

PROGRAM

SUNDAY, NOVEMBER 11, 2018, 3PM

Daniel Matsukawa Conductor
Jennifer Montone Horn

MOZART Overture to *Don Giovanni*

MOZART Horn Concerto No. 4 in E-flat major, K 495

- I. Allegro moderato
- II. Romanza
- III. Rondo

Intermission

DVORÁK Symphony No. 7 in D minor, Op. 70

- I. Allegro maestoso
- II. Poco adagio
- III. Scherzo
- IV. Finale: Allegro



Hailed by the New York Times for her “flawless horn solos ... and warm and noble sound,” **JENNIFER MONTONE** is an acclaimed soloist and the principal horn of The Philadelphia Orchestra. She has performed as soloist with The Philadelphia Orchestra; St. Louis Symphony; Dallas Symphony; the National Symphony; and the Polish National Radio Symphony; among others. Her recording of the Penderecki Horn Concerto with the Warsaw National Philharmonic won a 2013 Grammy Award. Her other recordings include *Jennifer Montone Performs; Still Falls the Rain*, works of Benjamin Britten; and Gabrieli with the National Brass Ensemble.

Ms. Montone made her Weil Concert Hall recital debut in 2008 and performs with the Chamber Music Society of Lincoln Center, the Philadelphia Chamber Music Society, the Santa Fe Chamber Music Festival, the National Brass Ensemble, Spoleto Italy Chamber Music Festival, Marlboro Music Festival, and many other groups. She has appeared as a featured artist at many International Horn Society workshops.

Ms. Montone is a graduate of the Juilliard School, where she studied with Julie Landsman. In 2006 she was awarded the Avery Fisher Career Grant and is also the winner of the 1996 Paxman Young Horn Player of the Year Award in London. She has been on the faculty of the Curtis Institute of Music and Juilliard since joining the Orchestra in 2006.



PROGRAM NOTES

WOLFGANG AMADEUS MOZART Overture to *Don Giovanni*

The Overture to Mozart's opera *Don Giovanni* begins with "Two great chords rolling on syncopated waves of sound...D minor and its dominant: a sound of dreadful joy for all musicians." That's how George Bernard Shaw characterized it in the third act of *Man and Superman*.

But why "dreadful joy?" In the opera itself, these same chords are heard in the second act-finale announcing the appearance of the statue, in real life, the father of one of Don Giovanni's seduction targets. He was murdered by the Don while attempting to defend his daughter. Through the genius of Mozart, he becomes "an awesomely sublime power," an otherworldly force greater even than Don Giovanni. In stark contrast, the Allegro which follows these chords introduces us to the demonic passions and vital energy, in other words, the "life force," that propels Don Giovanni throughout the opera until the very end when the statue drags Don Giovanni to the underworld. Thus, the dread, if not the joy, for Don Giovanni and the rest of similar sinners.

The opera (K. 527) is typically staged in "period" costumes taken from 15th or 16th century Spain, the site of the original legend. Opera lovers might be interested in the Peter Seller's film version (1991) which takes place in the South Bronx in contemporary times and is in English.

If you are a fan of Shaw, you will remember that the third act is a parody of the opera itself. As an example: Don Juan (aka "Don Giovanni") to his friend (!) the statue/Commendatore: "Why don't you learn to sing the splendid music Mozart has written for you?" The statue responds..." Unluckily he has written it for a bass voice. Mine is a counter tenor."

Notes by William Fullord, Ph.D.

WOLFGANG AMADEUS MOZART Horn Concerto No. 4 in E-flat major, K 495

Mozart composed four horn concertos, chamber music and other works for his friend Joseph Leutgeb. Mozart had known Leutgeb since childhood and loved to make him the butt of numerous jokes and actual satirical comments appearing in the scores. The second concerto is headed with the following: "Wolfgang Amade Mozart has taken pity on Leutgeb, ass, ox and fool, in Vienna on 27 May 1783. In the third concerto (K.447), Mozart scolds Leutgeb for his tendency to drag with the following: "Adagio (slow) to you Mr. Donkey. Mind! Play it presto (fast)." The actual tempo marking is allegro (lively). One wonders how Leutgeb responded to Mozart's little jokes.

Despite Mozart's comments, these concerti were written for the natural horn, not the many-foot-long tube of brass with its valves (or keys) we are familiar with which was developed from the early 19th century onward. Leutgeb must have been an extremely skilled player to deal with the technical demands of the natural horn.



The fourth concerto in Eb (K. 495) that we hear today consists of the usual three movements although its brevity does not reflect the warmth and engagement that is immediately apparent from the opening theme.

One of the latest contributions to the Mozart literature about his works for the French horn comes from the English vaudeville team of Donald Flanders and Donald Swann (toured 1956-1967) entitled "Ill Wind," their lament about Flander's "lost" horn using the rondo finale of our concerto K. 495 as the musical accompaniment to the lyrics.

From the opening of Flanders and Swann: "Ill Wind"

*I once had a whim and I had to obey it,
To buy a French horn in a second-hand shop.
I polished it up and I started to play it,
In spite of the neighbours who begged me to stop.*

You might try singing along silently.

Notes by William Fullard, Ph.D.

ANTONIN DVORÁK Symphony #7 in D Minor B.141

Dvorák enjoyed a highly felicitous relationship with the English musical establishment of the day, and the origin of his 7th Symphony is a direct consequence of this circumstance. His musical compositions first began to be performed in England in the 1870s, but the signal triumph of the London performance of his *Stabat Mater*, composed in 1876-77, at a concert in March 1883 sparked the interest of the Philharmonic Society (the same organization which approached Beethoven to compose the 9th Symphony). This interest resulted in a letter in August 1883 commissioning Dvorák to compose a symphony to be premiered by the orchestra of the Society. Dvorák enthusiastically accepted this offer, composing the work between December 1884 and March 1885. The work received its triumphant initial performance under the baton of Dvorák himself on 22 April 1885.

Dvorák had written few orchestral works of consequence during the years following his 6th Symphony of 1880 until the appearance of his 1883 Scherzo Capriccioso; but then came the 7th Symphony, a work of mature mastery, in which a successful synthesis of his roots in the Viennese classical tradition with his waxing, fervent Czech nationalism is clearly to be remarked.

Notes by Forrest Rowland

IF YOU WOULD LIKE TO HEAR TODAY'S CONCERT AGAIN,

Please join us for a special benefit performance in memory of the Pittsburgh victims.

Collected donations to go to the
Jewish Federation of Pittsburgh—Victims of Terror Fund; ADL; and HIAS.

SUNDAY, NOVEMBER 19, 2018 AT 7 PM
at Congregation Keneseth Israel, 8339 Old York Rd, Elkins Park, PA 19027