

10-22-2005

Concert: Zurich Chamber Orchestra

Zurich Chamber Orchestra

Howard Griffiths

Sharon Isbin

Follow this and additional works at: http://digitalcommons.ithaca.edu/music_programs

 Part of the [Music Commons](#)

Recommended Citation

Zurich Chamber Orchestra; Griffiths, Howard; and Isbin, Sharon, "Concert: Zurich Chamber Orchestra" (2005). *All Concert & Recital Programs*. 1610.

http://digitalcommons.ithaca.edu/music_programs/1610

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

The Shirley and Chas Hockett Chamber Music Concert Series



Zurich Chamber
Orchestra
Howard Griffiths
Conductor

Sharon Isbin
Guitar



Saturday, October 22, 2005

8:15 p.m.

Ford Hall

James J. Whalen Center for Music

Ithaca College

ITHACA

Zurich Chamber Orchestra

FIRST VIOLINS

Winfried Rademacher, concertmaster
Donat Nussbaumer, second concertmaster
Michael Gebauer
Sandra Goldberg
Asa Konishi Jankowska
Jana Karsko
Arlette Hock

SECOND VIOLINS

Arthur Lilienthal, soloist
Adam Chalabi, soloist
Anna Tchinaeva
Hiroko Takehara
Susanna Coray Lussi/Pascal Druey
Keiko Yamaguchi

VIOLA

Mirion Glas, soloist
Frauke Tometten Molino
Marie-Luise Hermann
Pierre Tissot

VIOLONCELLO

Nicola Mosca, soloist
Johannes A. Toppius
Regula Lilienthal
Silvia Rohner Geiser

DOUBLE BASS

Ermanno Ferrari, soloist
Ivo Schmid

STAGE MANAGER

Silvan Hürlimann

Zurich Chamber Orchestra
Howard Griffiths, Artistic Director and Chief Conductor
Sharon Isbin, Guitar Soloist

Divertimento in D Major, K. 136

Allegro
Andante
Presto

Wolfgang Amadeus Mozart
1756-91

Concerto in D Major for Guitar and Strings, RV 93

Allegro
Largo
Allegro

Antonio Vivaldi
1678-1741
arr. Emilio Pujol/ed. Sharon Isbin

Sharon Isbin, GUITAR

Adagio in G Minor

Tomaso Albinoni/Remo Giazotto
1671-1750/1910-98
arr. John Duarte

Sharon Isbin, GUITAR

Concerto in A Minor, BWV 1041 / in G Minor, BWV 1058

(Allegro)
Andante
Allegro assai

Johann Sebastian Bach
1685-1750
trans. Mats Bergström/ed. Sharon Isbin

Sharon Isbin, GUITAR

INTERMISSION

Pavane couleur du temps

Frank Martin
1890-1974

Divertimento for Strings

Allegro non troppo
Molto adagio
Allegro assai

Béla Bartók
1881-1945

The photographing or sound recording of this concert or possession of any device
for such photographing or sound recording is prohibited.

The Zurich Chamber Orchestra's U.S. tour was made possible with kind support from:
Lotteriefonds, Kanton Zürich, Stadt Zürich
Gesellschaft der Freunde des ZKO (Society of Friends of the Zurich Chamber Orchestra)
Schweizer Kulturstiftung Pro Helvetia and Switzerland Tourism

Tour direction:
Columbia Artists Management LLC
Tim Fox/Angela Delecke
1790 Broadway, New York, NY 10019
Management for Sharon Isbin:
Columbia Artists Management LLC
Personal direction: Mark Z. Alpert
www.cami.com

Program Notes

Divertimento in D Major, K. 136 **Wolfgang Amadeus Mozart**

The term *divertimento* was used in the late 18th century to describe a suite of movements for small orchestra or chamber ensemble, designed primarily for entertainment. Mozart often applied such terms as *divertimento*, *serenade*, *cassation*, and *notturmo* quite indiscriminately to the vast quantities of lightweight “social music” that he turned out on demand for aristocratic festivities and entertainment. In the case of the three divertimenti for strings (K. 136–38), none of the above designations is particularly apt. The three-movement form of these so-called divertimenti (it should be noted that the title on the autograph score is not in the composer’s hand) suggests that Mozart may have intended the works as symphonies to which wind parts could be added later, according to need and feasibility.

The Divertimento in D Major, K. 136, is the first of three divertimenti that were written in Salzburg in 1772 and are sometimes referred to as *The Salzburg Symphonies*. The composer had recently turned 16 and had just returned from an acclaimed tour of Italy.

The three short movements are in the light-hearted vein of the occasional piece. The opening allegro spotlights the first violins, who engage in a spirited exchange of melodic material. The andante second movement is in the Italian style. It is a graceful work without a hint of the darker emotions that often infiltrate Mozart’s slow movements. The divertimento concludes with a vivacious presto, which is in fact a sonata movement with a short fugal development section and an exact recapitulation in the tonic.

The piece in its entirety corresponds with the prevailing galant style, in which depth and scholasticism were foregone and amusement substituted for emotion.

© 2000 Columbia Artists Management Inc.

Concerto in D Major for Guitar and Strings, RV 93 **Antonio Vivaldi**

Born in Venice in 1678, Antonio Vivaldi was the most original and influential Italian composer of his generation. His most important achievement was laying the foundations for the mature baroque concerto. He codified the concerto form, becoming the first to regularly use the ritornello form in the fast movements of his concerti and establishing the typical three-movement (fast-slow-fast) structure. His concept was adopted in most of Italy and in France by 1725 and remains to this date a standard throughout Western culture.

Vivaldi’s Concerto in D Major, RV 93, was written for two violins, lute, and continuo. Emilio Pujol has added a viola part in his arrangements of this work.

The allegro of RV 93 begins with a substantial orchestral tutti, striking a lively popular note in its folk-dance rhythm and going on to a fanciful interplay between major and minor. In the ensuing alternation between solo guitar and tutti, Vivaldi enhances the range and brilliance of the soloist’s statements on each of its reappearances. In the largo, the guitar gracefully elaborates a melody over sustained notes from the strings. In the tradition of baroque performance practice, Sharon Isbin adds her own embellishment in the repeats. It is certainly among the loveliest works ever written for guitar or lute. The energetic concluding allegro is a bright epilogue, with highly effective virtuoso passages.

© 1994/96 Columbia Artists Management Inc.

Adagio in G Minor **Tomaso Albinoni/Remo Giazotto**

The son of a wealthy paper merchant, Tomaso Albinoni studied violin and voice as a child. His career as a composer resulted in an immense output, and his music, much in demand throughout Europe during his lifetime, was ranked alongside that of Corelli and Vivaldi.

The adagio is based upon a fragment of manuscript discovered in the Dresden State Library after World War II by Remo Giazotto, a Milanese musicologist. Only the bass line and six measures of melody survived, and it is from this that Giazotto reconstructed the now-famous adagio circa 1945. John Duarte’s arrangement for guitar and strings preserves Giazotto’s lush treatment and gives the guitar a starring role that underscores the yearning lyricism of the piece.

© 2000 Columbia Artists Management Inc.

Concerto in A Minor, BWV 1041 / in G Minor, BWV 1058 **Johann Sebastian Bach**

From 1717 to 1723, Bach was employed as Kapellmeister at the court of Prince Leopold of Anhalt-Cöthen. His Violin Concerto in A Minor, BWV 1041, is believed to have been composed circa 1720. Bach later recast it for keyboard (BWV 1058) during his years in Leipzig.

Bach was an avid practitioner of transcription, having reworked hundreds of his own works for different instruments. Bergström and Isbin's transcription for guitar retains the original key of Bach's violin setting and draws elements from both keyboard and violin versions. It is also inspired by the great Bach scholar and keyboard artist Rosalyn Tureck, with whom Sharon Isbin studied for 10 years, collaborating on landmark editions of the Bach four lute suites published by G. Schirmer and recorded by Isbin.

The concerto was written in the Italian style after Vivaldi. The first movement is based largely on the opening ritornello, with its initial phrases and the sequential figures that follow; the soloist introduces two motifs. The andante is built on a recurring four-bar ostinato bass separated by solo episodes and is followed by the allegro assai that begins with an extended fugal passage for orchestra.

Pavane couleur du temps **Frank Martin**

Frank Martin is, besides Arthur Honegger and Othmar Schoeck, one of the most important Swiss composers of the first half of the 20th century. He composed *Pavane couleur du temps* at first as a string quintet in 1919. From a four-handed piano version, Martin developed a version for the small orchestra to which he added a few wind instruments.

Pavane couleur du temps is based on the fairy tale "Donkey Skin." The main character is a girl who receives many presents from a fairy. She is allowed to wish for a dress in her favorite color. The girl chooses the color of the weather, the *couleur du temps*, but *temps* is an ambiguous term and can also mean "time." The delicately opalescent harmony of the musical interpretation created by Frank Martin corresponds to the delightful vagueness of the world of fairy tales and lets the creative sensibilities of the listener roam freely.

The Swiss conductor Ernest Ansermet, who championed the works of Frank Martin and Arthur Honegger, wrote the following about this composition: "Martin proves himself here as a lyricist, an artist whose music is above all melody, like a song with a long breath that extends far and wide." Whether one can correlate the color of the work with the mood of the time when it was created (after World War I) is for the listener to decide.

Divertimento for Strings **Béla Bartók**

During the summer of 1939, Bartók was in despair as he saw the stirrings of the Second World War and his fellow Hungarians rushing to align themselves with Hitler; it was also at this time that his mother fell terminally ill. He found that his inspiration was running dry, so it was quite a relief when his friend Paul Sacher, the director of the Basel Chamber Orchestra, commissioned him to write a piece for string orchestra at the conductor's chalet in Switzerland. Bartók had previously composed *Music for Strings, Percussion, and Celesta* (1936) on commission from Sacher. The bucolic setting proved to be the needed respite from his anxiety, and for two weeks, Bartók composed with tremendous spontaneity; the result was the divertimento performed in tonight's program.

The divertimento was premiered in Basel on June 11, 1940, conducted by Sacher. The composer's mother had died the previous December, and Bartók felt that he no longer had any reason to stay in Hungary. He emigrated to the United States in October 1940 and never returned. Bartók described the divertimento to Sacher as follows: "First movement sonata form, second movement approximately ABA, third movement rondo-like."

The work opens with the first violins introducing a theme in the style of a folk song over a strumming accompaniment in F major and alternating 9/8 and 6/8 meters. Almost immediately, the orchestra breaks up into a small group of solo instruments contrasted with a tutti, much like the baroque concerto grosso. Following a contrapuntal development section, the main theme is recapitulated, somewhat disguised as an extension of the development.

The *molto adagio* second movement is songlike and rather somber. The entire orchestra is muted, and the second violins present a chromatic melody over murmuring lower strings. The first violins introduce the second section with a whispering solo and are soon joined by the second violins and violas in a contrasting section. The three-note ostinato that opens the movement also serves as a bridge to the recapitulation of the main theme.

The final movement, marked *allegro assai*, opens with a quasi-improvisational introduction, leading into another folk-inspired melody in the first violins, much like the first movement. Also, as in the first movement, the mood is lively, and while the impression of the piece is one of simplicity, Bartók used complex fugal procedures. The theme is inverted, and after another short fugato, a solo cello plays a short rhapsodic figure, which is picked up by the first violin and becomes a cadenza. Following a short ironic polka melody, a brisk coda brings the piece to a vigorous conclusion.

Zurich Chamber Orchestra

The Zurich Chamber Orchestra was founded almost 60 years ago by Edmond de Stoutz and rapidly gained international recognition. In 1996 Howard Griffiths took over as artistic director, and the orchestra reached new heights as a well-established, highly versatile ensemble, with a repertoire that extends from the early baroque to the contemporary. The orchestra has an outstanding reputation in the genre of "ancient music," long regarded the domain of specialized ensembles.

Focusing in particular on the Viennese masters and their disciples, the Zurich Chamber Orchestra is at its best when performing Haydn's *Creation*, the symphonies of Mozart and Ferdinand Ries, and works by Leopold Kozeluch, Luigi Cherubini, and Beethoven. Romantic and classical modern music are important to the orchestra as well, as are contemporary works and new musical styles. The orchestra has broadened its appeal to young audiences through first performances of commissioned pieces and its work with leading musicians in jazz, flamenco, folk music, and film music.

Apart from some 40 concerts in Zurich every year, the orchestra regularly performs at leading concert halls and festivals throughout Europe, such as Hamburg's Musikhalle, Berlin's Konzerthaus, Vienna's Musikverein, the Prague Autumn Festival, and the Istanbul Festival.

Howard Griffiths

Howard Griffiths, artistic director and chief conductor of the Zurich Chamber Orchestra since 1996, was born in England and studied at the Royal College of Music in London. Since taking up residence in Switzerland in 1981, he has appeared as guest conductor with many leading orchestras worldwide, including the Royal Philharmonic Orchestra, London; the Orchestre National de France; the Moscow Radio Tchaikovsky Symphony Orchestra; the Orchestre Philharmonique du Luxembourg; the Orchestre Philharmonique de Montpellier; the Warsaw Philharmonic Orchestra; the Basel Symphony Orchestra; the London Mozart Players; the Orquesta Nacional de España; the Slovakian Radio Symphony Orchestra; the NDR and SWF Orchestras in Germany; and the Polish Chamber Orchestra. In Britain, Griffiths regularly collaborates with the English Chamber Orchestra and the Northern Sinfonia.

Griffiths's more than 60 CD recordings on various labels (Warner, Universal, CPO, Sony, and Koch, among others) bear witness to his extremely broad artistic profile. They include, for example, works by contemporary Swiss and Turkish composers as well as first recordings of rediscovered 18th- and 19th-century music. His recently published recordings of all eight symphonies by Ferdinand Ries, a pupil of Beethoven, have been acclaimed by critics worldwide. Griffiths's interpretations of Mozart symphonies with the Zurich Chamber Orchestra have also been highly praised.

Howard Griffiths works with numerous renowned soloists, among them Kathleen Battle, Joshua Bell, Rudolf Buchbinder, Augustin Dumay, Sir James Galway, Bruno Leonardo Gelber, Evelyn Glennie, Edita Gruberova, Mischa Maisky, Olli Mustonen, Güher and Süher Pekinel, Mikhail Pletnev, Julian Rachlin, Vadim Repin, Maria João Pires, Fazil Say, Gil Shaham, and Thomas Zehetmair. Apart from his teamwork with great names in the world of music, Griffiths is also deeply committed to supporting and promoting young musicians. He has been artistic director of the Orpheum Foundation for the Promotion of Young Soloists since 2000. More about Howard Griffiths can be found on his website, www.howardgriffiths.ch.

Sharon Isbin

Acclaimed for her extraordinary lyricism, technique, and versatility, Sharon Isbin has been hailed as “the pre-eminent guitarist of our time” (*Boston Magazine*). She is the winner of two Grammy Awards; the Queen Sofia (Madrid), Toronto, and Munich competitions; and *Guitar Player* magazine’s Best Classical Guitarist award. Isbin performs 60 to 100 concerts a season and has been a soloist with over 160 orchestras. She has served as artistic director/soloist for festivals she created for Carnegie Hall, the 92nd Street Y, and the syndicated radio series *Guitarjam*. Isbin has been profiled on *CBS Sunday Morning* and the A&E television network and was a featured guest on Showtime’s hit TV series *The L Word*. She has been profiled in periodicals from *People* to *Elle* to the *Wall Street Journal* and the *New York Times* and has been on the cover of more than 30 magazines.

Isbin’s catalog of over 25 recordings—from baroque, Spanish/Latin, and 20th-century music to crossover and jazz fusion—have brought her international honors, including Grammy Awards for both *Dreams of a World* and a disc of concerti written for her by Christopher Rouse and Tan Dun. Her latest Warner release, with the New York Philharmonic, features concerti by Heitor Villa-Lobos and Manuel Ponce, as well as Joaquín Rodrigo’s *Concierto de Aranjuez*. The CD is the Philharmonic’s first-ever recording with guitar and received a Latin Grammy Award nomination for best classical album. Isbin’s *Baroque Favorites* (Bach, Vivaldi, and Albinoni concerti) remained on the 2003 *Billboard* top-10 classical album chart for 16 weeks.

Sharon Isbin has performed with artists ranging from the Emerson String Quartet and Nigel Kennedy to Herb Ellis and Steve Vai. She has premiered numerous works, including nine concerti, written for her by John Corigliano, Lukas Foss, Joan Tower, Ned Rorem, Aaron Jay Kernis, Joseph Schwantner, and Leo Brouwer, among others. She began guitar lessons at age nine in Italy and later studied with Andrés Segovia and Oscar Ghiglia. With her mentor Rosalyn Tureck, she prepared landmark editions of the Bach lute suites for guitar. Author of the *Classical Guitar Answer Book*, Isbin directs guitar departments at the Aspen Music Festival and the Juilliard School. More about Sharon Isbin is available on her website, www.sharonisbin.com.

The Hockett Family

Shirley and Chas Hockett first met in a mathematics course at the University of Michigan. Shirley is Professor Emerita of Mathematics at Ithaca College. Her late husband, Chas, was the Goldwin Smith Professor Emeritus of Anthropology and Linguistics at Cornell University. Together, they were longtime, generous supporters of Ithaca College, and Shirley has continued that tradition. The Hocketts' sustained support for the School of Music led the College to establish the Shirley and Chas Hockett Chamber Music Concert Series in their honor. Sadly, Chas died shortly after the inaugural concert, in the fall of 2000.

Shirley has provided a permanent endowment for the chamber music series and established the Charles F. Hockett Music Scholarship, in memory of Chas. The scholarship is awarded annually to an outstanding student in the School of Music who is majoring in composition. Members and friends of the Hockett family and others interested in supporting the scholarship continue to make gifts to the Charles F. Hockett Music Scholarship Fund. In recognition of Shirley and Chas's significant contributions to the School of Music, the recital hall in the James J. Whalen Center for Music is named the Hockett Family Recital Hall.

Music has always played a crucial role in the lives of the Hockett family. Chas listened to, performed, and composed music from early childhood. His compositions include solo and chamber music as well as an opera, *Doña Rosita*. Each of the Hocketts' five children studied music while growing up, and two of them, Alpha Walker and Carey Beth Hockett, as well as a son-in-law, David Weiss, are accomplished professional musicians.

Shirley did not play an instrument until she was 57, when she began studying the clarinet. Within a year, she was performing publicly as a member of the Ithaca Concert Band, alongside Chas, who played the bass clarinet. Both were active with the Cayuga Chamber Orchestra, and Shirley, who was president of the board of directors from 1979 to 1984, continues to serve on the CCO board as director emerita.

After teaching at Cornell for 20 years, Shirley began teaching at Ithaca College in 1966 and was appointed full professor in 1973. Shortly after her retirement in 1991, she was named Professor Emerita of Mathematics by the Ithaca College Board of Trustees. Throughout her career, Shirley was regarded as an exceptional teacher who shared her insights with colleagues and challenged her students. She won several teaching awards and served the College on many faculty committees. She was the founding president of the College's chapter of Phi Kappa Phi, a national honor society. Her first book, *How to Prepare for Advanced Placement Examinations: Mathematics*, was published by Barron's Educational Series in 1971. The eighth edition, now titled *How to Prepare for the AP Calculus Exam, with CD-ROM*, and coauthored with David Bock, was released in June 2005. David Bock also coauthored three previous editions. Shirley has published two other examination-oriented books and written or coauthored several mathematics textbooks. She was editor of the *New York State Mathematics Teachers' Journal* from June 1969 through October 1974.

Chas taught at Cornell University from 1946 to 1982. He was also an adjunct professor of linguistics at Rice University and taught at the Beijing Foreign Studies University in China. Highly regarded in his field, Chas wrote several books and numerous articles on linguistics and anthropology. He was a member and president of the Linguistic Society of America and was elected to both the American Academy of Arts and Sciences and the National Academy of Sciences. In 1984 he received the American Anthropological Association's Distinguished Lecture Award.

Shirley and Chas were major supporters of the campaign to build the James J. Whalen Center for Music, which opened in 1999. Dean Arthur Ostrander of the School of Music, in announcing the College's tributes to the Hocketts, said, "Given their love of chamber music, it seemed most appropriate to establish the Shirley and Chas Hockett Chamber Music Concert Series as a lasting testament to their support of Ithaca College. We are also privileged to be able to show our appreciation by naming the recital hall for the Hockett family."