

The background is a solid red color. In the upper half, there are three concentric circles. The top circle is a bright yellow-orange. The middle circle is a darker orange, partially overlapping the top one. The bottom circle is a deep red, partially overlapping the middle one. From the bottom edge of the top yellow-orange circle, several thin yellow lines radiate outwards, crossing the other circles and extending towards the top corners of the frame. Additionally, several thin red lines radiate from the top corners towards the center, intersecting the yellow lines.

STRAVINSKY MUSSORGSKY

MACKAY / GLAZUNOV / PUCCINI

EMERGENCE

NOVEMBER 19 & 20, 2022

SUNSET CENTER, CARMEL

Emergence is sponsored by Sherrie McCullough

Jayce Ogren, Music Director and Conductor

Timothy McAllister, saxophone

*Berceuse and Finale from L'Oiseau
de feu (The Firebird)* [running time 6']

Berceuse

Finale

Igor Stravinsky
(1882-1971)

Turn the Key [11']

Steven Mackey
(b. 1956)

Concerto in E-flat major for Alto
Saxophone and String Orchestra [13']

Alexander Glazunov
(1865-1936)

INTERMISSION [20']

*Intermezzo from Act III of
Manon Lescaut* [6']

Giacomo Puccini
(1858-1924)

Pictures at an Exhibition [30']

- I: Promenade
- II: Gnomus
- III: Il Vecchio Castello (The Old Castle)
- IV: Tuileries
- V: Bydlo
- VI: Ballet of Chicks in Their Shells
- VII: Samuel Goldenberg and Shmuel
- VIII: The Marketplace at Limoges
- IX: The Hut on Fowls' Legs
- X: The Great Gate of Kiev

Modest Mussorgsky
(1839-1881)

Maurice Ravel
(1875-1937)

The November concert will be rebroadcast on KAZU's HD2 Classical station
on December 3, 2022, and December 4, 2022, both at 4PM.

PROGRAM NOTES

By Dr. Alicia Mastromonaco

NOVEMBER 19-20, 2022

Berceuse and Finale from The Firebird

IGOR STRAVINSKY (1882-1971)



Were it not for the disinterest or procrastination of several other composers before him, we might never have heard Igor Stravinsky's phenomenal music for *The Firebird*. The opportunity for Igor Stravinsky (1882-1971) to compose *The Firebird* score for Serge Diaghilev and the *Ballet Russes* came to him almost by accident. Diaghilev, the famous Russian impresario of the *Ballet Russes* in Paris, had first asked Nikolai Tcherepnin, but he withdrew from the project for unknown reasons. Next on the list was Anatoli Lyadov, who eventually declined the project after delaying endlessly. There was discussion of asking Alexander Glazunov, or even possibly Nikolai Sokolov, before Diaghilev finally approached the relatively unknown 27-year-old Stravinsky in 1909.

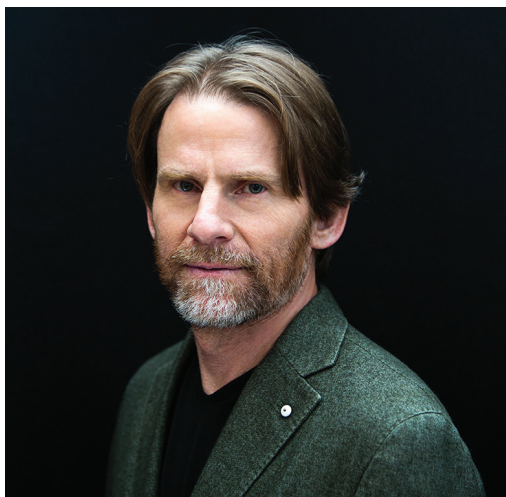
Eager for the opportunity to compose a large-scale work for a visionary such as Diaghilev, Stravinsky started work on the score before the final agreement was even reached.

Stravinsky composed the score to the entire ballet between November 1909 and March 1910 at a dacha that belonged to his teacher Rimsky-Korsakov's family.

The ballet garnered huge acclaim at its premiere and launched Stravinsky into an international career. It was also the first in a series of collaborations between the composer and Diaghilev, including *The Rite of Spring*, *Petrouchka*, *Le Chant du Rossignol*, and *Oedipus Rex*, to name a few. This performance with the Monterey Symphony includes just the final two pieces from a symphonic suite that Stravinsky first arranged in 1919. In the *Berceuse*, or Lullaby, the evil King Kashchei and his minions have worn themselves out after an infernal dance, so the Firebird puts them to sleep with her lullaby. The finale opens with a solo horn playing a melody from a collection of folk songs that Rimsky-Korsakov had published. The ending motif represents the Firebird, as Prince Ivan finds and breaks an enchanted egg that Kashchei had used to spell and entrap thirteen princesses. In this ballet, an amalgamation of several Russian fairytales, the good prince falls in love with, then marries the most beautiful of the princesses (of course), and they all live happily ever after.

Turn the Key

STEVEN MACKEY (B. 1956)



Steven Mackey was commissioned to write *Turn the Key* to celebrate the 2006 opening of the Knight Concert Hall at the Adrienne Arsht Center for the Performing Arts in Miami, Florida. The work was premiered by the New World Symphony and Michael Tilson Thomas.

The piece was written as a musical opportunity to put the concert hall through its paces. As Mackey writes, the piece has a variety of sonic groupings; "small moments for solo harp and solo violin, big arrivals for the whole orchestra, clangorous percussion, silky passages for string orchestra, plucky staccato passages, brassy wind band music, intricate rhythmic interplay, dense counterpoint, and various combinations

of the above." The piece is based around a rhythmic motive in 7/8 time- long, long, short, short. Mackey writes that "the stinginess of the musical material at the beginning" eventually leads to a "generous, joyous spirit and culminates in an unabashed celebration" at the end of the piece.

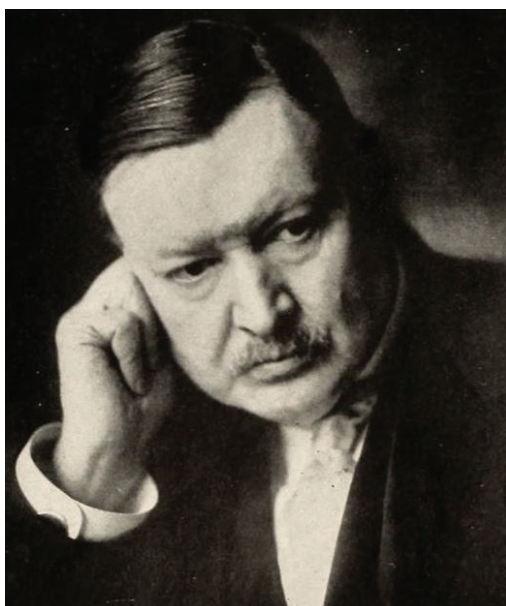
Mackey notes that the title itself, *Turn the Key*, has several meanings: First, it refers to the opening of a new concert hall, and second, the 7/8 rhythm throughout evokes the rhythmic ostinato of the *clave* rhythms of Afro-Cuban origins. He also defines the Spanish word *clave* as "crucial for understanding," noting that it is a secondary definition for "key." Just as this piece opened an era in a new concert hall, so will it open an era with Monterey Symphony's new music director, Jayce Ogren.

"...Turn the Key, has several meanings: First, it refers to the opening of a new concert hall..."

PROGRAM NOTES *continued*

Saxophone Concerto

ALEXANDER GLAZUNOV (1865-1936)



Glazunov wrote his saxophone concerto in 1934 for the esteemed German saxophonist, Sigurd Raschèr. Although Glazunov was unable to attend the performance, the piece was premiered on November 25th of that year in Sweden where Raschèr was living in exile. In fact, Glazunov never heard the work with an orchestra, as the first performance in Paris where Glazunov lived at the end of his life, occurred shortly after his death in 1936.

Glazunov was a child prodigy composer and gained the attention of the "Mighty Five" group of composers (Mussorgsky, Cui, Balakirev, Borodin and Rimsky-Korsakov) when he was a young teenager. The leader of the group, Mily Balakirev, gave one of

Glazunov's scores to his colleague, Nikolai Rimsky-Korsakov, who took Glazunov under his wing and mentored him. He quickly garnered attention and praise for his compositions, and several of his orchestral works were premiered over the next several years. At the age of 24, Glazunov became a professor at the Saint Petersburg Conservatory, where he remained until he left the Soviet Union in 1928, never to return.

The concerto was not the first for saxophone and orchestra, but it is one of the more famous early saxophone concerti. Glazunov also remains firmly within his romantic style. Even though the saxophone by this point was an important fixture within the jazz world, Glazunov treats the instrument in a classical fashion. The concerto is performed as a single through-composed piece, although there are a few distinct sections. The exposition is not a true sonata form but leads into a brief development. From there, a transition section ends with a cadenza by the soloist, and finally, a romantic fugato that jaunts to the finish line. This late work of Glazunov's illustrates his creativity even toward the end of his life, and his willingness and ability to explore new timbral and musical possibilities while staying true to his Russian romantic compositional style.

Intermezzo from Act III of Manon Lescaut

GIACOMO PUCCINI
(1858-1924)



The *Intermezzo* from Act III of *Manon Lescaut* by Giacomo Puccini is an instrumental interlude in the opera that portends the grim fate of the title character and her lover, Chevalier des Grieux. The

opera, Puccini's third, was a resounding success from its premiere in Turin, despite its difficulty getting off the ground. Puccini had to convince his publisher and advisor Giulio Ricordi to agree to the libretto, as both Massenet and Auber had previously set Antoine François Prévost's 1731 novel, *History of the Chevalier de Grieux and Manon Lescaut*, to music in their earlier operas.

The interlude precedes a duet between des Grieux, a student and baronet who is nonetheless poor, and Manon, who is in jail under dubious circumstances, and is about to be deported to the French colony of Louisiana. Des Grieux, being still desperately in love with Manon, pleads with the captain to take him on as a deckhand, to which he accedes. The two lovers find themselves in the desert of Louisiana (which may have been in what is now Texas or Oklahoma), parched, hungry, and without hope. As musically foretold in the intermezzo before Act III, Act IV consists of the two singing of their love for each other before Manon eventually expires, to be followed, post-curtain, by des Grieux.

Pictures at an Exhibition

MODEST MUSSORGSKY
(1839-1881)
(orch. MAURICE RAVEL)



Mussorgsky was inspired to compose *Pictures at an Exhibition* after the unexpected death in 1873 of his good friend and artist, Viktor Hartmann. Both the composer and the artist were interested in finding

a new artistic language that was uniquely Russian. Journalist Vladimir Stasov organized an exhibition of many of Hartmann's works in February 1874. Mussorgsky decided to write a series of ten musical vignettes for the piano, interspersed with promenades, to evoke the feeling of walking through the exhibition.

Pictures at an Exhibition was never publicly premiered during Mussorgsky's lifetime. However, a decade after his death, in 1891, Michael Tauschmaloff, a student of Rimsky-Korsakov's, orchestrated the work. The work as we know it today, as reworked by French composer and master orchestrator Maurice Ravel, was commissioned by the Russian-born conductor Serge Koussevitsky and premiered with the Boston Symphony Orchestra in October 1922.

There are a series of promenades which connect the vignettes throughout the work, as if the listeners themselves are strolling through the gallery of Hartmann's works. Each vignette represents one of the paintings in the exhibition. *Pictures at an Exhibition* combines western and Russian musical elements; many of the melodies, harmonies, and modalities evoke Russian folk polyphony. Yet there are also many western classical idioms in the music, including some of the forms and harmonic structures as well.

DR. ALICIA MASTROMONACO

ASSISTANT PRINCIPAL HORN
EDUCATION COORDINATOR



Alicia has played with the Monterey Symphony since 2007. She is also a member of the Carmel Bach Festival and Marin Symphony and plays in orchestras across the Bay Area. A San Francisco native, she began her music studies at age seven on the piano, sang in the San Francisco Girls Chorus, and took up the horn in middle school when she was given her uncle's old single B-flat Conn to try out (and fell in love with the instrument). Alicia earned Bachelor of Music degrees in

Horn Performance and Musicology from Boston University, then did graduate work at the Universität der Künste Berlin before returning to California to continue her studies. She earned a Master of Music degree at University of California, Los Angeles in Horn performance, and a Master of Arts and PhD in Musicology from University of California, Santa Barbara. Her dissertation, "Breakdown on the Freeway Philharmonic: Understanding the Causes and Effects of Regional Orchestra Bankruptcies in the San Francisco Bay Area," traces the history of the Oakland and San José Symphonies from their inception through their bankruptcies in 1988 and 2002, respectively, and provides sociocultural analysis of the many factors facing the groups that led to their demise. She lives with her husband and two cats in El Cerrito and enjoys the many beautiful hiking trails just outside their door.