

BRAHMS' FOURTH and BACH'S FANTASIA

*Friday and Saturday, October 25-26 at 8 p.m.
Sunday, October 27, 2019 at 2 p.m.*

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

JASON SEBER, *David T. Beals III Associate Conductor*
PAUL JACOBS, *organ*

J. S. BACH
ARR. ELGAR

Fantasia and Fugue in C Minor, BWV 537

MICHAEL DAUGHERTY

*Once Upon a Castle for Organ and
Orchestra*

- I. The Winding Road to San Simeon
- II. Neptune Pool
- III. Rosebud
- IV. Xanadu

PAUL JACOBS, *organ*

INTERMISSION

BRAHMS

Symphony No. 4 in E Minor, op. 98

- I. Allegro non troppo
 - II. Andante moderato
 - III. Allegro giocoso
 - IV. Allegro energico e passionato
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*The 2019/20 season is generously sponsored by
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Bach's Fantasia and Fugue in C Minor originated as a work for solo organ.

JOHANN SEBASTIAN BACH (1685-1750)

Fantasia and Fugue in C Minor, BWV 537 (ca. 1717) (orch. Elgar) 8 minutes

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, glockenspiel, snare drum, tambourine, triangle, 2 harps and strings.

British composer Edward Elgar's lavish orchestration of J.S. Bach's Fantasia and Fugue for solo organ spanned 1921 and 1922. In April 1921, Elgar orchestrated the Fugue portion, which premiered in Queen's Hall in London on October 27, 1921, with

Eugene Goossens conducting. Elgar was hopeful Richard Strauss would orchestrate the opening Fantasia, but when that did not occur, Elgar orchestrated the Fantasia as well. The full Bach/Elgar Fantasia and Fugue in C Minor premiered at the Gloucester Three Choirs Festival on September 7, 1922, under Elgar's direction.

MICHAEL DAUGHERTY (b. 1954)

***Once Upon a Castle* for Organ and Orchestra (2015)**

25 minutes

Solo organ, piccolo, 3 flutes, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, bass drum, castanets, chimes, crotales, cymbals, glockenspiel, 2 gongs, mark tree, ride cymbal, sleigh bells, suspended cymbals, 2 tam-tams, xylophone and strings.

One of my favorite places to visit is Big Sur, a sparsely populated refuge located along the Pacific Coast's Highway 1 between Monterey and Cambria, California. Driving this scenic route, it is hard not to notice the Hearst Castle set high above the Pacific Ocean on the barren mountains of San Simeon. The Hearst Castle was the vision and private residence of American media mogul William Randolph



The majestic Hearst Castle overlooking the Pacific Ocean in California inspired American composer Michael Daugherty to write *Once Upon a Castle* for solo organ and orchestra.

Hearst (1863-1951), designed by architect Julia Morgan (1872-1957). Construction of the colossal castle began in 1919 and continued for nearly 30 years. By 1947, the Hearst Castle was a grand estate of 165 rooms. Today, the Hearst Castle is a museum and National Historic Landmark. My *sinfonia concertante* for organ and orchestra is a nostalgic trip down memory lane to a time that was “once upon a castle.”

I. The Winding Road to San

Simeon evokes the five-mile road winding up the San Simeon mountains to the Hearst Castle. The music crescendos until we reach the top of the entrance of the castle, where lush major chords in the organ and panoramic rhythmic sweeps of orchestral color evoke the spectacular views of the Pacific Ocean high above the coastline. As one of the world’s richest men at the time,

Hearst had the means to travel the world to purchase extravagant European classical paintings, tapestries, sculptures and antiquities to decorate the rooms, terraces, pools and walkways of his beloved castle. It is not by chance that I have composed music for this movement that might occasionally remind the listener of a musical “antique.”



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II. Neptune Pool is the centerpiece of the Hearst Castle. Framed by statues of the sea god Neptune and his Nereids, this magnificent outdoor Olympic-sized pool seems to hover above the clouds of the Pacific Ocean. For this movement, I have composed reflective “water music” that wistfully mirrors the grandeur of this aquatic wonder. This movement is dedicated to the memory of organist William Albright (1944-98), my former colleague in the composition department at the University of Michigan, who was considered one of the world’s greatest composers of contemporary organ music.

III. Rosebud. In the shadow of the Hearst Castle is “Citizen Kane” (1941), the groundbreaking film starring and directed by Orson Welles. The film presents an unflattering caricature of Randolph Hearst (Citizen Kane), his mistress Marion Davies (Susan Alexander) and life at the Hearst Castle (Xanadu). My music for this movement echoes a brilliant scene in the film where the boisterous Kane (the organ) and lonely Susan (the solo violin) argue from opposite ends of a cavernous empty room of the castle. The sleigh bells remind us of Kane’s final word, before he dies alone: “Rosebud,” painted on Kane’s childhood sled.

IV. Xanadu. Randolph Hearst and his longtime companion Marion Davies were high society’s premier Hollywood couple, throwing lavish weekend parties at the Hearst Castle during the 1920s and 1930s. Among those who received and accepted the coveted invitations were important political dignitaries such as Winston Churchill and famous film stars of the day including Clark Gable, Charlie Chaplin and Greta Garbo. For the final movement, I also had in mind fragments of Samuel Taylor Coleridge’s 1798 poem, “Kubla Khan.” My Xanadu is filled with exotic organ chords and virtuoso bass pedal riffs surrounded by sizzling strings, rumbling brass, shimmering percussion and pulsating timpani. In the middle of the proceedings, I briefly return to an elaborate development of music from the first movement. After this “flashback,” I pull out all the stops for a dramatic ending, which concludes my tour of Xanadu and the “pleasure-dome” that Hearst built “once upon a castle.”

— Michael Daugherty

JOHANNES BRAHMS (1833-1897)

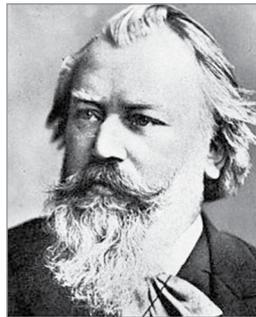
Symphony No. 4 in E Minor, op. 98 (1885) 40 minutes

Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

Johannes Brahms composed his Fourth (and final) Symphony during the summers of 1884 and 1885, while vacationing in the Alpine village of Mürzzuschlag. The eminent German pianist and conductor Hans von Bülow was thrilled by the score, and he invited Brahms to conduct his Meiningen Orchestra in the October 25, 1885 premiere. The favorable response prompted the orchestra to perform the work during its autumn tour of Germany and Holland.

The Fourth represents the summit of the German composer's extraordinary symphonic output. While each of his four symphonies is an undisputed masterpiece, the E-minor is the perfect synthesis of Classical (and even pre-Classical) form with searing Romantic-era passion and lyricism. The Fourth Symphony's dramatic power — couched in a miraculous economy of utterance — continues to move and amaze audiences.

The Symphony is in four movements. The first begins with the violins' immediate presentation of the principal theme, based upon alternating pairs of descending and ascending notes. The second movement is a series of variations on a theme, introduced at the outset by the horns and woodwinds. Brahms once described the stirring third-movement scherzo as "Alexander the Great's march to India." In the finale, Brahms uses his version of music from J.S. Bach's Cantata No. 150 as the underlying structure for a series of variations. The movement is cast in a general A-B-A form, with two fiery outer sections and a central, lyrical episode. The concluding "A" section gathers intensity to the shattering final bars.



This is the last of four symphonies by German composer Johannes Brahms.