Hadelich Plays Sibelius
Thursday and Friday, March 12 and 13, 2020 · 8pm
Hayes Hall

Naples Philharmonic
Andrey Boreyko, conductor
Augustin Hadelich, violin

Arvo Pärt
Swansong

Sibelius
Concerto for Violin and Orchestra in D Major, Op. 47
Allegro moderato
Adagio di molto
Allegro, ma non tanto
Augustin Hadelich, violin

Intermission

Beethoven
Symphony No. 6 in F Major, Op. 68, “Pastoral”
Awakening of cheerful feelings on arriving in the country
Scene by the brook
Happy gathering of country folk
Thunderstorm
Shepherds’ song; cheerful and thankful feelings after the storm

The Thursday night performance is generously sponsored by David and Joyce Hecht.

Tonight's performance will last approximately one hour and 45 minutes, including the intermission.
Thank you for silencing all electronic devices.
Now in his sixth season as music director of Artis—Naples, Andrey Boreyko’s inspiring leadership has raised the artistic standard and brought a new intensity to the Naples Philharmonic. The driving force behind the continued creative growth of this multidisciplinary organization, Andrey continues to explore connections between art forms through interdisciplinary thematic programming. During the 2018-19 season, Andrey paired the Ballets Russes-inspired contemporary visual artworks of Belgian artist Isabelle de Borchgrave with performances of Stravinsky’s *Pulcinella* and *The Firebird*—elaborating upon the meaning, style and influence of art and artists upon one another. A strong proponent of modern artistic voices, Andrey has recently commissioned several new works by composers including Fazil Say, Giya Kancheli and D. J. Sparr.

This season marks the start of Andrey’s tenure as music and artistic director of the Warsaw Philharmonic Orchestra. In addition to their regular collaborations at home, this season, Andrey Boreyko and the orchestra will perform at the Chopin and his Europe Festival, the Beethoven Easter Festival and across Japan.

A popular guest conductor with major orchestras across the globe, Andrey’s highlights this season include a substantial tour of Europe with the State Academic Symphony Orchestra of the Russian Federation (including Hamburg, Cologne, Frankfurt and Munich), engagements with National Arts Centre Ottawa, Seoul Philharmonic Orchestra, Orquesta Sinfónica de Galicia, Mozartemorchester Salzburg, Prague Symphony Orchestra, New Jersey Symphony Orchestra, Rundfunk-Sinfonieorchester Berlin, Philharmonisches Staatsorchester Hamburg, Dresden Philharmonic and Monte-Carlo Philharmonic Orchestra. Last season, Andrey toured to the Ljubljana, Rheingau, Gstaad and Grafenegg festivals with the Filarmonica della Scala. He also worked with the Vienna Radio Symphony Orchestra, RAI National Symphony Orchestra, Sinfonia Varsovia, Frankfurter Museums-Gesellschaft, as well as the Seattle Symphony, Minnesota Orchestra, San Francisco Symphony, Sydney Symphony Orchestra, and Toronto Symphony Orchestra, and he ended the season with The Cleveland Orchestra at the Blossom Festival.

Over the past few seasons, orchestras with which Andrey has worked have included Konzerthausorchester Berlin, Royal Stockholm Philharmonic Orchestra, Berliner Philharmoniker, Gothenburg Symphony, Bamberg Symphoniker, Deutsches Symphonie-Orchester Berlin, Münchner Philharmoniker, Staatskapelle Dresden, Gewandhausorchester Leipzig, Vienna Symphony Orchestra, Filarmonica della Scala, Orchestra del Maggio Musicale Fiorentino, Royal Concertgebouw Orchestra, Orchestre de Paris, Orchestre Philharmonique de Radio France, Tonhalle Orchester Zürich,

A passionate advocate for lesser-known works, Andrey championed compositions by Victoria Borisova-Ollas in an extensive concert and recording project with the Royal Stockholm Philharmonic Orchestra last season. As part of the Prague Spring International Music Festival 2018, Andrey conducted the Prague Symphony Orchestra in a rendition of Jan Novák’s *Dido* and, this season, conducts Zdeněk Fibich’s rarely performed *Vodník*. He returned to Rundfunk-Sinfonieorchester Berlin in February 2018 with a performance of Valentyn Sylvestrov’s *Requiem for Larissa*.

**Augustin Hadelich** is one of the great violinists of our time. Often referred to by colleagues as a “musician’s musician,” he was named *Musical America*’s 2018 Instrumentalist of the Year.

Hadelich will appear with more than 25 North American orchestras in the 2019-20 season, including the Boston Symphony Orchestra, The Cleveland Orchestra, the New York Philharmonic, the Montréal Symphony Orchestra, the Cincinnati Symphony Orchestra, the Pittsburgh Symphony Orchestra, the Minnesota Orchestra, the Houston Symphony, the Oregon Symphony, the Seattle Symphony, the Toronto Symphony Orchestra, and numerous others. International highlights of the season include performances with the London’s Philharmonia Orchestra, NDR Elbphilharmonie Orchestra in Hamburg, the Danish National Symphony Orchestra, Oslo Philharmonic, Finnish Radio Symphony Orchestra, and the Hong Kong Philharmonic, to name a few. He is also a frequent guest artist with major orchestras in Asia, South America, Mexico, New Zealand and Australia.

Hadelich is the winner of a 2016 Grammy Award for his recording of Dutilleux’s Violin Concerto, *L’arbre des songes*, with the Seattle Symphony, under the baton of Ludovic Morlot (Seattle Symphony Media). Recently signed to Warner Classics, his first release on the label, Paganini’s *24 Caprices*, was released in January 2018. His second recording for Warner Classics, the Brahms Concerto (with Hadelich’s own cadenza) and the Ligeti Concerto (with cadenza composed by Thomas Adès) followed in 2019. Among other recent releases are live recordings of the Tchaikovsky Violin Concerto and Lalo’s *Symphonie espagnole* with the London Philharmonic Orchestra in the LPO label (2017).

Born in Italy, the son of German parents, Hadelich is now an American citizen. He holds an Artist Diploma from the Juilliard School, where he was a student of Joel Smirnoff. After winning the Gold Medal at the 2006 International
Violin Competition of Indianapolis, concerto and recital appearances on many of the world’s top stages quickly followed, including Carnegie Hall, Lincoln Center, Chicago’s Symphony Hall, the Kennedy Center, Wigmore Hall/London, and the Royal Concertgebouw in Amsterdam. Other distinctions include an Avery Fisher Career Grant (2009), a Borletti-Buitoni Trust Fellowship in the U.K. (2011), the inaugural Warner Music Prize (2015), and an honorary doctorate from the University of Exeter in the U.K. (2017).

Hadelich plays the “Leduc, ex Szeryng” violin by Giuseppe Guarneri del Gesù of 1744, generously loaned by a patron through the Tarisio Trust.

“The essence of Hadelich’s playing is beauty: reveling in the myriad ways of making a phrase come alive in the violin, delivering the musical message with no technical impediments whatsoever, and thereby revealing something from a plane beyond ours.” —The Washington Post

PROGRAM NOTES

Arvo Pärt (b. 1935)

Swansong

Arvo Pärt was born in Paide, Estonia, on September 11, 1935. He now lives in Germany. He composed Swansong in 2013 for performance at the Mozart Week festival in Salzburg for 2014, at which he was to be composer-in-residence. It was premiered in January 2014 by the Vienna Philharmonic under the direction of Marc Minkowski. Duration is about six minutes.

Arvo Pärt was born in Estonia during the last years of the republic before Soviet domination took over for several decades. His widespread acclaim in Europe and the United States in the early 1980s came particularly as the result of a hugely popular recording of his Third Symphony. He had been educated at the conservatory in Tallinn, graduating in 1963. His early work showed the expected influence of Prokofiev and Shostakovich, but he broadened his stylistic range and scope with two award-winning large-scale works: the children’s cantata Meie aed (Our Garden) and the oratorio Maailma samm (Stride of the World). He was the first Estonian composer to use the 12-tone technique (Necrology, 1959), then not allowed in countries of the Soviet bloc. He was awarded official prizes for some works, and attacked for others, particularly the Credo for piano, chorus, and orchestra, which was banned because it contained the text, “I believe in Jesus Christ.” Composing widely in orchestral, vocal, and chamber forms, his early works often employed serial organization of pitch and rhythm, as well as collage effects.

The 12-tone phase passed into a long period of artistic silence, during which he undertook profound study of Franco-Flemish choral music of late
medieval and early Renaissance periods, from Machaut to Josquin. In the Third Symphony of 1971, he revived old polyphonic forms and ideas from Gregorian chant. His studies led by 1976 to his rediscovery of the triad and the possibilities of extreme simplicty. Soon afterward, he and his family immigrated to Vienna, then moved to Berlin.

*Swansong*, though purely orchestral with no text, has a religious text as a background. Pärt composed it as an orchestral version of *Littlemore Tractus*, originally composed for choir and organ in celebration of the 200th birthday of Cardinal John Henry Newman (1801-1890), possibly the most significant churchman and writer of 19th-century England. Newman was an Anglican cleric who led the Oxford Movement, aiming to take the liturgical traditions of the Catholic Church back into the Anglican Church, which had been created by Henry VIII three centuries earlier. Eventually, in 1845, Newman converted to Catholicism, generating a great deal of theological polemic between representatives of the church of the first half of his life and the second half.

Newman was an active and highly regarded writer, both for his autobiography, *Apologia pro vita sua* and his *The Idea of the University*, his sermons, and his poetry (most notably *The Dream of Gerontius*), which formed the basis of Elgar’s great oratorio at the beginning of the 20th century.

One of his most famous sermons, “Wisdom and Innocence,” was preached at Littlemore on February 19, 1843, which ends with lines calling for “a safe lodging and a holy rest, and peace at the last.” This text was given a hymn-like setting in Pärt’s chorus-and-organ setting, a mood that is retained in the purely orchestral version as well.

**Jean Sibelius (1865-1957)**

**Concerto for Violin and Orchestra in D Major, Op. 47**

Jean (Johan Julius Christian) Sibelius was born at Hämeenlinna, Finland, on December 8, 1865, and died at Järvenpää, at his country home near Helsinki, on September 20, 1957. He began work on his Violin Concerto in D Major, Op. 47 in 1902, completed it in short score in the fall of 1903, and finished the full score about New Year 1904. After the first performance, in Helsinki on February 8, 1904, with Viktor Nováček as soloist and with the composer conducting, Sibelius withdrew the work for revision. In its present form, it had its premiere in Berlin on October 19, 1905, with Karl Halíř as soloist and Richard Strauss on the podium. The orchestra consists of flutes, oboes, clarinets, and bassoons, all in pairs; four horns, two trumpets, three trombones, timpani, and strings. Duration is about 31 minutes.

A failed violin virtuoso is responsible for what has surely become the most popular violin concerto composed in the 20th century. Though he knew he would never play it himself, Sibelius poured into the concerto all his love for the instrument and his understanding of its peculiar lyric qualities.
In September 1902, he wrote to his wife that he had just conceived “a marvelous opening idea” for a violin concerto, and, if he was speaking of the way that the work actually begins in its finished form, “marvelous” is indeed the term to apply. Against a hushed D minor chord played by the strings of the orchestra, tremolo, the soloist enters delicately on a dissonant note, yearning as it leans into the chord. The magic begins already during the first few seconds of the piece.

But it takes more than a wonderful opening idea to generate a large-scale work. Sibelius struggled with it for years. He drank heavily. He even virtually insulted German violinist Willy Burmester, who had encouraged him to write such a piece. In the 1890s, when Sibelius was beginning to make his mark as a composer, Burmester had spent some time as the concertmaster in Helsinki, and he had become an early champion of the budding composer. While working on the concerto throughout 1903, Sibelius kept Burmester apprised of his progress, and, when he sent him the completed work, Burmester was enraptured: “Wonderful! Masterly!” he wrote. “Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto!” At one point, Sibelius mentioned dedicating the work to Burmester, too.

The violinist proposed to premiere it in Berlin in March 1904, where his fame as a soloist would have guaranteed something of a splash. But Sibelius found himself in a fiscal emergency (and also perhaps unsure of himself—one of the consequences of his heavy drinking), and he scheduled a concert of his works in Helsinki, with the new concerto as its centerpiece. But Burmester was unable to appear at that time. Instead, Sibelius made a choice that guaranteed failure by offering the premiere to an undistinguished violin teacher named Viktor Nováček. (As difficult as the work is now, it was even more difficult in its first version.) Neither soloist nor orchestra were up to the demands of the piece, and one of the leading critics, Karl Flodin, a long-standing supporter of Sibelius, wrote that the concerto was “a mistake.”

Nonetheless, Burmester wrote to Sibelius, generously overlooking the slight to himself, and offered again to play the piece in October 1904, nobly promising, “All my twenty-five years’ stage experience, my artistry and insight will be placed to serve this work ... I shall play the concerto in Helsinki in such a way that the city will be at your feet!” But Sibelius was determined to revise the work before allowing another performance. He dawdled with the changes and finally brought himself face-to-face with his revisions in June 1905, when his publisher told him that he had gotten the concerto scheduled in a prestigious concert series directed by Richard Strauss. But by this time, Burmester’s schedule was full and he was not available. The solo part was given to Karl Halíř. After the second slight, Burmester never played the piece for which he had been the prime mover in bringing to creation.
The revisions to the Violin Concerto were far more drastic than simply touching up details of the scoring, which composers usually undertake after a first round of rehearsals and performances of a new piece. Referring to what he considered the flaws in the work as his “secret sorrow,” Sibelius insisted that the revision would not be ready for two years (though in the end, he accomplished them in about a month once he really set to work). Sibelius evidently took Flodin’s critique of the first version very much to heart. He greatly reduced the amount of sheer virtuosic display in the solo part. The first movement had contained two solo cadenzas, the second of which was possibly inspired by Bach’s works for unaccompanied violin. It disappeared in the revision. He also shortened the finale. Only the slow movement, which met with general favor at the premiere, remains substantially unchanged. (It is always extremely interesting to hear an alternate version of a standard repertory work, because it gives us an insight into the composer’s own thought processes. Fortunately, we can now make a direct aural comparison between the two versions of Sibelius’ Violin Concerto, because the original version has now been recorded by violinist Leonidas Kavakos with the Lahti Symphony Orchestra under the direction of Osmo Vänskä.) The original version was more dramatic, more rugged—closer, perhaps, to the spirit of Beethoven—and certainly more virtuosic. The final version of the concerto, which has become established as one of the handful of most popular violin concertos of all time, has more of a lyric quality without denying itself a strong symphonic development in the opening movement, a heartfelt song in the slow movement, or the wonderful galumphing dance (“evidently a polonaise for polar bears,” as Donald Francis Tovey once wrote) in the rondo of the finale.

Ludwig van Beethoven (1770-1827)

Symphony No. 6 in F Major, Op. 68, “Pastoral”

Ludwig van Beethoven was baptized in Bonn, Germany, on December 16, 1770, and died in Vienna on March 16, 1827. Beethoven did the bulk of the composing of Symphony No. 6 in F Major, Op. 68, “Pastoral” during the fall of 1807 and the early part of 1808 (a few sketches go back as far as 1803); he had sold the symphony to the publisher Breitkopf & Härtel by September 1808. The Sixth Symphony was first performed—along with the Fifth Symphony, the Fourth Piano Concerto, the Choral Fantasy, and several movements of the Mass in C, Opus 86, all in their premiere performances as well—on December 22, 1808, at the Theater-an-der-Wien in Vienna. The symphony is scored for two flutes and piccolo, pairs of oboes, clarinets, bassoons, horns, trumpets, and trombones, plus timpani and strings. Duration is about 40 minutes.

The delight that Beethoven took in the world of nature is attested by countless stories from many periods of his life. When in Vienna he never failed to take his daily walk around the ramparts (which would then have afforded a much more rural view than the same walk does today—especially because the ramparts themselves have been removed and turned into the
giant Ringstrasse, the multi-lane thoroughfare that girdles the old center of Vienna), and, during his summers spent outside of town, he would be outdoors most of each day.

The notion of treating the natural world in music seems to have occurred to him as early as 1803, when he wrote down in one of his sketchbooks a musical fragment in 12/8 time (the same meter used in the Pastoral Symphony for the “Scene at the brook”) with a note: “Murmur of the brook.” Underneath the sketch he added, “The more water, the deeper the tone.” Other musical ideas later to end up in the Sixth Symphony appear in Beethoven’s sketchbooks sporadically in 1804 and during the winter of 1806-07, when he worked out much of the thematic material for all the movements but the second. But it wasn’t until the fall of 1807 and the spring of 1808 that he concentrated seriously on the elaboration of those sketches into a finished work. The piece was apparently completed by the summer of 1808, since, on September 14, he reached an agreement with the publisher Breitkopf & Härtel for the sale of this symphony along with four other major works.

One thing that aroused discussion of the new symphony—a debate that lasted for decades—was the fact that Beethoven provided each movement of the work with a program, or literary guide to its meaning. His titles are only brief images, just enough to suggest a setting:

- Awakening of cheerful feelings on arriving in the country
- Scene by the brook
- Happy gathering of country folk
- Thunderstorm
- Shepherds’ song; cheerful and thankful feelings after the storm

Many romantic composers and critics saw in this program a justification for the most abstruse kinds of storytelling in symphonic writing, but the program is certainly not necessary for an understanding of the music as Beethoven finally left it, for there is nothing here that departs from expectation simply for narrative reasons. Still, there have been some unlikely and even bizarre attempts to illustrate the symphony, which go from an 1829 production in London with six actors and a ballet company up to the detailed Disney scenario from Fantasia, replete with amorous centaurs, cupids, and a mighty Zeus throwing thunderbolts until he is tired and curls up for a nap under a convenient cloud—a far cry from the composer’s intentions.

Much more important for an understanding of Beethoven’s view than the headings of the movements is the note that Beethoven caused to be printed
in the program of the first performance: “Pastoral Symphony, more an expression of feeling than painting.” He never intended, then, that the symphony be considered an attempt to represent events in the real world, an objective narrative, in musical guise. Rather, this symphony provided yet again what all of his symphonies had offered: subjective moods and impressions captured in harmony, melody, color and the structured passage of time.

Beethoven’s sketchbooks reveal that he was working on his Fifth and Sixth symphonies at the same time. They were finished virtually together, given consecutive opus numbers (67 and 68), and premiered on the same concert. Yet no two symphonies are less likely to be confused, even by the most casual listener. The Fifth, with its demonic energy, tense harmonies and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. Nothing shows more clearly the range of Beethoven’s work than these two masterpieces, twins in their gestation, but not identical—rather fraternal twins of strongly differentiated characters. Popular biographies of Beethoven tend to emphasize the heavenstorming, heroic works of the middle period—the Eroica and Fifth symphonies, the Egmont Overture, the Emperor Concerto, the Razumovsky string quartets, the Waldstein and Appassionata sonatas—at the expense of other aspects of his art. On the other hand, some critics of a “neoclassical” orientation claim to find the evennumbered symphonies, including the Pastoral, to be more successful than the overtly dramatic works. Both views are equally onesided and give a blinkered representation of Beethoven. His art embraces both elements and more, as is clear from the intertwining conception and composition of the Fifth and Sixth symphonies.

Even in works of such contrasting character, Beethoven’s concern for balance and for carefully articulated musical architecture remains evident, though the means by which he achieves these ends are quite different. The Fifth Symphony deals in harmonic tensions—dissonant diminishedseventh and augmentedsixth chords that color the mood almost throughout. The harmonic character of the Sixth Symphony is altogether more relaxed. Beethoven builds his extensive musical plan on the very simplest harmonies, on the chord relations that harmony students learn in the first few days of the course—tonic, dominant, and subdominant. The symphony revels in major triads from the very beginning, and the diminishedseventh chord is withheld until the thunderstorm of the fourth movement. As in the Fifth Symphony, the melodic material of the first movement is derived from the very beginning of the work, but, rather than piling up in urgent search of a climactic goal, the thematic motives that arise from the opening measures of the Pastoral Symphony—there are at least four of them—are repeated often in a leisurely way that implies no hurry to get anywhere. Still, for all the apparent ease of passage, our course through the first movement is
perfectly balanced, with slow swings from tonic to dominant and back or lengthy phrases reiterating a single chord, then jumping to another distant chord for more repetition. The fact that all this sheer repetition does not lead to fatigue or exasperation on the listener’s part is tribute to Beethoven’s carefully planned and varied orchestral colors and textures. Indeed, George Grove remarked in his study of this symphony that Beethoven “is steeped in Nature itself; and when the sameness of woods, fields, and streams can be distasteful, then will the Pastoral Symphony weary its hearers.” Through the exposition and much of the development in the first movement, Beethoven seems to have had little difficulty in sketching the symphony. But in planning the retransition—the passage that returns to the home key for the beginning of the recapitulation—he encountered difficulties and sketched several possible courses. In the one finally used, Beethoven moves quickly from the rather distant key of E major by regular steps of closely related keys: A, D, G minor, to C, the dominant of the home key of F. Here, we expect him to prolong the harmonic tension and give us a crashing, dynamic arrival at the home key—but he sidesteps. Instead, he slips past F to the subdominant, B-flat, and quietly returns home by that most unusual course (the subdominant to tonic progression is the same one that produces an “Amen”—it is relaxed, not at all dramatic).

After sketching that version, Beethoven apparently suffered a momentary loss of nerve. Perhaps the return home was not clearly enough marked. It certainly differed from the corresponding point in most of his middleperiod works. So, he tried again and sketched a return by way of the dominant to a fortissimo statement of the main theme in the full orchestra. Further reconsideration apparently led him to realize that the louder, more powerful return was simply too strong for a movement as genial and relaxed as this one was, but he found a way of having his cake and eating it, too. He returned to the original version, using the quieter subdominant approach to his home key. But once having achieved F major, he could generate a loud statement in the orchestra by way of dominant harmony without its receiving undue weight, since it was no longer the return. Thus, he reworked the more “dramatic” sketch and embedded it into the body of the recapitulation. This detail illustrates Beethoven’s own sense of the kind of expressive character the Pastoral Symphony was turning out to have, and his determination to keep all parts of it consistent with its character, however much it might diverge from our expectations on the basis of his other works. This, of course, is the mark of a great composer: The so-called “standard” forms are not simply molds into which he pours so many tunes, but, rather, they are an organic response to the musical ideas generated from the very beginning of the piece.

One idea that does not appear at the very beginning but grows in importance throughout is a little figure of repeated notes in triplets first heard as a punctuation in clarinets and bassoons. As the movement progresses,
that triplet rhythm insinuates itself more and more into the musical fabric until, by the beginning of the recapitulation, it is running along in counterpoint to the themes heard at the outset. And just before the close of the movement, the solo clarinet takes off on triplet arpeggios in what is virtually a cadenza.

The second movement is richly but delicately scored, with two muted solo cellos providing a background murmur along with second violins and violas, while the first violins and woodwinds embellish the melodic flow with a rich array of turns and trills. No one familiar with traditional means of musical expression in western music can fail to recognize the bucolic leisure of this Andante, even if Beethoven had never provided a title for the movement. The gentle running of water, bird song, soft breezes and rustling leaves are all implicit in this music. At the same time, the richness of material is most satisfying. Beethoven is in no hurry to get through it, and his sense of architectural balance remains engaged. Even the one explicitly “programmatic” passage—the song of nightingale, quail and cuckoo labeled as such in the flute, oboe and clarinet just before the end of the movement—fits perfectly well as a purely musical passage (how many real birds sing in classical four-measure phrases?).

Only twice in Beethoven’s symphonic output did he link the movements of a symphony so that they would be performed without a break. Significantly, this happened in the two symphonies composed almost simultaneously—the Fifth and the Sixth. In the Fifth Symphony, the scherzo is connected to the finale by an extended, harmonically tense passage demanding resolution in the bright C major of the closing movement. Much the same thing happens in the Pastoral Symphony, although the level of tension is not nearly so high, and the linking passage has grown to a full movement itself. But here again we see that the supposedly romantic, formbreaking elements of the Pastoral Symphony do not depend on the composer’s program to make sense. The scherzo, a real dance movement in F major, is interrupted just at its last chord by a dramatic Allegro in F minor. The violence of that extended passage gradually dies down and returns to the major mode for the final passage of rustic simplicity, a release from the tension of the Allegro, whether or not one thinks of it as “grateful feelings after the storm.” In both symphonies, the transition moves from harmonic darkness and tension to the light of a major key established at the beginning of a new movement. It is characteristic of Beethoven to demonstrate that he can reach this goal in two opposing ways: in the Fifth, by way of a massive crescendo to a powerful fortissimo point of arrival and, in the Sixth, by a steady decrescendo from the height of the “storm” to the tranquility of the clear weather that follows.

All three movements are filled with felicitous touches. The dance has a delightfully quirky offbeat strain for solo oboe, with the occasional
appearance of a bassoon accompaniment consisting of three notes. This is supposed to be an intentional caricature of a village band that Beethoven encountered at a tavern near Mödling.

The storm is imaginatively and picturesquely scored, providing a veritable quarry of techniques that were mined by composers for decades. Berlioz spoke of Beethoven’s orchestration here with the greatest admiration, and he helped himself to such devices as the thick, “stormy” sound produced by double basses running up a fournote fragment of the scale in the same time that the cellos run up a fivenote fragment, so that they are together only on the very first note, and the remainder produces atmospheric dissonance. Beethoven withheld his big orchestral guns to this point. The trumpets had not played in the symphony until the middle of the third movement. Now trombones and timpani appear for the first time (the timpani, in fact, play only here), and the piccolo joins in at the height of the storm.

As the storm ends, a ranz des vaches, or Swiss herdsman’s song, introduces the final major key movement and the “hymn of thanksgiving.” The ranz des vaches, a melody borrowed by Beethoven for this spot, unmistakably identifies the setting in a world of pastoral simplicity. Its use here was an afterthought on the composer’s part, but it was a highly appropriate one, since the first theme of the movement proper (heard in the violins) is part of the same family group—an arpeggiation of the major triad in a different position. Thus, once more, an element that might be labeled “programmatic” can be seen to nestle snugly and fittingly into what Tovey has called “a perfect classical symphony.”

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Andrey’s Recommendations:

Dear Artis—Naples Patrons,

The following are books, recordings or videos that I feel will provide an opportunity for further exploration of some of the works on this program.

**Arvo Pärt: Swansong**

To listen:

Unfortunately, there are no commercial recordings of *Swansong*, but I recommend that you listen to the original version of another work by Pärt called *Littlemore Tractus*, for chorus and organ, that was written in celebration of the 200th anniversary of Cardinal John Henry Newman. There are two recordings of this that I would recommend: one by the Estonian Philharmonic Chamber Choir, conducted by Paul Hillier, and another by Vox Humana, conducted by David N. Childs.

To watch:

*The Lost Paradise: Arvo Pärt/Robert Wilson*, directed by Günter Atteln, is an interesting documentary about this wonderful composer and is framed by the premiere of his work *Adam’s Passion* in an old submarine factory in Tallinn, Estonia. The film sheds light on the creative process of both Pärt and the world-renowned director Robert Wilson.

*Arvo Pärt: 24 Preludes for a Fugue*, directed by Dorian Supin. This 2002 documentary features important moments from three years of the composer’s life, including rehearsals, performances and interviews.

To read:

*Arvo Pärt in Conversation*. This collection of essays and interviews with the composer provides interesting insight into his life and work.

*Arvo Pärt: Out of Silence*, by Peter Bouteneff. Bouteneff is a conservatory-trained musician and professor of theology who has known Pärt for more than 30 years. This book examines Pärt’s music through the lens of faith and Orthodox traditions.
**Sibelius: Concerto for Violin and Orchestra in D Minor, Op. 47**

**To listen:**

There are, of course, many recordings of this work, but some of my favorites are:

Violinist Henryk Szeryng and the London Symphony Orchestra, conducted by Gennady Rozhdestvensky.

Janine Jansen with the SWR Symphonieorchester, conducted by Christopher Eschenbach. She truly is the perfect violinist for this piece, and the recording is absolutely stellar.

**To watch:**

*Jean Sibelius: The Early Years/Maturity & Silence*, directed by Christopher Nupen. This 1984 documentary film that splits Sibelius’ life into two parts and features dramatic scenes of Finland as well as excerpts from performances by Vladimir Ashkenazy and the Swedish Radio Symphony Orchestra.

Interview with Jean Sibelius. This short but rare recorded interview with famously private Jean Sibelius from December 1948 provides a glimpse of the composer in his own words and voice (Search YouTube for “The Only Recorded Interview Sibelius” – English subtitles)

**To read:**

*Sibelius*, by Erik Tawaststjerna. This exhaustive three-volume biography was written over the course of decades with unrestricted access to the composer’s papers, diaries and letters. It is truly one of the best resources for information about Sibelius and his life.

*The Correspondence of Jean Sibelius and Rosa Newmarch, 1906-1939*, edited by Philp Ross Bullock. The collection of letters between Sibelius and Rosa Newmarch, a British poet and writer on music, includes more than 30 years of correspondence revealing aspects of Sibelius’ personal and professional life.
Beethoven: Symphony No. 6 in F Major, Op. 68, “Pastoral”

To listen:

I would recommend to listening to three recordings and closely comparing the movements across the different performances.

The first is that of Nikolaus Harnoncourt conducting the Chamber Orchestra of Europe in a recording using modern pitch and modern instruments, but it is based on historical traditions.

The second is that of the Baroque orchestra Tafelmusik, conducted by Bruno Weil. This recording features historically accurate pitch and instruments.

And finally, one from the golden shelf: Wilhelm Furtwängler conducting the Berlin Philharmonic. For many decades, this has been an absolutely iconic recording that takes a completely “modern” approach to Beethoven.

To watch:

Bernstein/Beethoven, with Leonard Bernstein and the Vienna Philharmonic. This 1982 miniseries was directed by Humphrey Burton and includes commentary with Leonard Bernstein as well as performances of all nine symphonies with Bernstein and the Vienna Philharmonic.

The Making of the Symphonies, with Nikolaus Harnoncourt and the Chamber Orchestra of Europe. This fascinating 1996 film shows the great Austrian conductor working with the Chamber Orchestra of Europe preparing for recordings of Beethoven’s symphonies, including the Symphony No. 6.

To read:

Beethoven’s Symphonies: An Artistic Vision, by Lewis Lockwood. Lockwood uses primary sources, including the composer’s composition sketchbooks, to shed light on the thinking and process behind Beethoven’s incredible symphonies.

Beethoven’s Letters: 1790-1826. This volume of Beethoven’s letters provides insight into Beethoven the man and the artist during the period when he wrote his Symphony No. 6.

With my very best regards,

Andrey Boreyko, Music Director
Naples Philharmonic
Andrey Boreyko, Sharon and Timothy Ubben Music Director
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Anonymous Chair
Emerson Millar, co-concertmaster
Connie & Bob Eaton Chair
Ming Gao, associate concertmaster
David Mastrangelo, principal
Hugh & Betty Pearson Chair
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Patrick Neal, assistant principal
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Sotos Dijovanis

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Jenni Groyon Hill, assistant principal
Kathryn & Arthur Knight Chair

Trumpet
Matthew Sonneborn, principal
Millicent Marshall Chair
Ansel Norris, assistant principal

Tuba
Aaron McCalla, principal
Barbara & George Trees Chair

Horn
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John Shaw

Harp
Dickie Fleisher, principal
Jane P. Berger Chair

Keyboard
Cynthia Dallas†

* per-service musician
† Deceased

Concertmaster Glenn Basham’s Vincenzo Panormo violin is generously donated by the Lautenbach and von Arx families.
The Naples Philharmonic gratefully acknowledges the endowment of its keyboard instrumentalists through the generous support of the Ann Matthews O’Leary Chair.

Radu Paponiu, associate conductor
Gregg Anderson, youth symphonia director
James Cochran, chorus director
Bric Gerlach, assistant chorus director
Michele Byrd, singing skills instructor