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MARCH 21
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MESSAGE FROM BOARD CHAIR

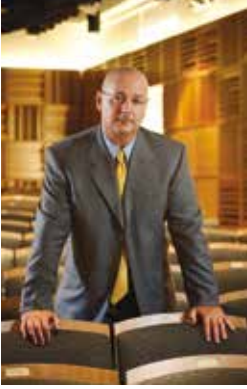


Photo: Dylan Buyskes, Onion Studio, Inc.

Dear Patrons,

The Buffalo Philharmonic is well-known for its performances featuring outstanding guest artists and inspiring music. But there's another side to the orchestra that you may not know about if you don't have school-aged children in your life, one that is just as vital to our mission.

Through a robust educational program, the Buffalo Philharmonic complements the important work of classroom teachers, meeting the varied needs of each of its partner schools. In mid-March, the orchestra presented its sixth annual West Side Connection concert. Sphinx Competition winner Sterling Elliott, a 14-year-old African-American cellist, was a special guest. In a collaboration that stretched both the BPO and the artist,

breakdancer Shane Depree Fry of Verve Studios also performed on the concert. Both artists worked with students in West Side schools before the performance. Time Warner Cable taped West Side Connection, and it is available on demand to every educational institution in the area.

April features the return of the Link Up Program developed by Carnegie Hall. Students from Amherst Central Schools, Tapestry Charter School and Charter School for Applied Technologies have been working all year towards this event.

This season saw many successes in our education program. We had our first-ever sold out youth concert. The orchestra traveled to Olean and Lockport for school programs, and presented a unique program at St. Mary's School for the Deaf. Our masterclass series, which wraps up for the season on April 15 with the BPO's own Jacek Muzyk, continues to inspire amateur musicians of all ages.

Many studies have proven the benefits of music education. Children who have the opportunity to make music have improved language development and spatial intelligence, higher IQs and better test scores. We're proud to play a role in preparing Western New York's students for their futures.

Sincerely,



Louis P. Ciminelli
Chair, Buffalo Philharmonic Society Inc.

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JOANN FALLETTA, MUSIC DIRECTOR

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JoAnn Falletta is internationally celebrated as a vibrant ambassador for music, an inspiring artistic leader, and a champion of American symphonic music. An effervescent and exuberant figure on the podium, she has been praised by *The Washington Post* as having "Toscanini's tight control over ensemble, Walter's affectionate balancing of inner voices, Stokowski's gutsy showmanship, and a controlled frenzy worthy of Bernstein." Acclaimed by *The New York Times* as "one of the finest conductors of her generation", she serves as the Music Director of the Buffalo Philharmonic Orchestra and the Virginia Symphony Orchestra and Principal Guest Conductor of the Brevard Music Center.

Ms. Falletta is invited to guest conduct many of the world's finest symphony orchestras. Her upcoming guest conducting highlights include debuts in Belgrade (Serbia), Shenzhen China, Sweden, and a European tour with the Stuttgart Orchestra. Recent appearances include return engagements with the Warsaw, Detroit, Phoenix, Krakow, Puerto Rico and Hawaii Symphony Orchestras and debuts with the Gothenburg Symphony, Stuttgart Philharmonic, Belgrade Philharmonic, the Orchestra of St. Luke's at Carnegie Hall, and a 13 city US tour with the Irish Chamber Orchestra and soloist James Galway.

Falletta is the recipient of many of the most prestigious conducting awards including the Seaver/National Endowment for the Arts Conductors Award, the coveted Stokowski Competition, and the Toscanini, Ditson and Bruno Walter Awards for conducting, as well as the American Symphony Orchestra League's prestigious John S. Edwards Award. She is an ardent champion of music of our time, introducing over 500 works by American composers, including more than 110 world premieres. Hailing her as a "leading force for the music of our time", she has been honored with twelve ASCAP awards. Ms. Falletta serves as a Member of the National Council on the Arts.

Under her direction, the Buffalo Philharmonic is continuing its trajectory as one of the most recorded orchestras in America. During the 2013 – 14 season, Naxos released four new BPO CDs, Gliere's Symphony No. 3, Tyberg's Symphony No. 2, Duke Ellington's Black, Brown, and Beige, and Gershwin's Concerto in F, Rhapsody in Blue, Strike up the Band and Promenade. In 2014-15, Naxos plans to release two new BPO discs of the music of Bela Bartók and Florent Schmitt. The BPO released "Nordic Masters" and "Built for Buffalo" on its own Beau Fleuve label. Performance highlights include Bartók's *Bluebeard's Castle* with Dale Chihuly glass installations, a Charles Ives multimedia concert/ exploration, a fully staged Moliere *Le Bourgeois Gentilhomme* with the Irish Classical Theatre and Rachmaninoff and Beethoven Festivals.

Since stepping up to the podium as Music Director of the Buffalo Philharmonic Orchestra in the fall of 1999, Maestro Falletta has been credited with bringing the Philharmonic to a new level of national and international prominence. Under her direction, the Buffalo Philharmonic has become one of the leading orchestras for the Naxos label, earning a double Grammy Award in 2009 for their recording with soprano Hila Plitmann of John Corigliano's "Mr. Tambourine Man," and six Grammy nominations. This season, the BPO will once again be featured on national broadcasts of NPR's Performance Today and SymphonyCast, and international broadcasts through the European Broadcasting Union.

In addition to her current posts with the Buffalo Philharmonic, the Virginia Symphony and the Brevard Music Center, Ms. Falletta has held the positions of artistic advisor to the Honolulu Symphony, music director of the Long Beach Symphony Orchestra, associate conductor of the Milwaukee Symphony Orchestra, Principal Guest Conductor of the Phoenix Symphony, and music director of the Denver Chamber Orchestra, the Queens Philharmonic and the Women's Philharmonic. From 2011 – 2014 she served as Principal Conductor of the Ulster Orchestra in Northern Ireland where she made her debut at London's prestigious Proms with the orchestra in 2011 and also has made five recordings for Naxos including music of Gustav Holst, Irish composer Ernest John Moeran and American composer John Knowles Payne.

Ms. Falletta received her undergraduate degree from the Mannes College of Music in New York and her master's and doctorate degrees from The Juilliard School.

STEFAN SANDERS, ASSOCIATE CONDUCTOR

Montante Family Endowed Chair



Stefan Sanders is an imaginative conductor, devoted educator and ardent champion of many types of music. He has collaborated with an array of distinguished artists such as violinist Gil Shaham, Fred Childs from public radio's Performance Today, country sensation The Texas Tenors and the esteemed Mariachi Los Camperos de Nati Cano, to name a few. Guest conducting engagements in the U.S and abroad include the San Antonio Symphony, Naples Philharmonic, Austin Symphony Orchestra, Symphoria (Syracuse, NY), Bohuslav Martinu Philharmonic (CZ), Austin Lyric Opera, Corpus Christi Opera and the Round Top International Festival Institute.

Past positions have included Music Director and Conductor for the Round Rock Symphony (TX) where he attracted much praise for innovative programming, new venues and collaborations with local arts organizations, attracting broader audiences and redefining the orchestra's role in its community, Assistant Conductor for the Austin Symphony Orchestra, Music Director of the University Orchestra at the University of Texas at Austin and Apprentice Conductor for the Buffalo Philharmonic Orchestra.

Prior to a career as a conductor, Sanders was an internationally renowned trombonist, having performed as a soloist in the United States, Asia and Europe. His performance of Eric Ewazen's *Concerto for Bass Trombone and Orchestra*, with the Czech Philharmonic, can be heard on the Albany Records label. Sanders was a member of the Buffalo Philharmonic's trombone section for seven seasons and has performed with several orchestras including the New York Philharmonic, Seattle Symphony Orchestra, Seattle Opera's 2001 production of Wagner's Ring Cycle and the Florida Orchestra. Mr. Sanders was also invited by Sir Elton John to play in the orchestra for his Radio City Music Hall concerts in 2004 recorded for the Bravo Television Network.

Beginning formal conducting studies at the University of Texas at Austin, Mr. Sanders continued his studies as a fellow at the American Academy of Conducting at Aspen under the tutelage of maestros Robert Spano, Larry Rachleff and Hugh Wolff. He is a graduate of the University of Texas at Austin and the Juilliard School.

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HISTORY OF THE BUFFALO PHILHARMONIC ORCHESTRA

As Buffalo's cultural ambassador, the Grammy Award-winning Buffalo Philharmonic Orchestra under Music Director JoAnn Falletta presents more than 120 Classics, Pops, Rock, Family and Youth concerts each year.

After the rise and fall of several forerunners, the BPO was founded in 1935, performing most often at the Elmwood Music Hall, which was located at Elmwood Ave. and Virginia St., and demolished in 1938 as its permanent home, Kleinhans Music Hall, was constructed. During the Great Depression, the orchestra was initially supported by funds from the Works Progress Administration and the Emergency Relief Bureau. Over the decades, the orchestra has matured in stature under outstanding conductors including William Steinberg, Josef Krips, Lukas Foss, Michael Tilson Thomas, Maximiano Valdes, Semyon Bychkov and Julius Rudel. The orchestra has welcomed many distinguished guest performers, such as Isaac Stern, Aaron Copland, Van Cliburn, Igor Stravinsky, Renee Fleming and Yo-Yo Ma.

During the tenure of JoAnn Falletta, who has served as music director since 1998, the BPO has rekindled its history of radio broadcasts and recordings, including the release of 32 new CDs.

The BPO's Naxos recording of composer John Corigliano's "Mr. Tambourine Man: Seven Poems of Bob Dylan," won two Grammys. Their recordings are heard on classical radio worldwide.

HISTORY OF KLEINHANS MUSIC HALL

Since 1940, the orchestra's home has been Kleinhans Music Hall, which enjoys an international reputation as one of the finest concert halls in the world due to its superb acoustics.

Kleinhans Music Hall was built thanks to the generosity and vision of Edward and Mary Seaton Kleinhans and the stewardship of their charitable dreams by the Community Foundation for Greater Buffalo, and the support of the federal government. The Community Foundation was bequeathed the estates of Mr. and Mrs. Kleinhans, who made their fortune from the clothing store that bore their name, and who died within three months of each other in 1934. The Public Works Administration, an agency of the New Deal, provided crucial funding that made it possible to complete the hall.

The Kleinhans, who were music lovers, specified their money was to be used "to erect a suitable music hall...for the use, enjoyment and benefit of the people of the City of Buffalo."

The BPO performed at Kleinhans Music Hall's official opening on Oct. 12, 1940, under the baton of Franco Autori.

Kleinhans Music Hall was designed by the Finnish father-and-son team of Eiel and Eero Saarinen, along with architects F.J. and W.A. Kidd. Kleinhans is known for its combination of graceful structural beauty and extraordinary acoustics. Eiel Saarinen's aim was to create "an architectural atmosphere...so as to tune the performers and the public alike into a proper mood of performance and receptiveness, respectively." In 1989, the hall was designated a National Historic Landmark, the highest designation of significance a site or structure can receive.

Kleinhans is owned by the City of Buffalo but run by a separate 501(c)(3) non-profit corporation. Its Board of Directors is: Chris Brown, chair; Mary Ann Kresse; Cindy Abbott Letro, Karen Arrison, Bob Skerker; Wayne Wisbaum, chair emeritus; Byron Brown, Mayor of the City of Buffalo; David Rivera, Niagara District Councilmember, City of Buffalo; and Stephen Stepniak, of the City of Buffalo Department of Public Works.

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Beethoven's Ninth

Sat. Mar. 21, 8PM
Sun. Mar. 22, 2:30PM


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Emperor Concerto

Fri. Mar. 27, 10:30AM
Sat. Mar. 28, 8PM



 M&T Bank CLASSICS

Saturday, March 21, 2015 at 8:00 PM

Sunday, March 22, 2015 at 2:30 PM

M&T Bank Classics Series
BEETHOVEN FESTIVAL
BEETHOVEN'S NINTH

JoAnn Falletta, conductor
Sari Gruber, soprano
Ann McMahon Quintero, mezzo soprano
Robert Breault, tenor
Kevin Deas, bass-baritone
Buffalo Philharmonic Chorus

BEETHOVEN

Symphony No. 1 in C major, Op. 21

I. Adagio molto - Allegro con brio

II. Andante cantabile con moto

III. Menuetto: Allegro molto e vivace

IV. Finale: Adagio -

Allegro molto e vivace

INTERMISSION

BEETHOVEN

Symphony No. 9 in D minor,
Op. 125, "Choral"

I. Allegro ma non troppo,
un poco maestoso

II. Molto vivace


III. Adagio molto e cantabile

IV. Presto - Allegro assai -

Allegro assai vivace

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Friday, March 27, 2015 at 10:30 AM
Saturday, March 28, 2015 at 8:00 PM

M&T Bank Classics Series
BEETHOVEN FESTIVAL
A HERO'S LIFE

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Norman Krieger, piano

Emily Tworek-Helenbrook, soprano

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BEETHOVEN

Concerto No. 5 in E-flat major for Piano
and Orchestra, Op. 73, "Emperor"

I. Allegro

II. Adagio un poco mosso

III. Rondo: Allegro

INTERMISSION

BEETHOVEN

Incidental Music to *Egmont*, Op. 84

Overture

Lied: Die Trommel gerühret!: Vivace

Entr'acte I: Andante;

Allegro con brio

Entr'acte II: Larghetto

Lied: Freudvoll und Liedvoll:

Andante; vivace

Entr'acte III: Allegro; Marcia vivace

Entr'acte IV: Poco sostenuto e risoluto

Cärchen's Death: Larghetto

Melodrama: Süßer Schlaf:

Poco sostenuto

Victory Symphony: Allegro con brio

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LUDWIG VAN

BEE
THO
VEN

*timeline
of genius*

A portrait of Ludwig van Beethoven, showing him from the chest up. He has long, wavy, grey hair and is looking slightly to the right with a serious expression. He is wearing a dark coat over a white shirt and a red cravat. He appears to be holding a quill pen over a book or manuscript.

- 1770** Beethoven is born in Bonn, Germany. Father is a musician
- 1778** Plays first public concert as pianist at age 7
- 1782** Becomes church organist at age 11 - named as "The next Mozart"
- 1784** Composes youthful piano concerto, age 14
- 1787** Meets Mozart in Vienna
- 1789** Plays viola in Bonn court orchestra
- 1792** Permanent residence in Vienna - studies with Haydn
- 1800** Composes Prometheus Ballet; completes Symphony No.1
- 1802** Writes "Heiligenstadt Testament" about his deafness
- 1804** Completes Symphony No.3, "Eroica"
- 1805** Composes his only opera, "Fidelio" about the 'ideal wife'
- 1808** Completes Symphony No.5 and Symphony No.6
- 1809** Composes Piano Concerto No.5, "Emperor"
- 1810** Writes incidental music for Goethe's "Egmont"
- 1812** Completes Symphony No.7 and Symphony No.8
- 1812** Meets Goethe in Teplitz
- 1812** Writes to a mysterious "Immortal Beloved" - unknown woman
- 1824** Completes Symphony No.9
- 1825-26** Composes the six, "Late" string quartets
- 1827** Makes last will and testament, dies March 26

PROGRAM OVERVIEW: BEETHOVEN'S FESTIVAL

Beethoven is the greatest symphonist of all time- his nine symphonies form the mighty backbone of our orchestral repertoire. Orchestras were created to perform these works, the art of conducting was developed to help bring them to life, and the concert stage became a holy temple upon which they were presented to an adoring audience. During this Festival we will perform his "bookends"- Beethoven's first symphony, steeped in the classical tradition of Mozart and Haydn, and his last- his epic "Ode to Joy" - a symphony that changed the music world forever.

Beethoven greatly admired the heroism of Lamoral, Count of Egmont, and immortalized his courage with music of strength and integrity. His incidental music accompanied the prose of Johann Wolfgang von Goethe- one of Beethoven's personal heroes-and is a stirring example of the composer's personal belief that music could be a potent political force for good.

That vibrant heroism also shines in Beethoven's last piano concerto- his mighty *Emperor Concerto*. The majestic power of his writing is matched by his exquisite poetry, resulting in a concerto of great nobility and profound beauty. We are delighted to welcome back one of the BPO's favorite pianists, the superb Norman Krieger.

To Ann Falletta

PROGRAM NOTES

Ludwig van Beethoven

German composer and pianist
born: December 17, 1770, Bonn;
died: March 26, 1827, Vienna

Symphony No.1 in C major, Op.21

Adagio molto; Allegro con brio

Andante cantabile con moto

Menuetto e Trio

Finale, Adagio; Allegro molto e vivace

First Classics performance: February 23, 1937, conducted by Franco Autori; most recent performance: March 9, 1997, conducted by Christopher Wilkins; duration 25 minutes

A program featuring Beethoven's first and last symphonies offers listeners a candid chance to compare the early style of 'Master Ludwig' with that of 'Beethoven the Master.' However, we must note that Beethoven was at the top of his game in both cases, and that he was essentially in lock step with the evolution of music in general, although he was clearly the greatest protagonist of his

time. Moreover, with regard to his daily life, the subject of his hearing loss had relevance to the creation of both symphonies.

It is often remarked that Beethoven suffered from a hearing disability that left him virtually deaf by the time he wrote his last work for large orchestra - the great *Symphony No. 9 in D Minor*. But, given the content of a letter he wrote to a friend in June of 1801, the truth is even more difficult to comprehend:

"For the last three years my hearing has become weaker and weaker. I must confess that I lead a wretched life. For almost two years I have ceased to attend any social functions just because I find it impossible to say to people "I am deaf." If I had any other profession I might be able to cope with my infirmity; but in my profession it is a terrible calamity. Heaven alone knows what is to become of me. Already I have cursed my Creator and my existence...I beg you not to say anything of my condition to anyone."

This letter predates Beethoven's well-

known 'Heiligenstadt Testament' which he wrote in despair to his brothers in the fall of 1802. The significance of this is that all of the composer's nine symphonies, including the current work, were scored under a storm of gathering silence. In *The Story of Civilization* the historians Will and Ariel Durant present an intriguing portrait:

"As the years saddened him he yielded more and more to the amnesia of wine. In Vienna his stature at five feet five inches invited wit, and his face was no fortune; his hair thick, disheveled, bristling; his heavy beard spreading up to sunken eyes. He once cried 'Oh God! what a plague it is to have so fatal a face as mine!' He was also a misanthrope, judging every man base but fondly loving every pretty pupil. He gave to nature the unquestioning affection that he could not offer to mankind. He frequently fell into melancholy moods, but almost as frequently had spells of raucous jollity, with or without wine."

Symphony No. 1 was completed in 1800, Beethoven's twenty-ninth year, a relatively late product from a composer of such profound ability. By that age Mozart had scored thirty-seven symphonies, Haydn forty-four. But on this point one should not conclude that Beethoven's hearing impairment was to blame. Something else was going on which changed all the rules in the prevailing Zeitgeist. Music was poised for revolution - the Romantic Age was at hand and suddenly it was a lot more complicated to write a sonata, a concerto or a symphony (decades later, even Johannes Brahms felt compelled to wait until his fortieth year to score his own *Symphony No. 1*).

The curtain for Beethoven's first symphonic drama opens with a very noble, slow introduction, in the manner so often favored by Haydn. But we sense something different here; the bearing is classical and formal, no doubt, but there is something beguiling, something evocative in the scoring, as if C Major were about to be imbued with subtle new shades. Perhaps Beethoven himself was not aware of the Romantic hue that just had just escaped from his pen. No matter. In a wink of the baton, the *con brio* momentum

takes to the wind in traditional sonata-allegro form, breezing from one mood to the next, at moments urgent and commanding, at times joyful and full of verve.

Set in F major, the second movement *Andante cantabile* presents a demure and courtly stroll in three-quarter time, quaint and comfy. Again we are reminded of Haydn in style and motif. It is almost as if Beethoven were inviting the comparison with the elder Franz Joseph, who was very much in the forefront of the musical life in Vienna. Yet it must be noted that the true hero of the era was already Wolfgang Amadeus Mozart, who had died nine years earlier. In any case, Beethoven was doubtless happy to defer to Haydn for public comparison.

Having made his respectful homage in the first two movements, the real Beethoven steps onto the stage at the opening of the third movement. Something unusual is at hand: although marked as a traditional minuet and trio, the regal or stately presence is absent. Moreover, the tempo is far too fast for a dance step, and there are just too many scampering, tuneful episodes on the wing. Indeed, Beethoven offers a coy gambit: we are in the midst of a scherzo (which means 'joke'). Beethoven used the device repeatedly in his later symphonies, emulated ever since by legions of composers.

With the slightest pause, the fourth movement opens with a stentorian G major chord as if warning us that something serious was on the horizon. Hardly. In a moment the truth is out in a happy storm of fresh color - carried by that certain gypsy swagger that often sparkles from Beethoven's pen. But there is even more from behind the scene, as the tunes and rhythmic nuance were surely inspired in part by Mozart's *The Marriage of Figaro*, which at the time was all the rage in Vienna.

Symphony No. 9 in D minor Op.125 "Choral"

Allegro ma non troppo, un poco
maestoso

Scherzo: Molto vivace

Adagio molto e cantabile

Presto - Allegro assai - Allegro assai vivace

First Classics performance: March 16, 1943, conducted by Franco Autori; most recent performance: October 3, 2009, conducted by JoAnn Falletta; duration 67 minutes

Epic grandeur, artistic power and great themes - perhaps the only name that comes to mind is Ludwig van Beethoven - the great German/Viennese master who engraved metaphysics into music with every stroke of his pen. His messages are persistent, even urgent, altogether less fate-bound than spiritual, less worldly than idealistic. Moreover the sheer resonance of his music sounds as if it were charged by an Olympian who stole lightning from the gods. Of this Franz Liszt wrote "The music of Beethoven is like the sun to guide our days, a column of fire to brighten our nights".

In sum, Beethoven's full catalog reveals a surprising variety of music: volumes of folk settings, including even a few drinking songs and others on light Irish and Scottish lyrics), an abundance of chamber music, i.e. the great sonatas, quartets, etc., an opera titled *Fidelio*, a ballet titled *Prometheus*, various tonal-poetic overtures, oratorios, five magnum concertos for piano, another for violin, and nine grandiose symphonies, among hundreds of related scores.

Symphony No. 9 received its premiere in May of 1824 in Vienna, in the presence of Beethoven who was unable to hear a single note. The great man stood on-stage at one side, gesturing with great excitement near the end. But one of the players had to stop him and turn him toward the audience which was already on its feet in a frenzy of enthusiasm - Beethoven was not aware that the piece had already ended. Heartbreaking.

Yet the music of the *Ninth* is altogether uplifting. For almost two centuries listeners have been escorted through one of the most inspired statements in all of music. The first movement opens with an inscrutable motif, setting a tone which is both spiritual and heralding via wide open intervals of 4ths and 5ths, as if the orchestra were tuning-up to the 'music of the spheres.' We feel that a great question is at hand.

The term *Scherzo* usually means 'joking' or 'playful.' But here the second movement bears a sense of irony and determination. And just what is that cryptic little march about mid-way? Clearly something is up, but the composer never explained. No matter. In a brief moment the bluster retakes the scene and races to the impetuous close.

'Celestial Adagio' could fairly describe the unearthly loveliness of the third movement. Beethoven presents two themes, at first intertwined but then in separate, alternating variations, flowing in a timeless, poetic retreat.

Like an alarm, the last movement begins with a bolt of dissonant lightning, shredding the air as if the Last Judgment were at hand. Then follows a declamatory statement from the low strings and brief souvenirs from the earlier movements. But in fact, things are just warming up. Waiting in the wings is the magnificent melody upon which Beethoven has lofted Schiller's *Ode to Joy* (with a recitative-prologue of his own). The complement of soloists and chorus then floods the score with all the glory of a cathedral oratorio. Magnificent..!

Piano Concerto No.5 in E-flat major, for Piano and Orchestra, Op. 73 "Emperor"

Allegro

Adagio un poco mosso

Rondo: Allegro

First Classics performance: March 11, 1937, conducted by Lajos Shuk, with pianist Harold Bauer; most recent performance: February 21, 2009, conducted by JoAnn Falletta, with pianist André Watts; duration 37 minutes

For all his celebrated irascibility, the real Beethoven possessed a tenderness which found its intimate voice through his beloved piano, the instrument on which he was the foremost virtuoso of his time. In addition to a triple-concerto and various chamber works, Beethoven scored five concertos and thirty-two sonatas for his own use as a performer. In the case of the "Emperor" of 1809, because of his progressive deafness, the premiere was not given until 1811 in Liepzig by the pianist Friedrich Schneider. This

was followed by a performance in Vienna during the tumultuous year of 1812 by Carl Czerny, a Beethoven protegé. (Czerny was the pedagogue/composer who wrote the well-known etudes which remain in use today.)

As an aside: Beethoven was fortunate to be on the scene at exactly the right moment to take full advantage of important technical developments in piano manufacture. Those improvements allowed the instrument to be played with a range of dynamic contrasts similar in scope to what we experience from today's modern concert grands. Beethoven himself did all he could to act as a catalyst to the manufacturers. In the middle of his performing career he wrote to one of the leading piano builders:

"The current ways of playing the pianoforte are still the most uncultivated of all the instruments. I am glad, my dear fellow, that you are one who comprehends and feels that one may sing on the pianoforte, if one is capable of feeling."

Concerto No. 5 conjures a mix of worldly meaning and musical means. But this is not in reference to the "Emperor" moniker which was tagged onto the work some years later (an invention of publishers, who may have taken liberty with the title dedication to Archduke Rudolf of Austria.) In fact, Beethoven scored most of the work during the bombardment and occupation of Vienna in 1809 by Napoleon's forces. The composer was angered by the encroaching explosions, and his sketchbooks for the concerto contain musical snippets interspersed in the margins with exclamations: *Auf die Schlacht Jubelgesang! - Angriff! - Sieg!* (To the Battle in a Song of Triumph! Attack!, Victory!). We may be certain which side Beethoven supported - he had previously canceled the dedication of his third symphony to Napoleon when the vainglorious general proclaimed himself as Emperor of France. But we may otherwise be sure of an extra-musical rationale in **Concerto No. 5** if only because Herr Beethoven rarely scored a note that was not steeped in high purpose:

"When I open my eyes I must sigh, for what I see is contrary to my religion, and I must despise the world which does not know that

music achieves a higher revelation than all wisdom and philosophy...In truth, music is the mediator between intellectual and sensuous life."

Beethoven is quoted here from a letter to Goethe from the German writer Bettina Brentano von Arnim, who determined that both men should meet (they did, at Teplice in 1812). Historians often note the words were from von Arnim, and therefore subject to interpretation. However, various examples of such sentiments are also revealed in the composer's personal letters.

As for **Concerto No.5**, the score offers soaring exclamations, searching melodies, and virtuosic writing for both piano and orchestra, including Beethoven's own cadenza near the close of the first movement (with specific admonitions for the soloist to avoid any improvisation or substitution).

Beginning with an impromptu introduction, the first movement *Allegro* establishes the soloist at once as the chief interlocutor, after which the grandeur of the orchestral statement assures that a tour of exalted symphonic phrases and solo pyrotechnics is at hand. The soul-touching lyricism of the second movement *Adagio* in the remote key of B major achieves one of the most magical and serene moments for piano and orchestra in the entire concerto repertoire. Czerny described this movement as reminiscent of a solemn song of pilgrimage. Then - from quiescent repose - suddenly springs the joyous, free-styled pace of the third movement, back in euphonious E-flat major with the happy fury of an exuberant, dance-like celebration.

Egmont: Incidental Music, Op. 84

Overture: *Sostenuto ma non troppo*

Lied: Die Trommel gerührt!

(The Drum Resounds!): *Vivace*

Entr'acte I: *Andante; Allegro con brio*

Entr'acte II: *Larghetto*

Lied: Freudvoll und Liedvoll

(Joyful and Woeful): *Andante; vivace*

Entr'acte III: *Allegro; Marcia vivace*

Entr'acte IV: *Poco sostenuto e risoluto*

Cärchen's Death: *Larghetto*

Melodrama: Süsser Schlaf (Sweet Sleep):

Poco sostenuto

Victory Symphony: *Allegro con brio*

The Overture to *Egmont* was the first work ever performed by the BPO at the Orchestra's debut concert on November 7, 1935; most recent performance of the complete *Incidental Music*: October 2 and 3, 1987, conducted by Julius Rudel; duration 37 minutes

Perhaps no figure in 19th century music was more influential than Ludwig van Beethoven. Beyond his celebrity as a pianist and composer, his Romantic pen was widely revered, fired by the spiritual nobility of the individual.

However, the composer's personal life was complicated. For example, he had repeatedly suffered the rebuke of unrequited love from women who could not or would not accept the complexities of his personality. Added to this was the reality of his progressive hearing loss, an affliction he resented bitterly but one which did not deter the passion of his altruistic philosophy.

While Beethoven's full catalog is a trove of variety in all major genres, his most endearing musical statements reveal the heart of an idealist. Among them are his opera *Fidelio* (in praise of a heroic woman), the *Eroica* symphony (dedicated to any great individual), the ninth symphony (*Ode to Joy* by Schiller), and the *Prometheus* ballet (hero of Greek legend), among others.

Likewise, Beethoven's *Egmont* glorifies the intrepid hero portrayed in Goethe's verse-drama of 1777. The play calls for incidental music at various points along the way, including a "Symphonic Victory" in the last scene. For a revival of the drama at Vienna's Burgtheater in 1810, Beethoven completed nine selections plus an overture. He wrote to the poet's friend Bettina von Bretano: "I have written the music out of love for Herr Goethe's poems, which bring me much happiness. Who can be thankful enough for a great poet, a nation's richest jewel?"

For his part, Johann Wolfgang von Goethe (1749-1832) was a German writer who is today regarded as one of the Titans of world literature. One might say he was his very own "Age of Enlightenment" - a product of the earlier Renaissance who signed in as

an author, philosopher, journalist, painter, statesman, educator and even a theater manager. Moreover, he is credited with having established the *Sturm und Drang* (Storm and Stress) period in Romantic literature.

Goethe's most celebrated masterpiece is *Faust*, which concludes with a paean to the feminine ideal (it is fair to say Goethe was a passionate fellow - he kept falling in love 'for the first time' throughout his life). But in his time, exceeding even the popularity of *Faust*, Goethe's brief novel *Sorrows of Young Werther* (*Die Leiden des jungen Werthers*) of 1774 came to exert a greater influence on the European psyche than any other novel in history.

Goethe's *Egmont* saga is set in the Netherlands in 1568, based in part on fact: The storyline the hero's death sentence for leading a rebellion against Spanish occupation. On the eve of his execution the ghost of Clärchen (who was *Egmont's* earthly love and the Goddess of Freedom) appears to him in a dream. To the populace a defiant *Egmont* proclaims:

"The deepest joys of my heart were one; divine freedom inhabited the figure of my dearest love. Strive forth, brave people! Friends, take heart! Your parents, your wives, your children are behind you. Guard your sacred heritage. And defend all you hold most dear, as I do before you now!"

Opening in solemn F minor, the *Overture* sets the stage to open the drama. An ominous mood is initially tone-painted via plaintive lyrics in the woodwinds over dark commands in the strings. But in turns, as the tempo brightens, the music becomes ever more resolute, spinning into a fully symphonic treatment. Beethoven, ever the optimist, captures the spirit of *Egmont* by transposing doubtful hope into defiant joy, closing with imperious, heralding brass. The incidental pieces which follow are in complement to the narrative storyline. The Finale presents a stellar, *Symphonic Victory* in brazen F major. Wunderbar..!

program notes by Edward Yadzinski

SARI GRUBER, SOPRANO



Soprano Sari Gruber garners praise for her performances as some of opera's most beloved characters such as Susanna in *Le nozze di Figaro*, which she performed with New York City Opera and the Ongaku-Juku Opera Project under Seiji Ozawa, among others. She has appeared with many symphony orchestras as a soloist in such works as Messiah, Mahler's Symphony No. 4, Bach's Mass in B Minor, Handel's Israel in Egypt, Haydn's The Creation, Mozart's Requiem, and Vaughan Williams's Serenade to Music.

Winner of the 2005 Naumburg Competition, Gruber has given recitals across the country under the auspices of the Marilyn Horne Foundation. She performed a pre-concert recital of Copland's Poems of Emily Dickinson with the New York Philharmonic, and solo recitals in Salt Lake City, Daytona Beach, and at Skidmore College.

ANN MCMAHON QUINTERO, MEZZO SOPRANO



Ann McMahon Quintero made her international operatic debut with New Israeli Opera as La Haine in *Armide*. An accomplished oratorio soloist, she has appeared frequently with Boston Baroque, including in the title role in Vivaldi's *Juditha triumphans*. She is a 2006 winner of the Sara Tucker Study Grant from the Richard Tucker Music Foundation, and the second place winner of the Licia Albanese-Puccini Foundation's International Vocal Competition. In 2005, she received the George London and Sullivan Foundation awards and was a semi-finalist in Plácido Domingo's Operalia

Competition. She was a 2002 Grand National Finalist in the Metropolitan Opera National Council Auditions and made her first appearance on the company's stage in the Grand Finals Concert under Maestro Julius Rudel.

ROBERT BREAUT, TENOR



Tenor Robert Breaut enjoys an international career that features an extraordinary breadth of repertoire. His warm, flexible voice and superb artistic sensibilities combine to make him a consummate singing actor. He has appeared on numerous recordings in a wide range of roles. Concert career highlights include over 200 performances with orchestras such as the Philadelphia Orchestra, Cleveland Symphony, Atlanta Symphony, London Philharmonia Orchestra, National Symphony of Taiwan, Jerusalem Symphony, and the Mormon Tabernacle Choir, to name but a few. Opera

performances number over 80 roles in a wide array of repertoire and companies. Performances with New York City Opera include *Carmen*, *La Traviata*, and *Semele*, which won him the company's Kolozsvar Award.

KEVIN DEAS, BASS-BARITONE



Kevin Deas has gained international renown as one of America's leading bass-baritones. He performs his signature title role in *Porgy and Bess* in the 2014-2015 season with the symphonies of Columbus (OH), Detroit, Florida, and Hartford, as well as in his return to the Orquesta Sinfónica Nacional de Costa Rica. Other engagements during the 2014-15 season include Beethoven's Symphony No. 9 with the Buffalo Philharmonic, Colorado Symphony, and Elgin (IL) Symphonies, as well as the Orquesta Sinfónica Nacional de Mexico; Claudius in Handel's *Agrippina* in a concert

staging and recording with Boston Baroque; Bach's *Mass in B-minor* with the Louisiana Philharmonic and Vox AmaDeus; *Messiah* with the National Philharmonic; Copland's *Old American Songs* and a set of spirituals with the Columbus (OH) Symphony.

NORMAN KRIEGER, PIANO



A native of Los Angeles, Norman Krieger regularly appears with the major orchestras of North America, and has been guest soloist with the Hong Kong Philharmonic, Czech National Symphony Orchestra, Turkey's Presidential Symphony Orchestra, New Zealand's Auckland Philharmonia Orchestra and Taiwan's National Symphony Orchestra. In recital, he has been heard throughout the United States, Europe, Mexico and Asia. Chamber music collaborations have included appearances with the Tokyo and Manhattan string quartets. In 1994, Krieger made his debut at New York

City's Mostly Mozart festival, earning an invitation to Lincoln Center's 1995-96 "Great Performers Series."

In 1987, Krieger won the gold medal at the first Palm Beach Invitational Piano Competition. He is the recipient of the Paderewski Foundation Award, the Bruce Hungerford Memorial Prize, the Victor Herbert Memorial Prize, the Buffalo Philharmonic Young Artists Competition Prize and the St. Louis Symphony Prize.

At 15, he became a full scholarship student of Adele Marcus at The Juilliard School, where he received both bachelor's and master's degrees. Subsequently, he studied with Alfred Brendel and Maria Curcio in London, and was awarded an artists' diploma from the New England Conservatory.

Recordings include four albums on the Artistic 4 label: "Norman Krieger Piano Recital," "American Piano Concertos," "Raising the Roof," and "The Prince Albert Chamber Music Festival." Other releases include the two Brahms concerti, an all-Gershwin album and "Summerdays" from the Musical Masterworks festival at Old Lyme.

Krieger is the founding artistic director of the Prince Albert Music Festival in Hawaii. In 1997, he was appointed associate professor at the University of Southern California.

EMILY TWOREK-HELENBROOK, SOPRANO



20-year-old soprano Emily Tworek-Helenbrook performed in the Buffalo Philharmonic's Classical Christmas concert under JoAnn Falletta. She premiered a piece composed and dedicated to philanthropist William Schmidt at the Sarasota Opera House. She appeared twice on the show "From the Top." She was a finalist in the Marcella Sembrich Competition at the Kosciuszko Foundation in NYC and has won first place for the American Prize (both Opera and Art Song Categories); Barry Alexander International Voice Competition resulting in a debut at Carnegie

Hall; Hal Leonard International Competition; Schmidt Vocal Competition; Rochester Philharmonic Auditions; the Jonathan Angelone Competition; and the Jan DeGaetani award from the Rochester Philharmonic League. She is a junior at the Eastman School of Music and the University of Rochester in the dual degree program for vocal performance and political science.

MATT WITTEN, ACTOR/NARRATOR



Matt Witten is a professional actor living in Buffalo, NY. He was last seen on stage in the Irish Classical Theatre's production of *The Lion In Winter* as Richard Lionheart. Other local credits include: *An Iliad* (Artie Award - Outstanding Actor in a Play), *Clybourne Park*, *The Last Days Of Judas Iscariot* and *The Man Who Had All The Luck* for Road Less Traveled Productions where he is an ensemble member. He was also seen in *Fallen Angels* and both productions of *James Joyce's The Dead* at the Irish Classical Theatre, *Lombardi* and *The Drowsy Chaperone* for MusicalFare Theatre, *Measure For*

Measure, *A Midsummer Night's Dream* and *Merchant Of Venice* for Shakespeare in Delaware Park, *A Clockwork Orange* and *Buried Child* at Torn Space Theatre, and *Other Desert Cities* at the Kavinoky Theatre.

SCOTT BEHREND, DIRECTOR



Artistic/Executive Director Scott Behrend is co-founder of Road Less Traveled Productions and is a graduate of Syracuse University. Mr. Behrend has produced over 50 productions in RLTP's 11 year history and directed many of the company's landmark productions including, RACE, CLYBOURNE PARK, BUFFALO RISES, CIRCLE MIRROR TRANSFORMATION, SUPERIOR DONUTS, THE LAST DAYS OF JUDAS ISCARIOT, THE MAN WHO HAD ALL THE LUCK, TO KILL A MOCKINGBIRD, and many more. He has been nominated five times by

the Artie Awards as Best Director, winning in 2009. He has directed and produced three special event performances with award-winning actor Alec Baldwin, and has also worked extensively in Buffalo theater as a set designer and cultural advocate. Scott was named a 2010 honoree of Business' First's class of 40 under 40 and served as the President of the Theater District Association of Western New York (2012). He is also a founding board member of the Greater Buffalo Cultural Alliance, Theater Alliance of Buffalo, and was a member of the Erie County Cultural Resources Board from 2007-2011. Last June, Scott was assistant director to Dan Sullivan for the world premiere of Donald Margulies' play *THE COUNTRY HOUSE* at the Geffen Playhouse in LA. Scott would like to thank his family and especially his wife Betsy and his new baby girl Ruby June for all their love & support.

GABRIEL LEFKOWITZ, VIOLIN, GUEST CONCERTMASTER

Beethoven's Ninth March 21 & 22

A Hero's Life March 27 & 28



A Boston area native and graduate of Columbia University (bachelor's) and The Juilliard School (master's), Gabriel Lefkowitz is a violinist, conductor, and composer living in Knoxville, TN. He is the Concertmaster of the Knoxville Symphony Orchestra; the Music Director and Conductor of the Oak Ridge Community Orchestra; and composer/orchestrator for films and video games.

During the 2014-2015 Knoxville Symphony season, Gabriel will perform as soloist in Tchaikovsky's Violin Concerto in D Major, and will host three solo/chamber recital programs at the Knoxville Museum of Art as part of the KSO's new concert series, Gabriel Lefkowitz & Friends.

In July 2004, at age 16, Gabriel gave a solo performance at the Democratic National Convention's opening night. His rendition of "Amazing Grace" was seen by millions around the world and led to an appearance on the CNN Morning Show and a special performance for former Massachusetts Governor Mitt Romney.

He has performed with several rock and indie bands in New York, and performed with Vampire Weekend on Saturday Night Live in February 2010. He also performed on the 2010 international *Star Wars: In Concert* tour.

2014-2015 marks Gabriel's inaugural season as Music Director and Conductor of the Oak Ridge Community Orchestra. During the summers of 2011 and 2012, he studied conducting at the Pierre Monteux School in Hancock, ME. He composes original music for video games, including the upcoming releases *Pop-Up Dungeon* and *Triomancer*. In the summer of 2010, he was one of only five composers invited to study at the Aspen Music Festival's prestigious Film Scoring Program.



Charles Ives: An American Maverick

Wed. Apr. 8 3-5PM University at Buffalo

Vocal master class with **William Sharp**

**Thurs. Apr. 9 12 noon-1PM Central Branch
of the Buffalo & Erie County Public Library**

"Mark Twain and Charles Ives" lecture by **Joseph Horowitz**

Thurs. Apr. 9 8PM Kleinhans Music Hall

Free Vocal Recital by **William Sharp**

Fri. Apr. 10 7:30-9PM Burchfield Penney Arts Center

Ives' Concord Sonata, **Eric Huebner**, pianist with **William Sharp**
as reader plus **Nancy Weekly** lecture

Sat. Apr. 11 8PM, Sun. Apr. 12 2:30PM Kleinhans Music Hall

BPO concert, **JoAnn Falletta**, conductor, **William Sharp**, baritone

Sat. Apr. 11 2-4PM Burchfield Penney Arts Center

Space to Space Surface to Surface **Lehrer Dance/Ralph Gibson**

Sat. Apr. 11 Burchfield Penney Arts Center 7:30-9PM


Emil Shult with members of **Institute for Electronic Arts**

Sun. Apr. 12 7-9PM Burchfield Penney Arts Center

Harmonia Chamber Singers

Tues. Apr. 14 7:30PM Lippes Concert Hall Slee Hall

Slee Sinfonietta concert- **Brad Lubman**, conductor,

Julia Bentley, mezzo-soprano; Media Sponsor 

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University at Buffalo
The State University of New York

Saturday, April 11, 2015 at 8:00 PM

Sunday, April 12, 2015 at 2:30 PM

CHARLES IVES: AN AMERICAN MAVERICK

JoAnn Falletta, conductor

William Sharp, baritone

IVES/orch. William Schuman *Variations on America*

IVES *Allegro from Symphony No. 1 in D minor*

IVES *The Unanswered Question*


IVES/orch. John Adams *Five Songs*
Thoreau
Down East
Cradle Song
At the River
Serenity

IVES/orch. Henry Brant *The Alcotts from Concord Symphony*

INTERMISSION

IVES *Symphony No. 2*
I. Andante moderato
II. Allegro
III. Adagio cantabile
IV. Lento maestoso
V. Allegro molto vivace

Written and Produced by Joseph Horowitz Video Artist: Peter Bogdanoff

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Patrons are asked to turn off all cell phones, pagers and signal watches.
The use of cameras and recording devices is strictly prohibited.

WILLIAM SHARP, BARITONE



Praised by the *New York Times* as a “sensitive and subtle singer” who evokes “the special character of every song that he sings,” baritone William Sharp continues to garner critical acclaim for his work.

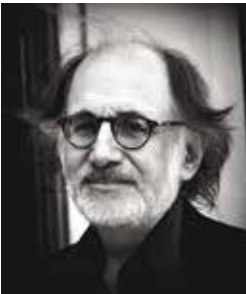
Successes include appearances with the New York Festival of Song in “Godmothers of Song,” with the Cathedral Choral Society in Britten’s *War Requiem*, with the Bethlehem Bach Festival in various cantatas and Bach’s *Christmas Oratorio*, the world premiere of Anthony Brandt’s *The Birth of Something* with the Da

Camera Society of Houston, and a special presentation with the Vocal Arts Society at the Smithsonian Institute.

Concert highlights include Britten’s *War Requiem* with the Boston University Symphony at Symphony Hall, and with the Cincinnati Symphony Orchestra in Cincinnati and at Carnegie Hall. He appeared with the Oregon Symphony in a program of Ives’s songs, with Toronto’s Tafelmusik performing works of Bach and Zelenka, and with the Fort Worth Symphony for Brahms’ *Ein deutsches Requiem*. Other engagements include Bach’s *St. Matthew Passion* on a national tour with Santa Fe Pro Musica.

Sharp was nominated for a 1989 Grammy award for his recording featuring the works of American composers on the New World Records label. He can also be heard on the 1990 Grammy award-winning, world premiere recording of Leonard Bernstein’s *Arias and Barcarolles* on Koch International. He made his New York recital debut at the 92nd St. Y in 1983 and his Kennedy Center and Carnegie Hall recital debuts in 1989. He is the winner of the 1987 Carnegie Hall International American Music Competition.

JOSEPH HOROWITZ, WRITER & PRODUCER



Joseph Horowitz wrote and produced these Ives concerts as director of the NEH “Music Unwound” consortium, also including the North Carolina Symphony, Pacific Symphony, University of Texas, New Hampshire Music Festival, and South Dakota Symphony. With the Buffalo Philharmonic, he previously produced “Dvorak and America” and next season produces “Copland and Mexico.” Long a pioneer in creating interdisciplinary classical music programming, he served as executive director of the Brooklyn Philharmonic Orchestra, winning national attention for “The Russian Stravinsky,”

“Dvorak and America,” “American Transcendentalists,” “Flamenco,” and other festivals that explored the folk roots of concert works and the quest for national identity through the arts. He is also the founding artistic director of Washington, D.C.’s pathbreaking chamber orchestra, PostClassical Ensemble, in which capacity

he has produced two DVDs for Naxos that feature classical documentary films with newly recorded soundtracks. He is also the award-winning author of ten books that address the history of classical music in the United States. Both *Classical Music in America: A History* (2005) and *Artists in Exile* (2008) were named best books of the year by *The Economist*. *Moral Fire: Music Portraits from America's Fin-de-Siecle* (2012) deals extensively with Charles Ives as an iconic American. His forthcoming book is *Understanding Wagner*. His website is www.josephhorowitz.com; his blog is www.artsjournal/uq.

PETER BOGDANOFF, VIDEO ARTIST



Media artist Peter Bogdanoff works in the field of video, audio, and computer-based media to bring the arts to new audiences. He has worked extensively with Joseph Horowitz, co-creating visual presentations of live performances of Dvorak's New World Symphony (premiered by the Brooklyn Philharmonic and subsequently shown by the Buffalo Philharmonic and many other orchestras) and Stravinsky's *Symphony in Three Movements* (commissioned by the Pacific Symphony and shown by the New York Philharmonic, among other orchestras). With Horowitz, as well, he

has created visual components for presentations on the New World Symphony (commissioned by the New York Philharmonic) and Tchaikovsky's *Pathetique Symphony* (commissioned by the New York Philharmonic and subsequently shown by the Pacific Symphony). With Horowitz he has also created a film, *Remembering JFK*, for the National Symphony Orchestra. Over the past two decades he has worked extensively in the field of computer-based arts. He designed, produced, and programmed a series of computer programs that explore works by Bartok, Beethoven, Stravinsky, Mozart, and others. With the scholar/pianist Robert Winter, he has created an interactive DVD-ROM about the New World Symphony. He is digital media specialist in the UCLA School of the Arts and Architecture.

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YURIY BEKKER, VIOLIN, GUEST CONCERTMASTER



Yuriy Bekker, violinist and conductor, has led the Charleston Symphony Orchestra as concertmaster since 2007 and was recently named Director of Chamber Orchestra. Bekker served as the orchestra's Acting Artistic Director from 2010-2014 and played a major role in the orchestra's successful resurgence. For its 2014 inaugural season, Bekker served on faculty as a violinist and conductor for the Miami Summer Music Festival.

Bekker is an adjunct faculty member of the College of Charleston School of the Arts as conductor of the College of Charleston Orchestra. He has also been Artistic Advisor to the Piccolo Spoleto Festival for the last three seasons. Bekker has also held the position of concertmaster for the Orlando Philharmonic Orchestra and AIMS Festival in Graz, Austria, and has held additional positions with the Houston Symphony and the Houston Grand Opera and Ballet Orchestras.

In addition to directing and performing in the Charleston Symphony Chamber Orchestra, Bekker's 2014-2015 conducting and performing season consists of numerous engagements including Beethoven Violin Concerto, Shostakovich Symphony No. 5, and "Classical Mystery Tour: A Tribute to the Beatles."

Bekker earned a Graduate Performance Diploma from the Peabody Conservatory. His bachelor's and master's degrees were acquired from the Indiana University School of Music. There he studied violin with Nelli Shkolnikova and Ilya Kaler. Born in Minsk, Belarus, Bekker is now a United States citizen and is married to Dr. Jenny Glace Bekker.

PROGRAM OVERVIEW:

Charles Ives, an American Maverick, is hailed by many as the first important composer of our country- indeed, the first truly American voice. An enigmatic transcendentalist, Ives created a music that is the rugged poetry of our country's soul in the tumultuous first half of the 20th century. His gorgeous Second Symphony is the centerpiece of a revealing multi-media presentation designed by musicologist Joseph Horowitz. This weekend you will discover the fascinating inner life of an American genius through music and word.

Jo Ann Falletta

"CHARLES IVES' AMERICA"

by Joseph Horowitz

Today's program uses words and music to narrate the story of Charles Ives. The texts I have culled include letters, newspaper clippings, and Ives' own *Memos and Essays Before a Sonata*.

Many are the stories memorably illuminating Ives the man. My favorite was told by Charles Buesing, an employee of the life insurance firm, Ives & Myrick, that supplied Ives with an ample livelihood to support his composing habit. Buesing remembered Ives as "a very shy, retiring man." He was "very kindly," never harsh or angry. He "would talk to anyone." He "made everyone feel important." The first time Buesing entered Ives's office – which was "out of sight," "around a corner" -- he thought Ives asleep. His eyes were shut, his feet rested on a desk drawer, his desk was a mass of papers. "Come in and sit down," Ives said, his eyes still closed. He asked Buesing about his family, his work, his future plans. He encouraged him to stick with the life insurance business. One day, an Ives & Myrick salesman named Charlie came to Buesing with tears in his eyes. Charlie had gone months without a sale: he had no income. Ives had just paid him a visit. "Charlie," Ives had said, "will you take out your wallet?" Charlie did. "Now, you open it," said Ives. The wallet was empty. "I thought so," said Ives. "No one can ever make a sale of anything with an empty wallet. Now, I want you to take this as a business loan. I know you'll have so much confidence with what I am going to put in that wallet that you will pay me back, and I don't want an I.O.U. or anything else." And Ives put fifty dollars in Charlie's wallet. As Ives left the office, Charlie said to Buesing, "There is a great man."

Born in Danbury 1874, Charles Ives was unknown during his creative years. But he lived long enough – to 1954 – to glimpse his eventual fame as the most formidable of all American concert composers. He was acclaimed by twentieth century modernists, including Arnold Schoenberg,

as a prophet of the new. But he was in fact steeped in the sounds of his Connecticut boyhood, of chapel hymns and corny theater tunes.

Walt Whitman wrote, in "Democratic Vistas": "I say that democracy can never prove itself beyond cavil until it finds and luxuriantly grows its own forms of art, poems, schools, theology, displacing all that exists, or that has been produced in the past under opposite influence." He also once scribbled; "American opera – put three banjos, (or more?) in the orchestra – and let them accompany (at times exclusively,) the songs of the baritone or tenor." Whitman's vision of an egalitarian American language, boldly intermingling the classical and vernacular, finds fruition in the voice of Ives – an American Everyman; a vigorous democrat addicted to ordinary people and things; a charismatic philosopher who idealized art and spiritualized everyday experience, whose music is equally prone to plain and extravagant speech.

In 1900 – two years after finishing a First Symphony – Ives embarked on the **Symphony No. 2** we hear today. If this is "early Ives," it far surpasses any previous American symphony, and remains a pinnacle American symphonic achievement. In *Essays Before a Sonata*, Ives would pertinently write:

The man "born down to Babbitt's Corners" may find a deep appeal in the simple but acute Gospel hymns of the New England "camp meeting" of a generation or so ago. He finds in them ... a vigor, a depth of feeling, a natural-soil rhythm, a sincerity – emphatic but inartistic – which carries him nearer the "Christ of the people" than does the Te Deum of the greatest cathedral. ... If the Yankee can reflect the fervency with which "his gospels" were sung – the fervency of "Aunt Sarah," who scrubbed her life away for her brother's ten orphans, the fervency with which this woman, after a fourteen-hour work day on the farm, would hitch up an drive five miles through the mud and rain to "prayer

meetin," her one articulate outlet for the fullness of her unselfish soul – if he can reflect the fervency of such a spirit, he may find there a local color that will do all the world good. If his music but catch that spirit by being a part of itself, it will come somewhere near his idea – and it will be American, too.

Antonin Dvořák and his American advocates had already pointed American composers to American folk and indigenous music: to "Negro melodies" and to Indians. But in fact Dvořák equally adored composed Stephen Foster tunes like "Old Folks at Home." Ives, too, deeply served an unprejudiced breadth of musical speech. As a Danbury Yankee, he shared personal experience not with slaves and Navajos, or even (excepting some handed-down fiddle tunes) with the folk musicians of North America. Rather: via the parlor and salon, he identified with hymns and minstrel tunes; via the organ loft, he identified with Bach; via his father and Parker, he identified with Beethoven and Brahms. That all of these influences intermingle in the Second Symphony, that all are equally audible and equally privileged, creates a musical kaleidoscope more multifarious than any by Mahler. What is more, Ives, in cosmopolitan Manhattan, has quite suddenly, even unaccountably, mastered the symphonic template – the Second Symphony's sonata forms are fluent; its five-movement structure is original and sound.

The symphony begins with a contrapuntal Andante moderato – "sacred" music ennobling vernacular strains. Movement two is a bright Allegro sonata-form whose tunes include "Bringing in the Sheaves." Movement three is an Adagio centerpiece fixing on the hymn "Beulah Land." Movement four, Largo maestoso, is both an intense recollection of movement one and the set-up for a joke: a riotous dancing finale refracting "Turkey in the Straw" and "Camptown Races" en route to a culminating reprise of the symphony's pervasive motto: "Columbia the Gem of the Ocean."

Ives' older contemporary George Chadwick, in Boston, tweaked Germanic formalities in such works as *Jubilee* (1895), quoting "Camptown Races, and the *Melpomene* Overture (1887), which cites *Tristan und Isolde*. These gentle gestures, in their different ways, explore an emerging dialectic with Europe – a testing of the umbilical cord. Ives, in his Symphony No. 2, is already father to the parent: whatever he appropriates, he makes his own. In movement two, a passage from Brahms' Third Symphony provokes a polytonal disruption. A subsequent allusion to Brahms's First is italicized by a snare drum. *Tristan* twice thickens the religious Largo. At the close of movement four, a striding bass line uses Bach as a straight man for slapstick. In each case, Ives maximizes the incongruity of his borrowings. At the same time, these varied thematic ingredients – high and low, European and American – are plastically treated: they migrate, transmute, intermingle.

Echoing modernist conventional wisdom, Leonard Bernstein called the composer of Ives's Second an "authentic primitive" – an observation itself primitive. Ives's mediation of New World and Old, simple and complex, is knowing, not naive. In American classical music, the tensions afflicting a cultural colony of course produced ambivalence toward the parent culture. The American symphonies directly preceding Ives are to varying degrees imitative, deferent, or tentative. Ives alone brusquely levels the playing field. His paradoxical methodology is to burrow deep within the prevailing "genteel tradition" – its "sacred" Germanic templates; its hymns and parlor songs, remembered from his Danbury home. A fin-de-siecle masterpiece, the Second Symphony is the handwork of a cocky subversive, a master practitioner of the inside job.

(These notes are adapted from Joseph Horowitz's *Moral Fire: Musical Portraits from Fin-de-Siecle America* [2012].)

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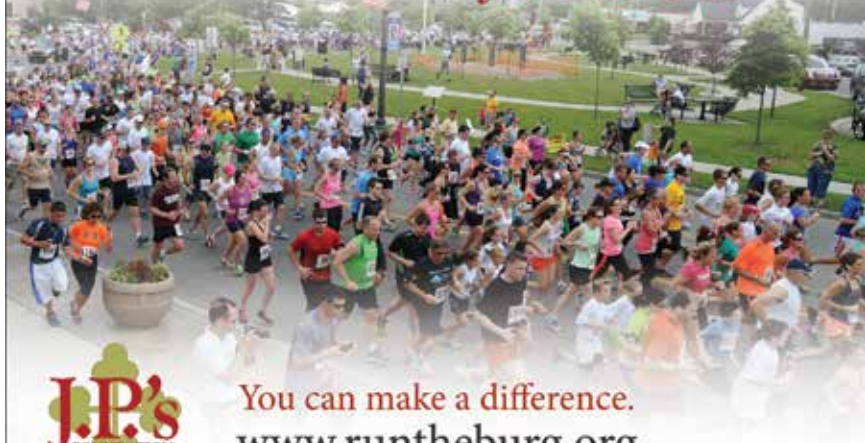
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MEET A MUSICIAN: AMY GLIDDEN



The desire to excel kickstarted Associate Concertmaster Amy Glidden's violin career.

Glidden was introduced to the violin at age 3. Her family was living in Syracuse at the time, and her parents were music lovers. Syracuse was among the first cities in the country to have a thriving Suzuki school, and her parents enrolled her in their violin program as enrichment. She continued to play and improve after the family moved to Wichita when she was 5. When Glidden was growing up, Wichita's orchestra was a part-time group, and she says she wasn't aware of many career options in music.

"I'd always been very serious about playing, violin but more 'If I'm going to do something I'm going to do it well,'" she said, recalling that she thought that most professional musicians were soloists. "It wasn't until I was a grad student that I started to understand that there were jobs to be had in orchestras, or teaching in colleges and universities, or putting together lots of small jobs."

Glidden double-majored in biology and music, although she says she'd always been better at English.

"I love biology and really wanted to try something different and see if I was good at it," she said. Her area of focus was ecology, and Glidden still has a love of nature. Her husband is a wildlife ecologist who works for the Buffalo Museum of Science at Tiff Nature Preserve, and they often take their two-year-old daughter there to enjoy the outdoors.

Glidden has been associate concertmaster of the BPO since 2000. Her position often calls for her to assume a leadership role, particularly during pops concerts.

"Some of the aspects [of leadership] are kind of more symbolic or etiquette-related. I walk out onstage, stand up, and signal for the oboe to give an A. In a bigger musical sense, the idea is that I'm a person who plays the leadership role to make sure they match their sound. You're helping to interpret the conductor's beat," she said, adding that she often winds up serving as a foil for the guest artist or conductor as he or she is speaking to the audience. "A lot of times they'll turn to me for a reaction, and I'll have to smile or wave my hand."

It's no surprise, then, that the pops performances have become close to Glidden's heart. She counts playing with Audra McDonald and Cassandra Wilson among her favorite moments, and is looking forward to performing next season with Pink Martini, as they are a favorite band of hers.

Like many string players, Glidden views performing chamber music as essential to maintaining her skill level.

"Even though the orchestral music is very challenging, you don't necessarily keep up the same strength of technique unless you make sure to do other types of playing and practicing. If you have a position that requires solo playing, you have to make sure to keep up solo techniques outside of the orchestra," she explained.

Glidden is also on the faculty of Buffalo State College, and teaches privately. Her advice for aspiring violinists is simple.

"Practice! I think, practice and be as open-minded and flexible as possible about learning from all different types of musicians, and read and learn about all different types of careers in music. But mostly, practice, and listen to your teacher."

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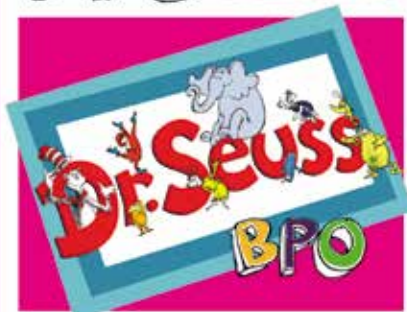
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Photography is permitted in the hall before and after concerts, but all devices must be turned off during a concert. It is strictly forbidden to record or photograph a concert, as it presents a distraction to the musicians and other patrons.

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Patrons arriving after the performance has started will be seated at the discretion of the House Manager. Seating will not be until the first suitable break or at intermission. Late seating may not be in the purchased location.

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Security staff is available at all times and an EMT is on site for all concerts and performances. Please notify an usher or staff member if there is a medical or security need.

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