

Wednesday, October 6, 2010

Sir James Galway & the Philharmonic

Theodore Kuchar, Conductor

Sir James Galway, Flute

RESIDENT LOBBY ENTERTAINMENT is presented by Patrick Contreras, violin

ROSSINI Overture to *The Silken Ladder*

MOZART Flute Concerto No. 2 in D major, K. 314 (K. 285d)

Allegro aperto
Andante ma non troppo
Allegro

— INTERMISSION —

HAYDN Symphony No. 100 in G major, "Military"

Adagio — Allegro
Allegretto
Menuet: Moderato
Finale: Presto

BIZET Fantaisie Brillante on Themes from Carmen
arr. Borne for Flute and Orchestra

Sir James Galway records exclusively for Sony Classical - a MASTERWORKS label.
Sir James Galway appears by arrangement with IMG Artists.

Appreciation to Peter Dal Pezzo for providing air transportation to San Diego for Sir Galway.

Notes on the Program by DR. RICHARD E. RODDA

ProgramNotes

Wednesday, October 6

Gioacchino Rossini
(1792-1868)

Overture to *La Scala di Seta* ("The Silken Ladder")

Composed in 1812.
Premiered on May 9, 1812 in Venice.

Rossini entered the Bologna Liceo in 1806 as a student of Padre Stanislao Mattei, a disciple of the great 18th-century musical pedant Padre Martini. Rossini did not care much for Mattei's arid counterpoint assignments or the academic life, but he did find many opportunities at the school to foster his talents and make professional contacts. His first opera, *Demetrio e Polibio*, appeared in 1808. He was sixteen. Two years later, he left the Liceo to fulfill a commission for a one-act opera from the Teatro San Moisè in Venice, a small, 800-seat house with an orchestra of 27 musicians. (He was also desperately in need of money to support his aging parents, whose health had been broken by the deprivations of the Napoleonic wars.) *La Cambiale di Matrimonio* ("Marriage by Promissory Note"), premiered on November 3rd, enjoyed enough success for Rossini to be appointed composer and maestro di cembalo, the 19th-century equivalent of rehearsal pianist and accompanist, at Bologna's Teatro del Corso.

L'Inganno felice ("The Fortunate Deception"), premiered at the Venice's Teatro San Moisè in January 1812, was Rossini's first genuine hit, whose success immediately spawned five commissions for productions later that year. (His speed of composition became legend — he wrote 38 operas in the 19 years after 1810.) The second of these commissions to be completed was *La Scala di Seta* ("The Silken Ladder"), a one-act *farsa comica* ("comic farce") written for San Moisè and premiered



Gioacchino Rossini, 1865. Photographer: Etienne Carjat.

on May 9th. The libretto by Giuseppe Foppa, based on a French farce of the same name, dealt, as did Cimarosa's then wildly popular *Il Matrimonio segreto*, with the complications of a secret marriage. (The silken ladder of the opera's title is the means by which the husband, Dorvil, climbs to the chamber of his wife, Giulia.) The opera did not enjoy the success of *L'Inganno felice*, though it remained in the San Moisè's repertory until mid June. It has been infrequently revived in Venice and elsewhere, though it has almost never been staged outside of Italy. When it was new, *La Scala di Seta* drew some criticism (which Rossini slyly passed on to Foppa) because its libretto was too similar to that of Cimarosa's opera, and also because the orchestral scoring was considered too elaborate. It is exactly this attention to instrumental detail, decried in its day, that makes Rossini's overtures a continuing delight for modern audiences.

Rossini's orchestral ingenuity sparkles throughout the Overture to *La Scala di Seta*, especially in the sophisticated contrast of wind and string sonorities. A flourish from the strings prefaces the slow introduction, which is otherwise entrusted entirely to the woodwinds and horns led by those *prima donne* of the orchestra — the flute and the oboe. The bubbling, scalar main theme is trotted out by the strings, repeated by the winds, and given a vigorous working-over by the full ensemble as transition to the second theme, a lyrical phrase for the flute and clarinet answered by a chattering motive in the paired oboes. Then comes the bracing build-up of sound and rhythm that appeared in so many of Rossini's overtures that it earned him the nickname of "Monsieur Crescendo." Development (using the second theme) and recapitulation follow, and this miniature masterwork ends amid whirling high spirits and festive brilliance.

Wolfgang Amadeus Mozart
(1756-1791)

Flute Concerto No. 2 in D major, K. 314 (K. 285d)

Composed for oboe in 1777; revised for flute in 1778.

During his stay in Mannheim early in 1778, Mozart met "a gentleman of means and a lover of all the sciences," one Willem Britten de Jong (which came out as DeJean in Mozart's letters) who numbered among his accomplishments a certain ability on the flute. De Jong had heard of the 21-year-old musician's extraordinary talent for composition from a mutual friend, Johann Baptist Wendling, the flutist with the Mannheim orchestra, and he commissioned Mozart to write three concertos and three quartets with strings for his instrument. Since he was,

as always, short of money, Mozart accepted the proposal to help finance the swing he was then making through Germany and France in search of a permanent position. The next leg of the journey was to lead from Mannheim to Paris, and these flute pieces would help to pay the bills.

Mozart could not generate much enthusiasm for the project. Already the trip was six months old, and he had not had so much as a hint of a firm job offer. He was flustered over a love affair recently hatched with a local singer, Aloysia Weber (whose sister he eventually married when this first choice became



The Mozart family: Wolfgang Amadeus Mozart (seated at piano) with his sister Maria Anna (left) and his parents, Leopold and Anna Maria; oil on canvas by Johann Nepomuk della Croce, c. 1780; Mozart House, Salzburg, Austria.

unavailable), and letters from his father in Salzburg persistently badgered him about his lack of a dependable income. Most of all, however, these flute works took time that he wanted to spend composing opera, the most alluring avenue to success for an 18th-century musician. He vented his frustration on the closest target — the flute — and vowed how he disliked it, and what a drudgery it was to have to write for an instrument for which he cared so little, and how he longed to get on with something more important. Still, Mozart was too full of pride and good taste to make hack work of these pieces, and he wrote to Papa Leopold, “Of course, I could merely scratch away at it all day long; but such a thing as this goes out into the world, so it is my wish that I need not be ashamed that it carries my name.” He managed to finish all three quartets but completed only two of the concertos (the second one is actually just a transposition of the Oboe Concerto from the preceding year) by the time he left Mannheim. He settled with De Jong for just less than half of the original fee, and let it go at that. Despite his disparagement of the instrument, Mozart’s compositions for flute occupy one of the most delightful niches of his incomparable musical legacy — Rudolf Gerber characterized them as combining “the perfect image of the spirit and feeling of the rococo age with German sentiment.”

Despite its double life (and more — Mozart sold it again a few years later), the Second Flute Concerto must have well pleased De Jong, since Mozart went well beyond the “short and easy” piece called for in the commission to produce a full-length concerto. Though the technical demands on the soloist are not extreme, Mozart allowed a cadenza in each of the work’s three movements so that players could display their skills as they wished. The opening movement is a compact and perfectly balanced concerto-sonata form, filled with Mozart’s usual bounty of beautiful melodies, whose style is reminiscent of a sparkling *opera buffa* scene. The *Andante* is a graceful and relaxed song in sonatina form (sonata without a development section) that exploits the warm, throaty sonority of the flute’s middle register. The finale is a gossamer rondo based on a theme Mozart so prized that he lifted it almost intact from this Concerto and dropped it into *The Abduction from the Seraglio* as Blonde’s aria *Welche Wonne, welche Lust* in 1782. Another of this sunny tune’s unmistakable progeny is the music that Mozart provided for Papageno, the bird-catcher in *The Magic Flute*. This Concerto, with its ebullient good spirits and guileless naiveté, is a complete delight.

Joseph Haydn
(1732-1809)

Symphony No. 100 in G major, “Military”

*Composed in 1794.
Premiered on March 31, 1794 in
London, under the composer’s direction.*

Haydn left Vienna for his second English visit on January 19, 1794, and arrived in London sixteen days later. Having discovered “a dearth of good copyists” on his earlier sojourn, he took along his valued copyist and servant Johann Elssler, but left at home his wife, Anna Maria, a fearsome shrew who undoubtedly helped inspire her husband’s long absences. (Haydn remained in England for eighteen months on each of his two trips.) The travelers took up lodgings at No. 1 Bury Street, St. James — an attractive address, especially since it was only an easy ten-minute walk along The Mall to the home of Rebecca Schroeter, the cultured widow of the Queen’s former Music Master, John Samuel Schroeter, and Haydn’s dearest friend in London. The two had gotten along so well during Haydn’s first visit, in 1791-1792, that he wrote of her, in his most candid manner, “[She was] an English widow who fell in love with me.... She was a very handsome woman, though over sixty; and, had I been free, I should certainly have married her.” Little is known of their relationship during the 1794-1795 visit. None of their correspondence from that time exists and Haydn’s notebook

covering those months has not been preserved. “Probably,” surmised Karl Geiringer, “she again contributed much to making Haydn’s stay in the British capital a happy one.” After he returned to Vienna in 1795, Haydn dedicated to Mrs. Schroeter his Piano Trios, Op. 82.

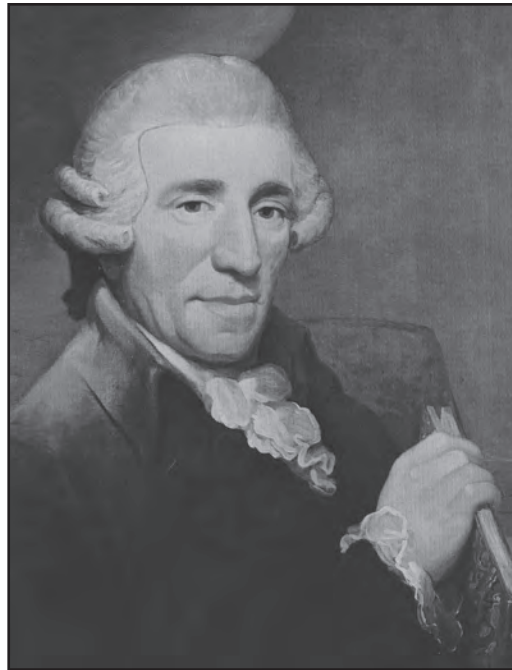
The concerts that Johann Peter Salomon arranged for Haydn’s English visit during the spring of 1794 were among the season’s most glittering social events. Anticipating a strong demand for tickets among the nobility, gentry and wealthy society, Salomon set the price for admission to all twelve Monday evening concerts (February 10th through May 12th, with two weeks off for the Easter holiday) at a hefty five guineas; a single ticket was available for one-half a guinea, about the cost of a big meal for four with wine in those days. The concerts were given at the elegant Hanover Square Rooms, the site of many of London’s most important musical events between 1775 and 1874. The orchestra numbered over sixty players (at Esterháza Palace, Haydn seldom had more than twenty), and included the country’s best musicians, with Salomon himself serving as concertmaster. Following the contemporary custom, Haydn sat at the harpsichord, playing along when he wished, and indicated the proper tempos to Salomon, who passed them to the full ensemble. For Salomon’s performances of 1794, Haydn created three new Symphonies, Nos. 99-101, with his last three works in the genre being written for the London concerts of the following year. (The Symphony No. 99 and the minuets of Symphonies Nos. 100 and 101 were written in Vienna before he left; the balance of the music was written in England.)

The Symphony No. 100, judiciously placed after the intermission to allow for the gentry’s late arrival from their clubs, began the second half of the concert of March 31, 1794 (Haydn’s 62nd birthday). This “Grand New Overture,” as it was billed, created a sensation that, according to the late H.C. Robbins Landon, “was the greatest success of Haydn’s life.” “Encore! encore! encore! resounding from every seat,” reported the *Morning Chronicle*. “Even the Ladies themselves could not forbear.” The focus of the acclaim was the Symphony’s second movement, for which Haydn had written parts for triangle, cymbals and drum, instruments then associated not with the concert hall but rather with military music and with musical depictions of Eastern exoticisms, i.e., “Turkish” music, such as Mozart had used in his *Abduction from the Seraglio*. In addition to the its intriguing novelty in

a symphonic setting, the percussion sound also called to the minds of British listeners in 1794 the wars that Napoleon was igniting just across the English Channel, which the reviewer for the *Morning Chronicle* heard embodied in the notes of the second movement: “It is the advancing to battle; and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increased to a climax of horrid sublimity!” In the wake of such colorful descriptions, it is small wonder that the demand for Haydn’s “Military” Symphony was immediate and intense: the second movement was encored at its premiere and the entire work was repeated at the Haydn/Salomon concert a week later and at many other of their programs in 1794 and 1795; publications of the music appeared in Britain and on the Continent so quickly that by the end of the year it was Haydn’s most frequently performed orchestral score and, until Beethoven’s symphonies were widely circulated, was the most popular symphony ever written — Salomon himself even made a piano trio version for home consumption. The sizable returns from this score and the second London visit relieved Haydn of financial worry for the rest of his life. The Symphony remained extremely popular throughout the 19th century, one of only a handful of works that sustained their

author’s reputation for the decades after his death.

Bernard Jacobson’s words of counsel — “A lack of appreciation for Haydn is a species of the inability to enjoy the good things in life” — apply with special force to the “Military” Symphony. The work rolls along with such ease and seeming inevitability, such bounding good cheer and limitless enthusiasm, that Haydn’s absolute mastery of form, technique, sonority and expression are apt to be overlooked amid the waves of well-being inspired by the music. An introduction of slow tempo and austere mien leads to the presentation of the opening movement’s sunny main theme, whose striking sonority, for flute and oboes alone, Tovey judged to be unique in Classical music. The strings and then the full ensemble participate in the unfolding of the theme with an invigorating bit of scalar rushing-about. The flute and oboe trio trot out their tune again in a new key, but this soon gives way to an infectious ditty initiated by the violins. The development section begins — with silence. Haydn stops the music dead in its tracks for three full measures, drops into a delicious, unexpected key and only then proceeds with further discussion of the violins’ ditty.



Haydn portrait by Thomas Hardy, 1792.

The flute and oboes keep piping up throughout the development, and finally remember their first melody just when the moment has arrived for the recapitulation. Haydn lamented in the last years before his death in 1809 that he had only just learned to write for the wind instruments. The first movement of the “Military” Symphony, one of the 18th-century’s most remarkable adventures in orchestral sonority, is proof that he was too modest.

The *Allegretto*, whose percussion sounds lend the work its sobriquet, was largely lifted by Haydn from his Concerto No. 3 for *Lira Organizzata*, one of at least five such works that he composed in 1786 for Ferdinand IV, the King of Naples. (The curious *lira organizzata* was a sort of hurdy-gurdy whose strings were put into vibration by a resined rotating wheel and altered in pitch by depressing the various buttons on an attached keyboard.) Haydn completely reorchestrated the piece, added the parts for triangle, cymbals and drum, and tacked on a coda, which begins with the solo trumpet signal shortly before the end. In its stateliness and pomp, the *Minuet* looks back to the origins of that aristocratic dance rather than ahead to the scherzos of Beethoven, as do the other third movements of the “London” Symphonies. The finale is a formal hybrid of sonata and rondo which starts out like a simple dash to the finish, but acquires truly symphonic breadth as it proceeds. In the evocative words of Sir Donald Tovey, “The finale begins with one of those themes which we are apt to take for a kitten until Haydn shows that it is a promising young tiger.” The percussion instruments are re-enlisted as the work reaches its climax, and this wonderful piece ends amid tintinnabulous splendor.

Georges Bizet
(1838-1875)

Arranged by François Borne
(1862-1929)

Fantaisie Brillante on Themes from “Carmen” for Flute and Orchestra

Composed in 1872-1875.
Premiered on March 3, 1875 in Paris.

The lure of *Carmen* continues unabated. *Carmen* is probably the most frequently performed opera in the world, having reached its 3,000th performance in Paris alone within a half-century of its premiere in 1875. In America, *Carmen* is one of the “operatic A-B-C’s,” the three most popular works at the Metropolitan Opera — *Aida* and *La Bohème* complete the triumvirate. It has been recorded some three-dozen times, more than any other opera save *Rigoletto* (according to Alan Blyth’s compendious book about *Opera on Record*), and it was the third

opera to be recorded complete, when Emmy Destinn created the title role (in German!) in 1908, preceded only by *Aida* (1906) and *I Pagliacci* (1907). In addition to its innumerable stage presentations, three unusual versions of the opera have appeared in recent decades: Peter Brook’s controversial adaptation as a play-with-music, which emphasized the grittiness of Prosper Mérimée’s novella of 1845 on which the opera was based; Carlos Saura’s spectacular flamenco movie with Bizet’s music as accompaniment for some of the most exciting dance ever photographed; and a filmed production of the complete opera with Julia Migenes-Johnson and Plácido Domingo shot on location in Spain.

Carmen continues to excite and intrigue as have few other musical works. The fascination of the opera is not just in the glorious music but also in the characterization and dramatic power that electrify the score: *Carmen* herself is an unfathomable mixture of dark sensuality and steely scorn; Don José is an all-too-human Everyman, drawn like a moth into the searing flame of *Carmen*’s temptations; Micaëla is sweet and good and pitiable and defeated by events beyond her control; Escamillo, the Toreador, parades his machismo as a mask for his lack of feeling and tenderness.

This virtuosic *Fantaisie Brillante on Themes from “Carmen”* for Flute is by François Borne (1862-1929), who taught the instrument at the Toulouse Conservatory in the decades surrounding the turn of the 20th century. In addition to this showy repertory item, Borne is also remembered by flutists for developing the “split E device” with the flute manufacturer Djalma Julliot to aid in the production of that high note on the instrument.



Georges Bizet between 1860 and 1875.



Sir James Galway

Flute

Sir James Galway, “The man with the golden flute”, a living legend, the most influential flutist of our time, celebrates 70.

To mark this occasion, Sony BMG will be releasing a special celebratory CD in his honor titled “James Galway Celebrates 70 - A collection of personal favorites”. Among the nineteen tracks, especially chosen by Sir James, are collaborations with friends he has worked with over the years. Cleo Laine, Henry Mancini, Phillip Moll, Sir Neville Marriner, Martha Argerich, The Chieftans and Lady Jeanne Galway, to name a few.

Galway’s artistic engagement across musical boundaries has been a hallmark of his music-making ever since he embarked upon his solo career in 1975. He has inspired countless flutists and music lovers throughout the world.

Coinciding with his 70th Birthday, and in keeping with his devotion to teaching, Sir James has been collaborating with Conn-Selmer, Inc. in the development and production of

a new, high quality student flute – aptly called ‘The Galway Spirit.’ This flute has features that most pros envy - decorative rings, engraving and even a jewel in the head joint crown. It is wrapped in modern quality, playability and design and will be available through Conn-Selmer dealers worldwide beginning in September of 2009.

John Wiley & Sons, Inc., in conjunction with Lincoln Center for the Performing Arts, is pleased to announce the publication of a new memoir from Sir James Galway. Entitled *The Man with The Golden Flute: Sir James, a Celtic Minstrel*, published in October 2009.

A new DVD with I Solisti Veneti, conducted by Claudio Scimone, sees Sir James performing the Vivaldi concerti alongside his wife, Lady Jeanne Galway, in the Palazzo Ducale in Venice, Italy. This Hardy Classic Video release concurs with this year’s events.

The music world salutes Sir James with a series of International Tours and Music Gala’s.

The Birthday celebrations begin this Summer in the U.S.A. at Tanglewood with the Boston Symphony, Leonard Slatkin and friends; The Ravinia Festival with James Conlon, the Chicago Symphony, Lady Jeanne Galway and a special performance with two-time Grammy-nominated Cuban music group, Tempo Libre. The National Flute Association recognises Sir James with their Lifetime Achievement award and a weekend full of festivities in New York City, featuring the worlds largest flute event. He returns later in the season to perform with the Madison Chamber Orchestra and the Boston, Detroit and Dallas Symphonies.

The September festivities include a return to Sir James’ hometown of Belfast, performing live on the BBC Proms in the Park with the Ulster Orchestra, The Chieftans, Lady Jeanne Galway and young flutists.

Other International concerts include tours of Switzerland, France, Germany, England, Ireland and Italy, where Sir James will be honored with a special anniversary concert at La Scala. There will also be celebrations in Asia, performing in Japan and Singapore.

Belfast born, Sir James went on to study in London and Paris before embarking on his orchestral career in such prestigious orchestras as the Sadlers Wells and Royal Covent Garden Operas, The BBC, Royal Philharmonic and London Symphonies, and taking up the coveted position of solo flautist with the Berlin Philharmonic under Herbert Von Karajan.

Since 1975, when Sir James launched his solo career, he has continuously performed with the world’s leading orchestras and conductors, participated in chamber music engagements, popular music concerts and given masterclasses. From Galway’s lips have come definitive treatments of classical repertoire and

masterworks by Bach, Vivaldi, and Mozart. He also features contemporary music in his programs, including new flute works commissioned by him and for him by composers such as Amram, Bolcom, Corigliano, Heath, Lieberman and Maazel.

Sir James has played for such dignitaries as Queen Elizabeth II, Pope John Paul II, President Clinton, President George W. Bush, President George H.W. Bush, President Mary McAleese, Prince Charles, HRH The Princess Royal, The Empress of Japan, The Queen of Norway, Princess Diana, TRH The Earl and Countess of Wessex, TRH The Duke and Duchess of Kent, and most recently President Shimon Peres, and shared the stage with an amazing array of entertainers including Stevie Wonder, Henry Mancini, John Denver, Elton John, the Chieftains, Ray Charles, Joni Mitchell, Jessye Norman, Cleo Laine and Andrea Bocelli. He performed with Pink Floyd in their memorable concert at the Berlin Wall, was part of the Nobel Peace concert in Norway and performed at the G Seven summit hosted by Queen Elizabeth II in Buckingham Palace.

Alongside his busy performing schedule he finds time to share his wisdom and experience with the generations of tomorrow by conducting annual masterclasses, commissioning new works for the flute, publishing articles, books and flute studies. Both Sir James and Lady Galway direct their International Flute School in Weggis, Switzerland, each summer, which gives them the opportunity to personally nurture students of all levels. His website www.jamesgalway.com is devoted to all students, educators and flute lovers worldwide.

In New York in August 2009, confirmed Sir James Galway and the National Flute Association broke the Guinness World Record for Largest Flute Ensemble.

Sir James devotes much of his free time supporting charitable organizations such as SOS, FARA, Future Talent, Swiss Artistic Foundation, The Caron Keating Foundation and UNICEF, with which he holds the title of special representative.


Sir James continues to be honored for his accomplishments. In December 2009, he was appointed the first ever Artist Laureate with the Ulster Orchestra; was inducted in the Hollywood Bowl Hall of Fame in June 2008 and was the recipient of the 2008 UMS Distinguished Artist Award at the 13th Annual Ford Honors Program. Irish America Magazine also awarded Sir James and Lady Jeanne Galway the "2008 Spirit of Ireland" award recognizing them for their roles as musical ambassadors.

Sir James was named the 1997 Musician of the Year by Musical America and has received Record of the Year awards from Billboard and Cash Box magazines, as well as the Grand Prix du Disque for his recordings of the Mozart Concerti.

Her Majesty Queen Elizabeth II of England has honored him twice: in 1979 with an Order of the British Empire and in 2001 with a Knighthood for services to music. In 2004, Sir James was

given the President's Merit Award from the Recording Academy at the Grammy's 8th Annual "Salute to Classical Music." He was also honored at the prestigious Classic Brits Awards held in London's Royal Albert Hall in 2005, where he received the coveted "Outstanding Contribution to Classical Music" award.

As one of the most recorded classical artists performing today, Sir James has made himself a legend, a modern musical master whose virtuosity on the flute is equaled only by his limitless ambitions and vision. Through his extensive touring, over 30 million albums sold and frequent international television appearances, Sir James has endeared himself to millions worldwide. As an instructor and humanitarian, Sir James continues as a tireless promoter of the arts. Date Last Edited: 24th June 2010



The Fresno Philharmonic is grateful for the endowed chairs established in honor or memory of loved ones by family and friends. Please refer to the Orchestra Roster for recognition of General Endowment chairs.

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