

BERKELEY  
SYMPHONY  
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**NOW**

08109 SEASON



# Berkeley Akademie

KENT NAGANO, ARTISTIC DIRECTOR

BACH  
IVES  
BEETHOVEN

Sunday, May 31, 2009

First Congregational Church of Berkeley

# BERKELEY AKADEMIE ENSEMBLE

2008–09 SEASON



**KENT NAGANO**

**CONDUCTOR/ARTISTIC DIRECTOR**

**JAMES A. KLEINMANN, EXECUTIVE DIRECTOR**

**7:00 pm, Sunday, May 31, 2009**

**First Congregational Church of Berkeley**

**JOHANN SEBASTIAN BACH**

**Concerto in the Italian style for solo harpsichord  
in F Major, BWV. 971**

Arranged for chamber orchestra by Joachim F. W. Schneider

- I. (no tempo given)
- II. Andante
- III. Presto

World Premiere

**CHARLES IVES**

**Symphony No. 3, "The Camp Meeting"**

- I. Old Folks Gatherin'. Andante maestoso
- II. Children's Day. Allegro
- III. Communion. Largo

— INTERMISSION —

**LUDWIG VAN BEETHOVEN**

**Septet in E-flat Major, Op. 20**

- I. Adagio—Allegro con brio
- II. Adagio cantabile
- III. Tempo di menuetto
- IV. Tema con variazioni. Andante
- V. Scherzo. Allegro molto e vivace
- VI. Andante con moto alla marcia—Presto

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**Tonight's concert will be broadcast on KALW 91.7 FM,  
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Berkeley Akademie Ensemble is a program of Berkeley Symphony.  
Berkeley Symphony is a member of the League of American Orchestras  
and the Association of California Symphony Orchestras.

## Program Notes

### **Concerto in the Italian style for solo harpsichord in F Major, BWV. 971**

**JOHANN SEBASTIAN BACH**  
(1685–1750)

**Arranged for chamber  
orchestra by**  
**JOACHIM F. W. SCHNEIDER**  
(b. 1970)

*J. S. Bach was born on March 21, 1685, in Eisenach, in what is now the state of Thuringia in east-central Germany. He died on July 28, 1750, in Leipzig. The date of composition of the Italian Concerto for solo harpsichord is not known, but was probably in the mid-to late-1720s. It was first published in the second part of the Klavierübung, which appeared at Easter of 1735 (Leipzig, by Christoph Weigl, Jr.). Joachim F. W. Schneider was born in 1970 in the Bavarian town of Feuchtwangen. He arranged the work for chamber orchestra in 2009, to be performed for the first time at tonight's concert. Scored for flute, oboe, clarinet, bassoon, 2 horns, timpani, and strings. Duration ca. 15 min.*

**A** remarkable transformation came over the music of J. S. Bach in the early 1720's, when the first publications of the dazzling and innovative concertos of Antonio Vivaldi began to reach Germany. At that time, Bach was organist and concertmaster to the Duke of Weimar, and his reaction to the fresh influences from the south were twofold: he began to compose

orchestral concertos in the newly imported style, and he made numerous transcriptions of concertos for organ.

The organ was in many ways the ideal medium for capturing the spirit and the sound of the Italian concerto style. Concertos were constructed on the principle of the juxtaposition of contrasting bodies of sound, usually a solo instrument or group of soloists pitted against a larger ensemble. An organist can easily reproduce the effect of an orchestral concerto by playing the orchestral part on a keyboard set up with a loud registration, and the solo part on another, quieter registration.

The same setup is possible, but to a subtler degree, on a large harpsichord. On a harpsichord with two keyboards, each keyboard (or "manual") controls a separate set of strings, each with a distinctive tone color. Plus, the two keyboards can be coupled so that both sets of strings can be played together from the lower keyboard, providing a full sound that contrasts with the quieter sound of the upper keyboard played by itself.

In the decade 1731–1741 Bach published an extraordinary series of works for solo keyboard (in four volumes) called the *Klavierübung*, or "Keyboard Exercise," in which he set out to demonstrate his command of all the forms of keyboard music then in vogue in Germany. Book II contains (from the title page) "...a concerto in the Italian taste, and an overture of the French type [modeled on a suite of dances from a French opera, plus

overture], for a harpsichord with two manuals." In other words, the two principal genres of orchestral music current in the first half of the 18th century, distilled for a single player on the harpsichord.

In the Italian Concerto, Bach indicates the alternation between solo and tutti (full orchestra) passages so characteristic of the concerto by noting *piano* and *forte* in the score. On the harpsichord, the *forte* passages would have been played on the lower keyboard, with both manuals coupled together, and the *piano* passages on the upper keyboard alone. Part of what made the Vivaldian concerto so attractive to Bach was its crystal-clear formal structure: the passages for full orchestra (where both hands play on the louder lower manual) use sharply defined, ear-catching tunes, while the solo sections (in which the accompanying left hand moves to the quieter upper manual) riff on those tunes and sometimes introduce melodic material of their own.

The first movement of the Italian Concerto is an excellent example. The work opens with two rather four-square orchestral phrases (*forte*) that establish the tonal starting point for the piece; then the solo part (*piano*) takes off in a new direction with a more delicate statement, colored by elaborate keyboard figuration. The "orchestra" picks up on the figuration before leading to a restatement of its own material, and this give-and-take continues through the rest of the movement.

The Andante is very different in character—it is an elaborate aria in operatic style for the "solo" part, played by the right hand, accompanied simply and quietly by the left. This florid and expressive melody employs the full panoply of Baroque ornamen-

tation to translate a poignant vocal utterance into an instrumental idiom. Snapping us out of our reverie, the concluding Presto pulls us back into a whirlwind of rapid-fire dialog between our "soloist," who is given plenty of opportunity to demonstrate his/her virtuosity, and the faux-orchestral tutti.

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### *The composer has provided the following comments:*

**I**n arranging the Concerto for chamber orchestra, I did not intend a historically oriented transcription but rather a translation of the time-honored text using the "vocabulary" of our own time, without changing the original contents or the idea behind the music. In the end an interpretation of the work is thus created, and to that extent the approach has parallels with Anton Webern's famous instrumentation of the Ricercar from Bach's *Musical Offering*.

As an underlying principle of the whole adaptation, the musical phrases (most of which extend over several measures) are always presented by several instruments in alternation. This applies to both leading and accompanying voices. As a result, the structure of the composition is divided into short, and even shorter motives and thus becomes quite colorful and three-dimensional. Even though each voice of Bach's original work is always played by several instruments, their sounds are rarely blended. I have saved such colorful combinations for use only for trills and other ornaments, including ones that Bach wrote out, because these seem to be the places where the composer grants the most liberty to the interpreter or arranger.

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## Symphony No. 3, “The Camp Meeting”

### CHARLES IVES (1874-1954)

*Charles Ives was born in Danbury, Connecticut, on October 20, 1874 and died in New York on May 19, 1954. Scored for flute, oboe, clarinet, bassoon, 2 horns, trombone, and strings. Duration ca. 19 min.*

The Symphony’s subtitle, “The Camp Meeting,” refers to the religious revival meetings of Ives’s youth in Connecticut. Despite this and the three movements’ descriptive subtitles—Old Folks Gatherin’, Children’s Day, and Communion—the Symphony is not programmatic in the narrative sense. Rather it concerns itself more abstractly with exploring hymn tunes, which Ives manipulates ingeniously.

In both the first and third movements the hymn tunes go through an intriguing process that Ives expert J. Peter Burkholder calls “cumulative setting.” That is, Ives takes an existing tune or paraphrase, adds figured accompaniment and a countermelody made from the same or another tune, and places it at the end. He then leads up to it with fragments and “developments” of these materials. Ives’s musical sketches indeed show him conceiving the full statement first, then working out the fragments that will precede it—the opposite of the listener’s experience.

For the first movement Ives employed the hymn *Azmon*, “Oh for a thousand tongues to sing,” and as countermelody, *Erie*, “What a friend we have in Jesus.” In the third movement *Woodworth*, “Just as I am without one plea,” serves as the theme, with a paraphrase of *Azmon* as countermelody. Despite the small chamber orchestra instrumentation, Ives’s textures create a

surprisingly full sound in both these movements, as if Ives had a Romantic-sized orchestra in his ear. His rhythmic complexities are infamous. At the close of the first movement he has the strings playing in one meter while the flute plays in another.

The jaunty, march-like second movement reflects its origin as a work for organ called “Children’s Day Parade,” though the title was shortened for the Symphony. Ives employs the hymn tune *Naomi* as a *cantus firmus* (fixed melody) and Mason’s *Fountain*, “There is a fountain filled with blood,” in the first section, and in the more spirited central section, *Happy Land* (“There is a happy land,” actually an East Indian tune).

Taken as a whole, the Symphony is unusual in consisting of slow outer movements and a fast middle movement, but Ives found the “cumulative settings” worked especially well in a slow tempo. His concern for unifying the work shows in his reuse of *Azmon* in the outer movements and of hinting in the first movement at *Woodworth*, which becomes the main theme of the third movement. He also found that melodic similarities between many of his hymn tunes lent cohesion.

Ives’s methods of borrowing and revising make most of his compositions many-layered—not only in texture, but in the ordering of ideas, number of versions, and dating. And since much of his music was not performed publicly or published until late in his life, it often did not reach the definitive form that such finalizing acts necessitate. Thus when composer Lou Harrison wanted to perform the Third Symphony, he had to decipher a 1904 pencil score—which Ives had sent in a wooden crate full of his music, and which did not contain all of Ives’s “final” thoughts.

Ives was extremely pleased with

Harrison’s work, and the first performance took place on April 5, 1946, with Harrison conducting the Little Symphony of New York. More than any other event, this premiere encouraged public recognition of Ives’s works. The Third Symphony was honored by the New York Music Critics Circle, and, most significantly, won the Pulitzer Prize in 1947.

Ives often contradicted himself in his recollections and misdated sketches long after the fact, partly out of delight but also to make avant-garde ideas seem to have appeared earlier than they had. Latest scholarship on the Third Symphony shows that he actually began expanding upon early pieces for organ about 1902, completed the full score in 1904, and revised it in 1909, making an ink score while on vacation that summer.

None of the early organ versions survive, nor does the 1909 ink score.

Ives also recounted that Gustav Mahler, then conductor of the New York Philharmonic, had expressed interest in the work while it was being copied and had asked for a copy. He apparently took it home to Europe in February 1911, but died on May 18, and the score disappeared.

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## Septet in E-flat Major, Op. 20

### LUDWIG VAN BEETHOVEN (1770-1827)

*Ludwig van Beethoven was born in Bonn, in the German Rhineland. The exact date of his birth is not known, but he was baptized on December 17, 1770 so it is presumed that he was born either on that day or on the day before. He died in Vienna on March 26, 1827. Scored for clarinet, bassoon, horn, violin,*

*viola, cello, and double bass. Duration ca. 40 min.*

Written in the winter of 1799–1800, the Septet was a product of the first flush of Beethoven’s success in Vienna. He had conquered the city as a pianist, particularly dazzling his audiences with his improvisation skills, and he was just beginning to be known as a composer. Around this time he was also working on his First Symphony, several of his Opus 18 String Quartets, his Third Piano Concerto, and his Horn Sonata.

On April 2, 1800, he gave the first of many benefit concerts, designed not only to help his finances but to present his new works. He certainly gave his audience members their money’s worth: on this occasion, in addition to a Mozart symphony and two numbers from Haydn’s *Creation*, he presented his recently completed Septet and First Symphony, played one of his piano concertos (it is not known which), and improvised at the piano. His First Symphony met with only modest success, but the Septet took off like a rocket and has remained one of his most popular pieces to this day. Beethoven was initially fond of the work and pleased by its success, but he came to be thoroughly annoyed by its celebrity status because he thought the public was ignoring his more profound works.

Beethoven followed eighteenth-century serenade/divertimento tradition by writing a Septet in a more easygoing style than some of his more groundbreaking works, and by including six rather than the typical four movements of a symphony or string quartet. Yet he broke with convention by using a mixture of winds and strings with one on a part—clarinet, bassoon, horn, violin,

viola, cello, and bass. Wind serenades typically employed pairs of winds, and string divertimentos or serenades used the more common combination of two violin parts, plus viola and cello. Beethoven's configuration allowed him great freedom to explore a variety of non-traditional soloistic and accompanimental combinations. He did give the violin a particularly prominent role, knowing it would be played by Ignaz Schuppanzigh, one of Vienna's foremost violinists. The Septet inspired multiple chamber works by Moscheles, Hummel, and Spohr, and one of the greatest of all "serenades," Schubert's Octet.

The first movement's stately introduction, which already highlights the first violin, begins with an elaboration of the home chord of E-flat, showing a possible kinship with Mozart and his *Magic Flute*, a work with pronounced Masonic symbolism. ("Threes," the number of flats in the key of E-flat, are prominent in Masonic imagery). Beethoven clearly associated such treatment with this key, judging by the openings of other later works such as his "Eroica" Symphony, "Emperor" Piano Concerto, "Harp" Quartet, and Opus 127 Quartet.

The Septet's introduction also prominently uses three reiterated chords, a gesture that recurs in the animated main portion of the movement. The violin again takes the spotlight in the fast section, with the clarinet soon following in its footsteps. True to serenade style, Beethoven keeps his development short and provides a regular recapitulation, but he can't resist adding a substantial coda.

The lovely slow movement gives the clarinet a starring role, though the violin soon takes up the main theme. Beethoven also allows the bassoon and horn melodic prominence later in the movement.

Serenades typically contained two minuets, and here Beethoven includes a minuet and a scherzo—faster cousin to the minuet. He borrowed the minuet's delightful main theme from his own Piano Sonata, op. 49, no. 2, of 1795–56 (the higher opus number reflects its later publication date). The trio section particularly shows off the agility of the horn and clarinet.

Beethoven may have drawn the theme for the fourth movement's set of variations from the Rhenish folk song, "Ach Schiffer, lieber Schiffer" ("Oh skipper, dear skipper"). Tracing the source has proved problematic, however, because Andreas Kretzchmer apparently provided the words to Beethoven's tune for his 1838 German folk song collection, though he credited "a widely known street singer, Frau Lützenkirchen." Whether or not the tune existed before the Septet, it certainly sounds folklike, and Beethoven treats it to five charming variations, plus coda, that showcase individual instruments.

A rustic horn theme—suggesting the hunt?—launches the delightful Scherzo, which displays an impish side of Beethoven. The trio allows the cello to shine.

The brief cloud that gathers in the slow introduction to the Finale clears immediately with the entrance of the exuberant main theme. The second theme is no less lively and Beethoven keeps contrapuntal suggestions to a minimum in the development, as befits a Serenade. Two unusual features precede his recapitulation—a chorale-like episode, similar to one in his Opus 71 Sextet of 1796 (again a misleading higher opus number), and a virtuoso violin cadenza. The brilliant coda, with more pyrotechnics for the violin, provides an ebullient conclusion to this chamber music gem.

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## Berkeley Symphony 09|10 Season

### Joana Carneiro leads four programs in her debut season as Music Director:

THURSDAY, OCTOBER 15, 2009

**John Adams** *The Chairman Dances*

**Gabriela Lena Frank** *Peregrinos* (West Coast premiere)

**Béla Bartók** Concerto for Orchestra

THURSDAY, DECEMBER 3, 2009

**Steven Stucky** *Radical Light*

**Jean Sibelius** Symphony No. 7

**Steven Stucky** "Elegy" from *August 4, 1964*  
(West Coast premiere)

**Igor Stravinsky** *The Firebird Suite* (1919 version)

THURSDAY, FEBRUARY 11, 2010

**Paul Dresher** *Cornucopia*

**Esa-Pekka Salonen** *Five Images After Sappho*;

Jessica Rivera, *soprano*

**Ludwig van Beethoven** Symphony No. 3, "Eroica"

THURSDAY, APRIL 1, 2010

**Jörg Widmann** *Con brio* (West Coast premiere)

**Samuel Barber** *Knoxville, Summer of 1915*;

Jessica Rivera, *soprano*

**Johannes Brahms** Symphony No. 1

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