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DENNIS RUSSELL DAVIES CONDUCTOR

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**ROBERT
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Symphony No.1 in B-flat Major, Op.38, "Spring"
Andante un poco maestoso – Allegro molto vivace
Larghetto
Scherzo: Molto vivace
Allegro animato e grazioso

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BARBER** (1910-1981)

Violin Concerto, Op.14
Allegro
Andante
Presto in moto perpetuo
Robert McDuffie, Violin

**RICHARD
STRAUSS** (1864-1949)

Der Rosenkavalier Suite, TrV 227d; WoO 145
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Presentation of the Silver Rose (Act II)
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„Ist ein Traum“ (Act III)

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Consisting of 130 musicians, the orchestra is not only the concert orchestra for the state of Upper Austria but also the opera orchestra at the Landestheater Linz, and participates in the Bruckner Festival, the Ars Electronica Festival and the Linzer Klangwolke. The Bruckner Orchestra Linz has performed extensively in The United States (2005, 2009), Germany, Spain and Italy under Chief Conductor Dennis Russell Davies in addition to appearances in Japan and France. Recent tours have featured concerts in Cologne, Paris, Vienna and Istanbul and since 2012 the Orchestra is having its own concert cycle at the Musikverein Wien.

The Bruckner Orchester records prolifically

including recent productions of Bruckner's „Nullte“ and Fifth Symphonies in completion of a Bruckner cycle for arte nova/SONY as well as of Symphonies Nos. 6, 7, 8 and 9, and the operas *The Voyage* and *Kepler* as CD and DVD by Philip Glass. The orchestra has already gained an excellent reputation for its recordings of works by Wolfgang Amadeus Mozart, Franz Schubert, Siegfried Matthus, Franz Schmidt, Erich Wolfgang Korngold and Gustav Holst.

During its long and venerable history, the orchestra has performed with such luminaries as Clemens Krauss, Hans Knappertsbusch, Sergiu Celibidache, Kurt Eichhorn, Vaclav Neumann, and Christoph von Dohnányi. In recent times, the distinguished roster has included Zubin Mehta, Serge Baudo, Horst Stein, Vladimir Fedosejev, Michael Gielen, Bernhard Klee, Steven Sloane, Stanisław Skrowaczewski, Michael Schönwandt and Franz Welser-Möst. ■

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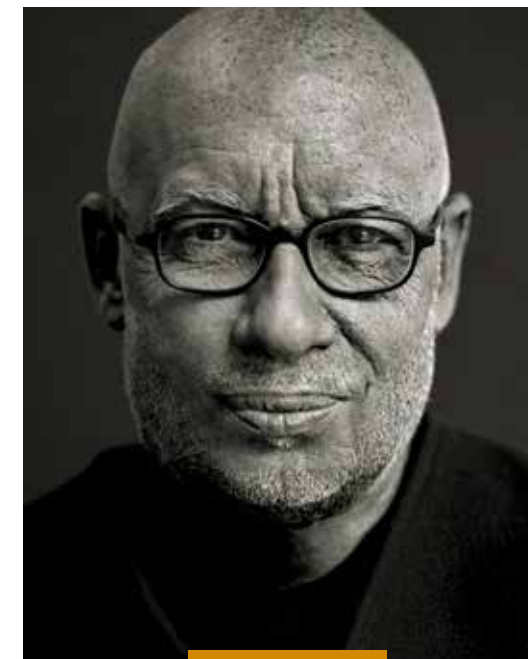
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DENNIS RUSSELL DAVIES

CONDUCTOR

Dennis Russell Davies is a native of Toledo, Ohio. He studied piano and conducting at The Juilliard School of Music, New York. He began his career as Chief Conductor of the Norwalk Symphony Orchestra, Connecticut (1969-1973), the St. Paul Chamber Orchestra (1972-1980) and the American Composers Orchestra, New York (1977-2002). He was one of the founders of the American Composers Orchestra. In 1980, Maestro Davies immigrated to Europe, moving first to Germany and later to Austria. Once in Europe, Maestro Davies established himself as one of the leading conductors of his era. He became the General Music Director of the Staatstheater Stuttgart (1980-1987), followed by his appointment as the General Music Director of the City of Bonn, which encompassed the Beethovenhalle Orchester Bonn, the Opera, and the Internationales Beethovenfest (1987-1995). He returned to Stuttgart in 1995 as the conductor of the Stuttgarter Kammerorchester, a position he held until 2006. In 1996, Dennis Russell Davies added the positions of Chief Conductor with the Radio-Symphonieorchester Wien and as Professor of Conducting at the Mozarteum Salzburg to his credentials. During his tenure in Stuttgart, Maestro Davies recorded the complete 107 Symphonies by Joseph Haydn; it took him eleven years to accomplish this remarkable feat. To this day, these recordings hold the distinction of being only the third complete edition of Haydn's Symphonies worldwide. In 2009, Maestro Davies was appointed Chief Conductor of the Sinfonieorchester Basel, in Switzerland.

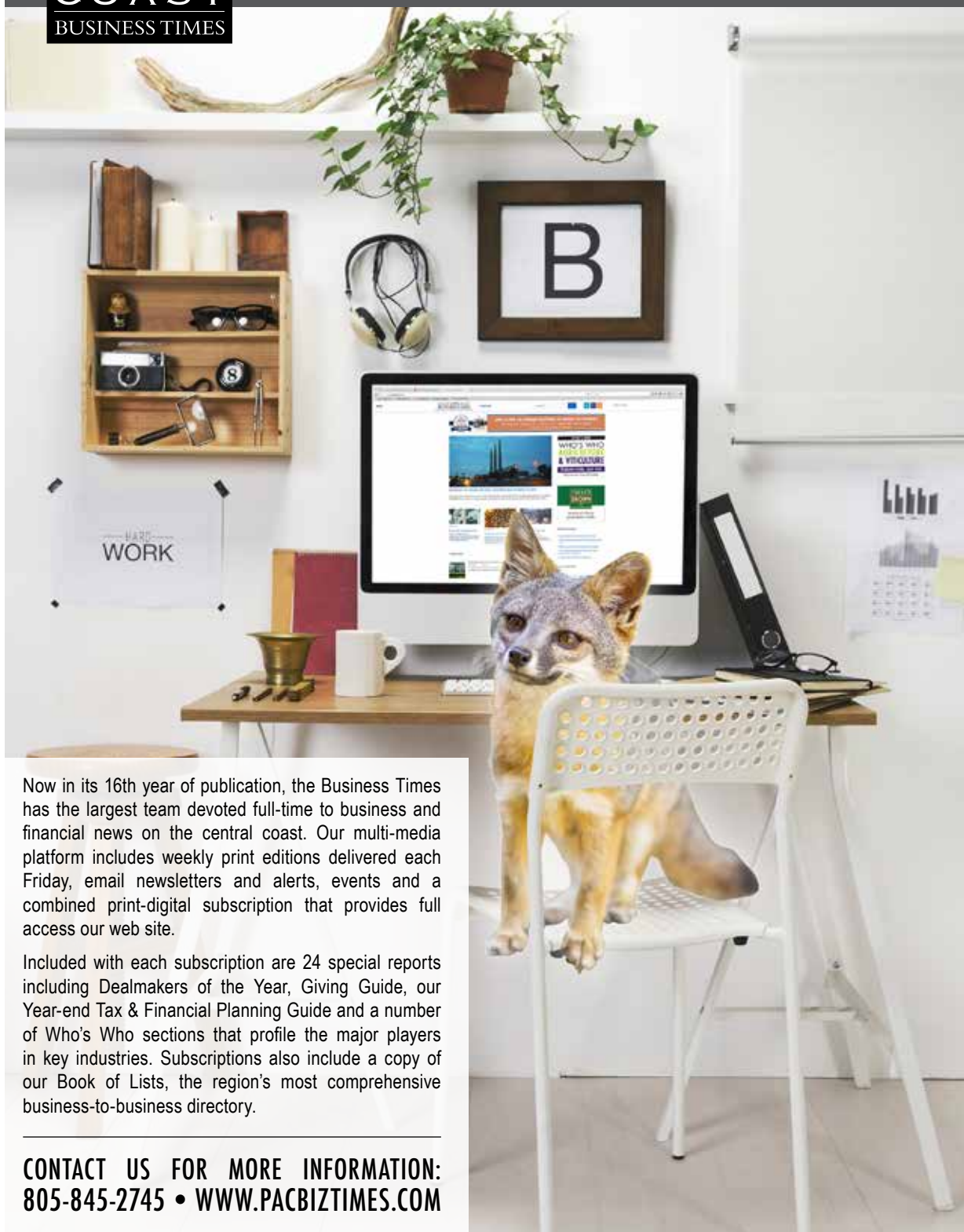
In 2002 Dennis Russell Davies became the Chief Conductor of the Bruckner Orchestra Linz and the Opera Director of the Landestheater Linz. He and the orchestra have extended their devotion to Bruckner's music to include



Andreas Briesch

a wide range of international composers with a significant focus on new works. Highly respected in the United States, Maestro Davies has returned to his country to conduct performances with the Symphony Orchestras of Chicago, Boston, New York, Philadelphia and Cleveland. He is a frequent guest conductor with the Gewandhausorchester Leipzig, the Dresdner Philharmonie, the Filarmonica della Scala Milano and the Münchner Philharmoniker.

Maestro Davies leads several new opera and ballet productions at the Landestheater Linz each season. Further operatic performances have taken him to such legendary venues as the Bayreuther Festspiele and the Salzburger Festspiele, the Lincoln Center Festival in New York, Houston Grand Opera, the Staatstheater Hamburg and Nationaltheater München. He has collaborated with distinguished opera directors including Harry Kupfer, Götz Friedrich, Achim Freyer, Peter Zadek, Robert Altmann, Juri Ljubimov, Olivier Tambosi, Robert Wilson and Ken Russell. His most recent operatic successes have been at the Lyric Opera of Chicago, the Teatro Real in Madrid, The Metropolitan Opera New York, and the Opéra National de Paris. ■



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ROBERT McDUFFIE VIOLIN

Grammy® nominated violinist Robert McDuffie enjoys a dynamic and multi-faceted career. While appearing as soloist with the world's foremost orchestras, he can also be found sharing the stage with Gregg Allman and Chuck Leavell in "Midnight Rider," with actress/playwright Anna Deavere Smith in Martin Luther King's "Letter from Birmingham Jail," or playing Bach for Memphis Jook dancer Li'l Buck. Philip Glass dedicated his second violin concerto, "The American Four Seasons," to McDuffie. Mike Mills of the iconic band R.E.M. has composed a Concerto for Violin, Rock Band and String Orchestra for him. Robert McDuffie is the founder of both the Rome Chamber Music Festival in Italy and The Robert McDuffie Center for Strings at Mercer University in his native city of Macon, Georgia.

Robert McDuffie has appeared as soloist with most of the major orchestras of the world, including the New York and Los Angeles Philharmonics, the Chicago, San Francisco, National, Atlanta, Houston, Dallas, St. Louis, Montreal, and Toronto Symphonies, the Philadelphia, Cleveland, Minnesota Orchestras, the Leipzig Gewandhaus Orchestra, the North German Radio Orchestra, the Düsseldorf Symphony, the Frankfurt Radio Orchestra, the Deutsche Kammerphilharmonie Bremen, the Hamburg Symphony, Bruckner Orchestra Linz, Orchestra del Teatro alla Scala, Santa Cecilia Orchestra of Rome, Venice Baroque Orchestra, Jerusalem Symphony, Orquesta Sinfónica Nacional de México, Orquesta Sinfónica de Minería, and all of the major orchestras of Australia.

His recent appearances abroad have been at the Royal Festival Hall in London with the London Philharmonic Orchestra, the Concertgebouw in Amsterdam, the Philharmonie in Cologne, the Seoul and Daejeon Arts Centers in Korea, the National Concert Hall in Taipei, the Tonhalle Düsseldorf, the Brucknerhaus in Linz, the



Musikhalle and the Staatsoper in Hamburg and at the National Theater in Santo Domingo.

McDuffie gave the World Premiere of Philip Glass's Violin Concerto No.2, "The American Four Seasons" with the Toronto Symphony. He completed a thirty-city U.S. tour with the Venice Baroque Orchestra, pairing the Glass *Four Seasons* with the Vivaldi *Four Seasons*. He has also played the Glass with the National Symphony of Mexico, the Düsseldorf Symphony, the Hamburg Ballet, the Nashville, Louisiana, San Diego, Dallas, San Antonio, and Colorado Symphonies, the Poznań Philharmonic of Poland, the Prague Philharmonia at the Prague Spring Festival, with the Scottish Ensemble in Glasgow, the Amsterdam Sinfonietta in Holland and Belgium, at the Belgrade Music Festival, at the Aspen Music Festival in Aspen, Colorado, and, paired with the Vivaldi *Four Seasons*, with the Zürich Chamber Orchestra at the Zürich Tonhalle, at the St. Christopher Festival in Vilnius, Lithuania, and with the Israel Chamber Orchestra in Tel Aviv.

Robert McDuffie recorded "The American Four Seasons" with the London Philharmonic and Marin Alsop on Philip Glass's Orange Mountain Music label. Mike Mills' Concerto for Violin, Rock Band and String Orchestra is also on the Orange Mountain Music label. His



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acclaimed Telarc and EMI recordings include the violin concertos of Mendelssohn, Bruch, Adams, Glass, Barber, Rózsa, Bernstein, William Schuman, and Viennese violin favorites. He has been profiled on NBC's *Today*, CBS *Sunday Morning*, PBS's *Charlie Rose*, A&E's *Breakfast with the Arts*, and in *The New York Times* and *The Wall Street Journal*.

He has recently performed "The American Four Seasons" with the Robert McDuffie Center for Strings Ensemble in New York City at (Le) Poisson Rouge and returned to Hamburg for additional performances with the Hamburg Ballet. Future plans include additional appearances with actor/playwright Anna Deavere Smith, a return to Korea and his annual visit to the Aspen Music Festival. He will perform with the Royal Scottish National Orchestra, the Puerto Rico Symphony Orchestra, the Atlanta Symphony Orchestra and the Louisiana Philharmonic. On June 19, 2016 he performed the world premiere of Mike Mills's *Concerto for Violin, Rock Band and Orchestra* with the Toronto Symphony. In

2017 he will tour the U.S. with the Bruckner Orchestra Linz, alternating the Barber Violin Concerto with the Glass Violin Concerto No. 1. The tour will begin at Carnegie Hall on Philip Glass's 80th birthday, January 31, 2017, with a performance of "The American Four Seasons."

As founder of the Rome Chamber Music Festival, Robert McDuffie has been awarded the prestigious *Premio Simpatia* by the Mayor of Rome in recognition of his contribution to the city's cultural life. He served for 10 years on the board of directors of the Harlem School of the Arts in New York City where he was chairman of the artistic and education committee. Mr. McDuffie holds the Mansfield and Genelle Jennings Distinguished University Professor Chair at Mercer University in his native city of Macon, Georgia. He plays a 1735 Guarneri del Gesù violin, known as the "Ladenburg." This instrument is owned by a limited partnership formed by McDuffie. Robert McDuffie lives in New York City with his wife, Camille. They are proud parents of Eliza and Will. ■



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Robert Schumann

Robert Schumann monument in Zwickau.

NOTES ON THE PROGRAM by Aaron Grad

SYMPHONY NO. 1 IN B-FLAT
MAJOR, OP. 38, *SPRING* [1841]

ROBERT SCHUMANN

Born June 8, 1810 in Zwickau, Germany

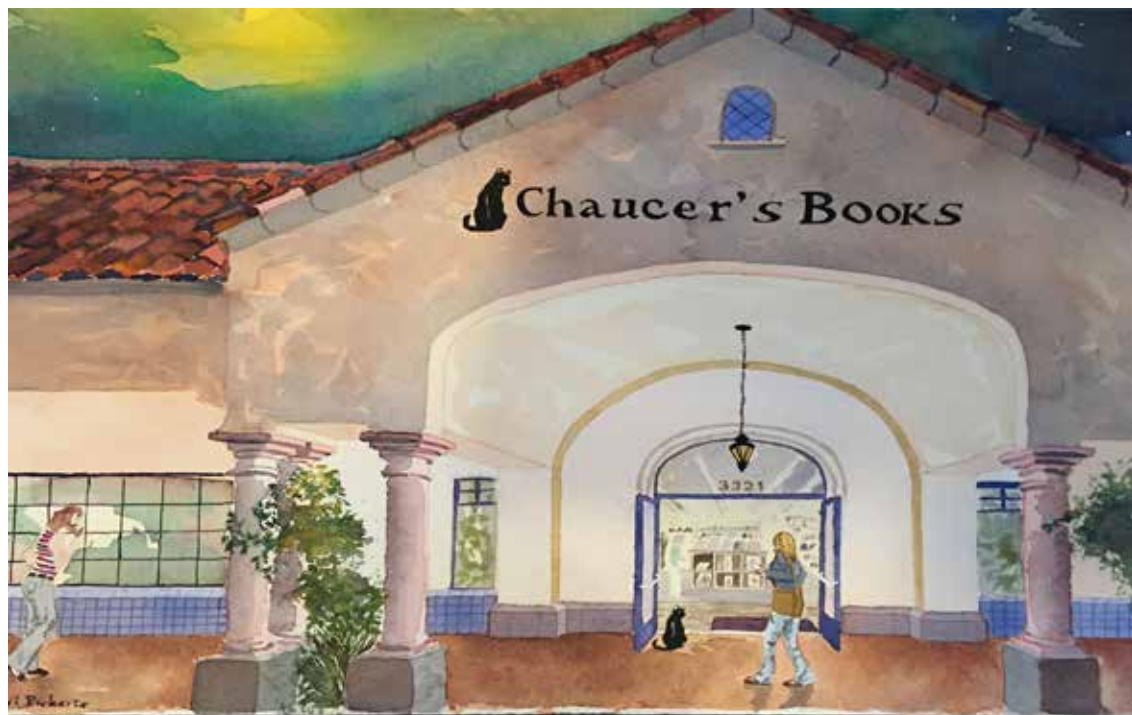
Died July 29, 1856 in Eendenich, Germany

In 1840, the year Robert Schumann finally married his beloved Clara, he composed almost nothing but songs—168 of them. The next year, he turned his attention to orchestral music, even though past efforts had produced only two draft movements of a symphony from 1832 and numerous other false starts. This new Schumann, happily married and supported by a partner with a musical mind to match his, began an orchestral

frenzy: by year’s end, he had completed two symphonies, a Fantasy for piano and orchestra, and a “Symphonette” which later became the Overture, Scherzo and Finale.

Schumann’s first symphony followed on the heels of a song cycle he co-authored with Clara titled *Liebesfrühling*, or *Love’s Springtime*. He needed only four days in January to draft the symphony, and the orchestration was ready the following month. Schumann attended the symphony’s debut on March 31 by the Leipzig Gewandhaus Orchestra, conducted by Felix Mendelssohn. With a few revisions that summer, his First Symphony was complete.

In his sketches, Schumann inscribed titles for each movement: *Frühlingsbeginn* (Beginning



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Artist Thomas Van Stein

of Spring), *Abend* (Evening), *Frohe Gespielen* (Merry Playmates), and *Voller Frühling* (Spring at its Height). He eventually suppressed those headings, and in later correspondence he downplayed the extramusical associations. Clara, for her part, linked the symphony to a spring-themed poem by their friend Adolph Böttger, noting a resemblance between the poem's meter and the rhythm of the symphony's opening fanfare motive. That theme announces the majestic and suspenseful introduction, and a sped-up version of the same theme later launches the movement's up-tempo portion. Only five measures into the work, a sudden modulation ventures to an unexpected key, establishing a sense of harmonic wanderlust in which the musical atmosphere, like spring itself, is apt to change at any moment.

The Larghetto employs similar harmonic disturbances. After the gorgeous first melody, the answer comes in the unprepared foreign key of C Major, the first of several tonal surprises. The movement ends on a hanging chord that the ensuing Scherzo obligingly resolves, except that the opening sonority contradicts the true key of the movement. The finale continues the harmonic gamesmanship, migrating through a range of Major and minor keys that support spry melodies and conversational exchanges.

VIOLIN CONCERTO, OP. 14 [1939]

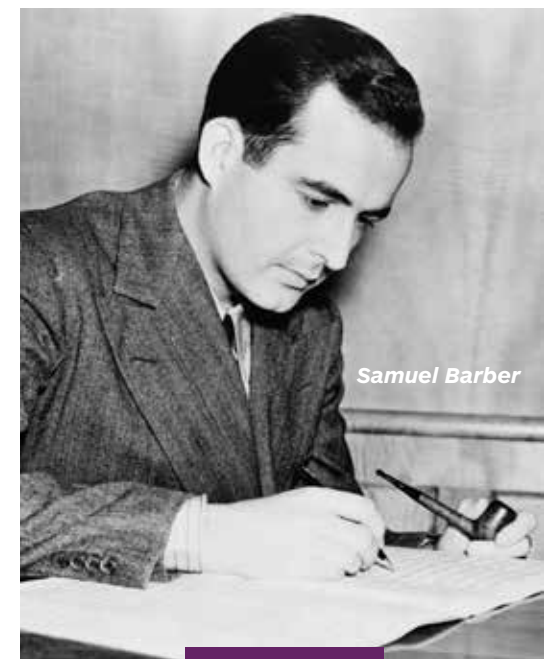
SAMUEL BARBER

Born March 9, 1910 in West Chester, Pennsylvania

Died January 23, 1981 in New York, New York

Samuel Barber graduated from the Curtis Institute in the same class as Iso Briselli, a Russian-born violinist. Briselli's patron and guardian, the soap tycoon Samuel Fels, later commissioned Barber to write the violinist a concerto, providing a \$500 advance that allowed Barber to work on the score in Europe, until the advent of World War II drove him back to the United States.

After Barber delivered the first two movements, the concerto ran into its first trouble when Briselli's violin teacher, Albert



Meiff, wrote to Fels, "The composition possesses beautiful romantic moods, many somber and quite interesting parts typical of that composer—in any event, very interesting. However, it bears a serious defect: it is not a composition gratifying for a violinist to perform. The technical requirements are very far from the requirements of a modern violinist, and ... some of the parts are childish in details."

In light of the feedback he received, Barber made a point of incorporating "brilliant technique" in the perpetual motion finale, which he delivered two months before the planned premiere. A story that has been widely circulated since its publication in a 1954 biography claims that Briselli then rejected the concerto on the grounds that the finale was unplayable, which Barber countered by setting up a test reading by another violinist, proving its viability.

Briselli did in fact object to the finale, but judging from a letter from Barber to Fels, the dispute appeared to be a matter of taste and not technique; the reasons mentioned include complaints that the finale was "not violinistic" and "rather inconsequential." Barber stood by the "concertino" as he called it in the letter—a title that matched his conception of a work more compact than a grand violin concerto in the nineteenth-century mold—and Fels and

“Age is an issue of mind over matter.
If you don’t mind, it doesn’t matter.”
– Mark Twain



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Richard Strauss in 1904 - Photo by Edward Steichen

Briselli ultimately relinquished their claim on the exclusive performance rights.

The Violin Concerto's opening movement is indeed lyrical and understated, more an expression of intimate chamber music than virtuosic bluster. The soloist enters with no fanfare at all, launching the soaring first theme right on the downbeat. The other distinctive theme, with its vigorous rhythmic snap, appears only in the orchestra until the soloist finally takes it up in a throbbing coda.

In the central Andante movement, the melodious oboe solo that prefaces the violinist's entrance is perhaps the greatest concerto melody not written for a soloist since Brahms penned a similar oboe solo in the slow movement of his own Violin Concerto. The solo violin waits patiently through the first quarter of the movement, building anticipation for its delicate entrance and moody counter-theme.

The perpetual motion finale, the source of so much trouble for Barber at the birth of the concerto, is a dazzling tour de force, not just for its rapid figurations but also for its seamless construction and ceaseless variety in the musical material. An accelerated coda has the white-knuckled intensity of a gymnast's final dismount.

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[1911, arranged 1944]

RICHARD STRAUSS

Born June 11, 1864 in Munich, Germany
Died September 8, 1949 in Garmisch Partenkirchen, Germany

Richard Strauss was already an established conductor and composer of orchestral tone poems when he catapulted himself to the top of the opera world with the shocking debut of *Salome* in 1905. Strauss based *Salome* on an earlier play by Oscar Wilde, and he repeated that winning formula by building his next opera, *Elektra*, from an existing play by Hugo von Hofmannsthal. *Elektra* did not enjoy the runaway success of *Salome*, but it did launch one of the great collaborations between composer and librettist, with Strauss and Hofmannsthal teaming up for six more works spread over 30 years.

Der Rosenkavalier (*The Knight of the Rose*) was the first opera Strauss and Hofmannsthal conceived together from scratch, loosely following an 18th-century story by Jean-Baptiste Louvet de Couvrai. The opera was an immediate success, rivaling even *Salome*; after debuting in Dresden in 1911, it reached Milan's La Scala and Vienna's Hofoper by the end of the year, and opened in



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London's Royal Opera House and New York's Metropolitan Opera in 1913.

A silent film adaptation in 1925, to be accompanied by orchestra without singers, spurred the first orchestral suite based on *Der Rosenkavalier*. Strauss left the adaptation to assistants, who used excerpts from the opera along with other unrelated orchestral numbers. Strauss probably took a more active role in a separate arrangement of two waltz sequences for orchestra, which played up a striking though anachronistic element of the opera. (Waltzes really flowered in Vienna about a century later than the opera's setting, above all in the music of "Waltz King" Johann Strauss II, of no relation to Richard.) The *Rosenkavalier* Suite heard on this program was the result of yet another extraction, this one executed in 1944 with the help of the Polish conductor Artur Rodziński, then the music director of the New York Philharmonic.

The opera begins in the bedroom of a princess and Field Marshal's wife, known as the Marschallin, who is with her young lover, the knight Octavian. The opening music of the suite,

taken from the opera's prelude, peaks with a salacious braying figure from the French horns.

The Marschallin's boorish cousin, a country baron named Ochs, wants to marry Sophie, the young daughter of a wealthy nobleman. By tradition, a suitor announces his proposal by sending a knight with a silver rose, and the Marschallin suggests her own beau Octavian for the job. Dressed in silver and bearing the precious rose, Octavian as the *Rosenkavalier* is represented by a sparkling theme played by flutes, celesta, harp and violins; this music reappears in the suite as a *leitmotif*, suggesting otherworldly beauty and the love that arose between Octavian and Sophie at first sight.

The rude interruption and the ensuing waltz (with its tendency to wander off-key) are hallmarks of Ochs, the bumbling philanderer who eventually gets his comeuppance after a series of comic mishaps and deceptions. After the waltz, a romantic passage takes music from the final love duet of Octavian and Sophie, and then the suite concludes with another big waltz number adapted from the third act. © 2016 Aaron Grad

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SPOTLIGHT



JAMES H. HURLEY, JR.
on the
Importance of
CAMA's Legacy
Society

CAMA has been fortunate to have Jim Hurley as a Board member since 1983.

Over those year, Jim has served in numerous significant Board capacities. Yet one that he feels most strongly about is the Legacy Society, which he helped bring into existence seven years ago.

“As a Board member of Community Arts Music Association for over 30 years, I have seen the cost of presenting orchestras rise tremendously. Since ticket prices cannot cover the cost of the orchestras, and since CAMA wishes to keep prices in line so as many people as possible can appreciate the artists we bring to Santa Barbara, we have established the Legacy Society to help fund those orchestras in the future. Our Legacy Society helps our endowment which in turn helps us to supplement the cost of presenting the world's finest classical music to Santa Barbara audiences.”

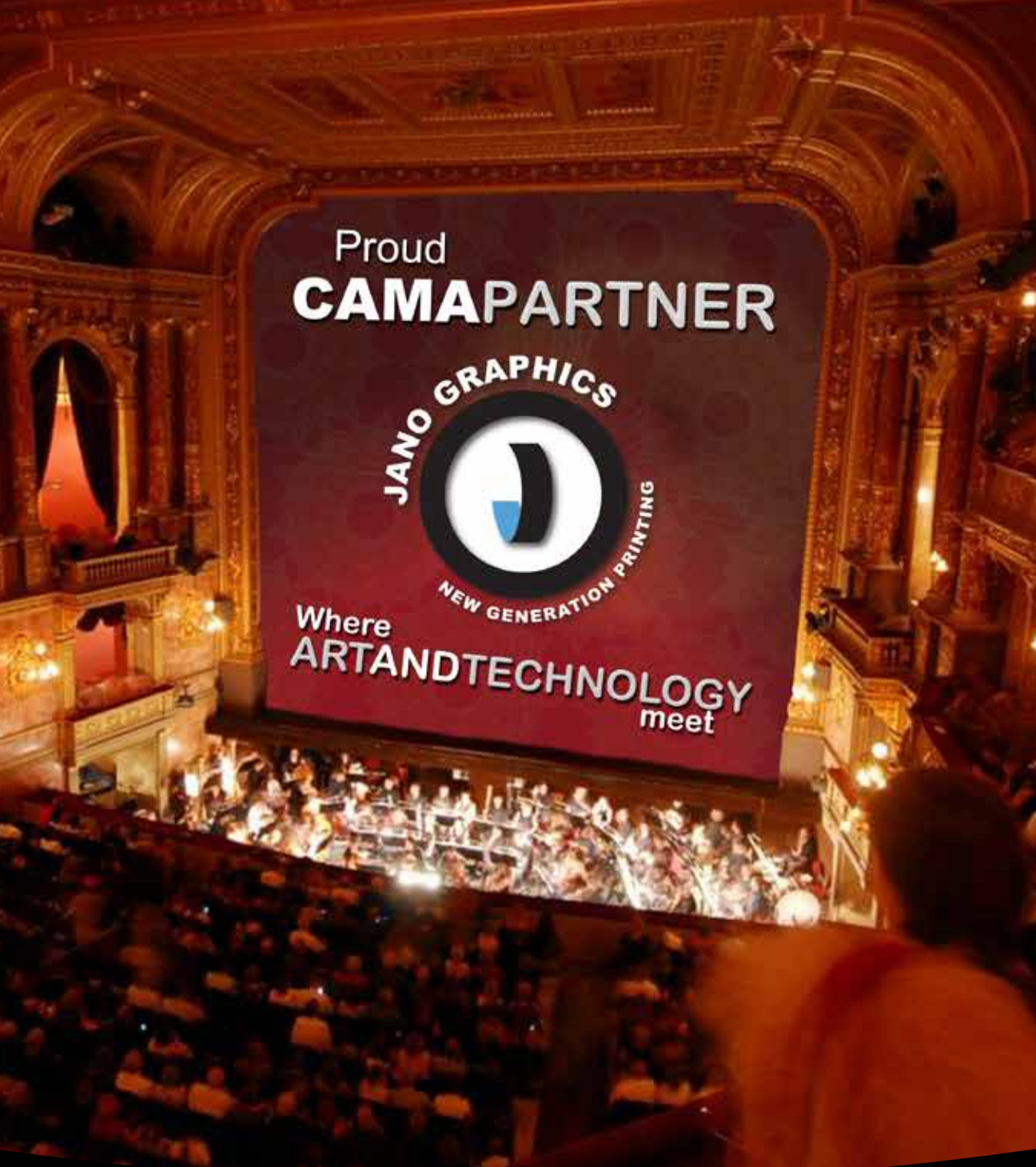
For more information on how to include CAMA in your estate planning, please contact CAMA's Development Director Elizabeth Alvarez at (805) 966-4324.

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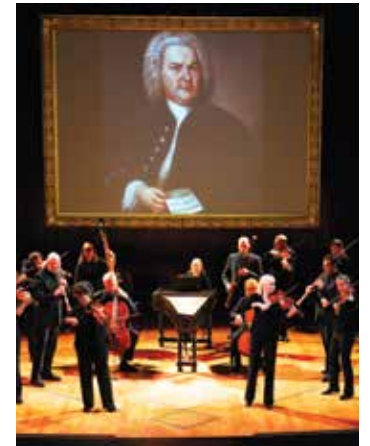
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