

An aerial photograph of a turbulent ocean with deep blue and white waves. Numerous musical instruments are scattered throughout the water, appearing to float or be tossed by the waves. Visible instruments include several violins, a double bass, a tuba, a trumpet, a trombone, a saxophone, and a harp. The instruments are mostly oriented horizontally, as if they have been thrown into the water and are now floating.

MONTEREY SYMPHONY
PRESENTS

SOUND WAVES

Sunset Center, Carmel 2018-19 Max Bragado-Darman *Music Director*

SOUND WAVES

CONCERT PROGRAM 6 MAY 18–19, 2019

THIS CONCERT IS GENEROUSLY SPONSORED BY

**DR. GEORGE & PATRICIA YELlich
AND ROD DEWAR, IN MEMORY OF SUZANNE DEWAR,
AN ADVOCATE FOR THE ARTS**

Max Bragado-Darman, conductor

Marcos Madrigal, piano

PROGRAM

Overture from *The Flying Dutchman*

Richard Wagner (1813-1883)

Piano Concerto No. 2, Op. 21

Frédéric Chopin (1810-1849)

Marcos Madrigal, piano

- I. Maestoso
- II. Larghetto
- III. Allegro Vivace

INTERMISSION

Symphony No. 5, Op. 67

Ludwig van Beethoven (1770-1827)

- I. Allegro con brio
- II. Andante con moto
- III. Scherzo: Allegro
- IV. Allegro–Presto

KAZU will be rebroadcasting the Saturday, May 18th concert on both Saturday, June 1st at 4:00 p.m. and Sunday, June 2nd at 4:00 p.m. on their HD2 classical channel. Tune-in online at www.kazu.org

CONCERT

PROGRAM NOTES

BY ALICIA MASTROMONACO

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RICHARD WAGNER (1813-1883)

The final concert of the *Sound Waves* season opens with the overture from German composer Richard Wagner's operatic tale of pirates, love, and redemption, *Der Fliegende Holländer* ("The Flying Dutchman"). Wagner recounts in his autobiography, *Mein Leben*, that he drew the inspiration for the story from his own difficult boat trip from Riga, where he was court conductor, to London, in 1939, but the story itself is a retelling of Heinrich Heine's *Der Fliegende Holländer*.

By the time Wagner and his first wife, the erstwhile actress, Minna Planer, found themselves in London, they were deeply in debt. Wagner's once friend, the composer Giacomo Meyerbeer, offered an introduction to the leading administrators at the Paris Opéra, and Wagner attempted to premiere *The Flying Dutchman* there. Unfortunately, the director of the Opéra wanted only the story, so Wagner was forced to look elsewhere for his premiere. After years of falling deeper into debt, Wagner's luck changed in 1842, when he was offered the position of assistant music director at the court of the king of Saxony. There he conducted the premiere of his opera in 1843. Wagner revised the opera, namely the orchestration, in 1846 and 1852, and in 1860 again revised the overture and the ending of the work to reflect his desire to end the work with a theme of redemption.

The Flying Dutchman, along with two of his other early operas, *Tannhäuser* (1845) and *Lohengrin* (1848) are emblematic of early romantic operas, following in the footsteps of composers Weber and Meyerbeer who were influential in Wagner's life. The composer later asserted that *The Flying Dutchman* was his first mature work as a poet. They also are waypoints in Wagner's evolution as the composer of his massive *Ring des Nieblungen*, the opera cycle for which he is best-known. Never shy about his prowess as both a composer of music and words (although his skill with the latter is somewhat less admired than the former), Wagner was preoccupied with the idea of what he called *Gesamtkunstwerk*, or "total artwork." *The Flying Dutchman* is a prime early example of Wagner's forays into writing both the music and libretto (the lyrics) of an opera.

FRÉDÉRIC CHOPIN (1810-1849)

Frédéric Chopin began work on his piano concerto, Op. 21 at the tender age of nineteen, while he was still a student. He premiered the work as its soloist in March of 1830, in his home of Warsaw. Just a year later, Chopin would move to Paris, never to return to his beloved Poland. Although this concerto is labeled as the second of his piano concertos, he wrote this piece first but published the other concerto (in E minor, Op. 11) before Op. 21.

Chopin, like many composers before and after him, was somewhat of a child prodigy, having begun composing music when he started playing the piano at age seven. Chopin's compositional style stems from his limitless improvisational capabilities. George Sand, famous for being a cross-dressing writer, and Chopin's lover, wrote of Chopin, "invention came to his piano, sudden, complete, sublime." Most of his published works were improvisations that he set to paper, sometimes freely, often painstakingly, or as Karl Flitsch, one of Chopin's students, noted, "The other day I heard Chopin improvise at George Sand's house. It is marvelous to hear Chopin compose in this way: his inspiration is so immediate and complete that he plays without hesitation as if he could not be otherwise. But when it comes to writing it down and recapturing the original thought in all its details, he spends days of nervous strain and almost terrible despair."

Chopin was notoriously averse to the limelight, unlike his contemporary, the virtuoso pianist/composer Franz Liszt, who absolutely adored it, and shaped what could only be described in today's terms as an "influencer's" ability to craft an image and persona. Chopin, on the other hand, played only a couple of public concerts a year, amounting to around 30-40 public concerts during his short lifetime. Nonetheless, his reputation only grew, and Chopin was widely sought after as a performer during his lifetime. However, unlike most composers within the Western Art Music canon, who would not be considered "serious" composers unless they wrote large-scale symphonic works in addition to serious chamber music, Chopin never composed any symphonies, and is known primarily as a composer of small-scale piano works. He did not publish any music that did not contain his instrument. 🎹

LUDWIG VAN BEETHOVEN (1770-1827)

Ludwig van Beethoven's Great Symphony in C Minor. The work that contains one of the most famous themes in the classical music canon, a main theme that most people on the street could sing if asked. It is helpful to look at the evolution of the reception of this now-beloved symphony to understand how and why it has become the iconic symphony it is today.

Ludwig van Beethoven began sketching out the symphony in 1803-1804, while he was working on the Third symphony ("Eroica"). However, it was not premiered until a marathon concert in 1808, in which both the Fifth and the Sixth symphonies and the Fourth piano concerto were premiered.

The opening theme of the symphony is the moment of the symphony that is most famous, and equally divisive. Early Beethoven biographer (and an associate of the composer) Anton Schindler waxed poetic about the opening four notes, which represent when "fate knocks at the door!" On the other hand, Ludwig Spohr, a German composer who lived around the same time as Beethoven, wrote in his journal, "the very first theme, in particular, lacks the dignity essential to the opening of a symphony." He also asserted, "The last movement, with its empty noise, is the least satisfactory, although the return of the scherzo is such a happy idea that one can only envy the composer who could have thought of such a thing. It is quite irresistible. What a pity that the effect is so soon dissipated by the resumption of the noise."

Beethoven biographer Maynard Solomon writes that twentieth century critics asserted the Fifth symphony to be "the ultimate expression of Classic rationality refusing to yield to the violent tremors of impending romanticism." He continues, asserting that it is the "quintessential Beethoven Symphony," one which contains numerous elements of both classicism and romanticism, rhythmic fervor and tender melodic phrasing.

Still, the opening is worth returning to. There is an eighth rest, but Music theorist Edward T. Cone warns us that this should not be misinterpreted as a silent upbeat. Instead, the four notes of the piece, the iconic “knock of fate” at the door, as Schindler exclaimed, is something different. Instead of a harmonic motive, or a lyrical theme that presents itself in the beginning of a standard classical symphonic work, Beethoven utilizes the rhythmic qualities of this theme throughout the entire symphony. And yet, if there is anything that unites analyses of this symphony, it is that nothing is agreed upon. Critic Donald Tovey writes that to analyze the piece in terms of its rhythmic cells is absurd, and that the piece “is really remarkable for the length of its sentences rather than for the brevity of its initial figure.” 🎻

ALICIA MASTROMONACO

Alicia has played with the Monterey Symphony since 2007. She is also a member of the Carmel Bach Festival and Marin Symphony. A San Francisco native, she began her music studies at age seven on the piano, and took up the horn after switching from the trumpet in her middle school band program. She earned Bachelors of Music degrees in Horn Performance and Musicology from Boston University, and did graduate work at the Universität der Künste Berlin before returning to California to continue her studies. She earned a Masters of Music degree at UCLA in Horn Performance, a Masters of Arts degree in Musicology at UCSB, and is currently working on her PhD at UCSB. Alicia’s dissertation is focused on the daily lives of orchestral musicians and the organizations in which they play, and she is using her dissertation to explore the relationships between regional orchestras and their communities. Alicia is an avid outdoorsperson and animal lover.

