

Herberger College
of Fine Arts

School of Music

AT ARIZONA STATE UNIVERSITY

Chamber Orchestra and Chamber Winds

Timothy Russell, conductor

Gary W. Hill, conductor

Sergiu Luca, violin

Elizabeth Buck, flute

Martin Schuring, oboe

David Hickman, trumpet

John Metz, harpsichord

Walter Cosand, piano

Thursday, February 6, 2003

7:30 p.m.

Evelyn Smith Music Theatre

PROGRAM

CHAMBER ORCHESTRA

Violin Concerto in E Major, BWV 1042.....Johann Sebastian Bach

Allegro

Adagio

Allegro assai

Sergiu Luca, violin

Timothy Russell, conductor

Orchestra Suite No. 3 in D Major, BWV 1068.....Johann Sebastian Bach

Air

Sergiu Luca, violin

Spring from The Four Seasons, Op. 8 No. 1.....Antonio Vivaldi

Allegro

Largo

Allegro

Sergiu Luca, violin

Brandenburg Concerto No. 2 in F Major, BWV 1047.....Johann Sebastian Bach

Allegro

Andante

Allegro assai

Sergiu Luca, violin

Elizabeth Buck, flute

Martin Schuring, oboe

David Hickman, trumpet

John Metz, harpsichord

INTERMISSION

CHAMBER WINDS

Serenade in C minor, K. 388 (384^a).....Wolfgang A. Mozart

Allegro

Andante

Menuetto

Allegro

Gary W. Hill, conductor

Oiseaux Exotiques ("The Exotic Birds").....Olivier Messiaen

Walter Cosand, piano

TIMOTHY RUSSELL

In the Fall of 1993, **Timothy Russell** became Professor of Music and the Director of Orchestras at Arizona State University. He has established himself as one of America's most versatile conductors, foremost music educators, and outstanding record producers. His recording, *The Manhattan Transfer Meets Tubby the Tuba*, received a Grammy nomination as the "Best Musical Album for Children." In January of 2000, *Inner Voices*, with Native American cedar flutist R. Carlos Nakai, received a Grammy nomination as "Best New Age Album." Other popular recordings by Russell include his own children's story, *The Gift of the Eagle*, Poulenc's *The Story of Babar*, and *The Nutcracker* by Tchaikovsky. In addition to these favorites, Russell has conducted the world premier recordings of Peter Schickele's *Thurber's Dogs*, written in honor of the 100th anniversary of the birth of humorist James Thurber, Stephen Paulus' riveting inter-related arts masterpiece, *Voices from the Gallery*, and *Circle of Faith*. Russell's other recordings include *Remembering Marian Anderson*, *Hope's Journey*, *A Brassy Night at the Opera* with the ASU Chamber Orchestra, *Perception*, and *Lilacs: The Music of George Walker* with the ASU Symphony Orchestra. These recordings have been enthusiastically received by listeners and critics alike, as has his vital and imaginative orchestral leadership.

Equally at home conducting the great symphonic literature, music for chamber orchestra, large choral works, pops concerts, and children's programs, Russell has been a frequent guest conductor with The Phoenix Symphony. Other recent guest conducting appearances have included the American Classical Orchestra, Charlotte Symphony, Hawaii Symphony, Spokane Symphony, Baltimore Chamber Orchestra, South Dakota Symphony, Pittsburgh New Music Ensemble, Lehigh Valley Chamber Orchestra, Summit Brass, Interlochen Arts Academy Orchestra, World Youth Symphony, and symphony orchestras in Arkansas, Indiana, Iowa, Missouri, Montana, and Texas. He has conducted All-State orchestras in Illinois, Iowa, Kansas, Minnesota, New Mexico, Ohio, and Oklahoma.

The 2002-2003 season will be most-exciting, his twenty-fourth as Music Director of the ProMusica Chamber Orchestra of Columbus, Ohio. Russell's achievements with ProMusica have been remarkable and diverse. The orchestra continues to make significant strides in musical excellence, having earned an outstanding reputation for artistic performances and exciting, adventuresome programming. On eight occasions the American Society of Composers, Authors and Publishers (ASCAP) has honored Russell and ProMusica for outstanding service to contemporary music.

For nine seasons, Russell served as Music Director and Conductor of The Naples Philharmonic in Florida. Under his leadership, the orchestra experienced dramatic growth in the size of their audience and became recognized as one of the finest performing ensembles in the southeastern

United States, with a full-time resident core ensemble of forty musicians. In addition to the numerous symphonic, pops, and educational performances, Russell conducted a collaborative ballet series with the Miami City Ballet and its Artistic Director, Edward Villella. In November of 1990 Russell conducted the premier performances of a new production of *The Nutcracker*, as choreographed by George Balanchine.

Timothy Russell and ProMusica have been active in the commissioning of new works. Russell's commitment to contemporary music, having conducted the world premiere performances of over seventy new compositions, is coupled with energetic and exacting renditions of a repertoire that covers over 300 years of musical composition.

A Danforth Foundation Fellow, Dr. Russell is an active music educator. He regularly leads pre-concert talks and symposia and is involved in research and publication. He continues to be a featured speaker at music conferences and workshops. Dr. Russell has held academic appointments at The Ohio State University and the University of Rochester, including in its Eastman School of Music as an Associate Professor of Conducting and Ensembles.

Timothy and his wife, Jill, reside in Phoenix, Arizona with their children, Kathryn and Geoffrey. They enjoy sports, travel, and cooking.

GARY W. HILL

Gary W. Hill, is Professor of Music and Director of Bands at Arizona State University where he conducts the *Wind Symphony* and the *Chamber Winds*, teaches graduate conducting, and is director of the Digital Conducting Laboratory. Hill also serves as conductor for iChamber, Phoenix's professional new music ensemble.

Prior to Hill's appointment at ASU, he was Director of Bands at the University of Missouri-Kansas City Conservatory of Music, where he also served as Music Director for the *Kansas City Youth Wind Ensemble*, and conducted two professional groups: the *Kansas City Symphony Brass Ensemble* and *newEar*, a chamber ensemble devoted to contemporary music. Previously, he held a similar post at East Texas State University and was Associate Director of Bands at the University of Colorado, Boulder. Hill began his teaching career in Michigan where he served as Director of Bands for the West Bloomfield and Traverse City public schools.

High school, university and professional ensembles under Hill's direction have given performances for the National Band Association, the Music Educator's National Conference, the College Band Directors National Association, the International Horn Symposium, the National Flute Association, at many state conventions, and throughout North America and Europe. Performances conducted by him have consistently drawn praise

from composers, performing musicians and critics alike for their insightful, inspired and cohesive realizations, and for their imaginative programming. Ensembles conducted by Hill have recorded for composers, publishers, and National Public Radio, and have appeared "in concert" on PBS and CBS television networks.

Hill has developed a conducting pedagogy that promotes the systematic and parallel evolution of the musical and kinesthetic perceptions and skills utilized in conducting, thereby advancing the genuine articulation of musicianship through bodily actions. This has led to innovations in nonverbal modes of teaching from the podium and in the approach to the process of conducting. As the director of the ASU Digital Conducting Laboratory, Hill is involved with the investigation of digital technologies applicable to the teaching of conducting.

Gary W. Hill is a member of numerous professional organizations including the MENC, The Society for American Music, the Conductor's Guild, the American Bandmasters Association, and the College Band Directors National Association, for which he hosted the 50th Anniversary National Conference (1991) as well as the joint conferences of the North Central and Southwestern Divisions in conjunction with The Society for American Music (1998), served as president of the Southwestern Division (1989 – 1991), and is currently National President Elect.

SERGIU LUCA

Sergiu Luca is among the premiere violinists of his generation, and one of the most influential. A commanding musical personality, he has won distinction worldwide as a recitalist, soloist with orchestra, and recording artist. Luca's eloquent presentation of repertory spanning Baroque and Classical violin literature (using period tunings, bows, instruments and practices, of which he was an early exponent), through Romantic and 20th – century masterworks and new music written for him, have inspired standing ovations and critical accolades. He has been described as "...a fiddler's fiddler" (*The Washington Post*); "...a modern interpreter of the best kind" (*The New Yorker*); "...riveting...inspired and convincing" (*The Boston Globe*); "...brilliant virtuoso...a giant" (*Toronto Globe*).

Born in Bucharest, Romania, Sergiu Luca was raised in Israel, and made his concert debut there at age nine as soloist with the Haifa Symphony. He continued his musical education in England and Switzerland. At the suggestion of Isaac Stern, under the aegis of the America-Israel Cultural Foundation, he came to the United States to study with the renowned pedagogue Ivan Galamian. Following an American debut in 1965 with the Philadelphia Orchestra, the young violinist was invited by Leonard Bernstein to appear as soloist in the Sibelius Concerto with the New York Philharmonic in a CBS television tribute to the Finnish composer.

Sergiu Luca has since appeared as a soloist with many of the major orchestras of Europe, Israel, Japan, and Latin America. In the United States, he has performed with the symphony orchestras of Cleveland, St. Louis, Cincinnati, Pittsburgh, Detroit, Indianapolis, Atlanta, Houston, and Baltimore, and with the National Symphony Orchestra and American Composers Orchestra, among others. He has performed under the baton of such conductors as Leonard Bernstein, Dennis Russell Davies, Leonard Slatkin, and David Zinman. Mr. Luca is a frequent recitalist in music capitals and festivals throughout Europe, Japan, and North America; his keyboard partners have included Emanuel Ax, Albert Fuller, Peter Serkin, Joseph Kalichstein, John Gibbons, and Malcolm Bilson.

In the early 70's, William Bolcom and Sergiu Luca commenced a profound composer-performer relationship that has resulted in a number of important works written for Luca, including Bolcom's *Violin Concerto* (1983), which Mr. Luca recorded for Argo with Dennis Russell Davies and the American Composers Orchestra. On Nonesuch, the violinist recorded Bolcom's *Duo Fantasy* (1973), *Second Sonata* (1978), and *Graceful Ghost: Concert Variations for Violin and Piano* (1979), with the composer at the piano.

His recordings of diverse chamber and concerto repertory on the Nonesuch label are a measure of Luca's stylistic breadth. Universal acclaim for his recording of the complete unaccompanied violin sonatas by J. S. Bach—the first on an original instrument—sparked a succession of Nonesuch releases featuring Sergiu Luca: works by Czech composers; "The Devil's Trill" (sonatas by Tartini, Nardini, and Chabran, also performed on original instruments); Schubert's *Fantasy* and other violin pieces; the complete works for violin and piano by Béla Bartók; sonatas by Mendelssohn and the Schumanns; the Bolcom works for violin and piano; Mozart's *Sonatas for Violin and Fortepiano* (first complete recording on original instruments, with Malcolm Bilson); and, with orchestra, the Beethoven *Konzertsatz* and two *Romances*, and Spohr's Violin Concerto, *Romance*, and *Mazurek* with Leonard Slatkin and the St. Louis Symphony.

Mr. Luca has also distinguished himself as founder and director of important performing arts organizations. In 1971 he established the Portland Summer Concerts—later known as Chamber Music Northwest—in Portland, Oregon, a pioneering festival he directed for ten years. In 1985, he launched the Cascade Head Festival, which is located on the Oregon coast and presents intermixed jazz and classical programs. From 1982 to 1987, Sergiu Luca was director of the Texas Chamber Orchestra, with which he performed throughout the state and in a highly acclaimed European tour.

In 1987 Mr. Luca founded a ground breaking, highly successful arts organization called *Da Camera* in Houston, Texas. Featuring internationally renowned artists as well as important new talent, Mr. Luca directed *Da*

Camera's multi-faceted ensemble concerts for six years. His most recent project has been to found a new chamber ensemble, *Context*, which has been enthusiastically received in Houston.

Since 1983, he has been Artist-in-Residence and Starling Professor of Violin at the Shepherd School of Music at Rice University, Houston.

ELIZABETH BUCK

Elizabeth Buck is Visiting Assistant Professor of Flute for the academic year 2002-2003. Professor Buck is currently Principal Flute in The Phoenix Symphony Orchestra and a member of the Manhattan Wind Quintet. She also performs and teaches at the Grand Teton Music Festival and has performed with the Houston Grand Opera and the New York City Opera National Company. Ms. Buck holds a Bachelor of Music degree and a Master of Music degree in Flute Performance from The Juilliard School. She is an active member of the National Flute Association and performs with the Arizona State University Faculty Woodwind Quintet.

WALTER COSAND

Walter Cosand, Professor of Piano, and Keyboard Area Coordinator at Arizona State University School of Music, is a graduate of the Eastman School of Music, where he was awarded the bachelor and master of music degrees, as well as a Performer's Certificate. He studied with Joerg Demus, Cecile Genhart and Barry Snyder. He was a winner of the Eastman Concerto Competition and the Grand Prize of the International Piano Recording Competition. He has been awarded grants by the German Academic Exchange Service and the National Endowment for the Arts. Mr. Cosand can be heard on ACA Digital, Advance, Canyon, Koch and Summit recordings. He has recorded solo piano music by Ned Rorem, David Cohen, Walter Aschaffenburg and Holon Matthews. He is a member of the Papago Chamber Ensemble. In addition to solo tours throughout the United States, Mr. Cosand has performed recently in Russia, Korea and Europe.

DAVID HICKMAN

David Hickman, Regents Professor of Trumpet, is considered to be one of the world's finest trumpet soloists. He has appeared with over 400 orchestras throughout the United States and Europe and has given workshops and master classes on over 200 major university campuses. He has served as president of the International Trumpet Guild and is founder and president of the Rafael Mendez Brass Institute. He taught at the

University of Illinois and has been a member of the Baroque Consort, Contemporary Chamber Players, and the Saint Louis Brass Quintet. He teaches each summer at the Banff (Canada) Centre for the Arts and the Korean Brass Festival. A noted clinician and author, Hickman has published 15 music texts and written over 40 articles and editions of music for the trumpet. He has released a dozen solo albums plus over 20 albums as a member of the Saint Louis Brass Quintet, Summit Brass, Baroque Consort, and the Contemporary Chamber Players.

JOHN METZ

John Metz, Harpsichordist and Fortepianist, is Professor of Harpsichord and Director of Early Music Studies at Arizona State University. His contribution to the School of Music includes teaching courses in baroque performance and early keyboard literature, coaching baroque vocal and instrumental ensembles, and teaching harpsichord and clavichord. He will direct the ASU Lyric Opera Company's performance of Handel's *Xerxes* in February 2003. Dr. Metz received his bachelor and master of music degrees in piano from Syracuse University and a doctorate in harpsichord from The Juilliard School, where he was student of Albert Fuller. His publications include an edition of La Fontaine's Fables, as set to popular airs of the early eighteenth century (Pendragon Press), the continuo realization for an edition of the Sonata in E for flute and harpsichord of Domenico Scarlatti (Oxford University Press), and an edition of the Six Cello Sonatas of the early American composer Rayner Taylor (Recent Researches in American Music).

Dr. Metz is also Artistic Director of the Connecticut Early Music Festival and a founder of Ensemble Versailles, a period-instrument group specializing in baroque and classical music. In addition to performing early music, Dr. Metz has an interest in contemporary music, and has premiered several works, including some written for him. He often performs as a team with his wife.

MARTIN SCHURING

Martin Schuring, Associate Professor of Oboe, has held orchestral positions with the Hong Kong Philharmonic, The Florida Orchestra and The Phoenix Symphony Orchestra. Since 1980, Schuring has been a regular participant at the Grand Teton Music Festival, playing English horn and oboe in the Festival Orchestra as well as making frequent appearances on the Festival's chamber music series.

In other summer activities, he has participated in the Bach Aria Festival, served as professor of oboe at the Londrina Music Festival in Brazil, and performed as principal oboe of the Orchestre Philharmonique Rhodanien and professor of oboe at the Academie Europeenne de Musique in Tournon-sur-Rhône, France. Schuring has recorded for Philips, Koch International, MMC, and Summit Records, both as soloist and as an orchestral player, including the world premiere recording of *Oboe Concerto*, Op. 57 by Eric Funk with the Prague Radio Symphony on the MMC label.

As editor, Schuring has prepared a new edition of the Barret *Oboe Method* for Kalmus. Articles on pedagogical topics have been published in *The Double Reed*, *Flute Talk*, and the *Texas Bandmaster's Journal*. He has performed at every Conference of the International Double Reed Society since 1997, including featured concerto performances at the 2000 and 2001 conferences. As a member of the wind trio Ocotillo Winds, and as soloist, Martin regularly performs and gives master classes at universities and concert venues throughout the country. Martin Schuring serves on the executive board of the IDRS, holding the office of Secretary. Together with bassoon colleague Jeffrey Lyman, he hosted the 1998 IDRS Conference at Arizona State University. Mr. Schuring studied at the Curtis Institute of Music with John de Lancie.

PROGRAM NOTES

Violin Concerto in E major, BWV 1042 Johann Sebastian Bach (1685 – 1750)

In 1717 Bach left his post at Weimar to move to Cöthen, though not without first spending some time in jail for having had the temerity to ask for leave to change jobs! The ruler at Cöthen, Prince Leopold, was a passionate music-lover, and he gave Bach every kind of encouragement to write chamber music, orchestral scores, and cantatas to celebrate his birthdays and other secular events. (Church cantatas were not included in his duties, as they had been at Weimar and were to be in Leipzig later, since the court was Calvinist, and the liturgy called for little beyond straightforward hymn singing.) Thus the five years that Bach spent in Cöthen was the time when he wrote a great deal of his purely instrumental music, including the violin concertos and at least some of the Brandenburg concertos.

All three of the violin concertos – the two for solo violin and the double concerto – reflect the Italian concerto tradition in general and especially the concerto technique of Vivaldi. Bach may have encountered Vivaldi's music as early as 1708, and he certainly made an extensive study

of it, converting a number of Vivaldi's violin concerto's into keyboard concertos, for his own use, and learning from Vivaldi such matters of style and technique as "the direction of the ideas, their relationship to one another, the sequences of modulations, and many other particulars besides." (The quotation is from the biography by Forkel, who knew Bach.)

Despite his interest in Vivaldi's brilliant and energetic style, Bach never failed to endow his concertos with a richly detailed contrapuntal structure in the best German manner, and he pursues a consistent course of development, creating his episodes out of fresh treatments of the ritornello material, rather than introducing sharply contrasting ideas out of nowhere. Thus, he took the best of what he found in Italian music and combined it with the best that he knew of German technique to create a concerto that superbly balances structure and expression, that allows the orchestra to participate to an unusual degree, yet still highlights the soloist as the prime movers in their story.

Despite the influence of Vivaldi, Bach himself was an innovator in these concertos, too (and quite probably in other violin concertos which, unfortunately, have not come down to us). The first movement of the E-major concerto draws its formal structure from the opera aria; it is laid out, in design and harmonic plan, precisely like a Da Capo aria. The middle movement is ravishingly beautiful, with the soloist unfolding a graceful melody over the quasi-ostinato rhythmic regularity of the bass line. And the final rondo is "modern" in its dancelike symmetry.

Air from Suite No. 3 in D, BWV 1068 Johann Sebastian Bach

A very large part – we will probably never know how large – of Johann Sebastian Bach's music is lost. Probably two-fifths of his cantatas have disappeared (this figure is based on an assessment of the size of his output made shortly after his death), but a much larger percentage of the purely instrumental music is lost, simply because there would have been no institutional means of organizing or preserving it. Unlike cantatas, which would be kept in churches organized for future performance, instrumental scores and part might be handed to performers, passed on to others, ripped, lost, partially returned, and so on.

In the meantime, we must assume that the surviving orchestral works of Bach – the six Brandenburg concertos, the four orchestral suites, and upwards of 20 solo concertos – represent only the tip of the iceberg. Most of the surviving works were composed (or at least put into present form) during the six years (1717 to 1723) that Bach spent in the service of Prince

Leopold of Anhalt-Cöthen. The numbering of the four orchestral suites is conventional; it has no connection whatsoever with their order of composition. The First and Fourth suites come from the Cöthen period, though their precise date of composition or first performance is unknown. They call for a much larger orchestral ensemble than the Second or Third suites, which were evidently composed in Leipzig roughly a decade later.

The term “suite” is also a modern convention, used to describe a composition consisting of a series of dance movements that follow one another in succession. Bach himself called these works after their first and largest component, a grand overture, and, indeed, they are published as *Overtures* (in French, as an indication of the musical style). The French overture, which originated in the ballet overtures of Jean-Baptiste Lully in the 1650’s, quickly spread throughout Europe to be used as a festive musical introduction for operas, ballets, and suites.

The third suite has long been the favorite in the series, largely on the strength of the second movement, a sustained melody of ravishing tranquility that Bach simply called “Air,” though it is most often referred to today by the incongruous title “Air on the G string,” after an arrangement for solo violin made by August Wilhelmj in 1871, placing the melody more than an octave lower than the pitch at which Bach wrote it, so that it could be played on the violin’s lowest string (the one tuned to G) with rich effect. The performance to be heard here, however, will be of Bach’s own original version.

Spring from the Four Seasons, Opus 8, No. 1 Antonio Vivaldi (1678 – 1741)

For some 15 years, between 1703 and 1718, Antonio Vivaldi worked on and off in various capacities at Venice’s Pio Ospedale della Pieta, a state-run orphanage for girls who were given special training in music (this was considered to be useful in helping them find husbands, and thus getting them off the charity rolls). Their frequent concerts were a highlight of the city’s musical and social season. As a composer-in-residence, Vivaldi had to turn out a constant stream of music. (His tally of concertos for violin alone reaches more than 220!)

After his death, Vivaldi’s music fell into oblivion until it was discovered that many of J.S. Bach’s keyboard concertos were in fact transcriptions of concertos from Vivaldi’s Opus 3. Only then did the music of Vivaldi begin to see the light again, and its sheer volume, and the numerous conflicting attempts to catalogue it, led to a great deal of confusion. But one group of concertos was internationally popular in its own day and managed to avoid confusion in ours – the four works known as *The Four Seasons*.

Vivaldi published *The Four Seasons* as the first four concertos in his Opus 8, a set of 12 issued in Amsterdam in 1725. His fanciful title to the set, “Il Cimento dell’ Armonia e dell’ Inventione” (“The Test of Harmony and Invention”) hints its contents were in some way extraordinary. The “test” in question involves the ability of music to depict specific programmatic ideas. This was particularly true of the first four concertos in the set, entitled Spring, Summer, Fall, and Winter.

Vivaldi had probably performed the concertos himself on many occasions before they were published. In a live concert he could explain the program to each of the pieces. But for the publication, he chose to add four Italian sonnets, one describing each of the four concertos, and its sequence of events. And he went farther – he actually entered into the player’s instrumental parts brief descriptions of what was supposed to be happening.

This extraordinary effort was perhaps necessary because the Opus 8 concertos – and especially *The Four Seasons* – departed from the classic ritornello form established by Vivaldi himself in his Opus 3. There he had opened his concertos with an extended orchestral passage (called a “ritornello” because the material keeps returning) for full orchestra. This was designed to lay out the thematic ideas and identify the home key with rock-solid clarity. It would recur, often abridged, in various keys as the movement progressed, alternating with the soloist’s flights of invention.

In *The Four Seasons*, Vivaldi’s ritornelli depict the continuing natural phenomena of the seasons (such as “Languor from the heat” in the opening of Summer), while the episodes provide vivid sound-pictures of events. Sometimes these are general, as in Spring: “Song of the birds,” “The brooks flow,” “Thunderclaps,” and “Song of the birds” again. Others are charmingly specific. The slow movement of Spring, for example, notes that the orchestral violins represent “The murmuring of the boughs and the grasses,” the repeated viola notes are “The barking dog,” and the gentle solo line above it all is “The sleeping goatherd.” At the same time, Vivaldi’s concertos do exactly what a concerto is supposed to do: allow the solo violinist opportunities to display virtuosity and expressive prowess. The listener can enjoy the structure of the concerto while sharing in the delight of the composer’s imaginative use of melody, rhythm, harmony, and texture to create vivid tone-paintings.

La Primavera (Spring)

- A Spring has arrived and happily
- B the birds welcome it in joyful song,
- C and the streams flow at the breath of zephyrs with sweet murmuring. Meanwhile:
- D the sky darkens, and there is thunder and lightning.

- E Afterwards, however, the little birds return and all sing anew.
 F And so, on the pleasant flowery meadow under the rustling trees, the shepherd sleeps with his faithful dog at his side.
 G To the festive sounds of country bagpipes, nymphs and shepherds dance under the glorious sky.

Brandenburg Concerto No. 2 in F Major, BWV 1047

Johann Sebastian Bach

The “Brandenburg Concertos” have immortalized the name of the Margrave Christian Ludwig of Brandenburg, to whom on March 24, 1721, Bach sent his lavishly beautiful presentation manuscript containing six splendid concertos representing a variety of different approaches to the concerto idea. The nickname of the set comes from the first great Bach scholar Phillip Spitta, and it has stuck. But the form in which we have these six works certainly owes more to the ensemble that Bach directed in Cöthen than to any possible inspiration from Brandenburg. Bach surely performed all of these works with his own ensemble and conceived the solo parts for musicians he knew well. The number of instruments called for in this set of concertos accords perfectly with the make-up of the ensemble at Cöthen. There is no evidence that any of these magnificently buoyant concertos was ever performed in Brandenburg, nor could the Margrave’s small orchestra have undertaken most of them.

The modern notion of concerto as a work for an orchestra with one or more soloists had not yet developed in Bach’s day. Indeed, one of his Brandenburg Concertos (the sixth) was intended only for a group of soloists treated as an ensemble, and it is entirely possible that he never intended more than one player on a part in the string parts to any of the Brandenburgs. Despite the presence of prominent and virtuosic solo parts, all of these works fall into the category of “ensemble concertos” rather than “solo concertos,” since the soloists share the glory and the difficulties about equally with the other members of the ensemble.

The Second Brandenburg Concerto has a most unusual solo ensemble consisting of trumpet, flute, oboe, and violin. We tend to think of the trumpet as a particularly loud instrument and the recorder/flute as very soft, though the instruments of Bach’s day would have been better balanced in terms of sheer volume, and in the modest-sized rooms in which this music was performed, the flute would project quite well. While it is possible that Bach composed for these four solo instruments simply because they were there, it is equally likely that he chose them precisely for their diversity. The fact that each sounds so different from the other makes it easier to keep track of their doings in the imitative play of the fast opening movement and the fugal structure of the fast closing

As was typical of the time, Bach allowed the trumpet to rest during the slow middle movement, thus giving the three quieter instruments a chance to intertwine in elaborating the opening phrase in the violin to produce a movement that is pure chamber music.

Serenade No. 12 in C minor, K. 388 (K. 384^a)

Wolfgang A. Mozart (1756 – 1791)

The *Serenade*, K. 388, is at once among the most profound and most mysterious of Mozart’s works. It is scored for an ensemble generally used for light entertainment, yet it is anything but light in character. We do not even know for sure when it was composed. The only reference to the piece in Mozart’s correspondence is very oblique. In the summer of 1782, the composer’s father wrote to ask if he had anything suitable for a Salzburg festivity in the home of the Haffeners. Wolfgang replied on July 27: “I have had to compose in a great hurry a serenade, but only for wind instruments.” (For the Haffner party, he would have needed to use strings.) Actually, recent Mozart scholarship suggests that Mozart was referring to the E-flat Serenade, K. 375, since the manuscript of that work indeed suggests great haste, something that is not true of K. 388. If that is so, it is likely that the c-minor Serenade was not composed until later in 1782 or even 1783. Mozart was not the composer to write music without a reason and a guarantee of performance. Why did he write this somber, powerful masterpiece? As Alfred Einstein wrote, “We know nothing about the occasion, nothing about the person who commissioned it, nothing about whether this client desired so explosive a serenade or whether that is simply what poured forth from Mozart’s soul.”

A serenade in Mozart’s day normally consisted of a string of loosely-connected movements, mostly in dance meters, with a sonata-form opening movement and a lively finale. There were most often six (or even more) movements, but in the c-minor Serenade, Mozart composed only four, thus making the piece virtually a symphony for wind octet. The extraordinary first movement is dense and closely argued, with chromatic motives and a tight rhythmic continuity. Its astonishing emotional resonance links it with such other Mozart masterpieces as the g-minor symphony (K. 550), the g-minor string quintet (K. 516), and the c-minor piano concerto (K. 491).

The Andante, in E-flat, sets a sweetly solemn main theme against a relatively light-humored second theme. (Though in this very serious composition it is far from high-spirited!) Three times during the development the main theme attempts to reassert itself, each time to be interrupted with a more elaborate detour, in the end the recapitulation takes place with telling economy. The Menuet of this Serenade is striking for its consistently contrapuntal character. It is severe rather than light-hearted in

mood, and carries its canonic accompaniment almost throughout.

The finale of K. 388 is a magnificent theme and variations – poignant, mysterious, and passionate by turns – before it changes, like a ray of sunshine in the darkness, to E-flat major. This would seem to portend a brightening for the end, but Mozart returns instead to the tonic minor for two more intense variations. Only when it appears as if all hope is lost does the sun come out to stay in a brilliant C-major close.

Oiseaux Exotiques (“*The Exotic Birds*”)

Olivier Messiaen (1908 – 1992)

Born in Avignon in 1908, Olivier Messiaen was one of the most influential composers of this century. His taste for music was awakened by a Christmas gift he received in 1916 – scores of *The Damnation of Faust* and *Don Giovanni*, a remarkable gift for an eight-year-old! Two years later his family moved to Nantes and he took formal instruction in harmony. His teacher, Jehan de Gibon, gave him the score of Debussy’s *Pelléas et Mélisande*. Messiaen has described his encounter with this work as “a real bombshell...probably the most decisive influence of my life.” Messiaen entered the Paris Conservatory at eleven. In 1926, he won the first prize in fugue, following that in 1928 with the prize in piano accompaniment. During the two successive years, he bore off the palm in music history and composition. His teachers included Marcel Dupré for organ, Messiaen’s principal instrument, and Paul Dukas in composition.

Almost immediately after finishing his studies, Messiaen took up the position of organist at the church of La Trinité in Paris, remaining in the post from 1930 until the early 70’s. He began teaching in Paris in the Ecole Normale de Musique and the Schola Cantorum. And, of course, he continued composing. The 30’s saw the completion of many organ compositions, as well as piano works, the elegant and expressive song cycle *Poèmes pour Mi* for voice and piano (later orchestrated), and a number of works for orchestra, mostly on religious themes. He continued to compose works inspired by his strongly Catholic faith for the remainder of his life.

While imprisoned in a Silesian military camp in 1940, Messiaen composed one of his most powerful and moving compositions, the *Quatuor pour la fin du temps* (*Quartet for the End of Time*) for violin, clarinet, cello, and piano; the instrumentation was determined by the fact that he knew three other professional musicians in the camp that had their instruments with them, and he wrote the piano part for himself. The first performance took place in those stark surroundings in 1941, with an audience consisting of 5,000 prisoners, who listened to the new piece, running well over a half hour, with rapt attention. The *Quatuor* was,

incidentally, the first work in which Messiaen included an identifiable birdsong as part of the musical substance.

Soon after becoming professor of harmony at the Conservatoire in Paris, Messiaen began the series of lessons in the home of a friend that attracted the attention of the brightest young composers at the institution, especially Pierre Boulez. After the war, his creative work moved in stages: first a group of poems of love, of which the largest and best-known is the *Turangalila-symphonie* (commissioned by Serge Koussevitzky and premiered by the Boston Symphony under the direction of Leonard Bernstein). Then there was an experimental phase for a few years around 1950, during which he was making innovations in harmony and rhythm (particularly through studies of the rhythm of the Greeks and Hindus) that were to play a role in his work for years to come and to be a strong influence on others, notable Pierre Boulez. His investigations played a role in the extension of serial technique to all parameters of music, not just pitch, an issue that was particularly vital right after the Second World War.

Early in the 1950’s, Messiaen began to concentrate on the songs of birds. A lifelong nature lover, he once told Claude Samuel in one of a series of conversations, “Among the artistic hierarchy, the birds are probably the greatest musicians to inhabit the planet.” Unlike earlier composers who borrowed birdsong in the work, Messiaen employed transcriptions of actual birds singing – a new approach, one that he integrated quite remarkably into the normal structure demands of a modern composition. He had started notating birdsong from his early teens. He continued to collect such songs all over the world. His major works of the 1950’s and early 1960’s derived their musical material largely – indeed, almost entirely – from his collection of transcriptions. Indeed, so conscious was he of his debt to these avian musicians that he occasionally listed them in acknowledgements, as in the *Sept Haïkai* of 1963, which quotes no fewer than 25 different Japanese birds and is dedicated, in part, to “all birds of Japan.”

In 1953 Messiaen composed his first true “birdsong piece,” *Reveil des oiseaux*, and the only one in which all of the musical material comes from his transcriptions. He chose for this piece to have all of the songs of birds that might actually be heard in a natural setting. Three years later he wrote *Oiseaux exotiques* with references to birds from North and South America and Asia as well, a collection of sounds that would never be heard simultaneously in the natural world. *Oiseaux exotiques* was commissioned by Pierre Boulez for the “Domaine Musical” concerts at the Petit Théâtre Marigny in Paris. It was composed between October 1955 and January 1956, and was first performed on March 10, 1956, with the composer’s wife Yvonne Loriod (to whom the work is dedicated) as piano soloist.

This short work (lasting approximately 13-14 minutes) is shaped rather like a Baroque concerto, with alternating sections for the ensemble

of woodwinds, brass, and percussion, with cadenzas for the solo piano. The orchestra introduction and coda are based on the same material, which thus frames the first and last (fifth) piano cadenza, also closely related in material. The long central tutti makes the most extensive use of material not drawn from the birds, namely Greek and Hindu rhythms presented in the percussion instruments and underlying whole.

The following diagram (adapted from Robert Sherlaw Johnson's *Messiaen*) lays out the structural shape with an indication of some musical recurrences.

INTRODUCTION (tutti)

1st CADENZA (piano)

1st ENSEMBLE (woodwinds, glockenspiel, xylophone)

2nd CADENZA (piano)

2nd ENSEMBLE (same timbre as before)

3rd CADENZA (piano)

CENTRAL TUTTI

Introduction

Main Section

Codetta

4th CADENZA (piano)

FINAL TUTTI

5th CADENZA (piano recalls 1st Cadenza)

CODA (shortened version of Introduction)

During the first part of the work (up to the central tutti), the sections are relatively brief and lighter in texture; the second part is more complex and heavier in texture, and each of the sections is correspondingly longer. Within its brief span, Messiaen builds his structure, avoids monotony, by means of these changes of texture and color, which continue greatly to the cohesion and vivacity of the whole.

*Notes by Steven Ledbetter

Chamber Orchestra Personnel

Violin I

Eva Liebhaber**

Shumin Lin

Tara Planeta

Matthew Fritz

Larry Dunn

Heide Hille

Violin II

Sarah Schreffler*

Mary Moser

Patricia Cole

Michelle Ford

Viola

Gor Hovhannisyanyan*

J.J. Johnson

Steven Heitlinger

Cello

Kerry Campbell*

Nathanael Jasinski

Benjamin Vickers

Bass

Waldir Bertipaglia*

Orchestra Assistants

Kayoko Dan

Nicholas Ross

Orchestra Librarians

Kayoko Dan

Nicholas Ross

Orchestra Managers

Erik Hasselquist

Andrew Kissling

** Concertmaster

* Principal

Chamber Winds Personnel

Piccolo

Katayoon Hodjati

Flute

Lisa Dektor

Oboe

Mary Cicconetti

Lara Saville

Clarinet

Bethany Brestal

Tim Haas (E-Flat)

Lesley Hughes

Leslie Moreau

Bass Clarinet

Bethany Brestal

Bassoon

Chi-Hwa Wu

Toby Yatso

French horn

Lauralyn Padglick

Melanie Woodward

Trumpet

Jason Mosall

Percussion

Margaret Billin

Josh Carro

Keith Lienert

Andrea Venet

Craig Winter

Upcoming Events

University Symphony

Concert of Soloists

Monday, February 10, 2003

7:30 p.m.

Gammage Auditorium

Sinfonietta

Outdoors in the Old and New Worlds

Thursday, February 20, 2003

7:30 p.m.

Gammage Auditorium

University Symphony

Wednesday, March 12, 2003

7:30 p.m.

Gammage Auditorium

Thomas Landschoot, violincello

Chamber Orchestra

Program with the Phoenix Bach Choir

Charles Bruffy, conductor

Saturday, April 5, 2003

8 p.m.

First United Methodist Church

Sunday, April 6, 2003

3 p.m.

Epiphany Lutheran Church

800 W. Ray Road, Chandler

Tickets: 602-253-2224

Chamber Orchestra and Sinfonietta

Music of the Theatre

Tuesday, April 15, 2003

7:30 p.m.

Gammage Auditorium

University Symphony

Brahms – A German Requiem

Sunday, May 4, 2003

2:30 p.m.

Gammage Auditorium

Jayne West, soprano

Stephen Bryant, bass-baritone

With the Choral Union, Concert Choir,
and University Choir

Wind Symphony

"Songs and Dances"

Tuesday, February 18, 2003

7:30 p.m.

Gammage Auditorium

Chamber Winds and Wind Symphony

Faculty Soloists

Gunther Schuller, guest conductor

Tuesday, March 25, 2003

7:30 p.m.

Gammage Auditorium

Wind Ensemble and Wind Symphony

Tuesday, April 22, 2003

7:30 p.m.

Gammage Auditorium



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P.O. Box 870405, Tempe, AZ 85287-0405

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