CENTER FOR THE ARTS AT VIRGINIA TECH

Advance Program Notes

Roanoke Symphony Orchestra
Austrian Valentine Concert
Tuesday, February 16, 2016, 7 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Roanoke Symphony Orchestra
Austrian Valentine Concert

David Stewart Wiley, *conductor*

Serenade no. 9 in D Major, K. 320, *Posthorn* — Wolfgang Amadeus Mozart

Rondo
Andantino
Minuet—Trio 1 and 2
Finale: Presto

Roses from the South, op. 388 — Johann Strauss II

INTERMISSION

Symphony no. 9 in C Major, D. 944, *Great* — Franz Schubert

Andante Allegro ma non troppo—Piu Moto
Andante con moto
Scherzo Allegro vivace Trio
Finale Allegro vivace

Program Notes

SERENADE IN D MAJOR, K. 320, *POSTHORN*
WOLFGANG AMADEUS MOZART
(b. 1756, Salzburg, Austria; d. 1791, Vienna, Austria)

By August 1779 when Mozart wrote the lengthy *Posthorn* Serenade, his relationship with his home city of Salzburg had completely soured. His boss, the Prince-Archbishop Hieronymous Colloredo, had shown his true colors; he looked with suspicion on the young composer and his big ambitions and preferred that Mozart stick to his very circumscribed duties at the Salzburg court. In two more years, Mozart would so infuriate the Archbishop that he was literally kicked out of court and thus was freed to pursue his career in the wider musical world of Vienna.

Mozart's frustration must have been exceedingly high in 1779, for he had just returned from a 16-month journey to win a better court post in one of the German cities or in Paris. During this ultimately fruitless effort, his mother had suddenly died (she had been sent along to chaperone him), he had fallen hopelessly in love with Aloysia Weber (the older sister of the woman he would eventually marry), and he had been offered no position worthy of his talents. He returned to Salzburg to lick his wounds and bide his time.

Lengthy multi-movement serenades to be performed out of doors were a specialty of Salzburg musical life. The *Posthorn* was the last of many Mozart wrote for special city and court occasions and was composed as *Finalmusik* to celebrate the mid-summer end of the academic year at the University of Salzburg. It was the custom at that time for the students at the school of philosophy to serenade their professors, as well as the Archbishop at his summer palace of Mirabell, with its elaborate fountain-filled gardens. And this was not an informal, improvised affair, but something that required a major work by Salzburg's leading creator. Mozart obliged with a seven-movement serenade of exceptional brilliance, including a very personal slow movement of heartrending beauty and extraordinary music, featuring woodwind instruments throughout. Its *Posthorn* title refers to a prominent solo for that horn traditionally used on mail and passenger coaches in one of its two minuets. Perhaps its presence here was a sly joke from the composer that he, too, was eager to get out of town.

The *Posthorn* symphony is in the key of D Major, particularly appropriate for celebratory occasions because it suited the valveless trumpets of the day. Its first movement begins with a brief but imposing slow introduction: grand, full-orchestra fanfares alternating with fragile descending phrases for the strings. Then it shoots directly into a vigorous *Allegro con spirito* filled with musical gestures designed to call the festive crowd to attention. The movement's second theme is quite striking: the first violins' languishing lyrical melody is introduced and constantly interrupted by a brusque unison idea. This little motive continues to agitate most of the remaining exposition section. After a development that mixes sentiment with a bit of blustery melodrama, the opening material is reprised, including even the grand, slow introduction.

Movement two is the first minuet, which alternates between boldness and sly asides. Its trio section is a pastoral Austrian *ländler,* an early waltz, featuring flute and bassoon soloists.

The next two movements are in *concertante* style, which means they emphasize solo instruments. Such movements were traditional in Austrian serenades and usually showed off a solo violin. But Mozart was a master of woodwind music, so his solo group in movement three contains two flutes and two oboes in music of beguiling charm and grace. The fourth movement continues the *concertante* approach with a winsome rondo, in which the solo flute introduces the repeating refrain tune and is soon joined by solo oboe in lively dialogue, aided occasionally by solo bassoon.

The *Andantino* slow movement shows how greatly the 23-year-old Mozart had matured as an artist. Although surely not intended as a confession of personal pain—utterly inappropriate for such a public occasion—this gravely beautiful and emotionally touching music in D minor draws on the well of emotions Mozart had recently experienced in the death of his mother and the recent failure of his career goals. Although it is primarily a glorious song for violins, the plaintive repeated note cries of the oboes and a poignant sting.

Program Notes, continued

The second minuet movement is proud and regal—worthy of an official court occasion. It boasts two contrasting trio sections: the first topped by the piccolo, highest of the woodwinds, and the second finally introducing the posthorn for whom the serenade is named.

The finale is just what Mozart's celebrating students would have expected: high-spirited, high-energy music delivered at a fast *Presto* pace. But Mozart adds something special here in the fascinating middle development section: a tenderly contrasting melody for the oboes and the beginnings of the contrapuntal excitement that would reach its full expression in his last symphony, the *Jupiter.*

ROSES FROM THE SOUTH
JOHANN STRAUSS II
(b. 1825; d. 1899)

Johann Strauss II would probably be amazed to know that, well over a century after he reigned as the Waltz King of Vienna, audiences in America—and indeed all over the world—would still be flocking to concerts of his dance music or faithfully tuning in for the annual New Year's Day concert from Vienna celebrating his (and his father's) genius. For he was not trying to write music for the ages, but was instead the leading composer-performer of the Viennese popular music of his day.

Based on the Austrian folk dance in 3/4 time known as the *ländler,* the waltz began to take shape late in the 18th century, but it didn't fully come of age until the early 19th century. It became the rage of Vienna in 1829 when Johann Strauss I took over the orchestra at Sperl's, Vienna's biggest and most splendid dance hall. Strauss Sr. reigned unchallenged until 1844 when his 18-year-old son, Johann II, began leading the orchestra at Dommayer's Casino.

By 1849, the elder Strauss was dead, and Johann II took over his orchestra and merged it with his own; in time he was joined by his two younger brothers, Joseph and Eduard. His career was much longer than his father's, and his mastery and innovation of the waltz form far greater. Strauss' mature waltzes, like *On the Beautiful Blue Danube,* are complex works created more for the concert hall than the ballroom. They open with lengthy mood-setting preludes, then offer four or more distinct waltz melodies of contrasting character. Tempos are treated very flexibly, with a characteristic lingering on the second beat of the three-beat pulse and much flexible slowing down and speeding up throughout (a rhythmic technique known as *rubato*). We'll hear all these characteristics in the sparkling *Roses from the South Overture,* which Strauss originally created in 1880 for his operetta *Das Spitzentuch der Königen (The Queen's Lace Handkerchief).*

SYMPHONY NO. 9 IN C MAJOR, *THE GREAT*
FRANZ SCHUBERT
(b. 1797, Vienna, Austria; d. 1828, Vienna, Austria)

We tend to think of Schubert as a Romantic composer of the generation after Beethoven, but in fact he lived his entire life in the Bonn master's shadow, dying just a year and a half after him. Too shy to attempt to win Beethoven's friendship, Schubert worshipped him from afar, faithfully attending concerts of his music. He was in the audience at the first performance of the Ninth Symphony on May 7, 1824, and it is very likely that experience strengthened his determination to write what he called "a grand symphony" worthy of Beethoven's achievements in the field. The result was dubbed the *Great C Major* to distinguish it from his more modest Sixth Symphony, the *Little C Major.*

Because the symphony's manuscript bears the date March 1828, musicologists for many years believed it was composed in that last year of the composer's life. But recent evidence suggests that it was drafted in the summer of 1825—just a year after the Ninth Symphony's premiere. Most likely, Schubert returned to the work in 1828 to make final amendments; the manuscript shows many scratched-out and rewritten passages. Sadly, he never heard a performance of the work now acknowledged by many as his greatest.

Program Notes, continued

The symphony languished unperformed until 1839 when Robert Schumann visited Schubert's brother, Ferdinand, in Vienna and discovered there a treasure trove of the composer's works. Looking through the score of this work, he recognized an "entirely new world that opens before us" and marveled at "the heavenly length of the symphony;" at 50 minutes, it has a breadth only Bruckner and Mahler would exceed half a century later. Schumann quickly sent it to Mendelssohn at the Leipzig Gewandhaus Orchestra, and there on March 21, 1839, it finally had its first performance.

Schubert had indeed written a symphony on an epic scale worthy of Beethoven's nine, but without imitating them. The *Great C Major* is like no other symphony before or since: in its orchestral sound, its uniquely Schubertian combination of dramatic energy with wistful lyricism, and its uncanny ability to inspire in the listener both awe and love.

The first movement begins with a lengthy introduction that is a crucial part of the entire work, establishing its mood, color, and thematic substance. Two horns sing a simple but majestic melody, whose first-measure "do-re-mi" pattern and second-measure dotted rhythm will be repeated in themes throughout the work. Variations on this tune build excitingly to the main *Allegro* section. Full of chugging energy, its first group of themes is propelled by those dotted rhythms and dominated by the strings. By contrast, the folkish second theme uses smooth, gently accented rhythms and features oboes and bassoons. The tug-of-war between this woodwind poignancy and the fierce energy of the strings generates the movement's complex drama. Throughout, quiet but insistent horn and trombone calls remind us of the majestic opening theme. In an expansive coda, the whole orchestra blazes forth that theme.

The tone of mingled pathos and passion intensifies in the second movement in A minor. "I feel myself the most unfortunate, the most miserable being in the world," Schubert wrote a friend in 1824. "Think of a man whose health will never be right again, and who from despair over the fact makes it worse instead of better, think of a man … whose splendid hopes have come to naught." Schubert knew, or at least suspected, that the syphilis he contracted in 1822 was a death sentence. Yet he lived out his remaining years with optimism and boundless creativity, and one can perhaps hear that drama given musical expression in this movement. Over a relentless march beat, a solo oboe sings a plucky melody that Donald Francis Tovey called a "heart-breaking show of spirit in adversity." Loudly, the strings mock the oboe's tune. This section alternates with another in which the violins deliver a consoling, downward-flowing hymn-like theme in the major. Upon the return of the oboe music, the two repeated notes that gently end its first phrase erupt into a terrifying crisis of dissonance. After a dramatic pause, cellos offer comfort and the violin hymn returns to complete the recovery. Although the crisis threatens to break out again in the coda, Schubert keeps it at bay.

The third movement is a scherzo in the Beethovenian style, full of rhythmic drive and bold energy. But it contains music that is quintessential Schubert: a middle trio section in the style of an Austrian *ländler* (the precursor of the waltz) featuring the woodwind band's most beguiling sonorities. It is one of the most enchanting of his creations.

The finale immediately engulfs us in a whirlwind of fire and speed. The sense of forward momentum is relentless, intensified by 88 consecutive measures of devilishly fast triplets for the strings, spinning under the woodwind's quietly obsessive second theme. Still greater force emerges from the four repeated notes that innocently begin that theme. Schubert metamorphoses them into pounding hammer strokes that, in Tovey's words, are "as powerful and terrible as anything in Beethoven or Michelangelo." But Schubert, the lyrical genius, is strong enough to wield them, and with their help, he creates a dramatic finish Beethoven would have surely applauded.

—Notes by Janet E. Bedell, copyright 2016

Biography

DAVID STEWART WILEY, *music director and conductor*

The Roanoke Symphony Orchestra (RSO) is grateful to celebrate David Stewart Wiley's 20th season as music director and conductor. RSO's maestro also serves as music director and conductor of New York's Long Island Philharmonic and conducts such distinguished symphonies as Atlanta, Boston, Buffalo, Cincinnati, San Francisco, Milwaukee, Indianapolis, Minnesota, Saint Louis, Oregon, Honolulu, and Utah, among others in most U.S. states. Wiley's music has taken him to dozens of countries in Asia, Africa, and Europe, including Italy, Germany, Slovakia, and the Czech Republic. He previously served as assistant conductor of the Minnesota Orchestra and the Indianapolis Symphony Orchestra. His New Year's Eve concert in New York with the Long Island Philharmonic is an annual sellout, and he conducts summer parks, educational, and classical programming that reaches over 100,000 music lovers in many states each year.

Wiley's leadership with the RSO since 1996 has been a remarkable success story, with consistently stellar reviews, innovative commissions of new music fusing classical and bluegrass, and a remarkably diverse and impressive list of guest artists and composers. The RSO has hired over 50 new professional musicians during his tenure, collaboratively raising the RSO to new artistic heights. The RSO works with public radio WVTF to broadcast RSO concerts and started producing its first live TV web broadcast in conjunction with WDBJ-7 this past season. Wiley partners with schools and numerous arts and civic organizations throughout the region, and the RSO and Wiley this year received a Distinguished Music Educator Award at Yale University. Innovative events like *RSO Rocks* and the *Destination* series have broadened what a symphony event can be for new audiences. Wiley's energetic work bringing classical music to youth in minority communities has been steadfast, and he was honored by the NAACP as Citizen of the Year in the Arts for his service.

As a solo pianist, Wiley has performed with numerous major orchestras throughout the United States, including Minnesota, Indianapolis, Oregon, Honolulu, Wheeling, and West Virginia, performing major concerti by Baroque to contemporary composers, often conducting from the piano. He has appeared as both a jazz and classical pianist in Boston's Symphony Hall, as well as in recital and chamber music appearances throughout the U.S., China, Russia, Romania, Germany, Hungary, Italy, the Czech Republic, and Bulgaria.

Summer engagements include the Aspen Music Festival, Brevard Music Center, Garth Newel, Wintergreen, Park City, Minnesota Orchestra Summerfest, and Sitka (Alaska) and Prince Albert (Hawaii) Summer Music Festivals. From 1999 until 2006 Wiley was the artistic director and conductor of the Wintergreen Summer Music Festival, where he founded the festival orchestra, created the academy, and led the festival to remarkable artistic growth in seven years, tripling the balanced budget. Among his diverse and creative activities, he conceived an acclaimed event with business executives and musicians together on stage, *Conducting Change,* which helps executives to model leadership skills in a fun and engaging atmosphere.

Wiley's CDs include an album of French Cello Concerti with Zuill Bailey and the Roanoke Symphony Orchestra on Delos International, Beethoven's Symphony no. 9 *Choral* with the RSO and Choruses, American Piano Concertos with Norman Krieger and the RSO on Artisie 4, *Wiley and Friends: Classical Jazz,* American Trumpet Concertos with the Slovak Radio Symphony/Neebe, and violin/piano duo CD *Preludes and Lullabies* with Akemi Takayama. As a composer, he collaborated on the film *Lake Effects,* which featured a symphonic soundtrack performed by the RSO, with Wiley conducting, featuring original music by Boyle and Wiley. His CD, *Full Circle,* with all original compositions, is now in its third 1,000-copy printing and continues to sell briskly. Wiley's solo piano release, *Piano Bells—Reflections on Classic Carols,* is now available.

Biography, continued

David Stewart Wiley won the Aspen Conducting Prize, acted as assistant conductor for the Aspen Music Festival, and was awarded a Conducting Fellowship at Tanglewood. Wiley holds both a doctor and a master of music in conducting from Indiana University, a degree in piano performance with honors from the New England Conservatory of Music, and a degree in religion, summa cum laude, from Tufts University. He is a recipient of the Perry F. Kendig Prize for service to the arts and is a Paul Harris Fellow from Rotary International.

He and his wife, Leah Marer Wiley (a soprano soloist and certified fitness instructor), have a son and a daughter who study cello and violin and enjoy traveling, hiking, biking, and making music together. For more information, please visit www.DavidStewartWiley.com.

Roanoke Symphony Orchestra

FIRST VIOLIN
Akemi Takayama, *concertmaster*
James Glazebrook, *associate concertmaster*
Jorge Rodriguez Ochoa
Violaine Michel
Larry Chang
Richard Downs
Nicole Paglialonga
John Pruett

SECOND VIOLIN
Matvey Lapin, *principal*
Elise Blake, *assistant principal*
Martin Irving, *assistant principal*
Shaleen Powell
Kevin Matheson
Jane Wang
Vladimir Kromin
Donna Stewart

VIOLA
Thomas Stevens, *assistant principal*
Bernard DiGregorio
Sam Phillips
Bryan Matheson
Lindsey Fowler
Megan E. Gray

CELLO
Kelley Mikkelsen, *principal*
Lukasz Szyrner, *assistant principal*
Hannah Pressley
Alan Saucedo

BASS
John P. Smith IV, *associate principal*
Victor Dome

FLUTE
Alycia Hugo, *principal*
Julee Hickcox

OBOE
William P. Parrish Jr., *principal*
Kelly Peral

CLARINET
Carmen Eby, *principal*
Candice Kiser

BASSOON
Cynthia Cioffari, *acting principal*
Thomas Fleming

HORN
Wallace Easter, *principal*
Wallace Easter III

TRUMPET
Paul Neebe, *principal*
Susan Messersmith

TROMBONE
Jay Crone, *principal*
Barry Tucker
John McGinness

TIMPANI
Rob Sanderl

PERCUSSION
William Ray, *principal*

In the Galleries

DIANA COOPER: GRAND LOBBY WALL MURAL
Notice anything different in our Grand Lobby? The stunning wall painting, *Bridge* (2014) by Odili Donald Odita, commissioned to be on view for one year, has left us to make way for a new mural by nationally acclaimed artist Diana Cooper. Installed last week, this wall mural presents a vibrant fusion of line, color, and a complexity of geometric forms inspired by art, science, digital imagery, flow charts, spontaneous doodling, and more. What concepts or architectural elements do you see that carry over from the Moss Arts Center in the mural?

***DATAStream* OPENING RECEPTION**
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Coming out of digital landscape of the 21st century, works by Philip Argent, John Simon, Casey Reas, and Quayola respond to digital world in which we live, while exploring and incorporating digital technologies as a medium for creative expression.

IN THE CUBE: QUAYOLA: *STRATA #1*
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DIANA COOPER: GRAND LOBBY WALL MURAL
February 11, 2016-Spring 2018
Grand Lobby

GALLERY HOURS
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