



OPENING NIGHT: TRANSFORMATION

BOULDER PHILHARMONIC ORCHESTRA

Michael Butterman, Music Director

October 15th, 2023

Macky Auditorium, CU Boulder • 4:00 pm Performance

Anne-Marie McDermott, Piano

Pärt (B. 1935)	<i>Cantus in Memory of Benjamin Britten</i>	8'
Beethoven (1770-1827)	Piano Concerto No. 4 in G Major, Op. 58 I. Allegro moderato II. Andante con moto III. Rondo	36'
INTERMISSION		
Britten (1913-1976)	Variations on a Theme by Purcell, Op. 34 <i>Sponsored by Suzanne and David Hoover</i>	17'
Hindemith (1895-1963)	<i>Symphonic Metamorphosis of Themes by Carl Maria von Weber</i> I. Allegro II. Scherzo III. Andantino IV. Marsch	26'

Total performance duration 01:30 • There will be one 15-minute intermission.

Program and artists are subject to change. There may be professional photographers and recording crew present during our performances. All other photography or recording of any kind is strictly prohibited.

Special Thanks to our Featured Sponsor:



SOLOIST

Anne-Marie McDermott

Pianist Anne-Marie McDermott is a consummate artist who balances a versatile career as a soloist and collaborator. She performs over 100 concerts a year in a combination of solo recitals, concerti, and chamber music. Her repertoire choices are eclectic, spanning from Bach and Haydn to Prokofiev and Scriabin to Kernis, Hartke, Tower, and Wuorinen.

With over 50 concerti in her repertoire, Ms. McDermott has performed with many leading orchestras including the New York Philharmonic, Minnesota Orchestra, Dallas Symphony, Seattle Symphony, National Symphony, Houston Symphony, Colorado Symphony, Pittsburgh Symphony, St. Louis Symphony, Atlanta Symphony, and Hong Kong Philharmonic, among others. In the recent seasons, Ms. McDermott performed with the Philadelphia Orchestra, Buffalo Philharmonic, North Carolina Symphony, Charlotte Symphony, San Diego Symphony, the Oregon Mozart Players, and the New Century Chamber Orchestra.



Anne-Marie McDermott has curated and performed in a number of intense projects including: the Complete Prokofiev Piano Sonatas and Chamber Music, a Three Concert Series of Shostakovich Chamber Music,

as well as a recital series of Haydn and Beethoven Piano Sonatas. Ms. McDermott regularly performs at Festivals across the United States including, Spoleto, Mainly Mozart, Sante Fe, La Jolla Summerfest, Mostly Mozart, Newport, Caramoor, Chamber Music Northwest, Aspen, Music from Angelfire, and the Festival Casals in Puerto Rico, among others.

In addition to her many achievements, Anne-Marie McDermott has been named the Artistic Director of the Bravo! Vail Music Festival in Colorado, in addition to two new Festivals: The Ocean Reef Chamber Music Festival and The Avila Chamber Music Celebration in Curacao.

Anne-Marie McDermott was named an artist member of the Chamber Music Society of Lincoln Center in 1995 and performs and tours extensively with CMS each season. She continues a long standing collaboration with the highly acclaimed violinist, Nadja Salerno Sonnenberg. As a duo, they have released a CD titled "Live" on the NSS label and plan to release the Complete Brahms Violin and Piano Sonatas in the future. Ms. McDermott is also a member of the renowned piano quartet, Opus One, with colleagues Ida

Kavafian, Steven Tenenbom and Peter Wiley.

Ms. McDermott studied at the Manhattan School of Music with Dalmo Carra, Constance Keene and John Browning. She was a winner of the Young Concert Artists auditions and was awarded an Avery Fisher Career Grant.

Visit McDermott's official website at www.annemariemcdermott.net.

LIVING COMPOSERS:

Arvo Pärt

As an active and productive composer, Pärt has composed a profuse number of compositions that are played around the world. Vocal works, often based on liturgical texts or other Christian prayers, comprise a large part of his oeuvre. Among them there are many large-scale compositions for choir and orchestra, as well as choral pieces with organ accompaniment or a cappella.

It was in Germany, where the lasting collaboration with Manfred Eicher, founder and producer of the renowned ECM Records, began. In 1984, ECM released *Tabula rasa*, launching a whole new, highly successful series of recordings under the ECM New Series title, which brought Pärt to the world. His music was soon included in the programs of many renowned festivals, orchestras, and ensembles as well as television and radio broadcasts. Since this debut album, all the first recordings of Pärt's major works have been released under ECM.

During the last decade, Pärt has rearranged approximately 30 of his earlier works, as well as having composed around 10 new pieces, including *Silhouette, homage à Gustave Eiffel* (commissioned by Orchestre de Paris in 2009/2010), *Adam's Lament* (2010) commissioned for the European Capitals of Culture Istanbul 2010 and Tallinn 2011 premiering in Istanbul, *Swansong* (commissioned by the Mozarteum Foundation Salzburg and premiering at the Mozartwoche 2014), and *Greater Antiphons* (2015), commissioned by the Los Angeles Philharmonic and premiered by the same orchestra under the baton of Gustavo Dudamel.

Arvo Pärt was born on 11 September 1935 in Paide, where he also spent his first years. In 1938, the Pärt family moved to Rakvere, where he began to study piano at Rakvere Music School under Ille Martin. Having graduated from Rakvere Secondary School No 1, he continued studying music at the Tallinn Music School under Veljo Tormis. His studies were interrupted by mandatory military service in the Soviet Army, after which, in 1957, he continued at the Tallinn State Conservatoire under Heino Eller graduating in 1963.



Learn more about Arvo Pärt at and his work at www.arvopart.ee/en/arvo-part.

PROGRAM NOTES:

Arvo Pärt: *Cantus in Memory of Benjamin Britten*

Estonian composer Arvo Pärt never met his elder contemporary, the English composer Benjamin Britten, though he had long wished to do so. When Britten passed on, Pärt felt a deep sense of loss, and was moved to compose this memorial, a short work for string orchestra with the addition of a bell. The steady tolling of that deep-voiced instrument— together with the serene lyricism of the string writing, flowing ever and again from high to low—evokes a memorial mood. Dynamics build, bringing fullness to the score, despite the simplicity of its orchestration. “Cantus” is an old word of Latin root referring to a melody, usually a song. Here, there are no human voices to sing, but the poignancy of Pärt’s writing bears the essence of a mourning hymn.

Beethoven: Piano Concerto No. 4 in G major, op. 58

Any music lover with access to a time machine should set their sights on Vienna’s Theater an der Wien on December 22, 1808. The concert that evening consisted entirely of premieres of Beethoven’s works, beginning with the Symphony no. 6 “Pastorale,” followed by the concert aria, “Ah, perfido,” two movements from the Mass in C major, the Piano Concerto no. 4, the Symphony no. 5, a bit more of the Mass, and—last but not least—the *Choral Fantasy*. It was four hours of music; new music to their ears, though now largely familiar to ours.

This concert would become one of Beethoven’s last public appearances as a piano soloist. By 1808, his hearing was already seriously compromised. Having completed the concerto two years earlier, he had not managed to find a willing soloist who could meet his expectations. Despite not being able to hear clearly enough to truly mesh his tempos with those of the orchestra, Beethoven himself took on the soloist’s role.

Interestingly, the opening of that initial piano solo has a rhythm not dissimilar to the ever-so-famous opening of Beethoven’s Symphony No. 5: three short notes and one long one. *Sotto voce* here, though thundered there. As the two works were played back-to-back on that premiere concert, some may have observed the connection and marveled at how Beethoven—despite his failed hearing—had managed to imagine and execute two starkly contrasting ways to use a single rhythmic fragment. That ability was part of what made him Beethoven, and part of what has ensured that his music is still admired over two centuries later.

Britten: Variations and Fugue on a Theme of Purcell, op. 34

Written in 1946, Variations and Fugue on a Theme of Purcell—known as the *Young Person’s Guide to the Orchestra*,



when performed with narration—was intended for the British Ministry of Education, which had requested something for inclusion in the educational film *Instruments of the Orchestra*. The intent was to have a work that would serve to introduce new listeners to the varying voices within the orchestra: that an oboe sounds like this, whereas a clarinet sounds like this, and so on.

To accomplish this task, Britten chose a stately dance theme from Elizabethan composer Henry Purcell’s stage music for *Abdelazer* (1676). In doing so, *Young Person’s Guide* not only allows listeners to hear the contrasting voices of the instruments but also offers a peek into musical techniques of earlier centuries, showing how a melody can bounce from one instrument to another in sequence while other melodic ideas occupy the background. While the familiar title may refer to “young persons,” it is a work that can be enjoyed by all, even those who are musically knowledgeable, as there is delight in following the melodies in their motion.

Hindemith: *Symphonic Metamorphosis*

Carl Maria von Weber (1786 – 1826) was a well-regarded German composer; as was Paul Hindemith, though of a much later musical generation. Hindemith had been toying with fragments of Weber compositions as material for a ballet on which he was collaborating. When that project fell through, he decided to make a concert work of it. The resulting *Symphonic Metamorphosis on Themes of Weber* premiered in New York City in 1944.

The first movement juxtaposes stern and forthright moods with quieter, mellower ones, before highlighting winds and xylophone in a march-like theme. Woodwinds again earn the spotlight in the middle movements, especially flute, clarinet, and even bassoon. The first of those middle movements, the *Scherzo*, uses music from Weber’s *Turandot* (not to be confused with Puccini’s much later one). The setting—much like the opera it references—is Asian-inspired, as suggested by Weber’s pentatonic theme and inclusion of Chinese gong. By contrast, the third movement *Andantino* is more restful of character; restful, that is, for all but the principal flutist, whose lines are of impressive complexity. The final movement *Marsch* is—as one might expect—a propulsive march, complete with snare drum to drive it forward. It makes for a dramatic conclusion to the work, Hindemith’s most frequently performed score, and one that showcases his fine hand with balancing orchestral resources.