



Brahms Symphony No. 4

February 1, 2024 | 7:30 PM

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Program

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Barnett & Company Masterworks Series
BRAHMS SYMPHONY No. 4

February 1, 2024 | 7:30 PM
Soldiers and Sailors Memorial Auditorium

ANDREW CRUST | conductor & Music Director Candidate

Video/audio recording of this concert is prohibited.

Samuel Coleridge-Taylor *Ballade in A minor, Op. 33* (14")
(1875 - 1912)

Pyotr Ilyich Tchaikovsky *Romeo and Juliet Fantasy Overture* (19")
(1840 - 1893)

INTERMISSION
(20")

Johannes Brahms *Symphony No. 4 in E minor, Op. 98* (39")
(1833 - 1897)
I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

The CSO Masterworks Series is sponsored by:



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Artist Biography



Andrew Crust

conductor & Music Director Candidate

"Andrew Crust led the Vermont Symphony in some pretty spectacular music making Saturday...Crust proved his mettle as well as the VSO's in Sierra's "Ficciones", a spectacularly complex concerto for electric violin and orchestra...Crust kept the orchestra together throughout, clear details growing to explosions for a most powerful performance that engulfed the audience in a world of Latin colors." - *Rutland Herald*

"We're lucky that this exquisite rendering of a delicate, enchanting piece will be preserved for posterity. I'd go so far as to say that this would be an instant JUNO contender if the work was put on disc." - *Vancouver Sun*

"Maestro Andrew Crust's interpretation of the *Capriol Suite* is vigorous, yet tender..." - *Review Vancouver*

American/Canadian conductor ANDREW CRUST has developed a versatile international career as a conductor of orchestral, opera, ballet, film and pops programs.

In his inaugural season as the newly-appointed Music Director of the Vermont Symphony Orchestra beginning in 23/24, Andrew will program and conduct a diverse array of performances throughout the state, collaborate with world-class soloists such as Simone Porter, Joshua Roman and Adam Tandler, and conduct the world premiere of Nico Muhly's new *Piano Concerto*.

In his third season as Music Director of the Lima Symphony Orchestra, Andrew programs and conducts the Grand Series, Pops and Educational series and has led collaborations with soloists such as Charles Yang, Amit Peled, Sandeep Das, Awadagin Pratt and Laquita Mitchell. Under his leadership the orchestra has enjoyed its most diverse programming to date, engaged in new recording projects, commissioned new works, and during the difficult pandemic seasons, the orchestra was able to record a number and broadcast classical and educational programs. Andrew is committed to diversity and representation in the concert hall. Under his leadership, LSO programming of BIPOC and female composers has increased by over 35% during his tenure.

In recent and upcoming seasons Andrew conducts the symphony orchestras of Calgary, Vermont, Elgin, Rockford, Nova Scotia, Chattanooga, Winnipeg, Laval, Billings, Vancouver Island, Sewanee, Memphis, Kitchener-Waterloo, Hartford and Bozeman as a guest conductor, including return engagements with the Vancouver Symphony, San Diego Symphony and Arkansas Symphony, collaborating with soloists such as Tracy Silverman, Geneva Lewis, George Li, Wei Luo and Shannon Lee.

Andrew is a 2020 winner of the Solti Foundation US Career Assistance Award. In 2021 he was awarded “Prémio a la Proyección” at the Llíria City of Music International Conducting Competition. In 2017 he was awarded first prize at the Accademia Chigiana by Daniele Gatti. He was a semifinalist for the Nestlé/Salzburg Festival’s Young Conductors Award competition, and was selected by members of the Vienna Philharmonic as a winner of the Ansbacher Fellowship, including residency at the Salzburger Festspiele.

Andrew served as the Associate Conductor of the Vancouver Symphony in Canada from 2019-2022, where he led around forty-five performances with the VSO each season, and made dozens of recordings released on theconcerthall.ca. Andrew returns frequently to the VSO as a guest conductor.

Andrew is equally at ease in the pit, having conducted ballet with Ballet Memphis and the New Ballet Ensemble, and opera with Opera McGill, College Light Opera Company, Boulder Opera Company, and others. As a Pops conductor, Andrew has collaborated with such artists as Rufus Wainwright, Steven Page, Tony DeSare, Michael Bolton, Dee Daniels, Cirque de la Symphonie, and the United States Jazz Ambassadors, and many others. Andrew has also established himself as a conductor of films with orchestra.

Andrew was the Assistant Conductor of the National Youth Orchestra of the USA (NYO-USA) in 2017 and 2018, assisting Michael Tilson Thomas on an Asian tour, as well as Giancarlo Guerrero, Marin Alsop and James Ross at Carnegie Hall and in a side-by-side performance with the Philadelphia Orchestra.

Abroad, he has led concerts with the Orchestra Giovanile Italiana in Italy, Hamburger Symphoniker at the Mendelssohn Festival in Germany, the Moravian Philharmonic in the Czech Republic and the Orquesta Sinfónica de Chile in Santiago.

Andrew is dedicated to exploring new ways of bringing the classical music experience into the 21st century through innovative programming and marketing, creating community-oriented and socially-sensitive concert experiences, and performing unique venues. Andrew is a firm believer in meaningful music education, having produced and written a number of original educational programs with orchestras. As an arranger/orchestrator, Andrew partnered with Schirmer to make orchestrations of a set of Florence Price’s art songs, premiered in February 2022, and has orchestrated works by Alma Mahler and Prokofiev, as well as many popular and educational selections.

(Updated September 2023)

Program Notes

Ballade in A minor, Op. 33

Ballade in A Minor, Op. 33

Samuel Coleridge-Taylor

(b. August 15, 1875 in London; d. September 1, 1912 in South London)

In April 2022 the CSO featured Coleridge-Taylor's last major work, his Violin Concerto from 1912, the year of his death. Tonight the CSO continues an overdue revival of this biracial Englishman with a work from 1898, only 5 years into his tragically short career.

Coleridge-Taylor's talent and drive attracted attention from the best of the Brits. When Edward Elgar (his knighthood came in 1904) could not take on a commission for the Three Choirs Festival to be held in 1896, he recommended Coleridge-Taylor, describing him as "far and away the cleverest fellow going amongst the younger men." The commission became *Ballade in A Minor*, his first orchestral work to receive a public performance.

The piece begins at a breakneck pace, careening pell-mell for nearly two minutes until he lets the air out and a gorgeous passage rises and falls, totally Romantic and intimately romantic. More harum-scarum and then an extended tearing at the heartstrings. The final wild ride begins with a bit of modesty but propels to a frenzied finish.

Sir Arthur Sullivan, of Gilbert and Sullivan fame, attended the premiere and wrote of it, "Much impressed by the lad's genius. He is a composer, not a music-maker. The music is fresh and original—he has melody and harmony in abundance, and his scoring is brilliant and full of colour—at times luscious, rich and sensual..."

Alice Martin, his mother, named her son Samuel Coleridge Taylor after the poet Samuel Taylor Coleridge. She was White and English. His father Daniel Taylor was Black African and in London as a medical student. After finishing his studies, he returned to Sierra Leone never knowing Alice was pregnant.

Alice moved in with her father, a blacksmith, and they called her son Coleridge. These circumstances may be rightly seen as impoverished and when Alice married George Evans, a railway worker, it was hardly a step up. They lived in a house next to a busy rail line and downwind from a slaughterhouse.

Supposedly a printer's error somewhere rendered his name as Coleridge-Taylor. He embraced the affectation, using it for the rest of his life.

Young Coleridge began study at the Royal College of Music when he was 15. By the time he graduated, his career was on a fast track. His cantata *Hiawatha's Wedding*

Feast proved enduringly popular after its 1898 premiere and was performed throughout Europe and even reached the United States ahead of his first tour here in 1904.

Why did Coleridge-Taylor virtually disappear from the concert hall for most of a century? There was a particular kind of Romanticism that fell out of the mainstream and British composers fell fastest. To gauge the depths, consider Hyperion Records ongoing series that began in 1990 called *The Romantic Piano Concerto*. In its first 50 volumes are 59 premiere recordings. Here are some Brits on the list: Sir Alexander Mackenzie, Sir Donald Tovey, Sir Hubert Parry, and even Coleridge-Taylor's composition teacher and conductor of the first performance of *Hiawatha*, Sir Charles Villiers Stanford. All White men of achievement even as they, too, were forgotten. Coleridge-Taylor is once again getting his due, but among him and his peers, it had been an equal-opportunity erasure.

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Contact: steve@trecorde.net

Romeo and Juliet Fantasy Overture

Romeo and Juliet Fantasy Overture

Pyotr Ilyich Tchaikovsky

(b. May 7, 1840, *Votkinsk, Russia*; d. November 6, 1893 in *St. Petersburg*)

In 1869 Tchaikovsky was stuck, unsatisfied with the promptings of his own muse, and turned to Mily Balakirev. Balakirev stepped in and suggested Tchaikovsky base a piece on *Romeo and Juliet*. Abstract suggestions proved insufficient, so Balakirev pushed further, offering Tchaikovsky specific musical ideas and organization. Tchaikovsky finally set to work in earnest, sending Balakirev draft after draft. Slowly he incorporated enough of Balakirev's ideas that a playable piece emerged and was first performed in Moscow, March 16, 1870. Balakirev was still unhappy and pushed for more changes. Like water wearing away stone, he persisted and slowly Tchaikovsky came to see his wisdom, producing a second version in 1872 and a last version in 1880. Tchaikovsky's first "greatest hit" was finalized, but it is not often appreciated how much of a collaborative effort it was.

The music is a single sonata-form movement beginning with a slow, chorale-like introduction. Three story-line threads are featured. The first is Friar Laurence's theme (a Balakirev suggestion) that is gentle but tinged with impending doom. The second, the Montagues and Capulets go to war. Cymbal crashes denote the sword fight.

The third, the love theme, occurs in three contexts. First, the couple meets and the theme is pure and gentle, the English horn representing Romeo and the flute, Juliet. Second, their marriage is consummated and the music soars passionately, but their

fate is sealed again with cymbals to mark their suicides. Finally the theme recurs subtly, subdued and more colorlessly as the sad end is known to all. "For never was a story of more woe / Than this of Juliet and her Romeo."

Tchaikovsky's mother died of cholera when he was just 14. For someone already prone to moodiness and depression, it was a blow he never fully recovered from. Insecurities in his family's financial situation led his parents to steer him away from music and into civil service, a career he qualified for and pursued for three years. Music won out, however, but the way he entered it—roundabout without any enthusiastic champions—couldn't have been good for his self-esteem. The uncertainties in launching his chosen career nevertheless proved serendipitous.

In 1856 Balakirev began to surround himself with like-minded outsiders to found a group simply known as "The Five." Mussorgsky and Rimsky-Korsakov, for example, were members with careers eclipsing Balakirev's own but his exceptional leadership ability, new ideas, and fervent advocacy for Russian nationalism in music influenced all of them profoundly.

Tchaikovsky was not a member of The Five but understood Balakirev as a kindred spirit. Balakirev was largely self-taught and might not be dismissive of another composer whose background was also unconventional. When Tchaikovsky reached out to Balakirev, Balakirev saw his potential. After Tchaikovsky dedicated an early tone poem to Balakirev it began a friendship that lasted the rest of Tchaikovsky's life.

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Contact: steve@trecorde.net

Symphony No. 4 in E minor, Op. 98

Symphony No. 4 in E minor, Op. 98

Johannes Brahms

(b. May 7, 1833 in Hamburg; d. April 3, 1897 in Vienna)

By 1884 Brahms had little left to prove. In demand as a pianist and conductor, selling his published music briskly, he was financially secure, the more so as he lived simply and dressed cheaply. His third symphony was first played at the end of 1883 and was being received everywhere with raucous acclaim. At one concert it was programmed as both the second and fourth selections.

Quixotic, Brahms would give generously, but skewer those trying to compliment him, unwilling to believe their sincerity, but his inner life was unaffected by adulation. He was entirely about doing things his way and better. He studied past masters to suck the marrow from their bones, putting his own stamp on old forms. Significantly the Bach Cantata No. 150 was finally published in 1884 from a manuscript set down by

one of Bach's last students. Brahms took the seven notes of the cantata's final chaconne, added a semitone before the top note, and had his material for the last movement of his Symphony No. 4 that he began working on that year. It is speculation, but Brahms was probably drawn to the chaconne by its chorus text beginning, "My days of suffering / Nevertheless God ends in joy." We know Brahms used the biblical text, "They who sow in tears, shall reap in joy." in his German Requiem and took comfort in the words even as the death of his mother haunted him the rest of his life.

The first movement begins with a sighing downward third, answered with its inverse, an upward sixth. Brahms works from there to make everything that follows in the whole symphony relate back to what has come before. Minor tonality dominates the movement. The scene is serious but not bleak and the overall thrust is from reserve to forceful expression.

The slow second movement starts with thirds outlined, up and down, that persist through the movement and milk the implications of the first movement motif. Brahms uses a truncated sonata form without any real development. A special moment is the appearance of the theme in the major, expansively Romantic. It is not repeated in the recap; almost reflexively Brahms damped his emotions before anyone might think them unseemly.

Despite the "wrong" time signature, 2/4, the third movement is clearly a scherzo. Jolly and outgoing, it lurches along briskly. The scherzo section has two contrasting themes and the trio is just a short suggestion.

The last movement is a symphonic tour de force, an avatar looking backward and forward. The form is a passacaglia, repetitive in a way not much different from a chaconne. Brahms uses the eight-note line, one note per bar, through 30 strict repetitions. Sometimes as at the beginning the notes are fiery melody heard above all else. Other times he obscures it as embedded elements of shifting harmonies. The overall sense is of variations where some ideas span multiple instances of his eight notes. In the 30th repetition he hammers descending thirds as he finally breaks his metric bond at measure 241. The coda races home with several references back to the first movement.

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Contact: steve@trecorde.net

Musicians

Tonight's Musicians

Violin 1

Joshua Holritz, Associate Concertmaster
Mark Reneau
Calvin Lewis
David Katz
Jasper Sewell
Bram Margoles
Christian Zamora
Hunter Wilburn
Liuwenji Wang
William Ronning
J.P. Brien-Slack
Felix Farrar

Violin 2

Sheri Peck, Principal
Rachael McFarlane
Nick Hoy
Emily Drexler
Rebecca James
Mary Benno
Mary Margaret Neel
Elizabeth Lindley
Helen Bryenton

Viola

Metiney Suwanawongse, Principal
Katelyn Hoag
Casie Runkle
Cristina Micci-Barreca
Michael Hill
Susan Saliny
Michael Holub
Theresa Abler

Cello

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

Double Bass

Taylor Brown, Principal
Jonathan McWilliams
Dexter Bell
Julia Milrod
Given Graber

Flute

Kristen Holritz, Principal
Gözde Cakir-Ramsey

Piccolo

Amelia Dicks

Oboe

Jessica Smithorn, Principal
Julia Bobell
Carey Shinbaum

Clarinet

Emily Bowland
Joseph Miller

Bassoon

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

French Horn

Gordon James, Principal
Angela DeBoer
Mackenzie Newell
Joseph Demko
Grace Wahlen

Trumpet

Christian Pagnard, Principal
Michael Brown

Trombone

Prentiss Hobbs, Principal
Bill Mann
Eric Henson

Tuba

Bernard Flythe

Timpani

Alex Wadner, Principal

Percussion

David Pedigo

Andrew Harnsberger

Harp

Caroline Brown Hudson, Principal

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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

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Caroline Brown Hudson, Principal

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Alan Nichols, Principal

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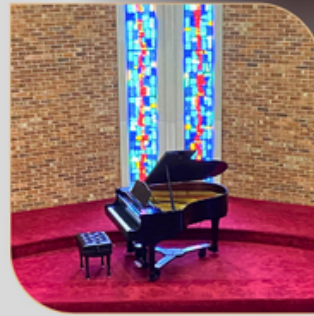


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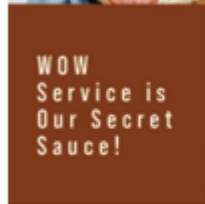
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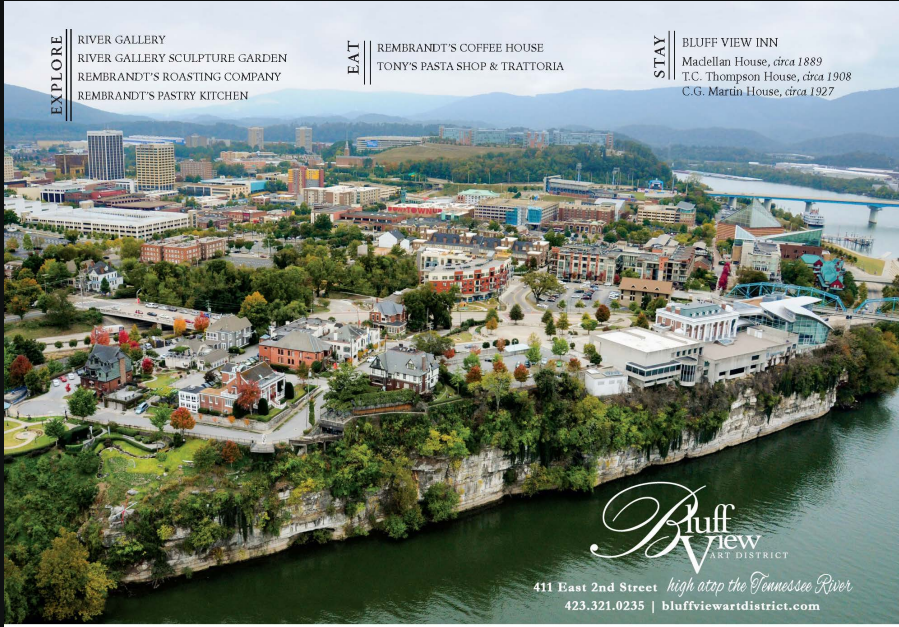
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