



SAN ANTONIO SYMPHONY PRESENTS

## DVOŘÁK CELLO CONCERTO

February 21 & 22, 2020 | 8:00 PM

HEB Performance Hall

The Tobin Center for the Performing Arts

Ruth Reinhardt, *conductor*  
Andrei Ioniță, *cello*

DVOŘÁK

### Concerto in B minor for Cello and Orchestra, Op. 104

Allegro

Adagio ma non troppo

Finale: Allegro moderato

INTERMISSION

SIBELIUS

### Symphony No. 7 in C major, Op. 105

Adagio

Vivacissimo – Adagio

Allegro molto moderato

Vivace – Presto – Adagio – Largamente molto – Affettuoso

R. STRAUSS

### Till Eulenspiegels lustige Streiche, Op. 28

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### ANTONÍN DVOŘÁK

(Born on September 8, 1841 in Nelahozeves, Bohemia (Czechia);

Died on May 1, 1904 in Prague, Bohemia (Czechia)

### Concerto in B Minor for Violoncello and Orchestra, Op. 104

Premiered: March 19, 1896 in London, England

Orchestration: solo cello accompanied by 2 flutes with piccolo, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 3 trombones, tuba, timpani, triangle, first and second violins, violas, cellos, and basses

Duration: 40 minutes

When Mrs. Jeannette Thurber lured Antonín Dvořák to New York to head her new National Conservatory of Music, she hoped that he would show American students a thing or two about how to compose in a nationalistic style. He did—and learned a thing or two from the Americans as well. His African-American student Henry Burleigh sang spirituals for him. One of those spirituals, “Swing Low, Sweet Chariot,” ended up in the second movement of his *New World Symphony*. And it was the Irish-born, German-trained, American cellist Victor Herbert who showed Dvořák that writing a concerto for cello was possible. Before meeting Herbert, Dvořák felt that the cello is a beautiful instrument, but its place is in the orchestra and in chamber music. As a solo instrument, it isn’t much good. Its middle register is fine—that’s true—but the upper voice squeaks and the lower growls.

When Dvořák heard Victor Herbert’s new *Second Cello Concerto*, he loved it! More importantly, Dvořák was convinced that it is possible to hear the cello over an orchestra, even one with trombones. Eight months later Dvořák started his own cello concerto. It was the last piece he wrote while in America.

The concerto begins as most do, with the orchestra playing the dramatic main theme by itself. The French horn gets to play the lyrical second theme. Finally, the cello gets a chance at

both. The central part of this movement focuses primarily on working through various aspects of the first theme. When it comes time for the expected restatement of both themes, Dvořák does the unexpected. He omits the main theme and takes us directly to the second and then to a joyous conclusion.

The slow movement begins tenderly with the clarinets and then the solo cello. After a short time with this beautiful theme, the entire orchestra crashes in. The cello then plays a moving melody based on a song, “Leave Me Alone,” which Dvořák wrote many years earlier. It was a favorite of his sister-in-law, and he included it in the concerto when he learned that she was seriously ill. After an extensive time dwelling on this tune, the movement returns to the opening theme. The cellist then launches into what is almost an accompanied cadenza. After another statement of the song, there is a peaceful close.

The finale is a *rondo*, which uses a main theme that alternates with secondary themes called *episodes*. After an orchestral introduction, the cello gets the main tune. Both of the central episodes are slower and more rhapsodic in character. The final statement of the main theme brings us to the ending section. Just as the orchestra winds *up* to what appears will be a grand climax complete with a cadenza for the soloist, Dvořák changes course and winds *down*—he had just learned of his sister-in-law’s death. Dvořák explained the ending to his publisher:

The finale closes gradually *diminuendo*—like a sigh—with reminiscences of the first and second movements—the solo dies away to *pianissimo*—then swells again—the last bars are taken up by the orchestra and the whole concludes in a stormy mood.

Johannes Brahms was in a stormy mood also when, in the last year of his life, he read the score to Dvořák’s *Cello Concerto*. “Why on earth didn’t I know one could write a cello concerto like this?” he said. “If I’d only known, I’d have written one long ago!”

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## JEAN SIBELIUS

(Born on December 8, 1865 in Hämeenlinna, Finland  
Died on September 20, 1957 in Ainola, Finland)

### Symphony No. 7 in C Major, Op. 105

Premiered: March 24, 1924 in Stockholm, Sweden

Orchestration: 2 flutes with 2 piccolos, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, first and second violins, violas, cellos, and basses

Duration: 22 minutes

The textbook version of a symphony is one that generally includes four movements. The first and last movements are usually fast in tempo, the second is slow, and the third is usually some sort of quick dance-like movement. The forms of those movements are also generally predictable. Working with just a few templates composers have written a vast variety of symphonies. Sibelius' *Symphony No. 7* is a real symphony, but it doesn't come close to fitting the textbook variety.

Sibelius worked on three symphonies, his *Fifth*, *Sixth*, and *Seventh*, simultaneously. In 1918 he wrote,

All this with due reservations...It looks as though I shall come out with all three of these symphonies at the same time...With regard to symphonies 6 and 7, the plans may possibly be altered, depending on the way my musical ideas develop. As usual I am a slave to my themes and submit to their demands. From all this I see how my innermost self has changed since the days of the *Fourth Symphony*. And these new symphonies of mine are more in the nature of profession of faith than my other works Sibelius did, indeed, alter his plans. The *Seventh* symphony appeared five years after the *Fifth*. He originally intended his *Seventh* symphony to

have three movements. However, as Sibelius said to his biographer, "The final form of one's work is indeed dependent on powers that are stronger than oneself. Later on one can substantiate this or that, but on the whole one is merely a tool. This wonderful logic—let us call it God—that governs a work is the forcing power." In his diary he wrote that it was "...as if God had thrown down pieces of mosaic from the floor of Heaven and asked me to find out what the pattern was like."

The way Sibelius assembled those mosaic pieces for his *Seventh Symphony* turned out to be a single short work of only one movement—with at least eleven different tempos! In this, his final symphony, he managed to solve a problem that had been plaguing composers all through the nineteenth century: How do you compose a multi-movement work so that all the pieces fit together into a single unified idea? He did this by fusing a whole series of "movements" into one and by working with only a few themes and ideas.

To listeners used to the normal templates of a symphony, this can be a little unsettling. The program annotator Donald Tovey gives comforting advice:

...the listener may rest assured that if he finds that an important melodic note has been in existence some time before he was aware of it, the composer has taken special trouble to conceal the beginning of that note. If the listener feels that unformed fragments of a melody loom out of a severely discordant fog of sound, that is what he is meant to feel. If he cannot tell when or where the tempo changes, that is because Sibelius has achieved the power of moving like aircraft, with the wind or against it...Sibelius's airships are roomy enough for the passengers to dance if they like: and the landscape, to say nothing of the sky-scape is not always too remote for them to judge of the movement of the ship by external evidences.

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## RICHARD STRAUSS

(1864–1949)

### Till Eulenspiegels Lustige Streiche, Op. 28 (Till Eulenspiegel's Merry Pranks)

Premiered: November 5, 1895 in Cologne, Germany

Orchestration: 3 flutes and piccolo, 3 oboes and English horn, 2 clarinets, piccolo clarinet and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, snare drum, cymbals, ratchet, triangle, first and second violins, violas, cellos, and basses

Duration: 15 minutes

A short spin through the collected tales of the medieval prankster Till Eulenspiegel demonstrates that teenage bathroom humor has a long and "colorful" history. The "real" Till is said to have been born in Kneitlingen, Germany and to have died in 1350 C.E. in the province of Schleswig-Holstein where the locals still point out his gravestone. Folk and literary tales associated with Till and his pranks appeared in German, Dutch, French, Latin and English starting in about 1500. Most of these tales are about the practical jokes Till plays, and they depend upon the sort of slapstick violence still found in today's children's cartoons. And in the unexpurgated versions of the tales, there is a good dose of obscene and scatological humor. Fortunately for us, Richard Strauss's version of Till's merry pranks is "G" rated. It is a hilarious musical romp. Throughout the nineteenth century, composers and critics debated whether music could or even should portray such concrete characters as Till and his tricks. On the one hand there were the "absolute" composers, like Johannes Brahms, who felt that although music was a profound emotional language, its purpose was not to portray such things. Then there were those composers of "program" music. Franz Liszt invented the symphonic tone poem—complete symphonic works that could musically detail specific people, places, things and ideas. As a young man, Strauss wrote a

series of brilliant tone poems: *Don Juan*; *A Hero's Life*; *Don Quixote*; *Death and Transfiguration*. These works are not just descriptive. They are also brilliant showcases for orchestras. Every player must rise to the level of a virtuoso.

Strauss was careful not to print (in words) exactly what was going on in his *Till Eulenspiegel*. He explained,

It is impossible for me to furnish a program to *Eulenspiegel*...Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two "Eulenspiegel" motives, which, in the most manifold disguises, moods and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them. You'll hear those two motives immediately after a short introduction by the orchestra which seems to say, "Once upon a time..." The first is a roguish tune played by the horn. It gets all twisted up in the rhythm. Other instruments come in with the tune and soon the whole orchestra is a-tumble. Out of the chaos comes the little piccolo clarinet with the second motive, a sneering little giggle. Those two motives form the backbone for the entire work. As soon as they are introduced, we are off on our merry way. For most of us who aren't familiar with the list of all of Till's pranks, here are a few hints: Till rides his horse through a busy marketplace upsetting everything in his wake; he dons the robes of a priest and poses as a preacher of morals; Till becomes a lady's man but storms away in a rage when his advances are spurned; he makes fun of professors—here by a fugue which goes awry. Finally Till goes too far with his jesting and is hauled before the court. To the ominous condemnation from the low brass, the piccolo clarinet pleads for mercy. Till is strung up (unmistakable in the music). The orchestra ends the piece as it began as if to say, "It is really only a story."

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## GUEST ARTISTS



**Ruth Reinhardt,**  
conductor

Ruth Reinhardt is quickly establishing herself as one of today's most dynamic and nuanced young conductors. She served as the Assistant Conductor of the Dallas Symphony Orchestra (DSO)

for two seasons under Jaap van Zweden and concluded her tenure at the end of the 2017/2018 season. Having recently made her debut with the Royal Stockholm Philharmonic in summer 2018, this season Ms. Reinhardt will make debuts with the Grosses Orchester Graz and Kristiansand Symphony Orchestra; and in North America with the symphony orchestras of Fort Worth, Omaha, Orlando, Portland, Santa Fe, and Sarasota. Reinhardt will return to the Dallas Symphony three times this season, to conduct a subscription week as well as several concerts in the greater Dallas community and the DSO's contemporary alternative ReMix series. She will also return to conduct the Cleveland Orchestra, Seattle Symphony, Malmö Symphony, and at the Impuls Festival in Germany.

Last season, Reinhardt was selected as a Dudamel Fellow of the Los Angeles Philharmonic, and in summer 2018, she served as the assistant conductor of the Lucerne Festival Academy Orchestra. In addition, she worked with Carnegie Hall's National Youth Orchestra (NYO-USA), assisting Michael Tilson Thomas. Highlights of her 2017/2018 season included guest engagements with the Indianapolis, San Diego, and North Carolina Symphonies, and the Los Angeles Chamber Orchestra in the Primrose Viola Competition.

Ruth Reinhardt received her master's degree in conducting from The Juilliard School, where she studied with Alan Gilbert. Born in Saarbrücken, Germany, she began studying violin at an early age and sang in the children's chorus of Saarländisches Staatstheater, Saarbrücken's opera company. She attended Zurich's University of the Arts (Zürcher Hochschule der Künste) to study violin with Rudolf Koelman, and began conducting studies with Constantin Trinks, with additional training under Johannes Schlaefli. She has also participated in conducting master classes with, among others, Bernard Haitink, Michael Tilson Thomas, David Zinman, Paavo Järvi, Neeme Järvi, Marin Alsop, and James Ross.

Prior to her appointment in Dallas, Ruth was a conducting fellow at the Seattle Symphony (2015–16), Boston Symphony Orchestra's Tanglewood Music Center (2015), and an associate conducting fellow of the Taki Concordia program (2015–17). During her time at Juilliard, she led the Juilliard Orchestra as well as concerts with New York City's ÆON Ensemble, with whom she has led a collaboration with the Kronos Quartet.

A precocious talent, by age 17 she had already composed and conducted an opera, for and performed by the children and youths of her home town. While studying in Zurich, she also conducted the premieres of two chamber operas for children: *Die Kleine Meerjungfrau* (*The Little Mermaid*) by Swiss composer Michal Muggli, and *Wassilissa* by German composer Dennis Bäsecke. Other opera productions she has conducted include Dvořák's *Rusalka* and Weber's *Der Freischütz* for the North Czech Opera Company, and Strauss' *Die Fledermaus* at the Leipzig University of the Arts.

## GUEST ARTISTS



**Andrei Ioniță,**  
cello

The Gold Medal-winner at the 2015 XV International Tchaikovsky Competition, the phenomenal young cellist Andrei Ioniță was called "one of the most exciting cellists to have emerged for a decade"

by the prestigious *Times of London*. He was a BBC New Generation Artist from 2016–18 and is the Symphoniker Hamburg's artist-in-residence for the 2019–20 season. A versatile musician focused on giving gripping, deeply felt performances, Andrei has been recognized for his passionate musicianship and technical finesse. Andrei made his U.S. debut in 2017 with recitals in Chicago and Washington, D.C., and gave his New York debut recital in Carnegie Hall's Zankel Hall. Highlights of the previous two seasons have included concertos with the Münchner Philharmoniker (Valeriy Gergiev), Orchestre symphonique de Montréal (Kent Nagano), BBC Philharmonic (Omer Meir Wellber and John Storgårds), Danish National Symphony (Christian Kluxen), Royal Scottish National Orchestra (Karl-Heinz Steffens), San Diego Symphony (Case Scaglione), Yomiuri Nippon Symphony (Sylvain Cambreling) and BBC National Orchestra of Wales (Ainars Rubikis); he has given

recitals at Konzerthaus Berlin, Elbphilharmonie, Zurich Tonhalle, LAC Lugano, and L'Auditori in Barcelona, as well as at the Mecklenburg-Vorpommern, Schleswig-Holstein, Verbier and Martha Argerich Festivals. Forthcoming chamber dates include collaborations with Stephen Hough, Cédric Tiberghien and Kian Soltani at the Wigmore Hall, and Pierre Boulez Saal. Andrei's debut album on Orchid Classics combined a Brett Dean world-premiere with Bach and Kodály, prompting *Gramophone* to declare him "a cellist of superb skill, musical imagination and a commitment to music of our time." Before winning the Tchaikovsky Competition, Andrei won First Prize at the Khachaturian International Competition in June 2013; in September 2014, he won Second Prize and the Special Prize for his interpretation of a commissioned composition at the International ARD Music Competition. In 2014, he received Second Prize at the Grand Prix Emanuel Feuermann in Berlin. Andrei was born in 1994 in Bucharest and began taking piano lessons at the age of five before receiving his first cello lesson three years later. He studied under Ani-Marie Paladi in Bucharest and under Jens Peter Maintz at the Universität der Künste Berlin. A scholarship recipient of the Deutsche Stiftung Musikleben, Andrei performs on a cello made by Giovanni Battista Rogeri from Brescia in 1671, generously on loan from the foundation.