



5.20.22

HILL
AUDITORIUM

ANDREAS DELFS guest conductor
AARON BEROFISKY violin

*Tonight's concert is sponsored by the **Ray & Eleanor Cross Foundation** and
is supported by the Michigan Arts & Culture Council and National Endowment for the Arts.*



Aaron Berofsky's performance is sponsored by Sylvia Funk.

- PROGRAM -

BEETHOVEN Concerto for Violin and Orchestra in D major, op. 61

Allegro ma non troppo

Larghetto

Rondo

Aaron Berofsky, violin

*Tonight's performance of the Concerto is sponsored by Sarah Calderini, in dedication to her mother,
Ellen Grout Calderini, whose love of music and mankind continues to be a constant inspiration.*

- Intermission -

DVOŘÁK Symphony No. 6 in D major, op. 60

Allegro non tanto

Adagio

Scherzo (Furiant)

Finale: Allegro con spirito

Tonight's performance of Symphony No. 6 is sponsored by the Martin Family Foundation.

Tonight's performance can be heard on WRCJ-FM 90.9 on Sunday, June 5 at noon.

*SHAR Music has sponsored the purchase of tonight's music for our
permanent library collection.*



TONIGHT'S PERFORMERS

Violin I

Kathryn Votapek, Concertmaster
Aaron Berofsky Concertmaster Chair
Brian Allen
Straka-Funk Associate Concertmaster Chair Honoring Kathryn Votapek
Jiayi Zheng
Ruth Merigian and Albert A. Adams Chair
Alena Carter
Nathalie & John Dale Violin Chair
Francesca Bass
Froehlich Family Violin Chair
Anna Black
Stuart Carlson
Karen Donato
Chase Ward
Kisa Uradomo
Linda Etter
Linda Etter Violin Chair
Katie Rowan

Violin II

Michael Romans *
GATES & RUDISILL ENDOWED
PRINCIPAL SECOND VIOLIN CHAIR
Jennifer Berg
Sarah and Jack Adelson Violin Chair
Barbara Sturgis-Everett
Brian Etter and Betty Nolting Memorial Violin Chair
Cyril Zilka
Doubleday Family Second Violin Section Chair
Bright Johnston
Hannah O'Brien
Denice Turck
Sita Yetasook
Susan Hammerton
Colleen Wang

Viola

Veronika Vassileva *
Barbara Zmich
Hannah Breyer
Katja Yeager
Nathan Peters
Christine Beamer
Lindzy Volk
Samuel Koeppe

Cello

Benjamin Francisco *
SUNDELSON ENDOWED PRINCIPAL
CELLO CHAIR
Eric Amidon
SARAH WINANS NEWMAN
ENDOWED SECTION CELLO CHAIR
Benjamin Maxwell
Dana Rath
Nancy Chaklos
Adalus Low-Manzini
Brandon Cota
Bronwyn Hagerty

Bass

Gregg Emerson Powell *
Lesa & Mike Huget Principal Bass Chair
Jon Luebke
A²SO Board Emerita Bass Chair
Robert Rohwer
Jonathan Hammonds
Stephen Castiglione
Adam Cogan

Flute

Alaina Bercilla *
A. Michael and Remedios Montalbo Young Principal Flute Chair
Melissa Mashner
Serras Family Flute Chair

Oboe

Timothy Michling *
GILBERT OMENN ENDOWED
PRINCIPAL OBOE CHAIR
Kristin Reynolds
Bill and Jan Maxbauer Oboe Chair

Clarinet

Chad Burrow *
JIM AND MILLIE IRWIN ENDOWED
PRINCIPAL CLARINET CHAIR
Elliott Ross

Bassoon

Christian Green *
E. Daniel Long Principal Bassoon Chair
Daniel Fendrick
Barbara W. & James E. Martin Bassoon Chair

Horn

Kristi Craig *
Jon Beebe and Rich Wong Principal French Horn Chair
Dallin Taylor
Bradford Bates Memorial French Horn Chair
Aidan Alcocer
Dominic Hayes
Tamara Kosinski

Trumpet

Justin Rowan *
A. Michael and Remedios Montalbo Young Principal Trumpet Chair
Eriko Fujita
Lisa Marie Tubbs Trumpet Chair

Trombone

Ava Ordman *
Brian Robson
Carol Sewell and Jeff Weikinger Trombone Section Chair
Greg Lanzi

Tuba

Jarrett McCourt *
Stan and Rusty Towers Tuba Chair

Timpani

James Lancioni *
A. Michael and Remedios Montalbo Young Principal Timpani Chair

* PRINCIPAL

PROGRAM NOTES

BY CANA F. MCGHEE

This evening's program highlights two composers for whom folk or folk-like traditions hold prime place in their reception. Throughout the long 19th century that spans both Beethoven's and Dvořák's lifetimes, generations of artists, musicians, and writers depicted folk traditions to evoke a nostalgia for a pre-industrial past. In part, Beethoven's legacy rests upon his agile and sweeping pastoral themes. And Antonin Dvořák's popularity was due to his fusion of his native musical heritage into western European high art music. Both pieces on the program exemplify these composers' use of folk-like melodies to varying degrees.

But Dvořák also turned beyond the European context. Many audiences remember his role in articulating a distinctly American classical music that could hold up to the francophone chamber musics, Germanophone symphonies, and Italian renaissance and operatic traditions. Using what today might read as an essentializing ethnographic ear, Dvořák spent three years mining indigenous and African-American traditions to inform his vision of American music. The tensions amongst his non-American nationality; the success of the New World Symphony (1893) in a United States defined by segregation and manifest destiny; and histories unequal representation surely do not fall on deaf ears today. Folk musics thus call to mind questions of authorship, ownership, creative intent, and acknowledging diversity within a given community. When hearing a pastoral theme or a particular national dance, what images come to mind? How do we listen for or listen to unfamiliar folk musics that might feel familiar based on our own traditions? How do we honor the difference between cultural appropriation versus respect?

Concerto for Violin in D major, Op. 61 (1806) (45 mins)

Ludwig van Beethoven

BORN December, 1770; Bonn, Germany

DIED March 26, 1827; Vienna, Austria



During the heroic phase of Beethoven's middle career, the established pianist pivoted and sought to go beyond what he inherited from the Classical Era. As part of this heroism, one might hear aspects of Beethoven's attempts to conquer his declining hearing, as in Symphony No. 5; one might also hear remnants of nationalist fervor and military-political victory, as in Symphony No. 3 or the Triple Concerto from last month's concert. This period also produced Beethoven's only violin concerto, where the composer plays with customary symphonic forms that contemporary critics considered too oblique, too innovative, or downright strange.

The five whispered timpani pulses at the beginning are but the first of many uncanny concerto sounds. The movement is in a vague sonata form with two thematic areas. The first theme is comprised of chunks of melody separated by long pauses, whereas the second theme is more lyrical and accompanied by pulsing triplets in the low strings. Upon the violinist's entrance, the gaps in orchestral sound are filled by solo ornamentations. But still, sonata form's distinctions amongst the exposition, development, and recapitulation blur together because of disjunct melodic flow. This is also complicated by the reversal of the usual introductions of melodic variants or developments. Rather than elaborate on orchestral themes, the violinist often introduces thematic material that the orchestra repeats later in the movement, albeit without the flourishes of solo virtuosity. Throughout, the phrase durations are as disorienting as the unexpected cadential landings or the almost excessively twisty solos.

Cana F. McGhee is currently a PhD candidate in Historical Musicology at Harvard University. An Atlanta native, she earned her BA in Music and French from Emory University in 2019. There, she completed thesis work about the song cycles of composer Gabriel Fauré (1845-1924) in the context of linguistic politics in France and Belgium. Currently, she focuses on musical engagements with natural science, climate change, and environmental activism. Apart from her academic life, she also enjoys choral singing, running, and writing short stories.

The second movement introduces a rarely used form of double variations. Comprised of two themes and their own variations, the form was prevalent among Enlightenment composers but was used less often than the more compact single theme and variations. The larghetto of the movement is carried by slow syncopated homophony that would drag along, were it not for the bright and nimble ambling passages from the soloist. The second theme, more placid than the first, is presented by solo violinist. Where this second movement comes across as hesitant, the third movement is more insistent. Played attacca, the material in this rondo is a syncopated, playful pastoral A-theme played in alternation with contrasting sections. Horns, clarinets, and a distant bassoon all have brief moments in the limelight, as instruments par excellence of the pastoral genre. Even if divisions amongst sections are clearest in this movement, the harmonic moves continue to be shifty. The interplay between soloist and orchestra makes it so that the concluding cadenza arrives with some amount of organicism that nevertheless lurches towards a startling end.

Events of 1806 (Concerto composed)

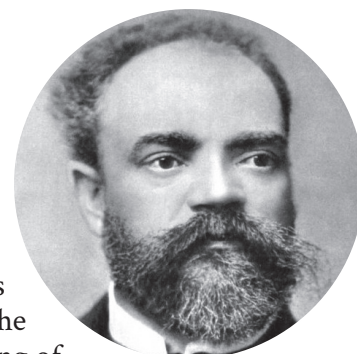
- City of Detroit incorporated
- End of Holy Roman Empire under Napoleon
- Lewis and Clark complete their expedition
- Noah Webster publishes his famous dictionary
- Colgate-Palmolive introduces famous soap
- Cotton thread developed in Scotland
- Coal gas used for street lights in Newport, RI
- Jane Taylor writes *Twinkle, Twinkle Little Star*

Symphony No. 6 in D major, Op. 60 (1880) (40 mins)

Antonín Dvořák

BORN September 8, 1841; Nelahozeves, Czechia

DIED May 1, 1904; Prague



By the time Dvořák entered the midpoint in his career, he was known for integrating folk tunes into the prevalent modernism in the dusk of Wagnerian and Brahmsian influence. Hungarian conductor Janos Richter commissioned the symphony with this fusion of stylistic idioms in mind. But anti-Czech sentiments amongst members of the Vienna Philharmonic delayed the premiere of Dvořák's sixth symphony until the spring of 1881 in Prague. Richter would eventually conduct the piece in 1882 in Vienna, about a decade before heading abroad to conduct the New York Conservatory of Music during the 1890s.

Symphony No. 6 opens in a flurry of ascending fourths in the bright key of D-major. With this triple meter allegro, the symphony pays aural homage to the introductory "hark! hark!" of Beethoven's "Eroica" or the lilting waltz tempo of Brahms's Symphony No. 2 from earlier this concert season. The sonata form of this first movement is to be taken loosely, since both theme areas rely on punchy offbeat accents. The contrasting

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dynamics and juxtapositions of sweetness and grandeur also enliven the folk-like atmosphere that unfolds for the duration of the symphony. The second movement's adagio ventures harmonically into the dim crispness of B $\flat$ -major, where warm timbres of clarinet and horn move to center stage. Written in a rondo form, the movement begins with a sticky violin melody (the A-section) that eventually envelops the rest of orchestra in a stream of variegated textures and tone colors.

In the third movement, Dvořák plays with uneven metrical emphases to invoke the traditional Bohemian dance known as the furiant. The alternation of triple and duple groupings adds a playful bounce, further supported by interjections from bassoon. The dance slides into swirls of melisma before descending fifths and a tempo increase announce the abrupt return of the furiant. Even though the finale begins with spiraling murmurs, strong downbeat pulses and triumphant open fourths lend a confident sense of uplift to this closing movement. The music here is deliberate and patient with canons of call-and-response and crescendos that build toward rich brass fanfares. With a buzzing string passage for contrastive effect, indeed, the movement ends in a blaze of brassy pomp.

Events of 1880 (Symphony composed)

- Detroit council of Trades and Labor Unions formed
- Tchaikovsky write *Serenade for Strings*
- Thomas Edison patents first lightbulb
- USC founded in Los Angeles
- *The Brothers Karamazov* written by Dostoyevsky
- *Chlichy* painted by Renoir
- First photograph printed in newspaper (*New York Daily Graphic*)
- George Eastman begins photography business
- Cologne Cathedral dedicated after 634 years of continuous construction
- Thomas' English Muffins introduced
- Mark Twain writes *A Tramp Abroad*

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The Ray and Eleanor Cross Foundation was established in 1998 to create a proud legacy to Ann Arbor's vibrant culture by providing ongoing financial support for a select group of local organizations, including the Ann Arbor Symphony Orchestra.

In addition to sponsoring many A²SO concerts over the years, the Cross Foundation underwrote the commissioning of a brief, frolicsome orchestral work intended to encourage all audience members to fulfill their roles as concert-goers by leaving the sound-making to our musicians while they are performing. Elizabeth Kelly of Rochester, New York was the winner of the national young composer competition to create such a piece. Her *Stop, Drop and Listen* received its premiere performance at the A²SO's "Carnival of the Animals" Family Concert in March 2008.

Tonight's concert sponsorship extends the support rendered by Ray and Eleanor during their lifetimes and by their foundation in recent years. This tremendous support has helped our Orchestra make marvelous music that entertained, delighted, and nourished our special community for over 30 years.



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