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2023-24 Season



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# Chamber Orchestra

Gary Lewis, conductor

Jacob Kaminski, guest conductor

7:30 p.m., Thursday, March 14, 2024

Grusin Music Hall

## Program

### ***Brandenburg* Concerto No. 3 in G Major, BWV 1048**

Johann Sebastian Bach (1685-1750)

I. Allegro

II. Adagio

III. Allegro

*Jacob Kaminski, conductor*

### **Symphony No. 8, “Le Soir”**

Franz Joseph Haydn (1732-1809)

I. Allegro molto

II. Andante

III. Menuetto and Trio

IV. La tempesta

**— Intermission —**

# Suite from *Pulcinella*

Igor Stravinsky (1882-1971)

- I. Sinfonia (Overture)
- II. Serenata—
- IIIa. Scherzino—
  - b. Allegro—
  - c. Andantino
- IV. Tarantella—
- V. Toccata
- VI. Gavotta con due variazioni
- VII. Vivo
- VIIIa. Minuetto: Molto moderato—
  - b. Finale: Allegro assai

# Program notes

## ***Brandenburg* Concerto No. 3 in G major, BWV 1048**

Johann Sebastian Bach (1685-1750)

Commissioned by Christian Ludwig, Margrave of Brandenburg-Schwedt, the *Brandenburg* Concertos were likely composed around 1721. Bach's dedication page reads as follows:

*As I had the good fortune a few years ago to be heard by Your Royal Highness, at Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the little talents which Heaven has given me for Music, and as in taking Leave of Your Royal Highness, Your Highness deigned to honour me with the command to send Your Highness some pieces of my Composition: I have in accordance with Your Highness's most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigor of that discriminating and sensitive taste, which everyone knows Him to have for musical works, but rather to take into benign Consideration the profound respect and the most humble obedience which I thus attempt to show Him. The concertos were rediscovered in the mid-19th century and have since become iconic examples of Baroque orchestral music.*

*Brandenburg* Concerto No. 3 is particularly notable for its unconventional instrumentation and the use of three groups of three soloists (violins, violas, and cellos). The concerto showcases Bach's innovative approach to ensemble writing and his ability to create a perfect balance between individual virtuosity and collective unity. The rhythmic vitality, intricate counterpoint, and the joyful spirit of the work make it a quintessential example of the Baroque concerto grosso.

**I. [Allegro]:** The concerto opens with a vibrant and spirited *Allegro*. The movement is characterized by the brilliant interplay between the three violin parts and the ripieno ensemble. A recurring ritornello theme establishes the foundation, while the soloists contribute with episodes of virtuosic and imitative

passages. The lively exchanges between the instruments create a sense of excitement and energy.

**II. [Adagio]:** One interesting element of this work is the lack of a fully developed slow middle movement. The two outer movements are separated by an *Adagio* consisting of a single measure with only two sustained chords. It serves as a harmonic cadence serving as a bridge between the two outer movements and a short pause for breath.

**III. [Allegro]:** The concerto concludes with another lively *Allegro*, marked by its rhythmic drive and contrapuntal complexity. This movement showcases Bach's mastery of the concerto grosso style, with the soloists engaging in intricate dialogues with the ripieno ensemble.

This concerto stands as a testament to Bach's compositional genius and remains a beloved work in the Baroque repertoire. Its innovative instrumentation, rhythmic vitality and expressive contrasts continue to captivate audiences and musicians alike.

## **Symphony No. 8, "Le Soir"**

Franz Joseph Haydn (1732-1809)

Haydn's Symphony No. 8, "Le Soir," is part of a set of three symphonies (Nos. 6, 7, and 8) that are collectively known as "Le Matin," "Le Midi" and "Le Soir" (Morning, Noon and Evening). Composed for Prince Paul II Anton Esterházy, these works all received their premiere performance the same evening, marking a long and fruitful relationship with the Esterházy court. The influence of the Baroque concerto grosso, as represented by the Bach Brandenburg Concerto No. 3 which begins our program tonight, is quite evident in Haydn's early symphonies. However, the craft with which Haydn will build the model of the classical symphonic form is already taking shape in his Symphony No. 8.

## I. Allegro molto

The opening movement, marked “Le Soir” (Evening), begins not with a stately introduction, but rather a lively *Allegro molto*. A lively *gigue*, reflecting the anticipation and energy associated with the evening hours, is presented straight away. This first theme quotes a melody from one of Gluck’s operas entitled, “I don’t like tobacco much.”

## II. Andante

The second movement provides a contrast to the briskness of the first and is comprised of a series of duets, first two violins followed by bassoon and cello. There are also elements of recitative present as well.

## III. Menuet: Allegretto

The rhythmic and elegant character of the minuet prepares us for an unexpected and playful double bass (violone) solo is the contrasting trio section.

## IV. La Tempesta: Presto

The final movement, *La Tempesta* (“The Storm”), is marked *Presto*. True to its title, this movement evokes a tempestuous atmosphere through rapid string figures, dynamic contrasts, and dramatic orchestral effects. The stormy passages are juxtaposed with moments of calm, creating a thrilling and vivid musical depiction of a stormy evening.

# Suite from *Pulcinella*

Igor Stravinsky (1882-1971)

Igor Stravinsky’s Suite from *Pulcinella* is a neoclassical masterpiece that emerged from his collaboration with the Ballets Russes and the impresario Sergei Diaghilev. The original ballet premiered in 1920 with choreography by Léonide Massine and sets and costumes by Pablo Picasso. Stravinsky’s score for *Pulcinella* marked a significant departure from his earlier, more avant-garde works, as he delved into the world of 18th-century music and the commedia dell’arte tradition.

Each movement draws on themes attributed to the Italian Baroque composer Giovanni Battista Pergolesi (1710-1736). Stravinsky, however, reinterprets and manipulates these themes in his distinctive neoclassical style.

### **Sinfonia:**

The suite begins with the *Sinfonia*, a lively and energetic introduction. Stravinsky's treatment of Pergolesi's themes is evident as he weaves a vibrant tapestry of orchestral colors. The movement establishes the neoclassical character of the suite, with clear structures and playful rhythms.

### **Serenata:**

The *Serenata* is a graceful and lyrical movement featuring a solo violin. Stravinsky introduces a touch of wit and charm, incorporating lively dance elements that evoke the spirit of the *commedia dell'arte*.

### **Scherzino:**

In the *Scherzino*, Stravinsky explores the playful and whimsical aspects of the Pulcinella character. The music alternates between light, scampering passages and more restrained, delicate moments, creating a delightful sense of mischief.

### **Allegro:**

The *Allegro* is marked by its spirited and buoyant character. Stravinsky employs dynamic contrasts and rhythmic intricacies, injecting a modern sensibility into the Baroque themes. The movement showcases the composer's ability to merge the old with the new.

### **Andantino:**

The *Andantino* offers a contrasting lyrical interlude. With its expressive melodies and rich harmonies, this movement showcases Stravinsky's skill in transforming Pergolesi's material into a more emotionally resonant context.

### **Tarantella:**

The *Tarantella* is a lively and dance-like movement, characterized by rapid rhythms and infectious energy. Stravinsky infuses the traditional Italian dance form with a contemporary flair, creating a vibrant and exhilarating atmosphere.



**Toccata:**

The final *Toccata* brings the suite to a thrilling conclusion. Stravinsky unleashes *the* full force of the orchestra, building to a triumphant climax. The movement is characterized by its dynamic drive, rhythmic intensity, and brilliant orchestration, leaving a lasting impression.

Stravinsky's Suite from *Pulcinella* remains a captivating work that reflects the composer's artistic evolution and his ability to transcend musical boundaries. Its combination of wit, charm and inventive reinterpretation of Baroque themes makes it a compelling and enjoyable piece for both performers and audiences.

# Personnel

*Text that is bold and underlined is a hyperlink; click or tap for more information.*

## Gary Lewis, conductor

### Chamber Orchestra

#### **Violin**

Greg Abrell  
Rinat Erhlichman  
Corbin Glover  
Jordan Grantonic  
Regina Helgoth  
Hailey Jang  
Laura Perez Rangel  
Eli Pouliot  
Dana Wolpe  
Nelio Zamorano

#### **Viola**

Devin Cowan  
Becky Donoho  
Len Eppich  
Avedis Escandon  
Alejandro Gallagher  
Bryce Kayser  
Taylor Sapanara  
Preston Yamasaki

#### **Cello**

Mackenzie Baca  
Julian Bennet  
Amy Delevoryas  
Julia Emery  
Nia Lepore

Peyton Magalhaes  
Erik Okal  
Everlin Roark  
Louie Saxton  
Caleb Seifert

#### **Double Bass**

Ella Bajcsi  
Gabe Brownlowe  
Asher Dobrin  
Cooper Elliott  
Clara Griffey  
Paul Marshall  
Kurt Melendy  
Ben Shearer

#### **Flute**

Ally Kreider  
Joeli Schilling  
Madison Tallman

#### **Oboe**

Enrique Arellano  
Zane Holland  
Laura Lambrech  
Luka Vezmar

#### **Bassoon**

Sam Macken  
Benjamin Mangonon  
Madison Triplett

#### **Horn**

Nathan Bonin  
Max Braun  
Derrick Rassinier

#### **Trumpet**

Noah Solomon

#### **Trombone**

Scott Underwood

#### **Harpsichord**

Wesley Leffingwell

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