



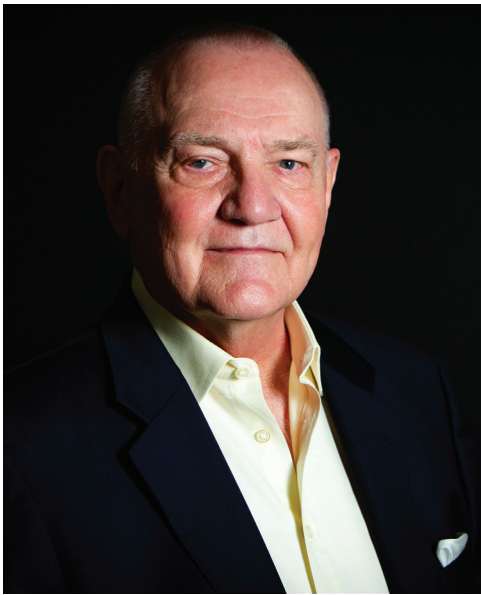
PALM SPRINGS
FRIENDS OF
PHILHARMONIC



2022-2023 SEASON

PRESIDENT'S MESSAGE

March 6, 2023



"Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything." – Plato

What a gift to have excellent ensembles return to us time and again. They know that our audience responds enthusiastically to great performances and musicians thrive on that. The Academy has performed for us six times in our 50 years, most recently last year with Joshua Bell, and they always prove to be a highlight of our season.

Avi Avital, tonight's soloist and leader, has become something of a rockstar in the world of classical music. While his repertory includes music originally written for other instruments his performances always add a fiery and engaging connection with the audience.

The 20th Century English music on tonight's program is a hallmark of the Academy – seldom heard abroad but a delight to hear again or for the first time. Away from England, Avital is featured tonight in Bach's Violin Concerto and contemporary Israeli-American composer Avner Dorman's Mandolin Concerto, written for Avital. Orchestrating for mandolin versus orchestra is quite a challenge given the need for extreme balance. Let's see how the Academy copes with that.

We hope you enjoy tonight's concert by Academy of St Martin in the Fields.

A handwritten signature in black ink that reads "Dean Kauffman". The signature is written in a cursive, flowing style.

Dean Kauffman, President
Palm Springs Friends of Philharmonic

Cover Photo: The *Vieuxtemps Guarneri* was built around 1741 by renowned Italian instrument maker Giuseppe Guarneri. The violin is named for Belgian violinist Henri Vieuxtemps who owned it during the 19th century. The instrument has also been used by Yehudi Menuhin, Itzhak Perlman and Pinchas Zukerman. In 2012 it was sold to a private collector at an undisclosed price, but reportedly for more than \$16 million, representing at that time the largest sum every paid for a violin. The purchaser subsequently provided lifetime use of the instrument to American violinist Anne Akiko Meyers who performed on our series with San Diego Symphony.

Palm Springs Friends of the Philharmonic

PROUDLY PRESENT

Academy of St Martin in the Fields

Avi Avital, Mandolin | Tomo Keller, Director

Sponsored by Bernice E. Greene, Norman Gorin, JoAnn G. Wellner

March 6, 2023 at 7:30 pm

PROGRAM

MICHAEL TIPPETT (1905-1998)	Fantasia Concertante on a Theme of Corelli (Omaggio a Italia)	(19 minutes)
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AVNER DORMAN (b. 1975)	Mandolin Concerto <i>Adagio religioso – Allegro – Andante – Presto –</i> <i>Adagio – Andante</i> <i>Allegro</i> <i>Meno mosso – Adagio</i>	(22 minutes)
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— INTERMISSION —

JOHANN SEBASTIAN BACH (1685-1750) <i>Arranged by Avital</i>	Violin Concerto No. 1 in A Minor, BWV 1041 <i>Allegro moderato</i> <i>Andante</i> <i>Allegro assai</i>	(15 minutes)
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WILLIAM WALTON (1902-1983)	Sonata for Strings <i>Allegro</i> <i>Presto</i> <i>Lento</i> <i>Allegro molto</i>	(27 minutes)
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Please remain seated until the performers leave the stage at intermission and at the end of the program. Also, please do not applaud between movements of any musical composition. Friends of Philharmonic audiences are known for the warm and courteous welcome extended to visiting performers. Please help maintain this fine reputation. THANK YOU.

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Program Notes

Fantasia Concertante on a Theme of Corelli (Omaggio a Italia)

MICHAEL TIPPETT

Born January 2, 1905, London

Died January 8, 1998, London

In 1952, while Michael Tippett was finishing his opera *The Midsummer Marriage*, he was approached by representatives from the Edinburgh Music Festival. The following year would bring the 300th anniversary of the birth of Arcangelo Corelli (1653-1713), and the festival wished to commission a piece from Tippett to mark that anniversary. The 47-year-old composer was delighted by the proposal, and he completed the work early the next year. Tippett himself conducted the strings of the BBC Symphony in the premiere of the piece, which he titled *Fantasia Concertante on a Theme of Corelli*, in Usher Hall in Edinburgh on August 29, 1953.

In structure and content, the *Fantasia Concertante* bears a strong resemblance to Ralph Vaughan Williams's great *Fantasia on a Theme of Thomas Tallis*. Both are based on a tune from long in the past, both are scored for a string orchestra that is divided into three parts, and both are shaped in part by the string fantasias of Henry Purcell, which were cast as a series of evolving variations. A difference between the two pieces is that Tippett consciously models his piece on Corelli's *concerti grossi*, and thus he creates important solo parts (hence "concertante") for two violins and one cello. His orchestra here consists of three groups: the three soloists, the normal concerto grosso orchestra of strings, and several string instruments that assume the role of continuo, a part usually taken by the harpsichord and other instruments in the eighteenth century.

For his fundamental theme, Tippett turned to *Corelli's Concerto Grosso in F Major, Opus 6, No. 2*, which had been published as part of a set of twelve *concerti grossi* in 1714, the year after Corelli's death. Specifically, Tippett takes a theme from Corelli's first movement, where the music makes a transition from an *Adagio* into a *Vivace*, a theme that Tippett described as of "a dark, passionate kind." The *Adagio* theme – stately and somber – gives way to the powerful opening chords of the *Vivace*, and both ideas will be developed throughout the *Fantasia*. Seven variations follow the opening statement of the

theme. Some of these are serenely beautiful, some are densely argued and full of complex counterpoint, and some showcase the three soloists: Tippett said that one of his goals in this music was to display "the brilliance of the violin." The variations conclude, and at this point Tippett introduces – in the lower strings – a slow fugue whose subject is derived from an organ fugue that Bach had written as a young man on a theme of Corelli. The fugue proceeds, often beneath complex counterthemes, and the music drives to a great climax. Tensions subside in the final section, which Tippett titles *Pastorale*. Textures thin out and simplify, and the *Fantasia* concludes with a resplendent return of Corelli's theme from the very beginning.

Mandolin Concerto

AVNER DORMAN

Born April 14, 1975, Tel Aviv

Avner Dorman refers to himself as an "Israeli American composer": though he is currently based in the United States, his Israeli heritage remains an important part of his identity, as do the musical traditions of his native country. Dorman received his early training at Tel Aviv University and the Rubin Academy, then came to the United States for his final graduate study: he received a doctorate in composition at the Juilliard School, where he studied with John Corigliano. He is currently Associate Professor of Theory and Composition at the Sunderman Conservatory of Music at Gettysburg College, and in 2013 he was named Music Director of CityMusic Cleveland, a chamber orchestra that gives concerts throughout Ohio. Dorman has written in a variety of forms: orchestral works, concertos, chamber music, piano works, vocal music, and compositions that include electronics. His music has been performed by such orchestras as the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, Israel Philharmonic, and Munich Philharmonic; violinists Pinchas Zukerman, Gil Shaham, and Hilary Hahn; percussionist Martin Grubinger; and many other artists.

Dorman has spoken of his pleasure in writing for unusual instruments, and one of his most unusual compositions came into being when Avi Avital approached him in 2006 with the proposal that he write a concerto for mandolin. The mandolin is a

delicate instrument, so a composer who writes for mandolin and orchestra faces problems of balance. Dorman solves these in ingenious ways: sometimes he has the mandolin play for extended periods by itself, and sometimes he accompanies with the most restrained orchestral textures, including harmonics, soft tremolos, and solitary pizzicato strokes. Because the mandolin is not a sustaining instrument (its sounds are produced by plucking), Dorman often has the mandolin playing tremolo, repeating a single note or chord so rapidly that it becomes a sustained sound.

The concerto is in three movements, but Dorman reverses the expected order of movements (fast-slow-fast) and instead offers a slow-fast-slow sequence. The concerto opens with the soloist alone, introducing themes (often played tremolo) that will develop across the twenty-two span of the concerto. The orchestra enters, and the movement alternates slow and fast sections – some moments very active, and these alternate with ruminative passages played over delicate orchestral accompaniment. The central *Allegro* is vigorous music, hard-edged and energetic – Dorman himself has noted the influence of Middle Eastern dances here. Several cadenza-like passages lead the way to the final movement, and Dorman offers extended solos for violin and for viola along the way.

We expect the finale of a concerto to be fast and virtuosic, and again Dorman reverses expectations. This is a very slow movement, subdued rather than extroverted, and in fact at moments it becomes chamber music, with only a handful of instruments playing. This movement recapitulates themes introduced in the first movement, and the very ending of this concerto is just as refined as its beginning.

Violin Concerto No. 1 in A Minor, BWV 1041

(Arranged for mandolin and orchestra by Avi Avital)

JOHANN SEBASTIAN BACH

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig

Bach spent the years 1717 to 1723 as kapellmeister in the service of Prince Leopold of Anhalt-Cöthen. The Cöthen court, located about thirty miles north of Leipzig, was strictly Calvinist and would not tolerate in its church services the organ music and cantatas Bach had written for the more liberal Weimar, where he had spent the previous nine years. But Prince Leopold himself was extremely enthusiastic

about music – he played clavier, violin, and viola da gamba, and he was delighted to have Bach in his employment. So enthusiastic about music was Prince Leopold that he maintained a seventeen-piece orchestra, which he was happy to put at the composer's disposal. Bach – who once said that music exists for two purposes: the glorification of God and the refreshment of the soul – spent six years refreshing his soul at Cöthen. From these years came the great part of his secular instrumental music, including the *Brandenburg Concertos*, the violin concertos, the sonatas and partitas for unaccompanied violin, several of the orchestral suites, and Book I of *The Well-Tempered Clavier*.

The *Concerto in A Minor*, one of Bach's three surviving violin concertos, was probably composed about 1720; it is heard at this concert in an arrangement for mandolin and orchestra by Avi Avital. The opening movement is animated (though the movement lacks a tempo marking, it is clearly some form of *Allegro*): the upward leap of a fourth at the beginning recurs throughout, giving the movement its rhythmic energy and forward impulse. Against vigorous orchestral accompaniment, the soloist enters in a more lyric voice on material derived directly from the orchestral exposition, and throughout the movement soloist and orchestra exchange and mutually extend this material.

The *Andante* belongs almost entirely to the soloist: here the orchestra is limited to a bare ostinato accompaniment. But if the accompaniment is simple, the arching cantilena is ornate, unfolding in long, lyric lines high above the orchestra. This movement is the expressive center of the concerto, and – despite the C-major tonality – its tone is dark and intense.

Bach aims for brilliance in the final movement: his marking is *Allego assai* – “Very fast” – and its 9/8 meter and dancing energy give it some resemblance to the gigue. After a spirited orchestral introduction, the soloist comes sailing into the orchestral texture. Bach's evolution of the opening material is remarkable: as the orchestra hurtles brusquely along far below it, the soloist seems to fly high, transforming this simple material into music of grace and beauty before rejoining the orchestra.

Sonata for Strings

WILLIAM WALTON

Born March 29, 1902, Oldham

Died March 8, 1983, Ischia

It took Walton a long time to write his *Sonata for Strings*. From the moment this music was first conceived until the final version was completed took a quarter of a century, and the story behind its composition is an interesting one.

Walton spent World War II writing film scores, including the music to *Henry V* (he had originally wanted to serve as an ambulance driver, but after he landed several ambulances in the ditch, the government decided that he would be more useful as a composer). In the summer of 1945, months after the end of the war in Europe, Walton set to work on a string quartet. He had written no major works since the *Violin Concerto* of 1939, and Walton – a careful craftsman – required nearly two years to complete the quartet. The first performance, by the Blech String Quartet, took place on a BBC broadcast on May 4, 1947, and the quartet became a regular feature of the string quartet repertory.

Nearly twenty-five years later, in 1970, Neville Marriner approached Walton with a request: would the composer be willing to re-cast his string quartet as a work for string orchestra? Walton was attracted to the idea and set to work in the fall of 1971, but the project proved complex. First, he wanted to make some changes in the music itself, and in particular he revised the quartet's first movement. He also added a part for double basses to give the orchestra a sturdier harmonic foundation. But by the time he got to the last movement, Walton had other projects he needed to get to, and he asked a friend, the composer Malcolm Arnold, to orchestrate the final movement. The premiere of the *Sonata for Strings*, as the new work was called, took place at the Festival of Perth in Australia on March 2, 1972, with the Academy of St Martin in the Fields under the direction of Neville Marriner.

Walton's *String Quartet in A Minor* is a dramatic work, and it made sense to re-cast it for string orchestra – the music gains from the added heft of a larger body of strings. The *Sonata* shows Walton's considerable virtues as a composer: a clear sense of form, incredible rhythmic energy, and virtuoso instrumental writing. And it is remarkable for the central role it assigns to the usually-neglected violas – much of the characteristic sonority of this

music originates with the mid-range sound of that instrument, which announces a number of the main ideas. The opening *Allegro* is in sonata form. It begins with the two central voices – second violins and violas – in two-part counterpoint, from which the violas spin out the long and haunting main idea that will dominate this movement. At some points this music spills over with a nervous, almost pointillistic energy, and for extended periods Walton changes meters every measure. The development is built around a fugue introduced by the violas and derived from that instrument's opening statement. In its closing moments, this movement seems to lose its energy and glides to silence on the lonely sound of the second violins' sustained fourth. Walton did revise this movement considerably as he arranged it for string orchestra, where the movement is three minutes shorter than in the quartet version.

The second movement, a scherzo, goes like a streak. Marked *Presto*, it is barred in 3/8, and each of those brief measures seems to whip past in a micro-second. This is virtuoso music, full of leaps, trills, and accidentals; its pace broadens slightly at the ringing climax, and suddenly it has vanished. Walton mutes the orchestra for the *Lento*, with the violas laying out the long opening idea, marked *espressivo*; over pizzicato accompaniment from the cellos, the violas also introduce the theme of the central episode. This is an extended movement, and matters play up to a great climax, performed without mutes, before falling away to the quiet close. The concluding *Allegro molto* returns to the energetic manner of the second movement, but there is a hard-edged brilliance about this finale: long passages are written in unison, and the blistering pace of non-stop sixteenth-notes gives this music the feel of a perpetual motion, with the melodic line whipping around between the different sections. This is a ternary-form movement, with the lyric central episode (quite brief) introduced by the second violins. The opening material quickly returns, and the *Sonata for Strings* flies to its exciting close on unison hammered As.

Program notes by Eric Bromberger

Avi Avital

Mandolin

A pioneering artist and the first mandolin soloist to be nominated for a classical Grammy, Avi Avital has been compared to Andres Segovia for his championship of his instrument and to Jascha Heifitz for his incredible virtuosity. Passionate and “explosively charismatic” (*New York Times*) in live performance, he is a driving force behind the reinvigoration of the mandolin repertory.

Highlights of the 2022-23 season see performances of Jennifer Higdon, Anna Clyne and Giovanni Sollima Mandolin Concertos commissioned for Avital, alongside tours with the Academy of St Martin in the Fields, Il Giardino Armonico/Antonini, B'Rock and Arcangelo, duo recitals with Ksenija Sidorova (accordion), Olga Pashchenko (harpsichord/fortepiano) and Omer Klein (piano), and a tour of Australia with cellist Giovanni Sollima. Avital launches his new venture, the “Between Worlds Ensemble” with a three-part residency at the Boulez-saal in Berlin. The ensemble was formed to explore different genres, cultures and musical worlds focusing on different geographical regions and in its first year will feature traditional, classical and folk music from the Iberian Peninsula, Black Sea and Italy.

Avital's recent engagements include the Chicago Symphony, Los Angeles Philharmonic, Montreal Symphony, St. Louis Symphony, Seattle Symphony, Yomiuri Nippon Symphony, Orchestra dell'Accademia Nazionale di Santa Cecilia, Zurich Tonhalle, Deutsche Symphonie Orchester Berlin, Orchestre National de Lyon, Maggio Musicale Fiorentino, Israel Philharmonic and the Norwegian Radio Orchestra working with conductors such as Zubin Mehta, Kent



Christoph Kistlin

Nagano, Osmo Vänskä, Yutaka Sado, Jonathan Cohen, Miguel Harth-Bedoya, Nicholas McGegan, Omer Meir Wellber, Ton Koopman and Giovanni Antonini.

Avital appears frequently at major venues across the world including Carnegie Hall, the Berlin Philharmonie, Beijing's National Centre for the Performing Arts, London's Wigmore and Royal Albert Halls, Zurich's Tonhalle, Barcelona's Palau de la Música Catalana, Paris Philharmonie, Vienna Konzerthaus, and Palais de Versailles with a live telecast on TV Arte.

He has commissioned over 100 works for the mandolin including concertos for mandolin and orchestra by Anna Clyne, Jennifer Higdon, Avner Dorman, David Bruce and Giovanni Sollima which he has performed with orchestras such as the Munich Philharmonic/Urbański, Atlanta Symphony/ Spano, RAI Torino/Bancroft and the BBC Symphony Orchestra/Rustioni.

Avital collaborates with musicians across many genres and has been Artist-in-Residence ("Portrait Artist") at the Schleswig-Holstein Music Festival, BOZAR in Brussels, Dortmund Konzerthaus (Zeitinsel) and he will be Artist-in-Residence at the Bodensee Festival in 2023. He is a regular presence at major festivals such as Aspen, Hollywood Bowl, Salzburg, Tanglewood, Spoleto, Ravenna, MISA Shanghai, Cheltenham, Verbier, Lucerne, Bad Kissingen, Rheingau, Gstaad and Tsinandali.

An exclusive Deutsche Grammophon artist, his sixth album for the label *The Art of the Mandolin*

was released in 2020 to outstanding international press reviews. This followed recordings of solo Bach (2019), *Avital meets Avital* (2017) with oud/bassist Omer Avital, ECHO Klassik Award winning Vivaldi (2015), an album of Avital's own transcriptions of Bach concertos and *Between Worlds* (2014), a cross-generic chamber collection exploring the nexus between classical and traditional music.

Born in Be'er Sheva in southern Israel, Avital began learning the mandolin at the age of eight and later studied at the Jerusalem Music Academy and the Conservatorio Cesare Pollini in Padua with Ugo Orlandi. He plays a mandolin made by Israeli luthier Arik Kerman.

Instrument: Arik Kerman (1998)

Strings: Thomastik-Infeld (154, Medium)

Youth Education

The Palm Springs Friends of Philharmonic is proud to sponsor a robust youth education program. In addition to summer music camp and college music scholarships for local Coachella Valley youth, the Philharmonic provides financial support to the arts education program at the McCallum Theatre and other area music organizations, and free student tickets to our concerts. During the Covid shutdown, the Philharmonic created a special music emergency grant fund that awarded over \$60,000 to local schools for the purchase of musical instruments.

The Philharmonic also facilitates an instrument donation program, focused primarily on wind and string instruments, for local schools.

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- Sofia R

Thank you for paying
I had a great time
in camp.
- Sofiq M.

Thank you for paying
for our time at camp!
- Miriya Liang
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Had a great time!
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Thank you for paying
that way I can have
a fun time over there!
- Karime Bon



Benjamin Ealovega

Academy of St Martin in the Fields

The Academy of St Martin in the Fields (ASMF) is one of the world's finest chamber orchestras, renowned for fresh, brilliant interpretations of the world's greatest orchestral music.

Formed by Sir Neville Marriner in 1958 from a group of leading London musicians, the ASMF gave its first performance in its namesake church in November 1959. Through unrivalled live performances and a vast recording output – highlights of which include the 1969 bestseller Vivaldi's *Four Seasons* and the soundtrack to the Oscar-winning film *Amadeus* – the orchestra gained an enviable international reputation for its distinctive, polished, and refined sound. With over 500 releases in a much-vaunted discography and a comprehensive international touring programme, the name and sound of the ASMF is known and loved by classical audiences throughout the world.

Today the orchestra is led by Music Director and virtuoso violinist Joshua Bell, retaining the collegiate spirit and flexibility of the original small, conductor-less ensemble which is an ASMF hallmark. Under Bell's direction, and with the support of Leader/Director Tomo Keller and Principal Guest Conductor Murray Perahia, ASMF continues to push the boundaries of player-directed performance to new heights, presenting symphonic repertoire and chamber music on a grand scale at prestigious venues around the globe.

When COVID-19 necessitated a national lockdown, the ASMF responded by establishing a digital campaign to fund the production of new performance videos as well as launching a new concert series at its spiritual home of St Martin-in-the-Fields in London's Trafalgar Square. The series – the first of its kind in the orchestra's home city for many years – saw the ensemble collaborate with international artists on concert programmes devised by members of the orchestra.

In June 2022 on Sky Arts UK, ASMF presented *A London Dream*, a musical celebration of Mendelssohn's exquisite interpretation of Shakespeare's beloved comedy *A Midsummer Night's Dream*, conducted by Ryan Wigglesworth. *A London Dream* celebrates and champions music and musicians, placing them at the centre of the production, driving the pulse of the narrative, observing and punctuating key moments with intimate cameos. The film is available on Sky on demand for subscribers, and will be repeated throughout the spring. Please visit www.asmf.org/alondondream for the most up-to-date screening information.

The rest of the 2022/23 season will see the orchestra appear frequently at London's St Martin-in-the-Fields, including a February concert with acclaimed US cellist Gary Hoffman and a performance of Bach's *St John Passion* with St Martin's Voices on Good Friday. Internationally, the ASMF will tour Europe with Joshua Bell, culminating in a performance at Southbank's Queen Elizabeth Hall on 26 January. This precedes a tour to the US alongside cellist Gary Hoffman and mandolinist Avi Avital, and a concert in Ankara with violinist Roman Simovic. The spring brings a series of concerts across Germany and Italy in May with pianist Seong Jin Cho and violinists Julia Fischer and Lena Neudauer, before a busy festival season with ASMF performing at Bravo! Vail, Bradfield Music Festival, Meckpomm and Rheingau. The ASMF Wind and String Chamber Ensembles also look forward to an eventful spring, with tours across the US and concerts in the UK.

This season sees the ASMF continue its dedication to Learning and Participation in a collaboration with Southbank Sinfonia; the players will also join violinist Julia Fischer for a special education project in Baden Baden as part of their summer tour to Germany.

To find out more about the Academy, please visit www.asmf.org or connect with the orchestra on Instagram, Facebook and Twitter.

Academy of St Martin in the Fields

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