

CELLO

HAYDN

CONCERTO IN D MAJOR

MOZART / SCHREKER



April 26 & 27, 2025

SUNSET CENTER, CARMEL

Sponsored by Bill and Kathy Sharpe

Jayce Ogren, Music Director and Conductor

Adelle–Akiko Kearns, cello

**Serenade in G Major "Eine kleine
Nachtmusik", K.525** [running time 16']

Wolfgang Amadeus Mozart
(1756–1791)

- I. Allegro
- II. Romanza (Andante)
- III. Menuetto (Allegretto)
- IV. Rondo (Allegro)

**Cello Concerto in D Major,
Hob. VIIb/2, Op. 101** [26']

Franz Joseph Haydn
(1732–1809)

- I. Allegro moderato
- II. Adagio
- III. Rondo (Allegro)

INTERMISSION [20']

Chamber Symphony [25']

Franz Schreker
(1878–1934)

**Overture to *Le nozze di Figaro*
"The Marriage of Figaro," K. 492** [4']

W.A. Mozart

*The April concert will be rebroadcast on KAZU's HD2 Classical station
on May 10th and 11th, 2025, both at 4 PM.*

Program Notes

By Christopher Anderson-Bazzoli

APRIL 26-27, 2025

Concert Synopsis

This program challenges us to hear familiar delights with new ears. Wolfgang Amadeus Mozart's memorable *Eine kleine Nachtmusik* ("A Little Serenade") is a piece of light entertainment by a musical genius at the height of his power. Mozart's mentor, Franz Joseph Haydn, pushed the technical limits of a then-new solo instrument in his Cello Concerto in D major. Underrated German composer Franz Schreker's Chamber Symphony is an emotional kaleidoscope of hyper-Romanticism, an evocative representation of a musical culture in transition. The program returns to Mozart with the celebrated overture to his opera *The Marriage of Figaro*, a comedic romp based on Pierre Beaumarchais's appropriately-titled play, "The Crazy Day."

Serenade in G Major "Eine kleine Nachtmusik", K.525 (1787)

Wolfgang Amadeus Mozart (1756-1791)



Wolfgang Amadeus Mozart and his wife Constanze departed Vienna in October of 1787 in a carriage bound for Prague to attend the premiere of his anticipated new

opera *Don Giovanni*. Just prior, the composer finished an untitled work for strings that he catalogued in his personal notebook as "Eine kleine Nachtmusik." We know the German term "Nachtmusik" better in its Italian translation, "serenade." By the 18th century the Serenade referred to an instrumental piece of light entertainment rather than the traditional medieval song of evening courtship. Therefore, Mozart likely intended his notebook entry not as a title but as an indication of the work's genre.

The Serenade in G Major "*Eine kleine Nachtmusik*" is the kind of piece that Mozart, at the height of his powers, likely composed quickly and with little effort. It's also the kind of piece whose uncomplicated perfection would have elicited envy in his contemporaries. The first movement, a lively Allegro, opens with one of classical music's most famous "hooks": a leaping gesture for the entire ensemble that Mozart's audience would have recognized as a "Mannheim rocket," named after its use by that city's esteemed orchestra. The Romanza movement proceeds in a more relaxed Andante tempo and evokes a Baroque era dance called the gavotte. Mozart gives it a delightful rhythmic ambiguity with two repeated violin notes before cellos and basses play on the main downbeat. A buoyant Menuetto follows containing a smoother, more lyrical "trio" section, and the Rondo finale features surprising harmonic changes but never strays from its nimble simplicity.

Cello Concerto in D Major, Hob. VIIb/2, Op. 101 (1783)

Franz Joseph Haydn (1732–1809)



Although Haydn composed 24 concertos (that we know of), he's not particularly known for the genre. His output only suffers by comparison to the 104 symphonies, 84 string quartets, and the multitude of other works that make up his collection. Only two of Haydn's concertos feature the cello, an instrument yet to emerge frequently in the solo spotlight. Previous cello concertos by Antonio Vivaldi, Giuseppe Tartini, and C.P.E. Bach provide notable exceptions.

Haydn's strong work ethic and professional savvy led to worldwide fame, considerable wealth, and a vast catalog of works.

The musicians at the Austrian Court of Esterházy nicknamed their esteemed director "Papa Haydn," an apt title for a couple of reasons. On the one hand, Franz Joseph Haydn ran his rehearsals and performances as a strict task master with zero tolerance for tardiness or shenanigans. On the other, he fiercely protected his musicians, often defending them against press criticism and the whims of his boss Prince Nicholas II when the Prince threatened to fire them. In addition to his prodigious gifts as a composer, Haydn's strong work ethic and professional savvy led to worldwide fame, considerable wealth, and a vast catalog of works—accomplishments made all the more impressive by the fact that he was largely self-taught and self-made.

Born of modest means in the small town of Rohrau, Austria, Haydn received little musical training as a child. Residents nevertheless took notice of him as a standout talent in the local boys' choir. By his teens, he was determined to become a composer and took any odd musical job he could find. Haydn's big break arrived at age 29 when he assumed the post of Kapellmeister at the Esterházy court, a position he held for the next thirty years.

It's believed that Haydn composed the Cello Concerto in D Major for Anton Kraft, the Esterházy orchestra's principal cellist and a well-known virtuoso. True to character, Haydn pushed the envelope by requiring the cello soloist to play high above the rest of the orchestra in its singing soprano register. (Most of this concerto is playable on the violin!) In passages when the cello descends to its lower range, notice how Haydn reduces the orchestration to near silence to keep its dark tone audible. Haydn skillfully divides multiple melodic lines across the solo cello's four strings generating the uncanny impression of counterpoint. Technical virtuosity aside, this concerto's memorable themes and charming character account for its popularity and longevity. It set the stage for the blossoming of the cello concerto in the Romantic era with works by Schumann, Dvořák, and Tchaikovsky.

Chamber Symphony (1916)

Franz Schreker (1878–1934)



In the 1920s Franz Schreker's name regularly graced marquees throughout Europe. A child of fin-de-siècle ("end-of-the-century") Vienna, Schreker composed operas and concert works that enjoyed hundreds of performances, and he served as director of Berlin's prestigious music academy Hochschule für Musik. In 1933 the Nazi party took power in Germany forcing Schreker, born of a Jewish father, to end his career and bear Hitler's infamous "degenerate" label. Schreker made plans to emigrate to the United States like fellow composers Arnold Schoenberg and Erich Wolfgang Korngold but a severe stroke in 1934 cut short his plans and he passed away soon thereafter at age fifty-six.

Franz Schreker has always had champions and his music is enjoying a revival of late. In 2024 Germany's Theater Bonn staged his opera *Der Singende Teufel* (*The Singing Devil*) and the concert works appear on programs with increasing frequency. Conductor James Conlon features Schreker in *Recovered Voices*, a series of recordings, concerts, and lectures that Conlon organized to promote music suppressed by political regimes.

Like much of the art of the fin-de-siècle, Schreker's music is voluptuous and romantic but tinged with unsettling angst. To quote music writer Alex Ross, Schreker "delighted in the traumas of hypersensitive artist types." He authored his own opera libretto texts populated with neurotic protagonists and femme fatales whose tumultuous music oscillates between joy and torment.

Schreker's Chamber Symphony, a concert piece composed in 1916, traverses similar emotional terrain. It compresses a traditional four-movement form into one continuous movement. The "chamber" aspect refers to the fact that the orchestra is made up of twenty-three soloists—not in the sense that each gets the spotlight, but in the sense that no musician shares another's part. Each may play an individual musical line allowing for extraordinarily rich harmony and complex counterpoint.

The opening sets a mysterious scene with a solo flute trapped in undulating repetition while entangled in a watery texture of piano, celeste, and harmonium. A tenacious theme in cellos punctuated by timpani drum introduce the *Allegro vivace* ("vivacious") tempo. A more passionate, romantic theme in violins soars high above the orchestra with a heroism reminiscent of a film score from Hollywood's Golden Age. The playful scherzo that follows reveals a refreshingly light texture initiated by the oboes. The finale weaves together previous themes concluding with a resolved major chord that retains a subtle dissonance.

Overture to *The Marriage of Figaro* (1785)

Wolfgang Amadeus Mozart (1756–1791)



... this comic farce about a privileged, lusty aristocrat and the scheming servant who outwits him ruffled a few feathers, understandably so.

Pierre Baumarchais' stage play *The Marriage of Figaro, or The Crazy Day*

created a scandalous sensation in its Paris debut in 1783. With the French Revolution looming, this comic farce about a privileged, lusty aristocrat and the scheming servant who outwits him ruffled a few feathers, understandably so. In order to grant permission for Mozart and librettist Lorenzo Da Ponte to stage their *opera buffa* ("comic opera") version of *The Marriage of Figaro* in Vienna, government censors required edits. Da Ponte capitulated and removed the overtly political content but the result preserved its potency as a story of class frustration disguised as a raucous sex comedy.

The overture begins in a brisk Presto tempo, dropping the listener into the swirling atmosphere of an impending wedding. The first theme flutters with nervous energy, punctuated by startling timpani accents. An agitated transition led by violins and violas delivers a second, gentler theme that briefly relaxes the energy. The music's jittery character resumes in the violins, supported by a heartbeat of cellos and bassoons. The overture's extended coda builds to a resolute and confident conclusion.

Christopher Anderson-Bazzoli

PROGRAM NOTES AUTHOR



Christopher Anderson-Bazzoli's innovative compositions for the concert stage, his deeply-felt scores for the studio and indie film worlds, and his skilled musical direction for artists from across the pop music spectrum earned him a reputation as a musician with a collaborative spirit and a broad vision.

His current release, *Continent's End*, received "Critic's Choice" from *Opera News*. The nine-song concert work for mezzo-soprano and piano on poems by California iconoclast Robinson Jeffers (1887-1962) "perfectly embodies with its unpredictable harmonic twists and turns and its multi-tonality Jeffers' hyper-masculine, pantheistic, often erotic poetry" (*Raphael's Music Notes*). Nominated for an Emmy Award at age twenty-one, Anderson-Bazzoli composed scores for twenty feature and short films including the Venezuelan thriller *Ellipsis* (Fox) and the technology documentary *Revolution OS* (7th Art), among others. He received a Sundance Composer Fellowship and served as copyist, music librarian, or orchestrator on over three hundred films and TV shows including *Disney's Encanto*, *The Lion King* (2019), and *Top Gun Maverick*. As a conductor he worked with top recording artists Michael Bublé, Dr. Dre, Christina Aguilera, and She & Him (Zoeey Deschanel and M. Ward) and served as editor and copyist for eminent composer-conductor Esa-Pekka Salonen.

While growing up in Pacific Grove, California, Christopher Anderson-Bazzoli learned tuba at age eleven, graduated from Stevenson School, and later earned a B.A. in Tuba and an M.A. in Music Composition from UCLA. In 2022 he relocated from Los Angeles to Carmel with his wife Donna Eshelman, a neuromuscular therapist and choreographer.