

*How NOT to embarrass yourself and others (i.e. that wicked phrase, concert etiquette):*

All the rules are cancelled! Why? It's the Deer Valley® Music Festival – it's outdoors, it's casual dress, and you can eat during the entire thing (try not to talk loudly with your friends though during the performance!). Amazing. Still, it's a good idea to observe these:

1. You're not supposed to clap between movements. However, because our orchestra rocks, you'll be tempted. Persevere.
2. Do clap when the concertmaster (the man with the violin) and the conductor (the man with the baton) come on stage.
3. If you carry ANYTHING that may beep, glow, emit light, vibrate, or burst spontaneously into a musical rendition of your favorite tune such as a wrist alarm, pager, cell phone, watch, or a long-lived Giga Pet, TURN IT OFF!

## Essential Lexicon

Concerto = A piece of music in which a soloist gets to perform standing all alone in front of the symphony. Only the coolest kids get to be concerto soloists and make lots of money touring around to various orchestras.

Theme = an itty-bitty melody that forms the basis for either an entire musical work or parts of it. Sometimes themes represent a person or idea, sometimes they're just pretty. Or hokey. Depends on the composer. The most popular theme in the history of music is probably Beethoven's "dah dah dah DUUUUUUM" from the first movement of his Symphony No. 5.

Movement = a section of a musical work (aka a concerto or symphony). There are usually three or four movements in most musical works and they are delineated by pauses. This gives all the sickies in the audience a chance to cough it all out before the music starts again. The playbill tells you how many movements are in a work, and each movement is usually a bunch of Italian words that tell the conductor how fast or slow to take the work.

Theme and Variations = In this type of work, a composer takes a theme and transforms it over and over until usually you can't stand it anymore. Sometimes the way in which a composer "varies" the theme is so complex that it's hard for the listener to even recognize the source theme.

## Mozart: Violin Concerto No. 3 in G Major, K. 216 (1775) | Duration: 24 Minutes

Hopefully you've heard of Mozart. If not, you probably skipped all of the 3rd, 4th, and possibly all grades. Mozart is bigger than big. If Mozart were alive today, he would be bigger than Elvis and get around more than Casanova or Hugh Hefner. There are pop songs about him (*Rock Me Amadeus*), movies galore, hip hop artists rip off his tunes, moms everywhere play Mozart for their babies to make them smarter, countless commercials, you'll hear his music in elevators and while on hold. He's everywhere, you can't escape him, and luckily his music is amazingly brilliant.

Mozart was an international celebrity, spent almost his entire life on tour, stormed through some 70 cities and royal courts, and his antics make Brittany Spears look angelic. He invented out-of-control-child-superstar-with-controlling-stage-parents about 300 years before Lindsay Lohan would shock paparazzi. So next time someone complains about the latest scandal, you can honestly say, "Gosh that's SO old. Mozart acted worse 300 years ago!" He was the first composer to go solo and not have a steady church or court gig. He was also kind of a social trickster, and thought he was cooler than the emperors and royals who fawned and adored him. It's really no surprise that many of his operas deal with stupid nobles who get their comeuppance from the brilliant but poor!

He was born on the 27<sup>th</sup> of January, 1756 in Salzburg, Austria to Anna Maria Pertl and Leopold Mozart, otherwise known as the first über-stage-parent (Leopold would put Papa Archuleta to shame). You may be shocked to know that W.A. Mozart's full name is actually Joannes Chrysostomus Wolfgangus Theophilus Mozart. Music Marketers the world over are ecstatic that he shortened it to Wolfgang Amadeus. Mozart began playing the piano at age 4, by age 5 was writing his first compositions, and by age 6 his dad decided to take Mozart and sis Nannerl on tour. Mozart is probably the first and only true musical prodigy in history. In just 30 of his 35 years on Earth, he wrote more than 630 pieces, including 27 piano concerti, 42 symphonies, and 22 operas.

Despite such an amazing oeuvre (that's fancy speak for output), Mozart only created five violin concerti. Ever the prima donna, Mozart didn't particularly like the violin and preferred playing the viola, and despite frequent requests from his father to write more for the violin, Mozart refused except for a few months in 1775 when he ostensibly churned out all five of the violin concerti while just a lad of 19. Music nerds have since decided that the first two were written pre-1775 although they do not have an exact year of composition for the second concerto. The third concerto is widely loved for its beauty and elegance and is more about melodic song than showy pyrotechnics for the soloist.

As we so often find in musical history, Mozart plagiarized himself. Perhaps this is because he wrote either 3 or 5 violin concerti (depending on which music nerd you talk to) in just a few months time. The opening theme of the first movement is straight from one of Mozart's early operas, *Il re pastore* (The Pastoral King). You will not be judged if you've never heard of it, it is not frequently performed today. The aria he borrowed talks about, "tranquil air and serene days" and "fresh springs and green fields"; all-in-all a rather apropos theme for a violin concerto being performed at the gorgeous Deer Valley Resort.

Like all great celebrities, Mozart's death is totally mysterious. His death record listed "severe military fever," but dozens of theories have been proposed, including influenza, mercury poisoning, a kidney ailment, and acute rheumatic fever. The movie *Amadeus* inferred that another composer, Salieri, did him in. When it comes to Mozart, I think this song sums it up: "He was a punk...He was a rock-star idol...Come and rock me Amadeus."

### *Elgar: Variations on an Original Theme for Orchestra, op. 36 "Enigma" (1899) Duration: 29 minutes*

Born in 1857, Sir Edward Elgar was a British composer, in case the "Sir" part didn't give it away. When it comes to British composers, Elgar is part of The Big Three: Ralph Vaughan Williams (Ralph pronounced like waif-but-with-an-R such as Ralph Fiennes), Elgar, and Benjamin Britten. England had always been kind of the awkward step-sister to the rest of Europe when it came to producing famous composers and soloists. Its only period of participation in the limelight of the World Classical Music action scene (big party scene, let me tell you, your mom probably wouldn't approve) was Handel, way back in approximately 1 million B.C (in actuality, the 1730s and 40s).

Elgar was born to be a musician. His dad was a piano tuner and music dealer, and Elgar was a self-taught musician who learned the craft of composition from intense studies of the scores in his dad's store. Essentially, he was homeschooled. He was quite the eccentric and once when asked what it was like to be a composer he replied, "Well, my boy, it's damned hard work." He had a habit of reading Voltaire, Drayton, and Longfellow for fun due to the encouragement of his mummie. He played the violin, piano, and organ. He was a pacifist. He was a cyclist from the age of 5. If he had been born 70 years later he might have been Lance Armstrong. His favorite bike, purchased at the age of 46, was named Mr. Phoebus. He liked to get it "tuned." He was bipolar and all his friends knew it. Elgar married a woman from the gentry at age 29. It was considered quite the scandal for her to marry so below her station. She was also eight years older than him, making her quite possibly the music world's first cougar. Demi Moore would have been proud. She used her connections in society to get his name out there among the wealthy of England and did a darn good job doing it. Nevertheless, not until his mid forties was he really noticed. By 1904 he became part of the gentry himself and was knighted. He was a baron by 1931. However, when his wife died in 1920, he quit composing.

Music geeks typically just shorten the name of this work to *Enigma* Variations. Now you can sound like a cool music nerd too. The *Enigma* Variations was the work that put Elgar on the international music stage. Its genesis is interesting. Apparently, after a grueling day of teaching violin lessons, he sat down on the piano, and "aided by a cigar, I musingly played on the piano the theme as it now stands." His wife loved it, so he proceeded to entertain her by improvising on the piano a number of variations as they might be played by certain friends, "if they were asses enough to compose," as he told his friend and publisher August Jaeger. This dinking around on the piano eventually evolved into 14 real variations called the following names: 1. C.A.E., 2. H.D.S-P., 3. R.B.T., 4. W.M.B, 5. R.P.A, 6. Ysobel, 7. Troyte, 8. W.N., 9. Nimrod, 10. Dorabella, 11. G.R.S., 12. B.G.N, 13. \*\*\*, 14. E.D.U. Yes, the names of these variations might as well be in Klingon since these abbreviations are incredibly descriptive. This is the first mystery of the *Enigma* Variations. Each of the abbreviations are initials for his friends, and it was the work of subsequent music nerds to figure out which friend of Elgar's was represented by which movement. There isn't room to list each friend here, but if you're vastly curious, check out the ever illustrious source, Wikipedia. However, nobody has figured out which Elgar friend is represented by the asterisks of the 13<sup>th</sup> variation. Incidentally, this variation includes a quotation from Mendelssohn's *Calm Sea and Prosperous Voyage* Overture which is also on tonight's program and which I didn't feel like writing about. Some think this inscrutable movement is about an early fiancée so perhaps Elgar left the source mysterious in order to avoid making his wife jealous.

There is a second great mystery to the *Enigma* Variations. Elgar stated in a program note that there is a second theme, a "dark saying that must be left unguessed" which never appears and is never expressly stated by any instrument. Music nerds have driven themselves crazy with postulations for what might be the second theme. There are various popular suggestions: *God Save the Queen*, *Auld Lang Syne*, *Rule, Britannia!*, *Now the Day is Over*; some say it relates to 1 Corinthians 13: 12 (For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known) and therefore means faith, hope, and love; Bach's *Art of Fugue*, and even Mozart's *Così fan tutte*. Incidentally, the *Rule, Britannia!* theory is accepted by the Honorary President of the Elgar Society, the illustrious Yehudi Menuhin. I think the "secret theme" is really no theme; and just Elgar's way of keeping himself interesting and current for years after his death. His marketing ploy has worked!

### *After-party @ Red Rock (Kimball Junction)*

Join Vivace, violinist Anne Akiko Meyers, guest conductor David Lockington, and members of the Utah Symphony for an after-party at Red Rock, Park City. Enjoy the delicious fare of Red Rock, Park City. Cash bar. Red Rock is located at Kimball Junction, Park City: 1640 West Redstone Center Drive, Suite 105. Kimball Junction is at the intersection of I-80 and US 224. You must present your blue after-party ticket and concert ticket stub to enter.

### *Vivace's 2009-10 Season*

- 10.17.09: Verdi's *Macbeth*
- 1.30.09: Shostakovich's 10
- 2.27.09: Van Cliburn Gold Medalist (Also: Stravinsky's Symphony in C)
- 4.24.09: *Scheherazade* (Also: Mackey's Percussion Concerto & Vivace's 5<sup>th</sup> Birthday)
- 5.15.09: Puccini's *Suor Angelica* & *Gianni Schicchi*

Vivace 2009-10 subscriptions are \$150 | On-sale now | Call 801-533-NOTE (6683) or use the order form inside all 2009-10 Utah Symphony | Utah Opera brochures | [usuo.org/vivace](http://usuo.org/vivace) | vMail: [vivace@usuo.org](mailto:vivace@usuo.org) | become a Facebook Fan of Vivace