



# MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHO, MUSIC DIRECTOR

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2018 FALL CONCERTS

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## MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHO, MUSIC DIRECTOR

### DEAR FRIENDS OF THE MSO, DEAR MUSIC LOVERS,

It is with great joy that we present the opening two concerts of our 2018-2019 season!

With Beethoven, Dvorak and Campo, our first program gives you a broad spread of Classical, Romantic and Modern pieces.

Mr. Campo will be present at some of our performances, as it is truly an honor to welcome a major living composer to grace the Mid-Atlantic Symphony family!

An MSO favorite, Stefan Jackiw's career is soaring, as his amazingly expressive musicianship and the beauty of his tone are garnering appraisal all around the world, we are so happy to welcome him back in this absolute masterpiece that is the Beethoven *Violin Concerto*!

Dvorak's *Symphony No. 7*, is the least played of the last three (7,8,9) but considered by many to be his symphonic masterpiece. With its wealth of melody and inventive orchestration it's certainly a delight to listen to.

In November we welcome two of the country's stellar concertmasters, Jonathan Carney of the Baltimore Symphony, and Kurt Nikkanen of the New York City Ballet in Mozart's exquisite *Sinfonia Concertante*. You will have the pleasure of hearing the brilliance of their musicianship and as a special treat, hear Mr. Carney play viola, his other favorite instrument! Considered to be Haydn's symphonic masterpiece, *Symphony No. 102* belongs to the London cycle and is one of the most humorous pieces of the classical era. With infectious energy and deep lyricism, it is certainly one of the most rewarding orchestral works of the father of the symphony, as they called him, "Papa Haydn". To round up our Austro-Hungarian program, we will play the Romanian Folk Dances by Bela Bartok. Bartok's endeavor to include folk tunes into his musical language is obvious here. Written in 1915, the piece is made from Transylvanian tunes, originally played on fiddle or small flutes.

Our whole season promises to be amazing and one you won't want to miss, I hope you enjoy its two first concerts!

Very best,

Julien Benichou, Music Director



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## **2018 Holiday Events**

**Holiday Open House**  
December 1 11AM-3PM

**Classical Christmas  
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December 3  
2 seatings 6PM & 8PM  
Reservations Required - 410-641-1019

**Candlelight Tour**  
December 7 5-8PM

## **2019 Calendar of Events**

<b>Concerts on the Lawn</b>	<b>Afternoon on the Lawn</b>	<b>11th Annual Berlin Peach Festival</b>
June 9, July 14, August 11, September 8 6PM	June 9 2-5PM Reservations Required - 410-641-1019	August 3 11AM-4PM

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# MID-ATLANTIC SYMPHONY ORCHESTRA

## GUIDELINES

Music is an integral part of our lives. The Mid-Atlantic Symphony Orchestra is dedicated to making your concert-going experience one in which you will continually want to return.

### VENUES

For the 2017–2018 Season Series, the Mid-Atlantic Symphony Orchestra will perform at eight venues on the Eastern Shore, Southern Delaware and Washington, DC:

Avalon Theatre—Easton, Maryland  
Chesapeake College—Wye Mills, Maryland  
Christ Church—Easton, Maryland  
Community Church—Ocean Pines, Maryland  
Easton Church of God—Easton, Maryland  
French Embassy—Washington, DC  
Mariners Bethel Church—Ocean View, Delaware  
Ocean City Performing Arts Center—Ocean City, Maryland

*Selection of venues is based on acoustics and availability.*

### VENUE ACCESSIBILITY

All venues are handicap accessible.

### PARKING

Parking is available at all venue locations.

### TICKET PURCHASES

There are four options for purchasing tickets. 1) Tickets may be purchased online via the MSO website [midatlanticsymphony.org](http://midatlanticsymphony.org). 2) The ticket order form can be downloaded from the MSO website and mailed to the MSO address. 3) Tickets may be purchased by calling the MSO voice system at 1-888-846-8600. Leave a brief message with your name and telephone number and an MSO representative will return your call. 4) Tickets, if available, may be purchased at the door.

### TICKET PRICES

For the 2017–2018 Season Series, a season subscription is \$195.00 for 5 concerts. For the entire season each subscriber has a reserved seat at the Community Church at Ocean Pines, MD and at the Mariners Bethel Church in Ocean View, DE. At the Easton Church of God, Easton, MD patrons have a reserved section. Single tickets may also be purchased; adult ticket prices for the September/October, March, April concerts are \$45. The December concert is \$50. Complimentary tickets are available to youths up to 18 years old, however due to a limited number of these tickets, a reservation is required.

### TICKET PAYMENT

The MSO accepts Visa, MasterCard, check or cash for payment.

### TICKET EXCHANGE

Patrons may attend a different venue as long as seating is available. Reserve seating IS NOT the same for each venue, therefore, patrons wishing to attend a different venue must first inform the MSO by calling 888-846-8600.

### PRE-CONCERT LECTURES

A complimentary pre-concert lecture is held 45 minutes prior to the performances at Mariners Bethel Church in Ocean View, DE and at the Community Church in Ocean Pines, MD. At each location, these lectures are held in a separate room within the church. There are no pre-concert lectures in Easton, MD.

### DRESS CODE

There is no official “dress code” for attending MSO concerts. In respect to the Maestro and the musicians, “smart casual” attire is suggested.

### “THEATRE” TEMPERATURES

Temperatures in each venue will fluctuate due to audience size and location of seating. Dress in layers so you can adjust your clothing to be comfortable in a variety of temperatures.

### LOST AND FOUND

If you misplace your glasses, think you left a sweater on a seat, found keys in the parking lot, etc., call 888-846-8600, leave a message and an MSO representative will return your call.

**Turn off cell phones and any other electronic devices.** The light/noise from these devices is a distraction. Please, no text messaging or flash photography during performances.

**Leave all food and drinks outside the “theatre”.** NO food or drinks are allowed inside the “theatre”. If unwrapping a cough drop or piece of candy to soothe a dry or sore throat, please do so quietly.

**Respect those around you.** Concert-goers are expected to arrive and be seated before the music commences. The audience waiting for a concert to begin may talk freely until the end of the applause greeting the entrance of the conductor (or the concertmaster if the orchestra tunes on stage). Please refrain from talk during the performance as it is extremely distracting to other audience members and the musicians. Unless there is an emergency, plan to stay seated during the performance. Refrain from returning to your seat while the musicians are performing. Do so when there is a “break” in the music.

**Applause, for musical performances, is held until the entire piece is completed** even though there are sometimes pauses between the movements. In between these movements the music will stop for a few seconds. Take note of the program to determine the number of movements. Do not applaud until the conductor has dropped his hands and has turned around to acknowledge the audience. Sometimes this is prolonged past the cutoff of the orchestra, with hands held in the air or slowly lowered over several seconds, in the hope of allowing the audience to stay joined with the artistic creation even for just a moment after its sounds have ceased.



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# MID-ATLANTIC SYMPHONY ORCHESTRA

## 2017–2018 “KEEP THE MUSIC PLAYING” CAMPAIGN

\* MSO Board of Directors # Honorary Board of Directors + Symphony Ambassador

**THANK YOU** for your support to “Keep the Music Playing!” The Mid-Atlantic Symphony Orchestra Board of Directors, Maestro Julien Benichou, and the MSO musicians are grateful to the patrons, grantors, sponsors and advertisers who support the MSO concerts performed throughout the mid-Atlantic region.

Contributions received between July 1, 2017 and January 19, 2018 are acknowledged. We have made every effort to ensure our list is accurate. For changes/additions, call 888-846-8600.

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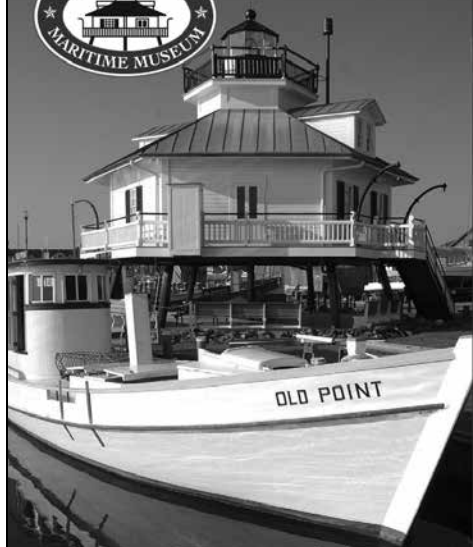
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**JULY** Big Band Night  
**AUG** Watermen's Appreciation Day  
**SEPT** Charity Boat Auction  
**OCT** Mid-Atlantic Small Craft  
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#### Q. Why is classical music so “hard”? Why is it so difficult to understand?


A. Symphonic music does tend to be more complex, intricate and extended than popular music. Symphonic music is more easily understood when one comprehends that it combines elements of melody, harmony, tempo and rhythm like all other music, families of instruments playing together, strings, brass, woodwinds and percussion. Symphonic music envelops the senses and bathes the soul even if one is not “expert” in it. It sweeps you up and carries you along. Adding to the fascination is that much of this music derives from a pre-electronic age, no microphones, loudspeakers and recordings. One stands in awe of what those composers produced under such conditions. To be sure, great music hugely rewards even a little work put into learning about it and listening to recordings. But such preparation is not vitally essential to its enjoyment.

#### Q. I am new to the symphony. How do I know when to applaud?

A. The simple answer is to applaud when everyone else does. Through the years this has come to mean only at the end of pieces, not between the individual movements. That, in turn, implies that you know what are the movements and where the end is. Generally, but not always, symphonies have four movements and concertos three. The no-applause-between-movements tradition evolved since symphonic performances are very intense for the musicians, and applause pauses between movements distracts them. Such pauses are also thought to disrupt the unity and flow of the whole composition. There is some debate on whether the no-applause rule is too anachronistic and stiff and tends to stifle audiences. Indeed, the no-applause rule is not absolute. For example, during operas the audiences manifest their approval (or disapproval!) after major arias or sections, when everything comes to a full stop to permit them to show their acclaim or disdain. Interestingly, in Europe the latter is done by whistling.

#### Q. What does the term “movement” mean? Why does music have movements?


A. Formal definitions of “movement” include: the progression of events in the development of a literary plot; the rhythmical or metrical structure of a poetic composition; and in music, a self-contained section of an extended composition. The practice of having “movements” in formal music derives largely from tradition. But as can be seen from the above definitions, movements play a role in letting the music unfold as a series of chapters, unique, independent and to a greater or lesser degree contrasting between themselves yet still serving as a part of a unified whole. Concerti typically have three movements and symphonies four, though numerous symphonies have more.



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*\*Symphony Ambassadors are a valuable asset promoting the MSO to their "spheres of influence" throughout the mid-Atlantic region. They volunteer at concerts and fundraisers in support of the MSO to "Keep the Music Playing!"*

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The MSO Board of Directors currently has several positions to fill, including key leadership positions, in order to ensure the ongoing success of the organization.

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Anna Netrebko and Piotr Beczala in *Adriana Lecouvreur*  
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**Samson et Dalila**  
 OCT 20

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 OCT 27

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**Marnie**  
 NOV 10

VERDI  
**La Traviata**  
 DEC 15

CILEA  
**Adriana Lecouvreur**  
 JAN 12

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**Carmen**  
 FEB 2

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Julien Benichou is noted for his blend of flexibility and control, inspiring musicality and incredibly infectious energy. Benichou currently serves as Music Director for the Mid-Atlantic Symphony Orchestra (MSO), and was recently appointed Principal Conductor of the Washington Opera Society. He is also the Music Director of the Chesapeake Youth Symphony Orchestra (CYSO) and the Southern Maryland Youth Symphony Orchestra (SMYOC). This past December, he made his debut with the New York City Ballet, in Balanchine's *The Nutcracker*, and returned to Carnegie Hall, in a concert that featured Robert Redford and Vice-President Al Gore.

As Music Director of the MSO for the last 12 seasons, Benichou has greatly raised the profile of the ensemble, attracting premier artists, as well as expanding the orchestra's season. This year, he collaborates with Stefan Jackiw, Virgil Boutellis-Taft, Kurt Nikkanen, Brandie Sutton and Leon Fleisher. Previous seasons have included concerts with such noted artists as Kevin Short, Lester Lynch, Arnaud Sussmann and Tine Thing Helseth.

Benichou has also garnered acclaim as guest conductor at the Annapolis Symphony, Newark Symphony, Ballet Theatre of Maryland, Baltimore Concert Opera, Baltimore Symphony/Mobtown Modern Synchronicity projects, Orquestra Sinfonica do Parana in Curitiba, Brazil, the St. Petersburg State Symphony in Russia, the Maison Symphonique de Montreal in Canada, and the Siberian State Symphony in Krasnoyarsk, Russia, where he will return next season. Other return engagements will include a collaboration with Tim Janis at Carnegie Hall.

Julien Benichou also enjoys crossover and pops concerts, and has worked with The US Army Blues Big Band, the Army Strings, the Irish band Lunasa, and such artists as Warren Wolf, Mairead Nesbitt, Loreena McKennitt, Sarah McLachlan, and Matthew Morrison. Benichou received a Graduate Performance Diploma from The Peabody Institute and earned a Master's Degree from Northwestern University. He also pursued graduate studies at Yale University. In master classes he has worked with Leonard Slatkin, Yuri Temirkanov, Marin Alsop, Michael Tilson Thomas and JoAnn Falletta. His main teachers have been Victor Yampolsky, Gustav Meier and Jorma Panula.

Before coming to the United States, he trained in France, with Roland Hayrabedian and Pol Mule at the Marseille Conservatory and Jean Sébastien Bereau at the Rueil-Malmaison Conservatory, as well as privately with Yves Cohen. He also studied harmony and counterpoint with Pierre Doury at the Schola Cantorum in Paris.



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## STEFAN JACKIW, VIOLIN

Violinist Stefan Jackiw is recognized as one of his generation's most significant artists, captivating audiences with playing that combines poetry and purity with an impeccable technique. Hailed for playing of "uncommon musical substance" that is "striking for its intelligence and sensitivity" (*Boston Globe*), Jackiw has appeared as soloist with the Boston, Chicago, Cleveland, New York, Philadelphia, and San Francisco symphony orchestras, among others.

This season Stefan Jackiw will perform Prokofiev's Second Violin Concerto at Carnegie Hall with Mikhail Pletnev, before embarking on a multi-city tour with the Russian National Orchestra. He will also appear in recital with acclaimed pianist Jeremy Denk performing Ives Violin Sonatas, including performances at the 92nd Street Y in New York, and the Philadelphia Chamber Music Society. In Europe, Stefan makes his debut at Berlin's Konzerthaus and returns to Amsterdam's Concertgebouw with the Netherlands Radio Philharmonic. And in Asia, Stefan appears for the first time with the Tokyo Symphony at Suntory Hall under the direction of Krzysztof Urbanski, and returns to the Seoul Philharmonic under Mario Venzago. He will also tour Korea playing chamber music with Gidon Kremer and Kremerata Baltica.

Last season, Stefan toured Australia playing Mendelssohn with the Australian Chamber Orchestra, and appeared with the Detroit Symphony, Oregon Symphony, Fort Worth Symphony, BBC Scottish Symphony, Philharmonische Orchester Heidelberg, Orquesta Sinfónica de Galicia de la Coruna, Dortmunder Philharmoniker, and Tampere Philharmonic. He also returned to the Aspen Festival performing Lutoslawski's Partita alongside Mozart's Violin Concerto No. 5. In March 2014 he gave the world premiere of American composer David Fulmer's Violin Concerto No 2 "Jubilant Arcs", written for him and commissioned by the Heidelberg Festival with the Deutsche Kammerphilharmonie under Matthias Pintscher.

In recent seasons, Jackiw made his Carnegie Hall recital debut performing Stravinsky, Brahms, Strauss and the world premiere of a new work for piano and violin by David Fulmer. Other recent highlights include performances with the St. Louis Symphony under Nicholas McGegan, and with the Rotterdam Philharmonic under Yannick Nézet-Séguin. Stefan's recent return engagements include performances with the Indianapolis Symphony under Krzysztof Urbanski, the Pittsburgh Symphony under Juraj Valcuha, and the Kansas City Symphony under Michael Stern.

Stefan has recorded for Sony the complete Brahms sonatas, hailed by *Fanfare* as "now the recording of the Brahms sonatas to have". He is also a member of *Ensemble Ditto* —a wildly popular Korea-based chamber music group, with a mission to introduce new audiences to the chamber music repertoire. *Ensemble Ditto* plays to sold out halls across the country, presenting works from Bach, Mozart, and Beethoven to George Crumb, Steven Reich, and John Zorn.

Stefan made his European debut age 14 to great critical acclaim, playing the Mendelssohn Violin Concerto with the Philharmonia Orchestra. His sensational performance was featured on the front page of London's *Times*, and the *Strad* reported, "A 14-year-old violinist took the London music world by storm." Stefan has

*continued*



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also performed abroad with the London Philharmonic, the Orchestre Philharmonique de Strasbourg, the Bournemouth Symphony Orchestra, l'Orchestra del Maggio Musicale Fiorentino, the Royal Liverpool Philharmonic, the Ulster Orchestra of Ireland, the Seoul Philharmonic, and the Deutsches Symphonie-Orchester Berlin.

Stefan is also an active recitalist and chamber musician. He has performed in numerous important festivals and concert series, including the Aspen Music Festival, Ravinia Festival, and Caramoor International Music Festival, the Celebrity Series of Boston, New York's Mostly Mozart Festival, the Metropolitan Museum of Art, the Washington Performing Arts Society and the Louvre Recital Series in Paris. As a chamber musician, Stefan has collaborated with such artists as Jeremy Denk, Steven Isserlis, Yo-Yo Ma, and Gil Shaham. He is a regular participant at the Seattle Chamber Music Festival, the Bridgehampton Chamber Music Festival, and the Bravo! Vail Valley Music and Bard Music Festivals. At the opening night of Carnegie Hall's Zankel Hall in New York, Stefan was the only young artist invited to perform, playing alongside such artists as Emanuel Ax, Renée Fleming, Evgeny Kissin, and James Levine.

Born in 1985 to physicist parents of Korean and German descent, Stefan Jackiw began playing the violin at the age of four. His teachers have included Zinaida Gilels, Michèle Auclair, and Donald Weilerstein. He holds a Bachelor of Arts from Harvard University, as well as an Artist Diploma from the New England Conservatory, and is the recipient of a prestigious Avery Fisher Career Grant. He lives in New York City.

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## LUDWIG VAN BEETHOVEN

German (1770-1827)

*Concerto for Violin and Orchestra in D, Opus 61*

Ludwig van Beethoven was born in the German town of Bonn on December 16, 1770 to a musical family. He was a precociously gifted pianist and violist. After nine years as a court musician in Bonn, he moved to Vienna to study with Joseph Haydn and remained there for the rest of his life. He was soon well known as both a virtuoso and a composer, and became the first important composer to earn a successful living while forsaking employment in the church or court. He uniquely straddled the Classical and Romantic eras. Rooted in the traditions of Haydn and Mozart, his art also encompassed the new spirit of humanism expressed in the works of German Romantic writers as well as in the ideals of the French Revolution, with its passionate concern for the freedom and dignity of the individual.

Throughout history, human beings have made progress in numerous fields of endeavor in a stepwise and almost predictable fashion. At times, the progress made by some has been of such magnitude and scope that it has become the source of legends and Ancient Aliens theories. Think of Shakespeare in the theatre, Michelangelo and Rembrandt in the decorative arts, Albert Einstein in physics, Nikola Tesla in electricity, Bill Gates and Steve Jobs in our electronic age. In music, Beethoven took existing XVIII century forms and developed them to extraordinary horizons and in previously unforeseen directions. In addition, he infused classical music with a profoundly personal and individualistic character never previously expressed.

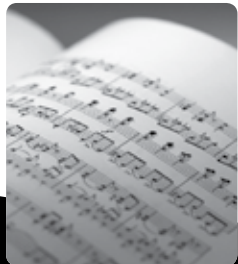
In 1802, Beethoven was in despair from the realization that he was going deaf. Beethoven's deafness, while very frightening to him, increased only gradually in varying waves up to around 1808 and turned definitely for the worse in 1812. It is generally agreed that the anger Beethoven's deafness kindled in him translated into a rage to defeat fate by pushing music far beyond its previous frontiers. For his last 15 years he was unrivaled as the world's most famous composer. In musical form he was a considerable innovator, widening the scope of the sonata, symphony, concerto and string quartet.

*The Concerto for Violin and Orchestra in D Opus 61* was composed for, dedicated to and premiered by Franz Clement in 1808-1809. It was not well received; although Beethoven wrote a piano version, *Opus 61a*, the work was ignored until revived by the violin prodigy Josef Joachim years after Beethoven's death.

For the Violin Concerto, Beethoven used a similar strategy as Dvorak would use eighty years later for his Cello Concerto: let primarily the woodwinds and the brass accompany the soloist, Beethoven giving the bassoon several lovely passages; use the full orchestra sparingly, never drowning or even challenging the soloist; use pizzicato strings to enhance specific segments.

The first movement opens, in radical fashion, with five taps of the tympani. This short-short-short-short-long sequence is repeated, in one form or another, a couple of hundred times by various instruments during the first movement; it helps cement the 4/4 rhythm and "runs a thread" throughout the whole movement, which is an Allegro in modified sonata form.

*continued*



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The first theme, termed “radiant” by Donald Francis Tovey in his *Essays in Musical Analysis*, is introduced by the woodwinds. It is followed shortly by the “scale” and the “energetic” themes, which are primarily transition subjects. The “scale” motif is picked up by the violins, with delicate counterpoint on the cellos and the short-short-short-short-long figure in the brass. After the “energetic” motif, the second main theme (fourth overall) emerges, broad and lyrical, announced by the woodwinds and repeated by the strings. The fifth theme, a glorious ascending motif presented by the violins and answered by the cellos and basses, brings the exposition to a close.

The solo violin enters in an assertive and virtuosic fashion, flashing octaves and double stops, and proceeds to repeat, embellish and adorn the five motifs, leaving the third, the “energetic” theme, for last. Throughout the soloist’s exposition, a sense of spaciousness and timelessness is preserved.

The development begins with a symphonic interlude, and is divided into two parts: development of the first “radiant” motif and then the fifth “glorious” subject, over woodwinds and brass taking over the short-short-short-short-long drum figure. A crescendo on the violin solo leads to the recapitulation and the coda, during which the violin embarks in its cadenza.

Beethoven did not write a cadenza for his violin concerto, but it seems that everyone else did. At least fifty (50) recognized cadenzas have been written and played; those of Joachim and Fritz Kreisler are the most popular and best known. Joachim’s cadenza is full of double stops and quotes most of the five themes, including the five note drum call, and a segment where the first “radiant” theme and the fifth “glorious” motif are heard simultaneously, skillfully intertwined.

The heights of lyricism are attained right after the cadenza, when the solo violin and the bassoon establish a short dialogue using the lyrical fourth theme and the “glorious” fifth motif. A similar episode occurs at the end of *Brahms’ Violin Concerto*, when the clarinet and the solo violin ascend to ecstasy. The movement closes without urgency, yet in the affirmative.

The *Larghetto* is a theme and variations maintaining the broad, expansive mood in 4/4 time. After the third variation, the violin introduces a totally new melody that disappears once the main theme returns. The atmosphere is ethereal and relaxed. The orchestration is most effective, initially with the violin playing over pizzicato strings, then woodwinds, particularly the bassoon, and finally the brass, resulting in an atmosphere of calm and solemnity.

A short cadenza leads directly, without pause, to the third movement, a vigorous Rondo in 6/8 time. The architecture of the *Rondo* is A-B-A-C-A-D-A plus cadenza and coda. The third entry C is particularly lovely and Joachim’s cadenza is quite substantial. Yet there is something pedestrian about the *Rondo*. Although the music is rhythmic, the themes attractive and the orchestration solid, the *Rondo* does not have the gravitas that the *Allegro* and *Larghetto* exude. The mood is different. In *Beethoven’s Emperor Concerto*, *Brahms’ Violin Concerto* and *Dvorak’s Cello Concerto*, the third movement “fits” nicely with the rest of the work: the atmosphere is not identical, yet congruent with the previous two movements. After the grandeur and loftiness of the first two movements, conveying a sense of consolation, nobility and peace, the third movement of the Beethoven Violin Concerto is somewhat carnivalesque and provides a venue for the soloist to demonstrate technical skills and complete the concerto in a flash of brilliance.

*continued*

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It is difficult to doubt that Franz Clement contributed significantly to this concerto. In the surviving manuscript, Beethoven assigns four staves to the violin solo, providing room for corrections and additions. Five excellent motifs or themes are presented in the exposition, all appropriate for development, enough for two concerti if necessary, and plenty for the soloist to choose from. The violin parts, although technically challenging, were written by a hand that knew the possibilities and the limits of the instrument. This violin concerto was most likely the product of close cooperation between a genius of composition and a master of performance.

Beethoven's *Concerto for Violin and Orchestra in D Opus 61*, together with the *Brahms' Violin Concerto*, is the standard against which all other concertos are measured. As a work of colossal breadth, Olympian stature and deep nobility, it is a favorite of soloists, orchestras and concertgoers everywhere.

The orchestral score calls for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. Length of performance: about 45 minutes.

Beethoven died on March 26, 1827 in Vienna, Austria.

**ANTONIN DVORÁK**

Czech, 1841-1904

*Symphony No. 7 in D minor, Opus 70*

Born in Bohemia, then part of the Austro-Hungarian Empire, Antonin Dvorak began studying the violin at the age of six. Although he was trained and certified as a butcher, he continued his musical studies, mastering the organ, viola and other instruments, absorbing the local folk harmonies and rhythms and developing the gift of melody.

Dvorak met fellow Czech composer Bedrich Smetana in the 1860's and played in his orchestra while continuing to compose. In 1874, his *Third Symphony in E Flat Major* came to the attention of music critic Edward Hanslick and composer Johannes Brahms, who recognized his talent and helped advance his career. He became a prolific composer, writing operas, symphonies, overtures, choral works, dances and chamber music that cemented his popularity in Europe and America. In 1892 he sailed for New York with his family to become the Director of the new National Conservatory of Music. The three years he spent in New York were intensely productive, as he completed two string quartets, the *Symphony No. 9 in E Minor From the New World*, and the *Cello Concerto*.

*Symphony No. 7 in D Minor* was commissioned in the fall of 1884 by the London Philharmonic Society. Dvorak had just heard *Brahms' Symphony No. 3* for the first time and had recently suffered the loss of his mother and his eldest son. The work was completed in a few months and was premiered in London on April 22, 1885.

It was the only symphony of Dvorak's that was written by commission. The composer knew that he was writing for an international audience, and therefore crafted this work with less ethnic touches than his other symphonies.

*Symphony No. 7 in D minor* has been termed "dark" and "somber". Although these terms may be appropriate to describe the general mood, perhaps "formal" and "severe" may be more accurate. The deaths of a child and the composer's mother may have reinforced his inclination to write for a foreign and serious audience, using classical

*continued*

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tools and methods, such as contrasting moods and rhythms. There is, however, nothing funeral or elegiac about this work.

The *Allegro maestoso* begins with an introduction of the principal motif on the lower strings which is repeated by the woodwinds. The brass presents a transitional theme before the principal motif is stated by the whole orchestra. The second theme is sunny and lyrical, sharply contrasting with the first, reminiscent of the second theme of the first movement of *Brahms Symphony No. 2*. A substantial development follows, leading to a straightforward recapitulation. The coda is likewise somber, as the principal melody is reintroduced. The French horns repeat the first theme in a moment of profound melancholy and intense pathos, and the *Allegro maestoso* closes quietly.

Various opinions exist about the architecture of the splendid *Adagio*. The most acceptable proposes three melodies, a period of development, and return to the original three themes. The first melody is presented by the clarinet and other woodwinds over pizzicato strings; the second is a dialogue between the French horns and the woodwinds; the third is introduced by the cellos. Although forces gather for an impressive climax during the development of these themes, splendid passages for woodwinds and cellos and skillful modulation lead the orchestra to a delicate conclusion. Regardless of the method of analysis, the *Adagio of Symphony No. 7* is one of the greatest ever written, on the level of Beethoven's and Bruckner's. Gustav Mahler, who tried time and time again to write an adagio like *Beethoven's Ninth*, would have been satisfied with Dvorak's 7th.

Contrasting elements energize the vigorous *Scherzo*. The initial presentation consists of two intertwined melodies, one waltzy and definitely Viennese, the other highly syncopated, with definite Czech roots. The overall atmosphere remains serious and matter-of-fact. Daring harmonies are presented during the trio. The strings and the clarinet engage in dialogue when the main melodies return. The mood darkens towards the end of the scherzo, giving the finale a sense of inevitability.

The fourth movement of the *Symphony No. 7* is often used in war documentaries as background music. The beginning is dark and somber, yet dynamic. The use of the brass and a march-like rhythm suggest a military atmosphere in the primary theme. Returning to the contrast concept, the secondary theme is sunny and reminiscent of *Brahms' Symphony No. 2*. During the development, the first theme is dissected into various components. In the recapitulation, the secondary theme is presented triumphantly, just as in *Brahms Symphony No. 2*. The symphony ends brilliantly in D major, adding to the contrasting features of the work.

In his *Essays in Musical Analysis*, Donald Francis Tovey wrote:

"I have no hesitation in setting Dvorak's Seventh Symphony along with the C major Symphony of Schubert and the four symphonies of Brahms, as among the greatest and purest examples in this art-form since Beethoven."

George Bernard Shaw, who was a stern music critic, wrote of the Seventh Symphony,

"It suggests that a suite of gypsy songs and dance tunes must have evolved, like an organism, into the higher form of a symphony. The quick transitions from liveliness to mourning, the variety of rhythm and figure, the spirited movement, the occasional abrupt and melancholy pauses, and the characteristic progressions of Bohemian music, are all coordinated in the sonata form by Mr. Dvorak with rare success."

*continued*

Of Antonin Dvorak's mature symphonies, *Symphony No. 9 in E minor, Opus 95 (From the New World)* is the most popular without a doubt. The Eighth Symphony is as bright and cheerful as the Seventh is dark and gloomy. They are all a pleasure to hear and study, anytime.

*Dvorak's Symphony No. 7 in D minor Opus 70* is scored for 2 flutes (1 piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings. Length of performance: about 40 minutes.

Antonin Dvorak died from heart failure on May 1, 1904, following five weeks of illness. He is interred in the Vysehrad cemetery in Prague, under his bust by Czech sculptor Ladislav Saloun.



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Wolfgang Mozart  
1756-1791

- I. Allegro maestoso
- II. Andante
- III. Presto

*Kurt Nikkanen, Violin, Jonathan Carney, Viola*

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## INTERMISSION

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Symphony No. 102

Joseph Haydn  
1732-1809

- I. Largo-Vivace
- II. Adagio
- III. Menuet & Trio
- IV. Finale. Presto

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## KURT NIKKANEN, VIOLIN

American violinist Kurt Nikkanen is an international soloist of the highest order. Born in Hartford, Connecticut, he began his violin studies at the age of three, later studying with Roman Totenberg and Jens Ellerman. At twelve he gave his Carnegie Hall debut, performing with the New York Symphony; two years later he was invited by Zubin Mehta to perform the Paganini Concerto No.1 with the New York Philharmonic for a Young People's Concert. He is a graduate of the Juilliard School, where he was a scholarship student of Dorothy DeLay.

Mr. Nikkanen regularly receives invitations from the leading orchestras and presenters in the USA and Europe, and has toured Japan and the Far East. In North America he has appeared with the Dallas Symphony, Minnesota Orchestra, San Francisco Symphony, Los Angeles Philharmonic and Cleveland Orchestra, and in Europe with the BBC Symphony, Royal Philharmonic, BBC Philharmonic, Deutsches Symphonie-Orchester Berlin, Rotterdam Philharmonic and the Dresden Staatskapelle. He has worked with many leading conductors.

An enthusiastic advocate of contemporary music, Kurt Nikkanen has given numerous performances of the John Adams Violin Concerto, with orchestras such as the Royal Stockholm Philharmonic, London Sinfonietta, Deutsches Symphonie-Orchester Berlin, Oregon Symphony, Hallé Orchestra and Cincinnati Symphony (all under the composer's direction).

Highlights of recent seasons have included a UK tour with the Royal Liverpool Philharmonic, performances with the Gothenburg Symphony and Neeme Jarvi at the BBC Proms, and concerts with the Rotterdam Philharmonic, Prague Symphony and RTE Orchestra in Dublin; also with the Bayerischer Rundfunk and Sueddeutscher Rundfunk orchestras, both with the late Yakov Kreizberg, and the Royal Scottish National Orchestra with Junichi Hirokami. He has also appeared with the Belgian National Orchestra, Trondheim Symphony and the orchestra of RAI Turin, the Detroit Symphony and Orchestra of Galicia, the Bilbao Symphony, the Malaysian Philharmonic and performances of the Dvorak concerto with the Czech Philharmonic and Vladimir Ashkenazy, both in Prague and on tour in the USA, with concerts in New York and Chicago. In 2011, he was featured as soloist in a performance of the Barber Violin Concerto and Ravel Tzigane with the Turku Philharmonic in a live webcast that was streamed worldwide.

Mr. Nikkanen has had many works written for him, including Steven R. Gerber's violin concerto, which he has recorded for Koch International. In 2009, Mr. Nikkanen performed the world premiere of Mikko Heinio's concerto *Alla Madre*, subsequently recording it for Sony Classical with the Turku Philharmonic under Petri Sakari and released in 2010. His recording of William Walton's Violin Concerto with the New Haven Symphony Orchestra was released on the Nimbus Alliance label in 2010 and was chosen as "Critics Choice for 2010" in Gramophone Magazine.

Mr. Nikkanen gave the New York premiere of the Violin Concerto by Thomas Adès in May 2010 and has since performed it in Australia with the Perth Symphony Orchestra conducted by Paul Daniel.

In addition to his orchestral appearances, Kurt Nikkanen performs regularly as a recitalist both in the US and abroad with his wife, pianist Maria Asteriadou, presenting repertoire ranging from the complete Beethoven sonatas to Piazzolla tangos. He is the Concertmaster of the New York City Ballet Orchestra and maintains a private teaching studio in New York, where he resides with his family.

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### JONATHAN CARNEY, VIOLA

BSO Concertmaster Jonathan Carney is in his 16th season with the Baltimore Symphony Orchestra, after 12 seasons in the same position with London's Royal Philharmonic Orchestra.

Born in New Jersey, Mr. Carney hails from a musical family with all six members having graduated from The Juilliard School. After completing his studies with Ivan Galamian and Christine Dethier, he was awarded a Leverhulme Fellowship to continue his studies in London at the Royal College of Music.

After enjoying critically acclaimed international tours as both concertmaster and soloist with numerous ensembles, Mr. Carney was invited by Vladimir Ashkenazy to become concertmaster of the Royal Philharmonic Orchestra in 1991. He was also appointed concertmaster of the Bournemouth Symphony Orchestra in 1994 and the Basque National Orchestra in 1996. Recent solo performances have included concertos by Bruch, Korngold, Khatchaturian, Sibelius, Nielsen, the Brahms Double Concerto and Vaughan Williams' The Lark Ascending, which was featured as a live BBC broadcast from London's Barbican Hall. He has made a number of recordings, including concertos by Mozart, Vivaldi and Nielsen, sonatas by Brahms, Beethoven and Franck, and a disc of virtuoso works of by Sarasate and Kreisler with his mother Gloria Carney as pianist. New releases include Beethoven's Archduke and Ghost trios, the cello quintet of Schubert and a Dvorak disc with the Terzetto and four Romantic pieces for violin.

Mr. Carney is passionate about music education and currently serves as Artistic Director for the Maryland Classic Youth Orchestras. He is also an artist in residence at the Baltimore School for the Arts, one of the country's premier high schools and also serves on its Board of Directors.

Jonathan is presently on the faculty of the Brevard Music Center, an intensive seven-week summer music festival in the mountains of western North Carolina. As a sought after clinician he also gives master classes throughout the United States and abroad.

Mr. Carney performs on a 1687 Stradivarius, the Mercur-Avery, on which he uses "Vision" strings by Thomastik-Infeld. Mr. Carney's string sponsor is Connolly & Co., exclusive U.S. importer of Thomastik-Infeld strings.

**KARA DAHL RUSSELL** presents the pre-concert lecture. She is a regularly performing harpist, actress, and contralto who has won three Associated Press Awards for her work as a Classical Music Radio Host. In April 2016 she was awarded the "Light of Literacy Award" from Wicomico County Public Library and the Eastern Shore Regional Library Association, with a commendation from the Maryland Senate, for her regional lectures and performances combining acting, history, music and literature. Kara also teaches harp, and is Adjunct Professor of Harp at Salisbury University.

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## FRANZ JOSEPH HAYDN

Austrian, 1732-1809

*Symphony No. 102 in B flat*

Born in poverty, young Franz Joseph Haydn had the gift of music and a beautiful voice. These gifts won him a position in the boys' choir at St. Stephen's Cathedral in Vienna, with the additional benefits of room and board, music lessons and a general education. At the age of 17 he was discharged, as his voice was changing, and he worked as a street musician. A comedian asked him to write music for a comic opera he was writing, which brought Haydn some recognition. He held several minor positions until he became *Kapellmeister* for the Esterhazy family in Eisenstadt and at their country estate in Hungary, Esterhaza.

With an orchestra of twenty two musicians and half a dozen singers, and a 400 seat opera house, Haydn production exploded. His major contributions to the history of music were the development of the string quartet, liberated from the harpsichord continue, and the classical symphony in four movements (fast-slow-minuet-fast). He experimented endlessly with variations to the classical architecture of music, like the sonata form, and added new instruments to his orchestra as they were developed. After his employment with the Esterhazy family ended in 1790, he travelled to England and wrote the great oratorios *The Creation* and *The Seasons*. Overall, he wrote over one hundred symphonies, numerous operas dozens of string quartets, the famous Trumpet Concerto and various sacred works.

*Symphony No. 102 in B flat* was written for his second journey to London. By then, Haydn knew what the London public wanted and expected, and he was ready to deliver the goods. The new symphony was premiered on February 2, 1795. The first movement, *Largo; allegro vivace*, opens with a slow, dark introduction lasting almost three minutes, after which Haydn presents a lively, exuberant melody in 4/4 time in which he cramps 28 notes in four bars. The secondary theme is totally unrelated to the first melody. Most conductors choose to reprise the exposition. The development is thoroughly crafted, extensive and dramatic, in which the primary theme is meticulously dismembered. The recapitulation is straightforward; a short, agitated coda finishes the *Allegro vivace*.

Donald Francis Tovey, in his *Essays in Musical Analysis*, writes about Haydn's "...dramatic surprise... (where) almost everything is unexpected...". *Symphony No. 102* is full of surprises, starting with the first movement: unexpected keys, a false recapitulation, changes in melody, and particularly dramatic and theatrical pauses.

The second movement, *Adagio in F major*, is as serious as the *Allegro vivace* was playful. For this *Adagio* in F major, Haydn orchestrated the melody of the second movement of his F sharp minor piano trio, transcribed for F major. The theme and three variations may be the most beautiful slow movement ever written by Haydn. The harmony and orchestration at times are reminiscent of later music, such as Beethoven's symphonies or Wagner's operas.

A rowdy *Menuetto* follows, with a vigorous and rhythmic melody and strong orchestration. The trio is particularly lovely, engaging the oboe, bassoon and violin.

The last movement is a happy Presto in 2/4 time, full of good humor and a festive mood. The main subject is believed to be based on a Croatian folk tune. A second

*continued*

chromatic theme is recognized by some, but is only rapidly stated and never developed like the Croatian motif. The coda alternates piano and fortissimo passages and includes several pauses when least expected, and the symphony closes happily.

Returning to the continent, Haydn gave young Beethoven music lessons, was very fond of Mozart and distraught by his early death. Haydn was recognized in his lifetime throughout Europe as a master and a legend. He died of natural causes in Vienna at the age of 77.

*Symphony No. 102 in B flat* is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings, but interestingly, no clarinets. Length of performance: about 35 minutes.

## WOLFGANG AMADEUS MOZART

Austrian, 1756-1791

*Sinfonia Concertante for Violin and Viola in E flat Major, K 364*

Leopold Mozart, a court musician and composer, recognized his son's gifts for music at an early age. Wolfgang Amadeus Mozart excelled as a performer and a precocious composer. Leopold took young Mozart on tour to the major capitals in Europe, achieving great success.

Finding financial security as an adult on his own, however, was another story. He was never able to secure a remunerative position in either Salzburg or Vienna, although his talents were widely recognized and he was warmly admired in many other cities, particularly Prague. During his Vienna days, he barely made a living giving recitals and lessons, and organizing subscription concerts.

Mozart was a prolific composer of works for the opera, large orchestra, piano solo, small ensemble and chorus. If Haydn is to be known as the father of the symphony and the string quartet, Mozart is the father of the piano concerto. Although most, if not all, critics concede that his music has great refinement and grace, some argue that he was incapable of expressing authentic grief in his music, and it is often not profound but charming.

*Sinfonia Concertante for Violin and Viola in E flat Major K 364* was written when Mozart was 25 years old and touring Europe on his own. His mother died during that journey, and her loss is said to have contributed to the intense depth of feeling of the second movement. The work is scored economically for two horns, two oboes and strings, and the violas are split in two groups for added color. The score of the solo viola is written in D major and the instrument tuned half a note higher (a practice that makes it easier for a violinist to play a viola, called *scordatura*).

Ideally, the orchestra is given a more prominent role in presenting and developing themes in a *sinfonia concertante*, while multiple instruments perform the classical functions of the soloists. Realistically, K 364 is more of a *Concerto sinfonico* than anything else, since it is obviously a work for virtuoso soloists (viola more than violin), with their own cadenzas and themes more appropriate for solo performance than orchestral presentation. It is written in three movements (fast-slow-fast), and the final movement is a Rondo as in the classical concerto. Rarely do classical symphonies close with a Rondo. The orchestra does get substantial work in the first movement and presents two subjects in the final Rondo, but otherwise plays an exclusively supportive role.

At least four subjects are presented in the exposition of the first movement *Allegro*. After a four note introduction, the strings introduce a descending figure, and eventually a seven note transitional motif. The main second theme, with a simplicity and clarity ideal for development, is presented by the horns and promptly repeated. The soloists do not make a grand, unaccompanied entrance, but rather spring out of the ensemble as if to emphasize the *concertante* concept. From there on, they are on their own, developing the themes in a lyrical dialogue. After an orchestral interlude, the recapitulation is dedicated exclusively to the soloists. The cadenza, written by Mozart, is relatively short and although complex, not particularly challenging for the experienced artist.. The movement ends harmoniously.

The second movement is full of feeling, emotion and passion. It foretells some of the darkness that Mozart was to present in *Don Giovanni*, the *Requiem*, *Piano Concerto No. 20 in D minor K 466* and *Symphony No. 39 in E flat Major*. The initial eight-note melody may be promptly recognized, as it has been used in various art movies, such as *Drowning by Numbers*, *Uzak* and *Amadeus*. The *Andante* is an almost continuous dialogue between the soloists. The movement can be analyzed as one theme and four variations, or two themes with two variations each. Regardless, it is one of the most iconic moments of classical music. The atmosphere of profound expression and lyricism continues through the cadenza and the quiet finale. This is Mozart at his very best.

The finale is a zesty *Rondo* with A-B-A-C-A architecture. The first two melodies are ushered in by the orchestra, not the soloists. There is no cadenza. The technical demands on the soloists are not extraordinary, yet the movement ends on a satisfying note.

Mozart fell ill in 1791 and deteriorated over several weeks while completing *The Magic Flute* and working feverishly on the *Requiem*, which he never finished. From what is known, he died of most likely kidney failure on December 5, 1791, and was buried in a pauper's grave in Vienna.



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