

7  
july

SATURDAY

8 PM

Barry Shiffman, *artistic director*  
Osvaldo Golijov, *composer-in-residence***A FAR CRY**VIOLIN: Alex Fortes, Annie Rabbat, Catherine Cosbey, Daniel Carlson,  
Jesse Irons, Liesl Schoenberger Doty, Megumi Stohs Lewis, Nicholas Tavani

VIOLA: Caitlin Lynch, Gregory Luce, Jason Fisher

CELLO: Andrea Lee, Nicholas Finch, Rafael Popper-Keizer

BASS: Erik Higgins, Karl Doty

**BRANDENBURG CONCERTO NO. 3 IN G MAJOR, BWV 1048 [DED.1721]****Johann Sebastian Bach (1685-1750)**

(No tempo indication)

Adagio—Allegro

**SYMPHONY NO. 3 (1995)****Philip Glass (b. 1937)**

I. —

II. —

III. —

IV. —

:: INTERMISSION ::

**DIVERTIMENTO FOR STRINGS, SZ.113, BB.118 (1939)****Béla Bartók (1881-1945)**

Allegro non troppo

Molto adagio

Allegro assai

**TENEBRAE (2000)****Osvaldo Golijov (b. 1960)***This concert is sponsored in part by the generosity of David and Marie Louise Scudder.***GLOVSKY***Counselors-at-Law**Festival  
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**BRANDENBURG CONCERTO NO. 3 IN G MAJOR, BWV 1048 (DED.1721)**

Johann Sebastian Bach (b. Eisenach, Germany, March 21, 1685;  
d. Leipzig, Germany, July 28, 1750)

*Composed 1718; 10 minutes*

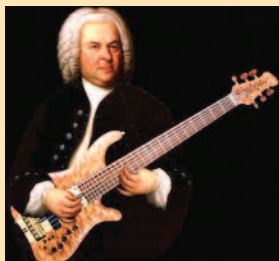
Bach didn't name his six concertos *Brandenburg* Concertos; the name came in 1873 from the pen of Philip Spitta, a music historian who was Bach's second biographer. The concertos had been first published in 1850, on the centenary of Bach's death. Before this, the *Brandenburgs*—music that we now regard, together with Vivaldi's *Four Seasons*, as a high point of the Baroque concerto—lay neglected in a Prussian library. Handwritten copies had circulated, but the main collection had remained shelved from the time Bach presented it to Margrave Christian Ludwig of Brandenburg in 1721.

The "Six Concertos for Several Instruments," as Bach called his six *Brandenburg* Concertos, were not new compositions. Some of the movements exist in earlier versions. The scores were likely performed by musicians at the court in Cöthen, since their scoring matches that of the instruments at the Calvinist court, where, as Kapellmeister, Bach was required to provide instrumental rather than sacred choral music. When he decided to compile the

concertos as a collection for the margrave, Bach aimed to demonstrate his ability to both write in the latest Italian style and to master all the varied traditions of the Italian and German concerto form. Each concerto has a unique instrumental grouping and sound world. The unity of the six concertos comes about through their diversity.

The Third Concerto, probably the best-known of the set, includes three groups of instruments: three violins, three violas and three cellos, plus continuo. Each instrument can appear as both soloist and ensemble member, permitting Bach a much subtler range of tone color than the standard *concerto grosso*, with its solo trio framed by four-part orchestra. As a result, the nine instrumental lines provide a variety of tone color that is unsurpassed. The rhythmically buoyant first movement, an Allegro in all but name, is separated from the Allegro second movement by just two chords, above which appears the inscription Adagio. This is sometimes taken to indicate that Bach intended a solo flourish, an improvisation, or even the insertion of another movement. Equally convincing, however, the chords can be played simply as they appear, as an enigma. The finale is a *perpetuum mobile* where sequential and canonic passages abound and the whole movement is full of joy for life.

Sooner or later, everything old evolves into something new. Bach started the ball rolling in today's concert by transforming the standard Baroque *concerto grosso* into the enriched music



texture of nine individual performers in his *Brandenburg 3*. Almost three centuries later, Philip Glass built on Bach's expanded model, inflated Bach's 3X3 to 19 solo string players, married this with the four-movement classical symphony, and created the third of his eleven symphonies. A half century earlier, the Hungarian composer Béla Bartók started writing what he termed "some kind of a concerto grosso," stirred in some ingredients from the classical divertimento of Mozart's time, shook it all up and served up his *Divertimento*, one of his most appealing pieces—his last before fleeing Europe for the United States. More recently, Osvaldo Golijov turned to François Couperin, a composer born a short generation before Bach, for his *Tenebrae*, transforming lamentations heard in the royal chapel at Versailles into lamentations for the present-day Middle East.

### SYMPHONY NO. 3

Philip Glass (b. Baltimore, Maryland, January 31, 1937)

*Composed 1995; 26 minutes*

This four-movement symphony for string orchestra was commissioned for the Stuttgart Chamber Orchestra, with the suggestion that all nineteen string players be used as individual (or solo) players. Two shorter movements, functioning as prelude and coda, frame two longer ones which are “the main body of the symphony,” in American composer Philip Glass’s words. The opening movement is calm and meditative, over a pulsing bass line and ends with a quiet fade into the second movement. This is spirited and exuberant, with layers of rhythmically driven musical lines, often lean and transparent, but soon building to a denser, resonant sonority from the full ensemble. The compound meters (e.g., 3+3+2) at times bring a Balkan flavor. Towards the end, a new melody and pizzicato writing fade to a close and into the third movement. Here, the connection with the Baroque *concerto grosso* and *Brandenburg 3* becomes more pronounced. Glass establishes a dark, minor-key pulsing sequence of chords over a constant bass line, in the manner of the Baroque chaconne, from the lower instruments, (the four violas, three cellos and two basses) which continues to be repeated throughout the movement. The violins, meanwhile, add melodic interest and complexity to the texture with a slow, rising scale culminating in a pleading leap, oscillating triplet figures and other filigree. Eventually, as the emotional intensity accrues, all nineteen strings are woven together over this repeated chord sequence. The finale revisits the driving rhythms of the closing theme of the second movement and the teasing rhythmic play of twos, threes and fours propels the symphony to its conclusion.



*“What do I really do? Listen to me. I’ve written 26 operas, 20 ballets, I don’t know how many film scores. I write theatre music. I write concert music and symphonies too. My problem is people don’t believe I write symphonies.”*

PHILIP GLASS’S 11TH SYMPHONY WAS PREMIERED IN CARNEGIE HALL JANUARY 31, 2017, ON THE COMPOSER’S 80TH BIRTHDAY.

### DIVERTIMENTO FOR STRINGS, SZ.113, BB.118

Béla Bartók (b. Nagyszentmiklós, Hungary [now Sinnicolau Mare, Romania], March 25, 1881; d. New York, September 26, 1945)

*Composed 1939; 28 minutes*

When Bartók wrote this most immediately attractive of his orchestral works, he was already planning to leave Hungary. It was August 1939. Europe was in turmoil. Two weeks after he finished its final pages, the German invasion of Poland marked the beginning of World War Two. But in early August, Bartók was in Switzerland, in the small town of Saanen in an alpine chalet belonging to the wealthy Swiss conductor Paul Sacher. Finding himself isolated from the world’s events, enjoying the patronage of a generous sponsor, he began to feel “like a musician from olden times” and commenced work on “some kind of a concerto grosso,” commissioned for the Basel Chamber Orchestra, which Sacher conducted.

The result, just 15 days later, was the Divertimento, a title drawn from those “olden times” of outdoor serenades, court music-making and the music of Mozart, which Bartók had recently been playing in his recitals. In it, Bartók weaves a highly developed contrapuntal style, including a Baroque-like interplay between solo quartet and full strings, together with fragments and glimpses of the Hungarian folk music with which his composition was by now so richly influenced. Although extroverted and outgoing on the surface, there’s an undercurrent of anxiety to the opening movement. The “night music” of the slow movement is deeply troubled,

colored by dark mysterious shadows, sharp stabs from the violins, sobs from the violas and shuddering *tremolandos*. An exuberant rondo finale brings a return to the earthy, good humor of the opening movement. But not far from the folk dancing looms a tragedy that was about to unfold.

### TENEBRAE

Oswaldo Golijov (b. La Plata, Argentina, December 5, 1960)

*Composed 2000; 13 minutes*



Mihai Mălăințare © 2009

"... the music is full of pain."

French composer François Couperin (1668-1733) was the most renowned composer of a dynasty of musicians which spanned (like Bach's musical family) five generations. He was court organist for life, from the age of 25. Couperin's composition is crowned by four books of lavishly ornamented harpsichord music, frequently dipped into by today's performers. But also surviving is a manuscript of three of nine *Tenebrae* (Darkness) settings, published in his lifetime, designed for Holy Week services at twilight, during which fifteen candles were gradually extinguished, until the service ended in darkness. These evocative, deeply personal settings of the "Lamentations of Jeremiah" for the fallen city of Jerusalem, provided the musical inspiration for our composer-in-residence's *Tenebrae* in 2000.

In the opening section of Golijov's *Tenebrae*, marked "Majestic, Celestial," Couperin's flowing, haunting melodic lines for two voices at the beginning of his surviving manuscript are heard on violins, after an opening chord sequence is established in the lower strings. This arioso writing contrasts with the more declamatory, highly decorative (melismatic) music, sung in Couperin's original to a single syllable, incorporating a sequence of letters of the Hebrew alphabet. Golijov modestly says he "lifted some of Couperin's haunting melismas, using them as sources for loops, and wrote new interludes between them, always within a pulsating, vibrating, aerial texture." His piece is in eight continuous sections, culminating in a reflection on a single, repeated word, "Yrushalem."

*Tenebrae*, Golijov says, was written in response to witnessing a new wave of violence in Israel, followed within a week to a viewing of the Earth "as a beautiful blue dot in space," at the planetarium in New York. "I wanted to write a piece that could be listened to from different perspectives," he says. "That is, if one chooses to listen to it 'from afar,' the music would probably offer a 'beautiful' surface but, from a metaphorically closer distance, one could hear that, beneath that surface, the music is full of pain."

- Program notes © 2018 Keith Horner. Comments welcomed: [khnotes@sympatico.ca](mailto:khnotes@sympatico.ca)



### A FAR CRY

The self-conducted orchestra A Far Cry stands at the forefront of a new generation in classical music. A Far Cry was founded in 2007 by a tightly knit collective of seventeen young professional musicians, developing an innovative process where decisions are made collectively and leadership rotates among the “Criers.” A Far Cry’s omnivorous approach has led the group to collaborations with such artists as Yo-Yo Ma, Jake Shimabukuro, Urbanity Dance and Roomful of Teeth. By expanding the boundaries of orchestral repertoire and experimenting with the ways music is prepared, performed and experienced, A Far Cry has been embraced throughout the world with hundreds of performances coast to coast and across the globe, and it is a powerful presence on the Internet. In October 2014, A Far Cry launched its in-house label, Crier Records, with the album *Dreams and Prayers*, which received critical acclaim and a Grammy nomination. The second release, *Law of Mosaics*, followed in November 2014 and has also garnered much critical attention, including many 2014 Top-10 lists. The Criers are proud to call Boston home, and maintain strong roots in the city, rehearsing at their storefront music center in Jamaica Plain and fulfilling the role of Chamber Orchestra in Residence at the Isabella Stewart Gardner Museum.

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