light in the Piazza* to the Lyric Opera House in Chicago, after appearances in London and Los Angeles. Last spring, Renée appeared opposite Ben Whishaw in *Norma Jean Baker of Troy* to open The Shed at New York City's Hudson Yards. She earned a Tony Award nomination for her performance in the 2018 Broadway production of *Carousel*. Her new album, *Lieder: Brahms, Schumann, and Mahler*, was released by Decca in June. She was heard on the soundtracks of the 2018 Best Picture Oscar winner *The Shape of Water* and *Three Billboards Outside Ebbing, Missouri*, and she provided Julianne Moore's singing voice for the film *Bel Canto*.

As Artistic Advisor to the John F. Kennedy Center for the Performing Arts, Renée spearheads a collaboration with the National Institutes of Health focused on music, health and neuroscience. In 2010 she was named the first-ever creative consultant at Lyric Opera of Chicago. Her awards include the Fulbright Lifetime Achievement Medal, Germany's Cross of the Order of Merit, Sweden's Polar Music Prize, and France's *Chevalier de la Légion d'Honneur*.

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BEHZOD ABDURAIMOV, pianist

- **Previous CSO Performances:** Debut
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Behzod Abduraimov, © Evgeny Eutykhov

Behzod Abduraimov performs with leading orchestras worldwide, collaborating with prestigious conductors such as Valery Gergiev, Vladimir Ashkenazy, Lorenzo Vitotti, James Gaffigan, Jakub Hrůša, Santtu-Matias Rouvali and Gustavo Dudamel.

In 2019-20 he returns to Carnegie Hall for two performances: his second Stern Auditorium recital and with

the Münchner Philharmoniker under Gergiev following their concerts in Munich. He also serves as Artist-in-Residence with the Fundação Calouste Gulbenkian. Other season highlights include Orchestre National de France, Philharmonia Orchestra, Deutsches Symphonie-Orchester Berlin and the Sydney Symphony Orchestra. He will make concerto and recital appearances at the

Alte Oper Frankfurt, and further recitals include the International Piano Series in London, the Meesterpianisten Series at the Concertgebouw Amsterdam, Spivey Hall in Atlanta, and the Melbourne Recital Centre, among others.

Abduraimov and cellist Truls Mørk have developed a formidable duo, with tours in Europe and the U.S. and an upcoming recording. He has also established a relationship with the English Chamber Orchestra, whom he directed from the piano in 2019. In 2019-20 he plays-directs Camerata RCO as part of the 20th anniversary season of the İş Sanat Concert Hall, Istanbul.

His 2012 debut CD of Liszt, Saint-Saëns and Prokofiev (Decca) won the *Choc de Classica* and *Diapason Découverte*, and his first concerto disc for the label featured Prokofiev's Piano Concerto No. 3 and Tchaikovsky's Concerto No. 1. A film of his BBC Proms debut in 2016, with the Münchner Philharmoniker under Gergiev, was released as a DVD in 2018.

Born in Tashkent, Uzbekistan, in 1990, Abduraimov began playing the piano at age five as a pupil of Tamara Popovich at the Uspensky State Central Lyceum, Tashkent. In 2009, he won First Prize at the London International Piano Competition. He studied with Stanislav Ioudenitch at the International Center for Music at Park University, Missouri, where he is Artist-in-Residence. ■



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INSIGHTS

from Music Director

Louis Langrée

To celebrate our milestone anniversary, I wanted to include pieces for this special weekend that celebrate the Orchestra, its history, and its commitment to new works and innovation. This program features two commissions. The first was commissioned by the Orchestra from one of our own, retired Principal Bassoonist Bill Winstead. His *Passages in Time* will feature three generations of Orchestra musicians—retired Orchestra members, the Cincinnati Symphony Youth Orchestra, and current Orchestra members. The second, by Daníel Bjarnason, was commissioned by the CSO in 2014 and premiered here in 2015. *Exil!* was written by former Music Director Eugène Ysaÿe and contains a lush texture that is highly chromatic and full of sweeping melodies. Duke Ellington and George Gershwin both performed their own works with the Orchestra. Ellington was the soloist for the CSO's 1970 recording of *New World A-Comin'*, and we are overjoyed that American jazz pianist Aaron Diehl will make his debut embodying Ellington in these performances. Gershwin performed his own *Rhapsody in Blue* with the CSO and music director Fritz Reiner in 1927. This weekend we will hear the closest musical experience to that 1927 performance as, through the use of innovative technology, Gershwin will return to the Music Hall stage as soloist via his own piano roll "recording"!

Another example of the CSO's commitment to innovation will be bringing to life the synesthetic art that is Alexander Scriabin's *Prometheus* symphony. Scriabin intended the work to be an immersive story-telling experience through light and sound, and he wrote a part in the score for an instrument he called "Luce." This device was created specifically to help illuminate the atmosphere and the message of *Prometheus*. We are thrilled that video artist Tal Rosner has partnered

with the CSO to reimagine the light symphony with LED technology. Scriabin also included a massive piano part to personify the character Prometheus, blending the genres of symphony and concerto. The Ukrainian pianist Vadym Kholodenko makes his CSO debut portraying the hero and his holy sacrifice.



AN INTRODUCTION TO THE PROGRAM

Our 125th anniversary concert includes two pieces that contribute to a retrospective look at the orchestra's history. *Exil!* by Eugène Ysaÿe, the Orchestra's fourth music director (1918–22), had its premiere here at the May Festival 101 years ago. And Duke Ellington recorded his *New World A-Comin'* with the Orchestra, conducted by Erich Kunzel, in 1970.

Yet an anniversary is always an opportunity not only to revisit the past but also to turn toward the future—hence the technological *tour de force* of inviting George Gershwin to join the orchestra from the Other Side in his landmark *Rhapsody in Blue*, and the innovative visuals in Scriabin's *Prometheus*, rarely seen in the coloristic splendor that will be on display this weekend. And, perhaps most importantly: we present two new works—one a world premiere by a recently retired member of the Orchestra, and the other a repeat performance of a recent CSO commission, written by a rising international star. The adventure continues!

—Peter Laki

WILLIAM WINSTEAD

Passages in Time

WORLD PREMIERE, CSO COMMISSION

- **Born:** December 11, 1942, Hopkinsville, KY
- **Work composed:** 2019
- **Premiere:** These performances are the work's world premiere.
- **Instrumentation:** 3 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, alto saxophone, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, chimes, 2 crotales, 2 crash cymbals, glockenspiel, high hat, snare drum, suspended cymbals, tam-tam, tenor drum, 3 triangles, water gong, wood block, 2 harps, celeste, organ, strings, second orchestra (Cincinnati Symphony Youth Orchestras [CSYO])
- **Duration:** approx. 10 minutes

In the Composer's Words

For a recently retired member of the Cincinnati Symphony Orchestra, it is an extraordinary



William Winstead, Photo: Ixi Chen

honor to have been asked to compose music for the opening of the orchestra's 125th anniversary concert. Maestro Langrée challenged me to produce a composition which celebrates the CSO's glorious Past, Present and Future. For one composer that might be just a short fanfare; for me, a significant and meaningful task.

The ceremonial beginning of *Passages in Time* relives the grand harmonic and melodic style of a past century, including conversations with a familiar personality of theaters of the era, the majestic pipe organ. Irresistibly, the focus turns toward the Present as an intimate encyclopedic examination of the make-up of today's ensemble begins in kaleidoscopic spotlights of mood, style and color. All the while, juxtaposed echoes of past harmonies and rhythms enhance present ones. Nearly every facet of the roster is visited, and eventually, with the return of sweep-

ing gestures and fanfares, the glorious Future approaches—now embracing the musicians of the Cincinnati Symphony Youth Orchestras (CSYO) in an antiphonal spiral of unfolding flourishing dialogue.

Nonetheless, in a concurrent celebration of my own personal time with the Cincinnati Symphony Orchestra, *Passages in Time* honors the memory of William H. Loring, the man who succeeded in making my musical career happy and productive for a virtual lifetime.

—William Winstead

About William Winstead

William Winstead's illustrious 32-year career as Principal Bassoonist of the Cincinnati Symphony Orchestra began in 1986, and he was appointed Professor of Music at the Cincinnati College-Conservatory of Music in 1989. A native of western Kentucky, Winstead began his musical training at the piano at three years of age and was already composing music at five. As a teenager he attended the formidable Curtis Institute of Music in Philadelphia, pursuing the study of his favorite instrument with renowned bassoonist Sol Schoenbach. Meanwhile Winstead continued his study of the piano, eventually coaching and accompanying in the private vocal studios of Metropolitan Opera lyric baritone Martial Singher. Even a stint at conducting opera followed before he turned to the serious study of composition in New York City with Ben Weber and at West Virginia University with Thomas Canning.

For 25 years afterward, Winstead built a career as a college professor—teaching bassoon, piano, music theory and composition—first at West Virginia University, then at Indiana-Purdue University, Florida State University, and Oberlin Conservatory of Music. During this time he served as a member of the National Endowment of the Arts (NEA) Music Advisory Panel for Solo Recitalist Grants and appeared at summer music festivals including Spoleto, Italy's Festival of Two Worlds, at the Aspen Music Festival, the Sarasota Music Festival, the Marlboro Music Festival, and most recently at Domaine Forget de Charlevoix in Quebec. Having presented masterclasses at such prestigious institutions as the Juilliard School, Curtis Institute of Music, Manhattan School of Music, Oberlin Conservatory, Interlochen Arts Academy and Beijing Conservatory, his varied appearances have even included performances as a harpist, a pianist, and as a countertenor.

Before joining the Cincinnati Symphony Orchestra, Winstead's concurrent career as a composer had also been filled with notable

Sound Bites

During these concerts, a celebration of the Orchestra's 125th Anniversary, listen for the ceremonial mood of Winstead's *Passages in Time* (a world premiere commission from the former Orchestra member), the intense chromaticism of former CSO Music Director Eugène Ysaÿe's *Exill*, the dazzling expression of hoped-for freedom in Ellington's *New World A-Comin'* (Ellington performed the work here in 1966), the sounds of George Gershwin himself performing (on piano roll) his *Rhapsody in Blue* (Gershwin performed the work here—in person—in 1927), the musical equivalent of particle collision in Bjarnason's *Collider* (the CSO commissioned and premiered the work in 2015), and the joyful, even erotic, aspects of existence depicted musically by a large orchestral force, as well as visually, courtesy of a "color organ" in Scriabin's *Prometheus: Poem of Fire*, a CSO subscription premiere.

accomplishments. *The Moon Singer*, a narrated work for children, was premiered by the Philadelphia Orchestra in 1972 and his Symphony No. 1, “Appalost,” for soprano, tenor, chorus and orchestra was premiered by the Pittsburgh Symphony Orchestra in 1975. In 1976 he received a grant from the National Endowment for the Arts for a Bicentennial work (*The Secret of ’76* for narrator and orchestra), and his Symphony No. 1, “Appalost” had been supported by a grant from the West Virginia Arts and Humanities Council in 1974. Winstead’s Concerto for Bassoon, “Wakulla,” was an award winner in the George Eastman Prize Competition of 1983 and was given its premiere by the noted bassoonist, David van Hoesen, with the Musica Nova Ensemble at the Eastman School of Music in 1985.

A collaboration with his mentor Sol Schoenbach has resulted in the publishing of several volumes of solo bassoon music (Theodore Presser Publishing Co.). Most recently, his newer works for solo bassoon and the Four Impromptus for Oboe and Piano have been published by TrevCo Music Publishers, North America’s premier publisher of music for double reed instruments. The very first commercial recording of one of Winstead’s compositions, Piano Sonata No. 1, “Lorad,” is scheduled for release in July of 2020.

EUGÈNE YSAÏE

Exil!, Op. 25, for High Strings

- **Born:** July 16, 1858, Liège, Belgium
- **Died:** May 12, 1931, Brussels, Belgium
- **Work composed:** 1918
- **Premiere:** May 9, 1918 (May Festival), Cincinnati, Eugène Ysaÿe conducting the Cincinnati Symphony Orchestra at Music Hall
- **Instrumentation:** strings
- **CSO notable performances:** 2 previous subscription weekends, both led by Eugène Ysaÿe | Subscription premiere: December 1918 (May Festival premiere May 1918) | Most recent: March 1922 | Ysaÿe also led the Orchestra in several tour performances of the work 1919–1922; the work was featured in the first-ever radio broadcast of live orchestral music Nov. 2, 1921, when Ysaÿe led the CSO at the Armory on the campus of the University of Wisconsin—Madison. Ysaÿe also led *Exil!* at a special October 1919 concert in honor of the visiting Royal Majesties King Albert and Queen Elizabeth of Belgium.
- **Duration:** approx. 8 minutes

Eugène Ysaÿe became the Cincinnati Symphony Orchestra’s music director in 1918, the last year of World War I. Having fled his native Belgium when the Germans invaded the neutral country in 1914, Ysaÿe had spent the intervening years in London and arrived in the United States for his American conducting debut with the CSO on

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April 5, 1918. The concert was so well received that he immediately received an appointment as music director, which gave him a chance to re-orient his career away from war-torn Belgium. Previously recognized as one of the greatest violinists of his time (perhaps *the* greatest), Ysaÿe had been forced to give up his legendary solo career due to health problems and devoted his energies to composing, conducting and teaching during the remaining years of his life.

Even though the Cincinnati years represented a new start for Ysaÿe, it is hardly surprising if he felt as an exile in America. If that were not enough, his younger brother, Théo, a gifted composer, died on March 24, 1918, less than two weeks before his Cincinnati debut. (One of Théo's works was performed by the CSO soon afterward.) All this may explain why *Exill!*, introduced during Ysaÿe's first May Festival, turned out to be such a tragic work. (Ysaÿe's son and biographer Antoine further revealed that the 60-year-old composer also had what was referred to as "a seemingly hopeless attachment to one of his violin students," further complicating his life at this moment....)

Ysaÿe, whose father Nicolas—also a violinist and conductor—had spent several months in Cincinnati half a century earlier, led the Orchestra on several successful domestic tours, and presided over the CSO's first live radio broadcast in 1921.

What to Listen For

The program book for the 1918 premiere contained the following notes about *Exill!*:

The title "Exil" must be taken in its broadest and most poetical meaning. The composer has tried to render the sufferings of a soul torn from its sister soul—exiled; to depict its anguish and its lament, its grief and its distress, reaching their climax in a paroxysm of despair.

The end is the submission to fate amidst the gloom and sadness of solitude.

The work is rather unique in its scoring for an ensemble of violins and violas, without cellos or double basses. Each section (first violins, second violins and violas) is divided into two groups, resulting in a saturated texture in which Ysaÿe's intensely chromatic harmonies come into sharp relief. The chromaticism (use of half-steps) is all-pervasive, causing the tonality to change in almost every measure of this brief, moving elegy. The "submission to fate" mentioned in the 1918 program note is an even slower, and tonally more stable section where the word *Exill!* is repeated in Ysaÿe's manuscript, underlined with a thick stroke of the pen.

DUKE (EDWARD KENNEDY) ELLINGTON *New World A-Comin'*

■ **Born:** April 29, 1899, Washington, D.C.

■ **Died:** May 24, 1974, New York

■ **Work composed:** 1943

■ **Premiere:** December 11, 1943, Carnegie Hall, New York

■ **Instrumentation:** solo piano, 2 flutes, 2 oboes, English horn, 3 clarinets, bass clarinet, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, drum set, Fender bass, timpani, bass drum, crash cymbals, snare drum, suspended cymbals, vibraphone, harp, strings

■ **CSO notable performances:** These are the first CSO subscription performances of *New World A-Comin'*; however, the work has appeared on several special concerts and Pops performances: Duke Ellington himself, along with his Trio (Ellington, piano; John Lamb, upright bass; Sam Woodyard, drum set), performed the work's Music Hall premiere in April 1966; Ellington returned to perform and record the work with the Orchestra in April 1970, Erich Kunzel conducting. CSO pianist Michael Chertock was soloist when Erich Kunzel led performances at Riverbend in June 1997 and at Carnegie Hall in 1999.

■ **Duration:** approx. 12 minutes

Another "Rhapsody in Blue"

In a way, *New World A-Comin'* might be seen as Duke Ellington's answer to *Rhapsody in Blue* as a one-movement piano concerto in jazz style (Ellington's only work using this format). But, 19 years after the *Rhapsody*, such a work no longer counted as an "experiment." It was first performed during a completely sold-out all-Ellington concert at Carnegie Hall on December 11, 1943, and was enthusiastically received. The piece also had a social message reflected in its title, taken from a then-recent book by Roi Ottley (1906–60), in which the African-American journalist and writer offered a sociography of Harlem, ending with a clear call for racial justice and equality. As musicologist David Schiff has written in a 2013 study of Ellington's work: "In borrowing Ottley's title, Ellington aligned himself unmistakably with the book's militant stance."

Originally written for piano solo to the accompaniment of Ellington's own band, *New World A-Comin'* will be heard today in an arrangement for full symphony orchestra prepared by master arranger and longtime Ellington associate Luther Henderson. The arrangement was premiered at Philadelphia's Robin Hood Dell on July 25, 1949. The piano part, which Ellington apparently never wrote down, was transcribed from recordings by jazz pianist and composer John Nyerges.

What to Listen For

The dazzling piano solos and orchestral passages are strung together loosely like beads on

a chain. As David Schiff pointed out, the work’s “...sequence of events...is itself a representation of freedom, as much of a musical topic as the character of the individual themes. Over and over again, the solo piano defies expectation and redraws the map: how better to enact a liberated state? In achieving this synthesis of form and content Ellington gave musical expression to Ottley’s ideas of political liberation.”

GEORGE GERSHWIN
Rhapsody in Blue

- **Born:** September 26, 1898, Brooklyn, New York
- **Died:** July 11, 1937, Los Angeles, CA
- **Work composed:** 1924, orch. by Ferde Grofé
- **Premiere:** February 12, 1924, New York, Paul Whiteman conducting the Palais Royal Orchestra
- **Instrumentation:** solo piano, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 alto saxophones, tenor saxophone, 2 bassoons, 3 horns, 3 trumpets, 3 trombones, tuba, banjo, timpani, bass drum, crash cymbals, glockenspiel, snare drum, suspended cymbals, tam-tam, triangle, strings
- **CSO notable performances:** 9 previous subscription weekends, although this performance with Gershwin’s own performance on Piano Roll is a CSO premiere | Premiere: March 1927, Fritz Reiner conducting; George Gershwin, pianist | Most recent: March 2017, Louis Langrée conducting; Alexander Gavrylyuk, pianist (also on tour to China and Hong Kong, March 2017) | *Rhapsody in Blue* has appeared

several times throughout the Orchestra’s history on “special” concerts (including April 1947, when Paul Whiteman led the Paul Whiteman Orchestra and pianist Earl Wild in the work), Pops concerts, tours, etc. (CSO pianist Michael Chertock was soloist for several, including New Year’s Eve 2010), including at Carnegie Hall (March 1988, Erich Kunzel conducting; William Tritt, pianist); in Taipei and Tokyo (November 1990, Erich Kunzel conducting; William Tritt and Annie Chang, pianists; Taipei also in 1997; Tokyo also in 1998); 2009 Japan tour, Paavo Järvi conducting; Krystian Zimerman, pianist. Erich Kunzel led the Orchestra and pianist Eugene List in a recording of the work in 1983; Erich Kunzel recorded the original “jazz band” version in 1988 with the Cincinnati Pops; William Tritt was pianist for a 1998 recording.

■ **Duration:** approx. 16 minutes

“...and then all hell broke loose...”

“When the *Rhapsody* ended, there were several seconds of silence and then all hell broke loose,” writes Charles Schwartz in his Gershwin biography, describing the first performance of *Rhapsody in Blue*. The work was heard at the end of a long concert given by the famous bandleader Paul Whiteman and labeled, somewhat ambitiously, an “Experiment in Modern Music.” In reality, all Whiteman had in mind was to have popular tunes arranged for a classical orchestra to enhance the respectability of jazz among a high-brow audience.

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It was for this concert that Whiteman had commissioned the *Rhapsody* from Gershwin. He invited musicians like Jascha Heifetz, Fritz Kreisler, Sergei Rachmaninoff and Leopold Stokowski to come and witness the great “experiment,” which, however, rapidly began to degenerate into quite a boring affair—until, that is, the 27-year-old George Gershwin came on stage.

Schwartz writes:

Whiteman gave a downbeat and [Ross] Gorman began his clarinet solo. At the sound of the clarinet, with its opening “wail,” the audience became as if transfixed. Jolted by the exuberant, unexpected beginning, they were rooted in their seats, their ennui and restlessness disappearing as if by magic.... It was unmistakably clear as the *Rhapsody* continued that it was generating a vitality and cohesiveness that are only too infrequently encountered in creative works. The *Rhapsody* seemed to have something pertinent to say and was saying it forcefully and directly, with personality and conviction.

The work had originally been titled simply “American Rhapsody.” According to another Gershwin biographer, Edward Jablonski, the title *Rhapsody in Blue* came from Gershwin’s brother and collaborator, Ira. After visiting a

gallery and seeing some paintings by James McNeill Whistler—with titles such as “Nocturne in Black and Gold” and “Arrangement in Gray and Black”—Ira thought, “why not a musical *Rhapsody in Blue*?”

What to Listen For

Although notated precisely in score, the *Rhapsody* contains a quasi-improvisatory quality in the loose and unpredictable way its various sections follow one another; a sense of order is restored at the end when two of the main themes return. Elements of jazz and Western classical music are combined in a way that many composers, both American and European, have sought to emulate, though few can be said to have succeeded as well as Gershwin. The extraordinary success of this work catapulted Gershwin, already a noted presence on Tin Pan Alley and Broadway, to fame as a composer of serious music. The *Rhapsody* is a landmark composition, one of the first American concert pieces to become truly popular both at home and abroad.

Gershwin himself stressed the distinctive American quality of his work:

In the *Rhapsody* I tried to express our manner of living, the tempo of our modern life with

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its speed and chaos and vitality. I didn't try to paint definitive descriptive pictures in sound....I consider the *Rhapsody* as embodying an assimilation of feeling rather than presenting specific scenes of American life in music.

For this weekend's performances, Gershwin's piano roll recording has been digitized and transferred onto a Yamaha Disklavier piano. Since the version originally recorded was a reduction with piano accompaniment, with both parts recorded onto the same roll, the accompaniment was removed so the orchestra could play it live.

DANIEL BJARNASON *Collider*

- **Born:** February 27, 1979, Reykjavík, Iceland
- **Work composed:** 2015
- **Premiere:** March 14, 2015, Cincinnati, Louis Langrée conducting the Cincinnati Symphony Orchestra
- **Instrumentation:** 4 flutes (incl. 2 piccolos), 4 oboes (incl. English horn), 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 6 horns, 4 trumpets, 3 trombones, tuba, timpani, bass drum, floor tom, glockenspiel, guiro, large tam-tam, marimba, sandpaper blocks, small gong, snare drum, 2 suspended cymbals, tubular bells, vibraphone, water gong, whip, wood block, xylophone, harp, piano, strings
- **CSO notable performances:** 1 previous

subscription concert: March 2015 (world premiere, MusicNOW concert), Louis Langrée conducting

■ **Duration:** approx. 15 minutes

Daníel Bjarnason was born in Reykjavík, Iceland in 1979. (Icelandic names usually consist of given name and patronymic [father's name]; people are customarily addressed and referred to by first name only.) Daníel composed *Collider* on commission from the Cincinnati Symphony Orchestra and the MusicNOW Festival in honor of Louis Langrée with support from Ann and Harry Santen and the Iceland Symphony Orchestra.

Daníel has seen his music performed by the most prominent orchestras and soloists both in Europe and the United States. A *New York Times* music critic wrote: "His colorful, restless score drew me in, with its passages of overlapping cyclic riffs, slowly heaving instrumental expanses and episodes of darting fragments, like some mystical dance."

Daníel's *Collider* is named after those powerful particle accelerators that are so important in subatomic physics. The musical equivalents of particle collision are the multifarious intersections of long-held notes that give the impression of moving along simply by getting louder or softer; insistent repeated-note figures and fast runs constitute further elements that audibly "collide" with one another. And, talk about accelerators: the piece is nothing if not a continuous speeding up from an extremely slow opening to an ecstatic conclusion. Daníel employs a gigantic orchestra, with quadruple woodwinds, six horns and a large percussion battery; he writes intriguing polyphony for the woodwinds and the brass in 12 voices or more, requires various non-traditional techniques (including harmonics) of the strings, and gives prominent roles to the harp, the piano and the percussion. More thinly scored episodes, such as a stunning alternation between the contrabassoon and the piccolo, or a slowly ascending clarinet solo, both on a bed of shimmering orchestral sonorities, enrich the work's palette of colors as the "collider" progresses toward the completion of its experiment.

ALEXANDER SCRIBIN *Symphony No. 5, Op. 60, Prometheus: Poem of Fire*

- **Born:** January 7, 1872, Moscow
- **Died:** April 14, 1915, Moscow
- **Work composed:** 1908–1910
- **Premiere:** March 2, 1911, Moscow, Serge Koussevitzky conducting
- **Instrumentation:** solo piano, SATB chorus, 3 flutes, piccolo, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 8 horns,



5 trumpets, 3 trombones, tuba, timpani, bass drum, chimes, crash cymbals, 2 glockenspiels, tam-tam, triangle, 2 harps, celeste, organ, strings, color organ

■ **CSO notable performances:** These performances are the work's CSO subscription premiere. It was performed once before at Music Hall, during the 1931 May Festival, Eugene Goossens conducting; Daniel Ericourt, pianist.

■ **Duration:** approx. 21 minutes

A Symphony in Color

Prometheus: Poem of Fire is also sometimes referred to as Scriabin's Symphony No. 5, although it doesn't remotely resemble a symphony—not any more, by the way, than do Symphonies Nos. 3 and 4, better (and more appropriately) known as *The Divine Poem* and *The Poem of Ecstasy*. All three “poems” are part of Scriabin's monumental attempt to set his mystical visions to music that was universal in scope and revolutionary in sound.

Prometheus, the Titan (demi-god) of Greek mythology who stole the fire from the gods of Olympus to give it to humanity, was no stranger to music even before Scriabin came along. Beethoven's ballet, Schubert's song, Liszt's symphonic poem all celebrated the hero's courage and independent spirit. But none of them identified with him as deeply as did Scriabin, for whom, as biographer Faubion Bowers has pointed out, Prometheus the fire-bearer was the same as Lucifer, the Judeo-Christian God's fallen angel, whose name means “light-bearer.” It is typical of Scriabin's contradiction-ridden personality that on another occasion, he likened Prometheus to Christ—after all, they were both divine and human, and had to suffer in punishment for their good deeds.

The myth of Prometheus, then, took on a cosmic significance for Scriabin who, as a follower of the theosophical movement, was obsessed with the idea of reaching out to Infinity and uniting with the Universe. These ideas, which had also been at the root of *The Divine Poem* and *The Poem of Ecstasy*, attained the highest point of their development in *Prometheus: Poem of Fire*, which turned out to be the last major orchestral work Scriabin was able to complete.

The composer's extreme ambitions were matched by the size of the performing forces: in addition to the large orchestra, *Prometheus* calls for a concerto-sized piano solo, a mixed chorus, and—extraordinarily—a “color organ.” The latter was a device built for Scriabin by an electrical engineer named Alexander Mozer according to the composer's specifications. Depressing one of the color organ's keys caused the corresponding color to be projected on a

screen. In these performances, the following color scale will be used:

C – red	F# – bright blue
C# – violet	G – orange
D – yellow	G# – violet purple
D# – flesh, glint of steel	A – green
E – sky blue	A# – rose
F – deep red	B – pearly blue

What to Listen (and Watch!) For

The color organ plays from the first measure of *Prometheus* to the last. At the same time, the sounds of the orchestra seem to repeat *Prometheus's* creative act by moving from an inchoate primordial state to gradual articulation of life's sorrows, passions and delights. The various themes of the work were described by Scriabin as “Joy of Life,” “Intense Desire,” “Ego,” etc.

Faubion Bowers began his description of *Prometheus* with the following observation:

The arrangement A, D#, G, C#, F#, B, the so-called mystic chord of fourths augmented, diminished and perfect, opens the piece. It is the Ur-chord of many chords in *Prometheus*. Its distribution is so wide, releasing such unusual resonances (G lies at the bottom, which throws the ensuing overtones out of line), that Scriabin used to defy anyone to repeat it after him by ear.

The piano solo, which enters soon thereafter, symbolizes *Prometheus* himself, the fierce individual with uncommon gifts and aspirations as the mysterious blue of the introduction gives way to the color of steel. The music subsequently explores the joyful, even erotic aspects of existence. A solo violin gives the piano a “feminine” response. The excitement keeps rising and reaches its peak; the color red becomes predominant on the screen. Near the end, the wordless chorus enters “with a dazzling burst of sound” (Scriabin's performance instruction), with their vowels carefully matched to the color organ. (Scriabin was familiar with Arthur Rimbaud's famous sonnet in which the French poet assigned different colors to each vowel in the alphabet; Scriabin's associations, however, were different from Rimbaud's.)

Out of the chromatic maze—and we shouldn't forget that the musical term “chromatic” comes from the Greek word for color—a pure and radiant F-sharp-major sonority emerges unexpectedly, to conclude the piece as the color organ returns to the bright blue light of the beginning.

The visual effects for these performances were specifically designed by video artist and filmmaker Tal Rosner.

—Program Notes by Peter Laki

AARON DIEHL, pianist

- **Previous CSO Performances:** Debut
- **Read more:** aarondiehl.com



Aaron Diehl, © Maria Jarzyna

A 33-year-old classically trained pianist and composer, Aaron Diehl has made an indelible mark on the jazz world over the last 15 years. While showing a rare affinity for early jazz and mid-20th century “third-stream” music, his latest evolution comes as he begins to tackle modern classical

works, having performed George Gershwin’s piano and orchestra works with the NY Philharmonic, Cleveland Orchestra, LA Philharmonic and Minnesota Orchestra.

Diehl has collaborated with living masters ranging from jazz greats Wynton Marsalis and Benny Golson to 20th-century classical titan Philip Glass. He has established himself as one of the preeminent interpreters of the Great American Songbook in his working trio and as musical director and arranger for the remarkable vocalist Cecile McLorin Salvant.

The New York Times jazz critics have extolled Diehl’s “melodic precision, harmonic erudition, and elegant restraint,” while the same paper’s classical critics have noted, “Mr. Diehl play[s] magnificently.”

A graduate of Juilliard, Diehl was named the 2011 Cole Porter Fellow by American Pianists Association, in 2014 he became the youngest ever Monterey Jazz Festival Commission Artist, and he has released two critically acclaimed albums on the Mack Avenue Records label. He was the Music Director for Jazz at Lincoln Center’s 2014-15 New Orleans Songbook series and in 2017 participated in Jazz in July’s “The Art of Tatum,” honoring one of his primary piano idols, Art Tatum.

Q&A with Aaron Diehl

Fanfare Cincinnati asked Aaron Diehl about jazz vs. classical and his performance this weekend of Ellington’s *New World A-Comin’*:

We know that jazz is your first love, but you are also an accomplished classical pianist. How is practicing for a classical concert different than preparing for a jazz concert?

There is an interview with pianist Keith Jarrett that I read recently where he describes the performance practice of classical music versus jazz and how they utilize different “circuitry.” He’s entirely correct—the “how” something is played versus the “what.” Although I don’t necessarily perform heavy repertoire from the European tradition,

there are elements in, say, a work like Duke Ellington’s *New World A-Comin’* that reflect the essence of classical music performance practice. Essentially this piece is through-composed, although there can be some variations and embellishment in note choices. It’s more of a “How do I interpret it” piece, rather than having a set of chord changes to improvise over and asking “what do I want to play over this harmonic progression?”

What elements of classical and jazz are alike? Do those elements make classical easier for you to perform?

I’m into airplanes, so I’ll use an aviation analogy for this. Whether a small Cessna or jumbo jet, all airplanes have the same basic mechanisms—a

control column or stick, rudder pedals, throttles, etc. Conversely, aircraft systems—the complex interdependent functions of an airplane such as avionics, fuel, hydraulics—can vary drastically even between two airplanes made by the same manufacturer. In short, apart from similarities in using the same 12 notes, using some of the same instruments, and employing some similar harmonic functions used in the Common Practice Period, these are very independent idioms—equally difficult to master at the highest level.

For more of our Q&A with Aaron Diehl, please visit cincinnati-symphony.org/QandA. ■

When he isn't on tour or recording, Diehl enjoys spending time in the sky. A licensed pilot, one of his favorite planes to fly is the Beechcraft Bonanza.

VADYM KHOLODENKO, pianist

- **Previous CSO Performances:** Debut
- **Read more:** vadymkholodenko.com



Vadym Kholodenko, © Ira Polyarnaya

Vadym Kholodenko is fast building a reputation as one of the most musically dynamic and technically gifted young pianists. Winner of the 2013 Cliburn Competition, Kholodenko captivated audiences and critics alike with the Fort Worth Symphony Orchestra immediately appointing him their first Art-

ist in Partnership for a period of three years. Previous awards include First Prize at the 2011 Schubert Piano Competition in Dortmund, First Prize at the 2010 Sendai Piano Competition, and the Grand Prix at the Maria Callas Competition in Athens.

In North America, Kholodenko has performed with the Philadelphia Orchestra, Atlanta Symphony, Indianapolis Symphony, Rochester Philharmonic and San Diego Symphony. His 2017 London debut with the Royal Philharmonic Orchestra resulted in an immediate re-invitation, while elsewhere in Europe he has recently worked with the BBC Scottish Symphony Orchestra, Staatskapelle Weimar, Orchestre National Bordeaux Aquitaine, Orchestre Philharmonique de Luxembourg, Norwegian Radio Orchestra, Prague Symphony Orchestra, RTVE Symphony Orchestra in Madrid, and Orquesta Nacional de España. He has given solo recitals at Radio France in Paris, London's Wigmore Hall, LSO St. Luke's, Liszt Academy Budapest, Lucerne Festival and at the SWR Schwetzingen Festspiele and Chopin Festival in Warsaw.

Kholodenko is a regular visitor to Japan and has performed with the Japan Philharmonic

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and Tokyo Metropolitan Symphony Orchestra and last summer toured the country with the Prague Radio Symphony Orchestra. He has performed with the Malaysian Philharmonic and Sydney Symphony Orchestra and has given recitals throughout Japan as well as in Beijing and Singapore.

Kholodenko's recordings for Harmonia Mundi so far include the Grieg, Saint-Saëns and Prokofiev Piano Concertos, with his latest solo disc of works by Scriabin winning a prestigious *Diapason d'Or de l'année*. Future recording plans include works by Prokofiev and Tchaikovsky.

Vadym Kholodenko was born in 1986 in Kiev, Ukraine. In 2005 he moved to Moscow to study at the Moscow State Conservatoire under Professor Vera Gornostaeva.

TAL ROSNER, video artist

- **Previous CSO Performances:** Debut
- **Read more:** talrosner.com



Tal Rosner, © Garry MacLennan

Video designer and director Tal Rosner works closely with musicians and theatre makers, combining multiple layers of sound and visuals to create video installations and live performances.

Rosner was recently commissioned to design and co-direct a new production of Wagner's *Die Walküre* for Opéra National de Bordeaux, in collaboration

Q&A with Tal Rosner

Fanfare Cincinnati asked Tal Rosner about his vision for the video production he created for *Prometheus: Poem of Fire*:

What influences did you pull from for your video for our performance of *Prometheus: Poem of Fire*?

When approaching Scriabin's *Prometheus*, well known for its original conception as an audiovisual piece, I naturally began with a detailed analysis of the famously enigmatic "clavier à lumières" color-coded score. Once colors were allocated to every section, and sometimes every bar, I continued to develop imagery which felt right for the music, mostly as the tool in my hands (in this case: a video screen) allows me to explore more than color alone, but also shapes and forms, movement and animation.

Repeatedly listening to various recordings of *Prometheus*, I found the piece to be extremely complex and deceptively simple at the same time. Like a memory game or a jigsaw puzzle where the more

you play, the more you believe you can decipher; however, the experience will prove to be as challenging on your next round. From that point on I accepted a certain element of magic or alchemy in my experience of the piece: ever elusive and never the same.

Through turbulent meanderings in space, whether outer—or an interior realm (open to interpretation of course!), I take the audience on a journey of color and also Creation, where stars are born and universes collide, where fire is the force that keeps us turning, but could easily bring us to our own demise. With a dash of humor, and a few secret codes, I follow the threads left for me by the omnipresent composer as if they were launch pads.

Associations, contemplations, dream-like states...all are at play in this truly monolithic piece of art, to which I humbly add another angle, graphic and personal to me. Implementing order in chaos, or vice versa, in a wild cosmic dance.

You have achieved a lot of success within the classical music industry as a filmmaker and video artist. What does your success within classical music mean for the industry today, as well as its future?

I believe that in an increasingly visual world like our own, we can expect to see more and more infusions of video elements to stage performances—be it in theatre, opera, dance or classical music. As technology advances and audiences diversify, we also develop more tools to enjoy multiple-channel presentations—however, video should only exist on stage when necessary and when it can add a dimension to the reading of the piece. It shouldn't compete with any of the existing art-forms, but only complement them or contextualize them in a new light.

For more of our Q&A with Tal Rosner, please visit cincinnatisymphony.org/QandA. ■

with Julia Burbach. The opera will be restaged in Reykjavik with The Icelandic Opera in May 2020. He also designed a new adaptation of Astrid Lindgren's *Brothers Lionheart* for The Royal Danish Playhouse in Copenhagen (dir. Thomas Bendixen), which premiered in November, and his new video interpretation of Scriabin's *Prometheus: The Poem of Fire*, premiered at this weekend's concerts, was commissioned by the Cincinnati Symphony Orchestra to mark its 125th anniversary.

Rosner's other recent work include videos for Steve Reich's *Tehillim* (Psalms), commissioned by the Barbican Centre (2017); for Olga Neuwirth's *Disenchanted Island*, commissioned by IRCAM and Centre Pompidou (2017); and for *Lament*, a co-creation with composer Christopher Mayo, commissioned by Nuit Blanche Toronto (2018).

Chronograph (2011), his site-specific digital art mural in collaboration with fellow artist Casey Reas, inaugurated the New World Symphony building in Miami Beach, designed by Frank Gehry, and has been screened daily on

its 7,000-square-foot exterior projection wall ever since.

Theatre and dance credits include: *Everyman* (dir. Rufus Norris) and *Husbands and Sons* (dir. Marianne Elliott) at the National Theatre; *You For Me For You* (dir. Richard Twyman) and *X* (dir. Vicky Featherstone) at the Royal Court; *The Most Incredible Thing* (Pet Shop Boys, dir. Javier de Frutos) for Charlotte Ballet; and *Les Enfants Terribles* (Philip Glass, dir. Javier de Frutos) at the Royal Ballet.

In the commercial arena, he has directed and designed the video content for Louis Vuitton's traveling exhibit *Time Capsule* and *LVX* in Beverly Hills; The Pet Shop Boys' *Super Tour* (worldwide); and the Rolling Stones' *No Filter* European Tour (produced by Treatment Studio).

Rosner won the BAFTA for Best Title Sequence (2008) for the Channel 4 television series *Skins*. He was born in Jerusalem and now lives and works in London.



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CINCINNATI SYMPHONY YOUTH ORCHESTRAS (CSYO)

Wilbur Lin, *Conductor*

■ **Read more:** cincinnatisymphony.org/education-and-community

A vital part of Cincinnati’s musical culture since its beginning in 1964, the Cincinnati Symphony Youth Orchestras (CSYO) are the city’s premier program for talented young orchestral musicians. The CSYO is dedicated to the cultivation of talent and provides outstanding instrumental students the opportunity to perform repertoire that might otherwise be unavailable to them. Under the auspices of the Cincinnati Symphony Orchestra, CSYO members gain an appreciation for the arts and learn the value of excellence and discipline which they retain throughout their lives. Students attend CSO concerts at Music Hall, study with CSO musicians in sectionals held several times throughout the season, and perform their own concerts, often with peer soloists. Students graduate to become professional symphony musicians, professionals in many other fields, and advocates for the arts.

The CSYO was founded in 1964 as the Cincinnati Youth Orchestra by Max Rudolf, who was Music Director of the Cincinnati Symphony Orchestra, and by area music educators who recognized the importance of providing talented young musicians with the opportunity for serious training and extensive orchestral experience. The first conductor of the CSYO was CSO Concertmaster Sigmund Effron, who was convinced that “it was vitally important to the community and to these youngsters that they meet other young people with the same interests” and that they have “an opportunity to play in a symphonic group which devotes itself to the works of the great masters.” Sigmund Effron guided the CSYO until 1970 when he was followed by a series of distinguished conductors, including Keith Lockhart.

The Cincinnati Symphony Youth Orchestras program is made up of approximately 200 musicians from high schools in southwestern Ohio, northern Kentucky, and southeastern Indiana. This season is the 55th for the CSYO Philharmonic and the ninth for the Concert Orchestra.

Recently appointed Assistant Conductor of the Cincinnati Symphony Orchestra, **Wilbur Lin** is in his first season as assistant conductor of the Cincinnati Pops Orchestra and conductor of the Cincinnati Symphony Youth Orchestras, in addition to continuing his work as the artistic director of the summer seasons of the Chamber Philharmonic Taipei.

CINCINNATI SYMPHONY YOUTH ORCHESTRAS (CSYO)

The following represent a select number of students from the CSYO Philharmonic who are performing this weekend:

Violin I

Andrew Yang
Christina Nam
Lucy Lu
Kathryn Guo
Evelyn Astafiev-Holmes
Linya Guo
Carter Fogg
Christopher Vonderschmidt

Violin II

Maxwell Fairman
Jenny Armor
Elsa Zhou
Nathaniel Dorsey
Arun Kamath
Jieunn Woo
Olivia Wang

Viola

Sean Huggins
Loxea Hipsky
Nilli Tayidi
Kunal Arora
Olivia Punttenney
Theresa Orth

Cello

Meagan Hipsky
Daniel Dorsey
Meg Yuan
Lily Shiomitsu
Claire Siekmann

Bass

Zach Wuorinen
Sarah Wells
Luke Black
Luke Faessler

Flute

Isabella Thoroughman
Hanna Everding

Piccolo

Olivia Dorer

Oboe

Sarah Perry
Normandy Leach

Clarinet

Simon Bakos
Anna List

Bassoon

Christian Haghverdi
Trey Hicks

Horn

Nick Elin
Shawnta Hunter
Mirai Nawa
Robert Bay

Trumpet

Harmon Byerly
Demaris Wade

Trombone

Madison Smith
Devin Karrick

Tuba

Brendan Flanagan

THE MAY FESTIVAL CHORUS

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Matthew Swanson, *Associate Director of Choruses*

Heather MacPhail, *Accompanist*
Joseph Taff, *May Festival Conducting Fellow*
Kathryn Zajac Albertson, *Chorus Manager*
Joe Basel, *Chorus Librarian*

■ **Read more:** mayfestival.com

The May Festival Chorus has earned acclaim locally, nationally and internationally for its musicality, vast range of repertoire and sheer power of sound. The Chorus of 130 professionally trained singers is the core artistic element of the Cincinnati May Festival as well as the official chorus of the Cincinnati Symphony Orchestra and Cincinnati Pops. Throughout

each season the chorus members collectively devote more than 40,000 hours in rehearsals and performances.

Founded in 1873, the May Festival is the oldest, and one of the most prestigious, choral festivals in the Western Hemisphere. The annual Festival, now under the artistic leadership of **Principal Conductor Juanjo Mena**, boasts the May Festival Chorus—with choral preparation by **Robert Porco**—and Cincinnati Symphony Orchestra as anchors, hosts an international array of guest artists and presents two spectacular weekends of dynamic programming. James Conlon, who in 2016 brought to a close an unprecedented 37-year tenure as May Festival Music Director, was named Music Director Laureate upon his retirement. Many important choral works have received their World and American premieres at the May Festival, including Johann Sebastian Bach's *Magnificat*, Gustav Mahler's Symphony No. 3, Benjamin Britten's *Gloriana*, Gian Carlo Menotti's *The Death of the Bishop of Brindisi* and Robert Nathaniel Dett's *The Ordering of Moses*.

Beyond Cincinnati, the May Festival Chorus has performed with great success at numerous venues across the country, including four celebrated appearances at Carnegie Hall. The

Chorus most recently returned to New York City in May of 2014 for the Spring for Music Festival at Carnegie Hall, with James Conlon and the Cincinnati Symphony Orchestra.

The May Festival Chorus has further strengthened its national presence through numerous PBS broadcasts of live concerts and several award-winning recordings, many in collaboration with the CSO and Pops. In 2001 the Chorus recorded *Christmas with the May Festival Chorus*, a popular *a cappella* holiday disc. Its 2004 Telarc release, the world premiere recording of Franz Liszt's *St. Stanislaus* featuring James Conlon and the CSO, was awarded the 30th International F. Liszt Record Grand Prix by the Liszt Society of Budapest. The Chorus is also featured on the 2012 Cincinnati Pops release, *Home for the Holidays*.

The May Festival Chorus has garnered two awards in recognition of its continuing artistic excellence and performances throughout the state. In 2011 the Chorus received the Spirit of Cincinnati USA Erich Kunzel Queen City Advocate Award from Cincinnati USA Convention and Visitors Bureau. In 1998 the Chorus earned the Irma Lazarus Award from the Ohio Arts Council's annual Governor's Awards for the Arts.

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MAY FESTIVAL CHORUS

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Tracy Bailey
A. Maris Bernard
Laurel Boisclair Ellsworth
Dawn Bruestle
Renee Cifuentes
Kathy Dietrich
Jennifer Dobson
Rachel Dummermuth
Kathy Falcon
Anita Marie Greer
Sarah Grogan
Melissa Haas
Gaynelle Hardwick
Dana Harms
Mary Wynn Haupt
Lauren Steiger Hess
Carolyn Hill
Ruth Hill
Hyejung Jun
Lisa Koressel
Judith C. LaChance
Hilary Landwehr
Sarah McMillan
Rosa Mejia
Marissa Miller
Alison Peeno
Zohar Perla
Lauren Peter
Tera Pierce
Mary Beth Poulimenos

Kristi C. Reed
Beth Roberts
Maria Daniela Ruiz
Justine Alexandra Samuel
Julia H. Schieve
Yvon F. Shore
Christine Wolterman

Altos

Lindsey Appelquist
Alaina Diane Arwood
Katherine Michael Bohanan
Jina Choi
Erika Emody
Jean Graves
Sally Vickery Harper
Carla Horn
Beth Huntley
Spence B. Ingerson
Karolyn L. Johnsen
Alexandra Kesman
Andrea Kiehl
Soyeon Kim
Jenifer Klostermeier
Julie Laskey
Megan Lawson
Elaine P. Lustig
Kathy Mank
Teri McKibben
Violet Midla
Jennifer Moak
Amy M. Perry

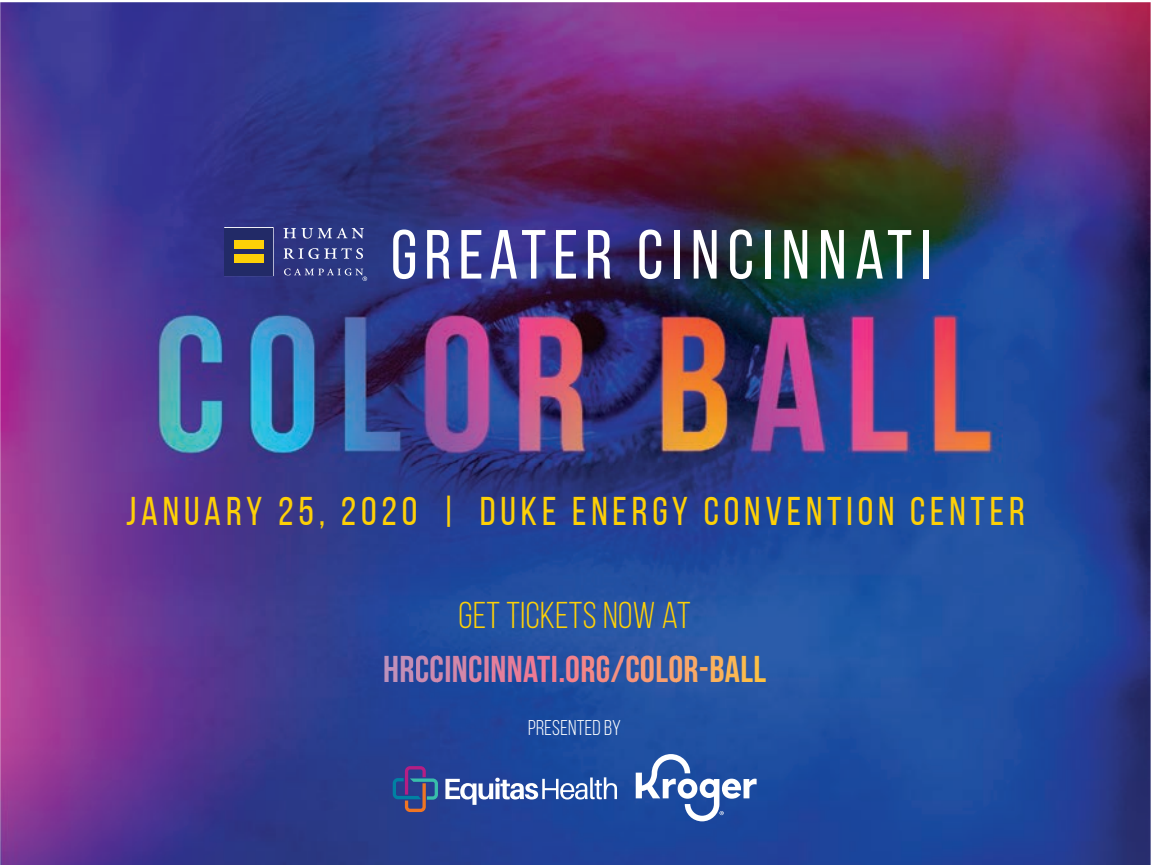
Karen Scott-Vosseberg
Molly Scruta
Patricia Somers
Sarah Stoutamire
Megan Weaver
Linda Wiley
Monica Wilson


Tenors

Avery Bargasse
Jim Baxter
Tony Beck
Keith Dale
Douglas Easterling
Tyler Johnson
Kevin Leahy
Robert Lomax
Braden Mechley
Gabriel Montefiore
H. Scott Nesbitt
Jeffrey Nielsen
Scott C. Osgood
Jason Ramler
Larry Reiring
Adam Shoaff
David W. Skiff
Jeffrey Stivers
Matthew Swanson
Shane Thomas Jr.
Gary Wendt
Max Yoder
Barry Zaslow

Basses

Richard Arnest
Tony Barkley
Andrew L. Bowers
Scott Brody
Douglas J. Bruestle
Christopher Canarie
Steven L. Dauterman
Steve France
Joshua Goines
Rob Heilman
Paul Kostoff
David Kravets
Jim Laskey
Rex Man
John McKibben
John Murton
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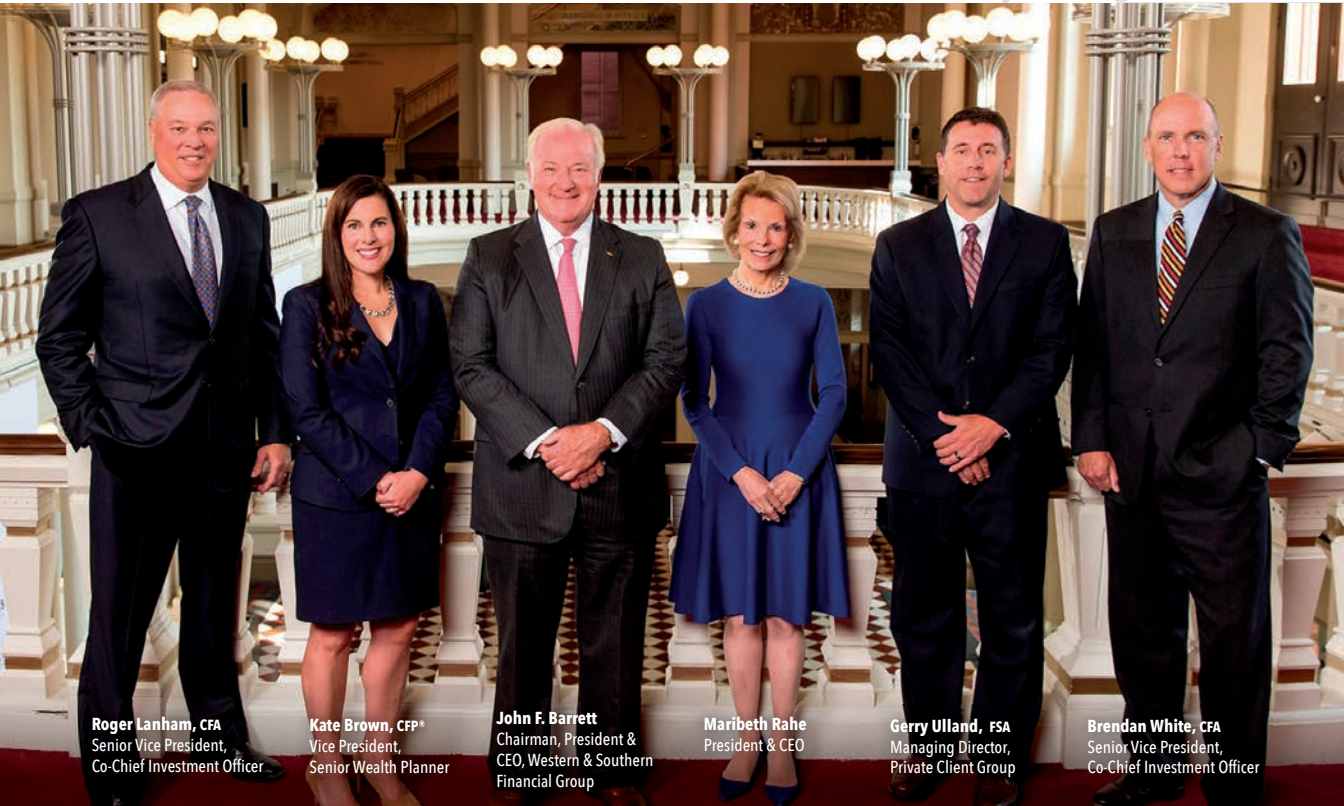
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2019–2020 SEASON
FRI JAN 24, 11 am
SAT JAN 25, 8 pm
Music Hall

SIMONE YOUNG conductor
ALBAN GERHARDT cellist

RAVEL *Pavane pour une infante défunte* ("Pavane for a Dead Princess")
(1875–1937)

UNSUK CHIN *Cello Concerto*
(b. 1961)

INTERMISSION

SCHUBERT *Symphony No. 9 in C Major, D. 944, The Great*
(1797–1828)
Andante. Allegro ma non troppo. Più moto
Andante con moto
Scherzo. Allegro vivace
Allegro vivace

These performances will end at approximately 1 pm Friday and 10 pm Saturday.



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Listen to this program on 90.9 WGUC March 29, 2020 at 8pm and online at cincinnatisymphony.org March 30–April 5.

INSIGHTS

from Music Director

Louis Langrée

We are delighted to welcome back the great Simone Young to conduct this weekend's concerts, and we are delighted that she will be leading us through a program that represents the foundations of CSO tradition—mixing contemporary work and a milestone of the orchestral repertoire. Unsuk Chin's Cello Concerto has been lauded as the most important concerto for cello to have been written since 1970. Alban Gerhardt, for whom the piece was written and dedicated, and who premiered the concerto in 2009, makes his debut with the Orchestra. Schubert's *The Great* Symphony is a part of the origin story of the CSO. Among many other performances, it was played at the first two May Festival seasons in 1873 and 1875 and recorded by the Orchestra in 1995 under the direction of Thomas Schippers.



MAURICE RAVEL

Pavane pour une infante défunte ("Pavane for a Dead Princess")

- **Born:** March 7, 1875, Ciboure, France
- **Died:** December 28, 1937, Paris
- **Work composed:** 1899/1910
- **Premiere:** February 27, 1911, Manchester, England, Henry Wood conducting
- **Instrumentation:** 2 flutes, oboe, 2 clarinets, 2 bassoons, 2 horns, harp, strings
- **CSO notable performances:** 7 previous subscription weekends | Premiere: March 1928 (Emery Auditorium), Fritz Reiner conducting | Most recent: March 2013, Juanjo Mena conducting | Paavo Järvi and the CSO recorded the work in 2004.
- **Duration:** approx. 6 minutes

Originally composed for piano in 1899, when Ravel was still a student at the Paris Conservatoire, he orchestrated the *Pavane for a Dead Princess* eleven years later. The work was dedicated to a princess who was very much alive: Princess Edmond de Polignac (1865–1943), one of the most prominent arts patrons in Paris. The birth name of this American-born princess was Winnaretta Singer, an heiress to the Singer sewing-machine fortune. Ravel was a frequent guest in her elegant salon, as were many other prominent composers of the time, from Igor Stravinsky to Manuel de Falla.

A Student Work to be Proud Of

Composers sometimes belittle their most popular works, especially if their success overshadows efforts considered more substantial. Such was the case of Ravel's *Pavane for a Dead Princess* (*Pavane pour une infante défunte*), which the composer described as having a "rather poor form." He came to deplore the "excessive influence of [Emmanuel] Chabrier" in the work.

What to Listen For

In spite of Ravel's disparaging remarks about the *Pavane*, the work has something special that many composers have striven for but few have achieved: perfect calmness without tedium, and utter simplicity without banality. "Pavane" is the name of a Renaissance dance form close to Ravel's heart (he used it again in the *Mother Goose Suite*), but the piece itself seems to have little to do with the 16th-century Pavane beyond its slow tempo. (Ravel cautioned against performing the work too slowly; as he once observed, "it is the Princess who is dead, not the *Pavane*.")

UNSUOK CHIN Cello Concerto

- **Born:** July 14, 1961, Seoul, South Korea
- **Work composed:** 2006–2008, rev. 2013
- **Premiere:** August 13, 2009, Ilan Volkov conducting the BBC Scottish Symphony Orchestra, Alban Gerhardt, cellist
- **Instrumentation:** solo cello, 3 flutes (incl. alto flute, 2 piccolos), 3 oboes (incl. English horn), 3 clarinets (incl. E-flat clarinet), 3 bassoons (incl. contrabassoon), 4 horns, 4 trumpets, 4 trombones, tuba, timpani, bass drum, bongo drums, claves, crotale, 3 crash cymbals, glass chimes, glockenspiel, 6 gongs, 2 guiros, 4 maracas, marimba, 6 metal blocks, 8 pop bottles, sandbox, sandpaper, shocallo, 8 snare drums, 6 suspended cymbals, 3 tam-tams, 2 tambour de Basque, temple bell, temple blocks, tenor drum, thunder sheet, 5 tom-toms, 9 triangles, tubular bells, vibraphone, whip, 2 wood blocks, xylophone, 2 harps, celeste, piano, strings
- **CSO notable performances:** These performances are the work's CSO premiere
- **Duration:** approx. 30 minutes

The cello's technical and expressive possibilities are virtually unlimited. The instrument can play almost as high as a violin, yet its sonorous low C string produces a timbre in a class all by itself. It can play long melodic lines and rapid passages with equal ease. While in the high register it soars easily above the orchestra, the low strings are easily drowned out by the other instruments if the composer is not careful.

For this reason, cello concertos present a special challenge for any composer. Unsuk Chin's work has been declared the greatest in the genre since the concertos of Witold Lutosławski and Henri Dutilleux, both from 1970. The Korean-born, Berlin-based Chin studied with György Ligeti in Hamburg, and to this day

Sound Bites

During today's concert, listen for the serene, processional character of Ravel's *Pavane for a Dead Princess*, the theatrical storytelling style of Chin's Korean homeland in her **Cello Concerto** (the soloist represents the singer, the orchestra the drum—complete with an extensive percussion battery), and Schubert's stirring "**Great**" **Symphony No. 9**, in which opening, triumphant horn calls signal a work of great rhythmic vitality that ends with a finale of surging triplets and a snippet of a theme that bears a striking resemblance to Beethoven's "Ode to Joy" theme.

acknowledges the Hungarian composer as her most important influence. Her commentators emphasize her unique sense of musical color and her "organicist" approach to composition, based on the gradual development and expansion of a few basic musical elements.

What to Listen For

The first of the concerto's four movements evokes a traditional Korean musical form—an exception for Chin who rarely makes allusions to the traditions of her homeland in her music. But this time, she decided to give the first movement the title "Aniri" ("descriptive speech"), a kind of musical storytelling in which the singer is accompanied by a drum. *Aniri* is one of the musical styles used in the course of the theatrical narrative performance known as *Pansori*. In Chin's concerto, the soloist represents the singer and the drum is replaced by a full orchestra—complete with an extensive percussion battery—as a complex dialog unfolds between them. No traditional musical elements are used; the similarity lies merely in the intensity of the exchange between the performers. As Chin's Korean student Sangwon Lee has shown in a dissertation devoted to the concerto, the connection lies in the alternation of tension and relaxation, as well as in the improvisative freedom of the solo part. At the end of the movement the soloist bursts in with a cadenza to be played "as fast as possible," its explosive *fortissimo* soon fading into near-silence.

The brief second movement—a *scherzo* of sorts—is driven by the agitated figures of the solo cello against scurrying strings and eerie percussion sounds. Eventually, the cello launches into an expansive melody, interrupted by a return of the fast-moving material (again "as fast as possible").

More mysteries await in the slow third movement, where the strings play otherworldly harmonics and the winds add breath noises to their musical notes. Here the cello truly begins to sing, reaching the highest pitches it can possibly play. A brief moment where the low notes of the cello provide support to the high harmonics of the orchestral strings is followed by a dramatic turn of events with powerful cello chords dissolving into the breathtaking conclusion: the cello climbs into the stratosphere again while the solo contrabassoon descends ever lower, threatening to disappear underground at the end.

In an interview, Chin described the concerto as some kind of "psychological warfare" between the soloist and the orchestra, in which



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the cello ultimately wins. It is certainly in the last movement that this conflict comes to a head. Violent orchestral attacks, separated by long rests, are set against soloistic counterattacks. Yet the ending is once again lyrical, as if to show that the “story” represented in the first movement could not be silenced and gets the last word.

FRANZ SCHUBERT
Symphony No. 9 in C Major, D. 944,
The Great

- **Born:** January 31, 1797, Vienna
- **Died:** November 19, 1828, Vienna
- **Work composed:** 1825
- **Premiere:** March 21, 1839, Leipzig, Felix Mendelssohn conducting the Gewandhaus Orchestra
- **Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, strings
- **CSO notable performances:** 32 previous subscription weekends | Premiere: January 1896 (Pike Opera House), Frank Van der Stucken conducting | Most recent: March 2013, Juanjo Mena conducting | Paavo Järvi led the Orchestra in the work during the 2008 European tour. Thomas Schippers and the Orchestra recorded the work in 1978 (re-released in 1995).
- **Duration:** approx. 53 minutes

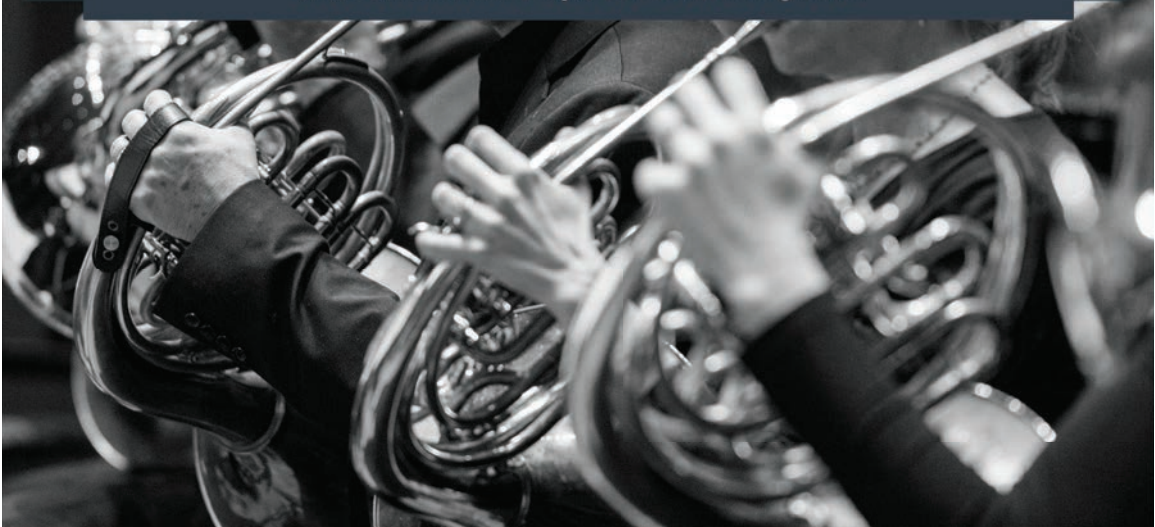
As an orchestral composer, Schubert reached the summit of his art in the gigantic Symphony in C, but the work was not performed during his lifetime. Ten years after Schubert’s death, Robert Schumann visited Vienna and met Schubert’s brother Ferdinand, who showed him the large number of unpublished works the deceased composer had left behind. At Schumann’s suggestion, Ferdinand sent a copy of the symphony to Mendelssohn in Leipzig, who performed it with the Gewandhaus Orchestra shortly afterward. After a repeat performance, Schumann wrote a glowing review—a literary masterpiece in its own right—that established the work’s status as a classic.

A Hard Road to the *Great* Symphony

Schubert began working on his first symphony in 1811, at the age of 14; this fragment (in D major, D. 2B) is only 30 measures long. Between 1813 and 1818, he completed six symphonies in an idiom rather close to Haydn’s and Mozart’s symphonic style. Yet he grew increasingly dissatisfied with this style and began to think about symphonic composition on a grander scale. He wanted to articulate his response to



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Beethoven's symphonies as well as express his own musical personality.

Apparently, Schubert did not find it easy to realize his more advanced ideas right away. He began a symphony in D major in 1818, another one (also in D major) in 1820, and a third one (in E major) in 1821: all three were left in various stages of incompleteness. The B-minor masterpiece of 1822 is therefore not the only "unfinished" symphony from this period of Schubert's life. In 1824, he composed his *Grand Duo* for piano duet, D. 812, which also may have been planned as a symphony or is a piano reduction of one. (Joseph Joachim orchestrated this work in 1855, and it has occasionally been performed by orchestras since that time.) All these attempts at writing a grand symphony finally bore fruit in the "Great C-major" symphony. (During the last months of his life, Schubert had plans for another symphony, of which only sketches survive. From these sketches, Peter Gülke and Brian Newbould have each prepared performing editions of a "Symphony No. 10," and Luciano Berio used the same material to create his orchestral work *Rendering*.)

For many years, it was thought that the "Great C-major" dated from the final year of Schubert's life. At the same time, scholars knew all along that Schubert had completed a symphony in 1825 during his stay in the towns of Gmunden and Gastein, but they assumed that this symphony was lost. In the late 1970s, musicologist Robert Winter proved that there was no missing work: the "Great C-major" actually is the symphony written at Gmunden and Gastein in 1825. This re-dating is important because it shows that Schubert reached his highest maturity as a symphonic composer earlier than previously believed. Thus, it was the "Great C-major" that the composer presented to the Austrian Philharmonic Society in October 1826. However, the work was roundly rejected because of its unusual length and its technical difficulty.

What to Listen For

The first movement opens with an *Andante* introduction that is more substantial than most slow introductions. Its theme, first announced by two unaccompanied horns, undergoes considerable transformations before the gradual

transition into the *Allegro ma non troppo* main section. We hear a lively first theme in C major in the strings (punctuated by the woodwinds), followed by a lyrical second melody played by oboes and bassoons, not in G major as the rules would have it but in the more poignant key of E minor. Then, just as G major has been reached

and, according to classical formal expectations, it would be time for the exposition to end, the music takes a sudden detour into the extremely distant A-flat minor and the trombones play a new theme that is one of the movement's high points. (It is also one of the earliest solo passages for trombones in a symphony.) The development section is relatively short, and the recapitulation mirrors the exposition rather closely. The extended coda ends with

the return of the theme from the *Andante*, as a triumphant hymn played by the entire orchestra.

The second-movement *Andante con moto*, in A minor, opens with one of Schubert's great "wandering" melodies, played by the solo oboe. After it has been repeated several times, a second, more soothing melody emerges in the key of F major, as if a second character had entered the stage. This section begins *pianissimo*, rises to a powerful *fortissimo*, and then becomes soft again.

The opening melody now returns with the tiny addition of a soft fanfare rhythm played in turn by the first trumpet and the first horn. This detail is so small that it may almost be overlooked at first. Yet, as so often in Schubert, small details may have mighty consequences. Out of this little fanfare motif grows one of the most searing climaxes in the entire symphonic literature, culminating in a dissonant diminished-seventh chord played with maximum intensity by the entire orchestra and followed by sudden silence. It is some time before the music "recovers" from this shock; the string *pizzicatos* (plucked notes) and the beautifully entwined melodic lines of the cellos and the first oboe "clear the air," leading back to the second, and eventually to the first, theme of the movement.

The *Scherzo* is expanded into a short sonata form, with a distinct second theme, development, and recapitulation. Its tone is close to many of Schubert's *German Dances*, but the extremely refined orchestration and the inno-

**The Finale is a real
touchstone of the string
players' stamina and
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is a virtual *perpetuum
mobile* that lasts more
than 10 minutes in a single
celebration of joy and
happiness.**

vative sequence of modulations make it quite unique. The Trio is a splendid Viennese waltz whose sophistication is hidden behind the façade of an engaging melody. As always, the Trio is followed by a full repeat of the Scherzo.

The Finale is a real touchstone of the string players’ stamina and rhythmic precision. It is a virtual *perpetuum mobile* that lasts more than 10 minutes in a single celebration of joy and happiness. The lively triplet notes of the first theme recede into the accompaniment as the second theme begins, and they remain present throughout, except when they are replaced by an equally taxing dotted-note figure. The development section introduces a new theme in the clarinets that bears a striking resemblance to the “Ode to Joy” theme from Beethoven’s Ninth, which was premiered in Vienna the year before Schubert wrote this symphony. The new theme gives rise to a stirring development in which the trombones again play a leading role. The recapitulation contains many new tonal adventures; even after the main tonality has been confirmed, it is called into question several more times—particularly in the Coda, which begins mysteriously and ends with resounding fanfares.

—Program Notes by Peter Laki



GLOSSARY OF MUSICAL TERMS

Allegro: fast, a fast movement

Andante: moderately slow, at a walking tempo

Coda: ending section

Con moto: with motion

Development, Exposition, Recapitulation: The principal components of sonata form, typical of movements in symphonic works

Fortissimo: very loud

Ma non troppo: but not too much

Pavane: a slow, processional dance

Pianissimo: very soft

Più moto: more motion

Scherzo: fast, light-hearted piece

Vivace: lively

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■ **Previous CSO Performances:** Young made her CSO debut in October 2015, with concerts featuring choral works by Brahms and Liszt's *Dante Symphony*

■ **Read more:** simoneyoung.com



Simone Young, © Bertold Fabricius

Simone Young is considered one of the most important conductors of our time. After completing her musical studies in her native Sydney, Young launched her international career on the podium in Germany. She has since appeared with nearly all of the most important opera houses and symphony orchestras around the world. Among her titled positions, Young was most

recently Artistic Director of the Hamburg State Opera and Chief Music Director of the Hamburg Philharmonic (2005-15).

Young is currently Principal Guest Conductor of the Orchestre de Chambre de Lausanne and maintains a busy conducting schedule in the 2019–20 season, which sees her return to Vienna

State Opera with *A Midsummer Night's Dream*. Elsewhere, she leads performances of *Lear* at Teatro Real Madrid, *Fidelio* at Berlin State Opera and *Salome* at Oper Zürich. Equally in demand on the concert podium, she appears with orchestras in Paris, Madrid, New York, San Francisco, Minnesota, Tokyo, Monte Carlo, Leipzig, Helsinki, Barcelona, Manchester, Lausanne and Australia.

In addition to complete recordings of Hindemith's *Mathis der Maler* and Wagner's *Ring* with the Hamburg State Opera, the Oehms Classics label has released Young's recordings with the Hamburg Philharmonic of the complete Bruckner symphonies (original versions), as well as the complete symphonies of Brahms, Mahler's 6th and 7th symphonies, and Schmidt's *The Book with the Seven Seals*. Her performance of the rediscovery of Halevy's *La Juive* at the Vienna State Opera has also been released on CD, while DVDs have been released of her Bavarian State Opera performances of Pfitzner's *Palenstrina* and her Hamburg performances of Poulenc's *Dialogues des Carmélites* and Reimann's *Lear*.

Along with honorary doctorates from the Universities of Sydney and Melbourne, Young counts the Brahms Prize of Schleswig-Holstein and the Goethe Medal among her numerous awards and accolades. In addition, she is a *Chevalier des Arts et des Lettres* in France, a Member of the Order

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ALBAN GERHARDT, cello

- **Previous CSO Performances:** Debut
- **Read more:** albanerhardt.com



Alban Gerhardt, © Kaupo Kikkas

Alban Gerhardt has, for more than 25 years, made a unique impact on audiences worldwide with his intense musicality, compelling stage presence and insatiable artistic curiosity. His gift for shedding fresh light on familiar scores, along with his appetite for investigating new repertoire from centuries past and present, truly set him apart from his peers.

Having recently premiered a new cello concerto by Brett Dean with the Sydney Symphony and Berliner Philharmoniker, Alban Gerhardt gives the first U.S. performance with the Minnesota Orchestra and Osmo Vänskä. Other symphonic engagements in North America include concerts with the

New York Philharmonic Orchestra. The upcoming season takes Gerhardt to Asia on several occasions, to perform with Yomiuri Nippon Symphony Orchestra, The Macao Orchestra, National Symphony Orchestra of Taiwan and Hong Kong Sinfonietta. In Europe he premieres a new chamber concerto by Julian Anderson in Paris with the Orchestre National de France and performs with the Swedish Radio Orchestra, London Philharmonic Orchestra and City of Birmingham Symphony Orchestra.

Following early competition success, Gerhardt's international career was launched by his debut with Berliner Philharmoniker and Semyon Bychkov in 1991. Notable orchestra collaborations since include the Royal Concertgebouw, Philharmonia Orchestra, Cleveland Orchestra, Philadelphia Orchestra, Chicago Symphony Orchestra and Tonhalle-Orchester Zürich, under conductors such as Kurt Masur, Michael Tilson-Thomas, Esa-Pekka Salonen, Vladimir Jurowski, Kirill Petrenko and Andris Nelsons.

Gerhardt has won several awards, and his recording of Unsuk Chin's Cello Concerto (Deutsche Grammophon), won the *BBC Music Magazine Award* and was shortlisted for a *Gramophone Award* in 2015. He records extensively for harmonia mundi, most recently releasing a disc of all of Bach's solo Cello Suites. ■

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BEETHOVEN
(1770–1827)

Trio for Clarinet, Cello and Piano, Op. 11

Christopher Pell, *clarinet*
Hiro Matsuo, *cello*
Daniel Culnan, *piano*

INTERMISSION

GENE KOSHINSKI
(b. 1980)

Pocket Grooves for Bassoon and Percussion

Joropo
Samai
Choro

Christopher Sales, *bassoon*
Michael Culligan, *percussion*

MOZART
(1756–1791)

Quintet in E-flat Major for Piano and Winds, K. 452

Largo—Allegro moderato
Larghetto
Rondo: Allegretto

Lon Bussell, *oboe*
Martin Garcia, *bassoon*
Lisa Conway, *French horn*
Julie Spangler, *piano*
Christopher Pell, *clarinet*

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PROGRAM NOTES © 2019–20 Cincinnati Symphony Orchestra

LUDWIG van BEETHOVEN

Trio for Clarinet, Cello and Piano, Op. 11

Beethoven's Op. 11 Trio for clarinet, cello and piano dates from the composer's early years in Vienna, where he had traveled in 1792 to study with Haydn. This period produced numerous early masterpieces that established Beethoven's reputation among the Viennese culturati. Between 1795 and 1800, he completed the Op. 1 Piano Trios; 13 piano sonatas, including the iconic "Pathétique"; the Op. 18 String Quartets; and the First Symphony, among other important works. The Op. 11 Trio is one of several chamber works with winds that Beethoven also wrote during this time. Though not aiming for the same weight as the more major opuses of this period, these works nevertheless betray as skilled a hand as penned the seminal Op. 18.

The Trio reveals Beethoven still beholden to the Classical style inherited from Haydn and Mozart, which he would extend with his audacious later

works. (Like the Op. 16 Quintet, the Trio recalls a popular chamber work of Mozart's—the "Kegelstatt" Trio for clarinet, viola and piano.) Haydn and Mozart catalyzed the evolution of chamber music in the 18th century from parlor meringue to a sophisticated dialogue between distinct voices. The Trio reflects a similar aesthetic value, its conversational nature moreover enhanced by the contrasting timbres of clarinet, cello and piano. (The impetus for scoring the Trio for what was, at the time, a peculiar combination of instruments remains unclear. Beethoven likely intended it for the Bohemian clarinet virtuoso Joseph Beer. At the urging of his publisher, Beethoven later prepared a version for the standard—and more salable—trio ensemble of violin, cello and piano.)

Beethoven's exploitation of the Trio's spectrum of timbral possibilities injects the *Allegro con brio* with a vitality arguably lost in the arrangement with violin. Following the opening declamation, stated in emphatic octaves by the

full ensemble, the first theme group unfolds over a spirited exchange among all three instruments. The clarinet comes to the fore to croon the sweet second theme above a restless staccato accompaniment in the cello. A witty, syncopated exchange, indebted perhaps to Haydn, signals the conclusion of the exposition. The development section is compact but dense. Beginning quietly in the unexpected tonality of D-flat major, it proceeds to traverse broad harmonic terrain before a brilliant scale in the piano heralds the return to the home key.

The *Adagio* begins with one of Beethoven's most inspired cello solos and is soon given over to a tender operatic duet between the cello and clarinet. The rhetorical quality of each voice's melodic ideas further heightens the sense of their dramatic identity. The final movement is an affable set of nine variations on the aria "*Pria ch'io l'impegno*" ("Before I begin, I must eat") from Joseph Weigl's opera *L'Amor Marinaro*. Largely forgotten today, Weigl was the composer of more than 30 operas in the late 18th and early 19th centuries; Beethoven's selection of a Weigl theme for these variations attests to their popularity in their day.

Beethoven dedicated the Op. 11 Trio to the Countess Maria Wilhelmine von Thun, a prominent arts patron who had supported Gluck, Haydn and Mozart, and whom Mozart had considered "the most charming and most lovable lady I have ever met." Thun's son-in-law was the Austrian court official Prince Karl Lichnowsky, Beethoven's most important patron during his early Vienna period. The Countess's weakness for Beethoven's music is recorded by a Lichnowsky acquaintance who observed Thun "on her knees in front of Beethoven who reclined on the sofa, begging him to play something, which he refused to do." Despite the young virtuoso's nonchalance on this occasion, the Countess's enthusiasm was eventually rewarded with a delectable Trio whose lightheartedness belies its sophisticated craftsmanship.

—Patrick Castillo

GENE KOSHINSKI

***Pocket Grooves* for Bassoon and Percussion**

Pocket Grooves is designed with "small" in mind. The pieces are short and require small hand-held instruments for the percussionist while they also focus on simple harmony and simple melody. While these pieces present incredible challenges for the bassoonist, they are aesthetically light in nature and designed to celebrate three different traditional styles of music in the world (*Joropo* from Venezuela, *Samai* from the Middle East, and *Choro* from Brazil).

Pocket Grooves was written for bassoonist Jefferson Campbell as a request for a companion

piece to *Get It!*, another work for bassoon and percussion by the same composer, in the same vein. Campbell asked for the same compositional approach here—a challenging work for the bassoon that stems from the "popular" music idiom and is accessible to a wide range of audiences.

The three movements in *Pocket Grooves* may be performed in any order and may be combined with *Get It!* to create a four-movement suite. In this case, all pieces should be considered movements of *Pocket Grooves*.

—Gene Koshinski

WOLFGANG AMADEUS MOZART

Quintet in E-flat Major for Piano and Winds, K. 452

After the 1784 premiere of Mozart's Piano Quintet in E-flat, K. 452, the composer reported to his father that the piece had "received the most remarkable applause; I myself consider it to be the best work I have ever composed. It is written for one oboe, one clarinet, one horn, one bassoon, and the pianoforte. How I wish you could have heard it! And how beautifully it was performed! To tell the truth I was really worn out in the end after playing so much—and it is greatly to my credit that my listeners never got tired." Mozart's novel Quintet had managed to impress even himself, but he never wrote another work like it.

Mozart composed his Piano Quintet during March of 1784, which was one of the most intense periods of concerto composition he ever undertook. He completed six concertos that year, and two more in early 1785. In fact, in Köchel's chronological catalogue of Mozart's compositions, the Quintet is immediately preceded by three piano concertos—No. 14 in E at (K. 449), No. 15 in B at (K. 450), and No. 16 in D (K. 451)—and is followed by another concerto, No. 17 in G (K. 453). These five new compositions were completed in a single three-month span. It's no surprise then that the Quintet, with its almost unique instrumentation, is in the *concertante* style—it is essentially a piano concerto without a string section. The concerto connection was emphasized when the Quintet was premiered alongside two of the new concertos at a Vienna concert on April 1, 1784.

Apart from a single set of divertimentos for piano trio written in 1776, Mozart had written no keyboard-based chamber works before the Quintet. But within a few years after the Quintet he had produced two piano quartets and a further six piano trios.

The Quintet is a wonderful example of Mozart's keyboard-based chamber works, but it also brings to a culmination his wind ensemble pieces, which include the divertimentos and more especially the serenades (K. 361, 375, 388).

—Lon Bussell

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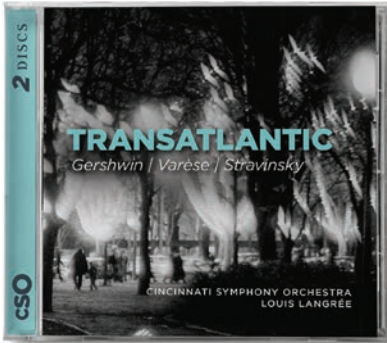
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heard everywhere on the radio remain important, and our own Fanfare Cincinnati label, launched in 2010, provides the necessary platform.

This year's Grammys will be awarded on January 26, and the Orchestra has two nominations. *Transatlantic* featuring Louis Langrée conducting the CSO is nominated for "Best Orchestral Performance." *American Originals: 1918* featuring John Morris Russell leading the Cincinnati Pops Orchestra and collaborators Rhiannon Giddens, Steep Canyon Rangers and Pokey LaFarge is nominated for "Best Classical Compendium."

In addition, the producer of the Vocal Arts Ensemble's *Canticle*—released on our Fanfare Cincinnati label—is also nominated for "Producer of the Year, Classical."

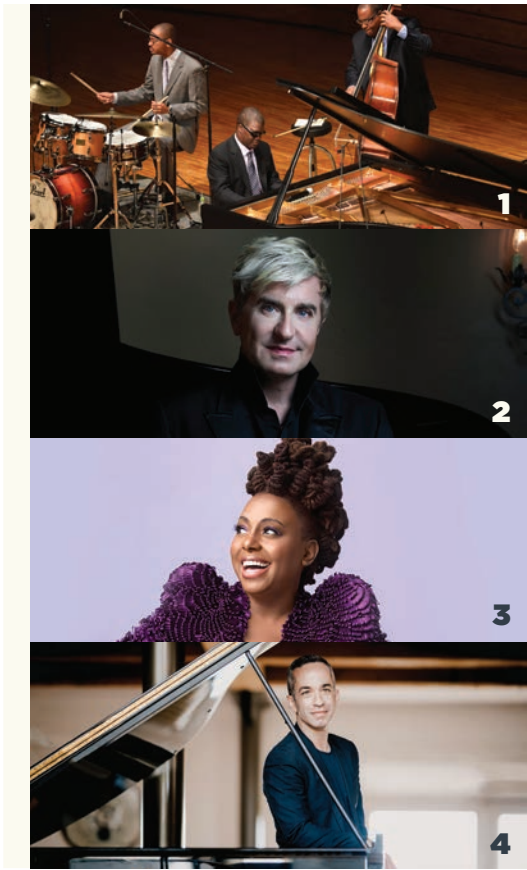
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Gloria Conard,
resident since 2012
Lee Ann Conard,
grateful daughter
and Cricket



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Marjorie P. Lee in Hyde Park is a community of
Episcopal Retirement Services, where all faiths are welcome

