

Rachmaninoff's Second Concerto

MILWAUKEE SYMPHONY CLASSICS

Saturday, September 15, 2018 at 8:00 pm

Sunday, September 16, 2018 at 2:30 pm

Milwaukee Symphony Orchestra

Ken-David Masur, *conductor*

Boris Giltburg, *piano*

SERGEI RACHMANINOFF Concerto No. 2 in C minor for Piano and Orchestra, Opus 18

- I. Moderato
- II. Adagio sostenuto
- III. Allegro scherzando

Boris Giltburg

Intermission

JOHANNES BRAHMS Symphony No. 2 in D major, Opus 73

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso (Quasi andantino)
- IV. Allegro con spirito



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The length of the concert is approximately 1 hour, 30 minutes.

Milwaukee Symphony Orchestra can be heard on Telarc, Koss Classics, Pro Arte, AVIE, and Vox/Turnabout recordings. MSO Classics recordings (digital only) available on iTunes and at mso.org. MSO Binaural recordings (digital only) available at mso.org.

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Guest Artist Biographies

Ken-David Masur began the 2018.19 season making his debut with the Chicago Symphony Orchestra at Ravinia, then returned to Tanglewood to lead the Boston Symphony Orchestra. He traveled to Tokyo at summer's end to conduct workshops and a concert celebrating the 10th anniversary of the Mendelssohn Foundation in Japan.



This fall, he leads a subscription week with the BSO, where he continues as associate conductor. His guest engagements this season include weeks with the Louisville Orchestra, the Detroit Symphony, and the Chicago Civic Orchestra plus concerts abroad with the National Philharmonic of Russia, Collegium Musicum Basel, the Stavanger Symphony, and the Mulhouse Symphony Orchestra in France.

Recent guest engagements include weeks with the Milwaukee, Colorado, and Portland (ME) symphonies, and returns to the Los Angeles Philharmonic at the Hollywood Bowl, the Chicago Civic Orchestra, the Munich Symphony, where he is principal guest conductor, and to the Yomiuri Nippon Symphony Orchestra in Japan. He led l'Orchestre National de France in Paris and regularly conducts in Germany, Korea, and Moscow. As a sought-after leader and educator of younger players,

Masur frequently conducts the Chicago Civic Orchestra, BUTI, and the New England Conservatory and Tanglewood Music Center orchestras.

Ken-David Masur and his wife, pianist Melinda Lee Masur, are founders and artistic directors of the Chelsea Music Festival, an annual two-week long multi-media production of music, art, and cuisine, which in June 2018, presented its ninth season, "Bach 333," in New York.

Masur has recently made recordings with the English Chamber Orchestra and violinist Fanny Clamagirand, and with the Stavanger Symphony. As founding music director of the Bach Society Orchestra and Chorus at Columbia University, he toured Germany and released a critically acclaimed album of symphonies and cantatas by W.F. Bach, C.P.E. Bach, and J.S. Bach. WQXR recently named Masur's recording with the Stavanger Symphony of Gisle Kverndokk's Symphonic Dances one of "The Best New Classical Releases of July 2018". Masur received a Grammy nomination from the Latin Recording Academy in the category Best Classical Album of the Year for his work as a producer of the album *Salon Buenos Aires*.

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Guest Artist Biographies

The young Moscow-born, Israeli pianist **Boris Giltburg** is lauded across the globe as a deeply sensitive, insightful, and compelling interpreter. At home in repertoire ranging from Beethoven to Shostakovich, in recent years he has been increasingly recognized as a leading interpreter of Rachmaninoff.

In 2018.19 Giltburg debuts with the WDR Sinfonieorchester and the Orchestre de Chambre de Lausanne (both with their chief conductors) and with the Orquesta da Valencia, and returns to the Rotterdam Philharmonic, the Royal Philharmonic and the BBC National Orchestra of Wales, all in their main series. He returns to Seattle Symphony and debuts with Milwaukee Symphony Orchestra, returns to Argentina and tours China with Royal Liverpool Philharmonic and Petrenko. His recital appearances this season take in the Frick (New York), Portland Piano Festival, Chopin Society St Paul, Tokyo's Toppan Hall, Shanghai Oriental Arts Center, National Concert Hall Taiwan, Wigmore Hall, Elbphilharmonie, Amsterdam Concertgebouw, and Bayerische Rundfunk, also the Schleswig-Holstein, Ludwigsburg, Raiding Liszt, and Duszynski Chopin festivals. He has a close relationship with the Pavel Haas Quartet and will be joining them in 2018.19 at the Wigmore, Hohenems Schubertiade, and in Stuttgart and Essen.



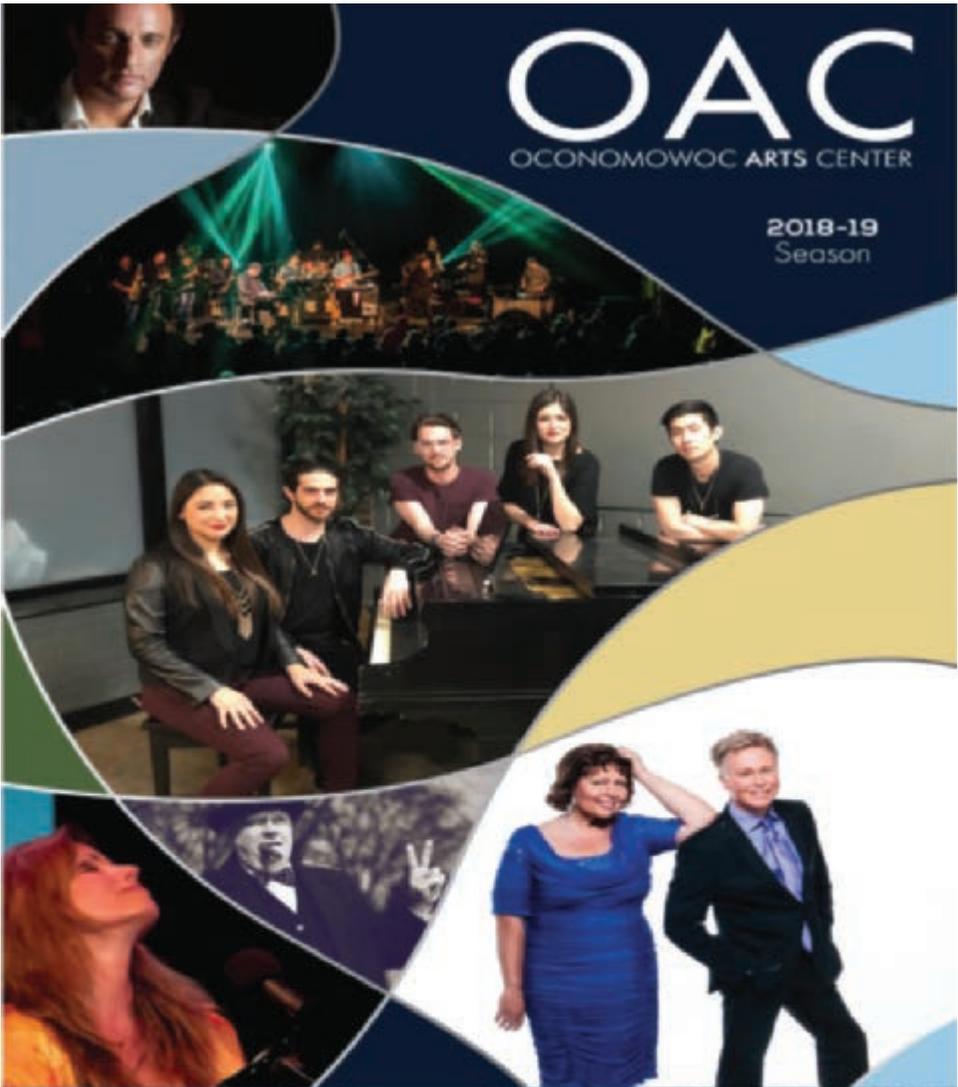
In Spring 2018, Naxos released Rachmaninoff's Third Piano Concerto with Royal Scottish National Orchestra and Carlos Miguel Prieto coupled with the Corelli Variations, as a follow-up to the Second Piano Concerto and the Etudes-Tableaux. Giltburg's first concerto CD won a Diapason d'Or for the Shostakovich concerti with Vasily Petrenko and Royal Liverpool Philharmonic, coupled with his own arrangement of Shostakovich's 8th String Quartet. His 2012 Orchid release of the Prokofiev Sonatas was shortlisted for the critics' award at the Classical Brits, and was closely followed by a Romantic sonatas disc (Rachmaninoff, Liszt, Grieg).

Born in 1984 in Moscow, Boris Giltburg moved to Tel Aviv at an early age, studying with his mother and then with Arie Vardi. He went on to win numerous awards, most recently the second (and audience) prize at the Rubinstein in 2011, and in 2013 he won first prize at the Queen Elisabeth Competition, catapulting his career to a new level. In 2015 he began a long-term recording plan with Naxos Records.

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Program Notes by J. Mark Baker

Two very different — but equally appealing — No. 2s make up this weekend's concerts. Rachmaninoff's ever-popular C minor piano concerto is featured on the first half. After intermission, we'll enjoy Brahms's sunny D major symphony.

Sergei Rachmaninoff

Born 1 April 1873; Semyonovo, Russia
Died 28 March 1943; Beverly Hills, California

Concerto No. 2 in C minor for Piano and Orchestra, Opus 18

Composed: 1900-01

First performance: 9 November 1901; Moscow, Russia

Last MSO performance: February 2012; Edo de Waart, conductor; Joyce Yang, piano

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals), strings

Approximate duration: 33 minutes

Rachmaninoff's exquisitely tuneful Op. 18 is loved by concertgoers the world over. Several of its melodies have been used for popular songs, and its music as a whole is often heard in movie soundtracks. Given this acclaim, it's a bit surprising to realize that the composer penned this concerto at a low point in his life. In 1897, the St. Petersburg premiere of his First Symphony was an unmitigated disaster, largely due to Alexander Glazunov's poor conducting. Rachmaninoff

fell into a deep depression and for almost three years was unable to set pen to paper. He made a living by conducting, teaching, and playing the occasional piano recital.

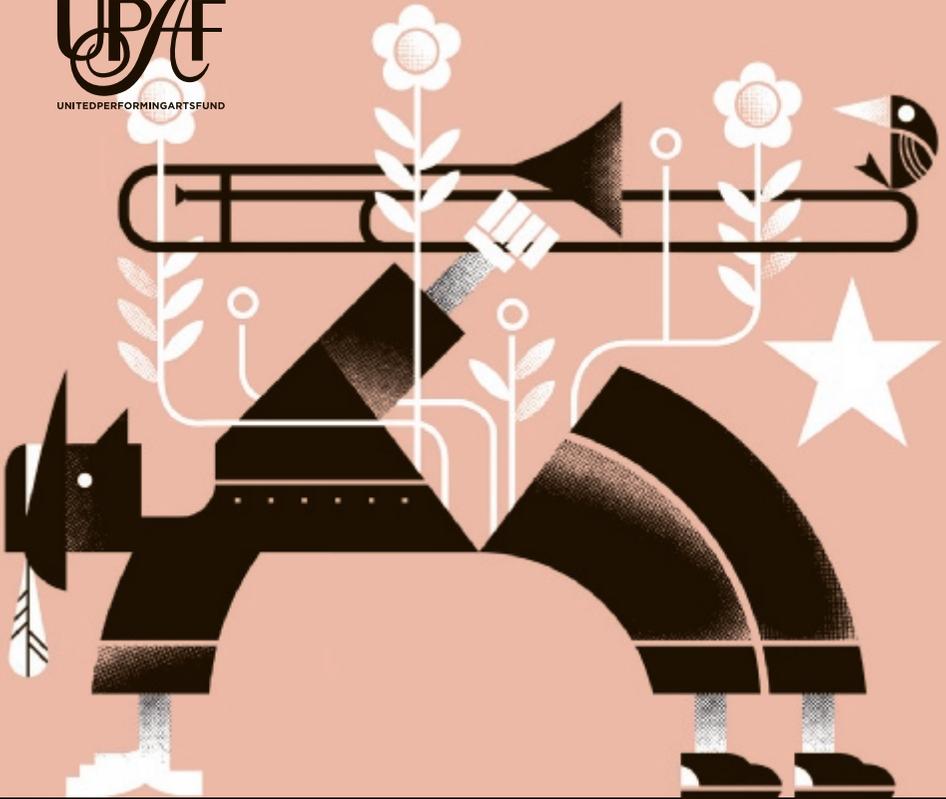
In 1900, Rachmaninoff was urged by his aunt Varvara to seek the help of Nicolai Dahl, a doctor who had studied hypnosis. The composer later wrote in his memoirs: "Day after day I heard the same hypnotic formula while I lay half asleep in Dahl's armchair: 'You will begin to write your concerto. You will work with great ease. The music will be excellent.' Incredible as it may sound, this cure really helped me."

Following his successful recovery, Rachmaninoff set to work on his long-delayed Piano Concerto No. 2, a work he had promised to write for a concert tour to England. Its Moscow premiere, with the 28-year-old composer as soloist, was favorably received. The top of the first page bears the simple dedication, *À Monsieur N. Dahl*.

Following a series of solemn chords in the piano, the first of Rachmaninoff's beguiling melodies — characterized by a palpable Russian soulfulness — is heard in the strings. This theme both stands out against, and blends with, the passionate warmth of the one that follows, introduced by the soloist. A mood of gentle introspection opens the Adagio sostenuto, as the pianist lends elegant accompaniment to the dreamy melody of the flute and clarinet. Near the movement's end, a whirlwind of notes by the pianist leads to an affecting cadenza. The movement concludes with the same almost-religious tranquility with which it began.

The vigorous first theme of the Allegro scherzando is preceded by a march-like orchestral introduction and brilliant passages from the soloist. The composer has reserved an ace up his sleeve, however: a voluptuous melody "sung" by the orchestra. In 1945, this theme was popularized





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Program Notes

as the hit song “Full Moon and Empty Arms.” After a protracted development of the first theme, this familiar tune returns to bring Rachmaninoff’s much-loved Op. 18 to its rapturous close.

Recommended recording: Sviatoslav Richter; Stanislaw Wislocki, Warsaw Philharmonic Orchestra (Deutsche Grammophon) 🎧

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Johannes Brahms

Born 7 May 1833; Hamburg, Germany

Died 3 April 1897; Vienna, Austria

Symphony No. 2 in D major, Opus 73

Composed: 1877

First performance: 30 December 1877; Vienna, Austria

Last MSO performance: May 2016; Edo de Waart, conductor

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings

Approximate duration: 40 minutes

Buoyed by the success of his First Symphony — a work he struggled with for nearly 20 years — Brahms quickly followed with his second work in the genre: Symphony No. 2 was premiered just over a year after Symphony No. 1. The D major symphony is brighter, more translucent, and more delicate than the C minor symphony. This is noticeably reflected in its instrumentation: bucolic flutes, oboes, and clarinets are given pride of place. When he needs to, though, Brahms can summon the brass’s heavy artillery to provide strength and power.

The opening movement, the longest of any in the composer’s symphonies, “resembles an agreeable landscape into which the setting sun casts its sublime and somber lights.” So wrote Hermann Kretzschmar in an analysis published during Brahms’s lifetime. In addition to this contented scenario, there are moments of drama and darkness, when the overall lighter orchestration gives way to richly harmonized phrases for trombones and tuba: “spectral effects,” as musicologist Karl Geiringer depicts them. Following a beautiful passage for solo horn, the movement ends quietly.

The Adagio non troppo opens with a serious, pondering theme in the cellos, but within a few pages, the woodwinds usher in a lighter atmosphere. This contrast of mood remains throughout the movement. Despite a formal structure overall, the short thematic elements — some of heartbreaking beauty — follow closely upon one another, denying us the simple repetition of songlike melodies.

Set in the sylvan key of G major, the Allegretto grazioso is probably the most immediately accessible movement in the master’s four symphonies. Cast as a rondo, it’s a serenade wherein a rustic tune in the oboe alternates with more emphatic sections that feature dancing strings and winds. The D major finale, animated and ebullient, exudes confident happiness. (Kretzschmar likens its wit and exuberance to that of Haydn.) Its rip-roaring coda erupts in a glorious burst of orchestra brass, as Brahms’s “Pastoral” symphony “ends in Dionysiac jubilation.” (Geiringer)

Recommended recording: Sir Charles Mackerras, Scottish Chamber Orchestra (Telarc) 🎧