



SYMPHONIC METAMORPHOSIS plus BACH and BRAHMS

Friday and Saturday, June 7-8, 2019 at 8 p.m.
Sunday, June 9, 2019 at 2 p.m.
Helzberg Hall, Kauffman Center for the Performing Arts

MICHAEL STERN, *conductor*
YEFIM BRONFMAN, *piano*

RECORDING ALERT: This concert is being recorded for an upcoming album with Reference Recordings. Please be mindful of noise that could be captured by the microphones.

**BRAHMS/
ORCH. THOMSON** *Eleven Chorale Preludes, op. 122*

LISZT *Concerto No. 2 in A Major for Piano and Orchestra*
YEFIM BRONFMAN, *piano*

INTERMISSION

BRIGHT SHENG *The Black Swan (Intermezzo)*

**J.S. BACH/
ORCH. STOKOWSKI** *Toccatà and Fugue in D Minor, BWV 565*

HINDEMITH *Symphonic Metamorphosis on Themes of Carl Maria von Weber*
I. Allegro
II. Turandot, Scherzo: Moderato
III. Andantino
IV. Marsch


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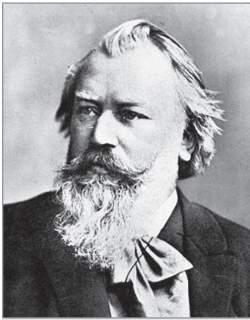
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Eleven Chorale Preludes, Brahms' final composition, is a setting of Lutheran chorales for solo organ.

These concerts feature an orchestration of the Brahms original by American composer and Kansas City native Virgil Thomson.

JOHANNES BRAHMS

Eleven Chorale Preludes, op. 122

(orch. Virgil Thomson) 25 minutes

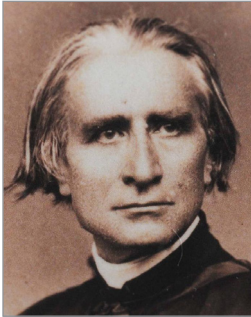
Piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, chimes and strings.

Johannes Brahms composed his final work, *Eleven Chorale Preludes*, in 1896. His dear friend, Clara Wieck Schumann, whom he had known for more than four decades, died that May 20. Brahms himself was in failing health, and would pass away on April 3, 1897, at age 63. Shortly after Clara's death, Brahms created 11 settings of Lutheran chorales, scored for solo organ. Brahms played the works on the piano for some of his friends, but he never performed them in public or published them. Six years after his death, *Eleven Chorale Preludes* was published as the composer's op. 122. They are remarkably beautiful and spiritual works, the musical expression of a composer confronting and accepting the end of his days.

Between 1957 and 1958, American composer Virgil Thomson (1896-1989) arranged Brahms' *Eleven Chorale Preludes* for symphony orchestra.

- I. "Mein Jesu, der du mich" ("My Jesus Calls to Me")
- II. "Herzliebster Jesu" ("O Blessed Jesus") (2 versions)
- III. "O Welt, ich muss dich lassen" ("O World, I Now Must Leave Thee") (1st version)
- IV. "Herzlich tut mich erfreuen" ("My Faithful Heart Rejoices")
- V. "Schmücke dich, o Liebe Seele" ("Deck Thyself, My Soul")
- VI. "O wie selig seid ihr doch, ihr Frommen" ("Blessed Are Ye Faithful Souls")
- VII. "O Gott, du frommer Gott" ("O God, Thou Faithful God")
- VIII. "Es ist ein Ros' entsprungen" ("Lo, How a Rose E'er Blooming")

- IX. “Herzlich tut mich verlangen” (“My Heart is Filled with Longing”) (1st version)
X. “Herzlich tut mich verlangen” (“My Heart is Filled with Longing”) (2nd version)
XI. “O Welt, ich muss dich lassen” (“O World, I Now Must Leave Thee”) (2nd version)



Franz Liszt was one of the most spellbinding piano virtuosos of his day and a daring, influential composer.

The Piano Concerto No. 2, cast in a single movement and based on a theme introduced at the outset, is a brilliant showpiece both for the soloist and orchestra.

FRANZ LISZT (1811-1886)

Concerto No. 2 in A Major for Piano and Orchestra (1839) 22 minutes

Solo piano, piccolo, 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, tuba, timpani, cymbals and strings.

The legacy of Franz Liszt, the legendary virtuoso pianist and showman, sometimes overshadows his considerable achievements as a composer. One of the great pioneers of the Romantic movement, Liszt advanced the concept of music as a form of programmatic expression and, in fact, coined the term “sinfonische Dichtung” (“symphonic poem”). He also demonstrated bold and revolutionary possibilities for traditional musical conventions and forms, as in the case of his Piano Concerto No. 2.

Liszt created the first draft of his Second Piano Concerto in 1839. He revised the concerto numerous times, even after its premiere, which took place in Weimar on January 7, 1857. Liszt conducted, and the soloist was his pupil, Hans von Bronsart, to whom the composer dedicated the work. The Concerto No. 2 was finally published in 1863.

Concertos of Liszt’s time typically featured three movements, each with clear lines of demarcation. By contrast, the Second Piano

PROGRAM NOTES By Ken Meltzer

Concerto is a single movement, containing several episodes, all connected by a central theme. The clarinet presents that theme at the very start of the concerto's opening portion, which functions as a slow-tempo introduction. The work ends with a brilliant dash to the finish, dominated by the pianist's virtuoso fireworks.

RECOMMENDED RECORDING

LISZT Piano Concerto No. 2

Yefim Bronfman, *piano*

Mariinsky Theater Orchestra / Valery Gergiev, *conductor*

DVD Label: Bel Air Classiques Catalog # 31



The Black Swan is composer Bright Sheng's orchestration of the Brahms Intermezzo for solo piano, op. 118, No. 2.

BRIGHT SHENG (b. 1955)

***The Black Swan (Intermezzo)* (2006) 7 minutes**

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, harp and strings.

During 1892 and 1893, Johannes Brahms composed his final works for solo piano. The Fantasias, op. 116 (1892), Intermezzi, op. 117 (1892) and Klavierstücke, op. 118 and 119 (1893), comprise 20 brief works. For the greater part, virtuosic display yields to affecting lyricism, introspection and harmonic subtlety. The Intermezzo, op. 118, No. 2 is in A-B-A form. Cast in 3/4 time, the opening "A" section is in the spirit of a restrained, nostalgic waltz. The central "B" section proceeds to an impassioned outburst, before finally resolving to a varied reprise of "A" and the Intermezzo's wistful closing measures.

This concert features composer Bright Sheng's orchestration of the piece. Titled *The Black Swan*, the work received its premiere on September 28, 2006, with Gerard Schwarz conducting the Seattle Symphony.

RECOMMENDED RECORDING

BRIGHT SHENG *The Black Swan (Intermezzo)*

Seattle Symphony / Gerard Schwarz, *conductor*

Label: Naxos Catalog # 8559679





In addition to his incomparable talents as a composer, Bach was a superb keyboard artist.

JOHANN SEBASTIAN BACH (1685-1750)

Toccatà and Fugue in D Minor, BWV 565 (ca. 1708) (orch. Leopold Stokowski) 10 minutes

2 piccolos, 4 flutes, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 6 horns, 4 trumpets, 4 trombones, tuba, timpani, 2 harps, celesta and strings.

In addition to his incomparable talents as a composer, Johann Sebastian Bach was one of the finest keyboard virtuosos of his day. Bach's mastery extended to both the harpsichord and organ. His technique was so superb he was able to execute the most difficult passages with a minimum of visible effort. Bach's employment

as an organist occurred during his early years in Arnstadt, Mülhausen and Weimar. It was during the Weimar years (1708-1717) Bach composed the majority of his music for organ, including, in all likelihood, the Toccata and Fugue in D Minor, BWV 565.

In the early 20th century, a young British musician by the name of Leopold Stokowski (1882-1977) earned great acclaim for his performances of Bach's organ works, including the Toccata and Fugue in D Minor. Stokowski soon began to pursue a career in conducting, and he decided to make Bach's works available to a wider public by transcribing them for symphony orchestra.

Stokowski's lush orchestrations of Bach's works have long been the subject of heated debate and controversy. Nevertheless, their popularity continues to this day, both in concerts and on recordings. Stokowski conducted the Philadelphia Orchestra in the world premiere of his orchestration of Bach's Toccata and Fugue in D Minor in February 1926. Stokowski made several recordings of the work, the most famous being his collaboration with the Philadelphia Orchestra for the 1940 Walt Disney animated movie "Fantasia."

RECOMMENDED RECORDING

J.S. BACH/STOKOWSKI Toccata and Fugue in D Minor

Czech Philharmonic Orchestra / Leopold Stokowski, conductor

Label: London/Decca Weekend Classics Catalog # 421639



Hindemith's *Metamorphosis on Themes of Carl Maria von Weber* originated as a ballet score.

The work, based on melodies by the 19th-century early-Romantic composer, developed into a colorful and dynamic orchestral composition.

PAUL HINDEMITH (1895-1963)

Symphonic Metamorphosis on Themes of Carl Maria von Weber (1943) 21 minutes

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, chimes, cymbals, orchestra bells, small cymbals, small gong, snare drum, tambourine, tenor drum, tom tom, triangle and strings.

German composer Paul Hindemith and the Russian choreographer Leonide Massine attempted to collaborate on a ballet, based on the music by the German early-Romantic composer Carl Maria von Weber (1786-1826). Because of strong artistic differences between Hindemith and Massine, the project never came to fruition. After the fallout with Massine, Hindemith used the intended ballet music as the basis for his most popular work, *Symphonic Metamorphosis on Themes of Carl Maria von Weber*. Hindemith completed the

orchestral piece in the summer of 1943, and it received its premiere at New York's Carnegie Hall on January 20, 1944. Artur Rodziński conducted the New York Philharmonic. The audience greeted the work (and the composer, who attended) with a stirring ovation.

For the 1944 premiere, Hindemith refused to disclose the precise origin of the various Weber melodies included in the *Symphonic Metamorphosis*. Subsequently, various musicologists identified the pieces — noted below.

I. Allegro. The first movement, a vigorous allegro, is based on Weber's piano duet, op. 60, No. 4.

II. Turandot, Scherzo: Moderato. In 1809, Weber composed incidental music for Friederich Schiller's translation of Carlo Gozzi's 1762 play, *Turandot* (also the source for Giacomo Puccini's final

opera). Hindemith based this movement on Weber's Turandot Overture.

III. Andantino. This slow-tempo movement is based on music from Six Pieces for Piano Duet, op. 10.

IV. Marsch. The finale, a boisterous march, features music from Weber's Piano Duet, op. 60, No. 7.

RECOMMENDED RECORDING

HINDEMITH Symphonic Metamorphosis on Themes of Carl Maria von Weber

Kansas City Symphony / Michael Stern, *conductor*

Label: Reference Recordings Catalog # 132

INTERNATIONALLY RECOGNIZED AS ONE OF TODAY'S MOST



acclaimed and admired pianists, Yefim Bronfman stands among a handful of artists regularly sought by festivals, orchestras, conductors and recital series. Audiences and press worldwide consistently acknowledge his commanding technique, power and exceptional lyrical gifts.

In celebration of the 80th birthday of Maestro Yuri Temirkanov, Bronfman's 2018/19 season began with a European tour with St. Petersburg Philharmonic, followed by a Scandinavian tour with the Royal Concertgebouw Orchestra and Maestro Daniele Gatti. Other European concerts include performances with Orchestre National de France, London Philharmonic, WDR Sinfonieorchester Köln, Rome's Orchestra dell'Accademia Nazionale di Santa Cecilia, Berlin Philharmonic and Vienna Philharmonic on tour. In the U.S. he returns to orchestras in Cleveland, New York, Kansas City, Los Angeles, Houston, St. Louis, Cincinnati, San Francisco and Dallas. He will appear in recital in New York at Carnegie Hall, Berkeley, Stanford, Aspen, Madrid, Geneva, Cologne, Leipzig, Munich, Berlin, Naples and Rome and on tour with mezzo-soprano Magdalena Kožená.

Bronfman has given numerous solo recitals in the leading halls of North America, Europe and the Far East, including acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991, he gave a series of joint recitals with Isaac Stern in Russia, marking his first public performances there since his emigration to Israel at age 15. That same year he was awarded the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists. In 2010, he was honored with the Jean Gimbel Lane Prize in Piano Performance from Northwestern University.

Born in Tashkent in the Soviet Union, Yefim Bronfman immigrated to Israel with his family in 1973, where he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States, he studied at the Juilliard School, Marlboro School of Music and the Curtis Institute of Music, under Rudolf Firkušný, Leon Fleisher and Rudolf Serkin. He is a 2015 recipient of an honorary doctorate from the Manhattan School of Music. Bronfman became an American citizen in July 1989. ■