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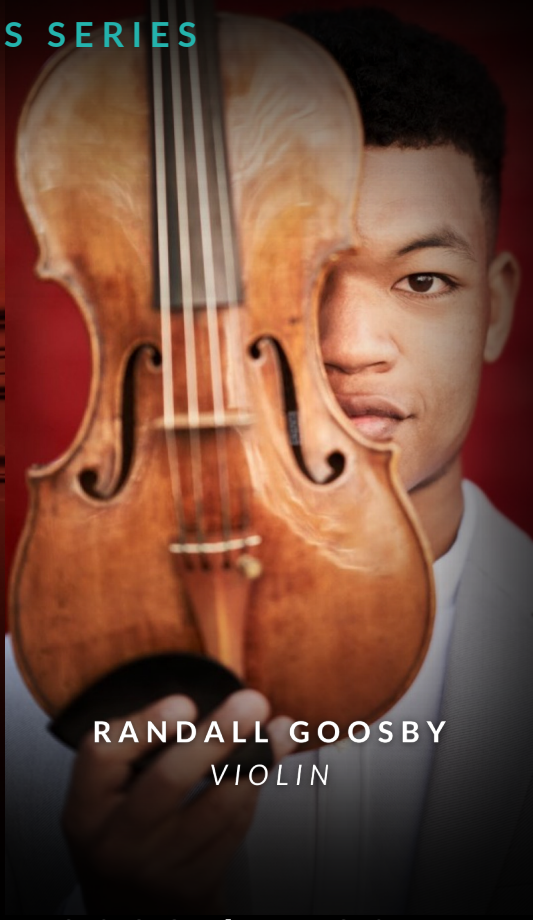

RANDALL GOOSBY
VIOLIN

JANUARY 13-14, 2023 | 7:30PM

FIRST BAPTIST CHURCH OF SAN ANTONIO

PROGRAM

Chaconne in E Minor — **D. Buxtehude, arr. Carlos Chávez** (1637-1707), arr. 1937

Concerto in D major for Violin and Orchestra, Op. 35 — **P. Tchaikovsky** (1840-1893)
- Allegro moderato
- Canzonetta: Andante
- Finale: Allegro vivacissimo

~ INTERMISSION ~

Symphony No. 4 in B-flat major, Op. 60 — **L. van Beethoven** (1770-1827)
- Adagio – Allegro vivace
- Adagio
- Allegro vivace
- Allegro ma non troppo

Mr. Goosby records exclusively for Decca.

More information on Randall Goosby can be found at www.randallgoosby.com

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Chaconne in E Minor (1859)

by Dietrich Buxtehude (Helsingborg, Denmark [Sweden], c. 1637 – Lübeck, Germany, 1707)
Orchestrated in 1937 by Carlos Chávez (Mexico City, 1899 – Mexico City, 1978)

Carlos Chávez, one of the defining figures of Mexican music in the 20th century, founded the Orquesta Sinfónica Mexicana (later called Orquesta Sinfónica de Mexico) in 1928, and served as its music director for twenty years. The first full-time professional orchestra in Mexico, it played an enormous role in the musical life of the country. Besides championing the music of contemporary Mexican composers, Chávez considered it his mission to make European music of all time periods known to his audiences.

In 1937, on the 300th anniversary of the birth of Dietrich Buxtehude, he orchestrated one of the Baroque master's organ works, producing an attractive and colorful orchestra piece that has recently enjoyed a significant revival in the United States.

According to the well-known story, J. S. Bach travelled hundreds of miles (mostly on foot) to hear Buxtehude's organ playing, which was a great source of inspiration for him. The present Chaconne can make us understand why, as it was a direct model for Bach's own works in this form.

The Chaconne and its close relative, the Passacaglia, are sets of variations on a ground bass. The main challenge of this form lies in avoiding monotony; after all, the entire composition is dominated by a single pattern that constantly repeats itself. Buxtehude met this challenge by adding a wide variety of contrapuntal voices on top of the bass line. In some of the variations, he changed the bass by filling it in with chromatic half-steps, dramatically increasing the range of harmonic options.

In his transcription, Chávez substituted ingenious instrumental combinations for the various organ registers. And one might say that, in so doing, he brought the Chaconne home to Latin America. For this musical form had its origins in a Spanish dance that 17th-century Spanish writers associated with “servants, slaves, and Amerindians,” according to the New Grove Dictionary of Music. It was a long way from the New World to the Old and back, and the music was radically transformed with each move.

Chávez based many of his works (including his celebrated Sinfonia India) on indigenous Mexican musical traditions, making those traditions known to the world. But he also introduced his compatriots to the glories of European music history.

Violin Concerto in D major, Op. 35 (1878)

by Piotr Ilyich Tchaikovsky (Kamsko-Votkinsk, Russia, 1840 – St. Petersburg, 1893)

There is certainly no shortage of great masterpieces that met with negative criticism at their premiere, yet few have fared worse than Tchaikovsky's Violin Concerto. This may sound surprising, since this work—now one of the most popular of all concertos—has none of the revolutionary spirit of Stravinsky's Rite of Spring, Wagner's Ring cycle or Beethoven's Eroica, to name just three works that generated heated controversies around the time of their premieres. The fact remains that the great violinist and teacher, Leopold Auer, for whom the concerto was written, rejected it (to his credit, he later changed his mind). And the Viennese critic Eduard Hanslick, a friend of Brahms and a fierce opponent of Wagner, uttered the immortal phrase after the 1881 premiere that the concerto "stank to the ear." The composer never forgot Hanslick's vicious words to the end of his days. It is not easy to account for these harsh reactions today, but one suspects that the critics objected to the very same features of the work that are so admired today, namely that, in an era dominated by German-speaking composers, Tchaikovsky managed to write a violin concerto that was entirely free from German influences. (It was also the first major violin concerto ever written by a Russian.)

The concerto was composed in the spring of 1878. In order to recover from the recent trauma of his ill-fated and short-lived marriage to Antonina Milyukova, Tchaikovsky retreated to the Swiss village of Clarens, on the shores of Lake Geneva, accompanied by his brother Modest, and a 22-year-old violinist named Iosif Kotek, who assisted him in matters of violin technique. The composition progressed so effortlessly that the whole concerto was written in only three weeks, with an extra week taken up by the orchestration. During this time, Tchaikovsky wrote not only the three concerto movements that we know, but a fourth one as well: the initial second movement, "Méditation," was rejected at an early run-through and replaced with the present "Canzonetta," written in a single day. Due to Auer's initial unfavorable reaction, no violinist accepted the work for performance for three years, until the young Adolf Brodsky, a Russian-born virtuoso living in Vienna, chose it for his debut with the Vienna Philharmonic.

One of the things that makes this concerto so great is surely the ease with which Tchaikovsky moves from one mood to the next: lyrical and dramatic, robustly folk-like and tenderly sentimental moments follow one another without the slightest incongruity, similarly to Tchaikovsky's famous Piano Concerto No. 1, written three years earlier. Another remarkable feature is the combination of virtuosity with emotional depth: although the technical difficulties of the solo part are tremendous, every note also expresses something that goes far beyond virtuosic fireworks. All in all, it is one of the greatest violin concertos ever written, and no critic after Hanslick has ever challenged its status again or smelled anything unpleasant in the work!

Symphony No. 4 in B-flat major, Op. 60 (1806)

by Ludwig van Beethoven (Bonn, 1770 - Vienna, 1827)

Beethoven's career as a composer spanned some forty years, from his youthful essays to the last string quartets. His output, however, was not evenly distributed over those decades. There were years when he composed little or nothing at all; at other times he wrote incredible amounts of great music over a remarkably short period of time. During such periods, it is hard to reconcile Beethoven's extreme speed with the usual image of the composer toiling endlessly over his sketches.

1806 was one of the most prolific years in Beethoven's life. He completed his three Razumovsky quartets, the Fourth Piano Concerto, the Fourth Symphony, and the Violin Concerto. He also started work on what would later become the Fifth Symphony (actually, the C-minor work had been begun first, and then laid aside in favor of the symphony in B flat).

The 36-year-old Beethoven was in the middle of his so-called "heroic" period, shortly after the "Eroica" and just before the no-less-heroic Fifth. The Fourth has traditionally been seen as a kind of respite between these two mighty works, in accordance with the old theory that opposed the dramatic "odd-numbered" symphonies to the more lyrical "even-numbered" ones.

As an experiment, let us forget this theory for a moment. We will then find that the Fourth is animated by the same incessant flow of energy and the same irresistible pull to move ahead as its more tempestuous companions. It is just as perfect a representative of the "heroic period" as any other work. The emotions expressed may be lighter and less tragic, but they are expressed with the same force throughout.

The slow introduction to the first movement is certainly one of the most suspenseful Beethoven ever wrote. The idea of starting a B-flat-major symphony with a slow-moving unison theme in B-flat minor may have come from Haydn's Symphony No. 98, but the polarity is much greater in Beethoven, whose introduction is full of a sense of mystery that was entirely new in music. One finds it hard to believe that Haydn had written his London symphonies only a decade earlier and was still alive in 1806!

A dramatic transition leads into the energetic Allegro vivace, in which there is hardly a moment of pause until the end. The concise exposition begins with a brisk and vibrant theme, followed by a second theme played by the clarinet and the bassoon in canonic imitation.

The development section employs one of Beethoven's favorite musical techniques, namely thematic fragmentation. The first theme is "decomposed" almost to its atoms; for a while, it receives a new lyrical counter-melody that is, however, soon brushed

aside by a tutti outburst. The recapitulation is prepared by a long tremolo on the kettledrum, over which the strings gradually put the thematic "atoms" back together for the triumphant return of the theme.

The second movement is the only large-scale lyrical Adagio in a Beethoven symphony before the Ninth. (The other symphonies' slow movements are all faster, with the exception of the Funeral March of the Third.) In the Fourth Symphony, Beethoven unfolds a beautiful cantabile ("singing") theme over a characteristic rhythmic accompaniment that eventually rises to the status of a theme in its own right. The cantabile theme returns several times, in a more and more ornamented form, its appearances separated by some rather powerful statements. The movement ends with a timpani solo followed by two concluding orchestral chords.

The third movement is a scherzo, although Beethoven didn't use that word as a title. The music abounds in playful elements such as subtle interplays of duple and triple meter, sudden modulations (or, rather, jumps) into distant tonalities, and a general mood of exuberant joy. The Trio moves in a slower tempo and has a simpler melody; it is based on the juxtaposition of the orchestra's wind and string sections. Beethoven added an interesting twist to the usual scherzo form here: he expanded on the standard form (Scherzo - Trio - Scherzo) by means of a second appearance of the Trio and a third Scherzo statement (he later did the same in the Seventh Symphony).

The fourth-movement finale, marked "Allegro ma non troppo," begins with a theme in perpetual sixteenth-note motion; the flow of the sixteenths is only briefly interrupted by melodic episodes. This movement is light in tone and cheerful in spirit. Like the slow introduction to the first movement, the finale also shows how much Beethoven had learned from Haydn (less during his brief apprenticeship with the older composer than from studying Haydn's symphonies). But—once again—most of the music sounds like no one but Beethoven. The repeated und unresolved dissonances at the end of the exposition (duly brought back in the recapitulation) sound rather close to a similar passage in the first movement of the "Eroica." Also, Haydn probably wouldn't have entrusted the return of the perpetual-motion theme to the solo bassoon, in what is one of the most difficult passages for the instrument in the classical repertoire. In general, Haydn's cheerfulness has been stepped up to a state of near-euphoria. One feels that this music could go on ad infinitum, but it is suddenly cut short by a hesitant, slower rendition of the main theme in the violins, continued by the bassoons, and abruptly ended by a few energetic chords played by the whole orchestra.

Peter Laki

TITO MUÑOZ
CONDUCTOR

Praised for his versatility, technical clarity, and keen musical insight, Tito Muñoz is internationally recognized as one of the most gifted conductors on the podium today. Now in his eighth season as as the Virginia G. Piper Music Director of The Phoenix Symphony, Tito previously served as Music Director of the Opéra National de Lorraine and the Orchestre symphonique et lyrique de Nancy in France. Other prior appointments include Assistant Conductor positions with the Cleveland Orchestra, Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra and the Aspen Music Festival. Since his tenure in Cleveland, Tito has celebrated critically acclaimed successes with the orchestra, among others stepping in for the late Pierre Boulez in 2012 and leading repeated collaborations with the Joffrey Ballet, including the orchestra's first staged performances of Stravinsky's *Rite of Spring* in the reconstructed original choreography of Vaslav Nijinsky.

Tito has appeared with many of the most prominent orchestras in North America, including those of Atlanta, Baltimore, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, and Milwaukee, as well as the Saint Paul Chamber Orchestra, Orchestra of St. Luke's and the National Symphony Orchestra. He also maintains a strong international conducting presence, including engagements with the Frankfurt Radio Symphony, SWR Symphonieorchester, Deutsche Radio Philharmonie Saarbrücken, Mahler Chamber Orchestra, a tour with Orchestre National d'Île de France, Lausanne Chamber Orchestra, BBC Symphony Orchestra, Ulster Orchestra, Danish National Chamber Orchestra, Luxembourg Philharmonic, Opéra Orchestre National Montpellier/*A Midsummer Night's Dream*, Opéra de Rennes/*The Turn of the Screw*, Auckland Philharmonia, Sydney Symphony and Sao Paolo State Symphony.

As a proponent of new music, Tito champions the composers of our time through expanded programming, commissions, premieres, and recordings. He has conducted important premieres of works by Christopher Cerrone, Kenneth Fuchs, Dai Fujikura, Michael Hersch, Adam Schoenberg, and Mauricio Sotelo. During his tenure as Music Director of the Opéra National de Lorraine, Tito conducted the critically-acclaimed staged premiere of Gerald Barry's opera *The Importance of Being Earnest*. A great

advocate of the music of Michael Hersch, he led the world premiere of Hersch's monodrama *On the Threshold of Winter* at the Brooklyn Academy of Music in 2014, followed by the premiere of his Violin Concerto with Patricia Kopatchinskaja and the Saint Paul Chamber Orchestra in 2015, a piece they also recorded with the International Contemporary Ensemble on the New Focus label, released in summer 2018. Most recently he gave the world and European premieres of *I hope we get a chance to visit soon* at the Ojai and Aldeburgh Festivals.

A passionate educator, Tito regularly visits North America's top conservatories and universities, summer music festivals, and youth orchestras. He has led performances at the Aspen Music Festival, Boston University Tanglewood Institute, Cleveland Institute of Music, Indiana University, Kent/Blossom Music Festival, Music Academy of the West, New England Conservatory, New World Symphony, Oberlin Conservatory, Royal Conservatory of Music in Toronto, University of Texas at Austin, and National Repertory Orchestra, as well as a nine-city tour with the St. Olaf College Orchestra. He maintains a close relationship with the Kinhaven Music School, which he attended as a young musician, and now guest conducts there annually. Tito also enjoys a regular partnership with Arizona State University where he has held a faculty position and is a frequent guest teacher and conductor.

Born in Queens, New York, Tito began his musical training as a violinist in New York City public schools. He attended the LaGuardia High School of the Performing Arts, the Juilliard School's Music Advancement Program, and the Manhattan School of Music Pre-College Division. He furthered his training at Queens College (CUNY) as a violin student of Daniel Phillips. Tito received conducting training at the American Academy of Conducting at Aspen where he studied with David Zinman and Murry Sidlin. He is the winner of the Aspen Music Festival's 2005 Robert J. Harth Conductor Prize and the 2006 Aspen Conducting Prize, returning to Aspen as the festival's Assistant Conductor in the summer of 2007, and later as a guest conductor.

Tito made his professional conducting debut in 2006 with the National Symphony Orchestra at the Kennedy Center, invited by Leonard Slatkin as a participant of the National Conducting Institute. That same year, he made his Cleveland Orchestra debut at the Blossom Music Festival. He was awarded the 2009 Mendelssohn Scholarship sponsored by Kurt Masur and the Felix Mendelssohn-Bartholdy Foundation in Leipzig and was a prizewinner in the 2010 Sir Georg Solti International Conducting Competition in Frankfurt.

Recent and forthcoming engagements include the premiere of Michael Hersch's *The Script of Storms* with BBC Symphony Orchestra, and Mendelssohn & Beethoven with the Royal Philharmonic Orchestra in London. US appearances include his debut with New York Philharmonic and concerts with Detroit Symphony, Utah Symphony, Symphony San Jose and the Orchestra of St Luke's, as well as his regular appearances with Phoenix Symphony throughout the season.

RANDALL GOOSBY
VIOLIN

"For me, personally, music has been a way to inspire others" – Randall Goosby's own words sum up perfectly his commitment to being an artist who makes a difference. Signed exclusively to Decca Classics in 2020 at the age of 24, American violinist Randall Goosby is acclaimed for the sensitivity and intensity of his musicianship alongside his determination to make music more inclusive and accessible, as well as bringing the music of under-represented composers to light.

Highlights of Randall Goosby's 2022-2023 season include the Philadelphia Orchestra/Yannick Nezet-Seguin, San Francisco Symphony/Esa-Pekka Salonen performing the Florence Price concerti, returns to the London Philharmonic Orchestra/Alpesh Chauhan, Philharmonia Orchestra/Santtu-Matias Rouvali and Los Angeles Philharmonic/Dalia Stasevska, Royal Scottish National Orchestra/Tabita Berglund, and Dallas Symphony Orchestra/Karina Canellakis. Goosby will also make his debuts in South Korea in recital and in Japan with the Orchestra Ensemble Kanazawa / Wigglesworth performing Bruch Violin Concerto in g minor. Summer 2022 included debuts with the Philadelphia Orchestra under Yannick Nezet-Seguin at the Saratoga Performing Arts Centre; Concertgebouw Hall, Amsterdam with the Antwerp Symphony Orchestra under Elim Chan and in recital at the Lucerne Festival with pianist, Anna Han. Randall Goosby returned to the Hollywood Bowl performing the Bach Double Concerto with his mentor, Itzhak Perlman and the Los Angeles Philharmonic Orchestra. Upcoming recital appearances La Jolla Music Society, Vancouver Recital Series, Philadelphia Chamber Music Society and the Schubert Club International Series featuring works by Boulanger, William Grant Still, Ravel and Beethoven.

June 2021 saw the release of Goosby's debut album for Decca entitled Roots, a celebration of African-American music which explores its evolution from the spiritual through to present-day compositions. Collaborating with pianist Zhu Wang, Goosby curated an album paying homage to the pioneering artists that paved the way for him and other artists of colour. It features three world-premiere recordings of music written

by African-American composer Florence Price, and includes works by composers William Grant Still and Coleridge-Taylor Perkinson plus a newly commissioned piece by acclaimed double bassist Xavier Foley, a fellow Sphinx and Young Concert Artists alumnus.

Goosby is deeply passionate about inspiring and serving others through education, social engagement and outreach activities. He has enjoyed working with non-profit organizations such as the Opportunity Music Project and Concerts in Motion in New York City, as well as participating in community engagement programs for schools, hospitals and assisted living facilities across the United States. In 22/23 Goosby will host a residency with the Iris Collective in Memphis with pianist, Zhu Wang. Together they will explore how the students family history can relate to music and building community collaboration through narrative and performances.

Randall Goosby was First Prize Winner in the 2018 Young Concert Artists International Auditions. In 2019, he was named the inaugural Robey Artist by Young Classical Artists Trust in partnership with Music Masters in London; and in 2020 he became an Ambassador for Music Masters, a role that sees him mentoring and inspiring students in schools around the United Kingdom. In 2010 he won first prize of the Sphinx Concerto Competition, he is a recipient of Sphinx's Isaac Stern Award and of a career advancement grant from the Bagby Foundation and of the 2022 Avery Fisher Career Grant. An active chamber musician, he has spent his summers studying at the Perlman Music Program, Verbier Festival Academy and Mozarteum Summer Academy among others.

Goosby made his debut with the Jacksonville Symphony at age nine and with the New York Philharmonic on a Young People's Concert at Lincoln Center's Avery Fisher Hall at age 13. A graduate of the Juilliard School, Randall Goosby continues his studies there, pursuing an Artist Diploma under Itzhak Perlman and Catherine Cho. Goosby plays a 1735 Giuseppe Guarneri del Gesu, on generous loan from the Stradivari Society.

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In honor of the women who helped me following my knee replacement surgery ~
I couldn't have done it without you, friends!

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