

**MICHAEL STERN**, *Music Director*

**GONZALO FARIAS**, *Associate Conductor, David T. Beals III Chair*

**FIRST VIOLINS**

Jun Iwasaki<sup>^</sup>, *Concertmaster*  
*Miller Nichols Chair*  
Stirling Trent, *Associate Concertmaster*  
Chiafei Lin, *Acting Assistant Concertmaster*  
Sunho Kim<sup>‡</sup>, *Assistant Concertmaster*  
Anne-Marie Brown  
Michael Brown<sup>^</sup>  
Betty Chen  
Anthony DeMarco  
Susan Goldenberg\*  
Tomoko Iguchi  
Dorris Dai Janssen  
Filip Lazowski<sup>Δ</sup>  
Vladimir Rykov  
Alex Shum\*

**SECOND VIOLINS**

Tamamo Someya Gibbs, *Principal*  
Kristin Velicer, *Acting Associate Principal*  
Minhye Helena Choi, *Acting Assistant Principal*  
Nancy Beckmann  
Autumn Chodorowski<sup>^</sup>  
Mary Garcia Grant  
Kazato Inouye  
Rena Ishii  
Lisa Jackson<sup>Δ</sup>  
Stephanie Larsen  
Sodam Lim<sup>^</sup>  
Rachel Sandman<sup>Δ</sup>

**VIOLAS**

MingYu Hsu<sup>^</sup>, *Principal*  
Jessica Nance, *Acting Associate Principal*  
Duke Lee, *Acting Assistant Principal*  
Julius Adams<sup>Δ</sup>  
Kent Brauningner  
Sean Brumble  
Marvin Gruenbaum  
Jenifer Houck  
Jesse Yukimura

**CELLOS**

Mark Gibbs, *Principal*  
*Robert A. Kipp Chair*  
Susie Yang, *Associate Principal*  
*Richard Hill Chair*  
Alexander East, *Assistant Principal*  
Maria Crosby  
John Eadie  
Lawrence Figg  
Rung Lee  
Meredith McCook  
Allen Probus

**DOUBLE BASSES**

Evan Halloin, *Acting Principal*  
Richard Ryan, *Acting Associate Principal*  
Nils Aardahl<sup>^</sup>  
Joseph Nuñez<sup>Δ</sup>  
Caleb Quillen  
Nash Tomey<sup>‡</sup>  
Keith Wymer<sup>Δ</sup>

**FLUTES**

Michael Gordon, *Principal*  
*Marylou and John Dodds Turner Chair*  
Shannon Finney, *Associate Principal*  
Kayla Burggraf Michal

**PICCOLO**

Kayla Burggraf Michal

**OBOES**

Kristina Fulton, *Principal*  
*Shirley Bush Helzberg Chair*  
Alison Chung, *Associate Principal*  
Matthew Lengas<sup>^</sup>

**ENGLISH HORN**

Matthew Lengas<sup>^</sup>

**CLARINETS**

Raymond Santos, *Principal*  
*Bill and Peggy Lyons Chair*  
Silvio Guitian, *Associate Principal*  
John Klinghammer

**E-FLAT CLARINET**

Silvio Guitian

**BASS CLARINET**

John Klinghammer

**BASSOONS**

Ann Bilderback, *Principal*  
*Barton P. and Mary D. Cohen Chair*  
Thomas DeWitt, *Associate Principal*  
Maxwell Pipinich

**CONTRABASSOON**

Thomas DeWitt

**HORNS**

Alberto Suarez, *Principal*  
*Landon and Sarah Rowland Chair*  
David Sullivan, *Associate Principal*  
Elizabeth Gray  
David Gamble  
Stephen Multer,  
*Associate Principal Emeritus*

**TRUMPETS**

Julian Kaplan, *Principal*  
*James B. and Annabel Nutter Chair*  
Steven Franklin, *Associate Principal*  
George Goad<sup>^</sup>

**TROMBONES**

Roger Oyster, *Principal*  
Porter Wyatt Henderson,  
*Associate Principal*  
Jahleel Smith<sup>Δ</sup>  
Adam Rainey<sup>‡</sup>

**BASS TROMBONE**

Jahleel Smith<sup>Δ</sup>  
Adam Rainey<sup>‡</sup>

**TUBA**

Joe LeFevre, *Principal*  
*Frank Byrne Chair*

**TIMPANI**

Timothy Jepson, *Principal*  
*Michael and Susan Newburger Chair*

**PERCUSSION**

Josh Jones, *Principal*  
David Yoon, *Associate Principal*

**HARP**

Katherine Ventura<sup>Δ</sup>, *Acting Principal*

**LIBRARIANS**

Elena Lence Talley, *Principal*  
Fabrice Curtis

Justin White,  
*Director of Orchestra Personnel*

Kirsten Loynachan,  
*Assistant Personnel Manager*

Tyler Miller,  
*Stage Manager*

\* Non-Rotating Musician  
<sup>^</sup> New Member  
<sup>‡</sup> On Leave of Absence  
<sup>Δ</sup> One-Year Member

*Classical Series Season Finale!*  
**BROBERG PLAYS RACHMANINOFF,  
WITH PUCCINI AND TCHAIKOVSKY**

*Friday and Saturday, June 23-24, 2023 at 8:00 p.m.*

*Sunday, June 25, 2023 at 2:00 p.m.*

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

**VALENTINA PELEGGI**, *guest conductor*

**KENNY BROBERG**, *piano*

**GIACOMO PUCCINI /  
ed. Michele Girardi**

*Preludio sinfonico*

**SERGEI RACHMANINOFF**

**Concerto No. 2 in C Minor for Piano and Orchestra, op. 18**

**I. Moderato**

**II. Adagio sostenuto**

**III. Allegro scherzando**

**Kenny Broberg, piano**

**INTERMISSION**

**PIOTR ILYICH TCHAIKOVSKY** **Symphony No. 4 in F Minor, op. 36**

**I. Andante sostenuto**

**II. Andantino in modo di canzona**

**III. Scherzo: Pizzicato ostinato**

**IV. Finale: Allegro con fuoco**

*The 2022/23 season is generously sponsored by  
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### VALENTINA PELEGGI, GUEST CONDUCTOR

Valentina Peleggi has been music director of the Richmond Symphony (Virginia) since the 2020/21 season and has already revitalized the orchestra's artistic output. While focusing on developing the orchestra's own sound she has also launched new concert formats, joined national co-commission partnerships, started a three-year composer-in-residence program, launched conducting masterclasses in collaboration with the local universities and championed neglected composers from diverse backgrounds. During the pandemic she sat on the jury of the first virtual Menuhin Competition hosted by the Richmond Symphony. Highlights of the 2022/23 season include a ground-breaking augmented reality project, Mahler's "Resurrection" Symphony and a special concert with soloist Yo-Yo Ma.

This season Peleggi debuts with the New World Symphony, Kansas City Symphony, Rochester Philharmonic and at the Grant Park Festival in Chicago. Her European debuts include the Residentie Orkest, Liege Philharmonic, Gulbenkian Orchestra, Nuremberg Symphony and the orchestra of Opera North as well as conducting the opening concert of the World Economic Forum in Davos. Engagements in recent seasons have included the Colorado and Baltimore symphonies, Royal Philharmonic, BBC National Orchestra of Wales, Brussels Philharmonic, Norrköping Symphony, Orchestra della Toscana and Pomeriggi Musicali di Milano.

Opera is at the core of Peleggi's activity; she conducts *Il barbiere di Siviglia* at Florentine Opera, and last season she returned to the Teatro Verdi di Trieste for *Rigoletto*, also making her debut in a new production of Piazzola's *Maria de Buenos Aires* at the Opéra de Lyon. She conducted an acclaimed production of Rossini's *Le Comte Ory* with the Philharmonia Orchestra at Garsington Opera in 2021 and was a Mackerras Fellow at English National Opera in 2018 and 2019, where she conducted a wide range of repertoire including *Carmen* and *La bohème*. Since 2019 she has been responsible for Italian repertoire at the Teatro São Pedro in São Paulo.

Peleggi's first CD was released in 2021 featuring the São Paulo Symphony Chorus in a cappella works by Villa Lobos. She previously served as principal conductor and artistic advisor of the ensemble while concurrently resident conductor of the São Paulo Symphony Orchestra.

The first Italian woman to enter the conducting program at the Royal Academy of Music of London, Peleggi graduated with distinction and was awarded the Orchestral Diploma for an outstanding final concert as well as numerous other prizes. She furthered her studies with David Zinman and Daniele Gatti at the Zurich Tonhalle and at Royal Concertgebouw masterclasses. She won the 2014 Conducting Prize at the Festival International de Inverno Campos do Jordão, a Bruno Walter Foundation Scholarship at the Cabrillo Festival of Contemporary Music in California, and the Taki Concordia Conducting Fellowship 2015-2017 under Marin Alsop.

Peleggi holds a master's degree in conducting, with honors, from the Conservatorio Santa Cecilia in Rome, and in 2013 was awarded the Accademia Chigiana's highest award, going on to assist Bruno Campanella and Gianluigi Gelmetti at Teatro Regio di Torino, Opera Bastille Paris, Lyric Opera of Chicago, Teatro Regio di Parma and Teatro San Carlo.



### KENNY BROBERG, PIANO

During his auspicious career before winning the 2021 American Pianist Awards and Christel DeHaan Classical Fellowship, Kenny Broberg captured the silver medal at the 2017 Van Cliburn International Piano Competition and a bronze medal at the 2019 International Tchaikovsky Competition as well as prizes at the Hastings, Sydney, Seattle and New Orleans International Piano Competitions, becoming one of the most decorated and internationally-renowned pianists of his generation. Broberg is lauded for his inventive, intelligent and intense performances.

Crediting his first exposure to classical music to his Italian grandfather's love of The Three Tenors, Broberg began piano lessons on his family's upright piano at age 6. During his childhood in Minneapolis, he began studying piano with Joseph Zins at Crocus Hill Studios in Saint Paul. Throughout high school, he balanced his musical lessons with playing baseball and hockey. He remains an avid fan for both the Minnesota Twins and Wild and checks their scores while on breaks during his practice.

Broberg earned a Bachelor of Music degree in 2016 at the University of Houston's Moores School of Music, studying with Nancy Weems. He continued his studies at Park University in Parkville, Missouri, under the direction of Stanislav Ioudenitch, gold medalist at the 2001 Van Cliburn International Piano Competition. In fall 2022, Broberg joined the Reina Sofia School of Music in Madrid, Spain as Deputy Professor of the Fundación Banco Santander Piano Chair led by Ioudenitch.

Performing on stages and in concert halls across Europe, Asia, Australia and North America, Broberg has worked with some of the world's most respected conductors, including Ludovic Morlot, Kent Nagano, Leonard Slatkin, Vasily Petrenko, Nicholas Milton, John Storgårds, Carlos Miguel Prieto, Gerard Schwarz and Stilian Kirov. He has collaborated with the Royal Philharmonic and the Minnesota, Indianapolis, Kansas City, Sydney, Seattle and Fort Worth symphonies, among others. He has been featured on WQXR, Performance Today, Minnesota Public Radio and ABC (Australia) radio, and presented his original composition "Barcarolle" on NPR in March 2021. As part of the American Pianist Awards, he recently released his first studio album with the Steinway & Sons label, featuring works by Rachmaninoff, Scriabin and Medtner.

## GIACOMO PUCCINI, ed. MICHELE GIRARDI

### *Preludio sinfonico* (1882)

11 minutes

*Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, harp and strings.*

### THE STORY

Giacomo Puccini was born into a long line of church musicians and composers, and received a great deal of musical instruction as well as a general education. In 1880, he received a diploma in music from the Pacini School of Music in Lucca, where he studied under his uncle Fortunato. Due to his high marks there he received a scholarship from Italy's Queen Margherita as well as money from another uncle, which enabled him to enroll at the Milan Conservatory. He studied composition there with Amilcare Ponchielli and others.

At the end of the 1881-1882 school year, Puccini composed *Preludio sinfonico* for a composition exam, and it premiered that summer. Critics recognized the originality of the melodies, but otherwise panned the piece as derivative of Ponchielli and especially Wagner. One stated it was a little too long and complained that the music didn't really go anywhere. Another wrote, "Puccini in this Prelude for orchestra appears a bit unbalanced [and] restless," but conceded, "it gives evidence of an eminently artistic nature. The last part of the Prelude is very rich and elegant."

Puccini had much better success the following school year, when he submitted *Capriccio sinfonico* as his graduation thesis. It was an immediate success and launched his career.

There was some redemption for the *Preludio* as well: as he did with several early compositions (including the *Capriccio*), Puccini later reused some of its music for one of his operas.

### THE MUSIC

The music does owe a debt, with its orchestral colors and chromatic harmonies, to Wagner's *Tannhäuser* and *Lohengrin*, but the melodies are unmistakably Puccini's. The woodwinds and strings introduce the first theme of the piece, a sweet, singing melody right from the outset. The brass in triplets lead to the work's first soaring climax; then the triplets become the accompaniment for the second theme, in the style of a waltz. The waltz is interrupted by brass fanfares, which proceed to a noble, perhaps even tragic, restatement of the waltz theme by the brass amid swirling figures in the winds and strings. A quiet transitional passage leads to a short recap of the first theme; harp chords bring the work to its whispered conclusion. **AJH**

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



### GIACOMO PUCCINI (1858-1924)

#### Known for:

- *La bohème* (1896)
- *Tosca* (1900)
- *Madama Butterfly* (1904)
- *Turandot* (1924)

- Giacomo Antonio Domenico Michele Secondo Maria Puccini was born in 1858 in Lucca, Italy. His great-great-grandfather, also named Giacomo, was appointed music director of the Cattedrale di San Martino in 1740; his great-grandfather, grandfather, and father all succeeded to the position, and the Puccini family served as music directors for the cathedral for 124 years, until 1864. When young Giacomo's father died, however, the boy was only 6 years old, so he was unable to continue the unbroken line.

- Puccini studied at the Pacini School of Music in Lucca, earning a diploma in 1880 with a Mass he composed as a graduation exercise (best known today as *Messa di gloria*). He also studied at the Milan Conservatory, graduating in 1883 with the thesis composition *Capriccio sinfonico*.

- Following the success of the *Capriccio's* premiere, his composition teacher from the conservatory suggested he next try his hand at opera. And the rest, as they say, is history. Puccini was hailed as the heir and successor of Verdi as the greatest Italian opera composer after the premiere of his third opera, *Manon Lescaut*, in 1893. He went on to write 12 operas and become the most commercially successful opera composer of all time, with his net worth at his death estimated at \$200 million.

- Puccini's personal life was dramatic as the plot of any of his operas. He began an affair with a married woman, Elvira Gemignani, in 1884, and she left her husband (and her son) to live with Puccini

and her daughter. The couple had one son together, Antonio. In 1904, when Elvira's first husband died, they married legally; however, Puccini was often unfaithful and Elvira was extremely jealous. In the most tragic episode, Elvira accused their maid of an affair and publicly harassed her; the distraught maid committed suicide. When an autopsy proved that she had been a virgin, her family sued Elvira and she was sentenced to more than five months in prison. Puccini intervened, and with a large sum of money paid to the family he convinced them to drop the lawsuit.

- Puccini was a chain smoker who was fond of Tuscan cigars and cigarettes. He began complaining of chronic sore throats in 1923, and was diagnosed with an advanced form of throat cancer. His doctors recommended an experimental radiation therapy, while hiding the seriousness of his condition from Puccini and Elvira (only their son, Antonio, was told). Complications of the treatment led to a heart attack, and he died seven days later, on November 29, 1924.

- Puccini's last opera, *Turandot*, was left unfinished at his death. His friend, the great conductor Arturo Toscanini, commissioned another composer associated with Puccini's publisher to complete it. In 1926 Toscanini gave the premiere of the completed opera, with a pause at the place where Puccini's portion of the opera ended. He laid down his baton, turned to the audience and said, "At this point the master laid down his pen." **AJH**

## SERGEI RACHMANINOFF

### Piano Concerto No. 2 in C Minor (1901)

38 minutes

Solo piano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals and strings.

### THE STORY

In 1897, the 24-year-old Russian composer Sergei Rachmaninoff premiered his First Symphony in Saint Petersburg. It was a complete disaster. The conductor, Alexander Glazunov, was incompetent, had made several unauthorized changes to the music during rehearsals, and was drunk during the performance. Rachmaninoff was so humiliated that he watched it from backstage and left the hall as soon as the piece was finished. Critics panned the symphony, with fellow Russian composer César Cui going so far as to say, “If there were a conservatoire in Hell, [and] if one of its talented students ... were to compose a symphony like Mr. Rachmaninoff’s, then he would have fulfilled his task brilliantly and delighted the inmates of Hell.”

The experience plunged Rachmaninoff into a deep depression for three years; he drank heavily and had a severe case of writer’s block, eventually unable to compose anything. His worried relatives suggested visiting the neurologist and hypnotist Nikolai Dahl, who had successfully treated one of the composer’s aunts. Not knowing what else to do, Rachmaninoff agreed. He visited Dahl daily from January to April 1900. Dahl was an amateur musician himself, and his course of treatment involved lengthy discussions of music as well as hypnotic suggestions: “You will begin to write your concerto ... You will work with great facility ... The concerto will be excellent.” The treatment proved successful — in April he accepted the invitation of a friend to spend time with him in Italy, and he returned to Russia a few months later with sketches for the second and third movements of his Second Piano Concerto, among other music. He finished them in time to perform them, with his cousin Alexander Siloti conducting, at a benefit concert in December. The following months were spent composing and orchestrating the first movement; he finished the full concerto in May and dedicated it to Dahl. The premiere took place in November 1901, again with Rachmaninoff performing and Siloti conducting, and it was a smashing success.

### THE MUSIC

The first movement opens with the piano alone, intoning bell-like chords that were inspired by the Russian Orthodox church bells he heard as a child. The entire concerto features one gorgeous, long-spun melody after another, sometimes introduced by the orchestra and sometimes by the piano. The second movement’s main theme, played by a clarinet and then taken up by the piano, is particularly beautiful. Unusually, a short cadenza for the solo piano appears in the second movement (when it is typically found in the first). After a short orchestral introduction, the piano has another short cadenza at the beginning of the third movement. The music progresses from C minor to C major; a blisteringly fast final cadenza leads to a majestic restatement of the movement’s main theme, and hammering piano chords bring the concerto to an exhilarating close. *AJH*



### SERGEI RACHMANINOFF (1873-1943)

#### Known for:

- Piano Concerto No. 2 (1901)
- *The Bells* (1913)
- *Symphonic Dances* (1940)

- Sergei Rachmaninoff was born into an aristocratic family and exhibited musical talent from an early age. His mother arranged for him to take piano lessons when he was 4, and realized that he could perfectly repeat passages by ear that his teacher played.
- Rachmaninoff’s father left the family in 1883 and his maternal grandmother moved in to help raise the children. She was a member of the Russian Orthodox Church, and regularly took Sergei to services where he first encountered liturgical chant and church bells, both of which were to influence compositions throughout his life.
- After graduating from the Moscow Conservatory in 1892, he signed a lucrative publishing contract for several of his compositions. There were delays in the payment, however, and Rachmaninoff turned to piano performances to support himself. This would become a recurrent theme in his life; he never had as much time as he wanted for composition, because performance always paid more and he was frequently in need of money.
- Following the February 1917 Revolution in Saint Petersburg, Rachmaninoff returned from a concert tour to his home estate to find it had been confiscated by revolutionaries. Seeking a way out of Russia for himself and his family, he seized on an offer to perform concerts in Scandinavia. He would never return to his native country.
- Shortly after the Scandinavian tour Rachmaninoff emigrated with his family to the United States, where he lived for the rest of his life, earning a living through a combination of composing, performing and recording for the RCA label. He completed only six major compositions between 1918 and his death in 1943, and only one (the *Symphonic Dances*) was composed entirely while he was living in the U.S. He later stated, “I left behind my desire to compose: losing my country, I lost myself also.”
- Rachmaninoff was six feet six inches tall, and legend has it that his hands could each span a twelfth (an octave plus a fifth) on the piano. Some have speculated that Rachmaninoff had Marfan’s syndrome, a disorder of the body’s connective tissues that contributed to his height and allowed him to spread his fingers especially wide but also led to persistent health problems throughout his life. *AJH*

## PIOTR ILYICH TCHAIKOVSKY

## Symphony No. 4 in F Minor, op. 36 (1878)

44 minutes

*Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle and strings.*

## THE STORY

The month of May 1877 was huge for Tchaikovsky. He was engrossed in writing his Fourth Symphony and making remarkably fast progress. He was also beginning to compose his opera, Eugene Onegin. In the midst of this compositional frenzy, he met with Antonina Milyukova, whom he had known for five years. She later wrote that she had loved Tchaikovsky “secretly” for most of that time and confessed her passion in letters to him that spring. His infatuation with the violinist Iosif Kotek had cooled and he rationalized this relationship with Antonina might quell societal concerns about his sexual orientation. They corresponded and following the May 20 (O.S.) meeting, three days later Tchaikovsky made a formal proposal of marriage. The couple made wedding plans and he set the symphony aside to score later. The marriage took place on July 6 (O.S.) and Tchaikovsky realized almost immediately it was a mistake. He left Antonina and after a stay with his sister, went abroad to contend with the psychological fallout. He left the sketches for the symphony in Moscow and asked his publisher, Piotr Jurgenson, to send them to him. It took a month for the sketches to catch up with Tchaikovsky and he resumed orchestration of the symphony in December. In a letter to his patron, Nadezhda von Meck, he expressed confidence in the work:

“Not only am I occupying myself assiduously with scoring our symphony, I am utterly absorbed in this work. None of my previous orchestral works ever cost me such labor, yet I have never felt such a love for one of my own pieces. I found that I was pleasantly surprised by this work. At first I wrote largely for the sake of completing the symphony, knowing how difficult this task would eventually be. But little by little it captured my enthusiasm, and now my difficulties have fallen away ... perhaps I am mistaken, but I think that this symphony is something out of the ordinary, and that it is the best thing I have done so far ... Now I ... can wholly devote myself to work in the knowledge that I am bringing forth something which, in my opinion, shall not be forgotten ...”

He finished the symphony on December 26 (O.S.). Its premiere soon followed on February 10, 1878 (O.S.) in Moscow with Nikolay Rubinstein conducting. Tchaikovsky’s brother, Modest, noted that the finale was “greeted with unanimous applause, calls and stamping of feet ...” Tchaikovsky was pleased with the symphony and years later commented, “... it seems to me that this is my best symphonic work.”

## PIOTR ILYICH TCHAIKOVSKY

## THE MUSIC

Tchaikovsky’s correspondence with Nadezhda von Meck, the dedicatee of the symphony, offers tremendous insight into his thoughts about the work.

You asked me whether there is a definite program to this symphony? Usually when this question is put to me about a symphonic work my answer is: none! Indeed, this is a difficult question to answer. How can one put into words the intangible sensations which one experiences when writing an instrumental work without a specific subject? This is a purely lyrical process. This is, fundamentally, an unburdening of the soul in music, with its essence distilled into sounds, in the same manner in which a lyrical poet expresses himself in verse. The only difference is that music has much more powerful means and a more subtle language with which to express thousands of different emotions and frames of mind. [...] In our symphony there is a program, i.e. it is possible to express in words what it is trying to say, and to you, and only to you, I am able and willing to explain the meaning both of the whole and of the separate movements. Of course, I can do this only in general terms.

The introduction is the seed of the whole symphony, undoubtedly the main idea:



This is Fate: this is that fateful force which prevents the impulse to happiness from attaining its goal, which jealously ensures that peace and happiness shall not be complete and unclouded, which hangs above the head like the sword of Damocles, unwaveringly, constantly poisoning the soul. It is an invincible force that can never be overcome — merely endured, hopelessly.

PIOTR ILYICH TCHAIKOVSKY

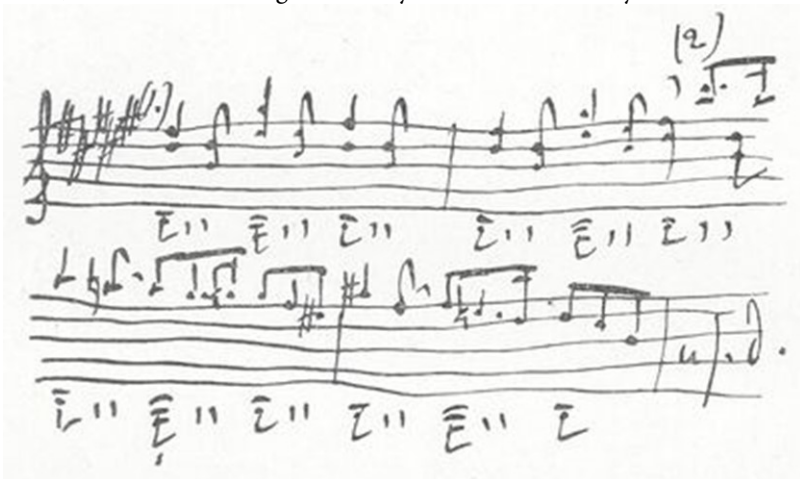
PIOTR ILYICH TCHAIKOVSKY



The bleak and hopeless feelings grow stronger and intense. Is it not better to escape from reality and to immerse oneself in dreams:

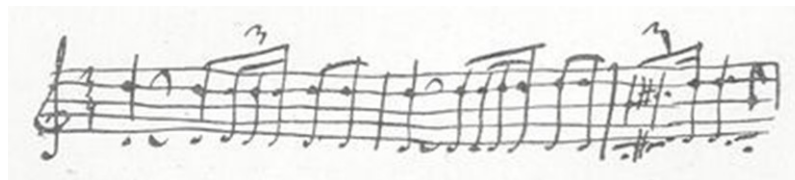


Oh joy! Out of nowhere a sweet and gentle daydream appears. Some blissful, radiant human image hurries by and beckons us away:



How wonderful! How distant the obsessive first theme of the allegro now sounds! Gradually the soul is enveloped by daydreams. Everything gloomy and joyless is forgotten. Here it is, here it is — happiness!

No! These were daydreams, and Fate wakes us from them:



And thus all life is an unbroken alternation of harsh reality with fleeting dreams and visions of happiness ... No haven exists ... Drift upon that sea until it engulfs and submerges you in its depths. That, roughly, is the program of the first movement.

The second movement of the symphony expresses another aspect of sadness. This is that melancholy feeling which comes in the evening when, weary from one's toil, one sits alone with a book — but it falls from the hand. There come a whole host of memories. It is sad that so much is now in the past, albeit pleasant to recall one's youth. Both regretting the past, and yet not wishing to begin life over again. Life is wearisome. It is pleasant to rest and look around. Memories abound! Happy moments when the young blood boiled, and life was satisfying. There are also painful memories, irreconcilable losses. All this is now somewhere far distant. It is both sad, yet somehow sweet to be immersed in the past ...

The third movement expresses no specific feeling. [These are] whimsical arabesques, vague images which can sweep past the imagination after drinking a little wine and feeling the first phases of intoxication. The spirit is neither cheerful, nor sad. Thinking about nothing in particular, giving free rein to the imagination, which somehow begins to paint strange pictures ... Amid these memories there suddenly comes a picture of drunken peasants and a street song ... Then, somewhere in the distance, a military procession passes. These are completely incoherent images which sweep through the head as one falls asleep. They have nothing in common with reality; they are strange, wild, and incoherent ...

## PIOTR ILYICH TCHAIKOVSKY

The fourth movement. If within yourself you find no reasons for joy, then look at others. Go out among the people. See how they can enjoy themselves, surrendering themselves wholeheartedly to joyful feelings. Picture the festive merriment of ordinary people. Hardly have you managed to forget yourself and to be carried away by the spectacle of the joys of others, than irrepressible fate appears again and reminds you of yourself. But others do not care about you, and they have not noticed that you are solitary and sad. Oh, how they are enjoying themselves! How happy they are that all their feelings are simple and straightforward. Reproach yourself, and do not say that everything in this world is sad. Joy is a simple but powerful force. Rejoice in the rejoicing of others. To live is still possible.

That, my dear friend, is all I can explain to you about the symphony. Of course, this is vague and incomplete. But an intrinsic quality of instrumental music is that it does not yield to detailed analysis [...] Just as I was about to put the letter in an envelope, I re-read it and was horrified at the incoherence and inadequacy of the program I sent to you. This is the first time in my life that I have attempted to translate musical thoughts and images into words, and I could not manage to do this adequately. I was severely depressed last winter when writing the symphony, and it serves as a faithful echo of what I was experiencing. But it is known as an echo. How can it be translated into a clear and coherent succession of words? I do not know how to do that. I have already forgotten so much. They remain general recollections of the passions and mysterious feelings that I experienced.”

Tchaikovsky's words, intense and descriptive, are pale by comparison with the force of his music. *ETW*



## PIOTR ILYICH TCHAIKOVSKY (1840-1893)

## Known for:

- *Swan Lake* (1876)
- *1812 Overture* (1880)
- *The Nutcracker* (1892)
- *Symphony No. 6, "Pathétique"* (1893)

- Piotr Ilyich Tchaikovsky was born in Votkinsk, Russia, about 700 miles east of Moscow and 1,200 miles east of St. Petersburg. His father was an engineer and manager of an ironworks; his mother was the descendant of French emigrés. An adept pupil, Tchaikovsky began piano lessons at age 5 and was fluent in French and German by age 6.
- For reasons of practicality Tchaikovsky's parents decided to prepare him for a civil service career. At age 10 he was sent away to boarding school and two years later was admitted to the Imperial School of Jurisprudence in St. Petersburg. All told, he spent nine years studying law, economics, philosophy and finance.
- Tchaikovsky's mother died of cholera in 1854 and he was devastated at the loss. Shortly thereafter he wrote a waltz in her memory, one of his earliest efforts at composition.
- Upon graduation at age 19, Tchaikovsky entered civil service and rapidly advanced. The siren call of music could not be ignored, however, and he began taking music classes in 1861. He resigned from his clerkship at the Ministry of Justice and entered the new St. Petersburg Conservatory in 1862. Following his graduation in 1865, Tchaikovsky embarked on a teaching career at the Moscow Conservatory.
- Tchaikovsky entered a most unusual relationship with Nadezhda von Meck, the wealthy widow of a railway tycoon. She became interested in Tchaikovsky's music and agreed to provide him an annual stipend of 6,000 rubles. This support allowed Tchaikovsky to quit teaching and devote all of his time to composition. The two agreed never to meet but corresponded extensively, exchanging more than 1,000 letters over the course of 14 years, constituting a rich historical record. Facing financial ruin, von Meck ended her support of Tchaikovsky late in 1890. He was extremely angry over the rejection and anguished over the cessation of their correspondence.
- Tchaikovsky began conducting more frequently and even made a triumphant appearance conducting his *Coronation March* at the dedication of New York's Carnegie Hall in 1891. In October 1893, he conducted the premiere of his Sixth Symphony, "Pathétique", to a lukewarm response. He fell ill a few days later and died, aged 53, never knowing the eventual brilliant success of the work. His death has been attributed to cholera contracted from drinking contaminated water, but persistent rumor over the years has insinuated suicide. The question is unlikely ever to be answered definitively. *ETW*