



MASTERWORKS CONCERT II — 18 & 19 JANUARY 2020

From the Heart

PLACER HIGH SCHOOL AUDITORIUM

Peter Jaffe, *conductor*

Amit Peled, *cello*

FANNY MENDELSSOHN HENSEL Overture in C major
(1805–1847)

PYOTR IL'YICH TCHAIKOVSKY Romeo and Juliet, Fantasy Overture after Shakespeare
(1840–1893)

INTERMISSION

ANTONÍN DVOŘÁK Cello Concerto in B minor, op. 104
(1841–1904)
Allegro
Adagio ma non troppo
Finale: Allegro moderato
Amit Peled, *cello*

Presented by Neva Kesselring & Gerald Rico
Amit Peled Sponsored by George & Jeniffer Phillips and Bob & Stephanie Snyder
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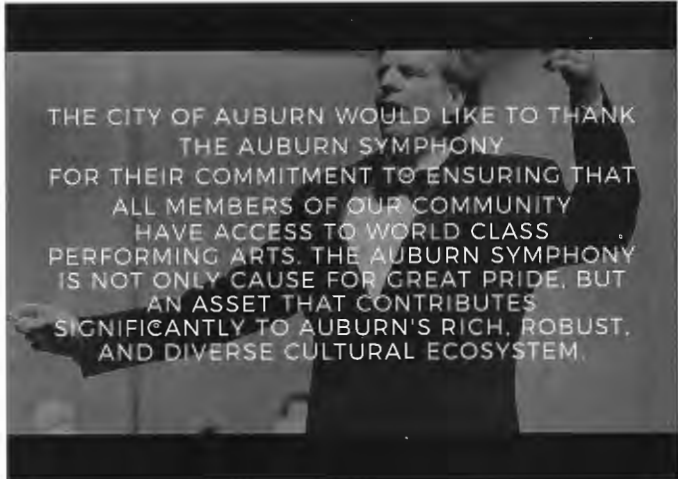


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AND DIVERSE CULTURAL ECOSYSTEM.

PETER JAFFE MUSIC DIRECTOR & CONDUCTOR
BIOGRAPHY



PETER JAFFE IS IN HIS EIGHTH SEASON as the music director and conductor of the Auburn Symphony, fostering artistic growth and bringing dynamic energy to the podium. Mr. Jaffe has also served as the music director for the Folsom Lake Symphony since 2014 and the Stockton Symphony since 1995. He has spearheaded many commissions of world premieres and earned

prestigious awards and national recognition for innovations in educational programming and distinguished cultural contributions.

Mr. Jaffe has captivated audiences as a guest conductor with the Louisiana Philharmonic Orchestra, New Mexico Symphony Orchestra, Flagstaff Symphony Orchestra, Long Beach Symphony Orchestra, Symphony Silicon Valley, the Sacramento and Virginia Symphonies, and many other orchestras and music festivals across the country.

Mr. Jaffe teaches every summer at the Conductor's Institute of South Carolina, and he conducted and taught at the Aspen Music Festival for fourteen years—many of his Aspen performances have been broadcast nationally. He spent three seasons conducting at the Oberlin Conservatory and two as a visiting professor at Stanford University, highlighted by an Eastern European tour with the Stanford Symphony. He has served as music director for the Stockton Opera since 2001, most recently conducting Humperdinck's *Hansel and Gretel*.

A HISTORY OF THE AUBURN SYMPHONY
CELEBRATING 32 YEARS OF FABULOUS MUSIC

IN THIS 32ND SEASON, the Auburn Symphony has been recognized as one of the best community orchestras in the nation. Guest conductors and guest artists alike continue to marvel at the quality of this orchestra, the result of dedicated, accomplished, musicians who volunteer their time, dynamic program selections and the extraordinary conducting and leadership of Music Director Peter Jaffe.

The Auburn Symphony has implemented many programs benefitting the community at large. For example, the Auburn Symphony's educational outreach programs (Symphony Goes to School, Symphony Goes to Preschool) reach more than 6,000 students each year. As funding for public education continues to wane, the arts, and music programs in particular, have been hit hard. The Symphony outreach plays a vital role, educating

continued on page 31

AMIT PELED cello

Israeli-American cellist, conductor, and pedagogue Amit Peled, a musician of profound artistry and charismatic stage presence, is acclaimed worldwide as one of the most exciting and virtuosic instrumentalists on the concert stage today. From 2012 through 2018, Peled performed on the Pablo Casals 1733 Goffriller cello. He has been named Music Director for CityMusic Cleveland for the 2019-2020 season.

Highlights of Peled's 2019-2020 season include over twenty concerto appearances around the world; recitals with pianist Noreen Polera; the world premiere of Joshua Bornfield's Concerto for Cello and Choir with the Händel Choir of Baltimore; Haydn's Cello Concerto at the Silver Lyre International Festival of Chamber Music in Saint Petersburg, Russia; the Elgar Cello Concerto with the Fundación de Orquestas Juveniles e Infantiles de Chile; a Bach Suites recital in Estonia; his *Journey With My Jewishness* program in Greensboro, NC and Baltimore, MD; and a Beethoven cycle with pianist Alon Goldstein in Mexico. In addition to his conducting debut with CityMusic Cleveland, Peled's conducting engagements this season include a debut with the Peabody Symphony Orchestra and leading his own Mount Vernon Virtuosi. Peled also performs this season with the Goldstein-Peled-Fiterstein Trio in Washington, D.C.; Yellow Springs, Ohio; and New York, NY.

In 2017, Peled published a children's book, *A Cello Named Pablo*, written by Marni Fogelson and illustrated by Avi Katz. It follows Peled's journey from the basketball courts of rural Israel to the world's great concert halls playing one of the most famous instruments of all time and continuing the legacy of Pablo Casals.

The Amit Peled Cello Gang is composed of students from Peled's studio at the Peabody Institute at Johns Hopkins University, where he has taught since 2003 and was one of the youngest professors ever hired by a major conservatory. Peled and the Cello Gang record in professional studios and tour regularly around the country, performing concerti, cello choir repertoire, and more in an effort to give the conservatory students more professional experience. Peled is also the founder, conductor, and artistic director of the Mount Vernon



Virtuosi, a chamber orchestra dedicated to launching the careers of recently graduated music students. Peled is a founding member of the famed Tempest Trio with pianist Alon Goldstein and violinist Ilya Kaler.

Peled's extensive discography includes critically acclaimed CDs on the Naxos, Centaur, CAP, CTM Classics, and Delos Labels. His recording, *To Brahms with Love... From the Cello of Pablo Casals* (CAP Records, June 2018), features Brahms' Cello Sonatas Nos. 1 and 2 with pianist Noreen Polera. Peled released a recording of Bach's iconic Cello Suites Nos. 1-3 on the Casals cello in February 2019, which *AllMusic* called "an important new statement in the history of these works." Upcoming album releases include a recording of the Cassado cello sonatas for Naxos and the second installment of the Bach Suites for CTM Classics.

Peled lives in Baltimore, Maryland with his wife and children and performs on the only known copy of the "Servais" Stradivarius by Vuillaume ca. 1865.

For more information, visit AmitPeled.com.

Overture in C major / FANNY MENDELSSOHN HENSEL

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Fanny Mendelssohn was the oldest of the Mendelssohn siblings, born into a cultured Jewish family—her grandfather was the celebrated philosopher Moses Mendelssohn—though she and the immediate family converted to Lutheranism in the post-Enlightenment atmosphere of Berlin. She received the same wide-ranging education that her brother Felix did, which included piano lessons with Ludwig Berger and composition studies with C. F. Zelter. She and her brother Felix were extremely close, always consulting about their artistic pursuits, but while he encouraged her composing he drew the line at publication as something unseemly for women at the time.

Once Felix married, the intensity of Fanny's relationship with him lessened and she did venture to publish on her own. Fanny married Prussian court painter Wilhelm Hensel in 1829, and became a leading figure in the Berlin arts scene, holding regular salons where many of her compositions were heard, and where she often played piano or conducted. She died suddenly of a stroke in 1847, greatly mourned by Felix and the whole of her close family, only months before he too succumbed to a stroke.

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The Overture in C major shows a certain kinship with Felix's *Calm Sea and Prosperous Voyage* Overture of 1828, both as to structure—a slow introduction with transition to a fast section—and even perhaps as to some wave motion in the accompaniment to the second theme. Mendelssohn scholar Larry Todd also suspects the influence of her brother's Trumpet Overture (1826) in her brass fanfares, but notes that she must have also known Carl Maria von Weber's overtures and absorbed the influences of Beethoven's Fifth and Sixth Symphonies. Her use of four rather than two horns suggests a celebratory atmosphere, and she teases her listeners with a "false reprise" of the first theme before the recapitulation proper. A great build-up the final chords provides a wonderfully emphatic ending.

— ©JANE VIAL JAFFE

Romeo and Juliet, Fantasy Overture after Shakespeare / PYOTR IL'YICH TCHAIKOVSKY

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The idea of composing an orchestral piece based on Shakespeare's *Romeo and Juliet* stemmed from a conversation Tchaikovsky had in the summer of 1869 with Balakirev, influential leader of a group of St. Petersburg composers. Tchaikovsky had studied in St. Petersburg, but met Balakirev only after moving to Moscow. Their friendship was sometimes marred by Balakirev's dictatorial ways and adverse criticisms—he was, after all only three years older and less talented than Tchaikovsky—but he proved to be the catalyst Tchaikovsky needed at this early stage in his career.

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went so far as to include four measures of how *he* would begin a *Romeo and Juliet* work. Another letter followed in which Balakirev detailed a plan for the work that even included a key scheme.

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had naturally dedicated the work, "I think that the end is now respectable. The introduction is new, the development almost new, and the recapitulation of the second subject (in D major) has been completely rescored."

Tchaikovsky published the revised score in 1871 without taking Balakirev's additional suggestions into consideration. He even resisted Balakirev's urging for further revisions in 1871 after the publication came out. The second version was first performed on February 17, 1872, in Moscow, conducted by Eduard Nápravník. Finally in 1880, however, having lived with the piece for over a decade, Tchaikovsky rewrote the ending with a more powerful climax to better portray the essence of the drama—young love destroyed by the hatred of the warring families. The 1880 version, published in 1881, was not performed until 1886 in Tbilisi. This final version, the one now universally performed, shows the characteristic superiority of Tchaikovsky's second and third thoughts, while retaining the best of his early ideas.

After the unsuccessful attempt at free-form composition in the symphonic poem *Fatum*, Tchaikovsky conceived of his *Romeo and Juliet* in sonata form from the outset. In his revised introduction, a chorale evokes medieval or Renaissance church music to depict Friar Laurence. In the manner of Liszt, whose model Balakirev had recommended, Tchaikovsky followed the practice of repeating his whole introduction in another key, here a half step lower and rescored for winds atop pizzicato.

Tchaikovsky's first theme area contains two massive connected statements of the main theme; this "warring"

theme was present in his first conception and wonderfully suggests conflict through its rhythms, its unresolved ninth chord, and the ensuing "rushing about." "Rushing about" was Tchaikovsky's way of describing the sixteenth-note motion after the opening chords; germs of both had been present in the little sample Balakirev had originally sent Tchaikovsky. At the climax of the section, these fast notes are punctuated by staccato off-beat chords, suggesting the clashes of sword fighting.

Tchaikovsky took Balakirev's suggestion for a distant key for his second theme area. It contains two themes, both of which Tchaikovsky labeled love themes in his letter to Balakirev; the second of these has become almost unbearably famous. Tchaikovsky's development, much stronger in the revision, focuses on the feuding families and their street brawls. Tchaikovsky also masterfully weaves in the love music and Friar Laurence's music.

The recapitulation begins with the "warring" first theme and continues with the two love themes in reverse—this part of the scheme from the original version still suited him. The composer's brilliant dramatic strokes of 1880 included extending the broad love theme and then infiltrating it and overpowering it with the "warring" music, subjecting Friar Laurence's music to the same sense of encroachment and futility, and finally having the twisted love theme arise from the ashes in the funereal coda. The closing chords no longer seem to represent sword fighting, but rather the horror of what hatred had wrought. This, Tchaikovsky's first masterpiece, has remained one of his most powerful.

— ©JANE VIAL JAFFE

Cello Concerto in B minor, op. 104 / ANTONÍN DVOŘÁK

Born in Nelahozeves, near Kralupy, September 8, 1841; died in Prague, May 1, 1904

In a letter to his friend Alois Göbl in 1894, Dvořák wrote that no one was more surprised than he that he had decided to compose a cello concerto. He loved the instrument in chamber and orchestral ensembles but had his doubts about the instrument's solo capabilities. He had been urged to write a concerto before by his friend Hanuš Wihan, cello professor at the Prague Conservatory and member of the Bohemian String Quartet, but the impetus he needed came from hearing a performance of Victor Herbert's Cello Concerto No. 2 in Brooklyn in the spring of 1894. Dvořák wrote his Concerto between November 8, 1894, and February 9, 1895—the last work he composed in the United States during his three years as director of the National Conservatory of Music in New York. When Brahms saw the score he exclaimed, "Why on earth didn't I know it was possible to write a cello concerto like this? If I had only

known, I would have written one long ago!" The work is regarded by many as the best cello concerto ever written.

While working on the Concerto in December 1894, Dvořák received a distressing letter from his terminally ill sister-in-law Josefina Kaunitzová, with whom he had been in love thirty years previously. In her honor he used the melody of his song "Leave me alone," op. 82, no. 1, which he knew to be a favorite of hers, in the slow movement. A month after he returned to his beloved Czechoslovakia, she died, causing him to rewrite the ending of the Concerto to include another version of the song as a memorial to her.

Dvořák dedicated the work to Wihan and, accompanying him on the piano, tried it out in August 1895. The cellist made numerous suggestions, some of which Dvořák incorporated, but he made clear to his publisher:

I have had some differences of opinion with Friend Wihan over a number of places . . . and I must insist on my work being printed as I wrote it. . . . I shall only give you the work if you promise not to allow *anybody* to make changes—Friend Wihan not excepted—without my *knowledge* and *consent*—and also not the cadenza that Wihan has added to the last movement. There is no cadenza in the last movement either in the score or in the piano arrangement. I told Wihan when he showed it to me that it was impossible to stick such a bit on. The Finale closes gradually diminuendo, like a sigh, with reminiscences of the 1st and 2nd movements—the solo dies down to *pp*, then swells again, and the last bars are taken up by the orchestra and the whole concludes in a stormy mood. That is my idea and I cannot depart from it.

Changing the ending would have meant altering his memorial to his sister-in-law, which he was not willing to do. Dvořák had already dedicated the work to Wihan and had promised him the premiere, when he learned to his horror that the Philharmonic Society of London had engaged Leo Stern to play the solo part upon finding Wihan unavailable for the date of March 19, 1896. The composer angrily wrote the following, in his style of English, to the Society: “I am sorry to announce [to] you that I cannot conduct the performance of the Celo concerto. The reason is I have promised to my friend Wihan—he *will play it*. If you put the concerto into the program I could not come at all, and will be glad to come another time.” He was somehow persuaded to go along with the Society’s plans and he conducted Leo Stern in the premiere. Wihan’s reaction can only be guessed. He did not perform the Concerto until January 25, 1899, conducted by Mengelberg at The Hague. He and Dvořák must have made their peace,

however, for he performed the work with the composer conducting the following December.

Dvořák was constantly homesick in America and the minor key and brooding quality of the Concerto have often been said to reflect his longing for home. In fact, however, his mature works often included melancholy elements, even those he wrote back home. The long orchestral exposition begins with the clarinets intoning the main theme of the movement. The meltingly beautiful second theme, begun by horn and continued by clarinet, never failed to move its own creator whenever he conducted it. The cello elaborates on this material as well as adding imaginative new ideas in its exposition. It is the second theme with which Dvořák begins his recapitulation, having masterfully short-circuited his first theme and its ensuing transition.

The slow movement again entrusts its opening theme to the clarinet. The cello plays the song for Josefina Kaunitzová in the middle section of the three-part form after a great orchestral climax. Dvořák adapted the song’s delicate duple-meter melody into triple meter for this movement. He significantly varies the return of the opening section and conspicuously places his sparsely accompanied cadenza for the solo instrument here in the slow movement rather than in the first or last movements where it might have been expected.

The Finale begins with a dramatic march theme, which becomes the main subject of a rondo when the solo cello enters. The first episode, which never returns, pairs the cello with clarinet. The second slower episode eventually turns into a tender duet for solo violin with the solo cello in the parallel major key. The sixty closing measures of the movement, which Dvořák so vehemently described to his publisher, contain the reference Josefina’s song and to the first movement before the triumphant return of the rondo theme.

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