



PUBLIC RELATIONS & MEDIA CONTACT

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Three B's with a Twist, Boulder Philharmonic Orchestra, January 11, 2014

Boulder Phil opens the New Year with Bach, Brahms, and the internationally acclaimed violinist Rachel Barton Pine performing the Berg Violin Concerto

It's the Three B's—that's Bach, Brahms, and Berg—at the Boulder Philharmonic Orchestra's concert, January 11, 2014, Macky Auditorium on the CU-Boulder campus, at 7:30 p.m. Michael Buttermann, music director of the Boulder Phil, is on the podium to conduct, and internationally acclaimed violinist Rachel Barton Pine is the featured guest artist.

The concert opens with a short sacred song by J.S. Bach, *Komm, süsßer Tod*, orchestrated by Leopold Stokowski, followed by Gustav Mahler's *Blumine* ("Flowers"), a brief, lyrical serenade for small orchestra that was originally included as an additional movement in the composer's *Symphony No. 1*. "This piece has its origins in some incidental music that Mahler wrote for the dramatic poem, *The Trumpeter of Sackingen*," said Michael Buttermann, "which explains the prominence of the trumpet. It's a beautiful, calm, musical idyll that deserves to be performed more often than it is," he said.

Alban Berg's *Violin Concerto*, written in 1935, is the centerpiece of the first half of the concert. Berg was prompted to write this concerto to honor the memory of Manon Gropius, the daughter of Alma Mahler (Gustav Mahler's widow, by that time) and Walter Gropius. "It is a deeply emotional work that, like so many German compositions of that era, explores the idea of transfiguration or the transition from body to soul," said Buttermann. "Berg makes use of a tone row, which is a particular sequential ordering of all 12 notes of the chromatic scale. But far from being dry and calculated, the piece comes across as highly tonal and very expressive."

Violinist Rachel Barton Pine, considered a true champion of the Berg *Violin Concerto*, makes her first appearance with the Boulder Phil. A classically trained violinist who makes her home in Chicago, Pine has appeared as soloist with many of the world's most prestigious orchestras and has worked with conductors including Charles Dutoit, Zubin Mehta, Marin Alsop, and Plácido Domingo.

Pine won a gold medal at the 1992 J.S. Bach International Violin Competition in Leipzig, Germany, and was the first American and the youngest person, at age 17, to ever win. She also received top honors from the Queen Elisabeth (Brussels, 1993), Kreisler (Vienna, 1992), Szigeti (Budapest, 1992) and Montreal (1991) International Violin Competitions, and won prizes for her interpretation of the Paganini Caprices at both the Szigeti Competition and the 1993 Paganini International Violin Competition in Genoa.

In addition to her expansive concerto repertoire, Pine is a fan of rock and heavy metal and delights in exploring the intersections and similarities with classical music. She performs on the Joseph Guarnerius del Gesù (Cremona 1742), known as the "ex-Soldat."

“The influence and inspiration of J.S. Bach is present throughout the concert, as both the Berg concerto and especially the Brahms symphony that follow make use of Bach's music in important ways,” said Buttermann. “Berg makes extensive use of quotations from Bach's chorale setting for *Es ist genug*, a portion of whose melody is contained within the tone row undergirding the entire concerto. And Brahms, ever the scholar and historian, composes the entire finale of his symphony as a passacaglia based on a bass line taken from Bach's Cantata 150 (*Nach Dir, Herr Gott, verlangst mich*).”

Brahms *Symphony No. 4* comprises the second half the concert. “It's a privilege to have the opportunity to perform anything by Brahms, but his four symphonies stand right at the apogee of musical perfection in my book,” said Buttermann, “as they are all so profoundly beautiful as well as brilliantly constructed. In Brahms, we seem to have a fusing of the mind of Bach, the spirit of Beethoven, and the lyrical gift of Mozart. Brahms' fourth symphony, so suffused with the interval of the third throughout, contains a rollicking scherzo and a finale that is essentially a series of continually evolving variations over a ground bass. You might not realize it, though, on first hearing, so fascinating is the surface detail that Brahms presents. The movement has an inexorable quality to it which brings the symphony, and the concert itself, to an assertive close.”

The Boulder Phil's season continues with *A Night at the Oscars*, in celebration of the Boulder International Film Festival's 10th anniversary, Saturday, February 22 at 7:30 p.m. This family-friendly concert features classic music from Oscar-winning and nominated films, including Boulder's own nature documentaries *Chasing Ice* and *The Cove*.

Program Information: Three B's

Saturday, January 11—7:30 p.m., Macky Auditorium, CU-Boulder

Boulder Philharmonic Orchestra

Michael Buttermann, Music Director

Rachel Barton Pine, Violin

Pre-concert talk with Maestro Buttermann and guest artist Rachel Barton Pine, 6:30 p.m., free to ticket-holders.

J.S. BACH/STOKOWSKI	Komm, süßer Tod
GUSTAV MAHLER	Blumine (“Flowers”)
ALBAN BERG	Violin Concerto
JOHANNES BRAHMS	Symphony No. 4

Tickets: \$13-\$70 (\$5 for students) at www.BoulderPhil.org and 303-449-1343, ext. 2.

Event of Note:

January 9, 2014, [WINTER INTERMEZZO with Rachel Barton Pine](#), includes a three-course dinner and recital event, The Academy, 970 Aurora Ave., Boulder. Tickets: \$100, at www.BoulderPhil.org and 303-449-1343, ext. 2.

*This program is sponsored by Caplan and Earnest and Sydney & Robert Anderson.
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