

2023-24
39TH SEASON



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Israel Getzov, Music Director

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ORIGIN STORIES

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SATURDAY, MARCH 2, 2024, 7:30 PM

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Israel Getzov, Music Director

2023-2024
39th
SEASON

Saturday, March 2nd, 2024, 7:30 pm
Windgate Concert Hall, Conway Arkansas

ORIGIN STORIES

Conway Symphony Orchestra

Israel Getzov, Conductor

Brandenburg Concerto No. 1 in F major, BWV 1046

J.S. Bach

(1685-1750)

- *Allegro*
- 2) *Adagio*
- 3) *Allegro*
- 4) *Menuet – Trio I – Menuet – Polacca – Menuet – Trio II – Menuet*

--INTERMISSION--

Symphony No. 29 in in A major, K. 201

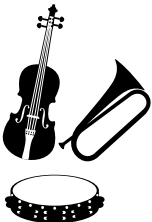
W.A. Mozart

(1756-1791)

- 1) *Allegro moderato*
- 2) *Andante*
- 3) *Menuetto: Allegretto – Trio*
- 4) *Allegro con spirito*

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Israel Getzov, Music Director

American conductor Israel Getzov begins his nineteenth 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, Mid-Texas 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 and music schools in the U.S., Asia, and South America. An experienced public speaker, he hosted his own weekly radio program on Arkansas KLRE 90.5FM called "Izzy Investigates" and has performed live as a chamber musician on WFMT and WBEZ in Chicago.

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PROGRAM NOTES

Brandenburg Concerto No. 1 in F major, BWV 1046

Johann Sebastian Bach
1685-1750

Teasing out the details of Johann Sebastian Bach's biography and the chronology of his works has consumed the careers of dozens of musicologists. We know the dates of Bach's service with his handful of employers over the course of his life, but often little about the whats, whys and wherefores of the works he composed at these posts. Added to the absence of many autograph manuscripts and the problems of precise dating of those we do have is the fact that the overworked Bach was not averse to borrowing his own music to rearrange, re-orchestrate and even re-compose for new uses. The Brandenburg Concertos represent a case in point.

The six Concertos stand at the crossroads in musical history where chamber music and orchestral music went their separate ways. These Concerts à plusieurs instruments (Concertos for various instruments) as Bach named them, were dedicated to Christian Ludwig, Margrave of Brandenburg, who employed a modest orchestra that was in all probability too small and inexperienced to play all the Concertos. The Dedication Score dated 1721, including an obsequious cover letter by Bach, has been preserved and is now in the *Deutsche Staatsbibliothek* in Berlin. The mint condition of the manuscript indicates that the Margrave's orchestra seldom if ever performed them.

None of the six concertos was composed especially for the Margrave; Bach assembled the group from earlier works he had composed for his employers in Weimar or Anhalt-Cöthen. Then the trail goes cold, leaving some scholars to suggest that life in Anhalt-Cöthen was becoming less congenial for the composer and that the concertos may have been a veiled job application.

Concerto No. 1 was perhaps originally written for some unknown gala occasion, since it employs hunting horns (*corni da caccia*) and oboes in addition to the standard orchestras of Bach's employers (hiring extra musicians was done for special occasions only.) The original instrumentation was for soloists playing 2 hunting horns, 3 oboes, bassoon, *violino piccolo* (A small violin, similar to a child's 3/4-size instrument and tuned a third higher than the regular violin,) and the usual *ripieno* orchestra of violins, violas and continuo (figured bass).

The central Adagio movement was traditionally the place where the soloist completely dominated, often improvising over a simple *basso continuo* accompaniment. In this Concerto the slow movement is given over entirely to the oboe and the *violino piccolo* whose parts were written out. A slow transition leads into an Allegro movement that opens with the hunting horns. Some musicologists believe that this movement was added later when Bach compiled the set for the Margrave.

PROGRAM NOTES

The unusual fourth movement, a minuet with two trios plus a *polacca* (Polish dance) for the oboes and hunting horns, was an unusual choice for a final concerto movement and clearly belongs more to the world of the dance suite than the concerto. The minuet is treated differently, however, than in the suites; here it is used as a ritornello between the trios and the *polacca*. The same musicologists cited above also believe that the *polacca* was a later addition.

Symphony No. 29 in A major, K. 201

Wolfgang Amadeus Mozart
1756-1791

During the second half of the eighteenth century, Mozart's hometown of Salzburg was a culturally (and politically) conservative backwater of the progressive capital, Vienna. The cultural atmosphere became even more conservative after the election in 1772 of a new and autocratic Archbishop, Hieronymus von Colloredo. Mozart's father had finagled an appointment for his son under Colloredo, and Mozart's letters about his boss become strident with complaints. Along with the constant whining, Mozart redoubled his efforts to find employment in a more culturally congenial environment.

The trend nowadays is to hear only Mozart's side of the argument. In all fairness, the Mozarts, father Leopold and especially son Wolfgang with his creative independence, were not the easiest persons to have at court, and it was inevitable that they would clash with the conservative Archbishop. Their desire to leave Salzburg and the Archbishop's employ was an open secret. Mozart took extensive "leaves of absence" brazenly in pursuit of another job. Their extensive travels throughout Europe further incurred the prelate's displeasure. It took nearly nine more years, until 1780, for Mozart and the Archbishop to finally part company for good, giving Mozart the opportunity to try his luck as a freelance composer – one of the first, and the most illustrious of the breed.

In the summer of 1773, Wolfgang and his father spent ten weeks in the capital, and the effect of Wolfgang's exposure to new musical ideas can be seen in the three symphonies he composed in the year after his return. Most of the symphonies written just prior to the visit had been three-movement works, patterned after the Italian operatic *sinfonia*, while after the visit they acquired the classical four-movement format, becoming more dramatic and emotionally complex.

PROGRAM NOTES

Mozart composed the Symphony No. 29 in April 1774 for a modest orchestra of only strings, oboes and horns. The four movements comprise what had by then become the classic form that had been developed and promoted by Franz Joseph Haydn: an opening allegro (often with a slow introduction), a slow movement, a minuet and trio (with contrasting instrumentation) and an exuberant finale. Sometimes the order of the two inner movements was reversed. In general Mozart's minuets are lighter and more "aristocratic" than Haydn's, which often resemble the German peasant *Ländler*. In the eleven symphonies that followed No. 29, it is possible to observe how far Mozart came in developing the model. Taking up the tragically abandoned baton, Beethoven, in turn, would revolutionize the symphony, armed with the lessons learned through Mozart and Haydn.

Program notes by:
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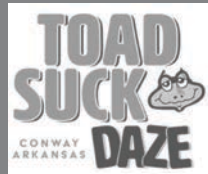
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