

ONE HUNDRED TWENTY-FIFTH SEASON

Chicago Symphony Orchestra
Riccardo Muti Zell Music Director
Pierre Boulez Helen Regenstein Conductor Emeritus
Yo-Yo Ma Judson and Joyce Green Creative Consultant

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Thursday, November 19, 2015, at 8:00
 Friday, November 20, 2015, at 8:00
 Saturday, November 21, 2015, at 8:00



Pinchas Zukerman Conductor, Violin, and Viola
Stephanie Jeong Violin

Mozart

Overture to *The Magic Flute*, K. 620

Telemann

Viola Concerto in G Major

Largo

Allegro

Andante

Presto

PINCHAS ZUKERMAN

Tartini, orch. Respighi

Pastorale 125

Grave—Allegro sostenuto

Largo—Presto

PINCHAS ZUKERMAN

J.S. Bach

Concerto for Two Violins in D Minor, BWV 1043

Vivace

Largo, ma non tanto

Allegro

PINCHAS ZUKERMAN

STEPHANIE JEONG

INTERMISSION

Mozart

Symphony No. 39 in E-flat Major, K. 543

Adagio—Allegro

Andante con moto

Menuetto: Allegretto

Allegro

These concerts are generously sponsored by the Zell Family Foundation.

125 This work is part of the CSO Premiere Retrospective, which is generously sponsored by the Sargent Family Foundation.

This program is partially supported by grants from the Illinois Arts Council, a state agency, and the National Endowment for the Arts.

Wolfgang Mozart

Born January 27, 1756, Salzburg, Austria.
Died December 5, 1791, Vienna, Austria.

Overture to *The Magic Flute*, K. 620



Emanuel Johann Schikaneder was a versatile actor-cum-impresario, who in his youth made an impression as Shakespeare's Hamlet. In 1780, his troupe made an extended stay in Salzburg. There Schikaneder became

friendly with the already renowned Mozart family. Mozart, then aged twenty-four, wrote his first piece for Schikaneder—a recitative and aria for soprano soloist to be inserted in the impresario's production of August Werthes's comedy *Die zwey schlaflosen Nächte* (Mozart's manuscript of this was discovered in 1979).

By 1791, Schikaneder, now nudging forty, was having more success in various comic roles, and he planned to cast himself as the bird catcher Papageno in a new Singspiel (a German-language genre of dramatic entertainment with song) which he himself adapted from a story in a new volume of oriental tales, *Dschinnistan*, by Christoph Martin Wieland. The original story was relatively straightforward: an evil sorcerer kidnaps the daughter of the Queen of Night, who is then rescued by a handsome prince. This may well have been the tale Mozart would have set to music, but for a rival production of *Die Zauberzither*, a fairy story by Joachim

Perinet with music by Wenzel Müller, which treated a very similar subject. Schikaneder felt compelled to alter his original story—hence *The Magic Flute*'s curious change of direction midway through as the evil sorcerer turns out to be the benign Sarastro, who introduces the hero, Prince Tamino, to a series of initiations which make him part of Sarastro's enlightened circle. It has been widely speculated that many of the rites of passage performed in *The Magic Flute* derive from freemason rituals Schikaneder and Mozart would have known as members of the same lodge. The overture's very opening portentous chords, it is suggested, mimic the prescribed knock on the door of the lodge room: that same harmonized rhythm is heard again within the Singspiel in the temple scene when Tamino's initiation trials are about to begin.

Mozart worked against the clock to complete the music for *The Magic Flute*, and only completed the overture two days before the premiere. All the more remarkable, then, that apart from the solemn opening chords—which reappear once again midway through the overture—all the music is unique and fresh sounding in the scampering excitement of the ensuing Allegro, with its offbeat accents. There is some poignancy, too, in the fact this was one of the very last pieces Mozart completed: he died just over two months after that premiere. ■

Daniel Jaffé

COMPOSED

1791

FIRST PERFORMANCE

September 30, 1791; Vienna, Austria

FIRST CSO PERFORMANCES

March 17 & 18, 1893,
Auditorium Theatre. Theodore
Thomas conducting

July 9, 1936, Ravinia Festival. Hans
Lange conducting

MOST RECENT

CSO PERFORMANCES

December 31, 2001, Orchestra Hall.
Carlos Kalmar conducting

August 16 & 18, 2012, Ravinia
Festival. James Conlon conducting
(complete opera)

INSTRUMENTATION

two flutes, two oboes, two clarinets,
two bassoons, two horns, two
trumpets, three trombones,
timpani, strings

APPROXIMATE

PERFORMANCE TIME

6 minutes

CSO RECORDING

1962. Hans Rosbaud conducting. CSO
(*From the Archives*, vol. 6: Mozart)

Georg Philipp Telemann

Born March 14, 1681, Magdeburg, Germany.

Died June 25, 1767, Hamburg, Germany.

Viola Concerto in G Major



During his lifetime, Georg Philipp Telemann was considered the greatest German composer of the time. Neither J.S. Bach nor Handel could compete with the extent of his fame. When his vast *Musique de table*—or *Tafelmusik*—

collection was published in 1733, the subscription list included not only wealthy merchants in Hamburg (where Telemann reigned as the leading composer for nearly half a century), but nobility from throughout Europe and music lovers from as far away as London, Copenhagen, Cadiz, and Riga. Fifty-two of the 206 advance subscriptions came from abroad, an astonishing feat in an era when most people rarely ventured far from their birthplace or followed the news in other countries. Handel himself placed an order from London. Bach ordered a different collection of Telemann's music five years later. Telemann was a friend of both Handel, with whom he corresponded into his old age, and Bach, and even was godfather to the Bach son who took one of his names, Carl Philipp Emmanuel. (It was C.P.E. Bach who ultimately would succeed Telemann in his Hamburg post after Telemann died in 1767.)

But Telemann's star faded quickly. By the beginning of the nineteenth century, his music rarely figured in concert programs, and a revival of *Der Tod Jesu* in Vienna in 1832 is thought to be the last performance of one of his major scores until the twentieth century. Although the Chicago Symphony played music by Bach and Handel its very first season, the Orchestra waited sixty-two years to program its first work by Telemann.

Telemann was unusually prolific and versatile—it was said he could write in any desired style, and he sometimes turned out new works like a short-order cook. He composed more than 40 operas, 46 Passions, some 125 orchestral suites, another 125 concertos, 130 trios, 145 pieces for keyboard, and almost literally countless other works, large and small. (The *Guinness Book of World Records* once listed him as the most prolific composer of all time, a largely meaningless feat that is also hard to pin down, since so many of his and his contemporaries' compositions have been lost. Steve Allen, the late TV star and pop-song writer, is said to be the most prolific composer of the more easily documented “modern times.”)

Of Telemann's surviving 125-plus concertos—calling for one to four soloists, and sometimes without a soloist at all—there is just one for solo viola. It was probably composed in the late 1710s, around the time Telemann wrote that he was not a great lover of concertos, a statement (published in his 1718 autobiography) which has been taken to mean he was fed up with the empty virtuoso display pieces then in vogue. Throughout the viola concerto, Telemann is more concerned with content than flash, and he often favors showcasing the deep, rich notes of the viola's lower register over operatic high notes and endless coloratura. Unlike many of his contemporaries, especially Vivaldi, Telemann preferred an older four-movement design rather than the newly popular tripartite form. The G major viola concerto alternates slow and fast movements, allowing for an arresting, majestic opening and a rapid-fire finale, with a light Allegro and a songful G minor Andante in between. ■

Phillip Huscher

COMPOSED

ca. 1761–1721

FIRST PERFORMANCE

date unknown

FIRST CSO PERFORMANCE

June 11, 1966, Orchestra Hall.

William Schoen as soloist, Antonio Janigro conducting

INSTRUMENTATION

solo viola, strings, continuo

APPROXIMATE

PERFORMANCE TIME

12 minutes

Giuseppe Tartini

Born April 8, 1692, Piran, Slovenia.

Died February 26, 1770, Padua, Italy.



Pastorale (orchestrated by Ottorino Respighi)

Performed as part of the CSO Premiere Retrospective



This *Pastorale* was the first piece by Giuseppe Tartini to appear on Chicago Symphony Orchestra programs. In the same arrangement by Ottorino Respighi that is played this week, the October 1927 performances were the

first in America. Chicago

audiences already knew Respighi as the composer of the brilliantly colored symphonic poems *The Fountains of Rome* and *The Pines of Rome*, both of which had been introduced to Chicago in the past decade. But they also knew Respighi as a lover—and restoration expert, of sorts—of older music. Frederick Stock, the Orchestra's second music director, had led the Chicago Symphony in Respighi's first suite of *Ancient Airs and Dances*, an orchestral arrangement of Renaissance lute pieces (including one by Vincenzo Galilei, the father of the astronomer), just six years earlier. And in 1924, Stock had given the U.S. premiere of Respighi's *Concerto gregoriano*, a concerto-like fantasy on a theme drawn from Gregorian chant, which Robert Chen will play here under Riccardo Muti in February. Respighi developed an interest in music history early on, while studying with Luigi Torchi, a pioneering Italian musicologist. Several of Respighi's own first works are highly influenced by the seventeenth- and eighteenth-century music he was transcribing at the time. Throughout his career, Respighi continued to

make arrangements of all kinds of earlier music, from Renaissance motets and baroque keyboard works to piano pieces by Rossini.

The Chicago Symphony's 1927 program book identifies Giuseppe Tartini as "one of the great masters of violin playing." He also was a highly regarded composer, teacher, and theorist—or as the Chicago writer put it, "a musical scientist whose researches in the phenomena of sound were of real value to his art." Tartini originally studied law (although he was best known at the university in Padua for his skill in fencing), and ultimately defied his parents' desire that he become a priest by pursuing a career in music. He soon was known as a master of the violin—he is said to have abandoned his wife for four years in order to concentrate on perfecting his technique—and a favored performer. He ultimately founded a violin school in Padua, and began to turn out a large body of music for string instruments. His most famous work is the so-called *Devil's Trill Sonata*, said to have been inspired by a dream in which the Devil seized Tartini's violin and began to play a tormented piece characterized by wild trilling. The *Pastorale* heard on this week's program, which is an arrangement Respighi made in 1908 of Tartini's Violin Sonata in A major, shows Tartini as a master of natural Italian song and beautiful, idiomatic string writing. It has two movements—each moving from stately, slow music into more spirited virtuoso territory. ■

Phillip Huscher

COMPOSED

ca. 1731

FIRST PERFORMANCE

date unknown

125 FIRST CSO PERFORMANCES

U.S. premiere

October 28 & 29, 1927, Orchestra Hall.

Jacques Gordon as soloist, Frederick

Stock conducting

INSTRUMENTATION

(RESPIGHI ORCHESTRATION)

solo viola, strings

APPROXIMATE

PERFORMANCE TIME

12 minutes

Johann Sebastian Bach

Born March 21, 1685, Eisenach, Thuringia, Germany.

Died July 28, 1750, Leipzig, Germany.

Concerto for Two Violins in D Minor, BWV 1043



A great deal of Bach's music survives, but, incredibly, there's much more that didn't. Christoph Wolff, today's finest Bach biographer, speculates that over two hundred compositions from the Weimar years are lost, and that just 15

to 20 percent of Bach's output from his subsequent time in Cöthen has survived. Two-fifths of the cantatas he wrote in Leipzig have never been found. The familiar *Bach-Werke-Verzeichnis*, a catalog that attaches a BWV number to each of Bach's compositions, lists 1,120 works nonetheless, and the tally continues to grow as new scores are uncovered.

A very large portion of Bach's orchestral music is lost; the existing twenty-some solo concertos, six *Brandenburg* Concertos, and four orchestral suites no doubt represent just the tip of the iceberg. After Bach moved to Cöthen in 1717 and was no longer tied down with preparing music for weekly church services, he had the time to write many of what would become his best-known works. During his six years in Cöthen, he composed the six *Brandenburg* Concertos, the six suites for solo cello, much of the keyboard music we still play (the first book of *The Well-Tempered Clavier*, the two-part inventions and three-part sinfonias, the *English* and *French* suites), miscellaneous sonatas and partitas, and more than a dozen concertos. That is a lifetime's output all by itself, though for a composer whose complete catalog numbers in

the four figures, it was probably just business as usual.

This concerto is the only surviving one by Bach for two solo violins. The challenge of writing for two identical solo instruments is something later composers rejected in favor of a contrasting pair (Mozart's well-known double concerto, the *Sinfonie concertante*, is scored for violin and viola; Brahms chose the violin and cello). Baroque composers, however, loved symmetry, and Bach takes full advantage of having twin solos by writing lines that criss-cross, mirror, echo each other, and toss phrases back and forth, like questions and answers.

One can hardly imagine two violinists fighting over these parts, for they are equally expressive, melodic, and demanding. What Bach writes for one violin he quickly offers the other, and the solo writing throughout the concerto becomes a model of subtle negotiation and considerate give and take. In the middle movement, the second violin appears to be the leader, although the first violin temporarily gains the upper hand by coming in on a higher pitch.

There are three movements in the traditional fast-slow-fast pattern. The first and last are designed according to the *ritornello* principle, whereby music for the full ensemble recurs throughout, setting off the music for the soloists. The central slow movement is a spacious aria for two. The soloists behave like two friends who, eager to tell the same lovely story, keep interrupting each other, repeating one another's favorite lines, and urging the tale seamlessly forward. They speak together only at the end. ■

Phillip Huscher

COMPOSED

1717–1723

FIRST PERFORMANCE

date unknown

FIRST CSO PERFORMANCES

February 3 & 4, 1893, Auditorium Theatre. Johann Marquardt and Franz Esser as soloists, Theodore Thomas conducting

July 23, 1937, Ravinia Festival. John Weicher and Robert Quick as soloists, Hans Lange conducting

MOST RECENT

CSO PERFORMANCES

July 15, 2005, Ravinia Festival. Pinchas Zukerman and Miriam Fried as soloists, James Conlon conducting

December 13, 14, 15 & 18, 2012, Orchestra Hall. Jennifer Koh and Jaime Laredo as soloists, Harry Bicket conducting

INSTRUMENTATION

two solo violins, harpsichord, strings

APPROXIMATE PERFORMANCE TIME

16 minutes

Wolfgang Mozart

Symphony No. 39 in E-flat Major, K. 543



Ironically, it's Mozart's last three symphonies rather than the famous requiem that remain the mystery of his final years. Almost as soon as Mozart died, romantic myth attached itself to the unfinished pages of the requiem left scattered on

his bed; a host of questions—who commissioned the work?; who finished it?; was Mozart poisoned?—inspired painters, novelists, biographers, librettists, playwrights, and screenwriters to heights of imaginative re-creation. We now know those answers: the requiem is unfinished, but not unexplained.

The final symphonies, on the other hand—no. 39 in E-flat, the “great” G minor (no. 40), and the *Jupiter* (no. 41)—continue to beg more questions than we can answer. Even what was once the most provocative fact about these works—that Mozart never heard them—is now doubtful. We no longer believe that Mozart wrote these three great symphonies for the drawer alone—that goes against all we know of his working methods. But we don't know what orchestra or occasion he had in mind. Apparently a series of subscription concerts was planned for the summer of 1788, when Mozart entered the three symphonies in his catalog, but there's no evidence that the performances took place. It's likely that the works were conceived as a trilogy, with publication in mind (symphonies often

were printed in groups of three), but they weren't published during Mozart's lifetime.

Did Mozart ever hear them? Even if the projected subscription series of 1788 never took place, Mozart did tour Germany the following year, conducting concerts for which we have only sketchy details. “A Symphony,” for example, was advertised for the program at the Leipzig Gewandhaus on May 12. And back home in Vienna, no less a musical big shot than Antonio Salieri conducted concerts on April 16 and 17, 1791, featuring a “grand symphony” by Mozart. The fact that the G minor symphony exists in two versions—with and without clarinets—argues that Mozart revised the score for a specific performance.

The Symphony no. 39 in E-flat major is the least studied and performed of the three symphonies, and that in itself is something of a puzzle, for it is no less a masterwork. It doesn't, however, have the tragic romanticism of the G minor symphony or the magnificent heroics that earned the C major its nickname, the *Jupiter*. In the nineteenth century, when only the most dramatic of Mozart's works remained in the repertory, the E-flat symphony had no story to tell. Its hallmarks are purely musical—difficult to pinpoint or explain—and it's a work of considerable understatement.

There's nothing in the first movement that doesn't fit the textbook model of classical sonata form. Even the large slow introduction, which Mozart rarely uses in his symphonies,

COMPOSED

entered in Mozart's catalog June 26, 1788

FIRST PERFORMANCE

date unknown

FIRST CSO PERFORMANCES

January 29 & 30, 1892, Auditorium Theatre. Theodore Thomas conducting

July 12, 1942, Ravinia Festival. George Szell conducting

MOST RECENT

CSO PERFORMANCES

July 11, 2003, Ravinia Festival. Peter Oundjian conducting

May 28, 29, 30 & 31, 2009, Orchestra Hall. Bernard Labadie conducting

INSTRUMENTATION

flute, two clarinets, two bassoons, two horns, two trumpets, timpani, strings

APPROXIMATE

PERFORMANCE TIME

25 minutes

CSO RECORDINGS

1953. Fritz Reiner conducting. VAI (video)

1955. Fritz Reiner conducting. RCA

1967. Carlo Maria Giulini conducting. CSO (*From the Archives*, vol. 9: *A Tribute to Carlo Maria Giulini*)

1982. Sir Georg Solti conducting. London

is a standard feature of Haydn's output at the same time. But listen to the way Mozart's introduction—exalted and grand, with stately dotted rhythms and rich chromaticism—sweeps almost imperceptibly into the lovely, singing main Allegro (the great *Classical Style* scholar Charles Rosen pointed out that the melody of the Allegro literally extends the unfinished cadence of the introduction). The effect is subtle and very modern—almost cinematic in the seamless merging from one scene to another—and the point was not lost on Beethoven, who spent much of his career perfecting the art of transition. Mozart's Allegro, beginning with a thread of sound and building to a point of high intensity, is made of strong and bold materials, unostentatiously used.

The Andante is a marvel of sustained eloquence, capped by moments of great power and passion that are all the more remarkable in music

of such spare, chamber-music textures. The third movement is one of Mozart's most celebrated minuets, complete with a trio introduced by clarinets and based, for once, on a real rather than an imaginary ländler. The finale, in perpetual motion and colored by pervasive humor, is built entirely from one theme, and although Mozart pretends that his "second theme" is new, it is in fact merely a clever makeover of the first. ■

Phillip Huscher

Daniel Jaffé is a regular contributor to *BBC Music Magazine* and a specialist in English and Russian music. He is the author of a biography of Sergei Prokofiev (Phaidon) and the *Historical Dictionary of Russian Music* (Scarecrow Press).

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.