

BERKELEY
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NOW

07|08 SEASON

INAUGURAL SEASON
Berkeley Akademie



Kent Nagano & Stuart Canin

CO-ARTISTIC DIRECTORS

**C.P.E. BACH
STRAVINSKY
MOZART**

Thursday, May 1, 2008

First Congregational Church of Berkeley

BERKELEY AKADEMIE ENSEMBLE

2007–08 INAUGURAL SEASON

Kent Nagano Stuart Canin

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CO-ARTISTIC DIRECTORS**

JAMES A. KLEINMANN, EXECUTIVE DIRECTOR

**8:00 pm, Thursday, May 1, 2008
First Congregational Church of Berkeley**

C. P. E. BACH

Symphony in C Major, H. 659 (W. 182, no. 3)

- I. Allegro assai
- II. Adagio
- III. Allegretto

IGOR STRAVINSKY

Apollon musagète

- I. Prologue: The Birth of Apollo
- II. Apollo's Variation
- III. Pas d'action: Apollo and the Muses
- IV. Variation of Calliope
- V. Variation of Polyhymnia
- VI. Variation of Terpsichore
- VII. Variation of Apollo
- VIII. Pas de deux: Apollo and Terpsichore
- IX. Coda: Apollo and the Muses
- X. Apotheosis: Apollo and the Muses

— INTERMISSION —

WOLFGANG A. MOZART

Serenade No. 9 in D Major, K.320, "Posthorn"

- I. Adagio maestoso—Allegro con spirito
- II. Menuetto—Trio
- III. Concertante: Andante grazioso
- IV. Rondeau: Allegro ma non troppo
- V. Andantino
- VI. Menuetto—Trio I—Trio II
- VII. Finale: Presto

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**Tonight's concert will be broadcast on KALW 91.7 FM,
Sunday, November 30, 2008 at 4:00 p.m.**

Berkeley Akademie Ensemble is a program of Berkeley Symphony.
Berkeley Symphony is a member of the League of American Orchestras
and the Association of California Symphony Orchestras.

Program Notes

Symphony in C Major, H. 659 (W. 182, no. 3)

**CARL PHILIPP
EMANUEL BACH**
(1714–1788)

*Scored for strings and basso continuo.
Duration ca. 11 min.*

Carl Philipp Emanuel Bach, third child of J. S. Bach to survive beyond infancy, asserted in his autobiography that he never had any music teacher but his father. Though he may have been exposed to various instruments, he apparently studied only keyboards—clavichord, harpsichord, and the new fortepiano. He traveled very little and held just two long-term major positions: royal chamber music accompanist at the Berlin court of Frederick the Great from 1738 to 1768 and—succeeding his godfather Georg Philipp Telemann—Kantor of the Lateinschule and director of music in the five principal churches in Hamburg (1768–88). As geographically constrained as his life seems to have been, by the time he moved to Hamburg at age fifty-four he was the most famous keyboard player and teacher in Europe.

Rejecting the polyphonic style of his father, C. P. E. Bach turned to the new German *empfindsamer* (intimately expressive) style, of which his music is considered the best representative. The *empfindsamer Stil* is apparent in his sudden

changes of *Affekt* (affect or mood), unexpected modulations, and bold dynamic schemes. Of his eighteen authentic symphonies, eight were written between 1741 and 1762 in Berlin and ten within a much shorter time span, 1773 to 1776, in Hamburg. It seems curious that his style changed little between the two periods. His symphonies all follow the fast-slow-fast three-movement layout, with the slight variant that the last movement sometimes calls for a moderate rather than fast tempo.

C. P. E. Bach composed a group of six symphonies, W. 182, in 1773 in Hamburg for Baron Gottfried van Swieten, who from 1770 to 1777 served as Austrian *chargé d'affaire* in Berlin and knew of C. P. E. Bach from the latter's association with Frederick the Great's court. The Austrian baron, promoter of the religious works of Handel and J. S. Bach, also befriended Mozart and later Beethoven. Before C. P. E. Bach's six symphonies were turned over to the baron, a performance took place at the home of Professor Büsch in Hamburg. One of the participants, composer and writer on music Johann Friedrich Reichardt (1752–1814), reported that “the original, bold concept, the wide variety of forms and modulations as well as their novel treatment were received with enthusiasm.” Another notice in the *Allgemeine musikalische Zeitung*

similarly praised the “novelty in the forms and modulations, even if they were not entirely appreciated.” The critic continued, “Seldom has a musical composition of higher, bolder and more witty character flowed from the soul of genius.”

The first movement of the present C major symphony opens boldly with the full ensemble in unison—a frequent texture in these works—and, at the first jarring note outside the home key, introduces a signature pause. Other salient features are the extended chains of running scales and, most surprising, the abrupt cutoff—a “non-ending”—that plunges immediately into the slow second movement.

This poignant Adagio exploits bold contrasts of dynamics and unusual harmonies in the very first measures. Scholars have noted that these measures also contain one of the first datable instances of C. P. E. Bach using the family's famous musical monogram B–A–C–H (which in German nomenclature equates to the following sequence of notes: B-flat–A–C–B-natural). These notes appear in the bass line, concluding with an added E, which probably referred to “Emanuel,” the name by which this Bach was known. The startling recurrences of the pattern, in different keys and shortened the last two times, interrupt a delicate lament in which the bass drops out.

The graceful dancelike Allegretto contrasts delightfully with the slow movement. Its most striking boldness occurs with the loud unison passage that ends each half of the two-part form.

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Apollon musagète

IGOR STRAVINSKY
(1882–1971)

Stravinsky was born in Oranienbaum [now Lomonosov], Russia, and died in New York. Scored for string orchestra, with the usual five parts expanded to six by the addition of a second cello part. Duration ca. 30 min.

In 1927, Elizabeth Sprague Coolidge commissioned Stravinsky to write a work to be performed at the Library of Congress in Washington, D.C. The Music Room there was being made into a small theater, and Stravinsky was told there would be room for about twenty musicians and a handful of dancers. He immediately turned to an idea he had envisioned for some time: a ballet based on Greek mythological characters dancing in the classic French ballet tradition. He settled on a series of scenes revolving around Apollo and the Muses, whose number he had to reduce from nine to three. “Calliope,” he wrote, “personified poetry and its rhythm; Polyhymnia represents mime; Terpsichore, combining in herself both the rhythm and eloquence of gesture reveals dancing to the world.”

Stravinsky composed the ballet, which he called *Apollon musagète* (*Apollo, leader of the Muses*), in Nice and Echarvines between July 1927 and January 1928. All the while he had a dual purpose in mind, having convinced impresario Sergei Diaghilev of the Ballets Russes that the ballet was really being written for Diaghilev's latest partner, Serge Lifar. The Library of Congress performance duly took place on April

27, conducted by Hans Kindler with choreography by former Ballet Russes dancer Adolf Bolm, who also danced the title role. But it was the Paris premiere on June 12, conducted by the composer and danced by Lifar, that commanded worldwide attention: not only was it a new Stravinsky/Diaghilev collaboration after a gap of five years, but it was choreographed by the young George Balanchine.

The first audiences were somewhat puzzled by what is now celebrated as the great calm of Stravinsky's score. He achieved this serenity through a conscious decision to minimize contrast, almost as if the entire spectrum of colors had been focused into white, as in the case of light itself. In addition to scoring the work for strings only, he employed diatonic melody and harmony, that is, avoiding chromatic inflection. Balanchine described Stravinsky's music as "white on white," later saying that Stravinsky's score was a revelation: "It seemed to tell me that I could dare not to use everything, that I too could eliminate."

Apollon musagète, often touted as one of Stravinsky's great Neoclassic compositions, does nod to the French Baroque style of Lully, but also to such nineteenth-century ballet composers as Delibes and Tchaikovsky. A less obvious trait, however, underlies the entire work: Stravinsky wrote, "The real subject of *Apollo* (Diaghilev's title, which Stravinsky came to prefer) . . . is versification." The composer fashioned each dance by varying the pattern of the iamb, cluing us in to this technique by quoting an Alexandrine couplet (twelve syllables

per line) by Boileau at the head of Calliope's Variation. Stravinsky's rhythmic variations are countless and subtle, from shortening or lengthening patterns to inserting patterns of three into prevailing patterns of two—all achieved with great fluidity and "classical" grace.

The ballet unfolds more as a pageant than a story. In the First Tableau (Prologue) Leta gives birth to Apollo—"the child sprang forth to the light . . . Goddesses washed him with limpid water, gave him for swaddling clothes a white veil of fine tissue, and bound it with a golden girdle." Here the French Baroque overture style with its stately dotted rhythms gives way to a majestic theme for Apollo and a fast dance for two goddesses who adorn him and give him his lyre.

In the Second Tableau, Apollo's First Variation begins with an unaccompanied violin cadenza—"Very remarkable!" wrote Diaghilev—leading to a feather-light duet for solo violins over quiet pizzicato. Calliope, Polyhymnia, and Terpsichore join Apollo for a Pas d'action, which contains a remarkable contrapuntal feat: a little over half-way through, two parts imitate each other in canon at the same speed while the canonic second-cello part proceeds twice as fast and the first-violin part twice as slowly.

Calliope's Variation employs a melody of twelve-note phrases, divided six plus six, to imitate the Alexandrine couplet "Que toujours dans vos vers le sens coupant les mots / Suspende l'hémistiche et marque le repos" (That always in your verses the meaning is cutting the words / suspends the hemistich [half line] and marks rest). She is,

after all, the Muse of poetry. The rhythm of the cello solo was apparently suggested by a Pushkin Alexandrine. Yet this Variation also manages to evoke the sound of a Baroque gigue. Polyhymnia's Variation scampers delightfully over light pizzicato accompaniment and Terpsichore's Variation gently lilts along in dotted rhythms.

Apollo's Second Variation is a delicate, slow dance—a mingling, perhaps, of pavane and minuet, the latter featuring solo strings. The slow Pas de deux for Apollo and Terpsichore is one of Stravinsky's loveliest creations. Here muted strings delicately project a Romantic rather than Baroque atmosphere. The other Muses join in the lively Coda, full of shifting rhythmic patterns, syncopations, and changing meters. In the solemn final Apotheosis, Apollo leads the Muses to Olympus. Midway through, Stravinsky recalls music from the Prologue, which he turns into several slowly repeating patterns as they begin their climb to the summit.

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Serenade in D Major, K. 320, "Posthorn"

WOLFGANG AMADE MOZART (1756–1791)

Johann Chrysostom Wolfgang Amade Mozart (he only used the form "Amadeus" when in a mock-pompous mood) was born in Salzburg, at that time an independent archbishopric within the Austrian Empire. He died

in Vienna. Scored for 2 flutes (one doubling on piccolo), 2 oboes, 2 bassoons, 2 horns, 2 trumpets, post horn, timpani, and strings. Duration ca. 40 min.

Originally a serenade meant a love song sung by a young man outside his beloved's window, a tradition Mozart immortalized in his opera *Don Giovanni*. Salzburg, however, unlike other European cities, also developed the custom of orchestral serenades, which were composed for weddings, birthdays, or name days, for the carnival preceding Lent, or for the celebration of the end of the university's summer term, and were often performed outdoors. Mozart dated the present D major Serenade August 3, 1779, and referred to it as *Finalmusik*, meaning that it was written to celebrate the end of the academic year. Presumably, then, it was performed that week by the students of Salzburg University's Faculty of Philosophy, first at the summer residence of the Prince-Archbishop, then for the professors in the square in front of the University.

Though the number of movements varied, an orchestral serenade generally consisted of an opening march (and sometimes a closing march), several symphonic movements, two minuets (sometimes with more than one trio), and sometimes two or three concerto or sinfonia-concertante movements (movements featuring one or several solo players). Since these serenades were generally performed in their entirety only for one specific occasion, movements were often recycled for other purposes. The present Serenade consists of seven movements in the following scheme:

Movement	Genre
Adagio maestoso— Allegro con spirito	symphony
Menuetto—Trio	dance (minuet)
Concertante: Andante grazioso	sinfonia concertante
Rondeau: Allegro ma non troppo	sinfonia concertante
Andantino	symphony
Menuetto— Trio I—Trio II	dance (minuet)
Finale: Presto	symphony

For that end-of-term performance these seven movements were probably framed by the two D major Marches, K. 320a (K. 335), that Mozart wrote around the same time, thus bringing the total to nine. Later in Vienna he drew a three-movement Symphony from the Serenade that circulated to various German cities, and, with the addition of one of the minuets, was published in London; we also know that he gave a performance of the two-movement Sinfonia concertante in Vienna on March 23, 1783.

The tension of the first movement's majestic slow introduction erupts in a festive profusion of fast notes and short fanfare-like motives. The graceful second theme is comically interrupted at regular intervals by a loud gesture that introduces a bit of dissonance each time. Of special note are several extended crescendos that probably reflect Mozart's relatively recent exposure to the practices of the Mannheim orchestra. Another remarkable feature is his recall of the slow introduction to launch the recapitulation, but now simply notated in longer note values rather than in a slower tempo.

The two minuets are both stately affairs. The first (movement II) contains a trio (middle section) with more transparent texture in which flute and bassoon, both paired with violins, engage in interplay. The second (movement VI) contains two trios, of which the first provides dainty contrast, and the second gives the Serenade its nickname, in English "Post Horn," after the carriage horn that used to signal a postal delivery. Here the valveless post horn raucously overpowers the graceful tune in the strings. Commentators have suggested that Mozart was referring either to the happy students soon heading home in a post chaise, or to his own hopes soon to be on a post chaise leaving Salzburg behind.

The two concertante movements (III and IV) feature the pairs of winds as soloists, first in a dancelike Andante with a plethora of parallel thirds and sixths and even a written out cadenza. The Rondeau (Mozart used the French spelling) particularly features the first flute and oboe, not only in the four appearances of the refrain, but also in the intervening episodes. After the sweetness of these soloistic movements, Mozart presents a profound slow movement in the minor mode, surprisingly intense for an outdoor celebration. This Andantino unfolds in a full sonata form with both halves repeated. The Presto finale that follows the grand second minuet is as celebratory as the fifth movement was intense. The fanfares ablaze with trumpets and drums that pervade this full sonata form must have been played with gusto by the students about to leave on vacation.

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