

Saturday, October 1, 2011 at 8pm
Sunday, October 2, 2011 at 3pm

Raymond Leppard, conductor
Lynn Harrell, cello

LUDWIG VAN BEETHOVEN (1770-1827)

Leonore Overture No. 3 in C Major, Op.72b (1806)

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Variations on a Rococo Theme for Cello and Orchestra, Op.33 (1876)

Theme: Moderato assai quasi Andante-Moderato semplice

Variation I: Tempo della Thema

Variation II: Tempo della Thema

Variation III: Andante sostenuto

Variation IV: Andante grazioso

Variation V: Allegro moderato

Variation VI: Andante

Variation VII and Coda: Allegro vivo

Mr. Harrell

ANTONIN DVOŘÁK (1841-1904)

Rondo for Cello and Orchestra in G Minor, Op.94 (1893)

Mr. Harrell

Intermission

EDWARD ELGAR (1857-1934)

Variations on an Original Theme ("Enigma"), Op.36 (1899)

Theme: Andante

Variation I: L'istesso tempo ("C.A.E.")

Variation II: Allegro ("H.D.S.-P.")

Variation III: Allegretto ("R.B.T.")

Variation IV: Allegro di molto ("W.M.B.")

Variation V: Moderato ("R.P.A.")

Variation VI: Andantino ("Ysobel")

Variation VII: Presto ("Troyte")

Variation VIII: Allegretto ("W.N.")

Variation IX: Adagio ("Nimrod")

Variation X: Intermezzo: Allegretto
"Dorabella")

Variation XI: Allegro di molto "G.R.S.")

Variation XII: Andante ("B.G.N.")

Variation XIII: Romanza: Moderato ("****")

Variation XIV: Finale: Allegro presto
("E.D.U.")

The Westchester Philharmonic is deeply grateful to Robert Arnow for his generous support, in loving memory of Joan.

This season is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

This season is also made possible, in part, by ArtsWestchester with funds from Westchester County Government.

Toward the middle of the 19th century, a rift began to develop among the Romantic composers. Pitted against each other were the traditionalists, centered around Brahms, who venerated earlier generations of composers, and the radicals, spearheaded by Liszt, who sought to break free from the influence of the past. Chief among their disagreements was the question: what genres are best suited for musical expression? Traditionalists preferred forms pioneered in the 18th century, including the symphony, quartet, and theme and variations. The radicals found these forms lacking, and created new genres to accommodate their musical ideas.

The Westchester Philharmonic's 2011-2012 season will begin with a two-month exploration of both sides of this aesthetic debate. This concert features the work of the traditionalists.

Léonore Overture No. 3 in C Major, Op.72b (1806)

LUDWIG VAN BEETHOVEN

(Baptized December 17, 1770 in Bonn, Electorate of Cologne; died March 26, 1827 in Vienna)

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Beethoven's lone opera, *Fidelio* (1805), was adapted from the play *Léonore, ou L'Amour conjugal* by Jean-Nicolas Bouilly (1763-1842). In Bouilly's work, the heroine Leonore disguises herself as a man, aptly named Fidelio, in order to infiltrate the prison where her husband Florestan is being held. Through her ingenuity, she is able to delay Florestan's wrongful execution until the arrival of the Minister of Justice guarantees his freedom. Beethoven was actually the third composer to write an operatic treatment of this material, naming his work *Fidelio* rather than *Léonore* to avoid confusion with the others. He

presented his opera in four different versions between 1805 and 1814, each time with a different overture. Of the four overtures, *Léonore* No. 3 is the longest and most dramatic.

A conventional opera overture sets the mood for the ensuing work and sometimes introduces key musical themes. The *Léonore* No. 3, by contrast, encapsulates *Fidelio*'s entire plot. The triumph of a hero over adversity was Beethoven's favorite musical trope, and this overture follows that narrative arc closely. Following an apprehensive extended introduction, the strings play the soaring hero theme. Amid the stormy development section, an offstage trumpet solo mirrors the dramatic turning point of the opera, in which an identical fanfare announces the arrival of the Minister of Justice. A sparkling flute solo leads to the recapitulation of the heroic theme, but Beethoven saves the ultimate triumph for the coda, when the strings take flight with a relentless stream of notes.

Variations on a Rococo Theme for Cello and Orchestra, Op.33 (1876)

PYOTR ILYICH TCHAIKOVSKY

(Born May 7, 1840 in Votkinsk, Russia; died November 6, 1893 in Saint Petersburg)

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two horns, and strings, in addition to the solo cello.

Tchaikovsky wrote his Rococo Variations for the German cellist Wilhelm Fitzenhagen (1848-1890) who, like Tchaikovsky, held a professorship at the Saint Petersburg Conservatory. A flamboyant performer, Fitzenhagen decided that Tchaikovsky's composition was not sufficiently tailored to his virtuosic ability. Consequently, he reworked the cello part and rearranged the variations, improving the piece's showiness

at the expense of Tchaikovsky's carefully constructed thematic plan. Caught off-guard by these unsolicited changes, Tchaikovsky was furious with Fitzenhagen. Nevertheless, he withdrew from the argument and despondently permitted the Variations to be published with Fitzenhagen's alterations included. Researchers in the 20th century were able to recreate Tchaikovsky's original score, but the Rococo Variations are almost always performed using the Fitzenhagen edition.

Following a short orchestral introduction, the solo cello plays the charming, Rococo-style theme. The "Rococo period" is a term more frequently used when discussing mid-18th century art and architecture, but it can also refer to contemporaneous late-Baroque period music, best exemplified by the music of J.S. Bach's sons, Carl Philipp Emanuel Bach and Johann Christian Bach. Tchaikovsky was a devoted admirer of 18th century music, and he composed his Rococo theme in homage to the period.

Variations I and II feature the cello presenting transformations of the theme in running triplets and in call-and-response with the orchestra, respectively. Tchaikovsky slows the tempo and modulates the key for Variation III, permitting the soloist the opportunity for lyricism. In Variation IV, the cellist pauses between each phrase of the theme to offer a mini-cadenza. The fifth variation hands the theme over to a solo flute and then the full orchestra, leading into a full, virtuosic cadenza for the soloist. The expressive Variation VI is the prime reason that Fitzenhagen rearranged Tchaikovsky's original order. He wanted this, the most passionate rendition of the theme, to be in the penultimate position. The final variation presents the theme at a breakneck speed, as the soloist and the orchestra race to the finish.

**Rondo for Cello and Orchestra in G Minor,
Op.94 (1893)**

ANTONÍN DVOŘÁK

(Born September 8, 1841 in Nelahozeves, Austrian Empire (now in the Czech Republic); died May 1, 1908 in Prague)

Instrumentation: two oboes, two bassoons, timpani, and strings.

Dvořák composed the chamber version of his Rondo for Cello in 1891 shortly before leaving Europe to take up the directorship of the National Conservatory of Music in New York. He first performed the piece with its dedicatee, the cellist Hanuš Wihan (1855-1920), during his farewell tour of Bohemia. Two years later, in New York, Dvořák completed the version for soloist and orchestra, calling for a rather strange ensemble of double-reed woodwinds, timpani, and strings. Some scholars believe that the Rondo was intended as a study piece for Dvořák's Cello Concerto in B Minor (1895), which was also written for Wihan. Nevertheless, the Rondo was a popular addition to the solo cello repertoire.

The main theme of the Rondo consists of a sinuous neighbor note phrase followed by a pointed, rhythmic phrase. As is expected in a traditional rondo form, this recurring theme links together a series of contrasting episodes, which are frequently reminiscent of the Bohemian folk music Dvořák cherished. Unexpectedly for a piece with a soloist, the Rondo concludes not with a virtuoso flourish, but with a series of pianissimo chords.

**Variations on an Original Theme
("Enigma"), Op.36 (1899)**

EDWARD ELGAR

(Born June 2, 1857 in Lower Broadheath, England; died February 23, 1934 in Worcester)

Instrumentation: two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, side drum, triangle, bass drum, cymbals, organ, and strings.



Raymond Leppard, conductor

An exceptional and versatile musician, Raymond Leppard is one of the most respected international conductors of his time. In four decades on the podium, he has conducted nearly all of the world's leading orchestras, made more than 150 recordings, written two books, created legendary realizations of Cavalli and Monteverdi, and composed several film scores.

In addition to his fourteen-year tenure as Music Director of the Indianapolis Symphony Orchestra and long association with the English Chamber Orchestra, Mr. Leppard has an impressive list of conducting credits: He has appeared with the New

York Philharmonic on numerous occasions, toured with the Chicago Symphony and Detroit Symphony and has conducted many other major orchestras including the Boston Symphony, The Philadelphia Orchestra, Los Angeles Philharmonic, Pittsburgh Symphony, Israel Philharmonic, and the BBC Symphony (including the Last Night of the Proms), as well as in all European capital cities and in Japan.

In the great opera houses of the world, highlights include Britten's *Billy Budd* at the Metropolitan and San Francisco operas, *Alceste* and *Alcina* at the New York City Opera, and the world premiere of Nicholas Maw's *Rising of the Moon* at Glyndebourne Opera, where he has been a frequent guest. He has also appeared at the Royal Opera House, Covent Garden and in Paris,

Hamburg, Santa Fe, Stockholm, and Geneva. In the late 1950s, Mr. Leppard accepted a post at Cambridge as University Lecturer in Music, beginning a distinguished joint career as academician and performer. During his tenure at Cambridge, he was responsible for bringing the operas of Monteverdi and Cavalli back to the professional stage where they had not been seen for 300 years.

A prolific recording artist, Mr. Leppard has earned such international prizes as the Deutsche Schallplattenpreis, a Grammy® Award, a Grand Pro/Am Music Prix du Disque, and the Edison Prize. Recent recordings include works for organ and orchestra with Gillian Weir and the English Chamber Orchestra, two recordings with the Royal Philharmonic Orchestra and a disc of 20th century American music with the

Indianapolis Symphony. Mr. Leppard has composed a number of film scores, including the music for *Lord of the Flies*, *Laughter in the Dark* and *Hotel New Hampshire*. His second book, *Raymond Leppard on Music: An Anthology of Critical and Personal Writings*, was published by Resources in 1993.

The Queen of England has honored Mr. Leppard with the title Commander of the British Empire (CBE). For his services to Italian music, the Republic of Italy has conferred upon him the title of *Commendatore della Repubblica Italiana*. In America, he has received honorary degrees from Purdue University, Butler University, and the University of Indianapolis.

Born in London, Mr. Leppard was educated at Trinity College, Cambridge. He currently resides in the United States.)))



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Lynn Harrell, cello

Lynn Harrell's presence is felt throughout the musical world. A consummate soloist, chamber musician, recitalist, conductor, and teacher, his work throughout the Americas, Europe and Asia has placed him in the highest echelon of today's performing artists.

Mr. Harrell is a frequent guest of many leading orchestras including Boston, Chicago, New York, Philadelphia, San Francisco, Ottawa, Pittsburgh, and the National Symphony. In Europe, he has worked with the

orchestras of London, Leipzig, Munich, Berlin, Tonhalle, Israel, and the Concertgebouw. He has also toured extensively to Australia and New Zealand, as well as the Far East, including Japan, Korea, Malaysia, Taiwan, and Hong Kong. In Hong Kong, Mr. Harrell was featured in a three-week Lynn Harrell Cello Festival with the Hong Kong Philharmonic. He has collaborated with such noted conductors as James Levine, Sir Neville Marriner, Kurt Masur, Zubin Mehta, André Previn, Sir Simon Rattle, Leonard Slatkin, Yuri Temirkanov, Michael Tilson Thomas, and David Zinman. In recent seasons, Mr. Harrell has particularly enjoyed collaborating with

violinist Anne-Sophie Mutter performing trio concerts with Ms. Mutter and pianist, André Previn, as well as violist Yuri Bashmet. An important part of Mr. Harrell's life is summer music festivals, which include appearances at the Verbier Festival in Switzerland, the BBC Proms in London, and the Aspen and Grand Tetons festivals.

On April 7, 1994, Mr. Harrell appeared at the Vatican with the Royal Philharmonic in a concert dedicated to the memory of the six million Jews who perished in the Holocaust. The audience for this historic event, which was the Vatican's first official commemoration of the Holocaust, included Pope John Paul II and the Chief Rabbi of Rome. That year, Mr. Harrell also appeared live at the Grammy® Awards with Itzhak Perlman and Pinchas Zukerman, performing an excerpt from their Grammy®-nominated recording of the complete Beethoven String Trios (Angel/EMI).

Highlights from an extensive discography of more than 30 recordings include the complete Bach Cello Suites (London/Decca), the world-premiere recording of Victor Herbert's Cello Concerto No. 1 with the Academy of St. Martin in the Fields led by Sir Neville Marriner (London/Decca), the Walton Concerto with Sir Simon Rattle and the City of Birmingham Symphony Orchestra (EMI), and the Donald Erb Concerto with Leonard Slatkin and the Saint Louis Symphony (New World). Together with Itzhak Perlman and Vladimir Ashkenazy, Mr. Harrell was awarded two Grammy® Awards—in 1981 for the Tchaikovsky Piano Trio and in 1987 for the complete Beethoven Piano Trios (both Angel/EMI). A recording of the Schubert Trios with Mr. Ashkenazy and Pinchas Zukerman (London/Decca) was released in February 2000. His May 2000 recording with Nigel Kennedy, *Duos for Violin & Cello*, received unanimous critical acclaim (EMI).

Mr. Harrell has also recorded Tchaikovsky's Variations for Cello and Orchestra on a Rococo Theme, Shostakovich's Cello Concerto No. 2, and Prokofiev's Sinfonia Concertante with the Royal Liverpool Philharmonic, Gerard Schwarz conducting (Classico). His most recent recording, *The Known Unknowns*, is a collection of masterpieces from the Baroque period.

Mr. Harrell's experience as an educator is wide and varied. From 1985-93, he held the International Chair for Cello Studies at the Royal Academy in London. Concurrently, from 1988-92, he was Artistic Director of the orchestra, chamber music and conductor training program at the LA Philharmonic Institute. In 1993, he became head of the Royal Academy in London, a post he held through 1995. He has also given master classes at the Verbier and Aspen festivals and in major metropolitan areas throughout the world. From 2002-08, Mr. Harrell taught cello at Rice University's Shepherd School of Music.

In June 2010, along with his wife, violinist Helen Nightengale, he founded the HEARTbeats Foundation. A 501(c) charity based in Los Angeles, the HEARTbeats Foundation strives to help children in need harness the power of music to better cope with, and recover from, the extreme challenges of poverty and conflict, in hope of creating a more peaceful, sustainable world for generations to come. Mr. Harrell serves as a board officer and Artist Ambassador, a capacity that allows him to work directly with children in need.

Mr. Harrell was born in New York to musician parents. He began his musical studies in Dallas and proceeded to the Juilliard School and the Curtis Institute of Music. He is the recipient of numerous awards, including the first Avery Fisher Award.

Mr. Harrell plays a 1720 Montagnana. He makes his home in Santa Monica, CA.)))



Flentrop Organ

The magnificent Flentrop organ housed at the Performing Arts Center weighs 21,000 pounds, is made of African mahogany and has some 3,721 pipes. Stamped “D.A. Flentrop 1966” in gold lettering

above its three keyboards, the organ is one of the largest Flentrop instruments in the eastern United States. Unlike most Flentrop organs, whose pipes are lead and pewter, its pipes are copper (most likely an aesthetic choice). The organ contains 61 ranks, or sets of pipes that produce a specific timbre, and 49 stop controls, which enable the organist to control what ranks are played and thus produce different sounds.

The organ is only eight feet deep to facilitate its portability, but moving the instrument onto the stage requires close to six hours and is undertaken only two or three times a year. The organ and the custom-designed steel platform on which it rests are buoyed hydraulically one-half inch off

the ground when air casters underneath are inflated. It then takes several stagehands to push the instrument into place.

Built in 1966 at the Flentrop Orgelbouw Company in the Netherlands, the organ was originally destined for Carnegie Hall. Legend has it that the organ was three inches too tall for the intended space, and Isaac Stern, the guiding light of Carnegie Hall for many years, was not fond of organ music, so it was sent back to the Netherlands.

Through the efforts of Esther Simon, a philanthropist and member of the Carnegie Hall Board of Trustees from 1965 to 1983, the organ was later given to Purchase College. It was installed in 1978 when the Performing Arts Center was completed, not far from Mrs. Simon’s home in Rye. A portion of the stage was redesigned to accommodate it, as was the separate, temperature- and humidity-controlled Organ Room adjacent to the stage where the instrument now lives.

This marks the sixth time that the Westchester Philharmonic has used the Flentrop Organ.