

Mozart's Symphony No. 40

Sunday, October 28 – 2 pm

Jayce Ogren, conductor

Anthony Trionfo, flute

Virginie Gagné, violin

Sunday Prelude, 1:15 pm, Upper Circle (Third Level) Lobby with D.T. Baker

Sunday Encore, post-performance, Main Lobby with Jayce Ogren, Anthony Trionfo & Virginie Gagné

BERWALD

Estrella de Soria: Overture (8')*

VERDI

Fantasy on La Traviata (arr. Krakamp/Briccialdi / orch. Gamzou) (11')*

KORNGOLD

Die Tote Stadt: Mariettas Lied (arr. van der Heide) (5')*

PUCCINI

Gianni Schicchi: O mio babbino caro (arr. Leon) (3')*

BORNE

Fantasie Brillante sur Carmen (orch. Meylan) (12')*

INTERMISSION (20 minutes)

MOZART

Symphony No. 40 in G minor, K.550 (34')*

Molto allegro

Andante

Menuetto: Allegro

Allegro assai

program subject to change

*indicates approximate performance duration

Estrella de Soria: Overture

Franz Berwald

(b. Stockholm, 1796 / d. Stockholm, 1868)

Save for the overture, which we will hear this afternoon, fate has not been kind to *Estrella de Soria*, a three-act opera by Swedish composer Franz Berwald, which had its first performance in Stockholm on April 9, 1862. Berwald, whose modern reputation lies with his symphonic output, was never a fulltime composer, and made most of his living first as an orthopedic surgeon, and later as a businessman. Nevertheless, an aria from the opera was the first recording made by the legendary Swedish soprano Birgit Nilsson, and attempts to revive the opera have been made. The overture's main theme is based on an Act I aria sung by the title character, a woman scorned and doomed to a tragic end.

Opera Transcriptions for Flute

Every orchestral instrument has its champions, and many of those champions have addressed the need for virtuoso works by adapting – transcribing – the music of others to suit the range and stylistic nuances of their chosen instrument. The art of transcription is more than simply having an instrument “sing” famous tunes from other sources. This afternoon, we will hear two distinctly different ways the flute's range and virtuosity can be put on full display, through the use of melodies which will be familiar to many.

Giuseppe Verdi's (1813-1901) opera ***La Traviata*** premiered in 1853, and was a rousing success. Not long after, Verdi's countrymen and contemporaries, and master flutists Emanuele Krakamp (1813-1883) and Giulio Briccialdi (1818-1881) created fantasies for flute based on several of the themes from Verdi's opera. Using these sources, American-Israeli conductor Yoel Gamzou (b. 1988) orchestrated this afternoon's *Fantasy on La Traviata*.

There's a very good possibility that the many famous melodies of Georges Bizet's ***Carmen*** have provided fertile ground for more bravura transcriptions than any other single opera. The shame of it, of course, is that Bizet died before the opera became one of the most famous and often-performed of all time – he died thinking his piece had been a failure. Born only three years after Bizet, **François Borne** (1840-1920) was for many years Principal Flute with the opera company in Bourdeaux, and so obviously became intimately familiar with Bizet's masterpiece. Swiss flutist Raymond Meylan (b. 1924) orchestrated Borne's fantasy, providing a lush orchestral backdrop that allows the flute's timbre to shine.

Opera Transcriptions for Violin

While better known for his Hollywood film scores, Moravian-born **Erich Wolfgang Korngold** (1897-1957) began his music career in Europe, before he fled the Nazi encroachment and headed to America in 1934. His expressionist opera ***Die tote Stadt*** (“The Dead City”) premiered in Hamburg in 1920. **“Glück das mir**

verblieb” is sung in a hallucinatory sequence in the second act by a vision of the protagonist’s dead wife. This arrangement, for violin and orchestra, was done by Petra van der Heide.

Giacomo Puccini’s (1858-1924) one-act opera **Gianni Schicchi** is not his most famous or often-performed work, but the aria **“O mio babbino caro,”** sung by the title character’s daughter as a tender declaration of her love for her father, is one of the most famous songs from any opera – ever. There are probably transcriptions of the tune for pretty much every instrument. American arranger and composer Craig Leon created this version for violin and orchestra for Joshua Bell.

Symphony No. 40 in G minor, K.550

Wolfgang Amadé Mozart

(b.Salzburg, 1756 / d. Vienna, 1791)

Mozart wrote a great deal of music, but none of it was written strictly for its own sake. Mozart lived before the romantic notion of an artist writing out of a need to produce music, whether it was played or not. So the fact that there does not appear to have been a compelling reason for him to have written his last three symphonies, all composed within six weeks of each other in 1788, does not mean that such a reason did not exist.

It’s likely that Mozart had performances in mind, or at the very least, hoped that publishing the scores would bring in some money. However practical the motivation, the three symphonies he created in this time stand as supreme examples of their art. The middle of the three, *No. 40*, certainly did not get its first performance until after Mozart had revised it by adding a pair of clarinets to his previous orchestration.

The first movement’s generally lively tempo is contrasted by the minor home key, the unsettledness underlined right at the outset by a dark whisper less than a bar long by the violas before the main tune is heard in the violins. This theme dominates the entire movement, moving through a series of different keys, always slightly angular and a little ominous. The second movement is an Andante which shifts into E-flat Major, but is still dominated by a dark and somber mood. There is an air of a serious, though dignified procession in the music.

The next movement pits a minor-key Menuetto against a contrasting trio in G Major. The latter has a calming effect after the stresses and eddies of the preceding movements, though it is supplanted by the return of the Menuetto theme once again. The final movement, like the first movement, contrasts a lively tempo with a minor key theme. A bucolic theme given out by the winds again offers a respite, but the overall sober and introspective mood never leaves the symphony for long.