

HUGH HODGSON SCHOOL OF MUSIC

**ARCO Chamber Orchestra**

Tuesday, April 9, 2019

7:30 PM

Hodgson Concert Hall

PROGRAM

**Wolfgang Amadeus Mozart** (1756-1791) Piano Concerto No. 12 in A Major, KV 414

Allegro

Andante

Allegretto

Evgeny Rivkin, piano

INTERMISSION

**Franz Schubert** (1797-1828) Fantasie in F minor for piano four-hands, Op. 103, D. 940

arranged for violin and string orchestra by Efrem Podgaitis

US premiere

Allegro molto moderato

Largo

Scherzo. Allegro vivace

Finale. Allegro molto moderato

Levon Ambartsumian, violin

**Mikhail Glinka** (1804-1857) Valse – Fantasie

arranged for chamber orchestra by Igor Kholopov

Tempo di valse

## PROGRAM NOTES

By Yeasol Kang

### WOLFGANG AMADEUS MOZART

(1756-1791)

#### Piano Concerto No. 12 in A Major, KV 414

Wolfgang Amadeus Mozart was a child prodigy – he began composing at age four, and he was a fine pianist as well as a violinist. Born the son of the great musician and pedagogue, Leopold Mozart, young Wolfgang Mozart was able to unfold his musical ability, establishing his name from an early age.

Moving away from the father's shadow, Mozart moved to Vienna in 1782, trying to be independent. Contrary to what his father anticipated, by 1785, Mozart became Vienna's favorite composer and performer. And unlike most contemporary musicians, who had a hard time making a living, Mozart was able to make enough for living. Muzio Clementi, the famous pianist said about Mozart that he "had never heard anyone perform with such spirit and grace."

During the first four years Mozart was in Vienna, from 1782 to 1786, he wrote fifteen piano concertos. He performed as a concert pianist, performing his own works and derived most of his income from his concerts. He wrote to his older sister Maria Anna Mozart that, "Every day there are concerts... it is impossible for me to describe the rush and bustle. Since my arrival your brother's fortepiano has been taken at least a dozen times from the house to the theater or to some other house."

Mozart wrote his Piano Concerto No. 12 in 1782, while simultaneously working

on two other piano concertos, No. 11 and No. 13 for his debut concert in 1783. He intended a home performance with string quartet, so he scored No. 12 lightly, using strings with optional woodwind parts.

Mozart was enthusiastic about those three concertos, saying that "they are very brilliant, pleasing to the ear, and natural, without being vapid." Mozart was especially fond of his concerto in A major: he played it often and taught it to his favorite students, as well as writing two different cadenzas.

The concerto has three movements. The first movement is Allegro. The second movement, Andante, has the theme from the overture to *La calamita de' cuori* by Johann Christian Bach. It was a memorial to Bach, who had died on New Year's Day of 1782. The finale is a light and gentle rondo.

### FRANZ SCHUBERT (1797-1828)

arr. Efrem Podgaitis

#### Fantasia in F minor, D.940

Franz Schubert was a prolific composer who wrote over 600 Lieder, 9 symphonies, chamber music including 15 string quartets, piano quintet piano sonatas, 7 masses, operas, as well as incidental music during the 31 years of his life.

He wrote the Fantasia in F minor in 1828, his last year. It was a productive year for Schubert, even though he was suffering from poverty and poor health. In addition to Fantasia in F minor, he wrote two symphonies, a string quintet, three last piano sonatas, Mass No. 6, and two vocal works in same year.

Schubert wrote for piano four hands more than other composers. Amongst all

piano four hands repertoires, Fantasia in F minor is one of finest and well-known work. The music is dedicated to his pupil, Karoline Esterhay, whom he was in love with. Schubert wrote the piano four hands so he could be close to her. Because of nature of the composition, the two players sit right beside each other, breathe together, and the performers' hands often cross. Sadly, his love was never returned.

There are four movements in the Fantasia and each movement is connected, played without a pause. The first movement, Allegro molto moderato, starts with a lyrical and expressive melody in minor key that sounds nostalgic. The second movement Largo has a double dotted rhythm in a slow tempo which adds intensity and passion. The third movement is Scherzo, Allegro vivace. This triple meter movement contrasts strongly between minor and major keys, suggesting a light, bouncy, dance juxtaposed with serious, sincere footsteps. The last movement Finale: Allegro molto moderato, has a complicated fugue section among all four voices. The piece ends tragically, slowly and quietly sinking into the dark F minor.

### MIKHAIL GLINKA (1804-1857)

arr. Igor Kholopov

#### Valse-Fantaisie, for orchestra in B minor, G. ii213

Mikhail Glinka was among the first Russian composers to gain international recognition and also one of the most influential composers in Russian modern music. He made a great contribution to define distinct Russian style that is uniquely different from European style. When Tchaikovsky referred Glinka's opera, "A Life for the Czar" and its symphonic movement "Kamarinskaya,"

he said, "It's all in Kamarinskaya, just as the whole oak is in the acorn. And for a long time Russian composers will draw from this rich source, for it will need much time and much strength to exhaust all its wealth."

Perhaps Glinka's visit to Italy has set the path for the opera. Glinka heard Donizetti and Bellini conduct the premieres of their respective operas *Anna Bolena* and *La sonnambula* in Milan, Italy. He drew inspiration from his travels and as a result he began to compose chamber music. For example, he wrote *Divermento Brillante* on a theme from Bellini's Opera *La Sonnambula* in 1832. The work showcases the bel canto style, melody, and lyrical theme. Meanwhile, Glinka had his own ways to harmonize; light and *ostinati* style accompaniment texture that is unlike the European four-part texture and unusual and surprising harmonic progression.

Glinka was more defined in his style and developed Russian character when he composed *Valse-Fantaisie*. The composition is in a minor key that is uncommon because waltz composition is in major key exception for few compositions like Shostakovich's *Second Waltz*. In *Valse-Fantaisie*, Glinka's expressive and lyrical melody in B minor is accompanied by mysterious and surprising harmonies.

Glinka originally wrote *Valse-Fantaisie* as a piano piece in 1839. Later it was first orchestrated by the conductor, Herman (his first name unknown) in 1845. As Glinka mentioned in his *Memoirs*, Herman "transposed it very successfully for his own orchestra, along with the *Waltz Fantasy* in B minor." The same year, Glinka orchestrated it for large symphony orchestra and in 1856 he arranged it

again for reduced orchestra. As both the piano piece and orchestral work were loved and popular to be performed in the 1870s, Nikolai Rimsky-Korsakov and Alexander Glazunov revised them further.

The first orchestrated version of the work is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, bass trombone,

timpani, triangle, and strings. The arrangement was made by an award-winning composer Igor Kholopov. The piece is scored for flute, clarinet, oboe, bassoon, and strings. This new reduced version contains characters from both the initial piano version and orchestrated version for its unified texture and color from the winds.

## ABOUT THE ARTISTS

**LEVON AMBARTSUMIAN**, Regent's and Franklin Professor of University of Georgia, USA, studied in the Moscow Tchaikovsky Conservatory. In 1977 he became the First Prize winner of Zagreb International Violin Competition headed by Henryk Szeryng. Two years later he was a prizewinner of the Montreal International Competition, and in 1981 he won the All-Union Violin Competition in Riga. Levon Ambartsumian was distinguished as Honored Artist of Armenia in 1988 and Honored Artist of Russia in 1997. He has collaborated with conductors and composers such as Valery Gergiev, Vladimir Fedoseev, Maxim Shostakovich, Aram Khachaturian, Alfred Schnittke, and many others. He performed and gave master classes in the USA, Canada, Europe, Brazil, and South Korea. In 1989 Ambartsumian founded the Moscow Chamber Orchestra ARCO which regularly performed in Russia and abroad and now resides in Athens, Georgia, USA. Ambartsumian joined the faculty of the Moscow Tchaikovsky Conservatory in 1978 where he taught for 15 years. For two years, he was a Visiting Professor at Indiana University School of Music. In 1995, Ambartsumian accepted the position of Franklin Professor of Violin at the University of Georgia School of Music (Athens, Georgia). He has released

over 40 CD's under different Russian, French and American recording labels. In May 2009 Ambartsumian was awarded a gold medal of the Moscow Composers' Union for his contribution to the development of contemporary music and musical culture.

The **ARCO CHAMBER ORCHESTRA** was founded in 1989 by Levon Ambartsumian at the world-renowned Moscow Tchaikovsky Conservatory, where he served as Professor of Violin. Almost immediately ARCO performances throughout Europe drew the kind of high critical praise and enthusiastic audience responses. The international acclaim grew in subsequent years, following ARCO's concert tours in Spain, Germany, Romania, France and Korea. In 1995, Mr. Ambartsumian joined the University of Georgia's School of Music as the Franklin Professor of Violin, while remaining the artistic director and conductor of ARCO. Because he was able to bring some of his students to America with him, the home base of the orchestra shifted to this hemisphere. The repertoire of the orchestra includes music of all epochs: from baroque till our day's music.

**EVGENY RIVKIN** was born in Nizhny Novgorod, Russia, receiving his early training and Bachelor of Music from the



Nizhny Novgorod College of Music. He earned his Master of Music from the Moscow Conservatory and his Doctor of Musical Arts from the Moscow Conservatory.

Dr. Rivkin has won several awards for his playing, including top prizes in the Bavarian Radio Musik Competition in Munich, the International Tchaikovsky Competition held in Moscow, the USSR National Piano Competition of St. Petersburg, and the Russian National

Piano Competition held in Moscow. In 1998 he won the First prize in the 1998 International McMahon Piano. Evgeny Rivkin came to the University of Georgia in 1995 as a professor at the School of Music. Before coming to UGA, Rivkin was a professor of piano at the Latvian Academy of Music in Riga, Latvia. In addition to presenting master classes worldwide, Rivkin continues to perform as a soloist and chamber musician throughout the United States, Russia, Canada, Brazil and Europe.

### ARCO Chamber Orchestra

#### VIOLIN I

Shakhida Azimkhodjaeva  
Anastasia Petrunina  
Fei Tong  
Yidan Zhang  
Lucas Scalamogna  
Pedro Miszewski  
Paulo Batshauer  
Courtney Daglis  
Anna Ambartsumian

#### VIOLA

Elitsa Atanasova  
Seonkyu Kim  
Yeasol Kang

#### CELLO

Valentina Ignjic  
Andrea Ceia

#### BASS

Davide Sorbello

#### FLUTE

Jovana Damjanovich

#### OBOE

Daniel Ellis

#### CLARINET

D. Ray McClellan

#### BASSON

Amy Pollard