






Marquette Symphony Orchestra

SYMPHONIC ADVENTURES

SATURDAY, OCTOBER 15, 2022
7:30PM AT KAUFMAN AUDITORIUM

OCTAVIO MAS-AROCAS, MUSIC DIRECTOR
FEATURING ADAM W. SADBERRY, FLUTE

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Octavio Más-Arocas, Music Director

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String players are listed alphabetically.

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Marquette Symphony Orchestra

Octavio Más-Arocas, Music Director

presents

Symphonic Adventures

Saturday, October 15, 2022 – 7:30 p.m.

Louis G. Kaufman Auditorium

The Block. Carlos Simon

Flute Concerto No. 2 in D Major, K. 314 W. A. Mozart

Allegro aperto

Andante ma non troppo

Allegro

Adam W. Sadberry, flute

INTERMISSION

Coriolan Overture, Op. 62 Ludwig van Beethoven

Belkis, Regina di Saba Ottorino Respighi

Il sogno di Salamone (Solomon's Dream)

La danza di Belkis all'aurora (The Dance of Belkis at Dawn)

Danza guerresca (War Dance)

Danza orgiastica (Orgiastic Dance)



Afterglow immediately following the concert at Canale's on Third

Upcoming Concerts

December 10, 2022

January 14, 2023

February 25, 2023

April 15, 2023

Octavio Más-Arocas, Musical Director

Octavio Más-Arocas is a versatile and dynamic conductor whose achievements demonstrate his talent and musicianship. Más-Arocas is the Director of Orchestras and Professor of Orchestral Conducting at Michigan State University College of Music, and serves as Music Director and Conductor of the Mansfield Symphony Orchestra in Ohio, Music Director and Conductor of the Marquette Symphony Orchestra in Michigan, Music Director and Conductor of the Clinton Symphony in New York, and Conductor-in-Residence at the Cabrillo Festival of Contemporary Music in California.



Mr. Más-Arocas served as Principal Conductor of the Green Bay Symphony Orchestra, Wisconsin, and held the positions of Director of Orchestras and Professor of Orchestral Conducting at Ithaca College in New York, Director of Orchestral Studies and Opera Conductor at the Lawrence University Conservatory of Music in Wisconsin, Director of Orchestral Studies and Associate Professor of Conducting at the Baldwin Wallace University Conservatory of Music in Ohio, Director of Orchestras at the Interlochen Arts Academy in Michigan, Resident Conductor of the Sewanee Summer Music Festival in Tennessee, and Assistant conductor of the National Repertory Orchestra in Colorado. In 2013, simultaneously to his work with the Lawrence Symphony Orchestra, Mr. Más-Arocas was the Resident Conductor of the Unicamp Symphony Orchestra in Campinas, Brazil, where he also was a Visiting Professor of conducting at the Universidade Estadual de Campinas. Mr. Más-Arocas spends part of his summers in the Grand Traverse area, where he continues his association as conductor at the Interlochen Center for the Arts.

An award-winner conductor, Mr. Más-Arocas won the Robert J. Harth Conducting Prize at the Aspen Music Festival, the Felix Mendelssohn-Bartholdy Award, given by Kurt Masur, is the recipient of the Thelma A. Robinson Award from the Conductors Guild, a Prize Winner of the Third European Conductors Competition, and a winner of the National Youth Orchestra of Spain Conductors Competition. Mr. Más-Arocas was selected by the League of American Orchestras to conduct the Fort Worth Symphony Orchestra in a showcase event during the League's National Conference in Dallas.

Chosen by Kurt Masur, Mr. Más-Arocas was awarded the prestigious Felix Mendelssohn-Bartholdy Scholarship. Consequently, he worked as Maestro Masur's assistant with the Leipzig Gewandhaus Orchestra and the Helsinki Radio Orchestra, and made his German conducting debut with the Leipziger Symphonieorchester. The offer came after Mr. Más-Arocas' New York debut concert sharing the podium with Maestro Masur and the Manhattan School of Music Symphony.

In the last few years Mr. Más-Arocas has conducted orchestras across North and South America and Europe including the Filarmonica George Enescu in Romania, the Orquestra de Valencia and Granada City Orchestra in Spain, the Leipziger

Symphonieorchester in Germany, the Orquestra Sinfônica da Unicamp in Brazil, the Green Bay, Traverse City, Bluewater, Catskill, Clinton, Fort Worth, Spokane, Toledo, Phoenix, Memphis, Kansas City, and San Antonio Symphonies, the National Repertory Orchestra, the Manhattan School of Music Symphony, the orchestras of Viana do Castelo and Artave in Portugal, the Interlochen Philharmonic, the Universidad Nacional Autónoma de México Philharmonic, the Rosario Symphony in Argentina, Kharkov Symphony in Ukraine, the National Youth Orchestras of Portugal and Spain, the Pescara Symphony in Italy, the Amsterdam Brass in the Netherlands, and the Ciudad Alcalá de Henares Symphony. In

addition, Mr. Más-Arocas has served as assistant conductor at the Madrid Royal Opera House.

Mr. Más-Arocas was assistant conductor of the National Repertory Orchestra, which he conducted in subscription, family, and pops concerts. As the Resident Conductor at the Sewanee Summer Music Festival he conducted the Festival, Symphony, and Cumberland Orchestras. Other festival appearances include the Aspen Music Festival, the Cabrillo Festival of Contemporary Music, the Festival Internacional Carlos Gomes in Campinas, Brazil, the Interlochen Music Festival, the Bach Festival at Baldwin Wallace University, and the MidAmerican Center for Contemporary Music.

His ability to work, inspire, and transform young talents has led him to be a frequent guest conductor with prominent music education organizations and ensembles around the world. He has worked with the World Youth Symphony Orchestra, the national youth orchestras of Portugal and Spain, has conducted All-State Honor Orchestras, and has been in residence with university orchestras in Chicago, Cornell University, Portugal, and Brazil. Mr. Más-Arocas has led tours with the National Youth Orchestra "Templarios" of Portugal, the Interlochen Symphony, the Baldwin Wallace Symphony, and toured Argentina with the Silleda Wind Symphony.

In demand as conducting teacher, Mr. Más-Arocas has taught workshops and masterclasses in the USA, Portugal, Brazil, and Spain and is currently on the faculty of two of the world's most competitive conducting workshops, the Cabrillo Festival Conducting Workshop, which attracts the most talented conducting students from all around the world, and the Ithaca International Conducting Masterclass. He has taught at the Queens College Conducting Workshop in New York and leads the very selective graduate orchestral conducting program at Ithaca College.

Mr. Más-Arocas is an alumnus of the prestigious American Academy of Conducting at Aspen, where he studied with David Zinman. He completed doctoral studies and his main mentors include Kurt Masur, Harold Farberman, and Emily Freeman Brown.

Adam W. Sadberry, flute

Young flutist and educator Adam W. Sadberry, born in Montgomery, Texas is paving a distinctive career with his citizenry, creativity, and vibrancy both on and off stage. He's committed to expanding the Black diaspora in the classical music world through promoting equity, representation, music education, and commissioning music that tells stories of the Black diaspora—in other words, creating musical journalism. Adam is extremely motivated to continue the legacy of his late grandfather L. Alex Wilson, an important journalist and unsung hero of the Civil Rights Movement.

As a winner of Concert Artists Guild's 2021 Victor Elmaleh Competition, he is making his debuts with Chamber Music Detroit, Newport Classical, Scottsdale Performing Arts, Macon Concert Series, Strings Music Festival, Pro Musica: San Miguel de Allende, Northeast Kingdom Classical, Glema Mahr, Dumbarton Concerts, and more. Adam is tremendously excited to make his debut at Merkin Hall in NYC during March, 2023 where he will premiere a composition by Dameun Strange that is also inspired by his late grandfather.

Adam holds a Bachelor of Music in Flute Performance and a Performer's Certificate from the Eastman School of Music, and he joined the Detroit Symphony Orchestra as an orchestra fellow immediately afterwards. He is indebted to all of his former teachers and mentors including Bonita Boyd, Anne Harrow, Jennifer Keeney, Amanda Blaikie, Sharon Sparrow, and Jeff Zook. He currently receives coachings from Keith Underwood.

Adam's commitment to citizenry is reflected through his collegiate work. He is on faculty at the University of Minnesota (Twin Cities) for the spring 2023 semester, and he has upcoming residencies at Lawrence University and Northern Michigan University, the latter of which includes the performance of *Mozart's D Major Flute Concerto* with the Marquette Symphony Orchestra that we will hear this evening. Adam also has engagements at Indiana University



(Bloomington), Pepperdine University, and Georgia Southwestern State University, and has previously given masterclasses at Oakland University, University of Memphis, Rhodes College, and the Harmony Project (Los Angeles). Adam's work revolves around identity, notably his grandfather's legacy. His most popular lectures are "Using Your Identity to Create a Relevant Voice in Music" and "Musical Journalism: Continuing a Legacy Through the Flute."

Along with his solo and educational work, Adam has a strong foundation in orchestral performance and is known for his radiant, lyrical playing. He has played principal flute with the St. Louis and

Detroit Symphony Orchestras, and his former positions include acting principal flute of the Memphis Symphony Orchestra and Cabrillo Festival of Contemporary Music, flute and piccolo with the Des Moines Metro Opera, and orchestra fellow with the Detroit Symphony Orchestra. He has also performed with the Minnesota Orchestra, Seattle Symphony Orchestra, Sphinx Symphony Orchestra, and the New World Symphony. As a concerto soloist, he has performed with and made guest appearances at numerous American orchestras, and given recitals, masterclasses and presentations.

Adam can be heard playing on the soundtrack of Disney's *The Lion King* (2019) and in the Hollywood Bowl's Juneteenth Celebration (2022) that included artists such as Chaka Khan, Ne-Yo, Billy Porter, Questlove, and Earth, Wind, and Fire.

Along with maintaining a private flute studio, Adam has taught and mentored through non-profit organizations that provide free resources to underserved communities including *Raise the Bar* and *Memphis Music Initiative*.

Outside of music, Adam finds joy in roller skating, listening to podcasts, reading, playing video games, and spending time outdoors. Adam can be found on Facebook and on Instagram as @adamhappyberry. He says the barbeque in Memphis is even better than the barbeque in Texas. (Just don't tell his family in Texas that he said that.)



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The Block

Carlos Simon
Born 1986



Though only in his 30s, African American composer Carlos Simon already has an impressive resume. He is currently the Composer-in-Residence for the John F. Kennedy Center for the Performing Arts and frequently writes for the National Symphony Orchestra and Washington National Opera. The 2022/23 season will bring premieres with the Boston Symphony Orchestra, Detroit Symphony Orchestra, Brooklyn Art Song Society and Minnesota Orchestra—a large-scale tribute to George Floyd and the ongoing movement for racial justice.

Simon was born in Washington, D.C. in 1986 and raised in Atlanta, Georgia. He is the son of a preacher and grew up in a household where he was forbidden to listen to any other music except gospel. He has described the improvisatory nature of gospel as a critical influence in the development of his own

compositional style, alongside the more formal elements of the work of such composers as Beethoven and Brahms.

At the age of ten, he played piano for Sunday services at his father's church, at which point he began formal piano lessons as well. Later in life he spent time as keyboardist and musical director for R&B artists Angie Stone and Jennifer Holliday. He completed degrees at Morehouse College and Georgia State University, and received his doctorate at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers.

In 2018, Simon was named as a Sundance/Time Warner Composer Fellow by the Sundance Institute for his work in film and moving image. Formerly on the faculty of Spelman College and Morehouse College, in 2019 he became an assistant professor in the Department of Performing Arts at Georgetown University. In 2021, Simon was the second composer to receive the Sphinx Medal of Excellence from the Sphinx Organization, a non-profit organization based in Detroit, Michigan dedicated to the development of young Black and



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Latinx classical musicians. Among the organizations from which Simon has received commissions and performances are the New York Philharmonic, the Los Angeles Opera, the Philadelphia Orchestra, Washington National Opera, the Reno Philharmonic Orchestra, the American Composers Orchestra, and the National Symphony Orchestra.

Simon's music is informed by his interest in social justice issues, and frequently incorporates activist themes in his work. Such pieces include *Elegy for String Quartet*, honoring the memories of Trayvon Martin, Michael Brown and Eric Garner, and *Requiem for the Enslaved*, in which African American spirituals are combined with the Latin mass and elements of hip hop to tell the story of the 1838 sale of slaves to discharge the debts of Georgetown University.

Other compositions span genres—jazz, gospel, contemporary classical, neo-Romanticism—and can be found everywhere from film scores to the concert hall. Many are inspired by the work of visual artists, such as self-taught Bill Traylor, born into slavery in the 1850s.

Simon states “My dad, he always gets on me. He wants me to be a preacher, but I always tell him, ‘Music is my pulpit. That’s where I preach.’” Tonight, we will hear him sermonize by way of his exuberant work *The Block*, composed in 2018. Simon describes it as “a short orchestral study based on the late visual art of Romare Bearden. He employed personal memories, African American cultural history, and literature as the source of his subject matter. He placed aspects of African American life within the context of universal themes. He is most famous for his collage work, which he used in innovative ways. He also made paintings in watercolor, gouache and oil, as well as prints, monotypes, murals and more.

Simon tells us “most of Bearden’s work reflects African American culture in urban cities as well as the rural American South. Although Bearden (1911-1988) was born in Charlotte, North Carolina, he spent most of his life in Harlem, New York, as part of its vibrant artistic community. This piece aims to highlight the rich energy and joyous sceneries that Harlem expressed as it was the hotbed of African American culture. *The Block* comprises six paint-

ings that highlight different buildings (church, barbershop, nightclub, etc.) in Harlem on one block. Bearden’s paintings incorporate various mediums, including watercolors, graphite, and metallic papers. In the same way, this musical piece explores various musical textures which highlight the vibrant scenery and energy that a block in Harlem or any urban city exhibits.”

We will hear the fevered pulses of diverse urban activity shine throughout Simon’s energetic score, which uses an expanded percussion section and orchestral piano in addition to woodwinds, horns, trumpets, trombones, tuba, harp and strings. It is filled with strong rhythms, bold gestures and a decidedly positive vibe. Both Bearden and Simon grace us with new and uplifting gifts.

Flute Concerto No. 2 in D Major, K.314

Allegro aperto

Andante ma non troppo

Allegro

Adam W. Sadberry, flute

Wolfgang Amadeus Mozart

Born 1756_Died 1791



In an age of powdered wigs and gold carriages, Johannes Chrysostomus Wolfgangus Theophilus Amadeus Gottlieb Sigismundus Mozart—(wait, I have to stop and catch my breath for a moment...okay)—was living a musical life that seemed to race ahead like a video in fast-forward mode. Perhaps he somehow knew that a long stay on earth just wasn’t in the cards. He was born in the mountains of Salzburg, Austria in 1756 to Anna Maria and Leopold Mozart. He and his sister Nannerl were the only two among seven children to survive infancy.

If one were to say that Mozart was a composer whose genius was unequaled, even that would be an understatement. As fast as he could think, he could compose music. Down to the smallest detail, his

writing was complete perfection, and to this day scholars scratch their heads in amazement when they consider the amount of music he wrote and the speed with which he did so. However, while it is true that Mozart was among the greatest musical prodigies who ever lived, that is not why the world holds him in its heart centuries after his death. We remember him as a man whose music is unsurpassed in lyric beauty and seemingly effortless melodic line.

Mozart's love affair with music started in very early childhood. Before his fourth birthday, his family realized his musical memory and aural sophistication were extraordinary. He started to play first the violin, then the harpsichord. He needed so little guidance it was as if he had always known how. Don't get me wrong, Nannerl was a fine musician, but her little brother was, well, really quite something else.

At the age of five, Mozart would practice by candlelight, by six he was already inventing musical themes of his own, which his father would feverishly scratch down on manuscript paper. Only a short time after, Mozart would take over the notation

himself. By the time he could reach the pedals of the clavier, he was already an expert keyboardist. He was not without personality either. On a visit to Vienna, Mozart made an appearance before the Empress Theresa. He tripped and fell to the floor, and the Empress's daughter, Marie Antoinette, (only two months older than his six years) helped him to his feet. Right away, he proposed to marry her. I guess she waited for a better offer.

His father then took his children (Nannerl was ten by then) to Munich, where they performed before many illustrious dignitaries. In fact, between the ages of seven and fifteen, Mozart spent about half his time on tour. He would demonstrate for the courts and the public his ability to improvise and sight-read, and he would entertain them with his musical tricks.

Mozart is probably the only composer in history to have written masterworks in almost every musical genre. In addition to forty-one symphonies, he dreamed up serenades, divertimenti and dances, written on request for the nobility. He created vocal and choral music of unparalleled beauty, organ and

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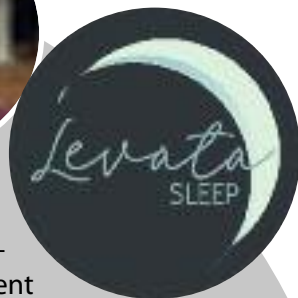
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piano music, music for the church. His operas numbered sixteen, the first of which he wrote at age 12, and the last, the glorious *Magic Flute*, written in the year of his death.

With all his great skill, eagerness and dedication, one would logically think that Mozart should have an exceptionally successful career. That's what he thought, too. Excited and ready for what would come his way, he and his mother traveled to Munich and Paris in 1777 to scope out his prospects. However, his mother died suddenly in Paris in 1778, and Mozart was jobless. He returned to Salzburg in great sadness. After several frustrating years as the court organist to the Archbishop in Salzburg, he resigned and became one of the first musicians to take on a free-lance career.

He moved to Vienna in 1781, where he met Haydn, who came to love him as his own son, and had great reverence for his talents. Mozart stayed with his old family friends, the Webers, and fell in love with their 17-year-old daughter, Aloisia. Unfortunately, she was already hitched, so Mozart turned his attentions to their third daughter, Constanze, whom he married a year later. Things looked bright for a while. He turned out one masterpiece after another in every form imaginable. He became a regular at the court of Emperor Joseph II, where he wrote much of his greatest music, of which the last ten string quartets, the *Quintet for Clarinet and Strings*, the *Mass in C minor*, the unfinished *Requiem*, the late piano concertos and the last six symphonies, are just a sampling.

Sadly, 1788 brought misery to Mozart, then 32 years old. His wife was not in good health, his medical bills were high, and Theresa, their infant daughter died. In addition, the cultural climate in Vienna changed. Mozart was no longer the darling of the public he had once been. Having no secure position, he had to rely on students and commissions, neither of which was widely available at the time. Then word came that Leopold died, and it was as if a part of Mozart had passed with him.

In the face of all these events came the creation of his wonderful *G Minor Symphony No. 40*, in July, 1788. Ironically, the darkness Mozart felt, and the lack of Classical convention made the symphony popular even when Mozart was otherwise being shut

out by the Romantics. But fortune would never be his. In 1791, Mozart was commissioned to write a requiem. He was by that time gravely ill and imagined that the work was for himself, which it did prove to be. This work stands alongside Bach's St. Matthew Passion as the supreme example of vocal music. His death at only 35 years old, gave rise to false rumors of poisoning, though it is thought to have resulted from kidney failure. After a modest funeral at Saint Stephen's Cathedral, he was buried in an unmarked grave at the cemetery of Saint Marx.

Tonight, we will hear Mozart's *Flute Concerto No. 2 in D Major, K. 314*, performed for us by flutist Adam W. Sadberry (please see his biography on another page in this program). The work follows the standard three-movement structure of the classical concerto. The soloist dominates throughout, with virtuosic writing in the last movement cleverly disguised in a lively dance.

In 1777, 21-year-old Mozart was in Mannheim on one of his job-hunting tours, that city being the base for one of Europe's great orchestras, with whose principals the young composer quickly became friends. It was then that he was approached by physician and amateur musician Ferdinand Dejean to compose a set of works with prominent solo flute parts. The set was to include (the numbers vary depending on the source) three new concerti and six flute quartets (for flute, violin, viola and cello). In the end, he produced (these numbers also vary) just two concerti and three quartets. Only half of the fee was earned for this effort and Mozart's letters from the period indicate some frustration with the project. He bristled at the notion of producing so much for an amateur musician who, regardless of generosity, was limited technically. This attitude may account for the fact that Mozart did a bit of borrowing for the second of the two concerti he presented to Dejean in 1778. The *K. 314 Flute Concerto* was actually a reworking of an Oboe Concerto Mozart wrote in 1777. Mozart had written the piece for the Salzburg court oboist but presented it later to the oboist in Mannheim, who was hugely enamored of it and performed it often over the course of the next year. To Mozart's credit, and the benefit of the flute repertoire, the *Flute Concerto* was not simply a note for note translation of the oboe original. The entire concerto was reshaped into the famous work we have today—a

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concerto that allows the performer to show off the best qualities of the flute in the perfect range. For this reason, the concerto is mesmerizing to study and to play.

Mozart complained in a letter to his father Leopold, “you know that I become powerless whenever I am obliged to write for an instrument I cannot bear.” Considering Mozart’s flair for the dramatic and the fact that he had written not only sublime music for this effort but gorgeous flute parts in his piano concertos, it seems this whining was aimed at his father, with whom he had a perpetually strained relationship. The flute was clearly a magical instrument for Mozart, whether in a solo or ensemble capacity. But to this day, some Mozart scholars continue to proclaim, “Mozart hated the flute.”

There is such beauty in *Mozart’s Flute Concerto in D major, K. 314*, written in 1778, that its uplifting, light-hearted and perfectly balanced material between soloist and small orchestra, soars above all negative postulations about instrumental partiality. In addition, the work is sufficiently virtuosic to bring a satisfying challenge to a demanding soloist. It is scored for solo flute, two oboes, two horns, and strings, and lasts twenty minutes for the three movements.

The concerto is in three movements; the first is marked *Allegro aperto*. This marking was used exclusively by Mozart in his early works, and its meaning is not clear today. In Italian, “aperto” means “open” or “exposed,” so it is thought that perhaps this refers to the fact that there is room for showcase, but not much for error. This movement begins with the introduction of the primary idea, bright and fast-paced.

The orchestra sets the scene and the flute flies in to assert its presence. After a second theme is established, the work moves into a solo exposition where there is a *forte/piano* dynamic. The dynamics of this solo are important because the transverse flute’s ability to play this ornamental dynamic is what brought the instrument supremacy over the recorder. The movement then reestablishes the themes before moving into a coda with a solo cadenza (a technically brilliant sometimes improvised solo passage toward the close of a concerto) by the flute. Because of this transition into the

second movement, performers are able to play the first movement by itself but still end with triumph. This entire movement is similar to a cheerful back and forth dialogue, with the flute hopping on and off the beat dramatically in response to itself before settling the score with a final sassy outburst.

The second movement is slower, *adagio non troppo*, meaning “not too slow.” This movement is a graceful aria set at the perfect range for a flute to sing out the sustained notes. There are also plenty of optional opportunities for the soloist to personalize ornamentation. There is a special emphasis upon extended turns and *appoggiaturas*, or ornamental accents played right on the beat before the main note sounds. The entire concerto is light, but this section is exceptionally so; the flute’s voice should float above the orchestra and roll gently into the third movement, the Rondo.

This third and final movement is set at a moderately quick pace, *allegretto*, in 2/4 meter. While the speed is not too swift, the rhythm of the piece requires the performer to play at the front of the beat, diving into the next phrase as if leading a dance, which is characteristic of a classical Rondo. The themes of the first movement are repeated and developed upon to create a three-part counterpoint following a clear ABACA pattern and coda. This movement is a celebration, and the finale pulls the themes together one last time for a quick, bright finish.

Coriolan Overture, Op. 62

Ludwig van Beethoven
Born 1770—Died 1827



One of history’s paramount composers, Ludwig van Beethoven was born on December 15 or 16, 1770 in Bonn, and died in Vienna on March 26, 1827. The name Ludwig van Beethoven surely appears on any short list of the greatest composers of all time. This is not only because of his phenomenal technical abilities, but for the depth of human emotion that his music conveys. Beethoven’s struggles with his own fate and deafness come to life in musical compositions which speak a universal language. His exploration of ideas and his search for

more profound musical, philosophical and emotional truths is reminiscent of a Shakespeare or a Michelangelo.

Beethoven's strong will and difficult personality was most likely due to his early rebellion against the cruelty of his strict, alcoholic father, who wanted to exploit his son's talents. He was truly a child of the revolutionary spirit that was spreading through Europe, and the first important composer to openly declare himself an artist serving a higher calling than the court or aristocracy.

It is no surprise then that Beethoven did not become the second Mozart, the sweetheart of court society that his father hoped for. Instead, he was fiercely independent, confident of his own strength, and even though he had lessons with the greats of the preceding generation, notably Mozart and Haydn, let's just say he was not all that impressed.

Beethoven settled in Vienna in 1792, and his first public fame came as a piano virtuoso with a new and explosive kind of playing that was quite apart from the delicate fluency of Mozart and other virtuosos of the day. His virtuosity is certainly evidenced in his piano sonatas and particularly the five piano concertos. Beethoven's talents and brash confidence won the respect of a musical and enlightened aristocracy who treated him with a deference that Beethoven expected and demanded, and that would have shocked both Haydn and Mozart. While he probably could have survived by other means, he received financial support from a number of interested nobleman, but without sacrificing his independence.

From the turn of the century onward, Beethoven's health brought much misery into his life. The early symptoms of deafness affected more than his musical abilities. He heard a continual humming and buzzing in the ears at first, which was maddening to him. His feelings of alienation and unhappiness are contained in the famous "Heiligenstadt Testament," written in 1802. In it he shares the deep despair caused by the loss of his hearing: "For me," he said, "There can be no recreation in the society of my fellows...I must live like an exile."

This period turned out to be incredibly productive, however, as Beethoven scrawled down on paper the

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- C. S. Lewis, *The Weight of Glory*

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volatile music he heard inside his head. The melodies were stunning and mystically beautiful, and always had an underlying sense of tragedy.

He grew sicker and developed pleurisy in 1826. Surgery and other attempts to save him were not successful. Exhausted and weakened from the disease, he died in 1827. His death was felt the world over. And in Vienna, it is estimated that one of every ten people residing in the city came to pay their respects to the great Beethoven.

Beethoven wrote a multitude of overtures. His heart wasn't into some, but he wrote them anyway because he needed the money. However, most were of the high standards one would expect of him. The four overtures associated with his opera, *Fidelio*, stand in the forefront of them, but the *Coriolan Overture* which we will hear this evening, is a major work as well. It was composed in 1807 as incidental music for a performance of the now little-known 1804 play by the same name by poet and dramatist Heinrich Joseph von Collin—not for Shakespeare's similarly titled work, but it was meant to stand on its own as a composition inspired by the play, which was a philosophical treatise on individual freedom and personal responsibility.

It is a turbulent composition, and perfect for a drama teeming with tragedy and personal sorrow. Gaius Marcius Coriolan was a 5th century Roman general who had led successful campaigns against Rome's enemies. Like many generals, he developed political aspirations that were overboard. His attempts proved unsuccessful, and he was thrown out. For revenge, he turned traitor and led an army of his former enemies to attack Rome. His mother tried to get him to stop, but it was too late to turn back and sadly, he committed suicide. Duty, Honor, Country, etc. In 1804, stories of distinguished Romans and their moral conflicts were the thing.

The première was played the year it was composed in an all-Beethoven concert at the home of Beethoven's patron, Prince Lobkowitz. His *Symphony No. 4* and *Piano Concerto No. 4* were also performed. Beethoven took just three weeks to compose it in January of 1807. It was meant to stand on its own as a composition inspired by the play.

Trying to fit the linear nature of drama into the arch

Belkis, Regina di Saba

Il sogno di Salamone (Solomon's Dream)

La danza di Belkis all'aurora
(The Dance of Belkis at Dawn)

Danza guerresca (War Dance)

Danza orgiastica (Orgiastic Dance)

Ottorino Respighi

Born 1879—Died 1936



form of sonata structure was traditionally a difficult thing. For one thing, drama moves on, the sonata form returns to the beginning. But because of Beethoven's talents for musical drama, he was able to easily work around this problem. Instead of telling a story, he synthesizes the essence of the conflict. In *Coriolan*, Beethoven sensibly constructs a work of just two musical ideas that respectively represent the central moral conflict of the drama and weaves them together: the turmoil of Coriolan's desire for revenge, but with regret, versus his mother's entreaties to give up his terrible scheme.

The *Overture* is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. The sonata form is clear and easy to follow. It was composed in the key of C Minor. Much has been written about this tonality being Beethoven's choice for some of his most dramatic music. His *Piano Sonata, Op. 13 (Grand Sonata Pathétique)*, his *String Quartet, Op. 18 No. 4*, the *Piano Concerto No. 3*, and of course his *Symphony No. 5* were in guess what key? Yup.

This work was composed after *Symphony No. 3 (Eroica)* and before *Symphony No. 5*, and there are techniques in *Coriolan* that remind the listener of both. There is thorough development of melodic ideas, booming off-beat accents, a repeated rhythmic figure that supports the whole work, and the conclusion that quietly dissolves. Beethoven opts to emphasize the lyric theme of the mother in the recapitulation, rather than the stormy Coriolan theme—saving it to the end for dramatic purpose. When it finally does appear, it is weak, fragmented, and certainly not bold. Coriolan's quiet demise is clearly not heroic; rather, it evokes traditional definitions of classical tragedy.

Ottorino Respighi, who brought to Italian music both the orchestral color of Russian music and the ferocious harmonic style of Richard Strauss, became Italy's most important post-Romantic composer. During his career he wore quite a few musical hats—composer, conductor, string-player, pianist and teacher. His own compositional style developed into one that was highly dramatic and never, never dull.

In his operas, he reacted against the realism of Puccini. Still, in these works, the impressive orchestration outshines the vocal writing. While many of his shorter vocal compositions do show great workmanship and gentle beauty, Respighi is best known for the larger works that describe the Roman landscape, for which he later developed a great affinity.

Born in Bologna, Italy, Respighi was said to be shy but very talented. He began studying violin at age eight, and by the time he was thirteen he began to learn composition at the Liceo of Bologna. Later on, he studied with the great Rimsky-Korsakov in St. Petersburg, where he played first viola in the Opera Orchestra. Respighi showed great interest in orches-



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tral music, and from the masters of other nations, he gained a commanding knowledge of orchestral color and texture. He would later put his skills to fine use. Ultimately his music, though based on classical forms, was just bigger and brighter, and his symphonic poems are known for their brilliant and luscious scoring.

His comic opera *Re Enzo* and the opera *Semirama* brought him recognition and an appointment in 1913 to the Santa Cecilia Academy in Rome as professor of composition. It was also in this year that Respighi fell head over heels in love with Rome. He found inspiration in the city's singular atmosphere—so much so, that he introduced a musical language which captured the feelings he had in his heart. In 1924, Respighi became the director of the Rome Conservatory, but only stayed on there for two years to give himself more time to compose. Instead, this period wound up affording him two American tours as a conductor and pianist. He accompanied singers, including his wife, Elsa who was a composer as well as a vocalist.

Respighi was acutely interested in turning visual pictures into music. Thus, *The Pines of Rome* and other works describing the Roman landscape, such as *The Fountains of Rome* and *Roman Festivals* were penned during this creative period for the composer. In *Roman Festivals*, he broke away from traditional writing and included marked dissonances, boisterous effects and more modern orchestrations.

In the 1930s, he wrote distinctive operas including *Sleeping Beauty* and his last and most original work for the stage, *Lucrezia*. He never finished this work, so his wife took it upon herself to complete it after his death. Respighi suffered more and more periods of ill health towards the middle of the 1930s. Because he had been physically strong for most of his life, he hung on for months, able to survive in a weakened state. But in 1936 he lost his struggle. He died in April of that year.

In 1931, Respighi began the composition of the music for the epic ballet *Belkis, Regina di Saba*. One of his most ambitious stage works, it employed an enormous orchestra including such unconventional instruments as sitars and wind-machines, off-stage brass, a chorus, several vocal soloists and a narrator who related the legendary story in verse. The exotic

biblical legend of Solomon and Sheba greatly appealed to Respighi. He followed the melodic characteristics of ancient Hebrew songs; and stressed Asian rhythms with a great assortment of native percussion instruments.

His wife attended the rehearsals and wrote, "the score is dazzlingly rich and contains many new and beautiful ideas." His literary collaborator, Claudio Guastalla wrote the scenario based on an opera libretto. The celebrated Russian choreographer Leonide Massine arranged dances of great variety and chose renowned Persian ballerina Leila Bederkhan for the part of Belkis, and the fine young dancer, David Lichine to play Solomon.

For this grand ballet of eighty or so minutes, there were lavish sets and designs for over 600 costumes. The story tells of the journey undertaken in the year 1000 B.C. by Belkis, Queen of Sheba, in response to an imperial message from Solomon, the King of Israel. The birds and the winds had told him that he is loved from afar by this beautiful young Queen of the South. He sends for her, and she travels across the desert in a huge treasure-laden caravan complete with elephants and camels. Her union with Solomon is celebrated by great rejoicing.

The ballet was premiered with tremendous success on 23 January 1932 and received high praise not only in the Italian press but also abroad. In *The New York Times*, Raymond Hall wrote: "Respighi has achieved a technical tour de force: he strove mainly for color and spectacle and has achieved his goal brilliantly, immersing his score in vivid oriental atmosphere from beginning to end. As a lavish spectacle, *Belkis, Regina di Saba* represents one of the milestone achievements of this house."

Two years later, Respighi resolved to preserve the best of his large scale score by way of two orchestral suites; however, in the face of deteriorating health, he only managed to complete this one suite, published in 1934. We shall hear this work this evening. This gorgeously orchestrated, four movement work is perhaps the richest and most colorful of Respighi's creations. He crafted it with two lush and poignant slow movements, and two energetic dances, sewing different sections together as he saw fit.

The suite begins with *Il Sogno di Salomone*

(Solomon's Dream). In the ballet, Solomon calls on the Queen to travel to Jerusalem. A dark-toned opening prelude depicts the desert sky and Solomon's solitude. The music of the suite then segues to a later episode when Solomon actually greets the visiting Queen who, overcome with his splendor, falls at his feet.

La Danza di Belkis all'aurora (The Dance of Belkis at Dawn) is the parallel scene for the Queen. In her palace by the Red Sea she dreams of Solomon, then awakens to discover her servants have left the scroll from Solomon summoning her. She then dances in praise of the morning sun.

Danza guerresca (War Dance) begins a pair of movements depicting ceremonies in Solomon's palace. Some conductors place it second in order to provide a slow-fast-slow-fast structure. In it, half-clothed athletes dance on giant drums. The final *Danza orgiastica (Orgiastic Dance)* is a sensuous and majestic finale celebrating the union of the two monarchs. The MSO is excited to share this highly evocative and memorable work. We hope you enjoy this exotic getaway.

— Program notes by Claudia Drosen

UPCOMING MSO EVENTS

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Saturday, December 10 at 7:30 p.m.

Sounds of the Holidays with guest conductors Matt Ludwig and Barbara Rhyneer

Saturday, January 14 at 7:30 p.m.

Violin Concerto in D minor, Op. 47 by Jean Sibelius with Yvonne Lam, violin

Symphony No. 1 in G minor by Vasily Kalinnikov

Saturday, February 25 at 7:30 p.m.

III. Batuque from "Reisado do Pastoreio" by Oscar Lorenzo Fernández

Concerto No. 1 for Marimba and String Orchestra by Ney Rosauro

with Britton-René Collins, marimba – winner 2022 MSO Youth Concerto Competition

Pictures at an Exhibition by Modest Mussorgsky, full symphony adaptation by Maurice Ravel

Saturday, April 15 at 7:30 p.m.

Symphony No. 2 in B minor by Alexander Borodin

with Northern Michigan University Choir and Arts Chorale

Chichester Psalms by Leonard Bernstein

Toward the Unknown Region by Ralph Vaughan Williams

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