

MOZART & DELIGHT

November 3, 2023 • 8:00 PM

Featuring:
Michael Stern, conductor – *see bio on page 3.*

To read the Edmonton Symphony Orchestra roster, see page 4.

This performance does not include an intermission.

Please hold your applause until the end of each piece.

KODÁLY

Dances of Galánta

(16')*

I - Lento

II - Allegretto moderato

III - Allegro con moto, grazioso

IV - Allegro

V - Allegro vivace

MOZART

Symphony No. 41 in C major, K551 "Jupiter"

(31')*

I - Allegro vivace

II - Andante cantabile

III - Allegretto

IV - Molto allegro

Program subject to change.

*indicates approximate performance duration

Dances of Galánta

Zoltan Kodály

(b. Kecskemét, 1882 / d. Budapest, 1967)

First performed: October 23, 1933, in Budapest

Last ESO performance: Symphony Under the Sky 2002

The small town of Galánta was part of the empire of Austria-Hungary prior to the First World War, and it was there that Zoltan Kodály spent his childhood (the town is now part of Slovakia), and it was there that his interest in documenting and preserving the folk traditions of his native land began. He went on from there to Budapest for much of his formal musical training, which led him into the countryside, recording as much of the traditional music as he could on wax cylinders. In 1927, he published a piano score of dances from the Marosszék region, which he orchestrated a couple of years later. Soon after that came a follow-up – a set of dances from his home region of Galánta.

Written for the 80th anniversary of the Budapest Philharmonic Society, the *Dances of Galánta* is not composed as a multi-movement suite of separate dances, but as a constantly shifting, single-movement piece – more of a tone poem, actually. Those familiar with the folk-influenced works of Kodály's famous countryman Béla Bartók may recognize the *verbunkos* style of the music – a template in which a slow section (the *lassú*) is followed by a more energetic dance (the *friss*). In this extended series of dances, the first part of the work contains several of the more deliberate dances – though the colours used cover a broad palette, before the work is taken over by the more rousing, similarly varied ones.

Symphony No. 41 in C Major, K.551 “Jupiter”

Wolfgang Amadeus Mozart

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

Composition completed August 10, 1788. It is not known if the work was ever performed during Mozart's lifetime.

Last ESO performance: January 2020

Mozart wrote his last symphony more than three years before he died, and it is highly likely he felt that he would write more. But the fact remains that other projects occupied him until his death seven weeks shy of his 36th birthday, and while it was not Mozart who chose the epithet “Jupiter” for his last symphony, this Olympian work is a worthy final effort.

Mozart both looks back to the past and anticipates the future in his *41st Symphony*. His use of counterpoint in the opening and final movements is certainly a tribute to composers such as Bach, while his ability to create towering musical structures from minimal musical building blocks is something Beethoven and others picked up on years later.

There are no less than three separate musical ideas in the very opening of the work – quite uncharacteristic of “proper” sonata-allegro form. Similarly, there are three thematic ideas in the Andante cantabile second movement – two serene ones separated by a tense, dramatic emotional one.

A slightly more conventional third movement balances a lyrical Minuet with two starkly contrasting trio subjects. The final movement, rather than a jovial trot to the finish line, is instead a towering musical structure, "... where contrasting themes are lined up, harnessed, and sent galloping down the final stretch in one of the most glorious, tingling, and overwhelming passages in music," wrote longtime *New York Times* critic Harold C. Schoenberg.

Program notes © 2023 by D.T. Baker

Biographies

Michael Stern

Conductor

Conductor Michael Stern is Music Director of the Kansas City Symphony and the Stamford Symphony, Founding Artistic Director, and Principal Conductor of the IRIS Orchestra, and recently named Music Director of the National Repertory Orchestra where he begins his tenure in the summer of 2021.

Michael Stern and Kansas City have been hailed for their remarkable artistic ascent, original programming, organizational development and stability, and the extraordinary growth of its varied audiences since his tenure began. Stern and the orchestra have partnered with Grammy® Award-winning Reference Recordings for a series of very well-received CDs, including a new recording of works by American composer Adam Schoenberg, Gustav Holst's "The Planets," and albums of Elgar, Sibelius, and Saint-Saens.

IRIS Orchestra in Germantown, Tennessee is known for the virtuosity of its playing, and the depth and variety of its programming, with special emphasis on American contemporary music. Under Stern's direction, IRIS has commissioned and premiered works by William Bolcom, Chris Brubeck, Richard Danielpour, Stephen Hartke, Edgar Meyer, Jonathan Leshnoff, Ned Rorem, Huang Ruo, amongst others, and has released recordings on the Naxos and Arabesque labels.

Recent guest engagements have included the Boston Symphony at Tanglewood, the Chicago Symphony at Ravinia, the Atlanta Symphony, the Minnesota Orchestra, the New York Philharmonic in the film score to *The Red Violin* with Joshua Bell as soloist; also, with the Philadelphia Orchestra at the Saratoga Performing Arts Center, the National Arts Centre in Ottawa, Ravinia, and the Napa Valley Festival del Sole, as well as concerts at the Stern Violin Competition in Shanghai.

Annually he conducts the Guangzhou Symphony Orchestra as part of the Youth Music Culture Guangdong with Yo-Yo Ma and regularly appears at the Aspen Music Festival and School. He has led the major orchestras in London, Stockholm, Paris, Helsinki, Budapest, Israel, and Moscow, Taiwan, and Tokyo, et al. Stern has been Chief Conductor of Germany's Saarbrücken Radio Symphony Orchestra (the first American chief conductor in the orchestra's history), Permanent Guest Conductor of the Orchestre National de Lyon in France, and Principal Guest Conductor of the Orchestre National de Lille, France.

Meet the Musicians

Michael Stern, Artistic Advisor

Cosette Justo Valdés, Resident Conductor and Community Ambassador

William Eddins, Music Director Emeritus, Conductor

Violin I

Robert Uchida, Concertmaster

The John & Barbara Poole Family Concertmaster Chair

Eric Buchmann, Associate Concertmaster

Broderick Olson

Ewald Cheung

Joanna Ciapka-Sangster

Laura Veeze

Anna Kozak

Aiyana Anderson-Howatt

Anita Walsh

Violin II

Dianne New – Principal

Susan Flook – Assistant Principal

Heather Bergen

Yue Deng

Danielle Greene

Buon Park

Yeeun Ha

Zoë Sellers (on leave)

Viola

Keith Hamm – Principal

Ethan Filner – Assistant Principal

Clayton Leung

Rhonda Henshaw

Stefan Jungkind

Cello

Rafael Hoekman – Principal

The Stuart & Winona Davis Principal Cello Chair

Julie Hereish – Assistant Principal

Ronda Metzies

Meran Currie-Roberts

Victor Pipkin

Bass

Hilda Cowie – Principal

Chris Jones – Acting Assistant Principal

Janice Quinn

Rob Aldridge

Chantel Leung

Douglas Ohashi (on leave)

*The ESO works in proud partnership with the AF of M
(American Federation of Musicians of the United States
and Canada) Local 390.*

Flute

Elizabeth Koch – Principal

Sarah Pollard – Assistant Principal

Oboe

June Kim – Principal

Paul Schieman – Assistant Principal

The Steven & Day LePoole Assistant Principal Oboe Chair

Clarinet

Julianne Scott – Principal

David Quinn – Assistant Principal

Bassoon

Bianca Chambul – Principal

Edith Stacey – Assistant Principal

Horn

Allene Hackleman – Principal

Megan Evans – Assistant Principal

Ryan Garbett – Assistant Principal

Donald Plumb – Assistant Principal

Trumpet

Robin Doyon – Principal

Frédéric Payant – Assistant Principal

Trombone

John McPherson – Principal

Kathryn Macintosh – Assistant Principal

Bass Trombone

Tyler Cairns – Principal

Tuba

Scott Whetham – Principal

Timpani

Barry Nemish – Principal

Percussion

Martin Bui – Principal

Harp

Nora Bumanis – Principal