



BATON ROUGE SYMPHONY CHAMBER PLAYERS

JOHN GILBERT
VIOLIN

DMITRI SHTEINBERG
PIANO

GEORGE WORK
CELLO

TIMOTHY MUFFITT
CONDUCTOR

WEILL IBERT BERG

BATON ROUGE SYMPHONY
CHAMBER PLAYERS

Concerto for Violin and Wind Orchestra Op. 12 — Kurt Weill (1900-1950)

Published by Universal-Edition

1. I. Andante con moto — 10:49
2. II. a. Notturmo — 3:55
3. b. Cadenza — 3:50
4. c. Serenata — 3:54
5. III. Allegro molto, un poco agitato — 7:35

Concerto for Cello and 10 wind instruments — Jacques Ibert (1890-1962)

Published by Alphonse Leduc Editions

6. I. Pastorale — 3:22
7. II. Romance — 4:14
8. III. Gigue — 5:03

Chamber Concerto for piano, violin, and 13 wind instruments — Alban Berg (1885-1935)

Published by Universal-Edition

9. I. Thema scherzoso con Variazioni — 8:56
10. II. Adagio — 13:48
11. III. Rondo ritmico con Introduzione — 11:21

Total Time — 66:39

CONCERTOS EMPLOYING WIND (OR MAINLY WIND) ACCOMPANIMENT ARE FAR FROM COMMON.

It is all the more remarkable, then, that a spate of such works appeared during the decade following the end of World War I. The vogue for these concertos was most pronounced in Paris, where Stravinsky had been stirring interest in wind sonorities through the Symphonies of Wind Instruments (1920) and the Octet (1922) before finally producing his Concerto for piano, winds, and timpani (1924). Contemporaneously, however, Hindemith and Weill in Berlin, as well as Berg in Vienna, were separately composing concertos of a kindred sort. Something, it could be said, was blowing in the winds.

Stravinsky's Piano Concerto would seem the likely model for the unorthodox instrumentation that Kurt Weill adopted in his Violin Concerto, but Stravinsky's score was first heard at a concert in Paris on May 22, 1924, by which time Weill's work was completed or nearly so. Commentators concur, though, that Stravinsky did have an influence upon Weill through his *L'histoire du soldat*, which Weill had heard performed in 1922.

Weill wrote his concerto during April and May 1924, a few months after he had completed three years' study in a master class under Ferruccio Busoni in Berlin. Through Busoni, Weill had been introduced to Josef Szigeti, when the Hungarian violinist came to Berlin in 1922 to play Busoni's Violin Concerto in its belated Berlin premiere. The occasion led Weill to decide on supplying Szigeti with a concerto of his own. When Weill presented the violinist with the work in 1924, Szigeti was at first warmly appreciative, but he thereafter put the concerto aside. Weill's labors had not been wasted, however, for the concerto became his most-played piece and won him the widest recognition he had known up till that time in his young career.

Marcel Darrieux was the violinist for the concerto's premiere performance on June 11, 1925, in Paris at a concert with Walter Straram conducting



Kurt Julian Weill
(1900-1950)

members of his own Concerto Orchestra. The concerto was then taken up by other violinists, most notably by Stefan Frenkel, who introduced it to audiences in various cities across northern and central Europe. Although the concerto had been well received in Paris, its reception elsewhere was more mixed. The concerto suffered no dearth of approving admirers among listeners and critics, but there were others who were put off by its content and style. What determined the concerto's future was not, however, the public's reactions but the grotesque political developments that ensued in Germany. Following the Nazi accession to power, any performance of music by Jewish composers was banned in Germany and, eventually, in the countries under occupation. Recognizing his peril, Weill gained refuge in the United States in 1935. Thereafter, he neither sought nor encouraged performances of the music he had written during his years in Berlin (Kim H. Kowalke, *Weill in Europe* [1979], p.4). Only after his death in 1950 was there a revival of interest in the Violin Concerto.

Clarinets launch the concerto with a long-drawn theme against which the horn and drum interject two peremptory taps that reappear in various voices throughout the movement. The violin enters playing a sinuously unfolding line, after which the music becomes an increasingly agitated contest between the violin's curling utterances and the ensemble's more angular counter-statements. The tension rises to a climax that has the violin playing frantically scurrying phrases against the ensemble's angry accompaniment. After a pause, the horn issues a calming call whose soothing effect is quickly broken by another edgy outburst, after which the music ebbs into an inconclusive close.

The second movement is cast in three interlocked parts, each of which has the character of a double concerto. The first, *Notturmo*, has the violin and xylophone playing a duo. In the second section, explicitly labeled *Cadenza*, the trumpet partners with the violin. Set to a staccato rhythm, the concluding *Serenata* mates the violin first with oboe, then with flute. The last movement offers the energetic animation customary to concerto finales, but also exhibits a less conventional nervous quality.

Along with Martin's *Concertino for Piano* (1924) and Falla's *Concerto for Harpsichord* (1926), Jacques Ibert's *Cello Concerto* is among the winds-weighted works that appeared in Paris over the 1920s. Begun in May 1925 while Ibert was in Paris, it was completed in August after he had withdrawn to the village of Audierne along the Normandy coast. Bearing a dedication to Roland-Manuel (Ibert's friend and fellow-composer), the concerto was premiered in Paris on February 28, 1926, with Madeleine Monnier as the soloist and Paul Paray conducting members of the *Lamoureux Orchestra*. Afterwards, on March 19, Roland-Manuel wrote Ibert to express his thanks

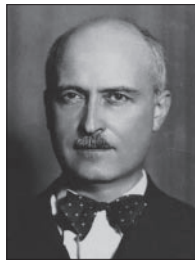
and appreciation, ending his letter by graciously remarking "I am certain, dear friend, that we would have had no trouble finding a more eminent patron to receive your offering, but I assure you that you would have had difficulty finding anyone more faithful, more devoted, and more grateful for the favor you had done for him" (in Alexandra Laederich, *Catalogue de l'oeuvre de Jacques Ibert* [1998], p. 52).

"Concerto" seems an inflated term for a composition that lasts less than a quarter-hour, but an unduly grand name proves apt for a piece ripe in tongue-in-cheek irony. The opening *Pastorale*, for instance, appropriately begins with suggestions of shepherds' pipings. The cello joins in, but the winds soon reveal themselves to be more in a sportive mood than an idyllic one, however much the cello prefers to keep things relaxed and easy-going. Finally, the winds do return to the pastoral opening, but at the first sign of a resumed playfulness, the cello simply cuts things short.

Although the subsequent *Romance* is additionally marked *Souple*, there is nothing particularly amorous or supple in the movement's rollicking beginning. The cello strives to be true to the movement's title by introducing a tender, lyrical theme, but the winds impishly persist in their teasing. When the cello at last makes an impassioned and irritated attempt to have its song prevail, the winds offer mocking responses and end the movement with a jeering chuckle.

Labeled *Gigue* and marked *Animé*, the finale succeeds in living up to its names. Apparently acting on the "if you can't fight them" principle, the cello participates fully in the gaiety, even to the point of interjecting a quirky and half-comic cadenza, after which the winds return to the *gigue* to take the concerto to a snappy close.

Alban Berg's *Chamber Concerto* owes its inception to Arnold Schoenberg. Anticipating Schoenberg's fiftieth birthday on September 13, 1924, Berg set out in March 1923 to write a work that would be his celebratory gift to his teacher and friend. At that time, he planned on producing a concerto for piano, violin, and ten winds. His attention, however, was diverted to other matters—among them, his wife Helene's dodgy health and his own efforts to secure a performance of his recently completed opera, *Wozzeck*. Thus, when Schoenberg's birthday did arrive, the concerto remained unfinished. Berg, however, thereupon returned to the work, this time completing it. In its final form the *Chamber*



Jacques François Antoine Ibert
(1890-1962)

Concerto called for a wind complement of 13 players, thereby entailing 15 players in all—a “magic number,” as Berg termed it in a dedicatory letter addressed to Schoenberg, because it matched the number of players Schoenberg had required for his Chamber Symphony, Op. 9 (1906).

Berg published his dedicatory letter in a Vienna journal, *Pult und Takstock*. (The full text of the letter is reprinted in Willi Reich, *Alban Berg*, trans. Cornelius Cardew [1965].) The bulk of the letter contains Berg’s extensive comments on the concerto’s intricate construction. He begins, however, by announcing that he finished his birthday present to Schoenberg on the very day—February 9, 1925—of his own fortieth birthday, which further serves to mark the twentieth year of the friendship shared by Schoenberg, Anton von Webern, and himself. To Berg’s biographer, Karen Monson, the fortuitous overlap of birthday occasions is “suspect” (*Alban Berg* [1979], p. 211). In truth, the convergence of anniversaries does appear a bit too pat, for it conveniently enables Berg to draw attention to his reliance on the number three (or its multiples) as an organizing principle within the concerto. He had done so, he explains, because an adage holds that “all good things come in threes,” and his wish is that “all good things”—a phrase Berg inserted at the head of his score—come to Schoenberg. So thoroughly, in fact, had Berg suffused the work with threes that, he wryly remarks, “insofar as I make this generally known—my reputation as a mathematician will grow in proportion ... as my reputation as a composer sinks.”



Alban Maria Johannes Berg
(1885-1935)

A listener, of course, will approach the concerto as a musical composition, not as a mathematical treatise. For all of his capacity to perform ingenious number games, Berg was never anything but a composer. In supplying his analysis of the concerto’s construction, he well knew that much of what might meet the eye in a printed score would not readily greet the ear in a performance. To reverse another familiar adage, Berg’s musical “children” were definitely meant to be heard, not seen.

The first performance of the Chamber Concerto took place in Berlin on March 27, 1927, at a concert conducted by Hermann Scherchen, who shortly after also led a performance in Zurich. Anton von Webern conducted the Vienna premiere given on March 31, 1927.

The Chamber Concerto is cast in three movements played without pauses between them. Berg opens the piece with three “signature” motifs derived from those letters having musical significance in the names ARNOLD SCHÖNBERG (the spelling still in use at the time), ANTON VON WEBERN, and ALBAN BERG. (In German nomenclature, “Ess” = E-flat, H = B-natural, and B = B-flat.) The piano starts things

off by presenting the Schönberg motif, the violin follows with the Webern figure, and the horn then adds the Berg. These motifs reappear throughout the movement. After this introduction, the English horn initiates the material making up the main body of the movement, a theme-and-variations built upon the principles that Schoenberg had recently enunciated in his formulation of a system of twelve-tone composition. Taking up the English horn’s lead, the full ensemble joins in presenting the theme, which is then, in what Berg identified as the first variation, repeated by the piano playing alone. The second variation presents the theme in a retrograde version (i.e., the sequence of notes is played in reverse order). For the third variation, the theme is given in inverted (upside-down) order. Played in backwards order, this inversion becomes the fourth variation. The last variation returns to the theme’s initial pattern, but dresses it in a wholly different fashion that includes canonic passages.

Although Berg’s dedicatory letter dwelled upon the concerto’s structural features, he did remark within it that “if it became known how much of friendship, love, and a world of human and spiritual references I have smuggled into these three movements, the adherents of program music—should there be any left—would go mad with joy” (Reich, 148). Brenda Dalen has demonstrated that the concerto’s second movement, *Adagio*, is replete with such references that allude specifically to Schoenberg’s first wife, Mathilde, who died on October 18, 1923, after a pain-ridden illness. (See “Freundschaft, Liebe, und Welt: The Secret Programme of the Chamber Concerto,” in *The Berg Companion*, ed. Douglas Jarman [1989], pp. 141-180). In effect, if not in name, the movement stands as an elegy. It is constructed as an extended song in two parts, each in ternary form, with the second half being a mirror image of the first: $A_1-B-A_2 \mid A_2-B-A_1$.

According to Berg, the final movement—designated as a “rhythmical rondo”—employs three basic rhythms that serve to provide a “thematic unity” and that are subjected to “manifold variations,” while continually returning, as is proper, to a rondo form. Opening with a cadenza passage played by the two solo instruments, the movement unites material from the first two movements, thus serving to make the concerto’s conclusion a culminating confirmation that all good things come in threes.

— Karl E. Gwiasda

BATON ROUGE SYMPHONY CHAMBER PLAYERS

The Baton Rouge Symphony Chamber Players is an ensemble of musicians from the Baton Rouge Symphony Orchestra. Founded in 1947, the Baton Rouge Symphony is the oldest arts organization in the region and the oldest professional orchestra in the state. Along with the orchestra itself, the organization also includes a Symphony League, a Symphony Chorus, and the Louisiana Youth Orchestras. In addition to its Masterworks programming, The Baton Rouge Symphony Orchestra reaches over 7,000 young people per year through its numerous education and outreach programs.

In 1999, during the Baton Rouge Symphony's 50th anniversary season, Dr. Timothy Muffitt was selected as Music Director and still currently holds the position. In 2007, the Baton Rouge Symphony Orchestra announced the appointment of David Torns, Music Director of the Louisiana Youth Orchestras, to the position of Assistant Conductor of the Baton Rouge Symphony Orchestra. In 2011, Dr. David Shaler was appointed as Chorus Master of the Baton Rouge Symphony Chorus.

The Baton Rouge Symphony Orchestra's season consists of a seven-concert Masterworks series as well as a three-concert Chamber Series. The Chamber Series is sponsored by Charles and Carole Lamar. This particular program was partially funded by the Kurt Weill Foundation For Music, Inc. The Irene W. and C.B. Pennington Foundation "Great Performers in Concert" series has brought world-class talent to Louisiana's capital city for the past ten years. These concerts in collaboration with the orchestra have featured artists such as Yo-Yo Ma, Renee Fleming, Chris Botti, Itzhak Perlman, Dame Kiri Te Kanawa, and most recently, Natalie Cole.

The mission of the Baton Rouge Symphony is to develop and maintain a financially-sound, first-class symphony orchestra with a regional and national profile which will provide education and cultural enrichment for the people of the greater Baton Rouge region and neighboring communities.

Baton Rouge Symphony programs are made possible in part by: Arts Council of Greater Baton Rouge; Community Funds for the Arts Campaign; City of Baton Rouge and the Parish of East Baton Rouge; Louisiana State Arts Council, Division of the Arts.

<http://www.brso.org>



CHAMBER PLAYERS

Flute

Rachel T. Ciraldo, Principal ^{1,2,3}
Suzanne Buerkle, flute/piccolo ^{1,2,3}

Oboe

James Ryon, Principal ^{1,2,3}
Shea Tully ²
Annie Henneke ³

Clarinet

Robert DiLutis, Principal ^{1,2,3}
Michael Bartnik ^{1,2}
Andrew Brown, bass clarinet ^{2,3}
William Blayney Eb clarinet ³

Bassoon

Gabriel Beavers, Principal ^{1,2,3}
TJ Blackburn ^{1,2}
Jayson Heubusch, contra bassoon ³

Horn

Angela Bagnetto-Finley, Principal ^{1,2,3}
Janiece Luedke ^{1,3}

Trumpet

James West, Principal ^{1,2,3}

Trombone

Larry Campbell, Principal ³

Timpani

Douglas Cade, Principal ¹

Percussion

Terry McKinney, Principal ¹

String Bass

John Madere, Principal ¹
Jeb Stuart, Associate Principal ¹
Yong-hao Pan, Assistant Principal ¹
Louis DeVries ¹

TIMOTHY MUFFITT

CONDUCTOR

Now in his 12th season as Music Director and Conductor of the Baton Rouge Symphony and his 5th season with the Lansing Symphony, Timothy Muffitt continues to appear with other prominent orchestras around the country. Recent seasons have included return engagements with the San Francisco Symphony and the Long Beach Symphony along with his debut at The Hollywood Bowl. Other recent engagements have taken Muffitt to the Houston, Phoenix, Edmonton, and Spokane Symphonies, Columbus Ohio's Pro Musica Chamber Orchestra, the Buffalo Philharmonic, the Virginia Symphony, the Grant Park Music Festival Orchestra in Chicago and the Harrisburg (PA) Symphony among others.



Along with continued growth in artistic excellence, Muffitt's work has been marked by innovative, imaginative programming. A strong proponent of community arts education, Muffitt has been very active in the venues of radio and lecture, presenting arts-enrichment programs through a variety of formats for diverse audiences.

Formerly Associate Conductor with the Austin Symphony, Muffitt was also Artistic Director of the Louisiana Philharmonic's Casual Classics Series in New Orleans. It was for his work in that position that Mr. Muffitt was awarded a Certificate of Meritorious Service from the American Federation of Musicians.

Prominent performers and composers with whom Mr. Muffitt has worked include Yo Yo Ma, Renee Fleming, Dame Kiri Te Kanawa, Andre Watts, Alicia de Larrocha, Pinchas Zukerman, Van Cliburn, Lynn Harrell, Itzhak Perlman, and composers John Cage, Joseph Schwantner, Ellen Taffe Zwilich, John Harbison, Joan Tower and Bernard Rands among others.

In addition to his work with professional orchestras, Mr. Muffitt is also Music Director of the Chautauqua Institution's Music School Festival Orchestra, one of the country's premiere orchestral training ensembles.

JOHN HASPEL GILBERT

VIOLIN

Violinist John Haspel Gilbert has performed as soloist, recitalist, and chamber music collaborator to critical acclaim throughout the U. S., Europe, and South America. Praised by legendary performers such as the late Josef Gingold, Glenn Dicterow, Camilla Wicks, Arnold Steinhardt and the late Joseph Fuchs, he performs an enormously wide repertoire spanning contemporary works and world premieres through the masterpieces of the Baroque era.



Professor of Violin at the Texas Tech University School of Music (Lubbock, TX), Gilbert is a founding member of the Botticelli String Quartet and serves as concertmaster of the Lubbock Symphony Orchestra with whom he has appeared as soloist in the concerti of Beethoven, Brahms, Corigliano, and Sibelius. He previously held this position with the Baton Rouge Symphony Orchestra and the Knoxville Symphony Orchestra and has been a member of the faculty at the SMU Meadows School of Music, University of Memphis, and Hope College. A longtime member of the artist faculty of the Green Mountain Summer Music Festival (VT), his past summer affiliations have included the Sewanee, Killington, Bravo!, and Eastern music festivals. His former students hold positions in orchestras and universities throughout the U. S. and Asia.

Gilbert's principal studies were under the tutelage of Sally O'Reilly and Charles Castleman, and include substantial work with Oliver Steiner and Syoko Aki. He is a graduate of the University of Minnesota, the Yale University School of Music, the Eastman School of Music, Interlochen Arts Academy, and held fellowships at the Aspen Music School in both chamber music and orchestral performance. His chamber music coaches are current or former members of the Juilliard, Tokyo, Cleveland, Fine Arts and Yale string quartets, and the Eastman and Rafael trios.

DMITRI SHTEINBERG

PIANO

Dmitri Shteinberg is a prizewinner in twenty competitions worldwide, including the first prize in "Citta de Senigallia" international piano competition in Italy. In the United States, he won the Naomi Foundation Competition and the Artists International Debut Award, and received the Salon De Virtuosi Fellowship Grant.

A native of Moscow, Dmitri Shteinberg studied at the Gnessin Special School of Music under Anna Kantor, teacher of Evgeny Kissin. His later teachers include Victor Derevianko and Nina Svetlanova, both students of Heinrich Neuhaus. Shteinberg holds a Doctorate from the Manhattan School of Music, and is currently an Artist Teacher of Piano at the University of North Carolina School of the Arts. His former students received scholarships at numerous prestigious schools, including Manhattan School of Music, Eastman, the Oberlin Conservatory and the Hartt School of Music. He is also on faculty at the Green Mountain Chamber Music Festival in Burlington, VT.



Dmitri Shteinberg has appeared across North America, Germany, England, France, Switzerland, Sweden, Italy, Portugal, Russia, Bulgaria and Israel. His solo performances include the Jerusalem Symphony, The Italian Filarmonica Marchigiana, Israel Chamber Orchestra, Israel Camerata Orchestra and Porto National Symphony under the batons of Massimo Pradella, Roger Nierenberg, Florin Totan and David Shallon, among others. In the United States, he appeared with the Richmond, Charlottesville and Manassas symphony orchestras. Shteinberg was a guest artist at the Mostly Mozart Festival, Summit Music Festival, Music Festival of the Hamptons, the "Oleg Kagan" Festival in Germany, Festival Aix-en-Provence in France and Open Chamber Music in Cornwall, England. Chamber music appearances include the Stern Auditorium at Carnegie Hall, The Kennedy Center, The Kimmel Center in Philadelphia, Alice Tully Hall in New York and the Saunders Theatre in Boston.

Called "protean and refined" by *The New York Times*, Shteinberg has collaborated with members of the New York Philharmonic and the cellists Han-Na Chang and Natalia Gutman.

Besides solo and chamber music performances, Shteinberg frequently appears with concert-lectures; he also plays harpsichord and period pianos. His interest in new music has led to world premieres and numerous commissions.

GEORGE WORK

CELLO

George Work holds Bachelor's and Master's degrees and the Performer's Certificate from the Eastman School of Music, where he also served as teaching assistant to Robert Sylvester.

In addition to Robert Sylvester, his principal teachers include Paul Katz, Ronald Leonard, Gabor Rejto, and Carol Work. In 1981, he joined the Ames Piano Quartet, in residence at Iowa State University. The Quartet has released 14 critically acclaimed CD recordings, including their two most recent releases from Sono Luminus, *Mozart - Hummel - Beethoven* (DSL-92120) and *Hahn - Schmitt - Dubois* (DSL-92141). They have appeared in concert throughout the United States and Canada. International appearances include Kaliningrad, Russia, Salzburg, Austria, Paris and Marseilles, France, Taipei, Tainan, Kashiong and Taichung, Taiwan, Merida, Mexico and Cape Town, South Africa. The Ames Piano Quartet also performed in Cuba in 2000, the first American chamber ensemble to appear in concert there in more than forty years. In addition to concertizing with the Quartet, Work has appeared as soloist with numerous orchestras in the Midwest, as well as in Taiwan, R.O.C and Kaliningrad, Russia.



He was Visiting Professor of Cello at Drake University during 1997-98, and has taught and performed at numerous summer festivals, including the Schlern International Festival, Madeleine Island, the Texas Music Festival, and the Brevard Music Festival, among others.

DSL-92161 – WEILL IBERT BERG – Baton Rouge Symphony Chamber Players

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BATON ROUGE

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ORCHESTRA

CHAMBER PLAYERS