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Stirling Trent, *Associate Concertmaster*
Chiafei Lin, *Acting Assistant Concertmaster*
Sunho Kim[‡], *Assistant Concertmaster*
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Michael Brown[^]
Betty Chen
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Susan Goldenberg*
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Vladimir Rykov
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Minhye Helena Choi, *Acting Assistant Principal*
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Autumn Chodorowski[^]
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Kazato Inouye
Rena Ishii
Lisa Jackson^Δ
Stephanie Larsen
Sodam Lim[^]
Rachel Sandman^Δ

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Jessica Nance, *Acting Associate Principal*
Duke Lee, *Acting Assistant Principal*
Julius Adams^Δ
Kent Brauningner
Sean Brumble
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PICCOLO

Kayla Burggraf Michal

OBOES

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Shirley Bush Helzberg Chair
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Matthew Lengas[^]

ENGLISH HORN

Matthew Lengas[^]

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John Klinghammer

E-FLAT CLARINET

Silvio Guitian

BASS CLARINET

John Klinghammer

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Thomas DeWitt

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Porter Wyatt Henderson,
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BASS TROMBONE

Jahleel Smith^Δ
Adam Rainey[‡]

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Director of Orchestra Personnel

Kirsten Loynachan,

Assistant Personnel Manager

Tyler Miller,

Stage Manager

* Non-Rotating Musician

[^] New Member

[‡] On Leave of Absence

^Δ One-Year Member

THE RITE OF SPRING, AX PLAYS BEETHOVEN

Friday and Saturday, June 16-17, 2023 at 8:00 p.m.

Sunday, June 18, 2023 at 2:00 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

MICHAEL STERN, *conductor*

EMANUEL AX, *piano*

CARLOS SIMON

AMEN!

I. Lively

II. Soulfully

III. Mysteriously

LUDWIG VAN BEETHOVEN

Concerto No. 3 in C Minor for Piano and Orchestra, op. 37

I. Allegro con brio

II. Largo

III. Rondo: Allegro

Emanuel Ax, *piano*

INTERMISSION

IGOR STRAVINSKY

Le sacre du printemps (The Rite of Spring) (original version)

Part I: The Adoration of the Earth

Part II: The Sacrifice

The 2022/23 season is generously sponsored by
SHIRLEY and BARNETT C. HELZBERG, JR.

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EMANUEL AX, PIANO

Born to Polish parents in what is today Lyvov, Ukraine, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. He made his New York debut on the Young Concert Artists Series, and in 1974 won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the Avery Fisher Prize.

In the fall of 2021, Ax resumed a post-Covid touring schedule that included concerts with the Colorado, Pacific, Cincinnati and Houston symphonies as well as Minnesota, Los Angeles, New York, Philadelphia and Cleveland orchestras. The 2022/23 season will include a tour with Itzhak Perlman “and Friends” and a continuation of the “Beethoven for 3” touring and recording project with partners Leonidas Kavakos

and Yo-Yo Ma, this year on the West Coast.

In recital he can be heard in Palm Beach, Los Angeles, St. Louis, Chicago, Washington D.C., Houston, Las Vegas and New York and with orchestras in Atlanta, Detroit, Boston, San Francisco, San Diego, Kansas City, New York, Portland (Oregon), Toronto, Philadelphia, Pittsburgh and Cleveland. Touring in Europe includes concerts in Germany, Switzerland, France and the UK.

Ax has been a Sony Classical exclusive recording artist since 1987 and following the success of the Brahms trios with Kavakos and Ma, the trio launched an ambitious, multi-year project to record all the Beethoven trios and symphonies arranged for trio, of which the first two discs have recently been released. He has received Grammy® Awards for the second and third volumes of his cycle of Haydn’s piano sonatas. He has also made a series of Grammy-winning recordings with Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano. In the 2004/05 season Ax contributed to an International Emmy® Award-winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz. In 2013, his recording “Variations” received the Echo Klassik Award for Solo Recording of the Year (19th Century Music/Piano).

Emanuel Ax is a fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, New England Conservatory of Music, Yale University and Columbia University. For more information, please visit www.EmanuelAx.com.



CARLOS SIMON

AMEN! (2017)

13 minutes

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, marimba, shakers, tam-tam, tambourine, triangle, tubular bells, vibraphone, whip, xylophone, piano and strings.

AMEN! was commissioned by the University of Michigan Symphony Band and is a homage to my family's four-generational affiliation with the Pentecostal church. My intent is to re-create the musical experience of an African American Pentecostal church service that I enjoyed being a part of while growing up in this denomination. Pentecostal denominations, such as Church of God in Christ (C.O.G.I.C.), Pentecostal Assemblies of God, Apostolic, Holiness Church and many others are known for their exuberant outward expressions of worship. The worship services in these churches will often have joyous dancing, spontaneous shouting, and soulful singing. The music in these worship services is a vital vehicle in fostering a genuine spiritual experience for the congregation.

The three movements in *AMEN!* are performed without break to depict how the different parts of a worship service flow into the next. In the first movement, I've imagined the sound of an exuberant choir and congregation singing harmoniously together in a call-and-response fashion. The soulful second movement quotes a gospel song, "I'll Take Jesus for Mine," that I frequently heard in many services. The title, *AMEN!*, refers to the plagal cadence or "Amen" cadence (IV-I), which is the focal point of the climax in the final movement. Along with heavily syncopated rhythms and interjecting contrapuntal lines, this cadence modulates up by half step until we reach a frenzied state, emulating a spiritually heightened state of worship.

— *Carlos Simon*



Photo by Terrance Ragland

CARLOS SIMON (b. 1986)

"My dad, he always gets on me. He wants me to be a preacher, but I always tell him, 'Music is my pulpit. That's where I preach,'" Carlos Simon reflected for the Washington Post's "Composers and Performers to Watch in 2022" list.

Having grown up in Atlanta, with a long lineage of preachers and connections to gospel music to inspire him, Simon proves that a well-composed song can indeed be a sermon. His compositions span genres — jazz, gospel and contemporary classical music are noticeable influences — and can be found everywhere from film scores to concert music.

Simon is the current composer-in-residence for the John F. Kennedy Center for the Performing Arts and frequently writes for the National Symphony Orchestra and Washington National Opera, with the 2022/23 season seeing premieres with Boston Symphony, Detroit Symphony, Brooklyn Art Song Society and Minnesota Orchestra — a large-scale tribute to George Floyd and the ongoing movement for racial justice.

These follow recent other commissions from the likes of the New York Philharmonic and Los Angeles Philharmonic, and performances by the Baltimore Symphony, London Symphony Orchestra, and American Ballet Theatre.

A "young composer on the rise, with an ear for social justice" (NPR), Simon's latest album, "Requiem for the Enslaved," is a Grammy® Award-nominated multi-genre musical tribute to commemorate the stories of the 272 enslaved men, women, and children sold in 1838 by Georgetown University. Released by Decca in June 2022, this work sees Simon infuse his original compositions with African-American spirituals and familiar Catholic liturgical melodies, performed by Hub New Music Ensemble, Marco Pavé, and MK Zulu.

Acting as music director and keyboardist for Grammy® Award winner Jennifer Holliday, Simon has performed with the Boston Pops Symphony, Jackson Symphony, and Saint Louis Symphony. He has also toured internationally with soul Grammy-nominated artist Angie Stone and performed throughout Europe, Africa, and Asia.

Simon earned his doctoral degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. He is an honorary member of Phi Mu Alpha Music Sinfonia Fraternity and a member of the National Association of Negro Musicians, Society of Composers International, and Pi Kappa Lambda Music Honor Society. He has served as a member of the music faculty at Spelman College and Morehouse College in Atlanta, Georgia, and now serves as assistant professor at Georgetown University. Simon was also a recipient of the 2021 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization to recognize extraordinary classical Black and Latinx musicians. In addition, he was named a Sundance/Time Warner Composer Fellow for his work for film and moving image.

LUDWIG VAN BEETHOVEN

Concerto No. 3 in C Minor for Piano and Orchestra, op. 37 (1803)

34 minutes

Solo piano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE STORY

While Beethoven harbored aspirations as a composer when he moved to Vienna for good in 1792, his calling card was as a brilliant pianist. Unlike today's custom, in Beethoven's day virtuosi almost always played their own compositions, carefully tailored to showcase their particular technical expertise. Wolfgang Amadeus Mozart had exemplified the practice and, despite the capriciousness of audiences, his reputation still loomed large in Vienna following his death in 1791. Following this convention, Beethoven had performed and published his first two piano concertos by 1801, garnering acclaim along the way. Both concerti rely on earlier stylistic conventions although Beethoven was not shy about including technical challenges to thwart would-be imitators from appropriating his musical hallmarks.

With a growing reputation, Beethoven was enjoying aristocratic patronage and its financial benefits along with great creative impetus. Composing a new piano concerto was quite logical and, using earlier sketches, he began the task in earnest in 1799. After completing the first movement in April 1800, he set the piece aside for essentially three years (during which his incipient deafness was becoming irrefutable), finally completing it for a benefit concert (to benefit the composer) at Vienna's Theater an der Wien on April 5, 1803. This marathon concert also featured the premiere of his Second Symphony and the oratorio *Christ on the Mount of Olives*, as well as a performance of the First Symphony. It was probably not a very good performance since the city's best musicians had been hired for a competing concert. The sole rehearsal began at 8:00 a.m. that day and, as related by Beethoven's student Ferdinand Ries, "[It] was frightful. At half past two everyone was exhausted and dissatisfied. Prince Karl Lichnowsky [one of Beethoven's main patrons], who was at the rehearsal from its beginning, sent out for large baskets of buttered bread, cold meats, and wine. He invited all the musicians to help themselves, and a collegial atmosphere was restored."

True to form, Beethoven had not finished writing out the solo piano part in time for the performance. Ignaz von Seyfried, conductor at Theater an der Wien, expressed his dismay:

He asked me to turn the pages for him; but — heaven help me! — that was easier said than done. I saw almost nothing but empty pages; at the most, on one page or another a few Egyptian hieroglyphs, wholly unintelligible to me, were scribbled down to serve as cues for him; for he played nearly all of the solo part from memory since, as was so often the case, he had not had time to set it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages, and my scarcely concealable anxiety not to miss the decisive moment amused him greatly and the recollection of it at our convivial dinner after the concert sent him into gales of laughter.

THE MUSIC

Beethoven may owe a debt of inspiration to Mozart's Piano Concerto No. 24 in C Minor, K. 491, but the Third Piano Concerto is unmistakably his own. Where Mozart's soloist and orchestra offer a collaborative viewpoint, Beethoven's soloist is more virtuosic and the orchestral forces take on a grander stature. The introspective opening phrase gives way a bold thematic statement replete with sforzandi (sudden strong emphasis) often on beats that would ordinarily be unaccented. This deliciously off-kilter rhythmic device enhances Beethoven's usual vivid dynamic contrasts. After the stormy C minor conclusion of the first movement, Beethoven follows Mozart's example by having the unaccompanied soloist begin the second movement with a tender melody, but in the distant and unexpected key of E major. Meditative and translucent, the music is unhurried, the soloist's technique used for expressive ends rather than for show. As with the second movement, the solo piano presents the theme for the concluding rondo, answered by a plaintive oboe. This bracing refrain allows Beethoven to coyly flirt with major tonality where it suits his dramatic sensibilities while keeping the movement in its overall minor build. There are ample opportunities for brilliant pianistic flourishes and a well-placed cadenza sets up Beethoven's final feint: shifting the meter from simple duple to a rollicking compound 6/8 for the coda and unambiguously finishing with hearty C major chords. *ETW*





LUDWIG VAN BEETHOVEN (1770-1827)

Known for:

- 9 symphonies
- 5 piano concertos
- 16 string quartets

- Widely considered one of the greatest composers of all time, Beethoven did not have an idyllic childhood. His alcoholic father regularly beat him and deprived him of sleep while forcing him to practice piano and violin incessantly. Ludwig’s formal education ended at age 10 and he struggled with math and spelling his entire life.
- Beethoven’s deafness became manifest in his late 20s and he struggled to hide it. In the famous Heiligenstadt Testament, a letter Beethoven wrote to his brothers in 1802 but never sent (it was discovered among his papers at his death in 1827), he detailed the anguish of his affliction and how he resolved to continue living solely because of music.
- Whether due to his thorny personality or physical appearance, Beethoven never married or had children. There is tremendous speculation about his love interests, especially one known as the “Immortal Beloved,” but certainty is elusive.
- Beethoven moved to Vienna in 1792 and began studying composition with Franz Joseph Haydn. However, he first made his reputation as a virtuoso pianist, dazzling one and all with his formidable technique and exceptional prowess at improvisation.
- Beethoven’s groundbreaking Ninth Symphony includes four vocal soloists and a chorus singing his glorious setting of Friedrich Schiller’s poem “Ode to Joy.” Since its premiere in 1824, the Symphony’s brilliant music and message of friendship has inspired people the world over. **ETW**
- Although an urban dweller, Beethoven loved the great outdoors. He was fascinated by nature’s elemental power and regularly walked in the woods around Vienna. He even contemplated moving to a more rural setting. He moved frequently; by one count, he moved 67 times during his 35 years in Vienna.

Program notes by AJ Harbison (AJH) and Eric T. Williams (ETW).

IGOR STRAVINSKY

***Le sacre du printemps* (The Rite of Spring) (1913)**

32 minutes

2 piccolos, 3 flutes, alto flute, 4 oboes, 2 English horns, E-flat clarinet, 3 clarinets, 2 bass clarinets, 4 bassoons, 2 contrabassoons, 8 horns, piccolo trumpet, 4 trumpets, bass trumpet, 3 trombones, 2 tenor tubas, 2 tubas, timpani (2 players), antique cymbals, bass drum, cymbals, guiro, tam-tam, tambourine, triangle and strings.

THE STORY

In 1909, the Russian impresario Sergei Diaghilev, who was making plans to introduce Russian music and art to European audiences, attended a concert in Paris featuring Feu d’artifice (Fireworks) by a young Russian composer named Igor Stravinsky. Diaghilev hired Stravinsky to orchestrate music by Chopin for the ballet *Les Sylphides*, and one of the great artistic partnerships of the early 20th century was born. Diaghilev, the director of the Ballets Russes dance company, subsequently commissioned three original ballets from Stravinsky, which now stand as the greatest works of the composer’s early period: *The Firebird*, *Pétrouchka* and *The Rite of Spring*.

The origins of the *Rite* are murky, clouded by contradictory reports from Stravinsky. In 1920, he wrote that the music had come first and the scenario of the ballet had been suggested by the music; in his autobiography 16 years later, he said that the story had come to him in a dream first. A music scholar, Lawrence Morton, traces the story to a poem in an anthology that Stravinsky read in 1907 or 1908. However it was conceived, the two-part structure and scenario of the ballet was worked out between Stravinsky and Nicholas Roerich, a Russian painter and expert on Russian folk art and rituals.

The music caused controversy even before it had been played by the orchestra. Stravinsky played a piano version for Diaghilev and Pierre Monteux, the Ballets Russes’ principal conductor, before rehearsals began. Monteux left the room, beckoned to Diaghilev and said to him quietly, “I will never conduct music like that.” Diaghilev convinced him to follow through, and he ended up conducting the work many times throughout his career. But he confided to a biographer late in his life: “I did not like *Le sacre* then. I have conducted it fifty times since. I do not like it now.”

For the first performance, the orchestra had seventeen rehearsals on its own, plus five with the dancers. The music was so novel that the musicians kept asking Monteux if there were mistakes in the score; he eventually had to tell them to stop asking, and said he would tell them if something was played incorrectly.

The premiere of *The Rite of Spring* on May 29, 1913, was the scene of the most famous scandal in the history of the performing arts. The harsh, driving, dark music, paired with choreography by Vaslav Nijinsky that seemed to be pulled down to the earth instead of defying gravity as ballet dancing usually did, started the audience whispering, then laughing, then shouting. Stravinsky left his seat in the theatre and went backstage; by the time he arrived, the audience was so loud that the dancers could no longer hear the music.

continued



The Rite of Spring Continued

Unbeknownst to composer and choreographer, Diaghilev, having had an inkling that something like this might happen, had instructed Monteux to keep going no matter what. So the orchestra played on and Nijinsky, standing on a chair and leaning so far out toward the set that Stravinsky had to hold onto his coattails, shouted the step numbers to the dancers on stage. After the pause between the first and second parts, the audience quieted down, and the final sacrificial dance was watched with an impressed silence. After the final notes were played, the audience applauded enough to require multiple curtain calls for the dancers, the musicians, Nijinsky and Stravinsky, though some reports say that the ovation was mixed with noises of protest.

The legend of the riot grew after the premiere. Some said there was violence in the theatre, and even a challenge to a duel, while others said it was merely “a rowdy debate” between the tux-and-gown crowd and the “bohemians” who applauded anything new out of contempt for the people in the boxes. Some said the police were called and arrested 40 people, while others said there were a few police officers present as a matter of course and did little. What is certain, though, is that *The Rite of Spring* was the most influential composition of the 20th century, a work that, like few others, forced all composers that followed to reckon with it.

THE MUSIC

Part I is titled “The Adoration of the Earth.” The Introduction begins with the most famous bassoon solo in all of music, building to a huge collage that superimposes all the motives used in the movement. The first dance, “Augurs of Spring (Dance of the Young Girls),” is launched with a repetitive stamping chord that must have been one of Nijinsky’s primary inspirations for the choreography. “Ritual of Abduction” follows, where the young men carry the young women offstage; “Spring Rounds,” which begins with a long flute trill, brings a respite. A ritual battle is enacted in “Ritual of the Rival Tribes,” which is stilled when the Sage appears. He blesses the earth, ushering in the wild “Dance of the Earth,” which brings Part I to an end.

Part II, “The Sacrifice,” also begins with an introduction that contains most of the motivic material for the section. “Mystic Circles of the Young Girls” leads to a loud repeated chord that signifies the choice of the rite’s victim, who is celebrated in the violent “Glorification of the Chosen One.” Drum rolls summon the “Evocation of the Ancestors,” while serpentine woodwind lines characterize “Ritual Action of the Ancestors,” occasionally rising into loud brass climaxes. The final section, introduced with a loud chord, is the “Sacrificial Dance of the Chosen One,” who until now has been standing motionless, surrounded by the rituals of the rest. Here she begins her sacrificial dance, full of dissonant chords and near-constant meter changes (the first eight bars are marked 3/16, 2/16, 3/16, 3/16, 2/8, 2/16, 3/16, 3/16). In the work’s final moment, an English horn trill and a quick upward line in the flutes lead to a sudden rise in the piccolo, flute and high strings and a loud thump in the horns, trombones, tubas, drums and low strings, signifying the collapse and death of the Chosen One. As dissonant as the two final chords are, they are chromatic alterations of an A chord and a D chord. Even this revolutionary work can’t resist closing on a V-I cadence. **AJH**



IGOR STRAVINSKY (1882-1971)

Known for:

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

- 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 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**

Песня Шригемар

Le Sacre du Printemps.

Лазарь неплан
Тройниги Землин
Руссиское Музыкальное Издательство
Russischer Musikverlag
G. 11. 15-11
Berlin S.W., Dossauerstr. 17
nahe Potsdamer Platz.

Premiere partie
L'animation de la terre

Igor Stravinsky

Allegro (♩ = 80) - tempo rubato

poco accelerando
dab (tempo rubato)

Flauto piccolo in C

Clarinete 1 in Bb

Clarinete 2 in Bb

Fagotto 1

Corno 1 in Fa

Colla parte

Solo ad lib.

Coro Togl

Cl. bic.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Fag. 1

in Tempo

accelerando

ff

pp espress.