

PÉTROUCHKA, PLUS MOZART'S CLARINET CONCERTO

Friday and Saturday, April 1-2, 2022 at 8:00 p.m.
Sunday, April 3, 2022 at 2:00 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

CHRISTIAN REIF, *guest conductor*

RAYMOND SANTOS, *clarinet*

JOAN TOWER

Tambor

**WOLFGANG AMADEUS
MOZART**

Concerto in A Major for Clarinet and Orchestra, K. 622

I. Allegro

II. Adagio

III. Rondo: Allegro

Raymond Santos, *clarinet*

INTERMISSION

IGOR STRAVINSKY

Pétrouchka (1947 revision)

I. The Shrovetide Fair

II. Pétrouchka's Cell

III. The Moor's Cell

IV. The Fair (towards evening)

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Matthew LengasΔ

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John Klinghammer

E-FLAT CLARINET

Silvio Guitian

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John Klinghammer

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JOAN TOWER

Tambor (1998)

15 minutes

2 flutes, piccolo, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 bass drums, bell tree, castanets, chimes, conga drums, 5 cymbals, glockenspiel, hi-hat cymbal, maracas, marimba, ratchet, sleigh bells, snare drum, 2 tambourines, temple blocks, tenor drum, 4 timbales, 2 triangles, vibraphone, wood block and strings.

THE STORY

When Joan Tower was 9 years old, she moved with her family to La Paz, Bolivia, where her father managed daily operations at a Bolivian tin mine. During her time there she learned Spanish and became acquainted with the vast array of percussion instruments used in Latin American music. She recalls, “My babysitter used to take me to these festivals. She would drop me off at the bandstand, so she could go and have fun. The band people would throw me a maraca or some kind of castanet or drum. That was where I started to develop a love of percussion and also dance. My music is basically about rhythm. It’s all about timing for me.”

In 1997, the Pittsburgh Symphony Orchestra commissioned her to write a piece, and she composed *Tambor* (the Spanish word for “drum”) for an orchestra with a massive percussion section. The score is dedicated to Robert Moir, the Pittsburgh Symphony’s artistic administrator, and it was premiered on May 7, 1998 with Mariss Jansons conducting. A recording by the Nashville Symphony Orchestra conducted by Leonard Slatkin (along with her *Made in America* and Concerto for Orchestra) won Grammy® awards for Best Classical Album and Best Orchestral Performance (as well as Best Classical Contemporary Composition for *Made in America*). **AJH**

THE MUSIC

This 15-minute work features the percussion section, whose five members (the timpanist and four others) essentially have three functions inside the orchestra:

1. to “eyeline,” or underscore the different timbres and rhythms of other parts of the orchestra;
2. to “counterpoint” other parts of the orchestra; and
3. to act as soloists in several minor and major cadenzas throughout the work.

What happened while I was writing this piece was that the strong role of the percussion began to influence the behavior of the rest of the orchestra to the point that the other instruments began to act more and more like a percussion section themselves. In other words, the main “action” of the work becomes more concerned with rhythm and color than with motives or melodies (though these elements do make occasional appearances here and there).

—Joan Tower

Program notes by Eric T. Williams (ETW) and Aʒ Harbison (AʒH)



JOAN TOWER (b. 1938)

Known for:

- *Petroushskates* (1980)
- *Fanfare for the Uncommon Woman* (1986-2016)
- *Made In America* (2005)

- Joan Tower, one of the most successful female composers of all time, has had a remarkable career spanning 60 years as a composer, pianist, conductor and educator. Orchestras and festivals in New York and beyond celebrated her 80th birthday in 2018 with numerous concerts of her music.
- She was born in New Rochelle, New York, 25 miles north of New York City. After her nine-year stint in Bolivia, she returned to New York and studied at Columbia University. Her early music was influenced by twelve-tone and serial techniques, but she credits Olivier Messiaen's *Quartet for the End of Time* and George Crumb's *Vox Balaenae* (Voice of the Whale) with turning her toward tonal music focused on timbre and color.
- Tower's largest project, *Made in America*, has a fascinating story. In 2001, leaders from several small-budget community orchestras formed a commissioning consortium and approached Tower with their combined resources. The new-music organization Meet the Composer joined and expanded the scope, to the point where the work was to be performed by 22 community orchestras. The League of American Orchestras (then the American Symphony Orchestra League) joined as another co-commissioner, and brought the number of community orchestras up to 36. Then the Ford Motor Company Fund offered to fund the project if it could be performed in all 50 states. In the end, 65 orchestras signed on, in all 50 states, and the piece was performed by all of them from October 2005 (the Glen Falls Symphony Orchestra in New York) to June 2007 (the Juneau Symphony in Alaska).
- One of Tower's most famous chamber works, *Petroushskates*, is based on the work that concludes today's program, *Pétrouchka*. Stravinsky's ballet is the story of a puppet who comes to life, and Tower's work is partially inspired by the music of the first scene. It was also inspired by watching the figure skating at the 1980 Lake Placid Winter Olympics. Tower wrote, "I became fascinated with the way the curving, twirling, and jumping figure are woven around a singular continuous flowing action. Combining these two ideas creates a kind of carnival on ice — a possible subtitle for this piece."
- Another of Tower's most famous pieces has a Kansas City connection! Her original *Fanfare for the Uncommon Woman* was written in 1986, inspired by and as a response to Aaron Copland's *Fanfare for the Common Man*. In subsequent years, she composed five more fanfares with the same title. The fourth fanfare, written for full orchestra, was commissioned by the Kansas City Symphony and premiered in October 1992 under the baton of then-music director William McGlaughlin.
- Tower likes to tell the story from her undergraduate music program at Bennington College that in one of her classes, she was asked to compose something. So she wrote a piece, and "it was a disaster from beginning to end. I said, 'I know I can do better than that.' So I did that for the next 40 years, trying to create a piece that wasn't a disaster." **AJH**

WOLFGANG AMADEUS MOZART

Concerto in A Major for Clarinet and Orchestra, K. 622 (1791)

28 minutes

Solo clarinet, 2 flutes, 2 bassoons, 2 horns and strings.

THE STORY

It is easy to forget that the clarinet was still in development and a relatively new member of the orchestral world when Mozart wrote his Clarinet Concerto. Instrument makers were tinkering with ranges, bore size, number of keys and other elements, applied to instruments known variously as basset horn, basset clarinet and clarinet. Not much was standard.

The inspiration for his sublime concerto came in the person of Anton Stadler, a virtuoso on the nascent instrument and, like Mozart, a Freemason. Stadler was already noted as a performer in Vienna by 1781 and he joined the court orchestra in 1787. Mozart expressed his admiration to Stadler:

Never would I have thought that a clarinet could be capable of imitating the human voice as deceptively as it is imitated by you. Truly your instrument has so soft and lovely a tone that nobody with a heart could resist it.

On the other hand, Mozart's wife Constanze was not shy about voicing her disapproval of Stadler. Apparently, he never repaid a considerable sum of money borrowed from Mozart, and was quite careless with valuables, losing (or maybe even pawning) the original manuscript of the concerto.

Mozart and Stadler were in Prague for the September 6, 1791, premiere of Mozart's last opera, *La clemenza di Tito*. Mozart had written prominent orchestral parts in the opera for Stadler, a mark of the esteem in which he held the clarinetist. The Clarinet Concerto soon followed with Stadler premiering the work in Prague on October 16, 1791. Less than two months later, Mozart was dead at the age of 35. Stadler subsequently played the concerto on tour throughout Europe and Russia.

The loss of the concerto's manuscript created a longstanding mystery. When the work was finally published in 1801 after Mozart's death, some of the lower register notes possible on Stadler's custom instrument were transposed up an octave to accommodate the more usual clarinet range, presumably to generate greater sales of the music. Without the manuscript to clarify where the changes were made, clarinetists today have interpretive license to ascertain what best suits their musical ends, as numerous editors have variously attempted to reconstruct Mozart's intent.

THE MUSIC

Mozart decided to omit the pungent sound of oboes from the orchestral forces in this concerto and limited brass to a single pair of horns, thus minimizing anything that might distract from the rich clarinet sonority. Constructed in sonata form (exposition, development, recapitulation), the first movement serves as an exemplary display of Mozart's melodic inventiveness as he puts the clarinet's agility and range of tone colors to good use.

The second movement has been rightfully lauded as some of the most beautiful music Mozart ever wrote. The clarinet sings the sweet melody right from the start, with no orchestral introduction. The entire movement is suffused with an air of gentility, lyricism and the barest suggestion of wistfulness.

The concluding rondo is a cheerful romp in 6/8 time. The clarinet again offers the initial statement of the theme without orchestral introduction. This engaging melody returns throughout as Mozart explores delicious contrasts. The music has a supple character, stretching and flexing in this happy frolic. One can easily imagine Mozart and Stadler raising their glasses to one another in mutual admiration. *ETW*



WOLFGANG AMADEUS MOZART (1756-1791)

Known for:

- **Requiem (1791)**
- ***The Magic Flute* (1791)**
- **Symphony No. 41, “Jupiter” (1788)**

- Wolfgang enjoyed his time in Europe’s cosmopolitan cities and set out on tour with his mother in 1777, looking for a suitable position. His mother fell ill and died while they were in Paris, a devastating blow for the young composer. Upon returning to Salzburg, he was appointed court organist, a position he held until 1781 when a dispute with the ruling prince-archbishop resulted in his abrupt dismissal from court. He then decided to settle in Vienna.
- Once in Vienna, Mozart taught, composed and played concerts for his living. Although busy, he found time for romance and married Constanze Weber against Leopold’s wishes. Those early days in Vienna were among the most successful of Mozart’s life. His operas and symphonies were popular and he had many triumphs as a pianist-composer.
- His achievements were noted by the renowned composer Joseph Haydn, who said to Wolfgang’s father, “I tell you before God, and as an honest man, your son is the greatest composer known to me by person and repute; he has taste and what is more the greatest skill in composition.”
- The public, as ever, was fickle and Mozart’s popularity eventually waned. This, coupled with an extravagant lifestyle, led to chronic financial problems. Against this backdrop of difficulty, his health became precarious. He continued working frantically despite illness, succumbing to a fever on December 5, 1791.
- Mozart was a prolific correspondent — 371 letters survive and a surprising number include coarse comments and immature jokes.
- It is uncertain whether Mozart and Beethoven ever met. Beethoven went to Vienna in early 1787. There is some indication that the 16-year-old Beethoven was hoping to study with Mozart but the only anecdotal account of their meeting is of rather dubious provenance and lacks any corroboration at all.
- Wolfgang and Constanze had six children, only two of whom survived to adulthood: Karl Thomas Mozart served as an official to the Viceroy of Naples in Milan, and Franz Xaver Wolfgang Mozart was a composer and teacher. Both men were unmarried and had no children.
- Mozart composed more than 600 works, including 41 symphonies, 27 piano concertos, 5 violin concertos, 23 string quartets, 36 violin sonatas, 21 operas, and 18 masses — plus the famous Requiem unfinished at his death. **ETW**



RAYMOND SANTOS, CLARINET

Raymond Santos has served as principal clarinet of the Kansas City Symphony since September of 2008. Previously, he was a clarinet fellow with the New World Symphony in Miami Beach, Florida. Santos has played as guest principal clarinet for the Cincinnati Symphony Orchestra and the Oregon Symphony. He received multiple fellowships to the Boston Symphony Orchestra's Tanglewood Music Center, where he was conferred the Gino B. Cioffi Memorial Prize for exceptional musical achievement. He also performed at the Music Academy of the West in Santa Barbara and the National Orchestral Institute in Washington D.C. In addition to his orchestral activities, he has played chamber music throughout the United States, Europe and China.

Originally from West Chester, Ohio, Santos received his Bachelor of Music degree at the University of Southern California, under the tutelage of revered pedagogue Yehuda Gilad. In high school, he studied with Richard Hawley, former principal clarinet of the Cincinnati Symphony Orchestra. Other principal teachers have included Monica Kaenzig and Sandra Snyder. Santos is a Buffet Crampon USA performing artist and plays exclusively on Buffet Crampon clarinets.

IGOR STRAVINSKY

Pétrouchka (1911, rev. 1947)

34 minutes

Piccolo, 3 flutes, 2 oboes, English horn, 3 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tambourine, tam-tam, triangle, snare drum, xylophone, harp, piano, celeste and strings.

THE STORY

Sometimes, the creative impulse goes in unexpected directions. Such was the case with Igor Stravinsky's ballet score *Pétrouchka*. As *The Firebird* ballet approached its stunning 1910 premiere by Sergei Diaghilev's Ballets Russes, Stravinsky had a dream about a pagan ritual accompanied by complex music. Stravinsky played fragments of this music for Diaghilev and the impresario encouraged him to proceed with what would be *The Rite of Spring*. But when the composer started work, he inclined toward a piece for piano and orchestra. He described the scenario:

In composing the music, I had in mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet.

When Diaghilev visited Stravinsky in Lausanne, Switzerland, expecting progress on *The Rite of Spring*, the composer instead played sketches of this story about a puppet. Despite his surprise, Diaghilev latched onto the theatrical possibilities of this new scenario and agreed on a commission. Alexandre Benois, one of Diaghilev's advisors, was drafted to collaborate with Stravinsky on the scenario and all went smoothly. The music was finished on May 26, 1911, and the ballet had a triumphant premiere in Paris just 18 days later.

Practical considerations were at the heart of Stravinsky's revisions to many of his early works. The United States did not join the Berne Convention governing copyright until 1989 so most of Stravinsky's music was not subject to those protections and royalty provisions when he became a U.S. citizen in 1945. He undertook revisions to many early works in order to regain copyright protection under U.S. law at the time. The changes to *Pétrouchka* were perhaps more motivated by musical considerations as Stravinsky sought to correct the errors of his youth. He reduced the orchestra, modified tempos, changed meters, revised rhythms and expanded the piano part. The revisions add a marvelous sheen to one of Stravinsky's most original and pivotal scores.

THE MUSIC

Stravinsky was not shy about adapting folk songs and other music to fit the narrative of *Pétrouchka*. The Russian Easter song "Christ is risen" appears at the outset followed by a music hall tune called "Elle avait un' jambe en bois" (She had a wooden leg) by Emile Spencer. The waltzes in the third tableau are by Austrian violinist and composer Joseph Lanner. The closing tableau includes the Russian folk songs "Down the Petersky," "Oh, my room, my little room" and "I was going up a hill." Stravinsky transmuted fragments of these melodies into the patina that makes *Pétrouchka* all the more appealing.

Of course, the piece is probably most famous for its use of the "Pétrouchka chord," two major triads constructed on C and F#, a tritone apart, sounding simultaneously. This bitonality, asserting two tonal centers at once, creates a sense of dissonance elemental to the overall narrative. **ETW**

PÉTROUCHKA SYNOPSIS

Tableau I — The Shrovetide Fair

The Shrovetide Fair (a pre-Lenten festival like Carnival or Mardi Gras) is taking place on a brilliant winter's day in St. Petersburg's Admiralty Square in the 1830s. There is much merriment as the crowd is entertained by street performers. An organ grinder plays as dancers spin about and a rival musician begins playing on a music box. The competing tunes add to the general air of revelry and the crowd mills about in good cheer. A loud drum roll heralds the appearance of the Magician who mesmerizes the crowd with his mysterious spiel. He begins playing his flute and convinces the crowd that it has magical properties. The curtain is pulled back on a tiny theatre, revealing three inert puppets: Pétrouchka, a Ballerina, and a Moor. They come to life as the Magician touches each with his flute, astounding the audience. The now animated puppets commence a spirited Russian Dance to the amazement and delight of the crowd.

Tableau II — Pétrouchka's Cell

After the performance, the Magician rather unceremoniously kicks Pétrouchka to his dismal little cell inside the theatre. The spartan surroundings — black walls painted with stars and a crescent moon — include a stern portrait of the Magician, constantly reminding Pétrouchka of his meager existence. Although a puppet, he has been imbued with human emotions. He loves the beautiful Ballerina and is enraged at the Magician's power over him. He curses and gestures at the portrait but cannot break free of his imprisonment. The Ballerina enters the room and Pétrouchka is overjoyed. He jumps about, dancing, pathetically showing off in a woeful attempt to convey his love for her. The Ballerina quickly rebuffs his pitiful advances and leaves. Pétrouchka rages at her rejection before crumpling in a gloomy heap.

Tableau III — The Moor's Cell

The Moor's room is far more spacious and lavish than Pétrouchka's barren cell. The red walls are decorated with green palm leaves and exotic flowers. The Moor rolls a coconut about and unsuccessfully attempts to slice it open with his scimitar. The Ballerina appears and is immediately attracted to the handsome Moor. She plays a sassy trumpet melody and dances a seductive waltz. The Moor clumsily tries to join her, offering his brutish approval of her elegant moves. Pétrouchka bursts into the room, filled with anger and jealousy, attacking the Moor ineffectually. He flees as the Moor draws his scimitar and chases him from the room.

Tableau IV — The Fair (towards evening)

The scene returns to the Fair and its boisterous crowd that evening. Wet-nurses dance about followed by a peasant with his trained bear. A drunken merchant tosses money into the crowd while two girls dance. Coachmen join in the carousing and some masqueraders appear disguised as a devil, goats and pigs. Amidst the merriment, a loud commotion is heard coming from the little theatre. The crowd quiets and dancers stop as Pétrouchka rushes from the theatre with the Moor in hot pursuit followed by the Ballerina. Struck by the Moor with his scimitar, Pétrouchka collapses and dies before the horrified crowd. The Magician is summoned and he picks up Pétrouchka, shaking loose some of the puppet's sawdust filling to reassure everyone that the figures are merely puppets that had been animated by his magic. The crowd disperses, leaving the Magician alone in the darkness. As the Magician drags the puppet corpse to the theatre, Pétrouchka's ghost suddenly appears above, threatening and thumbing his nose at the terrified Magician who drops the puppet and fearfully leaves the scene.



IGOR STRAVINSKY (1882-1971)

Known for:

- *The Rite of Spring* (1913)
- *Pétrouchka* (1911)
- *The Firebird* (1910)

- Igor Stravinsky's father was a bass with the Russian Imperial Opera in St. Petersburg and his mother was an excellent pianist. They often entertained artists and Igor grew up in a refined atmosphere. He began piano lessons at age 9 and regularly attended performances at the Mariinsky Theatre where his father performed. Despite this emphasis on music, his parents insisted Igor study law.
- Among Stravinsky's law school classmates was the son of renowned composer Nikolai Rimsky-Korsakov. Accepting the invitation for a family visit, Stravinsky met and began studying with Rimsky-Korsakov. Becoming financially independent after the death of his father in 1902 allowed Stravinsky to concentrate on music rather than law. In 1906, he married his cousin, Catherine Nossenko, and they had four children.
- Stravinsky's music came to the attention of Sergei Diaghilev, impresario of the Ballets Russes. Diaghilev commissioned a ballet inspired by a Russian folktale. Premiering at the Paris Opera in 1910, *The Firebird* was a triumph for the 28-year-old composer. This accomplishment was followed immediately by the highly successful 1911 premiere of his second ballet score, *Pétrouchka*.
- The premiere of Stravinsky's third ballet, *The Rite of Spring*, on May 29, 1913 has become the stuff of legend. Unconventional music paired with raw choreography by Vaslav Nijinsky evoked a visceral response from the Paris audience. The extent of the outcry may be a matter of debate but it is incontrovertible that Stravinsky's score is one of the most important compositions of the 20th century.
- The outbreak of World War I forced Stravinsky and his family into exile in Switzerland. Losing his property as a result of the Russian Revolution forced Stravinsky to begin building a new life. Other than a brief visit in 1962, he would never return to Russia.
- With limited resources now available, Stravinsky began writing for smaller ensembles, producing works such as *L'histoire du soldat* and *Pulcinella*. Moving from Switzerland in 1920, Stravinsky settled in France, becoming a French citizen in 1934. He also began touring as a conductor and piano soloist.
- Stravinsky lost his eldest daughter, his wife, and his mother during a particularly difficult time in 1938-39. The outbreak of World War II prompted Stravinsky and his second wife, Vera de Bosset, to move to the United States, settling in Los Angeles with other composer emigres such as Arnold Schoenberg, Erich Korngold, Miklós Rózsa and Max Steiner. He became an American citizen in 1945.
- Exploring a wide range of new projects, Stravinsky wrote a neoclassical opera, *The Rake's Progress*, and then began using serial composition techniques in the 1950s. He also embarked on an effort to record the vast majority of his oeuvre. In declining health, he moved to New York in 1969, where he died in 1971. **ETW**



CHRISTIAN REIF, GUEST CONDUCTOR

German conductor Christian Reif, who has quickly established a name for himself as a fast-rising talent, is the music director of the Lakes Area Music Festival of Minnesota. In July 2019, Reif completed a three-year post as resident conductor of the San Francisco Symphony and music director of the San Francisco Symphony Youth Orchestra. His tenure culminated in a six-city European tour with the San Francisco Symphony Youth Orchestra including performances at Vienna’s Musikverein, Berlin Philharmonie and Hamburg Elbphilharmonie. Following the Berlin performance, the *Merkur* wrote of Reif that a “bright future and a great

career must lie ahead.”

Reif has conducted the Royal Scottish National Orchestra, Dallas Symphony, Ulster Orchestra, Romanian Radio Symphony, Aalborg Symphony, Fundación Excelentia in Madrid, North Carolina Symphony, San Antonio Symphony, Santa Barbara Symphony, Toledo Symphony, Colorado Springs Philharmonic, Orchestre National de Belgique and Orquestra Sinfonica Portuguesa in Lisbon. Most recently, he conducted the Stavanger Symphony in a program of Tchaikovsky’s *Romeo and Juliet Overture-Fantasy* and Shostakovich’s Symphony No. 1 paired with Barber’s *Knoxville: Summer of 1915* with soprano Julia Bullock. He debuted in March 2021 with the Orchestre National d’île de France in a streamed performance of Stravinsky’s *Apollon Musagète*.

His 2021/22 engagements include appearances with the Hallé Orchestra, Gävle Symphony, Orchestre National de Lyon, Odense Symphony, Munich Radio Orchestra, Brno Philharmonic, New World Symphony and Kansas City Symphony.

Reif was a conducting fellow with the New World Symphony from 2014 to 2016 and a conducting fellow at the Tanglewood Music Center in the summers of 2015 and 2016. He studied with former New York Philharmonic Music Director Alan Gilbert at the Juilliard School, where he completed his master’s degree in 2014 and received the Charles Schiff Conducting Award. Prior to that, he studied with Dennis Russell Davies at the Mozarteum Salzburg, where he received a diploma in 2012. Reif is winner of the 2015 German Operetta Prize, awarded by the German Music Council, and two Kulturförderpreise awards given to promising artists of the region who promote cultural advancement in their communities.