



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

SEASON
**2022
2023**

SUMMER & WINTER
April 22, 2023

TROUPE VERTIGO
May 6, 2023

TCHAIKOVSKY & BRAHMS
May 13, 2023

SEASON FINALE
May 20, 2023

ENCORE 7

WELCOME FROM THE MUSIC DIRECTOR



Photo Credit: Chris Graham

Welcome to the 2022-23 season! I'm excited to begin another season with this wonderful orchestra, and I know all of us are glad you've joined us. It continues to be a great privilege to be able to share great music with you and to create the story of our community together.

In creating these programs for you, my aim, as always, was to create compelling experiences. This music tells rich and colourful stories that will fire your imagination, and it will undoubtedly take us to unexpected places together. Some of these programs include timeless masterpieces, and some of them will be occasions to discover new things. But all of them will be opportunities to celebrate who we are as a community and to examine our own place in the world. I hope our music may inspire you to look at the things around you with a fresh perspective and to share with the people in your life what you discover.

I hope you will take every opportunity to get to know these wonderful musicians of the orchestra over the course of this season. The magic they bring to this place is invaluable, and we are all richer for it. Thanks for joining me.

Sincerely,

Gordon Gerrard
Music Director

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GORDON GERRARD BIOGRAPHY

Photo Credit: Chris Graham



Conductor Gordon Gerrard is among the exciting new generation of music directors demonstrating new visions for orchestral leadership in Canada. Currently in his sixth season leading the Regina Symphony Orchestra, Gordon has distinguished himself as a leader in innovative and inclusionary programming. Trained first as a pianist and subsequently as a specialist in operatic repertoire, he brings a fresh perspective to the podium that endears him to audiences and musicians alike. After an international search, Gordon was appointed Music Director of the Regina Symphony Orchestra where he has taken bold steps reimagining the orchestra's programming, including its Forward Currents Festival dedicated to social change and community engagement.

He has held the posts of Associate Conductor of the Vancouver Symphony Orchestra and Resident Conductor of Calgary Opera. He has returned to Calgary Opera to lead productions of *La Bohème*, *Roméo et Juliette*, *Die Fledermaus*, *Lakmé* and the Canadian premiere of Mark Adamo's *Little Women*, which was recorded for national broadcast on CBC's *Saturday Afternoon at the Opera*. Gordon made his debut with Edmonton Opera leading the western Canadian premiere of Rossini's *Le Comte Ory*.

Gordon has made appearances with many of Canada's leading orchestras, including Toronto, Québec, Kitchener-Waterloo and Victoria. He has worked regularly with the National Ballet of Canada, and in 2016, he made his European debut at Kammeroper Schloss Rheinsburg in Germany.

Gordon is a passionate and gifted educator. He demonstrates his commitment to education through his regular work with the young artists at Calgary Opera, the Atelier Lyrique de l'Opéra de Montréal and has spent many seasons working with students at the Banff Centre, Opera Nuova (Edmonton), UBC Opera (Vancouver), Opera McGill (Montréal) and the Glenn Gould School (Toronto).

Learn More at www.gordongerrard.com

LAND ACKNOWLEDGEMENT

The Regina Symphony Orchestra acknowledges that we are on Treaty 4 Territory, which is the traditional territory of the Cree, Saulteaux, Dakota, Nakoda, and Lakota Peoples, and the homeland of the Métis. In the spirit of reconciliation and collaboration, we commit to moving forward in partnership with the Indigenous people who live here and across Canada.

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Carmen Constantinescu, Assistant
Concertmaster✱
Elizabeth Stirr
Rudolf Sternadel
Katie Gannon
Carmelle Pretzlaw
Maria Guidos-Albert
Jeremy Buzash
Yeganeh Sotudehnia
Karley Parovsky

VIOLIN 2

Heng-Han Hou✱✱
David Johnson•
Beatrice Hodgkins
Jeff Looyesen
David Hopkinson
Adrian Casas
Jennifer Tenford
Amanda Contreras
Paulo Pallas

VIOLA

Jonathan Ward✱✱
Megan Zak•
Jonathan Achtzehner
Erin Hillis
Colson Wiebe
Margaret Carey

CELLO

Simon Fryer✱✱
Amelia Borton•
Catherine Folstad
Joel MacDonald
Karla Hillis
Jeanie Kim
Catherine McLellan

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Christopher Jones✱✱
Curtis Scheschuk•
Brent Gelsinger
Ruslan Rusin
Stephen Kreuger

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Samantha Spurrier

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Marie-Noelle Berthelet✱✱
Tara Semple•
David Popoff

OBOE

Tamsin Johnston✱✱
Wing Lok Soo•
Tracy Wright

CLARINET

Hyon Suk Kim✱✱
Timothy Yung•
Hwan Gyu Cho
Cathy Wood

BASSOON

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Jennifer Tenford•
Christopher Kostyshyn

HORN

Richard Burdick✱✱
Alison Cushway•
Sharla Benoit
Wendy Stenger

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Natalie Fuller•
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C

CHAMBER AT
GOVERNMENT HOUSE

SUMMER & WINTER

April 22, 2023
2 pm & 7:30 pm

PROGRAM

BEETHOVEN

String Quartet, Op. 18, No. 5

- I. Allegro
- II. Minuet
- III. Andante cantabile con variazioni
- IV. Allegro

INTERMISSION

BARBER

Summer Music

AGER

Symphony No. 3 "Winter"

- I. Allegro moderato
- II. Largo
- III. Allegro

BEETHOVEN, LUDWIG VAN (1770-1827)
String Quartet No. 5 in A major Op. 18 No. 5

Ludwig van Beethoven arrived in Vienna in 1792 amid rumours of war in France, ostensibly as a working musician, but also to study composition with Franz Joseph Haydn (1732-1809).

Beethoven's move to one of the most important cultural hubs of Europe initiated a productive and lucrative period in the young composer's life. To his mentors and patrons, Beethoven's conspicuous musical gifts appeared to fill the music void left by Wolfgang Amadeus Mozart's death in 1791. Prior to Beethoven's departure from Bonn, Count Ferdinand von Waldstein (1762-1823) said to his twenty-two year old protégé:

You are going to Vienna in fulfilment of your long-frustrated wishes ... With the help of assiduous labour you shall receive Mozart's spirit from Haydn's hands.

A few years later, in 1798, Beethoven received a commission for a set of six string quartets from Joseph Franz von Lobkowitz (1772-1816), a Bohemian aristocrat and supporter of the arts who resided at the Palais Dietrichstein-Lobkowitz in Vienna. Not only were musicians constantly hanging around his home to the Prince's great pleasure, but the palace was the venue for the

unofficial premiere of Beethoven's Symphony No. 3 "Eroica". The symphony's dedication to Napoleon Bonaparte (1769-1821) was withdrawn before publication, and Eroica was rededicated to Prince Lobkowitz, as were the six brand-new quartets, now known as Opus 18.

Beethoven's String Quartet No. 5 is the fifth string quartet in a set of six, published in 1801. A direct line connects it with Mozart and Haydn, the Father of the String Quartet. In 1785, Mozart completed a set of six string quartets known as the *Haydn Quartets*, dedicated to their namesake. Mozart's fame and genius has never relied on his string quartet output; he wrote a mere twenty-three string quartets compared to Haydn's more impressive sixty-eight. Nevertheless, the works are exquisite compositions with inspired and memorable melodic writing, although Mozart was criticized for having a "a decided leaning towards the difficult and the unusual".

Of the six *Haydn Quartets* one stands out: No. 5, known as *String Quartet No. 18* in A major K. 464. The construction of its final movement is a clever tribute to Haydn's compositional talent for creating entire movements out of seemingly little musical material. Like many of Haydn's works which earned playful sobriquets during his time in England, Mozart's

PROGRAM NOTES CONTINUED

String Quartet No. 18 has an English nickname, *The Drum*, for its treatment of the cello part in the third movement.

Beethoven's *String Quartet No. 5* is directly modelled on Mozart's *String Quartet No. 18*. Both works are in A major, and like Mozart, Beethoven made the unusual stylistic choice to reverse the typical order of movements; instead of a slow second movement and a dance form in the third movement, the quartet subverts expectations by featuring a minuet followed by a sophisticated theme and variations that evokes another work by Mozart, the *Divertimento for String Trio K. 563*.

Program notes by Tamsin Lorraine Johnston

BARBER, SAMUEL (1910-1981) ***Summer Music Op. 31 (1955)***

One of the leading American composers during the 20th century, Samuel Barber's first instrument was his voice. Growing up in an affluent family just outside of Philadelphia, Barber showed an early aptitude for music, composing a work for piano when he was only seven years old. Thanks to the influence of an aunt and uncle who were both professional musicians, Barber continued to cultivate his musical gifts, entering the Curtis Institute of Music at age fourteen and ultimately pursuing a triple major in voice, piano, and composition.

It was at the Curtis Institute that Barber met Gian Carlo Menotti (1911-2007), who became his common-law husband and artistic partner for four decades. Menotti was a librettist, playwright, director, educator, and composer of about twenty-five operas. One of his most famous works is a Christmas opera titled *Amahl and the Night Visitors*, written in 1951.

Over the course of his career, Barber also wrote a small number of operas, including *Vanessa* (1957) for which Menotti provided the libretto. *Vanessa* was premiered at the Metropolitan Opera and won the Pulitzer Prize for Music. Barber's second opera, *A Hand of Bridge* (1959), was less successful, possibly due to the fact that it was only nine minutes in length; while his third and final opera, *Antony and Cleopatra* (1966), was a disaster. Over the following years, Barber struggled with depression and alcoholism, dealing a catastrophic blow to both his creative output and his relationship with Menotti.

Although the promise of a career composing opera remained unfulfilled, Barber wrote numerous choral works, and over forty art songs for solo voice, including in 1947 the exquisite work for soprano and orchestra *Knoxville: Summer of 1915*. Having professional experience as a baritone informed both his vocal writing and the lyrical melodies found in his instrumental compositions.

Summer Music, bearing the instruction “Slow and indolent” is representative of American Romanticism at its best, and has an origin story that combines commissions, collaboration, and crowdsourcing: In 1953, the Chamber Music Society of Detroit requested a septet for mixed ensemble, and although not able to stick to the prescribed timeline because he was occupied with Vanessa, Barber decided to waive his fee and instead accept audience donations with the Society acting as a guarantor for two thousand dollars.

While the Society and generous audience members patiently waited, Barber developed *Summer Music* from a work for strings, winds, and piano into a wind quintet for flute, oboe, clarinet, bassoon, and horn after hearing a concert by the New York Woodwind Quintet during the summer of 1954. Following that experience, the composer spent a year listening to the New York Woodwind Quintet’s rehearsals in order to better understand the possibilities and limitations of the ensemble. Although the premiere was performed in 1956 with Detroit Symphony musicians, the New York Woodwind Quintet spent several months performing *Summer Music* on tour in South America, as well as at Carnegie Hall in New York City.

Program notes by Tamsin Lorraine Johnston

AGER, ANDREW (b. 1962)
Symphony No. 3 “Winter” arr. Ager

Andrew Ager's Symphony No. 3 is a three-movement neoclassical work subtitled “Winter” which has been arranged for chamber ensemble by the composer. The first movement “Allegro Moderato” contrasts a melancholy theme in the woodwinds with a more playful tune in the strings. The brass play as a sort of link between them.

The second movement “Largo” features an old Slavonic folk tune *Softly falls the Snow at Night*, in a duet between bassoon and cello, commented on by gently lilting woodwinds.

Movement three “Allegro” has a lively melody traded between horn and trumpet, accompanied by animated strings and woodwinds. The mood switches back and forth, like sunny and cloudy moments on a late winter’s day.

Program Notes by Andrew Ager, composer

P

POPS

TROUPE VERTIGO

May 6, 2023
7:30 pm

Gordon Gerrard, conductor
Troupe Vertigo, performers

PRESENTED BY



PROGRAM

MUSSORGSKY	<i>Night on Bald Mountain</i>
ROSSINI	<i>Finale from William Tell Overture</i>
DVOŘÁK	<i>Slavonic Dance No. 2, op.72</i>
COPLAND	<i>Saturday Night Waltz from Rodeo</i>
BORODIN	<i>Polovtsian Dances from Prince Igor</i>

INTERMISSION

STRAUSS	<i>The Blue Danube Waltz</i>
DE FALLA	<i>Ritual Fire Dance</i>
CAMPO	<i>Las Chiapanecas</i>
BERNSTEIN	<i>Overture to Candide</i>
MARQUEZ	<i>Danzon, No.2</i>

Performers and program are subject to change

Troupe Vertigo, performers

Los Angeles-based theatrical circus company, Troupe Vertigo, was founded in 2009 by Aloysia Gavre (Cirque du Soleil) and her husband Rex Camphuis (Pickle Family Circus/ Film & Theater Producer). They create an eclectic and refreshing mix of circus-dance-theater works that ignite the imagination with mentally and physically spellbinding performances.

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CLASSICS

TCHAIKOVSKY & BRAHMS

May 13, 2023
7:30 pm

Gordon Gerrard, conductor
Ian Parker, piano

PRESENTED BY

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PROGRAM

TCHAIKOVSKY *Piano Concerto No.1*

- I. Allegro non troppo e molto maestoso
- II. Andantino semplice
- III. Allegro con fuoco

INTERMISSION

WIJERATNE *Polyphonic Lively*

BRAHMS *Symphony No.4 in E minor*

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

Photo Credit Chris Graham



Ian Parker, piano

Magnetic, easy-going, and delightfully articulate, Canadian pianist/conductor

Ian Parker captivates audiences wherever he goes. As a pianist, he has appeared with top Canadian orchestras including the symphonies of Toronto, Quebec, Vancouver, Victoria, Winnipeg, Edmonton, Orchestre Métropolitain, and the Calgary Philharmonic. In the U.S., orchestral highlights include the San Francisco, Cincinnati, National, Santa Barbara, Richmond, and Honolulu symphonies as well as the Cleveland

Orchestra at Blossom, to name just a few. During the 2019/20 season, Mr. Parker will make his debuts with the Savannah and Bakersfield symphonies, and will return to the Pensacola and Okanagan symphonies, among others.

Born in Vancouver to a family of pianists, Mr. Parker began his piano studies at age three with his father, Edward Parker. He holds both the Bachelor and Master of Music degrees from The Juilliard School, where he was a student of Yoheved Kaplinsky. While at Juilliard, he was awarded the Sylva Gelber Career Grant by the Canada Council for the Arts, presented annually to the “most talented Canadian artist.”



PROGRAM NOTES

TCHAIKOVSKY, PYOTR ILYICH (1840-1893) *Piano Concerto No. 1 in B-flat minor*, Op. 23 TH 55

One of the most beloved and iconic composers of the Romantic era, Pyotr Ilyich Tchaikovsky's relatively short life was marked by tragedy and trauma. Tchaikovsky's lifelong mental health challenges were precipitated by an early separation from his mother, who died a few years after he was sent to boarding school, and were intensified by living in a society where being gay was considered shameful.

Piano Concerto No. 1 preceded Tchaikovsky's three famous ballets, *Swan Lake* (1877), *The Sleeping Beauty* (1889), and *The Nutcracker* (1892), and its eventual success was hard-won and bittersweet. The first version was shown to one of Tchaikovsky's dearest friends, pianist Nikolai Rubinstein (1835-1881), whose immediate feedback was harsh and ruthless. Crestfallen, Tchaikovsky then approached German pianist Hans von Bülow (1830-1894), who premiered the work in Boston, United States, under the baton of Benjamin Johnson Lang. Rubinstein later retracted his criticism and went on to champion the work until his death.

Tchaikovsky composed *Piano Concerto No. 1* over the winter of 1874-1875, a period during which he was exploring relationships with women, including soprano Désirée Artôt (1835-1907), who may have inspired some of his compositions including this concerto. In 1877, he was briefly and disastrously

married to his former student Antonina Miliukova (1848-1917); upon the collapse of their relationship, Tchaikovsky fled Russia.

During the composer's years abroad, financed by his confidant and patron, railway heiress Nadezhda von Meck (1831-1894), public perception in Russia of his music changed for the better, and prestigious opportunities arose upon his return in the early 1880s. Tchaikovsky's works have long been regarded as a conscious reconciliation of a thoroughly Russian style, including folk music, and the artistic ideals of classical music being written in Western Europe at the time.

Piano Concerto No. 1 was revised by the composer several times; the final version, completed in 1888 features the memorable opening octave chords in the solo piano part, likely the contribution of Russian pianist Alexander Siloti (1863-1945). The orchestral introduction is characterized by a lyrical and plangent melody in Db major, the relative major key. This would have been surprising to 19th century ears, especially since this theme never reappears. Cleverly inserted throughout the concerto are four folksongs, including two Ukrainian songs: *Oi, kriache, kriache, ta y chormenkyi voron and Vyidy, vyidy, Ivanku*.

Tchaikovsky's *Piano Concerto No. 1* continues to have cultural resonance in the 21st century. Following the recent doping scandal in Russian sports, most Russian athletes were banned for two

years from all major sporting competitions. A handful of individuals were, however, cleared to compete in the 2020 and 2022 Olympics on behalf of the Russian Olympic and Paralympic Committees. Athletes winning a gold medal were celebrated on the podium with an excerpt of *Piano Concerto No. 1* in lieu of the Russian National Anthem. The work was also played as part of the closing ceremony of the 2014 Olympic Games in Sochi, Russia.

Program Notes by Tamsin Lorraine Johnston

WIJERATNE, DINUK (b. 1978)
***Polyphonic Lively* (2016)**

Pol-y-phon-ic (adj.) – many-voiced, [music] composed of relatively independent melodic lines or parts.

Live-ly (adj.) – full of life or vigour.

“While browsing through a library book of very vibrant artwork by Paul Klee, the 20th century Swiss-German master, I was struck by the title of one of the paintings: ‘Polyphonic Lively’. Though the two adjectives back-to-back suggest that something may have been lost in translation, I felt compelled to turn these very vivid and evocative words into music. They immediately conjured up high-vibration, high-intensity ‘chatter’, and also seemed nicely suited to the celebratory nature of an orchestra’s season opener.

Music, as a communicative medium, offers unique and wonderful

opportunities for stacking contrasting ideas – for ‘polyphony’. As a composer I like to explore the possibility that musical voices, each conveying an idea that is either supportive or subversive, can be allowed to coexist in a way that often eludes us in today’s world. The nature of ‘Polyphonic Lively’ is character-driven and, through sharp turns and decisive action, its ‘journey’ is simply what the characters make of it. Its musical fabric is a multiplicity of voices, lines, and themes that decide – on a whim – when to coalesce and coexist.”

Program Notes by Dinuk Wijeratne, composer

BRAHMS, JOHANNES (1833-1897)
Symphony No. 4 in E Minor, Op. 98

Johannes Brahms was born into a musical family in Hamburg, where his father, Johann Jakob Brahms (1806-1872), sometimes spelled Bram or Brahmst, was a successful working musician. Although the Brahms family was decidedly middle-class, Brahms and his brother Fritz received musical training early on in life and both went on to pursue careers as musicians.

While Brahms is best remembered for his compositions, his career writing music was slow to take off. Instead, his introduction to musical circles was facilitated by two important friendships with violinists Ede Reményi (1828-1898) and Joseph Joachim (1831-1907). Collaborating with these two musicians throughout the 1850s provided the young Brahms with an income as a

PROGRAM NOTES CONTINUED

pianist, the opportunity to meet the most successful working composers in the region, and a lifelong source of inspiration for composition, demonstrated by his most popular works *Hungarian Dances* (1869 & 1880).

In 1853 in Düsseldorf, Brahms met Robert (1810-1856) and Clara Schumann (1819-1896) on Joachim's endorsement. At the time, Robert Schumann had encountered many setbacks as well as successes in his multifaceted musical career of performing, composing, conducting, and writing about music. Upon hearing Brahms' compositions, Schumann declared in *Neue Zeitschrift für Musik* ("New Journal for Music") that the twenty-year-old's budding career was "fated to give expression to the times in the highest and most ideal manner". Although Brahms' perfectionism and anxiety about the very public praise is well-documented, Schumann's subsequent mentorship did give him the confidence to start publishing works under his own name.

By the late 1870s, Brahms was in his forties and prepared to unveil his first symphony, opus 68 in C minor, followed by a number of other orchestral works including opus 77, the gorgeous and unforgettable violin concerto. Around this time, Brahms also made the decision to forgo his youthful, clean-shaven appearance in favour of the substantial and iconic grey beard that is prominently featured in most surviving images of the composer. Thoughtfully preparing his social circle for his new

look, Brahms is said to have written in a letter to Bernhard Scholz (1835-1916) "I am coming with a large beard! Prepare your wife for a most awful sight!".

Symphony No. 4, Brahms' final symphonic work, was premiered in 1885 in the town of Meiningen, in the German state of Thuringia. While Brahms' veneration for his predecessors Beethoven and Bach is evident in all of his orchestral compositions, and Symphony No. 4 is no exception, particularly in its final movement, the work does contain a handful of unique features. It is the only one of Brahms' symphonies to conclude in the minor mode, giving the piece a dark and portentous character. However, playfulness and humour had an equally tenacious grip on Brahms' character even in the last years of his life. A highlight of the joyful third movement is a solo for triangle, an instrument that found its way into the orchestra during the 18th century. Famously, the triangle was also employed by Beethoven in his Symphony No. 9 in D minor, opus 125, his final symphonic work for orchestra, soloists, and chorus.

TCHAIKOVSKY NEWMAN
BEETHOVEN EMERSON
SCHUMANN BILLY JOEL BRANCO
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A large, stylized, magenta-colored letter 'C' is centered within a dark rectangular box.

CHAMBER AT
GOVERNMENT HOUSE

SEASON FINALE

May 20, 2023
7:30 pm

A close-up, artistic photograph of a violinist's hands and the instrument. The violinist is wearing glasses and is captured in the middle of playing, with the bow moving across the strings. The background is blurred, focusing attention on the musician and the instrument.

PROGRAM

MOZART

Bassoon Sonata K. 292

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

COLEMAN

Red Clay & Mississippi Delta

BOCCHERINI

Sextet in E-flat Major, G. 467

- I. Andante Lento
- II. Allegro, ma non presto
- III. Minuetto & Trio

INTERMISSION

DVOŘÁK

String Quintet No. 2 Op. 77

- I. Allegro con fuoco
- II. Scherzo. Allegro vivace
- III. Poco andante
- IV. Finale. Allegro assai

MOZART, WOLFGANG AMADEUS (1756-1791) *Bassoon Sonata K. 292* arr. Iain Farrington

The son of early Classical era composer Leopold Mozart (1719-1787), Wolfgang Amadeus Mozart's extraordinary musical ability was apparent from age four, and along with his gifted sister Nannerl, the family embarked on several European tours to showcase their talented children. As a result of the extensive networking by his father, young Wolfgang performed for nobility at courts throughout Continental Europe and England, meeting musicians everywhere and absorbing their influence. In particular, Johann Christian Bach (1735-1782) and Giovanni Battista Martini (1706-1784), also known as Padre Martini of Bologna, were important mentors to the budding composer.

By the time Mozart had reached his late teens, his passion for composing opera was evident. Following three successful opera premieres, Mozart's father was hopeful that an appointment in Milan would follow for his son. Instead, Mozart was offered work as a court musician in Salzburg by the Prince-Archbishop Hieronymus von Colloredo (1732-1812). Although the compensation was poor, and there were few opportunities to write opera, the four years spent in Salzburg were productive. In addition to several choral works, Mozart created a significant volume of instrumental compositions,

ranging in size from symphonies, concerti, and serenades to chamber music such as string quartets and sonatas. Of particular note are the five violin concerti all written in 1775, three of which are as musically sophisticated as the approximately twenty symphonies Mozart produced while in Salzburg.

Starting in the 1770s, Mozart's compositions laid the groundwork for finessed woodwind writing that was to come during the 19th century. Prior to Mozart's mastery of the art form, orchestral composers such as Franz Joseph Haydn (1732-1809) took a more casual approach to the role of woodwinds within the orchestra. Clarinets were largely excluded, the bassoon was permitted only an accompanying role, and the flute and oboe were treated as largely interchangeable. While Mozart faced the same criteria as other composers of his day in making orchestration choices including availability of quality players, he was much more sensitive to the inherent possibilities of treating the woodwind section as a group of soloists. The seven woodwind concerti written between 1774 and 1791 are the natural evolution of exploration and refinement in Mozart's wind writing. Although most of these works were the product of commissions, on which Mozart relied financially, all of them were written with a particular musician in mind, in most cases someone with whom the composer was acquainted.

PROGRAM NOTES CONTINUED

The bassoon's future as a versatile and virtuosic orchestral woodwind was certainly foreshadowed by Mozart's *Bassoon Concerto* K. 191, written in 1774. Also written in the mid-1770s, and for the same bassoonist, Baron Thaddäus von Dürnitz, *Sonata for Bassoon and Cello in Bb Major* is considered to be incomplete in its surviving form. Without an autograph manuscript, it's not known if there was a keyboard part intended to broaden the harmonic palette. The version that will be performed on this program is an arrangement titled *Bassoon Sonata* by Iain Farrington that features a violin and viola in addition to the cello and solo bassoon.

COLEMAN, VALERIE (b. 1970) ***Red Clay & Mississippi Delta* (2009)**

Red Clay is short work that combines the traditional idea of musical scherzo with living in the South. It references the background of my mother's side of the family that hails from the Mississippi delta region. From the juke joints and casino boats that line the Mississippi river, to the skin tone of kinfolk in the area: a dark skin that looks like it came directly from the red clay. The solo lines are instilled with personality, meant to capture the listener's attention as they wail with "bluesy" riffs that are accompanied ('comped') by the rest of the ensemble. The result is a virtuosic chamber work that merges classical technique and orchestration with the blues dialect and charm of the south.

*Program notes by Valerie Coleman,
composer*

BOCCHERINI, RIDOLFO LUIGI (1743-1805) ***Sextet in E-flat Major* G. 467**

Born into a musical family in Lucca, in the region of Tuscany in what is present-day Italy, the young Luigi studied cello and double bass at the side of his father, the virtuoso cellist Leopoldo Boccherini (1713-1766). Aware early on of his son's promise, Leopoldo sent Luigi away to Rome at age thirteen to study with composer and cellist Giovanni Battista Constanzi (1704-1778); then accompanied him to his first professional appointment in Vienna. Both father and son were employed by the court to perform in the *Burgtheatre* (Castle Theatre or Imperial Court Theatre) in 1757, which was built by the Habsburg Empress Maria Theresa (1717-1780), who desired a theatre next to her palace.

Throughout the 1760s, Boccherini spent time traveling throughout Europe performing and trying his hand at composition. Boccherini wrote hundreds of compositions, most of them chamber works for strings or mixed ensemble. His chamber music writing is structured in the style of Franz Joseph Haydn (1732-1809), who was refining his craft while in the employ of the Esterházy family at that time. While Haydn was considered the "Father of the String Quartet", Boccherini was responsible for evolving the genre through increased complexity in the cello part, and for innovative writing in the bass line overall.

By about 1769, Boccherini was settled in Madrid, Spain, following time spent in Paris where several of his works were

published, including *Symphony in D Major*, G. 500, and three sets of chamber works for strings. Unfortunately, not only was Boccherini hopeless at cataloguing his own compositions; in addition many records associated with his music were destroyed during the Spanish Civil War in the 20th century.

Boccherini's employment relied on royal patronage, a system that flourished for working musicians until the early 19th century. Most notably, Boccherini worked for the Infante Luis Antonio of Spain (1727-1785), the younger brother of King Charles III of Spain (1759-1788). This arrangement worked well until the King expressed dislike over a passage in a brand new trio, and demanded that Boccherini rewrite it. His musical authority not to be undermined by a mere king, Boccherini instead doubled down, leading to his immediate dismissal. Fortunately, the composer still had a fan in Don Luis and accompanied him to the Sierra de Gredos region, a picturesque part of the country featuring mountains, river valleys, and charming villages.

Although the latter half of Boccherini's life was plagued by poor health and the tragic deaths of three daughters, and his first and second wives, the composer embraced the musical language of his adopted culture in a creative way. In addition to championing the roles of the cello and double bass, Boccherini experimented with incorporating the guitar, a staple of Spanish classical music, into his compositions by arranging earlier works that included piano. *Sextet in E-flat Major* is a work for mixed ensemble,

featuring both winds and strings, that demonstrates characteristics of the Rococo movement, a highly ornate and stylized tribute to Baroque era composers such as Bach and Handel, as well as his contemporary, Classical-era composer Joseph Haydn.

DVOŘÁK, ANTONIN (1840-1904) ***String Quintet No. 2 in G Major, Op. 77***

Born in the village of Nelahozeves, outside Prague in the present-day Czech Republic to a family of modest means, Antonín Dvořák began learning the violin at age seven from his school teacher. His father, an innkeeper and zither player, was impressed with his young son's early ability, and sent him to stay with an uncle in Zlonice, a community where he would be exposed to German culture and language. From his teacher in Zlonice, Antonín Liehmann (1808-1879), the teenaged Antonín took lessons on organ, piano, and violin, and studied music theory. It is believed that *Polka pomněnka* (The Forget-Me-Not Polka in C), Dvořák's first composition, was written during this time.

The plan to move to Prague at age seventeen to become a professional musician only received parental approval because he agreed to enroll at the Prague Organ School and pursue a career as a church musician. During his studies, Dvořák picked up work around town playing the viola in orchestras and at dance halls which opened his ears to symphonic music and opera; while not completely abandoning sacred music, the

PROGRAM NOTES CONTINUED

composer became enamoured with the compositions of Richard Wagner (1813-1883). During the 1860s, when Dvořák was relatively inexperienced as a composer and still getting a toehold in Prague's musical community, Wagner's influential and revolutionary ideas about harmony, melodic material, and musical structure were also already reshaping the musical landscape of Continental Europe with works for the stage such as the opera *Tristan und Isolde* (1859).

The other prominent figure who undoubtedly influenced Dvořák, and whom Dvořák ultimately eclipsed in terms of international recognition was the Czech composer Bedřich Smetana (1824-1884). Smetana spent the majority of his career in Prague working as a conductor and composer, and is credited with pioneering a uniquely Czech voice in classical music. In the early 1870s, Dvořák's music began to evolve away from late German Romanticism and toward the patriotic style established by Smetana.

By the time Dvořák was working on *String Quintet No. 2* in 1875, he had already won the prestigious Austrian State Prize for composition; selected by a jury that included Johannes Brahms (1833-1897) who remained a supportive colleague and friend to Dvořák throughout his career. Although Dvořák went on to win the Austrian State Prize two more times, producing a significant volume of work including symphonies, *String Quintet No. 2* won a competition on its own that was sponsored by the Umělecká beseda (Artistic Circle). This prize included a generous monetary award and lavish praise.

With the noteworthy inclusion of a double bass, *String Quintet No. 2* is quite different in its instrumentation from *String Quintets No. 1* and *3*, which feature two violas, in addition to two violins and one cello. The version most commonly performed today has four movements and is known as Opus 77. However, Dvořák's first version, published as Opus 18, had five movements including an *Intermezzo* developed from *String Quartet No. 4*, which was published posthumously, and which was also reworked into *Nocturne for Strings in B major Op. 40* (1883).

Program Notes by Tamsin Lorraine Johnston

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