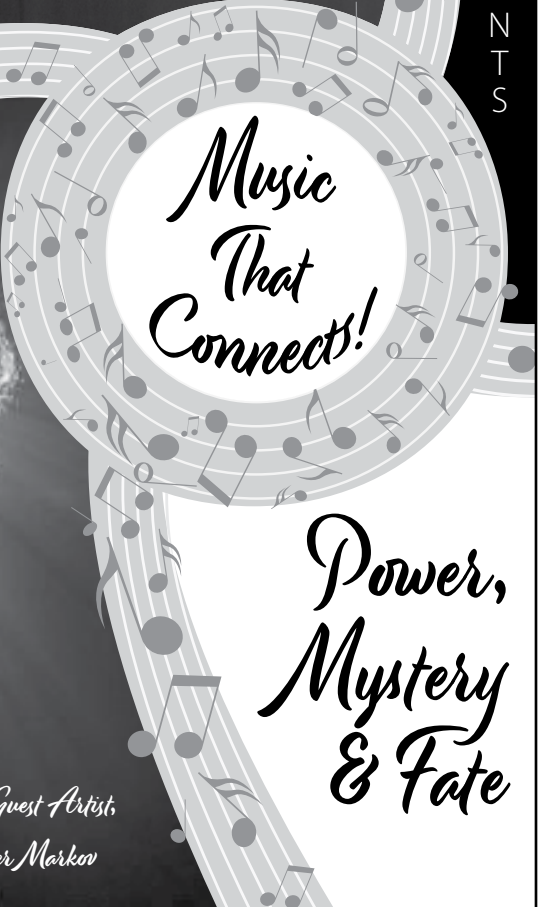


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CONWAY SYMPHONY ORCHESTRA

Israel Getzov, Music Director

2022-2023
38th
SEASON

Sunday, October 30th, 2022, 4pm
Reynolds Performance Hall, Conway, Arkansas

POWER, MYSTERY & FATE

Conway Symphony Orchestra

Israel Getzov, Conductor

Alexander Markov, Violin

A Night on Bald Mountain (ed. Rimsky-Korsakov)

Modest Mussorgsky

Introduction and Rondo Capriccioso, Op. 28

Meditation from *Thaïs*

"Presto" from The Four Seasons: "Summer", RV 315

Zigeunerweisen (Roma Airs), Op. 20

Alexander Markov

Mr. Markov

—Intermission—

Camille Saint-Saëns

Jules Massenet

Antonio Vivaldi

Pablo de Sarasate

Caesar (excerpt)

Symphony No. 5 in c minor, Op. 67

Ludwig van Beethoven

1) Allegro con brio

2) Andante con moto

3) Scherzo: Allegro

4) Allegro

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Israel Getzov, Music Director

American conductor Israel Getzov begins his seventeenth season as Music Director of the Conway Symphony Orchestra. He also serves as Music Director of the Little Rock Winds, and Artistic Advisor to the Orquesta Filarmónica de Santa Cruz de la Sierra. He previously held the positions of Associate Conductor of the Arkansas Symphony and Principal Conductor of the Tianjin Philharmonic, the resident orchestra of the Tianjin Grand Theater.

Mr. Getzov has conducted orchestras throughout the United States and abroad, including Abilene Philharmonic, Asheville Symphony, Cleveland Pops, Monroe Symphony, Skokie Valley Symphony, Shanghai Philharmonic, Symphony of the Mountains, Tianjin Symphony, Zhejiang Symphony Orchestra, Bolivia Classica, University of Taipei Symphony, and the Encuentro Jovenes Musicos Festival in La Paz. As an opera conductor, he led the world premiere of *The Scarlett Letter* by American composer Lori Laitman, conducted works of Giancarlo Menotti at the Shanghai Oriental Arts Center and the Cleveland Institute of Music, and worked as Staff Conductor for Tianjin Grand Opera in productions of *La Traviata*, *Il Trovatore*, *Rigoletto*, *Bluebeard's Castle*, and *Oedipus Rex*.

Mr. Getzov was selected by Leonard Slatkin to conduct the National Symphony Orchestra at the Kennedy Center in Washington, D.C. and was chosen by David Zinman for the American Academy of Conducting at the Aspen Music Festival.

Mr. Getzov started the violin at age 3, and later studied viola, piano and percussion. He has performed as an orchestral violinist with many renowned conductors including Barenboim, Boulez, Solti, Mehta and Rostropovich. He was a founding member of the Rockefeller String Quartet, a professional quartet with whom he gave over 200 concerts. Mr. Getzov holds a tenured professorship at the University of Central Arkansas and has given clinics at many conservatories in the U.S., China, Taiwan and Bolivia. An experienced public speaker, he hosted his own weekly radio program on Arkansas KLRE 90.5FM called "Izzy Investigates".

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Markov, violin

Internationally celebrated violinist Alexander Markov has been hailed as one of the world's

most captivating and versatile musicians. Whether performing as a soloist with prestigious orchestras at major concert halls around the world or playing at sports arenas in front of 25 000 people at the NBA game on his gold electric violin, Alexander Markov always makes an instant connection with his audiences.

Lord Yehudi Menuhin has written, "He is without doubt one of the most brilliant and musical of violinists. . . Alexander Markov will certainly leave his mark on the music lovers of the world

and in the annals of the violin virtuosi of our day."

Awarded a prestigious Avery Fisher Career Grant in 1987, Markov made his New York debut recital at Carnegie Hall in 1983. A Gold Medal winner at the Paganini International Violin Competition he has appeared as a soloist with some of the world's most celebrated orchestras including the Philadelphia Orchestra, the BBC Philharmonic, Orchestre de Paris, the Montreal Symphony, Budapest Festival Orchestra and the Mostly Mozart Festival Orchestra. Markov has performed with such renowned conductors as Lorin Maazel, Charles Dutoit, Christoph Eschenbach, Franz Welsler-Möst and Ivan Fischer and has been sharing stages with many luminaries including Martha Argerich, Chick Corea and Edgar Winter.

Alexander Markov's recent engagements include sold-out concerts in Europe and South America. His world premiere recording release of the compositions by Henry Vieuxtemps became an instant top-20 favorite on Naxos.

Alexander Markov's reputation in the 19th-century romantic virtuoso repertoire is second-to-none. One of the few violinists in the world who performs the entire set of the 24 Paganini Caprices in a single recital, he is featured in the internationally acclaimed film about great violinists, "The Art of Violin," directed by the legendary film director Bruno Monsaingeon. His CD release and the video of the 24 Paganini Caprices, distributed world-wide by Warner Classics International, caused a sensation and became a best-seller.

In 2006, Warner released the long-awaited DVD of the 24 Paganini Caprices and it instantly became one of the best-selling classical DVD's on Amazon. Some of the videos of the Caprices that were posted on YouTube have reached close to 12 million views.

Markov's musical journey goes beyond his work as a classical violin soloist. He has composed numerous compositions, combining genres of rock and classical and featuring a unique "gold" six-string electric violin (designed by James V. Remington, with whom he composed an early composition "Rock Concerto", and built by Barry Lipman) and accompanied by an orchestra, choir and a rhythm section. The vision of the project is to bridge a gap between rock and classical audiences closer together and to attract young people who otherwise never go to a symphony.

Alexander Markov was born in Moscow and studied violin with his father concert violinist, teacher and composer Albert Markov. By the time he was eight years old, he was already appearing as a soloist with orchestras and in double concertos with his father. The father, mother Marina (also a violinist who worked at Bolshoi Theater and at Lincoln Center) and a son team occasionally perform together in concert halls worldwide. Markov emigrated to the U.S. with his parents and received his United States citizenship in 1982.

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Program Notes

A Night on Bald Mountain

Reorchestrated by Rimsky-Korsakov

Modest Musorgsky 1839-1881

St. John's Night on Bald Mountain and the opera *Boris Godunov* were the only major works orchestrated by Modest Musorgsky himself. His harsh, unconventional harmonies were rejected by his contemporaries and mentors, especially Nikolay Rimsky-Korsakov and Mily Balakirev. Upon Musorgsky's death, Rimsky-Korsakov undertook to re-orchestrate *Night on Bald Mountain* and "clean up" the harmonies in the version that it is usually performed today. This brilliant orchestration is more tempered than the original, but it loses much of the rough-hewn, savagery and percussive orchestral imagery of Musorgsky's original score – published only in 1968, 101 years after its composition. Moreover, Rimsky-Korsakov's version concludes with midnight church bells signaling the end of the Sabbath, followed by the flute, clarinet and harp heralding the dawn, an ending not in the original.

The Bald Mountain of the title refers to Mount Tiglav near Kiev, well known in Russian folk literature. The work depicts the legendary witches' Sabbath held there every year on St. John's Night, June 23-24. Originally entitled *St. John's Night on Bald Mountain*, Musorgsky was proud of his creation and saw the work as "...an independent Russian product, free from German profundity and routine – grown on our country's soil and nurtured on Russian bread."

According to the composer's letters, the music depicts "...the witches who used to gather on the mountain, gossiping, playing tricks and awaiting the arrival of Satan. On his arrival the witches formed a circle around the throne on which he sat and sang his obscene praise. When Satan was worked up into sufficient passion...he gave the command for the Sabbath, choosing for himself the witches that caught his fancy..."

Introduction and Rondo Capriccioso, Op. 28

Camille Saint-Saëns 1835-1921

One of the hallmarks of nineteenth-century Romanticism was the rise of the virtuoso violin or piano soloist, influenced by those two great showmen, Niccolò Paganini and Franz Liszt. Nearly all composers of the period admired their dazzling technique and tried their hands at satisfying the insatiable demand for new virtuosic works; some of these composers are remembered today primarily for their contribution to this genre. Saint-Saëns composed the *Introduction and Rondo Capriccioso* in 1863 for famed Spanish violinist Pablo de Sarasate. The violinist fell in love with it, making it a staple of his repertoire and in the process contributing to Saint-Saëns' growing international reputation.

The work is divided into two main parts: a slow melancholy introduction followed by a lively virtuosic rondo with a syncopated Spanish flavor. The tempo gradually picks up and the work ends in a spectacular coda.

From the opera *Thaïs*

"Méditation"

Jules Massenet 1842-1912

One of the most respected and influential French composers of his day, Jules Massenet was a member of the French Academy and a professor of composition at the Paris *Conservatoire*. He was the dominant force in French opera until 1904, when Debussy's innovative *Pelléas et Mélisande* dealt a mortal blow to the French operatic tradition that dated back to the beginning of the nineteenth century.

Program Notes (cont.)

Massenet composed *Thaïs* in 1894 and revised it extensively four years later. The opera is based on a well-known novel by Anatole France, who updated the historical Thaïs (a courtesan in the court of Alexander the Great) by some 600 years into the exotic setting of Coptic (early Christian) Egypt. The *Méditation*, one of the repertoire's great violin solos, is an entr'acte between Acts II and III, representing Thaïs's spiritual awakening. It has been transcribed for every instrument and instrument combination imaginable.

From *The Four Seasons*

Finale from Concerto in G minor, Op. 8, No. 2, *Summer*

Antonio Vivaldi 1678-1741

The four concertos, known as *The Four Seasons*, are part of a group of eight violin concertos published in Amsterdam in 1725 as Op. 8. They are also among the earliest examples of program music: Vivaldi provided sonnets in Venetian dialect, probably his own, to head each of the four concertos. It is clear from the detailed notes Vivaldi made on the score that he enjoyed composing these concertos as well as performing them.

The third movement describes a violent storm, raising the shepherd's fears. Darting scales in the violins describe the lightning while the cellos and basses portray thunder.

Zigeunerweisen, Op. 20

For Violin and Orchestra

Pablo de Sarasate 1844-1908

One of the most spectacular violin virtuosos of the late nineteenth century, Pablo Martin Melitón Sarasate y Navascuez, was known for his beautiful tone, perfect intonation and poise on the stage. He was a striking figure, usually dressed all in black, with a huge ego and flair for publicity to match. He lived in a lavish Paris mansion decorated by James McNeill Whistler in the nineteenth-century equivalent of "Lifestyles of the Rich and Famous."

Sarasate was a true fiddler; his showy style and technique accompanied by little intellect. In virtuoso pieces he had no match, but how he played the classics is another story. In the Beethoven concerto "he was impossible" recalled Carl Flesch, a young violinist at the time. His unaccompanied Bach made music lovers shudder. Nevertheless, many composers dedicated works to him, including Max Bruch, Camille Saint-Saëns, Henry Wieniawski, Antonín Dvořák and especially Edouard Lalo.

In the nineteenth century, Roma music, played by itinerant bands usually including violins and a cimbalom (a Hungarian folk instrument similar to a hammer dulcimer) roamed the streets and coffee houses of central Europe. Their melodies, thought erroneously to be authentic folk music, became popular material for composers of the era, including Johannes Brahms and Franz Liszt. Roma melodies and style of playing have become musical clichés often parodied in film and on television – comedian Jack Benny made a career of it. The typical Roma piece consisted of two sections of contrasting tempo and mood: a slow *lassu*, often improvised; and the rapid *friss*.

Sarasate composed the *Zigeunerweisen* (Roma Airs) in 1878 for his own use. Its dazzling technical display made it into an indispensable item on every virtuoso's repertoire. It was one of over 50 violin works Sarasate wrote to display his sparkling technique.

Program Notes (cont.)

Symphony No. 5 in C minor, Op. 67

Ludwig van Beethoven 1770-1827

The four most clichéd notes in classical music were once the most revolutionary. For the first time a rhythm, rather than a melody, became the main subject of a symphonic movement – and not merely as a first theme to be stated and picked up again for a while in the development and recapitulation sections. Beethoven wove the rhythm into the entire fabric of the first movement, and subsequently into the rest of the Symphony. The motive first appears as a repeated demand, subsequently expanded into a genuine melody in the first theme. It recurs as a throbbing accompaniment in bass and timpani in the second theme, all the way to the final cadence of the exposition.

Such an original symphonic structure did not come easily, especially to a composer who lacked the ever-ready melodic genius of a Mozart, Bach or Haydn who all produced copiously on demand. A collection of the composer's sketchbooks bears witness to the lengthy and often painful gestation of some of his greatest music. The Fifth Symphony took four years to complete, between 1804 and 1808. But Beethoven also had to eat, and during those four years he also produced the Fourth Symphony, the Fourth Piano Concerto, the three String Quartets Op. 59, the Mass in C and the Violin Concerto.

The Symphony No. 5 was premiered at one of those monster public concerts common in the nineteenth century; on the program were premieres of the Sixth Symphony and the Fourth Piano Concerto, the aria "*Ah! Perfido*," the *Choral Fantasia* and several movements of the Mass in C. One can only imagine the bewilderment of the audience on its first encounter in a single evening with the "Pastorale" and the Fifth.

Because the Fifth Symphony is now so familiar, it is difficult to think of it as innovative, but it was not only the integration of the four-note rhythmic motif into the entire fabric of the first movement that was new. The second movement, *Andante con moto*, involves its own kind of novelty. It is made up of two short, juxtaposed, contrasting themes: the first in dotted rhythm in the strings, the second a slow almost military theme in the brass. Beethoven produces from the two themes a double set of variations. And it should be noted that the second theme contains within it in augmentation (in longer note values) the germinal four-note rhythm of the first movement.

For the Scherzo, Beethoven again prominently takes up the motivic rhythm in the horns, this time in augmentation. The Trio is a fugue. The repeat of the Scherzo theme is scored for clarinet and bassoon over pizzicato strings playing pianissimo.

Symphony No. 5 has frequently been referred to as a struggle from darkness to light, but it is a commonplace that has palpable grounding in truth. Not only does the symphony begin in C minor and end in C major, but there is also the magnificent transition between the third and fourth movements, a kind of sunlight breaking through the clouds with violins stammering over the timpani as it throbs out the motto. The emergence into the triumphant Finale paved the way for the symphonic writing of the future, including Beethoven's own Ninth Symphony, Mendelssohn's Third (The "Scottish") and Brahms's First.

Program notes by:

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A holiday-themed poster for the Conway Men's Chorus. The background is dark grey with a border of pine branches, silver and gold ornaments, and candy canes. The text is centered and reads: "CONWAY MEN'S CHORUS" in a bold, sans-serif font, followed by "Holiday Concert" in a large, elegant script font, and "Celebrating Music of the Christmas Season" in a smaller script font. At the bottom, the date and time "TUESDAY, DECEMBER 6, 2022 | 7:00 PM" and the venue "REYNOLDS PERFORMANCE HALL UNIVERSITY OF CENTRAL ARKANSAS" are listed in a clean, sans-serif font.

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