The University of Georgia Symphony Orchestra

Tuesday
February 21 2017
8:00 p.m.

conductor Mark Cedel
assistant conductor Claudine Gamache

PROGRAM

Mozart Symphony No. 31 in D Major, K. 297, *Paris*
- Allegro assai
- Andantino
- Allegro

INTERMISSION

Bruckner Symphony No. 4 in E-flat Major, Cahis 11, *Romantic*
- Bewegt, nicht zu schnell
- Andante quasi allegretto
- Scherzo: Bewegt
- Finale: Bewegt, doch nicht zu schnell

HODGSON CONCERT HALL

Program Notes

By Steven Ledbetter

Wolfgang Amadeus Mozart

(1756-1791)

Symphony No. 31 in D Major, K. 297, *Paris*

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his "Paris" Symphony in the French capital during a concert tour in 1778; on June 12, he reported that he had just finished the work. The first performance took place at the Concerts Spirituels in Paris six days later; there was no conductor as such, the performance being directed from the concertmaster's place by the principal violinist Pierre Lahoussaye. The symphony is scored for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, as well as timpani and strings. Performance time is approximately seventeen minutes.

Pre-Revolutionary Paris was the greatest musical center of Europe, and a success there meant a chance to win fame and fortune. Mozart had enjoyed a glorious success when he appeared in Paris as a child prodigy. He returned in 1778 – now twenty-two – as part of an extended concert tour designed to recall to the minds of fickle audiences the musician who had so delighted them not many years before. Alas, he discovered to his chagrin that a former prodigy has little drawing power. Worse still, he had to admit to himself that the music loving aristocrats (through whom he hoped to make a good deal of money giving lessons and private concerts) were often unreliable when it came to paying their bills.

But there was one place, at least, where Mozart achieved a signal success during his Parisian stay – in the orchestral series known as the Concerts Spirituels. The director, Jean Le Gros, invited Mozart to compose a symphony especially for one of its concerts. Le Gros had failed to perform a *sinfonia concertante* for four woodwinds and orchestra that Mozart had written shortly before (the work is now lost). But when the impresario requested a new symphony for performance on the feast of Corpus Christi (June 18), Mozart's reply was "Why not?" Le Gros: "Can I rely on this?" Mozart: "Oh yes, if I may rely with certainty on its being performed, and that it will not have the same fate as my *sinfonia concertante*."

Mozart clearly determined to write a symphony in accordance with French musical taste (which he regarded as very low) while at the same time turning out the best work of which he was capable. He reveled in the large orchestra, especially the fine woodwind section (it was the first time he had ever been able to include clarinets in a symphony), and he used the ensemble to brilliant effect. He followed the French taste in writing only three movements (omitting the Minuet) and in not calling for the repeat of entire sections. On June 12, Mozart reported to his father that the symphony was

finished, adding his confident assertion that it would please "the few intelligent French people who may be there – and as for the stupid ones, I shall not consider it a great misfortune if they are not pleased."

He noted that he had taken special pains in one area that was *de rigeur*: "I have been careful not to neglect *le premier coup d'archet*." Mozart had been warned – and had no doubt heard for himself in various concerts – that Paris expected every symphony to begin with this gesture (literally, "the first stroke of the bow") – a powerful tutti, often in unison, featuring an energetic downbow on all the stringed instruments. "What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other places. It is really too much of a joke." Yet, even while bowing to popular taste, Mozart had his own fun with it in the first movement of his symphony, turning a convention on its ear to the delight of the connoisseurs in the audience.

Leopold Mozart's opinion of French taste was no higher than his son's. He wrote to Paris on June 29 (after the premiere but before he had received any word about it), "I hope that Wolfgang's symphony for the Concert Spirituel was a success. To judge by the Stamitz symphonies which have been engraved in Paris, the Parisians must be fond of noisy music." When Leopold wrote this letter, he did not know that his wife was mortally ill in Paris; she died late on the afternoon of July 3. Wolfgang could not bring himself to break the news directly to his father; instead, that very night he wrote a long letter designed to prepare him for the worst, by informing Leopold that his wife was seriously ill. But this news, grave though it was, was in part camouflaged by light banter with which Wolfgang ended his letter. When he finished it, though, he wrote another letter to a friend in Salzburg, an Abbé Bullinger, informing him of the true state of affairs so that he could be available to console Leopold when he heard the worst.

The dolorous letter of July 3 gives our only direct report of the Parisian reaction to Mozart's new symphony. Wolfgang's account is filled with absorbing and even humorous detail, which makes it hard to remember that he wrote it sitting by his mother's deathbed. But, then, the whole letter is essentially an act for his father's benefit.

> It was performed . . . with great applause . . . I was very nervous at the rehearsal, for never in my life have I heard a worse performance. You have no idea how they twice scraped and scrambled through it. I was really in a terrible way and would gladly have had it rehearsed again, but as there was so much else to rehearse, there was no time left.* So I had to go to bed with an aching heart and in a discontented and angry frame of mind. I decided next morning not to go to the concert at all; but in the evening . . . I at last made up my mind to go, determined that if my symphony went badly as it did at the rehearsal, I would certainly make my way into the orchestra, snatch the fiddle out of the hands of Lahoussaye, the first violin, and conduct myself! I prayed God that it might go well, for it is all to His greater honor and glory; and behold the symphony began. [Mozart here offered an extensive description of the effect, movement by movement; it went well.] I was so happy that as soon as the symphony was over, I went off to the Palais Royal, where I had a large ice, said the rosary as I had vowed to do – and went home.

That last sentence – which emphasizes religious exercise and an early return home – is probably Wolfgang's calculated effort to demonstrate to his worried father that he is not allowing the big city to corrupt his morals.

* The idea of performing a brand new, unfamiliar work after a single rehearsal, which seems to have consisted of running through the score twice, may strike us as an outrageously cavalier treatment of a great composition or, for that matter, of any new score, but it was standard procedure in Mozart's day.

The opening *Allegro assai* gave the Parisians plenty of *coup d'archet* for their money. As expected, the entire symphony begins with a series of repeated chords on the stereotyped rhythmic pattern that signaled the very notion of "symphony" to a Parisian audience. But after the opening bars, the audience had no reason to expect to hear the *premier coup d'archet* for the rest of the work. It had served its primary purpose in getting the piece started and shushing the audience. But Mozart playfully filled the entire movement with references to that opening gesture, so that it is never absent long: a brilliant demonstration that even the most hackneyed stereotype can become a fresh, new idea in the hands of a genius. (The Parisian audience, to its credit, recognized the joke.)

The *Andante* also found favor during the performance, especially with knowledgeable musicians. But Le Gros felt that it was too complex to win real public approval. As Mozart reported to Leopold on July 9:

> He declares that it has too many modulations and that it is too long. He derives this opinion, however, from the fact that the audience forgot to clap their hands as loudly and to shout as much as they did at the end of the first and last movements. For indeed the *Andante* is a great favorite with myself and with all connoisseurs, lovers of music, and the majority of those who have heard it. It is just the reverse of what Le Gros says – for it is quite simple and short.

For Le Gros he composed a second *Andante*. His final judgment was "Each is good in its own way – for each has a different character. But the last pleases me even more." Two *Andantes* survive for this movement, one in Mozart's autograph score, and one in a printed edition of the parts published by Sieber in Paris. The one almost always performed is the manuscript version, which most people believe to be Mozart's later *Andante*, though there is still some dispute on this point. In any case, we have the composer's word that he considered both slow movements to be worthy.

The last movement is another of Mozart's delicious jokes on the Paris audience. He had noticed that last movements also started *forte* (if only to hush the conversation that followed the applause between movements). But he caught the audience off guard with a rushing figure in the second violins followed by a gentle, off-the-beat sigh in the first violins, while no one else plays. The gambit worked: "The audience, as I expected, said 'hush' at the soft beginning, and when they heard the *forte*, began at once to clap their hands." Even more daring was the second theme, a fugato which must have struck the pleasure-loving Parisians as frightfully learned – yet Mozart wears his contrapuntal learning so lightly that we never for an instant lose our admiration of his sense of timing. Clearly the "Paris" Symphony is one of those fortunate works that perfectly gauges its audience ability to follow. We still delight in Mozart's wit and quicksilver brilliance as did the Parisians at the Concert Spirituel performance in 1778.

Anton Bruckner (1824-1896)

Symphony No. 4 in E-flat Major, Cahis 11, *Romantic*

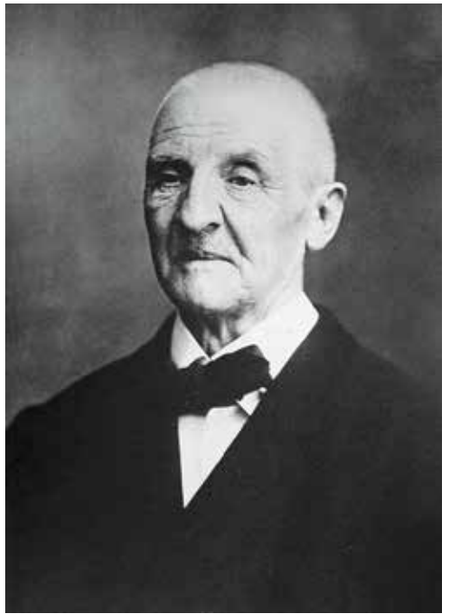
Joseph Anton Bruckner was born in Ansfelden, Upper Austria, on September 4, 1824, and died in Vienna on October 11, 1896. He began composing his Fourth Symphony late in 1873, completing a preliminary version in November of the following year. After a thorough revision in 1878, he brought it to completion on June 5, 1880. The revision involved a substantial reworking of the first and second movements, rewriting of the fourth, and, finally, substitution of a completely new third movement. Later changes, including some made for the unfortunate first edition

of 1891, are of dubious authenticity. The first performance took place in Vienna on February 20, 1881, with Hans Richter conducting. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings. Performance time is approximately seventy minutes.

Anton Bruckner arrived in Vienna in 1868, seeming to be an overgrown country bumpkin who somehow had become professor of harmony and counterpoint at the Vienna Conservatory. His technical expertise was unsurpassed, and he had attracted favorable attention from Vienna's most influential critic, Eduard Hanslick, with three Mass settings. (He had also finished his Symphony No. 1, though it was not yet known in the capital). But this child of rural Upper Austria continued to dress like a simple country peasant.

More important for its effect on his acceptance in Vienna was his characteristically simple nature – pious, trusting, deferential, and naive. A true innocent, he never recognized the violent opposition in Vienna between the proponents of Wagner and those of Brahms, and he failed to understand the intricate pattern of backbiting, personal grudges, and *quid pro quo* that made up the Viennese musical scene. Early on he made the fatal mistake of dedicating his Third Symphony to Wagner, whose music he greatly admired, thereby instantly losing the support of Hanslick and bringing down on himself attacks from entrenched Brahmsians, though Brahms himself seems to have respected Bruckner's work.

After a devastating performance in 1877 of the Third Symphony, marked by catcalls and jeers during the performance and the departure of most of the audience before the end, Bruckner began to revise his previously composed symphonies in an attempt to make them more accessible. The Fourth underwent this process without ever having been heard in public. But unlike most of his other symphonies, the revisions of 1878-1880 that produced the first definitive



version was also the last time that Bruckner seriously attacked the score, so that the inevitable problem of choosing an "authentic" version is, for No. 4 at least, a relatively simple one.

The first performance of the Fourth was a considerable success, though it did not immediately overwhelm opposition. Still, it is the most frequently performed of all Bruckner symphonies and the one that can be seen as bearing the closest links to the earlier Viennese traditions of Haydn (another gifted composer to have come from the Austrian countryside) and Beethoven.

The Fourth is the only symphony to which Bruckner gave any kind of programmatic guide, though the epithet "Romantic" hardly reveals anything that is not immediately apparent in the music itself. The romanticism in question here is that "forest romanticism" so characteristic of early nineteenth-century German literature – a love of pure unspoiled nature as depicted in the freshness of forest, field, and mountain, possibly a touch of antiquarianism in a passion for the simpler life of long ago, a celebration of the hunt, and the joys of rural life. All of this can be found in the music, and would be found there whether Bruckner had assigned the nickname or not.

The first movement opens with a hushed rustle of string tremolos barely breaking the stillness. A solo horn call sounds the notes B-flat, E-flat, B-flat, and then repeats the phrase, stretching the first note up an evocative half-step to C-flat, a note that will play an important role, both melodic and harmonic, throughout the symphony. The most noticeable element of the first movement's contrasting theme is a folk-dance figure in the first violins, but gradually an interior line first heard in the violas takes on greater significance. The development moves in grand, stately sequential steps through the harmonic universe culminating in a hushed string passage that treats the interior viola line of the secondary theme in an expressive expansion before moving – so quietly! – to the recapitulation with a new flute countermelody to the string tremolos and horn calls.

The slow movement is a subdued funeral march in C minor, first heard in the cellos against muted strings. At its restatement in the woodwinds, an accompaniment of plucked cellos and basses sets up the sound of steady marching that remains in the ear even during a mysterious chorale followed in its turn by sustained cantabile melody in the violas that ends finally in C major. These various materials are developed richly in extended keys exploiting the brass and woodwinds (who have barely been heard to this point). An abbreviated restatement of the opening leads to a lengthy coda with wide-ranging expansion of the funeral march.

The Scherzo was the last movement to be composed when Bruckner wrote it to replace an earlier, discarded movement. He himself described this as music for the hunt (with the Trio providing the musical entertainment at the hunt banquet). Again, the musical gestures make this identification self-evident. The Scherzo itself is a brilliant achievement, compounded of varying treatments of the composer's favorite rhythm, one beat divided into two even eighth-notes followed by another divided into triplets.

The Finale begins in B-flat minor with a melodic figure in the clarinets and first horn that will recall the C-flat to B-flat motion heard at the very opening of the symphony. A lengthy crescendo leads to the main theme of the Finale, a forceful unison statement in E-flat (with an important role for that insinuating C-flat). The Finale itself is an extremely complicated movement filled with diverse ideas. Bruckner engineers a grand, organ-like coda that sets the universe ringing in E-flat with a hint of the opening fanfare now blared by the entire mass of brass instruments, while the single note of C-flat (which represented the first pitch outside of the tonic chord back at the beginning) continues to assert its presence in the strings until the last possible moment.

The University of Georgia Symphony Orchestra

conductor Mark Cedel

assistant conductor Claudine Gamache

VIOLIN I
Serena Scibelli
Co-Concertmaster
Teresa Grynia
Rogerio Nunes
Co-Concertmaster
Moises Cunha
Minhye Park
Sahada Buckley
Daniel Allen
Pedro Miszewski
Lourenço De Nardin Budó
Caroline Dorr
Nicole Valerioti
Yeasol Kang
Sydney Doemel
Bruno Lunkes

VIOLIN II
JP Brien-Slack
Principal
Nicholas Lindell
Audrey Butler
Vivian Cheng
Monica Corliss
Sam Ferguson
Annie Leeth
Erin Lollar
Ian Chen
Alex Butenko
Kellie Shaw
Rebecca Huong
Richard Gary
Meghan O'Keefe
Baylee Culverhouse

VIOLA
Elitsa Atanasova
Co-Principal
Chris Williams
Co-Principal
Wesley Hamilton
John Cooper
Seonkyu Kim
Kuan Hua Chen
Sean Askin
Will Ruff
Victor Wu
Dillon Enge
Clarence Golden

CELLO
Noah Johnson
Principal
Ana Cristina Abrantes
Alina Vazquez
Andrew Short
Justin Jeon
Jessica Osbrink
Ian Connolly
Julia Chun
Conner Hart

BASS
Leonard Ligon
Principal
Nahee Song
Mattia Beccari
Claudia Amaral
Kevin Sheldon
Quentin Smith
Jeffrey Mann
Armaan Eric Najhawan

FLUTE
Becky Neal
Principal
Emily Cho
Rachel Anders

OBOE
Amelia Merriman
Principal
Garrett McCloskey
Kenny Bader

CLARINET
Gregg Hamilton
Principal
Jake Senter
Yujin Chang

BASSOON
Nib McKinney
Principal
Nik Bacote
Jennifer Grubbs

HORN
Addison Whitney
Principal
Stefan Williams
Principal
Meridith Boyd
Lizzie DiGiovanni
Brooke Martin
Sarah Mendes
Anna Zurawski

TRUMPET
Deborah Caldwell
Principal
Michael Edalgo
Victoria Bethel
Shaun Branam

TROMBONE
Steve Jessup, *Principal*
Luke Anders
Noah Jackson
Jordan Stone, Bass

TUBA
Matt Johnson

HARP
Lauren Hemerlein

PERCUSSION
Kamran Mian
Keller Steinson
Scott Davis

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Head Librarian
Teresa Grynia

PERSONNEL MANAGER
Ana Cristina Abrantes
Claudine Gamache

PRODUCTION
Seonkyu Kim
JP Brien-Slack

Valery Mikhaylovich Khalilov
(1952-2016)

General Valery Khalilov made a rich and lasting impression on UGA musicians and audience members alike during his residency with the UGA Symphony Orchestra and the Hodgson Wind Ensemble from November 8 through 16, 2016. General Khalilov, Conductor of the famous Alexandrov Ensemble, was among the 92 people who died in the tragic crash of the Russian military transport plane near Sochi, Russia, on December 25, 2016.

General Valery Khalilov conducting the Hodgson Wind Ensemble. Photo by Kent Hannon.