

THE YORK SYMPHONY ORCHESTRA

CONCERT PROGRAM

SECOND SUBSCRIPTION CONCERT OF THE

SEVENTY-SEVENTH SEASON

*“Rachmaninoff Rocks!”*

Robert Hart Baker, Music Director

John Eaken, Concertmaster

Norman Nunamaker, Assistant Concertmaster and Assistant Conductor

Strand-Capitol Performing Arts Center

Saturday, November 14, 2009, at 8:00 PM

Grateful Appreciation to Tonight’s Concert Sponsor:

---

Guest Artists: ADAM GOLKA, Piano  
ODIN RATHNAM, Violin  
DR. ROBERT HART BAKER, Oboe

.....

JOHANN SEBASTIAN BACH *Concerto for Violin and Oboe in C Minor, BWV 1060*

*I. Allegro*

*II. Adagio*

*III. Allegro*

..... Dr. Robert Hart Baker and Mr. Odin Rathnam

SERGE PROKOFIEV *Romeo and Juliet, Suite No. 2, Op. 64b*

*I. The Montagues and the Capulets: Andante; Allegro pesante,  
Moderato tranquillo*

*II. Juliet, the Young Girl: Vivace; Piu tranquillo*

*III. Friar Laurence: Andante espressivo*

*IV. Dance of the Five Couples: Vivo*

*V. Romeo and Juliet Before Parting: Lento; Andante; Adagio*

*VI. Dance of the Maids with the Lilies: Andante con eleganza*

*VII. Romeo at Juliet’s Tomb: Adagio funébre*

**--- INTERMISSION ---**

SERGEI RACHMANINOFF *Piano Concerto No. 3 in D minor, Op. 30*

*I. Allegro ma non tanto*

*II. Intermezzo: Adagio*

*III. Finale: alla breve*

..... Mr. Adam Golka

## PROGRAM NOTES

### *Concerto for Violin and Oboe in C Minor, BWV 1060*

Johann Sebastian Bach  
(1685 – 1750)

- IV. *Allegro*
- V. *Adagio*
- VI. *Allegro*

This concerto is a reconstruction of what survives from Bach's arrangement for two harpsichords and orchestra of an earlier concerto of his possibly composed for violin and oboe. Bach probably composed the work for a coffeehouse concert in Leipzig while he was conductor of the Collegium Musicum around 1730. The coffeehouse was Zimmermann's Coffeehouse in the Catherinenstrasse of Leipzig. The Collegium consisted mostly of students, likely very good musicians who performed at the coffeehouse twice a week during local fair times. Audiences would likely have been small. Their concerts were predecessors of the regular professional concerts that later developed into subscription series such as the Leipzig Gewandhaus concerts. It was Bach's job to supply the Collegium with music for each week. He would likely have conducted from the harpsichord. Although Bach's concertos were late in entering the international concert repertory, their immense riches have made a valuable addition.

The structure of the concerto follows the model of Vivaldi's concertos which were popular in Bach's day and which he admired. The first movement has a main theme with intervening episodes. The main theme is presented at the very beginning by the two solo instruments.

The slow middle movement is a duet for the two solo instruments. A soft accompaniment is in the background. The movement closes on a dominant chord, suggesting that there is more to come.

The third movement is similar in structure to the first movement. The first theme is a bold melody performed by the upper strings. The solo violin is twice given rapid, showy triplet figures.

The work is scored for solo violin, solo oboe, harpsichord, and strings. This is the first performance of the work by YSO and Dr. Baker.

### *Romeo and Juliet, Suite No. 2, Op. 64b*

Serge Prokofiev  
(1891 – 1953)

- VIII. *The Montagues and the Capulets: Andante; Allegro pesante, Moderato tranquillo*
- IX. *Juliet, the Young Girl: Vivace; Piu tranquillo*
- X. *Friar Laurence: Andante espressivo*
- XI. *Dance of the Five Couples: Vivo*
- XII. *Romeo and Juliet Before Parting: Lento; Andante; Adagio*
- XIII. *Dance of the Maids with the Lilies: Andante con eleganza*
- XIV. *Romeo at Juliet's Tomb: Adagio funebre*

Shakespeare's *Romeo and Juliet* has served as inspiration for composers such as Hector Berlioz, Peter Tchaikovsky, Charles Gounod, David Diamond, and Leonard Bernstein. Prokofiev put himself in good company when he completed a ballet for Shakespeare's great story of young love. After having traveled abroad for several years Prokofiev returned to Russia to find that political problems there reached all aspects of life, including problems of getting one's music performed. Although the Kirov Theater had commissioned the work it was rejected by the Kirov Ballet because the music was thought to be inappropriate. Prokofiev then offered the music to the competing Bolshoi Theater but those dancers found the music to be too difficult. Prokofiev, himself, was pleased with the music and determined to try to market it elsewhere. Finally in 1938 the work premiered in Brno, Czechoslovakia. Time has shown that Prokofiev was wise to keep faith with his work. It has proven itself to be one of the most loved ballet scores of all time whether it is performed as concert music or with ballet. Prokofiev's carefully crafted melodies capture elements of the characters and events in the Shakespeare story so well that audiences are able to appreciate the dramatic power of the tragic romantic tale just through the orchestral music. The *Second Suite* was first performed in Leningrad (now Saint Petersburg) on April 15, 1937.

*The Montagues and the Capulets: Andante; Allegro pesante; Moderato tranquillo.* A slow introduction is drawn from a scene in which the Duke forbids further fights between the Montagues and the Capulets. The movement is dominated by the heavy-footed *Dance of the (Capulet) Knights*. A gently

contrasting middle section features solo flute in a graceful transformation of the *Dance of the Knights* theme and suggests the graceful Juliet.

*Juliet, the Young Girl: Vivace; Piu tranquillo.* This episode characterizes the young girl, not yet fourteen - skittish, elegant, graceful, and pensive. The nurse calls Juliet to her mother's side where she is asked to think of marriage to Paris, kinsman to the Prince.

*Friar Laurence: Andante espressivo.* The ecclesiastical mood of this music serves as background for the scene in which the friendly and helpful Friar Laurence agrees to arrange and carry out a wedding of Juliet and Romeo.

*Dance of the Five Couples: Vivo.* During a folk festival parade there is a pause and five couples begin to dance in order to occupy their time. Dance rhythms are heard in the background as melody is provided by alternating flute and oboe.

*Romeo and Juliet Before Parting: Lento; Andante; Adagio.* The lovers bid farewell at dawn after their only night as husband and wife. Softly trembling strings and a sad flute melody suggest the bleakness of daybreak. Fragments of melody in muted violins, clarinet, oboe, and flute recall the lovers' conversation about the nightingale and the lark. A sudden glow of melodic warmth by horns suggests the couple's last embrace. The parting is sad.

*Dance of the Maids with the Lilies: Andante con eleganza.* Maids with garlands of lilies dance in celebration of the beautiful Juliet who is asleep. Delicate and restrained tone painting serves as quiet accompaniment for the maids, who are careful not to awaken Juliet.

*Romeo at Juliet's Tomb: Adagio funebre.* This is the concluding scene of the ballet, music for Juliet's funeral procession and Romeo's arrival. Romeo has not received Friar Laurence's message. He is in despair when he reaches Juliet's bier. Believing Juliet dead, he takes poison and dies. Juliet awakens to find Romeo dead, then takes his dagger and stabs herself.

The work is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra bassoon, tenor saxophone, 4 horns, cornet, 3 trumpets, 3 trombones, tuba, timpani, snare drum, triangle, xylophone, celesta, maracas, bells, tambourine, cymbals, harp, piano, and strings. YSO and Dr. Baker last performed the work on February 23, 1986.

*Piano Concerto No. 3 in D minor, Op. 30*

Sergei Rachmaninoff  
(1873 – 1943)

- IV. *Allegro ma non tanto*
- V. *Intermezzo: Adagio*
- VI. *Finale: alla breve*

The world premiere of this work was presented by the Symphony Society of New York under the direction of Walter Damrosch in November, 1909. It was Rachmaninoff's first American tour; he played the solo himself and the work was an immediate success. He played the concerto again on the same tour in Boston, Philadelphia, Baltimore, Hartford, Buffalo, and, a second time, in New York with the New York Philharmonic under the direction of Gustav Mahler. The first audiences were quickly attracted to the theme which the soloist presents in the third measure of the first movement and which, in various guises, permeates the rest of the concerto. Critics labeled the theme as a "Russian" melody which Rachmaninoff must have borrowed from folk or religious sources. One critic even named the source as the Russian Chant melody, "Thy Tomb, O Savior, Soldiers Guarding." But Rachmaninoff denied that he had consciously done this; he said that the theme had simply written itself. At any rate, it served well as a unifying vehicle and audiences still choose to think of the theme as a typically Russian melody. The concerto is in the traditional three-movement design of fast-slow-fast. The second movement leads without pause into the third movement, which is without question, one of the most brilliant in the literature.

Already a popular concerto, the work attracted a considerable boost in interest when the 1996 Australian film, *Shine* told the tragic story of the gifted young David Helfgott whose father encouraged him to put all of his energies into this very challenging work, only to suffer collapse at his performance of it. Geoffrey Rush was awarded Best Actor from Golden Globe Awards and an Academy Award for his portrayal of the pianist.

The work is scored for solo piano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, snare drum, cymbals, and strings. YSO and Dr. Baker last performed this work on October 10, 1998 with Sergei Edlmann.

Program notes by Jim Mohatt