

PROGRAM

ONE HUNDRED TWENTIETH SEASON

Chicago Symphony Orchestra

Riccardo Muti Music Director

Pierre Boulez Helen Regenstein Conductor Emeritus

Yo-Yo Ma Judson and Joyce Green Creative Consultant

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Wednesday, October 20, 2010, at 6:30 (Afterwork Masterworks, performed with no intermission.)

Gil Shaham Conductor and Violin

Haydn Violin Concerto No. 4 in G Major

Barber Adagio for Strings

Mozart Violin Concerto No. 5 in A Major, K. 219 (*Turkish*)

Friday, October 22, 2010, at 1:30

Saturday, October 23, 2010, at 8:00

Gil Shaham Conductor and Violin

Haydn Violin Concerto No. 4 in G Major

Allegro moderato

Adagio

Finale: Allegro

Hartmann *Concerto funebre* for Solo Violin and String Orchestra

Introduction (Largo)—

Adagio—

Allegro di molto—

Chorale (Slow March)

First Chicago Symphony Orchestra performances

INTERMISSION

Barber Adagio for Strings

Mozart Violin Concerto No. 5 in A Major, K. 219 (*Turkish*)

Allegro aperto

Adagio

Tempo di menuetto: Allegro

Steinway is the official piano of the Chicago Symphony Orchestra.

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



Joseph Haydn

Born March 31, 1732, Rohrau, Austria.

Died May 31, 1809, Vienna, Austria.

Violin Concerto No. 4 in G Major, Hob. VIIa:4

Luigi Tomasini is probably the most famous concertmaster ever to have begun his professional career as a valet. Tomasini evidently was no ordinary manservant, and his master, Prince Paul Anton Esterházy, was certainly no ordinary gentleman. Shortly after Prince Paul imported Tomasini from Italy as his personal attendant in 1757, he discovered the valet's exceptional musical talent and sent him off to Venice for advanced study in violin. Tomasini was soon back, not to tend his master's needs, but to play in his small orchestra. By the time Haydn arrived at the Esterházy estate in Eisenstadt to take charge in 1761, Tomasini was already first violinist; he was later appointed concertmaster, a job he held until his death in 1808.

The Esterházy orchestra wasn't large—around a dozen players when Haydn was hired, and never numbering more than twenty-five—but it contained some very fine musicians, and Haydn quickly set about writing concertos and symphonies. Music was a high priority in the Esterházy palace—though not as high as fashionable clothing for Paul Anton and his wife, which cost ten times Haydn's salary—and the prince was a musician himself, playing lute, flute, and violin. But it was for Luigi Tomasini that Haydn wrote this concerto for violin and string orchestra.

Perhaps because Haydn wasn't a virtuoso performer (unlike his friend Wolfgang Mozart), he showed little interest in composing solo concertos. ("At no instrument was I a wizard," he commented, in

COMPOSED

the 1760s

FIRST PERFORMANCE

unknown

FIRST CSO PERFORMANCE

October 17, 1996, Pinchas Zukerman as soloist and conductor

MOST RECENT CSO PERFORMANCE

December 2, 2004, Pinchas Zukerman as soloist and conductor

INSTRUMENTATION

solo violin, harpsichord, strings

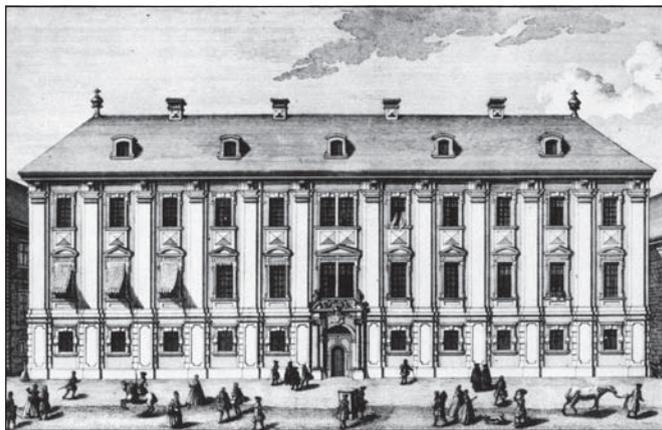
APPROXIMATE PERFORMANCE TIME

20 minutes

his typically self-effacing way.) This wasn't so much a question of talent or skill—he was, in fact, an accomplished pianist and violinist—as personal character. Haydn wasn't a showman by nature, and few of his compositions are ostentatious. His best music is actually much harder to play than it sounds, and the difficulties are not the more obvious, crowd-pleasing ones—the high-wire acrobatics on which many a solo career, in particular, depends.

Haydn was a remarkably prolific composer, and, along with Mozart, he was one of the founding fathers of the classical style. He is still known as the father of the symphony and the first important composer of string quartets. But although Haydn wrote one hundred and eight symphonies, sixty-eight string quartets, and forty-seven piano sonatas, he contributed little to the development of that other major classical form of instrumental music—the solo concerto. The catalog of his complete works lists a mere seventeen concertos composed over three decades; most are lost. Many apparently were written quickly for a single performance and then set aside, with no eye to the future. Of those that remain, two cello concertos, a single piano

concerto (compared to Mozart's groundbreaking twenty-seven), the E-flat trumpet concerto, and



The Esterházy Palace in Vienna

three violin concertos are the most frequently performed.

The solo violin music Haydn wrote for Tomasini is elaborate and virtuosic, but never exhibitionistic or theatrical in a way that, in the eighteenth century, Mozart alone understood. In the opening movement of the G major concerto, the solo writing flows naturally and bountifully out of the initial orchestral music. The opening movements of early classical concertos traditionally have an air of courtly formality, but, as the first movement of this work suggests, Haydn was incapable of writing an allegro in a major key that doesn't sound personal and congenial. As often in an eighteenth-century concerto, the slow movement is an aria without words, and the orchestra stays discreetly in the background, allowing

the spotlight to fall entirely on the violin's gentle, ornamental melody. The finale is a lighthearted affair, spiked with the composer's inestimable vim and vigor, and bubbling with humor.

Haydn and Tomasini remained close friends throughout their years serving the Esterházys. Haydn composed other music for Tomasini to play; Tomasini himself tried his hand at writing string quartets, no doubt with Haydn's inimitable works as his models. In the now-famous first performance of the *Farewell* Symphony—in which the musicians are instructed to leave, one by one, during the

course of the finale—Tomasini and Haydn themselves were the two men remaining to play the music's final bars. When Prince Nikolaus, Paul Anton's successor, died in September 1790, bringing to an end the glorious reign of music at the Eszterháza palace, the orchestra was dismissed—only Haydn and Tomasini were kept on. Haydn chose not to stay and moved on to glorious achievements in London. After some deliberation, Tomasini continued to play for the Esterházy regime. Of his twelve children, two sons became violinists and they, too, played in the Esterházy orchestra. ■

Symphony Center Information



The use of still or video cameras and recording devices is prohibited in Orchestra Hall.



Latecomers will be seated during designated program pauses.



Please use perfume, cologne, and all other scented products sparingly, as many patrons are sensitive to fragrance.



Please turn off or silence all personal electronic devices (pagers, watches, telephones, digital assistants).



Please note that Symphony Center is a smoke-free environment.

Your cooperation is greatly appreciated.

Note: Fire exits are located on all levels and are for emergency use only. The lighted Exit sign nearest your seat is the shortest route outdoors. Please walk—do not run—to your exit and do not use elevators for emergency exit.

Volunteer ushers provided by The Saints—Volunteers for the Performing Arts (www.saintschicago.org)



Karl Amadeus Hartmann

Born August 2, 1905, Munich, Germany.

Died December 5, 1963, Munich, Germany.

Concerto funebre for Solo Violin and String Orchestra (October 22 and 23 only)

On April 27, 1945, Karl Hartmann looked out the window of his father-in-law's house on Lake Starnberg and saw an endless row of prisoners from the death camp at Dachau being marched away to avoid their liberation by the invading Allied armies. Hartmann began an angry new piano sonata, titled *27 April 1945*, and headed it with these words: "Unending was the stream. Unending the misery. Unending the sorrow."

No German composer had seen more of what was going on around him during the Third Reich than Hartmann. And yet, unlike most of the musicians working in Germany, Hartmann chose to stay put and to defy Hitler at the same time. "My brothers and I managed to keep our distance from the army, the militia, labor battalions, and other such pleasures," he wrote. "We are known as one of the few truly antifascist families in Munich." From 1933 until 1945, Hartmann

lived in "inner exile" in Munich and refused to allow his music to be performed in Germany, an act of solidarity with persecuted fellow composers. But Hartmann's protest was not exactly silent. He continued to write music—even though some of it was temporarily filed away—that explores what he saw and what he felt. His first string quartet, composed in 1933 (and dedicated to the conductor Hermann Scherchen, who was Hartmann's most important teacher) quotes Jewish folk song. He dedicated his first orchestral work, *Miseræ*, a symphonic poem written in 1934, to the prisoners of the concentration camp in Dachau. His First Symphony, which sets words from Walt Whitman's elegy, "When lilacs last in the dooryard bloom'd," is subtitled *Versuch eines Requiems*—an "essay towards a requiem." An opera, *Simplicius Simplicissimus* pointedly draws a parallel between the Third Reich

COMPOSED

1939, revised 1959

INSTRUMENTATION

solo violin and strings

APPROXIMATE PERFORMANCE TIME

20 minutes

FIRST PERFORMANCE

February 29, 1940,
St. Gallen, Switzerland

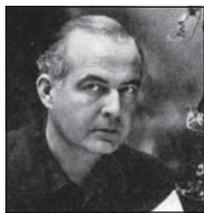
These are the first CSO
performances

and the Thirty Years War. “The categorization of art as political or nonpolitical, engaged or disengaged, seem to be somewhat superfluous,” he later wrote, “for no artist . . . can sidestep his commitment to humanity.” In the autumn of 1939, not long after the Nazis invaded Czechoslovakia, Hartmann began *Musik der Trauer* (Music of mourning) for solo violin and strings—the work that would later be retitled *Concerto funebre*.

In 1941, Hartmann took a handful of lessons from Anton Webern, at the time nearly unknown and the sole European link with the Second Viennese School—by then, Alban Berg had died and Arnold Schoenberg had settled in the U.S. Hartmann knew his craft already, but what he learned from the obsessively orderly Webern was how to harness the deeply expressive content of his music to structures of clinical rigor. Hartmann studied Webern’s Variations for piano, op. 27 again and again, trying to figure out “what exactly gives his music this divine aura.” Ultimately, it is this tension—of form and meaning, of order and emotion—that gives Hartmann’s music its own power. After the Nazis were defeated in 1945, Hartmann began to reevaluate everything he had written during the war—either destroying or extensively revising

each piece—at the same time that he embarked on several major new works. In one sense, his entire catalog essentially dates from 1946 to his death in 1963. In 1959, Hartmann returned to the *Musik der Trauer* of two decades earlier and reworked it completely as the *Concerto funebre*.

The violin concerto has four movements, arranged in an idiosyncratic way: a short introductory chorale, a spacious funeral march, violent fast music of great rhythmic strength, and a long elegiac chorale at the end. As he wrote to Scherchen, “Both chorales at the beginning and end of the work were meant to support and encourage the concept of intellectualism, which at the time was facing a future without hope.” The work is interwoven with echoes of a Czech Hussite chorale and a Russian revolutionary workers’ song. The overwhelming impact of Hartmann’s music is hard to explain—as he himself said, art “should be understood in its spiritual content, which is not always easily formulated verbally.” At the very end of the piece, after a passage of quiet beauty, Hartmann writes one complex loud chord, as if all the anger, defiance, and ultimate triumph of the spirit had been rolled into a single sound of inexpressible depths. ■



Samuel Barber

Born March 9, 1910, Westchester, Pennsylvania.

Died January 23, 1981, New York City.

Adagio for Strings

Samuel Barber grew up in a house filled with music. Practicing piano was as important as playing ball, song recitals were a favorite evening entertainment, and the names of composers and performers were dropped during dinner table conversation. Barber's parents were not surprised when their son began playing the piano when he was six years old and composing music at seven, and they did not argue when, at the age of nine, he told them he intended to be a composer ("Don't ask me to try and forget this unpleasant thing and go and play football," he warned them). Sam's aunt Louise was internationally known as Louise Homer, the great American contralto, and her husband Sydney was a highly regarded composer of songs. Shortly after Barber left the safety and comfort of his family home, he found success and encouragement in the greater music

world. He was only twenty-three when the Philadelphia Orchestra gave the world premiere of his first orchestral score, the Overture to *The School for Scandal*, and soon his compositions were performed by many of the most celebrated figures of the day.

Nothing in Barber's life proved more fateful than his contact with the Italian conductor Arturo Toscanini. Barber first met Toscanini in 1933, when he visited him at his summer home on the shores of Lake Maggiore. Although Toscanini rarely showed serious interest in American music, he was quite taken with Barber's work and later said he would consider playing a short piece of his on tour with the NBC Symphony Orchestra. At Toscanini's suggestion, Barber decided to transform the slow music from a recent string quartet into this eloquent Adagio for strings. Toscanini conducted the

COMPOSED

1935, as opening of second movement of String Quartet in B minor, op. 11; arranged for string orchestra, 1936

FIRST PERFORMANCE

November 5, 1938, Arturo Toscanini conducting

FIRST CSO PERFORMANCE

July 15, 1939, Ravinia, Vladimir Golschmann conducting

MOST RECENT CSO SUBSCRIPTION PERFORMANCES

January 8, 2009, Gustavo Dudamel conducting

APPROXIMATE PERFORMANCE TIME

7 minutes

NBC Symphony in the premiere during a coast-to-coast broadcast in November 1938, and, almost overnight, the Adagio became as well known as any piece of American music.

Over the decades, Barber's Adagio has reached far beyond the concert hall. It has been played at countless funerals (including those of Franklin Delano Roosevelt and Prince Rainer of Monaco), it was inevitable background music for various 9/11 memorials, and it has become part of popular culture from its abundant use in television and film. (Director David Lynch



Louise Homer, Samuel Barber's aunt

insisted on using it for the ending of his 1980 film *The Elephant Man*, over the objections of the film's composer, and more famously still, Oliver Stone picked it to accompany chilling scenes of battlefield carnage in his

1986 Vietnam war epic *Platoon*.)

Like Mahler's famous Adagietto from his Fifth Symphony, which Lucchino Visconti popularized in

the soundtrack for his 1971 film *Death in Venice*, Barber's Adagio has taken on a life of its own—one far removed from the composer's original intent. Marked "Molto adagio espressivo cantando" (very slowly, with songlike expressiveness), Barber's Adagio is a single long melody that moves slowly (usually in stepwise motion), unfolding and building as it weaves its way through the string orchestra. It reaches a peak and then dissolves. Although this music is now indelibly identified with tragedy and mourning, it was actually inspired by Barber's reading of a passionate poem by Virgil from the *Georgics*.

In Robert Pinsky's translation, the poem begins

As when far off in the middle of
the ocean
A breast-shaped curve of wave
begins to whiten
And rise above the surface, then
rolling on
Gathers and gathers until it
reaches land
Huge as a mountain and crashes
among the rocks
With a prodigious roar, and
what was deep
Comes churning up from the
bottom in mighty swirls
Of sunken sand and living
things and water . . . ■



Wolfgang Mozart

Born January 27, 1756, Salzburg, Austria.

Died December 5, 1791, Vienna, Austria.

Violin Concerto No. 5 in A Major, K. 219 (Turkish)

Wolfgang had a little violin that he got as a present in Vienna . . .” So begins one of the most celebrated anecdotes about the young Mozart, a child in everything but musical talent. Johann Andreas Schachtner, a friend of the family, continues:

We were going to play trios, Papa [Leopold] playing the bass with his viola, Wenzl the first violin, and I was to play the second violin. Wolfgang had asked to be allowed to play the second violin, but Papa refused him this foolish request, because he had not yet had the least instruction in the violin, and Papa thought he could not possibly play anything. Wolfgang said, “You don’t need to have studied in order to play second violin,”

and when Papa insisted that he should go away and not bother us any more, Wolfgang began to weep bitterly and stamped off with his little violin. I asked them to let him play with me. Papa eventually said, “Play with Herr Schachtner, but so softly that we can’t hear you, or you will have to go.” And so it was. Wolfgang played with me. I soon noticed with astonishment that I was quite superfluous. I quietly put my violin down, and looked at your Papa; tears of wonder and comfort ran down his cheeks at this scene.

Schachtner places the evening in January of 1763; Wolfgang turned seven that month. It astonished even Leopold, who never could be said to have underestimated his son’s talent. The full range of

COMPOSED

autograph score dated
December 20, 1775

FIRST PERFORMANCE

unknown

FIRST CSO

PERFORMANCE

March 17, 1916, Maud
Powell, violin; Frederick
Stock conducting

MOST RECENT CSO

SUBSCRIPTION PERFORMANCE

September 23, 2005, Pinchas
Zukerman, violin; Daniel
Barenboim conducting

INSTRUMENTATION

two oboes, two
horns, strings

APPROXIMATE

PERFORMANCE TIME

31 minutes

Mozart's abilities still amazes us today, even though we know he played the clavier, with grace and fluency, at four; began to compose



Mozart's father, Leopold.
Anonymous oil portrait, ca. 1765

at five; and went on to write music of an emotional depth and cerebral level often at odds with his age and behavior and comprehensible

only as the work of absolute genius.

A month after Wolfgang played with Herr Schachtner, Mozart performed on both violin and harpsichord in concert for the Salzburg court. From then on he played second fiddle to no one. Often during the 1770s, Mozart appeared as a violin soloist in Salzburg, Vienna, Augsburg, and Munich. In 1777, he wrote home to his father from Munich, "I played as if I were the greatest fiddler in all of Europe." Leopold wrote back that if he would only apply himself, he might indeed sound like the first violinist of Europe, and pointed out that "many people do not even know that you play the violin, since you have been known from childhood as a keyboard player." Shortly after that, Wolfgang dropped the violin in favor of the keyboard for

concertizing—and the viola for playing chamber music—partly to spite his father, who had made his name as a violinist and who had published an influential and popular treatise on violin playing the year his son was born. Wolfgang rightly knew that he was the more precious product of 1756.

Although Mozart wrote music for solo violin throughout his career—sonatas, sets of variations, mini-concertos embedded within orchestral serenades—the centerpiece of this output is the set of five concertos he composed in the mid-1770s in Salzburg and no doubt designed to perform himself. It used to be assumed that these five works were written in the span of just eight months—the earliest is dated April 14, 1775; the last December 20, 1775. But recent scholarship suggests that the last two digits of those dates were tampered with more than once, first adjusting them to read 1780, and then to 1775. It now seems likely that the last four *do* date from 1775, but the first concerto may have been written as early as 1773. In any event, all five concertos are early Mozart—they predate his first significant piano concerto, in E-flat major (K. 271), by more than a year—but they aren't immature works in any sense. In Mozart's hands—hands that enriched and transformed nearly every form they touched—even these five works composed in a relatively short span of time demonstrate growth in his understanding of the concerto. The last three, which mark an advance over the more decorative

first two, have long been part of the repertory, and the concerto that closes this concert, the so-called *Turkish*—the last of the five—is one of Mozart’s most popular works.

The A major concerto derives its nickname from the finale, which is a rondo designed around a surprise—an episode of Turkish music that interrupts the orderly proceedings with its brash and fiery evocations of Eastern melodies. In fact, Mozart knew nothing of real Turkish music. Here, as in *The Abduction from the Seraglio* and the celebrated Rondo “alla turca” from the A major piano sonata, he was merely imitating what he had learned secondhand from his friend Michael Haydn, who actually *had* worked in Turkey. The “Turkish” episode from the A major concerto is even secondhand *Mozart*: he had already used the theme in his ballet *Jealousy in the Harem* of 1772.

The first two movements of the *Turkish* Concerto are more conventional in design—Mozart follows the broad outlines of sonata form in the first movement and the da

capo aria in the second (the Adagio bears a striking resemblance to Belmonte’s aria “O wie ängstlich, o wie feurig” from *The Abduction from the Seraglio*). There’s nearly an embarrassment of melody in both movements. “New ideas succeed each other in blissful insouciance of each other and of any strict formal pattern,” H.C. Robbins Landon wrote. The entire concerto is generously proportioned. “If I have time,” Wolfgang wrote to his father in 1778, “I shall rearrange some of my violin concertos, and shorten them. In Germany we rather like length, but, after all, it is better to be short and good.” Mozart, however, was alone in thinking he had provided too much of a good thing. ■

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.