

2006 -2007 Orlando Sentinel
Phil at Carr Series
at the Bob Carr Performing Arts Centre

Opening Night: Our Music Director's Debut

Saturday, September 30, 2006
8:30 PM

The biography for Christopher Wilkins
appears on page 28

Christopher Wilkins Conductor
Peter Serkin Piano

Concert Sponsored by The Friends of the
Orlando Philharmonic Orchestra

Felix Mendelssohn
(1809-1847)

**The Hebrides,
Op. 26 (Fingal's Cave)**

Kevin Puts
(b.1972)

**I Have a Recurrent
Dream from
Symphony No. 3
(Vespertine)**

Claude Debussy
(1862-1918)

La Mer
De l'aube à midi sur
la mer-
*From dawn to noon
on the sea*

Jeux de vagues-
Play of the waves

Dialogue du vent et
de la mer-
*Dialogue of the wind
and the sea*

INTERMISSION

Johannes Brahms
(1833-1897)

**Piano Concerto No. 2
in B flat Major, Op. 83**

- I. Allegro non troppo
- II. Allegro appassionato
- III. Andante
- IV. Allegro grazioso

Mr. Serkin, piano

Steinway is the official piano of the
Orlando Philharmonic Orchestra.



STEINWAY

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Serkin

artist biography

Recognized as an artist of passion and integrity, American pianist **Peter Serkin** is one of the most thoughtful and individualistic musicians appearing before the public today. Throughout his career he has successfully conveyed the essence of five centuries of repertoire and his performances with symphony orchestras, recital appearances, chamber music collaborations and recordings are respected worldwide.

Peter Serkin's rich musical heritage extends back several generations: his grandfather was violinist and composer Adolf Busch and his father pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music in Philadelphia where he was a student of Lee Luvisi, Mieczyslaw Horszowski and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse and Karl Ulrich Schnabel. In 1959, Mr. Serkin made his Marlboro Music Festival and New York City

debuts with conductor Alexander Schneider and invitations to perform with the Cleveland Orchestra and George Szell in Cleveland and Carnegie Hall and with the Philadelphia Orchestra and Eugene Ormandy in Philadelphia and Carnegie Hall soon followed. He has since performed with the world's major symphony orchestras with such eminent conductors as Seiji Ozawa, Pierre Boulez, Daniel Barenboim, Claudio Abbado, Simon Rattle, James Levine, Herbert Blomstedt and Christoph Eschenbach. Also a dedicated chamber musician, Mr. Serkin has collaborated with Alexander Schneider, Pamela Frank, Yo-Yo Ma, and the Budapest, Guarneri and Orion string quartets and TASHI, of which he was a founding member.

An avid proponent of the music of many of the 20th and 21st century's most distinguished composers, Mr. Serkin has been instrumental in bringing the music of Schoenberg, Webern, Berg, Stravinsky, Wolpe, Messiaen, Takemitsu, Henze, Berio, Wuorinen, Goehr, Knussen and Lieberman, among others, to audiences around the world. He

has performed many important world premieres, in particular numerous works by Toru Takemitsu, Peter Lieberman, Oliver Knussen and Alexander Goehr, all of which were written for him.

During the 2004/05 season, Peter Serkin continued his strong advocacy of new compositions by performing the world premiere of Charles Wuorinen's *Piano Concerto No. 4* with the Boston Symphony/James Levine in Boston followed by the New York premiere at Carnegie Hall and the New York premiere of Lieberman's *Piano Concerto No. 2 "Red Garuda"* with the New York Philharmonic/James Conlon. In 2005/06, Mr. Serkin will play the world premieres of another work for piano and orchestra by Charles Wuorinen with the Orchestra of St. Luke's in Carnegie Hall and a solo piano piece by Elliot Carter at his Carnegie Hall recital and the Gilmore Keyboard Festival. Carnegie Hall commissioned the Wuorinen work and the Gilmore Festival and Carnegie co-commissioned the piece by Carter, both at Mr. Serkin's request. Additional engagements that season include orchestral appearances with the San Francisco, Detroit, St. Louis and Toronto symphonies; recitals in Chicago's Orchestra Hall, at Aspen and the Casals Festival; and summer festival performances at Tanglewood and Caramoor.

Peter Serkin's recordings also reflect his distinctive musical vision. *The Ocean that has no West and no East*, released by Koch Records in 2000, features compositions by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberman and Wuorinen. That same year, BMG released his recording of three Beethoven sonatas. Additional recordings include the Brahms violinist sonatas with Pamela Frank, Dvorak's *Piano Quintet* with the Orion String Quartet, quintets by Henze and Brahms with the Guarneri String Quartet, the Bach double and triple concerti with Andras Schiff and Bruno Canino and Takemitsu's *Quotation of Dream* with Oliver Knussen and the London Sinfonietta. His most recent recording is the complete works for piano by Arnold Schoenberg for Arcana. Mr.

Serkin's recording of the six Mozart concerti composed in 1784 with Alexander Schneider and the English Chamber Orchestra was nominated for a Grammy and received the prestigious Deutsche Schallplatten as well as "Best Recording of the Year" by Stereo Review magazine. Other Grammy nominated recordings include Olivier Messiaen's *Vingt Regards sur l'Enfant Jesus* and *Quartet for the End of Time* on BMG and a solo recording of works by Stravinsky, Wolpe and Lieberman for New World Records. I

In May 2001, Peter Serkin was the recipient of an Honorary Doctoral Degree from the New England Conservatory of Music in Boston. He was also the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement. Mr. Serkin resides in Massachusetts with his wife, Regina, and is the father of five children.

program notes

The Hebrides, Op. 26

(Fingal's Cave):

Felix Mendelssohn (1809-1847)

"The Mozart of the nineteenth century."

Robert Schumann

"A romantic who felt at ease within the mould of classicism."

Pablo Casals

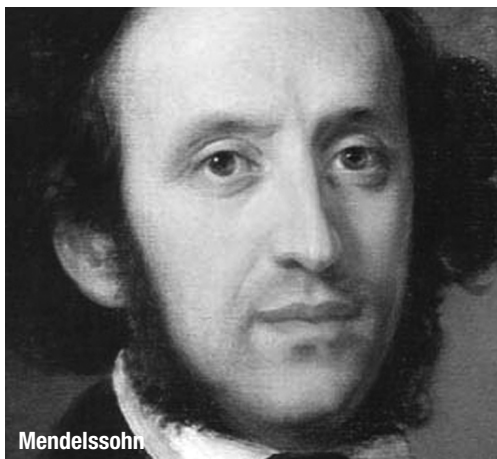
"Bach Reborn"

Franz List

Although the above accolades may seem like hyperboles, they in fact are not. Phenomenal as Bach, precocious as Mozart, and blessed with passion and grace, all three assessments accurately point to the immense genius of **Mendelssohn**. Even in his own lifetime, he was considered to have been smiled upon by the gods: Goethe called him a "heavenly, precious boy" and Heine proclaimed him a "musical miracle."

Compared to all composer prodigies, it is difficult not to pronounce Mendelssohn as the most astonishing. Of course, Mozart comes immediately to everyone's mind and it is true that over the course of his life he did achieve more and reach higher. But in terms of youthful genius, not even Mozart surpassed or often equaled Mendelssohn in assurance or individuality. Even the legions of us who revere Mozart would be hard pressed to offer up an example of pre-adulthood genius to compare with the sublime *Octet for Strings*, written at the tender age of sixteen. And what about the nothing short of miraculous *Overture to A Midsummer Night's Dream*?! So natural was that masterpiece's creation that Mendelssohn casually remarked that he was looking forward to "dreaming" it in the family's garden. Surely, looking only at those two comets drives home the fact that Western music has never seen a childhood genius such as Mendelssohn. Felix

Mendelssohn was born in Hamburg in 1809, son of the wealthy banker Abraham and grandson of the great Jewish philosopher Moses Mendelssohn. His mother was a woman of exceptional culture and refinement who offered continual encouragement. In 1812, the family moved to Berlin after the French occupation of Hamburg and it was there that Mendelssohn received what amounted to a utopian education. Parental wealth and care



Mendelssohn

enabled the Mendelssohn children to benefit from the finest teaching available. And that tutoring extended well beyond music to include linguistics, literature, painting, and philosophy. He traveled widely throughout Europe with his family, mastered numerous languages, and dashed off exquisite drawings that he used to decorate correspondence and journals. There is no question that Mendelssohn enjoyed a charmed childhood and from day one a silver spoon was placed in his mouth.

However, Felix's parents were careful not to allow the young phenom to become complacent and lazy. They saw to it that the child's exceptional gifts were carefully placed in a context of discipline and responsibility. Felix was made to wake at 5:00 every morning (6:00 on Sunday) and was expected to rise to the top not only from natural talent but through determination and sheer hard work as well. They placed Felix's entire musical education in the care of the demanding and rigorous pedagogue Carl Zelter, a composer, conductor, Bach-lover, and Goethe correspondent who grounded the

youngster in theory and composition. But that was not all. The Mendelssohn family also saw to it that their anointed son would be afforded every opportunity to display his blossoming musical abilities. Twice monthly, the Mendelssohn mansion was turned into a concert hall able to seat hundreds of people in an auditorium-like setting. Matinee performances were begun in 1822, when Mendelssohn was thirteen, so that the cultural elite of Berlin could smell the blossoms of Felix's latest creations. Word spread, praise was lavished upon the boy, and Felix had the time of his life. By 1825, Mendelssohn amassed somewhere around one hundred compositions, ranging from operas and operettas to string quartets to concertos to motets to piano trios. He had also begun the series of thirteen string symphonies that stand up among the finest pieces of this torrent of genius tinged juvenilia.

Over the next five years Mendelssohn was to have completed the *Overture to A Midsummer Night's Dream*, the ingenious *Octet*, attended Hegel's course on aesthetics, conducted Bach's monumental *St. Matthew Passion*, and grew into a very mature twenty year old. Shortly after turning twenty, he embarked on a walking tour of Scotland with his friend, the poet Carl Klingemann. The experiences of the trip bowled Mendelssohn over and made indelible and lasting impressions. Mendelssohn once wrote that "it is in pictures, ruins and natural surroundings that I find the most music." By traveling to Scotland, he certainly chose the right place! His amazement at Mary Queen of Scots' Holyrood Castle eventually gave rise to his *Symphony No. 3, the "Scottish,"* and the eerily wild and beautiful Hebrides Islands off the rugged west coast of the country inspired *The Hebrides Overture*.

On Staffa, a tiny island in the Hebrides, about ten miles off the coast, Mendelssohn and his friend visited a leading tourist attraction, Fingal's Cave. The composer was awestruck at the sight: before his eyes was a sea-filled grotto, about 35 feet wide, twice as high, and over 200 feet deep, lined on one side with impressive red and brown pillars of basalt that resembled the interior of an immense pipe organ.

Later that day, on August 6, 1829, Mendelssohn wrote to his sister Fanny: "In order to make you understand how extraordinarily *The Hebrides* affected me, I send you the following, which came into my head there." Enclosed in his letter were the opening bars of what we now know as *The Hebrides* or *Fingal's Cave*. (The reason why the titles are often confused has to do with the title dates from the first published edition, which was marked *Fingal's Cave* on the score and *The Hebrides* on the orchestral parts.)

Rather than as an introduction to a larger work, Mendelssohn conceived *The Hebrides* as a concert overture complete unto itself. In form it consists of two contrasting themes – the descending figure heard at the beginning suggests rolling waves, and the lyrical ascending melody introduced later by the cellos and bassoons evokes the site's soaring, primitive beauty. In essence, the work is best thought of as a brilliant seascape, with surging tides, dashing waves, seagulls, salt spray and foam, and with hints of a passing storm.

I have a recurrent dream from Symphony No. 3, "Vespertine"

Kevin Puts (b. 1972)

Hailed by the press as "one of the most promising young composers in the United States," **Kevin Puts** has had works commissioned and performed by leading orchestras, ensembles and soloists throughout North America, Europe and the Far East. Known for his distinctive and richly colored musical voice, Mr. Puts has received many of today's most prestigious honors and awards for composition. Mr. Puts' current season will see the premiere of three major orchestral works: a per-



Puts

program notes

cussion concerto for Orange County's Pacific Symphony and the Utah Symphony, to be premiered by Evelyn Glennie; a sinfonia concertante for five solo instruments and orchestra for the Minnesota Orchestra; and a cello concerto commissioned by the Aspen Music Festival to be performed by Yo-Yo Ma in honor of David Zinman's 70th birthday. Mr. Puts' recent orchestral work, *River's Rush*, was commissioned by the Saint Louis Symphony and Leonard Slatkin for the opening celebration of the orchestra's 125th anniversary season in 2004. And, the New York Philharmonic performed *Net-work* in November 2005, marking Mr. Puts' debut with that orchestra.

Mr. Puts has been selected as the Bravo! Vail Valley Music Festival's American Composer-in-Residence in Summer 2007, and will write a new orchestral piece to be premiered at the Festival. His current chamber music commissions include a piano trio commissioned by Music Accord for the Eroica Trio to be premiered in Spring 2007.

Recent chamber works by Mr. Puts include *Four Airs*, commissioned and premiered at the Music from Angel Fire Festival in 2004 with the composer on piano. In addition, his *Three Nocturnes* was recently commissioned and premiered by the Verdehr Trio, and the group continues to tour with the piece.

Mr. Puts' honors include the 2003 Benjamin H. Danks Award for Excellence in Orchestral Composition of the American Academy of Arts and Letters, a 2001 John Simon Guggenheim Memorial Foundation Fellowship, a 2001-2002 Rome Prize from the American Academy in Rome, and the 1999 Barlow International Prize for Orchestral Music. Kevin Puts was Young Concert Artists' Composer-in-Residence from 1996-1998, and is still a member of the YCA management roster.

A native of St. Louis, Missouri, Mr. Puts received his Bachelor's degree from the Eastman School of

Music, a Master's Degree from Yale University, and a Doctor of Musical Arts at the Eastman School of Music. He is Associate Professor of Composition at the University of Texas at Austin.

Work:

Commissioned by Kathryn Gould/Meet the Composer through the Magnum Opus project. The inspiration for Symphony No. 3 came from Icelandic singer Bjork's album *Vespertine*. I first became acquainted with her music and this album in particular when I saw the video of the song *Pagan Poetry* (track 5 on the album) while watching television in Rome a couple of years ago. Stunned initially by the intensity and great variety in Bjork's voice, I also found myself drawn to the dazzling array of sounds supporting her, the stark contrasts between fragile, transparent timbres and rich, lush orchestral and choral textures. I was also impressed by the delicate balance, in both the lyrics and the music, between eccentricity and universality, between the quirkiness of personal experience and the expression of themes to which we all relate. This balance is reflected by the ever-changing quality of Bjork's voice itself, which can turn from brittle, unstable and almost childlike to bold and powerful within just a few notes. It would be impossible to accurately reproduce Bjork's voice using orchestral instruments, and I thought it might be somewhat gimmicky as well. But I wanted to create an impression of her improvisatory, jazz-induced, and utterly distinctive melodic style as filtered through my own aesthetic. While no quotations exist in my piece, every melodic line reflects at some level the contours and motives of Bjork's singing style.

Once I began composing, I realized I was thinking about the orchestra in groups of instruments, or "symphonies" (to use Stravinsky's term from his *Symphonies of Wind Instruments*) which always play together. At the opening, for example, I combine celesta, harp, vibraphone, and orchestral bells to create the illusion of a music box, a sound so ubiquitous in the *Vespertine* album that it could almost be considered thematic.

The work is in three movements, and I was given permission to attach a small quote from the lyrics of *Vespertine* to each. The first movement ("through

the warmthest cord”) combines elastic, lyrical melodies with the mechanistic, bell-like nature of a “music box” which begins and ends the movement. The second (“I have a recurrent dream”) is very quiet and fast, lasting around three minutes. Its mercurial nature contrasts the slow evolution of the outer movements. The elegiac third movement is the longest and most substantial and was inspired by the song *Undofrom* which the quote “it’s not meant to be a strife” comes.

Symphony No. 3 was given its premiere in its original version (entitled *Vespertine Symphonies*) on May 2, 2004 by the Marin Symphony under the direction of Alasdair Neale. It was revised extensively thereafter, and its current version was premiered by the New World Symphony on May 7, 2005 under Alasdair Neale.

La Mer (“The Sea”)

Claude Debussy (1862-1918)

Claude Debussy was one of the most important figures in the transition from late Romantic (the nineteenth century) into Modern (the twentieth) music. To some he is even seen as the founding spirit of twentieth century music. Pierre Boulez went so far as to say that in essence it began with the publication of *Prelude to the Afternoon*

of a Faun. Over the course of his career, Debussy created a body of works whose innovative treatment of sonority and imaginative approach to form, harmony, and texture paved the way for a new century of musical possibilities. Old forms such as symphonies, concertos, or overtures gave way to “sketches” or “images” or “preludes.” And as he brought ambiguity to form, so did he treat harmony. Debussy said goodbye to the tonal center – the practice of feeling obliged to start in a particular key and therefore feeling the need to end in that same key, to satisfy the ear – and by so doing opened the door to a new way of looking at music.

It was a mature Debussy who brought this controversial new aesthetic to his greatest orchestral masterpiece, *La Mer* (“The Sea”). Given the amorphous and ever-changing nature of the sea, with its deep and hidden waters suggesting the ineffable and mysterious, the subject was certainly a wonderful fit for the composer. And looked at from an historical point of view, it seems inevitable that Debussy would eventually turn to the sea for inspiration. In September of 1903, Debussy announced to the composer Andre Messager that he had begun work on *La Mer*. “You may not know that I was destined for a sailor’s life and that it was only quite by chance that fate led me in another direction. I have always held a



Debussy

program notes

passionate love for the sea.” For a time Debussy’s father was a sailor and his tales of vast oceans and exotic lands sparked his son’s imagination and left the boy spellbound.

Debussy’s first experience with the sea came when he was only seven on a family vacation to Cannes. The trip ignited a life-long fascination for the sea, with the thoughts and moods evoked by moving water. These were halcyon days for the young composer and before his life was through he would have many more fond memories of the Mediterranean. But not all of his memories of the sea were placid ones. In 1889, he discovered aspects of the sea quite different from the relaxed ones he had seen on the resort beaches. The story goes that in June of that year, he was traveling with friends along the coast of Brittany. Their plans included passage in a fishing boat from Saint-Lunaire to Cancale, but when they were set to leave a threatening storm approached and the captain advised canceling the trip. Debussy would hear nothing of it and insisted that they set sail as planned. As predicted, the journey turned out to be a dramatic, tossed-about-the-waters voyage that posed significant danger to crew and passengers. But while his comrades must have been terrified, Debussy professed to relish the experience. “Now there’s a type of passionate feeling that I have not before experienced – Danger! It is not unpleasant. One is alive!” All of these experiences were to figure into the magnificent tonal panorama that would become *La Mer*.

I. From Dawn to Noon on the Sea. The quiet and sustained opening of this first sketch suggests the immensity and mystery of the sea. The music takes us through an exploration of the sometimes subtle, sometimes dramatic changes of atmosphere and lighting that shapes and transforms the sea’s character as the sun kisses the water in the morning and then blazes across it in the midday. The form is built around the play of thematic and

rhythmic fragments rather than conventional melodies. Debussy is masterful in painting a mosaic full of the interplay of color. These musical brush strokes and endlessly varied orchestral textures are perfectly suited to the sea, always the same yet continually changing.

II. Play of the Waves. Opening with delicate little sprays of water that seem to disappear in the air, the music mounts in intensity to become huge waves powerfully crashing down until the music quiets again and the water gently ripples across a calm surface. A scherzo like contrast to the outer sketches, this middle section impresses with its brilliance of orchestral color. As Debussy biographer Oscar Thompson put it: “On the sea’s vast stage is presented a trance-like phantasmagoria so evanescent and fugitive that it leaves behind only the vagueness of a dream.”

III. Dialogue of the Wind and the Sea. In this final sketch, the music is more ominous and urgent than anything that has gone before. We get a strong sense of the sea’s awesome power and majesty. Seldom does Debussy permit himself to be as unleashed as he is here. He allows himself to make full use of the resources of the orchestra, with brasses blaring. One feels close to the sea’s danger – so appealing to Debussy – as the orchestra heaves and swells in tremendous washes of sound. We hear strong gusts of wind bearing down on the water, whipping it into raging crests and waves. Fragments of themes from the first sketch are recalled to add symmetry to this magnificent tonal seascape by a composer who believed that “[Music] is a free art, gushing forth – an art boundless as the elements, the wind, the sky, the sea!”

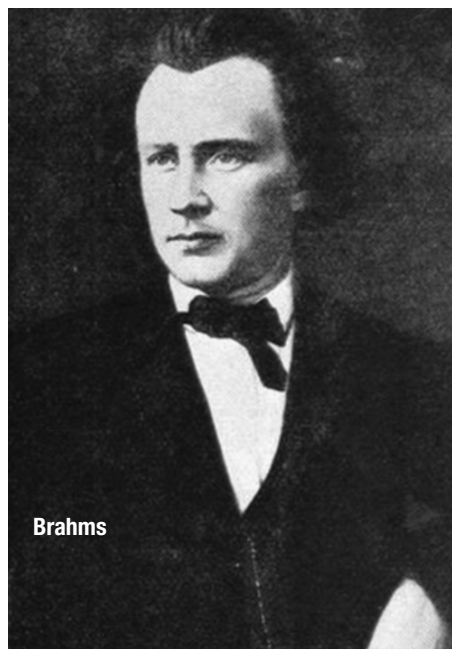
Piano Concerto No. 2 in B-flat Major, Op. 83:

Johannes Brahms (1833-1897)

Although the German composer **Johannes Brahms** wrote music imbued with intense passion, expressivity, and the fervor associated with late nineteenth century Romanticism, he often felt like a man who lived in an era after his own time. Not only did Brahms have a penchant for the forms

and styles of the Classical and Baroque traditions, he actually felt rooted in them. When you think “Brahms,” what often comes to mind is music that goes so far as to epitomize the Romantic spirit. But never does Brahms drift afar from the discipline and structure of a Bach, Mozart, or Beethoven.

German music in the nineteenth century was basically split into two antagonistic factions. One side – the so called “progressive” – was headed by Richard Wagner, who endeavored to join art forms together into one unified roof under the name, “music drama.” The story provided the driving force behind how the music should be executed. The other camp - the so called “conservative” was typified by Brahms, who adhered to established traditions and who had no desire to forge significantly new directions in music. Wagner it could be argued was self-aggrandizing about his music, writing propaganda on where he thought music should be headed and interested in the past only in so far as it advanced his own agenda. Brahms, on the other hand, would just as soon talk about something else and let his music speak for itself. By so doing he reasoned that his musical aesthetic would be most convincingly argued. Wagner wrote almost exclusively for the musical stage while Brahms produced works almost entirely in the chamber and symphonic realms. The division is useful as a means of illuminating the two composers’ antithetical approaches to music.



Brahms

Although Brahms never asked for it, he became anointed heir to Beethoven as the champion of “absolute music.” Brahms’ goal was to follow the concepts of the classicist while at the same time moving forward with music rich in lyricism and the personal expressiveness of his time. However, he strongly rejected ultra emotional and overtly programmatic paths and to some extent was daunted by the shadow of Beethoven. That it took him until his mid-forties to complete his *First Symphony*, a work with a very long gestation, demonstrates that he accepted Beethoven’s mantle with tremendous seriousness. In his words, “You don’t know what it’s like to be dogged by his footsteps.” Brahms’ *First Symphony* turned out to be a sensational creation and he went on to write three more symphonic masterpieces, establishing him as the greatest symphonist not only of his time, but possibly the greatest of all since Beethoven. Characterized by deep lyrical beauty, impeccable craftsmanship, emotional gravity, and remarkable staying power, who has written more convincing and moving symphonies since Beethoven?

In his two piano concertos, Brahms sought to carry over the musical aesthetics of his symphonies. In both of them we find again a rigorous formal logic and emotional profundity while engaging in serious symphonic argument. There seems no question that Brahms had in mind bridging the gap between concerto and symphony. The *First Concerto*, completed in 1858, actually had its roots in a symphony in D minor, holding on to the sweep and proportions of the original project. The *Second Concerto*, composed between 1878 and 1881, is even weightier than the First and is actually divided into the four movements, architecture conventional for a symphony but unusual for a concerto. In fact, in terms of sheer length and size, the *Piano Concerto No. 2* actually exceeds any of the four symphonies.

Curiously, Brahms often adopted a mock disparaging and ironic tone in discussing his own compositions. On the day he finished his monumental *Second Piano Concerto* he wrote to a friend: “I don’t mind telling you that I have written a tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo. It is in B flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too

program notes

often and too vigorously.” When he sent a copy along to another friend, he attached a note referring to the concerto as “some little piano pieces.” Obviously, Brahms was just having a little fun at his own expense, for the *Second Piano Concerto* is a masterpiece of the highest order. It is one of the most massive and powerful of all piano concertos in the repertory. Musicians and audiences everywhere have heaped lavish praise on the concerto ever since it was premiered in 1881 in Budapest with the composer as soloist. No less than Vladimir Horowitz, who played and recorded the Concerto with his father-in-law, Arturo Toscanini, called it the greatest music ever written for piano.

Yet this majestic work actually came out of two light-hearted, cheery and sun-filled trips to Italy. Brahms was a man of contradictions and it is interesting to note that while the *Second Concerto* is indeed of tremendous gravity and Olympian grandeur in conception, it is also impossible to deny that the music is matched by a certain mitigating affability and warmth that may possibly be a result of the composer’s two happy sojourns to Italy in 1878 and 1881. A further paradox emerges when one compares the concerto’s scope and texture to the chamber music like interaction between the piano and orchestra. The two work much of the time in concert and engage in intimate discourse usually marked dolce.

I. Allegro non troppo. The concerto opens with a hauntingly beautiful horn solo answered by sweeping arpeggios from the piano. An abundance of themes and motifs then flow forth almost seamlessly covering a wide range of characters within the single movement. The melodic content is exceptionally rich and is so equally shared by the soloist and orchestra that critic Edward Hanslick once called the piece a “symphony with piano obbligato.”

II. Allegro appassionato. Most concertos contain only three movements – fast, slow, fast. But with

this movement Brahms went where others dared not go before. To achieve a symphonic structure for his concerto, the composer added what he referred to as this “wisp of a Scherzo.” Actually a fullscaled movement of great vigor and passion, this scherzo differs in key and mood from the other movements and provides an effective and welcome contrast in the overall construction of the composition.

III. Andante. Autumnal and sublime in emotional character, this third movement is one of the composer’s loveliest creations. Here Brahms entrusts the opening main theme to a solo cello playing over a murmured orchestral accompaniment. This meltingly soulful melody so appealed to Brahms that he later used it in his song “Immer leiser wird mein Schlummer” (“Ever more peaceful grows my slumber”). After an agitated and stormy central section, magical phrases for the clarinets lead to the return of the solo cello’s gentle theme and the movement is allowed to quietly fade away.

IV. Allegretto grazioso. Much like the opening movement, this rousing and thoroughly satisfying finale is awash with a plethora of ravishing and wide-ranging themes. The emotional range is wide, exploring moods and feelings from effervescent, passionate, and buoyant to plaintive and contemplative. Many of the themes seem derived from the rhythmic, bounding opening melody. Rondo and sonata elements are fused in a style strongly reminiscent of Hungarian gypsy music. As the musicologist Donald Francis Tovey put it: “We have done our work – let the children play in the world which our work has made safer and happier for them.” What a wonderful product of Brahms’ maturity this symphony is! We are left with a lasting sense of well-being, expressed in a language only known to the wise and profoundly experienced.

*Notes provided by David R. Glerum, Music Director
– WMFE-FM/NPR, Orlando*



ORLANDO
PHILHARMONIC
ORCHESTRA

Opening Night: Our Music Director's Debut

MUSIC DIRECTOR

Christopher Wilkins

CONDUCTOR FOR THIS PROGRAM

Christopher Wilkins

FIRST VIOLINS

Tamas Kocsis,
Concertmaster
Lynn & Charles Steinmetz
Concertmaster Chair
Joni Hanze-Bjella,
Associate Concertmaster
Jeanne & John Blackburn
Associate Concertmaster
Chair
Sacha Phelps
Linda Van Buren
Julia Gessinger
Amy Jevitt
Aniela Pienkos
Konstantin Dimitrov
Marius Tabacila
Jill Weiss
Shelley Mathews
Annabelle Gardiner
Catherine Yang

SECOND VIOLINS

Victor Feroni,
Principal
Jennie Rudberg
Dina Fedosenko
Olga Feroni
Igor Markstein
Antoinette Cooke
Kathleen Beard
Carey Moorman
Leah Rothe
Derry Deane
Suliman Tekalli
Lara Buchko

VIOLAS

Kenneth Martinson,
Principal
Melissa Swedberg
Beverly Bouma
Douglas Pritchard
Karen Peters
John Adams
Katherine Davidson
Susan McCoy
Jean Phelan
Laura Brenner
Harold Levin
Jennifer Mueller

CELLOS

Barbara George,
Principal
Brenda Higgins
Jonathan Stilwell
Maureen May
Joan Markstein
Laurel Stanton
Shona McFadyen-Mungall
Amie Tishkoff
Norma Huff
Susan Goldmann

DOUBLE BASSES

Don-Michael Hill,
Principal
Robert Kennon
Tye Van Buren
Lee Eubank
Paul Strasshofer
Suzanne Luberecki
Daniel Peterson
Kurt Riecken

FLUTES

Colleen Kocsis,
Principal
Claudia White

PICCOLO

Lisa Jaklitsch

OBOES

Jared Hauser,
Principal
Sherwood Hawkins

ENGLISH HORN

Barbara Midney

CLARINETS

Sara Shaw,
Principal
Nikolay Blagov

BASSOONS

Diane Bishop,
Principal
Julie Fox
Laura Hauser

CONTRA BASSOON

Theodore Shistle

FRENCH HORNS

Mark Fischer,
Principal
Carolyn Blice
Kathleen Thomas
Kevin Brooks

TRUMPETS

Lyman Brodie,
Principal
Stephen Goldman
Principal Trumpet Chair
James Ault
John Almeida

CORNETS

Thomas Macklin
Michael Fee

TROMBONES

Jeffrey Thomas,
Principal
Brian Brink

BASS TROMBONE

Charles Boston

TUBA

Robert Carpenter,
Principal

TIMPANI

Carl Rendek,
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