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THE 2019 FENTON BROWN EMERGING ARTIST CONCERT

New Haven Symphony Orchestra

William Boughton, *artistic director and conductor*

2019 FENTON BROWN EMERGING ARTIST

Tai Murray, *violin*

Please see insert for program notes

Symphony No. 31 in D major, K. 297, "Paris"

W. A. Mozart (1756-91)

Allegro assai

Andantino

Allegro

Violin Concerto in G minor

Sergei Prokofiev (1891-1953)

Allegro assai

Andantino

Allegro

~ INTERMISSION ~

Adagio for Strings

Samuel Barber (1910-81)

Symphony No. 102 in B-flat

Franz Joseph Haydn (1732-1809)

Largo — Vivace

Adagio in F major

Menuetto: Allegro

Finale: Presto

New Haven Symphony Orchestra

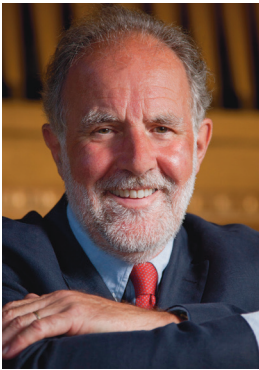
Now in its 125th year of operation, the New Haven Symphony Orchestra continues to fulfill its mission of increasing the impact and value of orchestral music for its audiences through high quality, affordable performances and educational programming.

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

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, BBC, 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, a radio program about Elgar that was broadcast in New York, Chicago, Washington, and Boston in 2006, and a series entitled “1st Eleven” for Classic FM, during the 2006 Soccer World Cup. 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 Boughton's leadership, the NHSO was awarded an ASCAP Award for Adventurous Programming in both 2010 and 2014.



Tai Murray, violin

An inspiring talent with a silky and sweet tone from even the highest registers of her instrument, impeccable intonation, dexterity, subtlety yet always vigorous and dramatic, the well-schooled and hugely musical **Tai Murray** has become an essential personality in today's classical musical world.

A former BBC young generation artist, member of the Marlboro Festival and of Lincoln Center's Chamber Music Society, she gives her London Proms Debut during the summer of 2016 with the BBC National Orchestra of Wales and Thomas Sondergard. Living between New York and Berlin, Tai has been heard on stages such as the Barbican, Queen Elisabeth and London Royal Albert Hall, aside orchestras such as Chicago Symphony, Atlanta Symphony, BBC Symphony Orchestra, Manchester BBC Philharmonic Orchestra, BBC Scottish Symphony Orchestra, BBC National Orchestra of Wales and Royal Liverpool Philharmonic.

In Germany, she has been invited by the Philharmonic Staatsorchester of Mainz, the Göttinger Symphonie Orchester and Düsseldorfer Symphoniker, and has toured with the Brandenburger Symphoniker and the Niederrheinische Sinfoniker. Tai Murray's critically acclaimed debut recording for harmonia mundi of Ysaye's six sonatas for solo violin was released in February 2012. Her second recording with works by American Composers of the 20th was released in November 2013 by the Berlin-based label eaSonus and her third disc with Bernstein's Serenade in 2014 by the French label mirare.

try to guess how many times to tap your foot before the melody winds down. Haydn destroys our sense of proportion, which allows him to drop explosive musical gestures here and there and watch us smile or gasp. Moments of intensity come quickly out of nowhere, and fade almost as fast, leaving at times the bare-bones accompaniment and nothing more. Haydn, who built the classical symphony, almost literally deconstructs it before our very ears in this inventive and exciting work.

New Haven Symphony Orchestra

William Boughton, Music Director and Principal Conductor

VIOLIN I

David Southorn,
Concertmaster
Artemis Simerson,
Asst. Concertmaster
Yuan Ma
Akiko Hosoi
Dae Hee Ahn
Simon Bilyk
James Keene
Saerom Yoo
Emily Franz

VIOLIN II

Stephan Tieszen, *Principal*
Emily Uematsu,
Asst. Principal
Stephanie Hug
Janet York
Judi McDermott-Eggert
Elisabeth Ewe
Aurora Mendez

VIOLA

Marvin Warshaw, *Principal*
Ellen Higham,
Asst. Principal
Yaroslav Kargin
Gretchen Frazier
Gabrielle Skinner

CELLO

Rebecca Patterson,
Principal
Tom Hudson,
Asst. Principal
Patricia Smith
Mariusz Skula
Kelsee Vandervall

BASS
Andrew Trombley, *Principal*
Nicholas Cathcart,
Asst. Principal

FLUTE

Mira Magrill,
Principal
Marjorie Shansky,
Asst. Principal

OBOE

Olav van Hezewijk, *Principal*
Marta Boratgis,
Asst. Principal

CLARINET

David Shifrin, *Principal*
Bixby Kennedy,
Asst. Principal

BASSOON

Maureen Strenge,
Principal
Wayne Hileman,
Asst. Principal

HORN

Sara Cyrus, *Principal*
Kyle Hoyt,
Asst. Principal

TRUMPET

Rich Clymer, *Principal*
Mike Flynt, *Asst. Principal*

TIMPANI & PERCUSSION

Dylan Barber, *Principal*

Essex Winter Series presents

The New Haven Symphony Orchestra

March 17, 2019

Program Notes

by Patrick Jankowski

Wolfgang Amadeus Mozart (1756-1791) Symphony in D major, K 297, “Paris”

Paris was in Mozart’s time, as it remains today, an important center of art and commerce. To make a splash there was certainly a mark of success as a musician, whether or not one had any personal attachment to the city. The Concert Spirituel in Paris was, after all, the very first public concert series not just in France but *anywhere*, and was the prototype for performing arts organizations since, including this one. It seems that Mozart didn’t think too highly of Parisian public tastes, famously writing to his father about this very symphony, “I hope that even these idiots will find something in it to like.” Most popular works at the time were tuneful trifles or dance music, and many orchestral works followed predictable patterns that Mozart found monotonous. When faced with a Concert Spirituel audience for this major event, the composer had to write something that would appeal to the public, yet still retain a level of cleverness and artistry. This symphony does just that: almost theatrical in its exuberance and thematic clarity, it nevertheless contains passages of great contrapuntal interest, and numerous thoughtful, nuanced gestures.

The first movement launches with an energetic thrust that lasts for much of its duration. Mozart cleverly scores the “harmonie” of the wind section to sound almost like an organ, deepening the texture and making the orchestra sound much larger than it really is. That said, it was the largest force of winds yet used by the composer in a symphony, and you can almost hear his enthusiasm seeping into the music. Many of the themes in this movement are the standard melodic glorifications of its key: fanfare figures built around harmonic triads, unison hammer-blows, and rocketing scales. The development gets interesting: just when he seems to begin repeating what we have heard before, Mozart veers off into some new direction with that thematic material. He was well-aware of his audience’s expectations, and enjoyed toying with them.

A graceful and slightly cheeky Andante forms the center of the three-movement structure. Somewhere between an elegant minuet and a comedic scene from an opera, here we might imagine a ballroom filled with stubborn teenagers forced to dance against their will. The finale exhibits perhaps Mozart’s most devious manipulation of his Parisian audience. Well aware that they expected a grand opening, with the whole orchestra playing together at forte dynamic, he instead offers a whisper-soft passage for the violins. Just at the point when the listener’s ears adjust to this assault, he drops the anvil.

Sergei Prokofiev (1891-1953)

Violin Concerto No. 2 in G minor, Op. 63

Prokofiev's second violin concerto came at a pivotal time in the composer's career: at the moment just before he settled permanently again in Moscow after having spent the better part of two decades abroad in Europe. In comparison with Stravinsky, who once leaving never returned to live in the Soviet Union, and Shostakovich, who never really left, Prokofiev is a decidedly more dualistic figure in terms of his relationship with his homeland. He fled after the 1917 revolution, but eventually regained something of a following at home, returning on occasion for various premieres and events. The decision for he and his family to repatriate, however, was a big step.

This concerto exemplifies to some degree the composer's penchant for rebellion and love of the grotesque while also highlighting a shift in priority towards clarity of melody, and what he called a "new simplicity." That aesthetic resonates with the priorities of Soviet populism, and perhaps Prokofiev was preparing himself cautiously for a harmonious return to his homeland through pieces like this concerto. Shadows of mischief are far from gone, though.

The concerto begins with a sort of soliloquy: the soloist hums a folkish tune that seems to get stuck on itself. The orchestra gradually joins before steering the music in another direction. In any concerto, especially a good one, there is a kind of duality between the soloist as leader or follower, and it is that interplay which makes the composition most interesting. Prokofiev allows for the relationship between soloist and orchestra to get complicated, especially in the final movement, which incorporates elements of sarcasm and playful rhythmic disruptions, whipped up into a carnivalesque frenzy. Following the elegant and poised classicism of the central *andante*, the finale seems to pay something of an homage to the composer's punk-rock side.

Samuel Barber (1910-1981)

Adagio for Strings

Here is a piece of music that has long lived its own life. Few other works of orchestral music, let alone American ones, are so saturated with the weight of our nation's history. From films to funerals, the *Adagio* has now become a collective mourning piece. Try, if you can, to forget all that and take the work at face value: a magnified movement from a string quartet, intended at first to be heard surrounded by outer movements. Those movements are starkly different, filled with intense outbursts and extreme angst. In that context, the *Adagio* seems not sorrowful but actually quite peaceful. It has developed an aura of grief around it, to be sure, but it also possesses an almost ancient quality, as though you were overhearing a slow procession of figures across an old Grecian landscape. With transparent exchanges between monodic lines and clear polyphony, the movement echoes the choral writing of composers from many centuries earlier. Part of its power surely lays in the simplicity of its melodic material, but it is aided

by the key of B-flat minor: the darkest of the dark, with resonant open strings almost entirely absent, creating a veiled and almost murky timbre. Contrast the opening with its climax, with the upper instruments in the stratospheric heights of their range, and the grounding basses completely absent. At these moments, the brilliance of the sound is almost overwhelming, yet still seems hidden behind a delicate veil, like the eye strain of an overcast day. The plunge once more into the soft, shadowy figure after is made all the more impactful by its extremity. In just a few minutes of music, Barber manages to distill a lifetime of emotional intensity. There must be some reason why we can't seem to leave this piece alone for very long.

Franz Joseph Haydn (1732-1809)

Symphony No. 102 in B-flat major

The expansiveness with which Haydn opens this symphony, one of his last and greatest, is a testament to his experience and brilliance. The *largo* introduction consists of little more than a few swells and fragmentary figures that seem poised to turn into full-fledged melodies a few times, but wander off before completing that evolution. This introduction is huge musical question that Haydn, a master of symphonic form, has the confidence and skills to make. At this point in his career, he could certainly afford to experiment, and the enthusiastic curiosity pervading the whole symphony reminds us that he seldom ever exhibited the quality of jadedness in his many hundreds of compositions.

A surprising interruption, like an ominous knock on the door of a late-night party, becomes an important figure in the latter half of the movement: once it shows up a few times, we realize that we have no idea when it might appear, coloring the movement with anxiety. Our tension is not without warrant. An innocent flute solo has no idea what's coming when it is pounded upon by a dramatic contrapuntal passage.

The second movement is a study in simultaneous contrasts: rolling arpeggios emerge from the background through a solo cello into a wandering, neo-Baroque figure in the upper strings. A bassoon melody of immense beauty warms the opening theme, just one of many subtly inventive uses of the orchestra in the *Adagio*. The freely floating quality, and the cascading momentum in the arpeggio accompaniment, hints at the movement's origins in a piano trio. It is fascinating to hear how Haydn adapts his own music for the colors of what would have been for him an expansive orchestra in London (what a pleasant treat for the man who spent most of his life at the Esterhaza estate with a skilled but smaller group of players!)

The minuet is a hefty, almost rough-hewn barn dance, with weighty accents that allow for some surprising manipulations as the composer plays with accents. The starkly contrasted trio, scored prominently for the winds, is as floaty as the main dance is earthy. Chromatic lines slither around and upward, and the melodies seem to rise like wisps of vapor. In the finale, the barn is burning. The playfulness lies not only in the rapidity and effervescence of the opening theme, but in its strange configurations and structure. Just