Essex Winter Series

Fenton Brown Emerging Artist Concert

April 3, 2016

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New Haven Symphony Orchestra

William Boughton, *Music Director and Principal Conductor*
Tessa Lark, *violin*
2016 Fenton Brown Emerging Artist

PROGRAM

Overture to *The Magic Flute*, K. 620 — Wolfgang Amadeus Mozart (1756-91)

Symphony No. 104 in D major, "London" — Joseph Haydn (1732-1809)
Adagio – Allegro
Andante
Menuetto and Trio: Allegro
Finale: Spiritoso

INTERMISSION

Violin Concerto in D major, Op. 61 — Ludwig van Beethoven (1770-1827)
Allegro non troppo
Larghetto
Rondo: Allegro

New Haven Symphony Orchestra

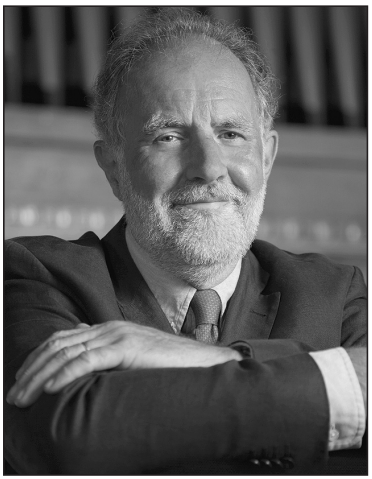
INow in its 122nd year of operation, the New Haven Symphony Orchestra continues to fulfill its mission of increasing the impact and value of orchestral music for its audiences through high quality, affordable performances and educational programming.

In 2007, William Boughton became the tenth Music Director and Principal Conductor of the New Haven Symphony Orchestra. Under his leadership programs have expanded both geographically and musically, with concerts being performed in new venues, and new partnerships offering opportunities to share the NHSO's high musical standards with audiences throughout Connecticut.

Community Partnerships with other arts organizations have expanded the reach of the orchestra throughout the region. The NHSO's Young People's Concerts are a vital part of a curriculum-rich education program and reach over 10,000 students each year.

Deeply committed to new American music, the NHSO has performed eight world premieres in the past eight seasons; the orchestra received the ASCAP award for Adventurous Programming in 2010 and 2014. Composers-in-Residence, including Hannah Lash, Augusta Read Thomas, Chris Brubeck, Jin Hi Kim, Christopher Theofanidis, and Daniel Bernard Roumain, have shared their talents and knowledge with Connecticut students through in-school programs, individual mentoring, and the Young Composers Project.

In 2010, the Orchestra released its first commercial CD in over thirty years—a disc featuring the music of William Walton on the Nimbus label, which was recognized as a "Critic's Choice" by Gramophone Magazine. A second William Walton disc was released in 2014, as well as a recording of works of American composer Augusta Read Thomas.



William Boughton,
Music Director and Principal Conductor

William Boughton was born into a musical family: his grandfather (Rutland Boughton) was a composer, his father a professional viola player, and his mother a singer. After cello studies at the New England Conservatory (Boston), Guildhall School of Music (London), and Prague Academy, he entered the profession in London, playing with the Royal Philharmonic, BBS, and London Sinfonietta.

The experience of playing in orchestras led to a passion to pursue a career in conducting and he decided to return to studies first with George Hurst and then with Sir Colin Davis. In 1980, he

formed the English Symphony Orchestra and developed the ESO's repertoire through the Baroque period to Viennese classics and into contemporary music. During his time with the ESO, he commissioned more than 20 works from such composers as Peter Sculthorpe, John Joubert, Anthony Powers, Michael Berkeley, John Metcalf, Stephen Roberts, and Adrian Williams. The depth of his partnership with the ESO was epitomized in 1985 when, as Artistic Director of the Malvern Festival, he collaborated with Sir Michael Tippett in presenting a musical celebration of the composer's eightieth birthday, which became the subject of a BBC "Omnibus" documentary. With the ESO on Nimbus Records, he built a significant discography of internationally acclaimed recordings—predominantly of English music—a number of which reached the Top Ten on the US charts.

During his final years with the ESO, Boughton successfully launched the first ESO Elgar Festival in Malvern and Worcester, and also celebrated the orchestra's 25th Anniversary performing a complete Beethoven symphony cycle, in which he created a new series of pre-concert performances of British contemporary music, including works by Birtwistle, Knussen, Watkins, Woolrich, Holloway, and Turnage. He has participated in a number of high-profile arts programs for BBC Television and a radio program about Elgar that was broadcast in New York, Chicago, Washington, and Boston in 2006. He has guest conducted major orchestras around the world, including the San Francisco, London, and Helsinki Symphony Orchestras.

In July 2007, he became the tenth Music Director of the New Haven Symphony Orchestra, with whom he has instituted a Composer-in-Residence program and undertaken a major recording project of the works of William Walton; the first recording—Walton's Violin Concerto and First Symphony—was released by Nimbus in 2010 and selected as a Critic's Choice for 2010 by prestigious Gramophone Magazine. Under Mr. Boughton's leadership, the NHSO was awarded an ASCAP Award for Adventurous Programming in 2010 and 2014.

Tessa Lark
violin

Winner of the prestigious Naumburg International Violin Award in 2012, Tessa Lark is one of the most captivating artistic voices of her time. She has been consistently praised by critics and audiences alike for her astounding range of sounds, technical agility and musical elegance.

Tessa was named the Silver Medalist of the 2014 International Violin Competition of Indianapolis, making her the highest-ranked American-born winner in the Competition's history. She is a recipient of a career grant from the Leonore Annenberg Fellowship Fund for the Performing

and Visual Arts. Other awards include the first prize in both the 2008 Irving Klein International Strings Competition and the 2006 Johansen International Competition for Young String Players; and top prizes in the 2012 Fischoff National Chamber Music Competition as part of her piano trio, Modêtre, and the Michael Hill International Violin Competition in 2009.

At age 16, Lark was soloist with the Cincinnati Symphony Orchestra and has since then performed concerti with the Louisville Orchestra; Santa Fe, Indianapolis, Cheyenne, Santa Cruz, Cape Ann, Midcoast, Victoria, Carmel, Melrose and Peninsula Symphonies; Gettysburg and Mission Chamber Orchestras; Chinese Opera and Ballet Symphony Orchestra, and New England Conservatory's Symphony Orchestra as a result of winning the school's Violin Concerto Competition in 2010 with the Walton Violin Concerto. Lark has given many solo recitals, including her Carnegie Hall debut recital in Weill Hall and other concerts for the San Francisco Performances series, the radio broadcasted Dame Myra Hess Memorial Concert series, Ravinia's Bennett-Gordon Classics series, Chamber Music Tulsa series, and the Caramoor Wednesday Morning Concert series.

A passionate chamber musician, she has been invited to many summer festivals including Marlboro, Yellow Barn, Steans Institute for Young Artists at the Ravinia Festival, the Perlman Music Program's Chamber Music Workshop, and Music@Menlo. Tessa Lark is a member of the Caramoor Virtuosi and has participated in the Music in the Vineyards Festival, the Wadsworth Chamber Music series and Caramoor's Rising Star Series. She has collaborated with a long list of renowned artists including Itzhak Perlman, Miriam Fried, Donald Weilerstein, Pamela Frank, Kim Kashkashian and Ralph Kirshbaum. Tessa also participated in the 2012 Musicians from Ravinia's Steans Music Institute concert tour.

Tessa started playing violin at age 6 studying with Cathy McGlasson. She joined the Starling Strings Program at University of Cincinnati's College-Conservatory of Music in 2001 and studied with Kurt Sassmannshaus. She entered New England Conservatory in the fall of 2006 to begin studies with Miriam Fried and completed her Master's degree in May 2012 under the tutelage of both Ms. Fried and Lucy Chapman. In addition to her busy performance schedule, Tessa has served on the faculty of the Great Wall International Music Academy in Beijing, China and as resident faculty at Lee University School of Music. As a From the Top alumna, Tessa plays an active role in their arts leadership program as a performer and educator.

Keeping in touch with her Kentucky roots, Tessa enjoys playing bluegrass and Appalachian music. She collaborates frequently with Mark O'Connor and is included in his CD "MOC4," released in June 2014

Lark plays the 1683 "ex-Gingold" Stradivari violin on generous loan from the Josef Gingold Fund for the International Violin Competition of Indianapolis.

New Haven Symphony Orchestra

William Boughton, Music Director and Principal Conductor

VIOLIN
Ani Kavafian, *Concertmaster*
Artemis Simerson, *Asst. Concertmaster*
Stephan Tieszen, *Principal Second Violin*
Millie Piekos, *Asst. Principal Second Violin* [1]
Dénise Chividian
Soohyun Choi
Shuaili Du
Elisabeth Ewe
Benjamin Hoffman
Akiko Hosoi
Stephanie Hug
Inyoung Hwang
Hye Jin Koh
Barbora Kolarova
Xi Liao
Yuan Ma
Judith McDermott-Eggert
Sophia Mockler
Nikita Mozorov
Janet Wu York
Zou Yu
Betty Zhou

VIOLA
Marvin Warshaw, *Principal*
Ellen Higham, *Asst. Principal* [2]
Gretchen Frazier
Arnaud Ghillebaert
Yaroslav Kargin
Jill Pellett Levine
Wei Peng
Carol Warshaw
Barbara Wiggin
Xinyi Xu

CELLO
Rebecca Patterson, *Principal* [3]
Tom Hudson, *Asst. Principal*
Joanne Choi
Christine Coyle
Alan Ohkubo
Mariusz Skula
Patricia Smith
Emily Taubl

BASS
Nicholas Cathcart, *Principal* [4]
Andrew Trombley, *Asst. Principal*
Jim Andrews
Alexander Bickard
Christopher Johnson
Jeffrey Tomkins

FLUTE
Meera Gudipati, *Principal*
***Marjorie Shansky, *Asst. Principal* [5]

OBOE
Olav van Hezewijk, *Principal*
Marta Boratgis, *Asst. Principal* [6]

CLARINET
David Shifrin, *Principal*

BASSOON
Cynde Iverson, *Principal*
Sue Zoellner-Cross, *Asst. Principal* [7]

HORN
Eva Conti, *Principal* [8]
Sara Cyrus, *Asst. Principal*
Kyle Hoyt

TRUMPET
Rich Clymer, *Principal*
Ken Tedeschi, *Asst. Principal*

TROMBONE
Scott Cranston, *Principal*
Terrence Fay, *Asst. Principal*

BASS TROMBONE
Daniel Innaimo [9]

TUBA
Adam Crowe, *Principal*

TIMPANI
Ben Paysen, *Principal* [10]

PERCUSSION
David Smith, *Principal*

GENERAL MANAGER
Aric Isaacs

PERSONNEL MANAGER & LIBRARIAN
Marvin Warshaw [11]

On leave 2015-16:
Chelsea Knox, *Principal Flute*
Isaac Trapkus, *Principal Bass*

***Legacy member, playing since 1972

The NHSO salutes the namesakes of its endowed chairs:

1 The Howard & Judith Henry Chair, 2 The Christopher & Evelyn Getman Chair, 3 The Martha & Herman Copen Chair, 4 The Sidney Rhein Chair, 5 The Hilary G. Pearson & Erik Pearson Chair, 6 The Auxiliary of the New Haven Symphony Orchestra Chair, 7 The Lewis P. Curtis Chair, 8 The William Doolittle Getman Chair, 9 The Frank & Anabel Brieff Chair, 10 The Glenn Doolittle Sherwin & John William Sherwin Chair, 11 The Jane & William Curran Symphony Library in honor of Michael Palmer

Section violin chair Donors: The Sheila Getman-Sherwin and John Sherwin III Chair, The Frank D. Winder Chair, The Jeanet S. Curtis Chair, The Beekman C. Cannon Chair. Section viola chair Donors: The Julia Bryant Getman & Charles Cunningham Chair. Section cello chair Donors: The Howard & Judith Henry Chair.

Program Notes

By Patrick Campbell Jankowski

Mozart: Overture to In the first Viennese run of *Le Nozze di Figaro* in 1786, Mozart's opera was so well loved that it ironically led to a ban. On the day of its premiere, the audience demanded five encores, and in a subsequent performance, seven. The Austrian Emperor, as a result, issued a proscription against encores in future performances, "in order," he claimed "to prevent the excessive duration of operas, without, however, prejudicing the fame often sought by singers from the repetition of vocal pieces." This may well have been a veil for the Emperor's true motivations, for though the opera was immensely popular, it was also rather controversial. Based on Pierre Beaumarchais's sequel to *The Barber of Seville*, two plays which both caused an uproar in Parisian society, Mozart and Lorenzo DaPonte's libretto bitingly satirized the upper classes of society in comedic fashion. The first play had been set quite successfully as an opera elsewhere in Europe (though Rossini's famous version of course premiered some forty years later), and both composer and librettist were quite savvy in meeting the public's wishes. The play was banned by French authorities for inciting controversy, and after being published in German was subsequently banned from being performed in Vienna. All of this must have been very appealing to the young Mozart, for few things call attention to a new work more than a governmental decree.

The opera was the first of three on which Mozart and DaPonte would collaborate – the subsequent two being *Don Giovanni* and *Così fan tutte* – and their work together is among the greatest pairings in the music history: a harmonious match of DaPonte's wit with Mozart's music. The mark of a great composer of texted music is their ability to enhance the written word, and to provide them with sub-surface meaning: something that Mozart does exceptionally well. The plot of the opera takes place entirely over the course of a single day, a time span that greatly contrasts that of the epic dramas and even more complex comedies that we are used to seeing in the opera house, in its rapid pace and more "realistic" presentation of time. This, however, does not mean that the opera is not complex. In short, it is a comedy of errors and a commentary of social norms. DaPonte included a preface to the libretto upon publication in which he noted that "the opera will not be one of the shortest to have appeared on our stage, for which we hope sufficient excuse will be found in the variety of threads from which the action of this play is woven, the vastness and grandeur of the same, the multiplicity of the musical numbers that had to be made in order not to leave the actors too long unemployed, to diminish the vexation and monotony of long recitatives, and to express with varied colors the various emotions that occur, but above all in our desire to offer as it were a new kind of spectacle to a public of so refined a taste and understanding." It centers around the wedding of the Figaro, head-servant to Count Almaviva, to his young fiancée Susanna, who is naturally the object of Almaviva's affection as well. As the Count continues to scheme and delay the wedding without ever admitting to his intentions, Figaro, Susanna, and the Countess Rosina attempt

to catch the Count in the act. Many complications of mistaken identity transpire, including the shocking reveal that Marcellina, the aged housekeeper whom Figaro had once agreed to marry in exchange for a loan, turns out to be his own mother! In the end, it is the lowly servants who come out on top, exposing that wealth and power can only get you so far. Though all in good fun, behind this comedic mask lies a deft scrutiny of class relations.

The opening of the overture certainly defies tradition, and its sneaky qualities perfectly forecasts the playfulness and tongue-in-cheek disposition of the opera that follows. A traditional overture around Mozart's time began with a rousing forte exclamation. Instead, Mozart begins with a whisper-soft scurry of notes in the strings and a pair of bassoons – the instrument often called upon to act as the source of comic relief in instrumental music – and follows with horn calls, accompanied in the winds. In just two measures, Mozart evokes the pastoral air of the countryside. The composer *knows* that we have leaned in to listen closely, for he tempts us with the subtlety of his dynamic. This is why when he unleashes the full orchestral forces – trumpets, timpani, and all, just a few measures later, it is all the more startling, and sends us flying back into our seats. Mozart's cheeky sense of humor is immediately on display, and continues throughout the overture. Like the day which transpires in the opera, the overture flies by in perpetual motion. There is a continuous undercurrent of rhythmic activity from beginning through the end, even when at the surface the melodic lines are comprised of larger note values and are more sustained. Though none of the themes from the overture ever return in the scores of the operatic numbers, nevertheless it perfectly encapsulates the hurried frenzy of this matrimonial *folle journée,* or "day of folly."

Haydn: Symphony No. 104Though Franz Joseph Haydn's output throughout his entire life was inventive, brilliant, and in many ways revolutionary – particularly with respect to his contribution to the genre of the symphony – it is the collection of works that he produced very late in life that stand among his very best, and the culmination and apotheosis of the classical symphony. The late symphonies of Haydn were written not for the small and exclusive audience of invitees to Esterhaza, but for the society and public of London. For decades, Haydn's inventiveness and genius were mostly contained within the walls of the country estate of Nikolaus I, Prince Esterházy, a Hungarian nobleman and the composer's greatest patron. As Haydn recalled, this isolation from the public, and being "cut off from the world" in many ways meant that he "was forced to be original." His audiences at the estate were primarily the noble guests of his employer, rather than the far larger general public and society of, for instance, the city of Vienna, who, like the public of London, would come to celebrate the composer.

The year 1779 was crucial for the composer, as it was the time at which his contract with the Prince was renegotiated, allowing him to retain ownership of his own works, and to freely write music for others rather than work under the very strict contractual obligations of his employer. More importantly, he was allowed to sell his compositions

to publishers, meaning that for the first time in his career, his music would circulate throughout Europe. He accepted commissions from Paris for a set of symphonies, to give but one example. It was not long before Haydn's wit, lightness of touch, and impeccable craftsmanship caught the eye of the influential London impresario Johann Peter Salomon, a German-born musician and concert promoter. Upon the death of Prince Nikolaus, Haydn's employment at Esterhaza became less essential, and Salomon approached the composer with an offer to come to London to conduct a number of newly commissioned symphonies. The orchestra that Salomon provided was quite a bit larger than the ensembles for which the composer had typically written, and so the move was a revelation for Haydn as well as for the public. Not only was the composer able to write for a brand new and very appreciative audience, but he was provided a larger medium with which to work: a broader spectrum of orchestral color and timbral combinations.

Haydn would ultimately write a dozen symphonies for Salomon and London, of which the last six, numbered 98 through 104, have come to be known as the "London Symphonies." The last of these, Number 104, premiered in April of 1795, at an event that marked Haydn's farewell to London, whose public he had swooned during his yearlong sojourn. The D major symphony opens with a bold declamation: a fanfare for the entire orchestra. However, Haydn does not provide enough information in the open fifths to project our key, notably leaving out the third of the chord. Just as Beethoven would do in his Ninth and final symphony three decades later, in Haydn's final symphonic statement, the composer leaves us in the dark about the mode. Will the music unfold in a sunny D major or an angst-ridden D minor? Immediately after the two fanfare gestures, one would assume the latter. Throughout the entire Adagio introduction, a sense of mystery and ambiguity is imbued into the music. Haydn hovers in the minor mode as he meanders in a piano dynamic, sprinkled with momentary bursts of forte. When the composer launches into the Allegro section which comprises the full form of the movement, however, he pivots into D major, as though the tension of the opening were somehow just a trick. How appropriate that Haydn, in his farewell to London, would deceive the audience in such a way, with his typically dry wit.

In the Andante movement that follows, Haydn invents a set of variations around a stately theme vaguely reminiscent of a gavotte. At times, the composer shocks the audience with his playful juxtaposition of dynamic. One instance occurs around midway through the movement, when a delicate flute solo, accompanied by a bassoon countermelody, is suddenly and startlingly interrupted by a fortissimo outburst in the orchestra. Haydn's sense of subversion is palpable, and he is one of the few composers whose thinking process one can almost imagine while hearing his music. After every surprising turn, we cannot help but envision the composer's satisfied smile.

The subsequent Menuet showcases Haydn's mastery of metrical manipulation. Though a traditional Menuet, a stately dance in triple meter, is usually felt with the strongest accent on the downbeat, Haydn seems happy to do otherwise, accenting the third

beat of each measure. The trio calls to mind, with its churning eighth note lines in the oboe and violin against a stationary and stubbornly simple accompaniment in the bass, the style of a musette: that hand held accordion-like instrument common to French country dances.

The drone-like accompaniment of the musette carries over to some extent into the final movement, a spirited allegro. Like a mechanical organ or hurdy-gurdy, the low strings and horn sustain a pedal over which the upper strings sound a simple and imminently hummable folk-like tune. One should not be deceived by the simplicity of this opening, for throughout the movement, Haydn takes us on numerous twists and turns, shifts in dynamic, and abrupt changes of mode. London audiences were left, following Haydn's departure, with fond memories and anticipation for more. Though they would hear no more symphonies from the master, he would not leave them alone for too much longer. In the year 1800, he would return with his two great oratorios, *The Creation* and *The Seasons* at Covent Garden, which were, like the great London Symphony, received with great enthusiasm.

Beethoven: ***Violin Concerto***

Though it is one of the most often performed and universally beloved works in the concert repertoire today, Beethoven's D major Violin Concerto was not met with such universal acclaim at its Viennese premiere in 1806. The story goes that the composer was so late in completing the work before the premiere that the violin soloist Franz Clement, for whose benefit concert the work was written, had to essentially sight-read it. As may be expected, the premiere was all but disastrous, and Clement allegedly resorted to playing his violin upside-down to keep the audience amused. As if that were not enough, popular audiences at the time complained of its great, unprecedented length, and violinists complained of its technical difficulty. After the reappraisal and revival of the work by the pre-eminent Hungarian violinist Joseph Joachim some fifty years after Beethoven's death, the concerto soon re-entered the repertoire, where it has remained ever since. In its massive scale and broad range of moods and characteristics, the Violin Concerto elevates the concerto genre to new stature: truly an equal to a symphony on any concert program.

In one of the most recognizable opening gestures in all of music, Beethoven begins his concerto with four subdued pulsations in, of all instruments, the timpani. This four beat motive can be traced as it is transformed and manipulated throughout the entirety of the lengthy and complex first movement. Immediately apparent after this opening gesture is the movement's lyricism, as made evident in the calm wind chorale that introduces the first theme of the movement. Indeed, though it is technically demanding, the concerto does not rely on flashy pyrotechnics for effect. Rather, it is the soloist's expressive talents that are called for throughout. Beethoven greatly enlarges the role of the orchestra in this concerto, in contrast to the typically solo-centric conception of many other works in the genre. Often, the soloist comments upon and occasionally even accompanies the action that is taking place in the

orchestra, rather than always exerting its presence over the orchestra, with the latter obediently accompanying. It is a novel conception that truly challenges the conception of a concerto's focus.

The second movement is a lyrical theme and variations on a theme that has is not unlike the primary theme of the first movement in its hymnal style. The theme and variations genre would become one of Beethoven's most favored and often-used genres, as it allows the composer to demonstrate his clever mastery of a number of styles, and of melodic and motivic transformation. In a way, the theme and variation genre is like a challenge to the composer, to write music that is unique and interesting, yet always constrained by the presence of a repeating melody or theme. In this example, Beethoven meets this challenge in an astute way, by having the original chorale theme always be present in its original form throughout. No matter where the soloist ventures, the theme is always somehow present, like a fond reminiscence echoing in the back of one's mind. This memory remains in the background as the music escalates in energy through a brilliant connective passage that links the contemplative middle movement to the exuberant finale, which follows without pause.

The finale, a jaunty and jovial Rondo in a galloping dance meter, provides some of the technical ostentatiousness that one might expect in a solo concerto. The playful movement departs into some very surprising musical territory, including a poignant G minor dialogue with the solo bassoon. As in the Second Piano Concerto's finale, Beethoven gets the last laugh in this work as well, taking the soloist to the very quietest dynamic as it is left alone in the final few bars to ruminate on the opening theme, as though temporarily lost in a pleasant, nostalgic, daydream, before being abruptly shocked back into the present once more by the closing fortissimo orchestral punctuation.