

# Yonkers Philharmonic Orchestra

*7th Annual Beethoven Festival*

*A Salute to German Composers*

## *In Memoriam*

Dr. Kathleen Pistone Carrucci

FAOS / YPO Founder

## *Program Notes*

YPO@Home

Video Premiere: Sunday, April 18th

<https://yonkersphilharmonic.com/athome>

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## PROGRAM NOTES

By Margaret Benedict, Ph.D

Ludwig von Beethoven

1770-1827

### *Fidelio, overture*

Op 72

*Fidelio*, is Beethoven's only opera. *Fidelio*, the hero, is unjustly imprisoned for political reasons, but the courage and devotion of his wife Leonore literally free him from his chains. Critics suggest that Beethoven struggled to accommodate his genius to opera because he wrote that the opera won him the "martyr's crown." Beethoven did not live long enough to read Thomas Love Peacock, an early nineteenth century critic praise of the 1832 performance, "*Fidelio*... combines the profoundest harmony with melody that speaks to the soul. It carries to a pitch scarcely conceivable the true musical expression of the strongest passions, and the gentlest emotion in all their heroism of devoted love. The rage of the tyrant, the despair of the captive, the bursting of the sunshine of liberty upon the gloom of the dungeon... *Fidelio* is the sun among the stars." Twentieth century critic, Spender continues the thought, "the prisoners' Chorus and the quartet in the prison cell of Florestan are the greatest heights of Beethoven's humanistic piety."

It is ironic that an opera about political oppression was first performed only seven days after Napoleon's army occupied Vienna. But it is not surprising that during a time when, most of Beethoven's royal supporters had fled the city, the opening performance was poorly attended and did not get favorable reviews. Thus, the opera that premiered on March 29, 1806 was canceled after only three performances. Eventually, Napoleons loses throughout Europe 1812-1814, and his retreat from Vienna, emboldened the Viennese and the Karntnertor-Theater to request a revival of the opera. Beethoven made several changes to the score and composed a new overture for the 1814 performance, but the final draft of the overture was not completed until the May performance.

### *Drei Equali*

WoO 30

Beethoven's *Three Equale for Four Trombones* are three pieces written for four trombones. In the eighteenth century, these trombone pieces were primarily used for funeral services. This work, which does not have an Opus number and has been identified only as WoO 30, was commissioned by Franz Xavier Gloggl, Kaaelmeister of the city of Linz in 1812. It was performed on All Soul's Day at the Linz Cathedral in Austria and was then adapted for a male choir that performed a solemn Miserere, WoO 30 to the somber accompaniment of trombones at Beethoven's funeral.

*Piano Trio in B flat Major, Op. 97**Allegro Moderato*

In late 1809 Beethoven wrote three piano sonatas each remain unique in the genre. The Trio in B-flat for Piano, Violin, and Cello, referred to as *Archduke* is dedicated to Archduke Rudolph. This Trio has four movements and is regarded as his masterpiece because it represents the summation of the new type of classicism that characterized Beethoven's chamber music with piano between 1808 and 1811.

Twentieth century critic, Blair Johnson wrote, "The reason that this work of all the works Beethoven dedicated to the Archduke should require his name... is really very simple: the word fits the music." From the very beginning of the *Allegro moderato*, there is a nobleness to the work that cannot but impress, and that nobleness is made more potent during the solo piano phrase that introduces the first movement's main theme- piano dolce, supremely lyrical. When the strings enter six bars later, they blend in with the piano cadenza and then begin a prosaic duet that repeats the opening theme. The movement is a perfect blend of the instruments. "Even when things grow more heated... there is never the sense of anything particularly urgent - everything is under control, and smooth songfulness... is paramount."

*Cello Concerto No 1 in F*

## Opus 5

After returning to Berlin in 1796, Beethoven wrote two Sonatas for Piano and Cello: *Concerto No.1 in F* and *No.2 in G minor*. While in Berlin, Beethoven had the opportunity to meet King Friedrich Wilhelm II and play frequently at court. The king was an ardent music lover and an accomplished cellist for whom Mozart had composed his 'Prussian' String Quartets. It is not surprising that Beethoven dedicated Opus 5 Sonatas to the king and intended to have performed by Jean-Pierre Dupont, the King's first cellist and himself as pianist.

These concertos introduced a new trend in concerto genre. Mozart had established the rich classical tradition of the accompanied violin sonata in the 1780's, but there were no comparable sonatas for cello. While critics agree that cellist-composer, Luigi Boccherini was a great player; they also claim that his "... sonatas, concertos, and quintets are stereotypical." At the end of the century, there was no genuine precedent for Beethoven's full scale cello sonata. The Opus 5 pair became the first in Beethoven's long-term project of liberating the cello from its subordinate and supporting functions and giving it a leading role.

Ludwig von Beethoven

1770-1827

*Trio for 3 Clarinets*

Opus 87

When Beethoven was in his teens and early twenties, he wrote incidental music for various combinations of wind instruments. Some of these works were composed for the Bonn court of Elector Maximilian Franz for his small wind ensemble, and some were written for amateur players who often gathered in groups with a variety of instruments. Other works were Beethoven's attempt to teach himself to write for winds while he was preparing to compose his first symphony.

*The Trio for Three Clarinets* is an adaptation of Beethoven's *Trio for Two Oboes and English Horn*, Opus 87. It was written in 1794 and was soon arranged for many combinations of instruments. Versions exist for: two flutes and viola, two clarinets and Bassoon, and as a sonata for violin and piano. In 1806, Beethoven approved an additional version, that he did not arrange, for two violins and viola.

It seems odd that such an early work would have been assigned such a high opus number. Eric Bromberger observed that the number opus, 87 would seem to place it near the *Seventh Symphony*; when in fact the piece was written before Beethoven had published his Opus 1.

Paul Hindemith

1895-1963

*Sonata for Four Horns (1952)*

The *Sonata for Four Horns* pays a tribute to the Baroque era with music that would have been unplayable on valveless instruments of that period. Harmonically, the work is fully in line with Hindemith's mid-twentieth century techniques, but Baroque in spirit. James Reel writes, "The sonata reaches back in time to harvest a Renaissance tune for the final movement."

Carl Philipp Emanuel Bach

1714-1788

**Sonata in A minor for Flute**

Carl Philipp Emanuel is the second son of J.S. Bach and is thought to be the most innovative and idiosyncratic of the Bach family. His music was not like his father's or Haydn's, but rather, reveals a deeply "...personal response to the musical conventions of the time." James Reel writes.

In 1740 Bach was in Berlin and held the position as harpsichordist to Frederic the Great of Prussia. During this time, he accompanied the flutist king, became his personal teacher and one of the many court composers. It is believed that the A minor Flute Sonata was composed for the King; however, because it was illegal to publish anything that was written for the king, this can only be conjecture. Bach was also influenced by the grand style of the Italian opera and began to incorporate the style into his instrumental music. Thus, besides having elements of his father's Baroque style, he included features of a new gallant style, such as low harmonic. In the A minor Flute Sonata, Bach used the silence technique, leaving twice an entire measure without notes, hence, complete silence.



### **Maestra Tong Chen**

Celebrating her 6th year as Conductor/Music Director of the  
Yonkers Philharmonic Orchestra

#### Beethoven

- ◆ Fidelio, overture – Yonkers Philharmonic Orchestra
- ◆ Drei equali – Walter Barrett, Trombone
- ◆ Piano Trio in B Flat Major – Urara Mogli – Violin, Ari Kalayjian - Cello, Reiki Uchida – Piano
- ◆ Cello Concerto, No 1 in F – TJ Bastone – Double Bass, Kimberly Dunkin – Piano
- ◆ Trio for 3 Clarinets - David Radovich, John Lissauer, Joe Stelluti

#### Hindemith

- ◆ Sonata for Four Horns – Kevin Newtown, Peter DelGrosso, Blair Hamrick, Ser Konvalin

#### Bach

- ◆ Sonata in A Minor for Flute – Adam Ray, Flute

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Yonkers Philharmonic Orchestra  
Music Director – Tong Chen

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Anne Campbell  
Franco Schirripa  
\*Karl Watson  
Katelyn Odierna  
Peter Fifield

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\*Chris Kalish  
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## **CELLO**

Howard Cohen

## **BASS**

\*Thomas Bastone  
David Saphra  
William Eckfeld

## **FLUTE**

\*Adam Ray  
Paul-Lucien Kulka

+Concertmaster

## **OBOE**

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Ellen Bardekoff

## **CLARINET**

David Radovich

## **BASSON**

Yuki Higashi

## **FRENCH HORN**

\*Peter Delgrosso  
Kevin Newton  
Blair Hamrick  
Ser Konvalin

## **TRUMPET**

Frank Huber

## **TROMBONE**

Walter Barrett

## **TIMPANI**

Dean Prouty

\*Principal

## **The Fine Arts Orchestral Society**

Founded in 1962 by Maestro Pasquale Pistone and his wife Dr. Katheen Pistone-Carucci, FAOS is a 100% volunteer led and run, 501 (c)(3) nonprofit organization - is the fundraising and organizational support arm of the Yonkers Philharmonic Orchestra.

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Fine Arts Orchestral Society  
Yonkers Philharmonic Orchestra

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