

March 12, 2022



HERALD OF
Spring

Photo: Jeffery Noble

Herald of Spring

Saturday, March 12, 2022 • 7:30PM

Grace Presbyterian Church

Peoria Symphony Orchestra

George Stelluto • Conductor

Marcia Henry Liebenow • Violin

Sarah Carrillo • Trumpet

Trumpet Concerto in A-flat Major

Allegro

Sarabande

Vivace

Antonio Vivaldi

(1678-1741)

arr. Maurice André

Sarah Carrillo • Trumpet

Concerto in C Major for Violin and Orchestra

Allegro moderato

Adagio

Presto

Franz Joseph Haydn

(1732-1809)

Marcia Henry Liebenow • Violin

INTERMISSION

Symphony No. 9 in C Major ("Great C Major")

Andante — Allegro ma non troppo

Andante con moto

Scherzo: Allegro vivace

Allegro vivace

Franz Schubert

(1797-1828)



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This program is partially supported by a grant
from the Illinois Arts Council Agency.

Marcia Henry Liebenow • Violin

Marcia Henry Liebenow, Concertmaster of the Peoria Symphony Orchestra, is professor of Violin, Viola, and Chamber Music at Bradley University. She is in demand as a recitalist, chamber musician, and soloist, and highly regarded as a teacher. She has appeared as a soloist with the Samara Philharmonic Symphony in Russia, served as Primo Violino at Orvieto Musica in Italy, and performed in Germany, Ireland, Wales, and with orchestras throughout the United States. Her performances have been broadcast nationally on American Public Media's *Performance Today*.

In 2020, Marcia created a series of Driveway Concerts that were live-streamed on Facebook to provide encouragement during the pandemic—and were viewed more than 25,000 times. She is a founding member of the Concordia String Trio, Peoria Lunaire new music ensemble, and River City String Quartet. She has recorded two CDs with her Concordia String Trio, *American Vistas* and *Viennese String Trios*, and recorded the Grieg Violin Sonatas with internationally acclaimed pianist Antonio Pompa-Baldi, all with Centaur Records. Marcia is a faculty artist at the Red Lodge Music Festival in Montana, the Birch Creek Music Festival in Wisconsin, and the ARIA International Summer Academy in Massachusetts and Canada. In 2021, she was a featured performer at the Peoria Bach Festival and the International Music By Women Festival.

She has been recognized with the Outstanding Studio Teacher Award from Illinois American String Teachers Association, the Distinguished Alumni Award in Music from Ohio University, the 25 Women in Leadership Award by WEEK, and named an Arts Treasure for her community work by ArtsPartners of Central Illinois.



Peoria Symphony Orchestra

March 12, 2022

George Stelluto • Conductor

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Sarah Carrillo • Trumpet

Sarah Carrillo, a native of Massachusetts, spent much of her early life studying with members of the Boston Symphony, both in Boston and at Tanglewood. Upon completion of her bachelor's degree from Boston University where she studied with the legendary Roger Voisin, she came to Chicago to attend Northwestern University, from which she received her master's degree. Sarah has performed with many groups in the Chicago area, including: Chicago Symphony, Peoria Symphony, Northbrook Symphony, The Chicago Arts Orchestra, Elmhurst Symphony, Brass Works Brass Quintet, Northside Brass, International Chamber Artists, Chicago Symphonietta, South Bend Symphony, Highland Park Strings, and Northwest Indiana Symphony. She has also performed with the Gulbenkian Funducao Orchestra of Lisbon, Portugal, the Boston Symphony, and the New World Symphony. She and her husband Oto Carrillo, a member of the Chicago Symphony's fabulous French horn section, have two children who also play trumpet and French horn.

Maestro's Message

Since we explored Mozart and Beethoven earlier this season, I thought it would be enjoyable to take a quick journey through music history for this program—from the Baroque through the Classical and into the Early Romantic period. It is easy to consider these styles separate concepts, but the reality is these “eras” are part of the long continuum of European music’s development. Consider that Franz Joseph Haydn was already nine years old when Vivaldi died, and Schubert was twelve when Haydn passed. This is the wonderful “fuzzy logic” of music. Though each “era” may have prominent characteristics labeled “Classical,” “Baroque,” or “Romantic,” each share qualities with its predecessors. As you enjoy the music on this program, listen for what I like to call the “compositional ghosts” of past eras, as well as the “heralding” of future musical seasons.

And, what of Spring itself? Vivaldi’s vibrant and joyful *A-flat Major Concerto*, using the wonderful piccolo trumpet, is as beautiful a way to herald the coming of Spring as I could imagine. Haydn’s *C Major Violin Concerto* is as charming as Vivaldi’s *Spring* from *The Four Seasons*, with an added elegance. It may remind you of the *C Major Cello Concerto* we performed last season. Finally, we push slightly beyond the edge of Classical borders to the Early Romantic with Franz Schubert’s noble and ebullient *Great C Major Symphony*. Though he only lived thirty-one years, during that short time he embodied both the sunset of the Classical era and the dawn of the German Romantic. He is the bridge between the traditions of Haydn, Mozart, and Beethoven and those of Mendelssohn, Schumann, and Brahms. In the case of this program, music is truly one eternal Spring. —G. Stelluto

ABOUT THE PROGRAM

Written by Michael Allsen ©2021

Our “Herald of Spring” program opens with a brilliant Vivaldi trumpet concerto performed by Peoria Symphony Orchestra principal trumpet Sarah Carrillo. Our concertmaster, Marcia Henry Liebenow, then performs one of Haydn’s fine violin concertos. We close with the grandest of Schubert’s symphonies: the ninth, known as the “Great C Major.”

Antonio Vivaldi (1678-1741)

Trumpet Concerto in A-flat Major (arr. Maurice André)

This piece was written originally as a sonata for solo violin, sometime before 1709. In the late 1960s, Maurice André adapted the sonata as the trumpet concerto heard here, which was later edited by Jean Thilde. Duration 8:00.

Background

Antonio Vivaldi—the “Red Priest” of Venice—was the most prominent and influential Italian composer of the late Baroque. He was also among the Baroque’s great violin virtuosos. He composed in nearly every genre—some 40 of his operas, dozens of his sacred works, and nearly 100 of his chamber works survive—but his 450 concertos had the broadest influence. These concertos were widely circulated and emulated in Vivaldi’s day, and it was he who established many of the standard operating procedures followed by his contemporaries Bach, Handel, and Telemann in their concertos.

Vivaldi’s vast collection of concertos includes a single concerto for two trumpets, but none for solo trumpet. The frequently played *Trumpet Concerto in A-flat Major* was not, in fact, originally written as concerto, but adapted from a Vivaldi violin sonata by the French trumpet virtuoso Maurice André (1933–2012). More than any other

VIVALDI'S VIBRANT AND JOYFUL A-FLAT MAJOR CONCERTO, USING THE WONDERFUL PICCOLO TRUMPET, IS AS BEAUTIFUL A WAY TO HERALD THE COMING OF SPRING AS I COULD IMAGINE.

player, André was responsible for popularizing the use of “piccolo trumpet” in performing Baroque music. Eighteenth-century trumpet parts were written for the valveless “natural” trumpet, and Baroque trumpet music was typically in a much higher range than is usual for modern trumpets. The piccolo trumpet, pitched an octave higher than most orchestral trumpets, allows modern players to perform Baroque repertoire much more comfortably. André recorded nearly all of the surviving Baroque solo works for trumpet during his career. He also expanded the repertoire for his instrument by arranging music for other instruments, most often violin, for solo trumpet. In the case of the *Trumpet Concerto in A-flat Major*, André adapted the last three movements of Vivaldi’s *Sonata in F Major for Violin and Continuo*, Op. 4, No. 2.

What You'll Hear

The concerto is set in the typical three movements, beginning with a lively *Allegro*. The trumpet dominates throughout, developing the aggressive main theme heard at the outset. The second movement is an emotional *Sarabande*, the most sensuous of Baroque dances. Here, the trumpet soars above the relaxed accompaniment, ornamenting a flowing melody. The closing *Vivace* also refers to a dance, the quick *Gigue*. There is much more interplay between the trumpet and strings here, with the solo line playfully picking up and decorating phrases played by the orchestra.

Franz Joseph Haydn (1732-1809)

Concerto in C Major for Violin and Orchestra

Haydn composed this work in the 1760s for the Esterházy court. Duration 19:00.

Background

In 1761, Haydn took a position in the court of the fabulously wealthy Hungarian Prince Paul Anton Esterházy. For the next 30 years, Haydn—who rose to the rank of *Kapellmeister* (chief musician) in 1766—was employed exclusively by the Esterházy family; his work schedule and selection of compositions were almost entirely determined by the court. The court divided its time between the Esterházy palace in Eisenstadt, near Vienna, and the magnificent country estate known as Esterháza, 30 miles east, across the Hungarian border—which meant a biannual move for their hundreds of servants, including musicians. Haydn seems to have thrived in this environment, composing hundreds of works for the Esterházies, from operas and symphonies to chamber music. The court had its own small orchestra, generally no more than 15 players, but including several fine musicians.

One of the best players at the court was the concertmaster, Luigi Tomasini. Tomasini had initially been hired as a valet, but the prince, knowing of his musical talent, sent him to Venice to study violin. (Tomasini probably studied with Leopold Mozart as well, and later took composition lessons from Haydn.) When Haydn joined the court in 1761, Tomasini was the principal violinist, and all four of Haydn's violin concertos were likely written for him.

For a century after Haydn's death, the existence of the *Violin Concerto in C Major* was known only through a catalog he compiled around 1765 of all of the works he could remember having written. Haydn noted that this work was "fatto per il Luigi" (made for Luigi). In 1909, however, a manuscript of the concerto was discovered in the archives of a Vienna publisher. It was promptly published and performed, and remains part of the standard violin literature today.

What You'll Hear

Scored for strings only, it is laid out in the conventional three-movement form, beginning with a fast movement (*Allegro moderato*). The orchestra lays out a relatively relaxed main theme and a few related ideas, filled with lively dotted rhythms. This material is then picked up in decorated form by the solo violin. The solo line develops these themes with several surprising harmonic twists, before a full recapitulation and a solo cadenza. The movement ends with a short coda. The *Adagio* begins with a short lyrical solo before turning to the main theme, a lovely operatic aria that unfolds above a gentle pizzicato accompaniment. A sudden change in texture leads into a closing solo cadenza. The finale (*Presto*) is in rondo form, tied together by a lively theme heard at the beginning, and promptly repeated and elaborately decorated by the soloist. This idea alternates with contrasting ideas, including some brilliant technical passages for the solo violin.

Franz Schubert (1797-1828)

Symphony No. 9 in C Major ("Great C Major")

Schubert composed this work in 1825-26. The first formal performance did not take place until March 21, 1839, with Felix Mendelssohn conducting the Leipzig Gewandhaus Orchestra.

Duration 48:00.

"All must recognize, while listening to this symphony, that it reveals to us something more than merely fine melody, than merely the ordinary joy and sorrow that music has already expressed in a hundred ways—that it leads us into a previously unexplored region of which we can have no prior knowledge."—Robert Schumann

Background

For many years, it was believed this work was dashed off in great haste during the last year of Schubert's life, adding a bit of romantic appeal to this immense symphony. It is now known that it was not composed by a dying Schubert, but instead was written in 1825-1826. Schubert offered it to the Viennese *Gesellschaft der Musikfreude* (Music Lovers Society) in late 1826, with a dedication to the Society. He received the middling fee of 100 florins as an honorarium, but after a read-through, the Society's orchestra put it aside on account of its great length and difficulty. The orchestra had another likely opportunity to play the "Great" C Major symphony at a Schubert memorial concert in December 1828, but chose instead to play his "Little" C Major symphony of 1817 (the *Symphony No. 6*).

The *Symphony No. 9* may have suffered the fate of Schubert's "unfinished" *Symphony No. 8* (which lay undiscovered and unperformed

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until 1865) had it not been for Robert Schumann, who visited the house of the composer's brother Ferdinand on New Year's Day of 1839. Having made a failed attempt to have the *Symphony No. 9* performed in 1836, Ferdinand Schubert enlisted Schumann's help by showing him the score. Schumann, recognizing the symphony as a masterpiece, immediately sent the score to Felix Mendelssohn in Leipzig, in hopes of having it performed there. Mendelssohn obliged by conducting the work at a March concert, where the symphony received a warm reception. It took a while for the *Symphony No. 9* to gain acceptance outside of Leipzig, however. Audiences were put off by the startling "modern" sound of the music, but the most strident resistance came from the orchestral musicians themselves, who found the technical requirements of the symphony just too demanding. (The endurance required of the violins in the fourth movement is particularly punishing.) The Viennese Gesellschaft orchestra rejected yet another performance in 1839, and similar orchestral uprisings plagued early performances in Paris (1842) and London (1844).

The *Symphony No. 9* faces no such problems today—it is recognized as a masterpiece. (And today's orchestras are better disciplined!) It still sounds strikingly "modern," though. Schubert was clearly moving beyond the conventions of the 18th century symphony toward something new. Every time I hear this work, I am struck by the similarity between the "Great C Major" and the much later symphonies of Brahms.

What You'll Hear

The first movement begins with a long *Andante* introduction, which focuses upon a single noble theme. This melody is heard first in the horns, then the woodwinds, and finally trombones and full orchestra, as the introduction builds gradually to its peak. Just as this high point comes to an end, the tempo quickens and the body of the movement begins (*Allegro ma non troppo*). The first *Allegro* theme is disposed of in rather short order. Though there is a family resemblance to the introduction's horn melody, this is actually a quotation of *Notte e giorno faticar*, the opening number of Mozart's *Don Giovanni*. After a dramatic chord, Schubert introduces the second main theme, a minor-key melody played by woodwinds. This theme continues rather obstinately, as bits of the opening character begin to intrude. Eventually, the trombones carry the day with a repeated motive drawn from the now-familiar horn theme. The development section opens with some startling shifts of key, until the trombones insist upon their motive again. Schubert sneaks into a recapitulation without any of the usual fanfare, bringing back the first *Allegro* theme in a very understated manner. He rounds off the movement with a coda that builds until a final, enormous statement of the horn theme.

The two middle movements are no shorter than the outer ones, but are simpler in form. The second movement (*Andante con moto*) alternates two contrasting ideas. A few brief bars of introduction lead into the main theme, a melancholy march played by solo oboe. The contrasting music is more serene—a calm, descending motive introduced by the strings. The *Scherzo* (*Allegro vivace*) begins as a rough and robust country dance with phrases tossed between loud strings and soft woodwinds. In the opening section of the *Scherzo*, Schubert spins out a whole series of related musical ideas from this opening dance. Repeated notes of the horn lead into the central trio, which critic Donald Francis Tovey called "a huge single melody—one of the greatest and most exhilarating melodies in the world." If the opening section is a country dance, this trio takes on the character of a graceful waltz. Schubert rounds off the movement with a literal repeat of the opening section.

For the finale (*Allegro vivace*), Schubert returns to conventional sonata form, although he works out his themes on a very large scale: 1,154 measures in all! The energetic main idea, heard at the beginning in the strings, gives this movement a running start after only the first



few bars. This motive is balanced by a secondary idea in the woodwinds, and then Schubert launches into a long transition. The opening of the second theme is very distinctive: a series of four repeated notes played by the horns. (When Mendelssohn attempted to rehearse this movement for a planned London performance in 1844, this passage struck the players as utterly hilarious for some reason. Faced with a giggling and unruly orchestra, Mendelssohn was forced to stop the rehearsal, and he eventually removed this work from the program.) The development section begins with a variant of the second theme, and continues by intensively working out all of Schubert's melodic ideas. A lengthy passage at the end of the development introduces fragments of the opening idea ever more insistently, eventually leading to a recapitulation. A movement as massive as this one clearly needs something big to round it off, and Schubert provides a huge coda, which blends and further develops his two main themes. ♦

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