

March 27, 2021



HAYDN &

Mozart

Photo: Jeffery Noble

Haydn & Mozart

Saturday, March 27, 2021 • 8:00PM

Grace Presbyterian Church

Broadcast on WTVF Create 47.4

Peoria Symphony Orchestra

George Stelluto • conductor

Adriana La Rosa Ransom • cello

Symphony No. 96 in D Major ("Miracle")

Adagio-Allegro – Andante – Minuet – Vivace assai

Franz Joseph Haydn

(1732-1809)

Concerto for Cello and Orchestra No. 1 in C Major

Moderato – Adagio – Allegro Molto

Franz Joseph Haydn

Adriana La Rosa Ransom • cello

Symphony No. 41 in C Major, K. 551 ("Jupiter")

Allegro vivace – Andante cantabile – Menuet – Allegro molto

Wolfgang Amadeus Mozart

(1756-1791)

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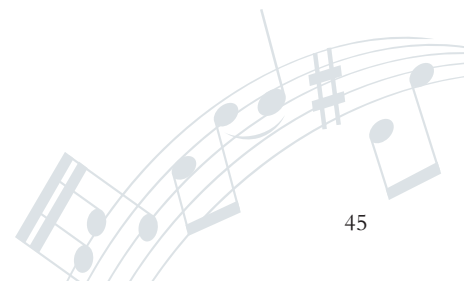
The Meredith Foundation

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Adriana La Rosa Ransom • Cello

Adriana La Rosa Ransom is Associate Professor of Cello and Director of String Project and the Community School for the Arts at Illinois State University. She received a Bachelor of Music degree in cello performance from the University of Missouri, where she studied with Nina Gordon. She earned her Master and Doctorate degrees in performance from the University of Minnesota, studying cello with Tanya Remenikova and chamber music with Jorja Fleezanis. As a soloist, Ms. Ransom has recently appeared with the Peoria Symphony Orchestra, the Illinois State Wind Symphony, and the Illinois State Symphony Orchestra. She has also appeared as a guest artist on notable solo and chamber music recital series, including the Peoria Bach Festival, Chicago Cello Society concerts, the Trinity Lutheran Candlelight Concert Series, and at universities throughout the Midwest. Currently Principal Cellist of the Peoria Symphony Orchestra, she formerly was a member of the Minnesota Opera Orchestra, St. Cloud Symphony, European Musical Festival Orchestra, and Sinfonia da Camera. Ms. Ransom has served on the faculty at Gustavus Adolphus College, St. Cloud State University, the MacPhail Center for Music in Minneapolis, and the Grumo (Italy) Music Festival. She is the recipient of the College of Fine Arts Outstanding Teacher Award, the College of Fine Arts Outstanding Service Award, and the Illinois American String Teachers Association Distinguished Service Award.



Peoria Symphony Orchestra

November 21, 2020

Violin 1

Marcia Henry Liebenow, concertmaster
Courtney Silver, assistant concertmaster
Margaret FioRito
Katie Cousins

Violin 2

Jo Marie Sison, acting principal
The Frederick Family Endowment
Leslie Koons
Rosemary Ardner

Viola

Rebecca Boelzner, acting principal
Sharon and John Amdall Endowment
Sharon Chung
Lowell Koons
Taisiya Sokolova

Cello

Adriana Ransom, principal
Parker Endowment in memory of H. H. Block
Emily Munn-Wood
Brian Gaona
Christine Cicha

Bass

Austin Vawter, principal
Peoria Symphony Guild and Friends Endowment in
memory of Norbert Cieslewicz

Flute

Justina Chu, guest principal
Augusta Foundation Endowment in the
name of E.C. Heidrich
Denise Cooksey, guest principal

Oboe

Alex Liedtke, principal
Mrs. Thomas Foster Endowment
Emily Hart

Bassoon

Ben Roidl-Ward, guest principal
Jake Thonis

Horn

Amy Krueger, principal
Mrs. Trenchard French Endowment
Dawn Clark

Trumpet

Sarah Carrillo, principal

Timpani

David Collier, principal
Eugene and Donna Sweeney Endowment



Maestro's Message

This is the latest edition of our popular classical series exploring the endless brilliance of Haydn, Mozart, and Beethoven—and other composers on occasion. These three geniuses achieve musical freedom within Classicism not by following its “rules,” but by recognizing its infinite possibilities, exquisite expressivity, and lithe boundaries. The result is passion, precision, and poise. Haydn’s life spanned the period from the end of Baroque to the end of the Classical era. He is considered the “Father of the Symphony” and “Father of the String Quartet.” His visionary intellect influenced and challenged both Mozart and Beethoven. His *Symphony #96 “Miracle”* is the epitome of Classical balance, poise, joy, and charm. It had to be! It was the first symphony he presented to audiences for his London debut. It is called “the Miracle” because a chandelier in the concert hall fell at the premiere without injuring anyone—though this story is probably apocryphal. The true miracle is the music itself. Haydn’s *C Major Cello Concerto* is a favorite of mine. Written for the Hungarian Esterházy Court, it is quintessentially gallant, tugging at the heartstrings of decency in both listener and performer. It reminds us all of the innate worthiness of all humans. Mozart’s *Symphony #41 “Jupiter”* pairs well with the two Haydn works. The opening movement is an opera overture. We are the cast! Mozart calls on our human dignity, even during times of controversy. Empathetic laughter in the winds encourages us toward amicable conclusions. The second movement possesses all the tenderness and wide-eyed questioning of a cautionary fable told by Anna Maria Mozart to her young son Wolfgang. And this being his final symphony, perhaps there is some nostalgia here. The third movement is a grand,

elegant dance; another scene in our opera. The Finale, with affirming joy, shows how our diverse, layered voices are actually one. These things were on my mind when programming this concert. I hope you enjoy this music as much as I do. As we move into seasons of thankfulness and generosity, I hope you also find the inner life of this music informative and edifying to your own. —G. Stelluto

ABOUT THE PROGRAM

Written by J. Michael Allsen, edited by Mae Gilliland Wright © 2020

Though they were born more than a generation apart, Haydn and Mozart seem to have had a friendly relationship, and they certainly admired one another’s music. They probably met when Mozart was just a teenager, and in 1785, Haydn wrote to Mozart’s father that “Before God, and as an honest man, I tell you that your son is the greatest composer known to me in person or by name. He has taste, and, what is more, the greatest knowledge of composition.” That same year, Mozart dedicated a set of string quartets to Haydn, calling him “most celebrated and very dear friend.” This program brings together three of their works, beginning with one of Haydn’s great “London” symphonies, the bright *Symphony No. 96*. Then, the Peoria Symphony Orchestra welcomes cellist Adriana La Rosa Ransom for Haydn’s *Cello Concerto in C Major*. We close with the last, and perhaps the most powerful of Mozart’s symphonies, the *Symphony No. 41*.

Franz Joseph Haydn (1732-1809)

Symphony No. 96 in D Major ("Miracle")

Haydn composed this work in 1791, and the first performance took place in London in April or May of 1791. **Duration 23:00**



Background

When his long-time patron Prince Nicolaus Esterházy died in 1790, Haydn was presented with almost total freedom to compose and travel. Johann Peter Salomon, a London violinist and impresario, wasted no time in engaging Haydn for his spring concert series. After some initial hesitation—which was overcome by Salomon's promise of some £1200—Haydn agreed to come to England. His first English tour in 1791–92 was wildly successful.

Salomon's ticket sales were tremendous, and the concert series was helped by friendly competition from a rival London series of concerts by Haydn's former student Ignaz Pleyel. He arrived in London on New Year's Day in 1791, and London audiences obviously could not get enough of his music... or of Haydn himself. Just a week after his arrival, an exhausted Haydn wrote to a friend in Vienna that "Everyone wants to know me. I have had to dine out six times up to now, and if I wanted I could have an invitation every day; I must consider my health, and secondly my work. Except for the nobility, I admit no callers before two in the afternoon." Haydn later contracted with Salomon for a second trip to London in 1794–95. Under the terms of his contracts, Haydn composed twelve symphonies for Salomon's concerts during his two visits: Nos. 93–98 during his first visit, and Nos. 99–104 during his second. The "London" symphonies are the final, crowning glories of his long career as a symphonist. He seems to have been inspired by the large orchestra Salomon put at his disposal to create richly-scored works filled with orchestral color and novel effects. These symphonies also have a new harmonic subtlety and depth of development.

The *Symphony No. 96* was one of the first symphonies he wrote in London, and premiered with No. 95 at one of Salomon's concerts in the Hanover Square Rooms in the spring of 1791. Like many of his symphonies, No. 96 has a nickname. In this case the name "Miracle" refers to a story about the premiere performance. The room where it was performed seated about 500 people, and was lit by large candle chandeliers. As the story goes, the audience had stood and crowded up to the stage to congratulate Haydn after the performance, when one of the chandeliers crashed to the floor, miraculously harming no one. It's a good story, and it's actually true... but it is about the *wrong* symphony! This incident actually happened during Haydn's second London visit, after the premiere of his *Symphony No. 102*, but the name "Miracle" has remained enduringly attached to No. 96.

What You'll Hear

There are miracles enough in the music itself: this is one of the lightest and most joyful of the "London" symphonies. After a short, harmonically unsettled slow introduction (*Adagio*), Haydn suddenly picks up the tempo (*Allegro*) and settles firmly into D Major for the lively main body of the movement, which is set in sonata form. As in many of his sonata-form movements, this works with the same set of ideas throughout the exposition. There is no distinct "second theme," and all of the drama comes from the underlying harmonic changes. The material he lays out is rich enough to supply a particularly intense development section, and one that contains a formal joke, what is known as a "false recapitulation."

This is easy to hear: there is a sudden grand pause, and the main theme returns. It is however in the wrong key, and Haydn soon launches into a short and stormy burst of development to let us in on the joke. The "real" recapitulation, which starts soon afterwards, is short and to the point.

The main theme of the *Andante* is a gentle melody in 6/8 laid out by the strings. Salomon had provided an orchestra of at least 40 players for these concerts—much larger than the ensemble Haydn was used to working with in Austria—and he seems to have luxuriated in this. The large group let him explore ways to vary this theme using different orchestral textures. The movement features a stern minor-key central episode that begins in fugal style. The opening music returns, as expected, but there is a surprise at the end: a lovely pastoral violin solo (written for Salomon himself) in dialogue with the woodwinds. The *Menuet* that follows is one of Haydn's typically forceful and rustic takes on this courtly dance. Its trio is a pastoral Austrian *Ländler* featuring a solo oboe. The movement ends with a reprise of the opening music.

The bright finale (*Vivace assai*) is laid out in rondo form. Its playful main theme is laid out by the strings, with witty interjections by the woodwinds. This music appears in alternation with a couple of contrasting episodes, the first a turbulent minor-key idea, and the second closely based upon the main theme. Once again Haydn throws in a surprise near the end: a sudden pause, and a final wind-band version of the theme, before an exuberant coda.

Franz Joseph Haydn

Concerto for Cello and Orchestra No. 1 in C Major

Haydn composed this work between 1761 and 1765.

Duration 24:00

Background

Though Haydn is best known as a composer of symphonies, he produced a vast number of works in other genres. Laboring for decades for the Esterházy family, Haydn produced a staggering number of operas, masses, chamber works, and concertos that were performed at the Esterházy residence in Eisenstadt, or at the magnificent palace of Esterházy in Hungary. Concertos were always a great favorite, and they were usually designed to showcase a specific member of the Prince's orchestra or one of the travelling soloists who performed there. Most of Haydn's solo concertos date from the 1760s and 1770s, when he was building the orchestra into one of the finest ensembles in Europe, a group that included virtuoso players on every instrument.

The C Major cello concerto was lost for nearly two centuries. Haydn's biographers long knew that he had written a C Major concerto—in about 1766, Haydn included it in a complete catalog of all works he could remember having written. Haydn had compiled this list partly in response to the (seemingly unbelievable) claim by his supervisor, Gregorius Werner, that Haydn was "unproductive!" Fortunately for Haydn—and probably for the Esterházyes—Werner died shortly thereafter, and Haydn succeeded him as the court's music director. Haydn wrote the concerto sometime between 1761 and 1765, probably for the cellist Joseph Weigl, one his closest friends

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at the Esterházy court. While Weigl undoubtedly performed the piece in the 1760s, no score was known... until 1961. That year, a Czech musicologist, Oldřich Pulkert, discovered a manuscript score, apparently copied by Weigl in the 1760s, in the library of the National Museum in Prague. It had been quietly gathering dust in the private library of a Bohemian aristocratic family before being moved to the National Museum after World War II. The concerto finally had its 20th-century premiere on May 19, 1962, with cellist Milos Sadlő and the Czechoslovak Radio Symphony Orchestra. It has since become one of the standard classical works for cello, standing alongside the D Major concerto Haydn composed in 1783.

What You'll Hear

The concerto is laid out in three movements, all of which are constructed in sonata form. The first movement (*Moderato*) begins with an orchestral *ritornello*—a section laying out the main ideas. The main theme here is a rhythmically lively melody heard in the opening bars, with a shorter, more lilting second idea. The solo cello picks up and decorates both ideas, with further elaboration in the central development section, which spends a great deal of time in the minor. True to the usual form, there is space for a long solo cadenza near the end.

The lovely *Adagio* seems to have that hard-to-define quality that 18th-century Germans and Austrians referred to as *Empfindsamkeit* (roughly “sensitivity” or “sentimentality”). The term was used to describe music with a kind of restrained, but very deep emotion. Here the cello enters on a single long-held note above a soft string background. There is brief hint of tragedy at the middle, but the movement returns to the quietly luminous music of the beginning to conclude. Again, there is space for a short cadenza at the very end. The lively finale (*Allegro molto*) begins with an orchestral *ritornello* containing two main ideas: a bustling main theme and minor-key melody for contrast. The energy never slackens as the cello weaves flashy variants on these ideas, focusing in particular on the exuberant main theme.

Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 41 in C Major, K. 551 (“Jupiter”)

Mozart completed this, his final symphony, on August 10, 1788, but details of its first performance are unknown. Duration 35:00



Background

The last four years of Mozart's life saw the creation of some of his greatest music. Beginning with the opera *Don Giovanni* of 1787, there is an awe-inspiring series of works that includes four operas, the two Vespers settings, three concertos, the monumental *Requiem*, three string quartets and dozens of smaller works, and the last three symphonies: Nos. 39, 40, and 41.

The symphonies were completed

during a two-month period in 1788, and were probably intended as a group: symphonies were often published in sets of three or six. They may have intended them for a series of concerts that following winter. The old Romantic notion about Mozart never being able to hear these final symphonies is probably untrue. While we are unsure as to whether or not the projected 1788 concerts actually took place, Mozart probably used the symphonies during concert tours in Germany in the next year, or in other concerts in Vienna.

The enduring nickname “Jupiter” was applied to the C Major symphony years after Mozart's death, linking it to the largest and most

powerful of the Greek gods. (Haydn's friend Salomon was probably responsible for the nickname.) It first appears in print in 1819, and the symphony was phenomenally popular under this name during the 19th century. But whatever we call it, this symphony is a true masterpiece, and remains one of Mozart's most often-played works.

What You'll Hear

The first movement (*Allegro vivace*) begins with a bold upward-thrusting gesture, popularly known at the time as a “rocket.” This alternates with a quiet statement by the strings. This theme is repeated, with a woodwind countertheme, and then launches into a brief transition section. The group of ideas begins with a melody stated by the first violins and includes a faster-moving melody that he had originally composed as an opera aria. The aria, *Un bacio de mano*, had been written a few months before for insertion into an opera by Pasquale Anfossi, but Mozart—never one to waste a good tune—recycled it in brilliant fashion here. There is a relatively short development that is dominated by the opening “rocket” figure. The movement closes with a conventional recapitulation of the opening themes and a coda.

The *Andante cantabile* is a departure from Mozart's usual practice in second movements, for like the first and fourth movements, it is in sonata form, with a bit more depth than his earlier song-form slow movements. The movement begins with a soft and elegant figure that the composer must have written with tongue in cheek, as each statement of the figure is echoed by a loud chord. The rest of the movement is surprisingly melancholy despite the major key, and takes several dark turns.

The opening melody of the Menuet is a good example of the chromaticism found in many of Mozart's later works. The trio begins with a serenade-like woodwind texture and continues with vigorous string rhythms. The movement closes with a repeat of the Menuet.

The fourth movement (*Allegro molto*) is perhaps the best justification for this symphony's nickname, for it is larger in scope than any of Mozart's previous symphonic finales. Although it is in the same four-part sonata form as the first two movements (exposition – development – recapitulation – coda), the entire movement is characterized by a contrapuntal complexity that is unmatched in any earlier orchestral work by Mozart or any of his contemporaries. Like the works of Beethoven yet to come, it shifts the compositional weight of the symphony to the conclusion, with full development of no less than five themes. Most remarkable of all is the coda. Just as things seem to be winding down, Mozart adds a brief but magnificent fugue that manages to combine all of his main ideas, bringing this symphony to an exalted conclusion. ♦

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