

# AT&T

presents

Oakland East Bay Symphony  
April 21, 2006 – 8:00 pm  
Paramount Theatre, Oakland CA

Michael Morgan, *Music Director and Conductor*  
Bryan Nies, *Assistant Conductor*

with

Karla Donehew, *violin*

## PROGRAM

Wolfgang Amadeus Mozart (1756-1791) **Symphony No. 25 in G minor, K.183 (173dB)**

I. *Allegro con brio*

II. *Andante*

III. *Menuetto*

IV. *Allegro*

Maurice Ravel (1875 – 1937)

***Tzigane*: Concert Rhapsody for Violin and Orchestra**

Karla Donehew, *violin*

Winner of the Senior Division of the 2005 Young Artist Competition

## INTERMISSION

Wilhelm Stenhammar (1871-1927)

**Symphony No. 2 in G minor, Op.34**

I. *Allegro energico*

II. *Andante*

III. *Scherzo: Allegro, ma non troppo presto*

IV. *Finale: Sostenuto—Allegro vivace*

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## GUEST ARTIST



### **Karla Donehew, *violin***

Winner of the Senior Division of the  
2005 Young Artist Competition

Born in Puerto Rico, Karla began playing the violin at age three with Susan Ashby. She entered the children's string program at the Conservatory of Puerto Rico at age seven. There she studied with Henry Hutchinson, concertmaster of the Puerto Rico Symphony Orchestra. At age nine, she won the Young Artist Competition of the Puerto Rico Symphony, with which she performed three concerts. At age ten, she appeared on a national television show about gifted young Latin American children. She was the youngest member of Festival Orchestra Juvenil de Las Americas during the Casals Festival. At age twelve, Karla moved to California and entered The Crowden School. She continued her studies with Zaven Melikian, former concertmaster of the San Francisco Opera Orchestra. From 1997-2002 Karla studied with Anne Crowden, Director and founder of The Crowden School.

During high school, Karla was the principal second violinist of the San Francisco Symphony Youth Orchestra, giving her the opportunity to perform on the Heifitz Guarneri Del Gesu. Karla has been the recipient of scholarships that enabled her to attend celebrated summer music festivals, such as the Aspen Music Festival and the Encore School for Strings. As a member of the LeConte String Quartet, Karla won first prize in the junior division of the Fischhoff National Chamber Music Competition. She also won second place in the junior division of the Sphinx Competition. In April of 2002 Karla was a guest on the critically acclaimed radio show "From the Top."

As a recipient of many prestigious prizes, Karla has performed as soloist with many orchestras and, in 1999, performed with both bassist Gary Karr and opera great Frederica von Stade.

Karla is currently in her senior year at the Cleveland Institute of Music, studying performance with the heralded violin teacher Paul Kantor.

## PROGRAM NOTES

### Wolfgang Amadeus Mozart (1756-1791)

#### Symphony No. 25 in G minor, K.183 (173dB)

"Her Majesty the Empress was very amiable to us," wrote Mozart's father from Vienna in 1773, "but that was all." Mozart's third visit to the Austrian capital had the same purpose as most of his journeys: to secure some sort of appointment at court, and, failing that, to make some money. Like the other journeys, this one would end in disappointment.

Another letter from Vienna reports: "My purse is getting very empty, as my body gets fatter so my purse gets thinner....Wolfgang is now playing the clavier so I cannot write." Just before their return home to Salzburg, his father wrote: "That the money I had with me is now all gone to the D--you can well imagine....Wolfgang has nothing to write as he has nothing to do, so is going round the room like a dog with fleas."

After three months in Vienna, Mozart spent over a year in Salzburg before his next tour--to Munich for the production of his opera *La Finta Giardiniera* (K.196). During that time, he wrote four symphonies, including K.183, which he finished on October 3, 1773. He was seventeen years old.

Most commentators notice a profound change in Mozart's symphonic style in the work. A. Hyatt King calls it "surely the most remarkable symphony ever penned by a youth of seventeen." Most agree that it is an unusually "expressive" symphony. For one thing, "this document of impetuous expression," as Alfred Einstein puts it, is one of a very few in a minor key. "The choice of key alone," says Einstein, "transcends the boundaries of simply 'social' music, and even contradicts the nature of such music." It is often called the "Little" G minor Symphony, to distinguish from the Symphony No. 40 in G minor, K.550.

Hinting at the "Storm and Stress" style of Haydn, C.P.E. Bach and others, Jens Peter Larsen writes: "One can hardly doubt that this intensification in expressiveness is to be attributed to the influence of Haydn's symphonies.... Mozart's choice of this key was hardly the result of a personal conflict, but due simply to his acquaintance with Haydn's series of symphonies in minor keys written about this time."

### Maurice Ravel (1875 – 1937)

#### *Tzigane*: Concert Rhapsody for Violin and Orchestra

Maurice Ravel (1875-1937): *Tzigane* (Rapsodie de concert)

In 1922, Ravel attended a private musicale in London, featuring the Hungarian violinist Jelly d'Aranyi. After she played Ravel's Sonata for Violin and Cello, the composer asked her to play some gypsy melodies. She obliged. He asked for more melodies. The two continued in this vein until five in the morning, and the idea for *Tzigane* was born.

Back in Paris, Ravel sent a telegram to his friend, the violinist Hélène Jourdan-Morhange: "Come quickly and bring the Paganini Etudes with you." However, Ravel was still thinking of the gypsy melodies he had heard in London and described *Tzigane* as "a virtuoso piece in the style of a Hungarian Rhapsody...a tribute to the gypsy in all fiddlers."

After only two days rehearsal, Jelly d'Aranyi and pianist Henri Gil-Marchex introduced *Tzigane* in London on April 26, 1924. Ravel was amazed by the violinist: "If I had known, I should have made the music still more difficult. I thought I had written something very difficult, but you have proved the contrary."

The critic for the London *Times* was confused by the piece: "One is puzzled to understand what Ravel is at. Either the work is a parody of the Liszt-Hubay-Brahms-Joachim school of Hungarian violin music...or it is an attempt to get away from the limited sphere of his previous compositions to infuse into his work a little of the warm blood it needs."

Ravel later orchestrated *Tzigane* and in that form the work was first played by Jelly d'Aranyi with Gabriel Pierné and the Colonne Orchestra on November 30, 1924. The soloist at the American première, André Pollak, said that "Ravel's idea was to represent a gypsy serenading--with all the extravagance of his fiery temperament and all the good and bad taste at his command--some real or imaginary beauty....In the solo part, not only has every known technical effect been used, but Ravel has invented new ones."

### **Wilhelm Stenhammar (1871-1927)** **Symphony No. 2 in G minor, Op.34**

Stenhammar was a pianist and conductor who sought to distance Swedish music from Wagner and Richard Strauss. He clearly had them in mind when he referred to all the "sound-gorging that has flourished far too long in Germany."

He was named artistic director of the Gothenburg Symphony Orchestra in 1907, and remained as chief conductor until 1922. When he conducted Carl Nielsen's First Symphony No. 1 in G minor in 1910, he wrote to the composer, "Your symphony does not try to ingratiate itself with the audience, nor is it, thank God, either blandly smooth or sensational. For me its greatest value is its very Nordic chastity and formal simplicity, which I find so bracing in these sensually voluptuous times. I know that you have always tried and succeeded in warding off the influence of Wagner and I am increasingly convinced that that is the only possible way for us Nordic people, if we are to create our own style. For if one seeks to develop from a Wagnerian starting point one merely arrives at Richard Strauss and his followers."

Inspired by Nielsen's Symphony, and its key, Stenhammar began his Second Symphony while in Italy in 1911. He said his intention was to write "lucid and honest music without vulgar showiness." He finished it four years later, and conducted the first performance on April 22, 1915, dedicating it to "my dear friends, the members of the Gothenburg Symphony Orchestra." After the premiere, he wrote to Sibelius: "On the whole I am happy with the symphony, so happy that I am beginning to long for the next one." Indeed, he started a third symphony, in C major, but by 1919 confessed to composer Ture Rangström: "I have been wracked by a damned self-criticism which only gets worse as the years go by. So maybe I had better call a complete stop soon." Stenhammar never finished the third symphony.

The opening movement of the second symphony, in sonata form, betrays Stenhammar's love of Swedish folk music and Renaissance polyphony. A friend told him "he could hear the rustle of the tall pines" in the music. The slow movement is a funeral march, which the composer said was inspired by Aeschylus's *Prometheus Bound*. The scherzo recalls folk dance in the outer sections, with a middle trio section displaying the horn and wind players in Stenhammar's orchestra. The finale is called by some "the Swedish *Grosse Fuge*" because of its polyphonic excursions.