



Beethoven Emperor Concerto

February 29, 2024 | 7:30 PM

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Barnett & Company Masterworks Series
BEETHOVEN EMPEROR CONCERTO

February 29, 2024 | 7:30 PM
Soldiers and Sailors Memorial Auditorium

KAYOKO DAN | conductor
ALEXANDER SCHIMPF | conductor

Video/audio recording of this concert is prohibited.

**Ludwig Van
Beethoven**
(1770 - 1827)

**Concerto No. 5 in E-flat major for Piano and
Orchestra, op. 73, Emperor (35")**

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro
Alexander Schimpf | piano

INTERMISSION
(20")

Sergei Prokofiev
(1891 - 1953)

Symphony No. 5 in B-flat major, op. 100 (43")

I. Andante
II. Allegro moderato
III. Adagio
IV. Allegro giocoso

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A recording of this performance will be broadcast on WSMC Classical 90.5 on
Sunday, March 10, 2024 at 4 PM.

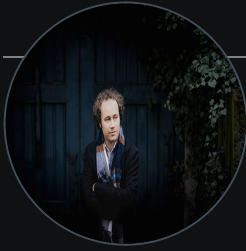
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Artist Biography



Alexander Schimpf

piano

The musical publications called Alexander Schimpf an exceptional pianist early on in his career. In 2020, his long awaited first CD production with orchestra was published by CAvi music, documenting his long-term cooperation with Bayerische Kammerphilharmonie. For this transparent recording of the Mozart Piano Concertos K. 413-415 with a variable string lineup (under concert master Gabriel Adorján), Alexander Schimpf added his own stylistically confident cadenzas, which makes his personal involvement with Mozart audible in a special way.

After success in renowned competitions in Bonn (German Music Competition 2008), Vienna (1st prize International Beethoven Competition 2009) and Cleveland/USA (1st prize Cleveland International Piano Competition 2011), Mr. Schimpf established himself as a sought after soloist on multiple continents. Despite his meteoric international success, he shows a remarkable calm, stating: "I am in no hurry with these things; they should get to take the time they need."

His artistic development is founded, just as his interpretations, on the aspiration of a lasting significance. In addition to his involvement with the classical repertoire, Mr. Schimpf regularly takes a stand for modern and contemporary music. Over the past several years he has been responsible for about 30 premiere performances of solo and chamber music works.

Born in Göttingen in 1981, Alexander Schimpf graduated from his studies with Wolfgang Manz and Bernd Glemser. Later on, pianists Cécile Ousset and Janina Fialkowska were important influences. Since 2009, under the labels of GENUIN and Oehms classics, three solo CDs including works by Beethoven, Schubert, Brahms, Debussy, Ravel, Scriabin, and others, were published. In 2013, Alexander Schimpf was presented with the "Bavarian State Award for the Advancement of the Arts" in Munich.

Invitations to piano recitals and solo performances with orchestras led him to perform in numerous German cities (among them Gasteig München, Konzerthaus Berlin, Alte Oper Frankfurt, Kölner Philharmonie, NDR Hannover, Beethovenhaus Bonn, Heidelberger Frühling, Ludwigsburger Schlossfestspiele) as well as Zankel Hall/Carnegie Hall in New York City, Auditorium du Louvre and Salle Cortot in Paris, Konzerthaus Vienna, the Marinskij Concert Hall in St. Petersburg, and the Auditorio Nacional in Madrid. Radio recordings of his concerts were made for, BR, NDR, SWR, ORF, Radio France, and more.

His extensive tenure in the United States brought him work as a soloist with multiple symphony orchestras, as well as recitals in New York City, Washington D.C., Boston, Chicago, Indianapolis, among others. In addition to performances in most European countries, he performed in China, Taiwan and Vietnam as well as multiple times in South America.

As chamber musician, he collaborated with violinist Christian Tetzlaff, violist Nils Mönkemeyer, cellist Julian Steckel, baritone Thomas E. Bauer and the Armida Quartett, among many others. In 2016 he was appointed to be professor for piano at the HMTM Hannover (Germany).

Program Notes

Concerto No. 5 in E-flat major for Piano and Orchestra, op. 73, Emperor

Concerto No. 5 in E-flat major for Piano and Orchestra, op. 73, *Emperor*

Ludwig Van Beethoven

(b. December 16, 1770 in Bonn; d. March 26, 1827 in Vienna)

Beethoven wrote his fifth and final concerto in 1809 amid Napoleon's assault on and occupation of Vienna. By now he was nearly completely deaf, so despite chaos and noise around him, when he was home in familiar surroundings he was able to retreat into himself to compose and leave behind the baggage.

The fifth concerto starts with a bold E^b chord by the full orchestra. As simple as it is, those who know the piece all instantly recognize what is coming. The piano launches into a cadenza, all about E^b and filled with grandeur. The same sequence begins again on A^b. And again on B^b. We have enjoyed over a minute of extravagant posturing over a basic harmonic sequence, I-IV-V⁷. From there an orderly progression in sonata-form continues. Two themes are shared by the soloist and orchestra, in a

dialogue of equals. As is typical in Beethoven's concertos a third theme is given to the piano alone. A brief cadenza precedes the coda that works over the first themes. Beethoven wrote in his cadenzas for the first time and instructed pianists not to improvise their own—a radical departure from the traditions up to that time.

The mesmerizing slow movement begins in the distant key of B major, most of the time the piano comments on and embellishes the melody. The movement does not have a real ending, but instead transitions directly into the finale. Bassoons then horns move down a half-step from B to B^b while the piano begins a very slow and tentative statement of the theme about to break out in a dancing, energetic allegro.

The finale is filled with dance, a heavy-footed country dance. In the middle the piano explores other keys and contrasting ideas before the dance returns. The end approaches with much bravura playing by the soloist, but there is one more surprise. A hush falls as the piano plays over a repeated note rhythmic figure from the timpani, a magical combination of instruments rarely heard. A fortissimo riff from the piano, entirely typical of Beethoven, sweeps up across four octaves and the orchestra ends it with a forceful iteration of the dance theme.

Beethoven admired Napoleon initially but had no further use for him when he crowned himself emperor. It was bad to worse when Napoleon laid siege to Vienna. Beethoven decried his circumstances in a letter to his publisher, Breitkopf & Härtel. "You are mistaken in thinking me to be well. We have experienced in the meantime a rather concentrated misery; since May 4 I have brought forth little that is coherent, almost nothing but a fragment here and there. The entire course of events has affected me body and soul. I still cannot get the enjoyment of country life, so indispensable to me Heaven knows how it will go on What a destructive, coarse life around me, nothing but drums, cannons, human misery of all sorts."

There is a persistent and engaging story about the title "Emperor" given to the fifth concerto. All it lacks is any proof. A French officer at the Vienna premiere in 1812 blurted out, "C'est l'Empereur!" That suggests he was thinking of Napoleon which would have utterly disgusted Beethoven. Nevertheless, Napoleon aside, it has more than sufficient majesty and grandeur to make the sobriquet completely apt.

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Symphony No. 5 in B-flat, Op. 100

Symphony No. 5 in B-flat, Op. 100

Sergei Prokofiev

(b. April 27, 1891 in Donetsk Oblast, Ukraine; d. March 5, 1953 in Moscow)

In 1944, Prokofiev joined the greatest Soviet composers of the day at a safe haven in Ivanovo some 180 miles northeast of Moscow. In relative security, surrounded by understanding comrades, he began a new symphony and finished it in a month. Prokofiev spoke of, “a symphony about the human spirit,” adding, “I wanted to sing the praises of the free and happy human being—of such a person's strength, generosity and purity of soul.”

By January 1945 everyone was exhausted with grief and loss, but finally victory was at hand. The night of Symphony No. 5's premiere, the Red Army crossed the Vistula river, on the march into Nazi Germany. Back in Moscow, the city celebrated with artillery fire. The premiere was a crowning moment in Prokofiev's career.

The first movement is atypical just in its leisurely tempo. The melodic offerings are generous. The second movement could be called a scherzo but isn't. Most often a scherzo movement follows a slower movement and so it does.

The third movement is the emotional climax although it is studiously placid, a patient elegy. The last movement begins with a shimmering echo of the opening movement before a driving rhythm starts that, after a short bit of relief, returns and propels onward to a percussion-punctuated final frenetic frenzy.

Legendary pianist Sviatoslav Richter was at the premiere and remembered it this way:

“The Great Hall was illuminated, no doubt, the same way it always was, but when Prokofiev stood up, the light seemed to pour straight down on him from somewhere up above. He stood like a monument on a pedestal. And then, when Prokofiev had taken his place on the podium and silence reigned in the hall, artillery salvos suddenly thundered forth. His baton was raised. He waited, and began only after the cannons had stopped. There was something very significant in this, something symbolic. It was as if all of us—including Prokofiev—had reached some kind of shared turning point.”

Prokofiev first embarked on an international career, but after nearly two decades in America and Europe, homesickness brought him back to the Soviet Union for good in 1936. He knew he would be troubled by Soviet meddling in the arts, but reconciled himself to it to be where he needed to be. His sense of place was too deep to be anywhere else.

The protracted agony borne by the Soviet Union on its own soil in WWII will forever trouble the imagination. The amalgam of Soviet citizens who in peacetime could decry Stalin's tyranny or wish for self-determination united behind their war effort as one people. The wishes of the composer, the aspirations of the people, and the proprieties of the state all aligned. Prokofiev had only to be faithful to his milieu. In the music itself he adhered to highly traditional forms.

Although the symphony enjoyed immediate success which still endures success, it was sadly the last high point of Prokofiev's life. Days later he fell. The complications from hypertension and the concussion he suffered made it difficult for him to work.

Moreover, his music no longer pleased Soviet authorities in peacetime and much of it was banned. A final random indignity occurred when he died at the same time as Stalin so his death went virtually unreported and unnoticed.

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Musicians

Tonight's Musicians

Violin 1

Joshua Holritz, Associate Concertmaster
Nicholas Naegele
Mark Reneau
David Katz
Jeanne Johnson
Nick Hoy
Skylar Hansen
Evie Chen
Jeff Brannon
J.P. Brien-Slack
Jason Economides

Violin 2

Sheri Peck, Principal
Rachael McFarlane
Emily Drexler
Jacob Naggy
Rebecca James
Mary Benno
Josué Gelabert-Roncal
Samuel Miller
Anna Gibbons
Elizabeth Lindley

Viola

Metiney Suwanawongse, Principal
Cristina Micci-Barreca
Michael Hill
Susan Saliny
Samantha Lester

Joseph Lester
Michael Holub
Theresa Ablor

Cello

Eric Reed, Principal
Suzanne Sims
Micah Donar
Annie Camp
Paul Vest
Kaitlyn Vest
Spencer Brewer
Matthew Wilkinson

Double Bass

Taylor Brown, Principal
Dexter Bell
Broner McCoy
Given Graber
Ben Sposet

Flute

Kristen Holritz, Principal
Mary Matthews

Piccolo

Amelia Dicks

Oboe

Jessica Smithorn, Principal
Keith Sorrels
Carey Shinbaum

Clarinet

Emily Bowland
Joseph Miller
Katherine White
Mark Cramer

Bassoon

Eric Anderson, Principal
Shelby Alfredson
G. Eddie McCrary, Jr.

French Horn

Gordon James, Principal
Angela DeBoer

Matthew Meadows
Joey Demko
Mackenzie Newell

Trumpet

Christian Pagnard, Principal
Michael Brown
Brian Reichenbach

Trombone

William Mann
Samuel Chen
Evan Clifton

Tuba

Neil Konouchi

Timpani

Alex Wadner, Principal

Percussion

Matthew West, Principal
David Pedigo
Caitlin Jones
Keith Lloyd
Clark Harrel

Harp

Caroline Brown Hudson, Principal

Keyboard

Alan Nichols, Principal

CSO Contract Musicians

Violin 1

Joshua Holritz, Associate Concertmaster
Nicholas Naegele, Assistant Concertmaster
Nathan Banks
Caroline Drexler
Jeanne Johnson
David Katz
Calvin Lewis
Mark Reneau
Jasper Sewell

Violin 2

Sheri Peck, Principal Second Violin
Mary Benno
Emily Drexler
Nick Hoy
Rebecca James
Rachael McFarlane
Lee Smith
Jennifer Whittle

Viola

Metiney Suwanawongse, Principal
Katelyn Hoag
Cristina Micci-Barreca
Casie Runkle
Susan Saliny
Gabriel Schlaffer

Cello

Eric Reed, Principal
Spencer Brewer
Annie Camp
Micah Donar
Suzanne Sims
Paul Vest

Double Bass

Taylor Brown, Principal
Dexter Bell
Kaleb Collins
Jonathan McWilliams

Flute

Kristen Holritz, Principal
Lisa Meyerhofer (Leave of Absence)
Amelia Dicks, Principal Piccolo

Oboe

Jessica Smithorn, Principal
Teresa Spilko
Carey Shinbaum, English Horn

Clarinet

Robert West, Principal (Leave of Absence)
Emily Bowland
Joseph Miller, Bass Clarinet

Bassoon

Eric Anderson, Principal
Shelby Jones
G. Eddie McCrary, Contrabassoon

Horn

Gordon James, Principal
Angela DeBoer
Matthew Meadows
Joseph Demko (Leave of Absence)
Mackenzie Newell

Trumpet

Christian Pagnard, Principal
Michael Brown

Trombone

Prentiss Hobbs, Principal
Kevin Dombrowski
Christopher Brown (Leave of Absence)
Evan Clifton

Tuba

Neil Konouchi, Principal

Timpani

Alex Wadner, Principal

Percussion

Matthew West, Principal
David Pedigo

Harp

Caroline Brown Hudson, Principal

Keyboard

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