

**BERKELEY
SYMPHONY**



09|10 SEASON

**JOANA CARNEIRO
MUSIC DIRECTOR**



**DRESHER
SALONEN
BEETHOVEN**

THURSDAY, FEBRUARY 11, 2010 | UC BERKELEY ZELLERBACH HALL

BERKELEY SYMPHONY ORCHESTRA

2009–10 SEASON



JOANA CARNEIRO
CONDUCTOR/MUSIC DIRECTOR

JAMES A. KLEINMANN, EXECUTIVE DIRECTOR

8:00 pm, Thursday, February 11, 2010
Zellerbach Hall

PAUL DRESHER
Cornucopia

ESA-PEKKA SALONEN
Five Images After Sappho

1. Tell Everyone
2. Without Warning
3. It's No Use
4. The Evening Star
5. Wedding

Jessica Rivera, soprano

— INTERMISSION —

LUDWIG VAN BEETHOVEN
Symphony No. 3, op. 55, in E-flat Major, "Eroica"

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

*Post-concert subscriber reception
in the lobby, mezzanine level*

Concert Sponsor
Tricia Swift

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Kathleen G. Henschel 

Presentation bouquets are graciously provided by Jutta's Flowers.

**Tonight's concert will be broadcast on KALW 91.7 FM,
Sunday, May 16, 2010 at 4:00 p.m.**

Berkeley Symphony is a member of the League of American Orchestras
and the Association of California Symphony Orchestras.

Program Notes

Cornucopia

PAUL DRESHER (b. 1951)

Paul Dresher was born on January 8, 1951, in Los Angeles, California.

Cornucopia is scored for one flute, one piccolo, one oboe, one English horn, two clarinets, two bassoons, three horns, one trumpet, one percussionist, piano, and strings. Duration ca. 17 min.

The composer has provided the following comments:

Cornucopia was commissioned by the Saint Paul Chamber Orchestra and was premiered by them in the spring of 1990. This is my second work for chamber orchestra, the first being “re:action” which was composed for the San Francisco Symphony in 1984. John Adams was instrumental in the commission of both and conducted the premiere of each.

The title derived from the confluence of the traditional definition, signifying an overflowing abundance, and the fact that I was composing the work during the winter in Mendocino County, California, while residing in an isolated cabin surrounded by a redwood forest which happened to be experiencing an extraordinarily abundant fruiting of the delicious black chanterelle mushroom (*Craterellus cornucopioides*), also known to mycologists as “the Horn of Plenty.” Many a meal composed with this delectable fungus rewarded a long day of composition on this work.

There is no strict formal scheme the work follows. Rather, different sections investigate different questions. For

example in the opening, I explored the notion (suggested by Steve Reich back in 1981) that certain gestures from my electric guitar and tape loop system composition *Liquid and Stellar Music* could be transformed into a work for string orchestra. The second section asked the question “how many different contrapuntal layers can we keep distinct in our hearing and at what point do the individual layers of counterpoint merge into a single fused texture?”

The commission was supported by the Jerome Foundation and I want to thank John Adams for both his support in the creation of the work and for his long generosity towards my work since we met at a concert in Berkeley in 1975.

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Five Images After Sappho

ESA-PEKKA SALONEN (b. 1958)

Esa-Pekka Salonen was born on June 30, 1958, in Helsinki, Finland. Five Images After Sappho was premiered on June 4, 1999 in Ojai, California by the Los Angeles Philharmonic New Music Group, with Laura Claycomb as soprano. It is scored for one flute (doubling piccolo), one oboe (doubling English horn), one clarinet (doubling bass clarinet), one bassoon (doubling contrabassoon), two horns, one percussionist, one harp, one piano (doubling

celesta), two violins, viola, cello, and double bass. Duration ca. 20 min.

The composer has provided the following comments:

If we imagine the history of art as some kind of Darwinian survival game, Sappho stands out as a genetic miracle. No (almost no) whole organism (poem) has survived; instead we have a couple of dozen pages’ worth of fragments. Some of them are almost complete little poems, most of them are isolated groups of words or single words far apart.

Almost every generation of poets has tried to translate theses scattered messages from a woman of whom we know very little. As always, interpretation tells more about the interpreter, and his time and culture, than the work itself. Our modern view of Sappho is similar to that of other art forms, more scholarly than romantic. It is important to remember that the best Sappho translation today (or the best Beethoven interpretation) will be seen as interesting, but slightly ridiculous, by future generations. We are prisoners of our own time and generation.

It is the fragmentary nature of the material, and therefore an almost open form, that makes Sappho so fascinating to set to music. (After having typed this sentence I realised that I am still trying to give an intellectual, formal explanation wildly off the mark in the good old serialist tradition. That is exactly what I mean by being a prisoner of one’s own generation.)

It is the tremendous energy of suffocated sexuality and the vibrant eroticism in Sappho that got my imagination going. Sappho reveals to us secrets of the female soul like nobody else. There is no subject more interesting. Between these small islands of words one can hear music. I set out to compose a

cycle in which I would describe a woman’s life from childhood to old age and death. Timing was not right: my son Oliver was born in the middle of the composition period, and it became totally impossible for me to imagine death and loneliness. I decided to concentrate on the first part of life instead.

1. Tell Everyone. The singer explains that she is going to tell a story. Music is fanfare-like, except for the word “beautifully.”

2. Without Warning. The first awakening of love. Descending figures in the beginning are metaphors of a gentle whirlwind.

3. It’s No Use. A young girl is unable to concentrate on household chores. She is trying to explain to her mother why, but gets so excited that she can only stutter. Finally, she manages to get the words “that boy.”

4. The Evening Star. I imagine: a girl is lying in the grass in the evening, gazing at the stars. For the first time she understands that even she will be old one day. The strings and the celesta describe the flicker of the stars.

5. Wedding. I combined several poems here to create a larger form. The singer has different roles in this song. In the refrain the crowd greets the bridegroom. It returns twice in different guises.

After the interlude the bride has a brief moment of despair, but is comforted by an older woman (“listen, my dear”), who has a very balanced point of view, in my opinion.

After the second refrain girls gather outside the nuptial chamber and sing teasingly a song (“Come bride”).

After the third refrain and an orchestral culmination, a voice describes the couple sleeping peacefully in each other’s arms.

©1999 Esa-Pekka Salonen

Symphony No. 3 in E-flat Major, Op. 55, “Eroica”

LUDWIG VAN BEETHOVEN
(1770-1827)

Ludwig van Beethoven was born in Bonn, which was then capital of the Electorate of Cologne and a part of the Holy Roman Empire of the German Nation in present-day Germany, and he died in Vienna. He wrote most of his Symphony No. 3 in late 1803 and completed it in early 1804, having the work privately premiered that summer in his patron Prince Lobkowitz’s castle Eisenberg (Jezeri) in Bohemia. The first public performance was given in Vienna’s Theater an der Wien in April 1805 with the composer conducting. It is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, and strings. Duration ca. 47 min.

In scope and form, Beethoven’s Third Symphony was unprecedented. Considerably longer than either of his previous symphonies, it abounds with radical strokes and architectural originalities that influenced the course of music history. Beethoven’s *Eroica* sketchbook shows a certainty of conception; most of his innovative ideas were present at the outset.

The famous—and authenticated—story of Beethoven’s destruction of the dedication to Napoleon Bonaparte, whom he had admired as First Consul, was reported by Ferdinand Ries, Beethoven’s friend, pupil, and biographer:

I was the first to bring him the intelligence that Bonaparte had proclaimed himself Emperor, whereupon he flew into a rage and cried out: “Is he then, too,

nothing more than an ordinary human being? Now he, too, will trample on the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!” Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the Symphony receive the title *Sinfonia Eroica*.

When the work was published in 1806 the title page read “Sinfonia Eroica, Composed to Celebrate the Memory of a Great Man.”

Beethoven scholar Anthony Hopkins suggests the intriguing possibility that originally the Symphony’s hero was not Napoleon but the legendary Prometheus, bringer of fire from Heaven—a significant part of Beethoven’s ballet *The Creatures of Prometheus* (1800) reappears in the *Eroica* finale. Others have suggested Beethoven himself as the hero, or that Beethoven may have seized an opportunity to honor Napoleon in view of a projected visit to France. Hopkins also proposes that perhaps the Funeral March was for the Austrian dead defeated by Napoleon in 1800; then the “great man” would have been “the Unknown Warrior” standing for all heroes killed in battle.

Whether or not the *Eroica* has an identified hero, expressing heroism in music was particularly important to Beethoven at this period: the *Waldstein* Sonata composed just after the major effort on the Symphony in 1803 evokes a similar spirit, as do the *Appassionata* Sonata and the three *Razumovsky* Quartets. Beethoven’s heroic music strives for and achieves something

more exalted than perhaps any other composer’s.

In the sketches, the opening chords were not the arresting E-flat ones that launch the epic first movement; the opening subject, however, with its dramatic harmonic turn, was firmly fixed from the start. The vast development section contains much new material including a theme in the remote key of E minor, later to figure prominently in the substantial coda. The end of the development contains the sensational entrance of the horn anticipating the main theme in the tonic while the violins are still outlining the dominant. The effect of this dissonant clash was marred for Beethoven at the first rehearsal when the ever helpful Ries piped up, “Can’t the damn hornist count?—it sounds infamously false!” for which he almost received a box on the ear.

The Funeral March, one of the most famous in all music, is of heroic proportions. Its large scale is dictated by the prolonged unfolding of the solemn main theme in two sections, each repeated. Beethoven’s dramatic plan provides episodes with rays of hope or triumph, only to be banished by returns of the mournful main theme. Beethoven was very conscious of the emotional power of silences—the sobbing fragmentation of the theme at the end is a particularly poignant example.

The Scherzo is truly imaginative with its extended pianissimo staccato opening; salient melodic features of the theme are tossed out in various keys—the home key is saved for the sudden fortissimo statement ninety-three bars into the piece. The *Eroica* is one of the few orchestral works in the standard repertoire that is scored for three horns instead of two or four. In

the trio of the Scherzo, Beethoven shows them off to advantage, fully exploiting the capabilities of the natural horn of the period.

The structure of the Finale is unique. It is neither theme and variations, sonata, nor rondo, but a compelling mixture of the three. Beethoven had used the main theme three times before: in his German Country Dances, in the finale of his *Prometheus* ballet, and most extensively in his Piano Variations, op. 35. The opening shows Beethoven’s sense of humor: after a flourish fiery enough to introduce any hero, Beethoven presents just the bass of the theme in soft pizzicato. After variations on the bass, the “tune” finally sails in.

Beethoven eventually dedicated the *Eroica* to his enthusiastic patron Prince Lobkowitz, who called for the entire work to be encoed twice at a private concert that Beethoven conducted at the Lobkowitz palace. After the first public performance on April 7, 1805, detractors complained of its length and chaotic form. Czerny reported that “somebody in the gallery cried out: ‘I’ll give another kreutzer if the thing will but stop!’” There were, however, many enthusiastic reviewers including the following who wrote: “There was no doubt in anybody’s mind that we were present at the unveiling of one of the great monuments of our age.” Beethoven was later asked by the poet Christoff Kuffner which of his symphonies was his favorite. Eight had been composed at this point. “Eh, eh!” replied Beethoven, “the *Eroica*.”

“I should have guessed the C minor [Fifth],” said the poet.

“No,” insisted Beethoven, “the *Eroica*.”

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February 11 Text

Five Images after Sappho for soprano and ensemble

Esa-Pekka Salonen, *composer*

1. Tell Everyone

Now, today, I shall
sing beautifully for
my friends' pleasure

2. Without Warning

As a whirlwind
swoops on an oak
Love shakes my heart

3. It's No Use

Mother dear, I
can't finish my
weaving
You may
blame Aphrodite
soft as she is
she has almost killed me
with love for that boy

4. The Evening Star

Is the most
beautiful
of all stars

5. Wedding

Raise up the rafters high
Hurrah for the wedding!
Carpenters: higher and higher,
Hurrah for the wedding!
The bridegroom is equal to Aries
Hurrah for the wedding!

Much taller than any tall man is,
Hurrah for the wedding!
As tall as the singer of Lesbos,
Hurrah for the wedding!
Towers over all singers of elsewhere,
Hurrah for the wedding!

I think I shall be a maiden forever

Listen, my dear,
By the Goddess herself I swear
That I (like you)
Had only one
Virginity to spare
Yet did not fear
To go over the bridal line
When Hera bade me
And cast it from me;
So I cheer you on
and loudly declare:

"My own night was none
Too bad
And you my girl
Have nothing to fear
Nothing at all."

Raise up the rafters high,
Hurrah for the wedding!
Carpenters: higher and higher,
Hurrah for the wedding!
The bridegroom is equal to Ares,
Hurrah for the wedding!
Much taller than any tall man is,
Hurrah for the wedding!
As tall as the singer of Lesbos,

Hurrah for the wedding!
Towers over all singers of elsewhere,
Hurrah for the wedding!

[Bridesmaid's carol I]
Come, bride
Brimming with roses
Of love, bride,
Gem of the lovely Goddess of Paphos:

Go, bride,
Go to the bed where
Sweetly and gently
You'll play with your bridegroom:

So, bride,
Hesperus lead you
Star of the evening
Happily onwards
Where you shall wonder
Where Hera on silver
Sits Lady of Marriage.
Raise up the rafters high,

Hurrah for the wedding!
Carpenters: higher and higher,
Hurrah for the wedding!
The bridegroom is equal to Ares,
Hurrah for the wedding!
Much taller than any tall man is,
Hurrah for the wedding!
As tall as the singer of Lesbos,
Hurrah for the wedding!
Towers over all singers of elsewhere,
Hurrah for the wedding!

They were exhausted and
The black trance of night
flooded into their eyes.

Texts for songs 1-4 based on "Sappho" poems 1, 12, 26 and 44, translated by Mary Barnard (published by Shambhala Publications Inc, 1994), and for song 5 "The Love Songs of Sappho" poems 86, 93, 94, 96 and 102, translated by Paul Roche (published by Prometheus Books, 1998).

UPCOMING CONCERTS

BERKELEY SYMPHONY Joana Carneiro conducts

Thursday, April 1, 2010, 8PM | UC Berkeley Zellerbach Hall
Jörg Widmann, Samuel Barber, and Brahms's Symphony No. 1

A concert overture by the young German composer Jörg Widmann is followed by resident artist Jessica Rivera, singing Barber's setting of James Agee's poem of a summer evening as a young boy. The season concludes with the German master, Brahms.

BERKELEY AKADEMIE Kent Nagano conducts

Thursday, May 20, 2010, 8PM | First Congregational Church of Berkeley
Beethoven, Mozart, and Jörg Widmann

Conductor Laureate Kent Nagano returns for a single intimate performance, examining the works of the masters and how they are as relevant today as ever. Order today for best seating availability, as Berkeley Akademie concerts do sell out!

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