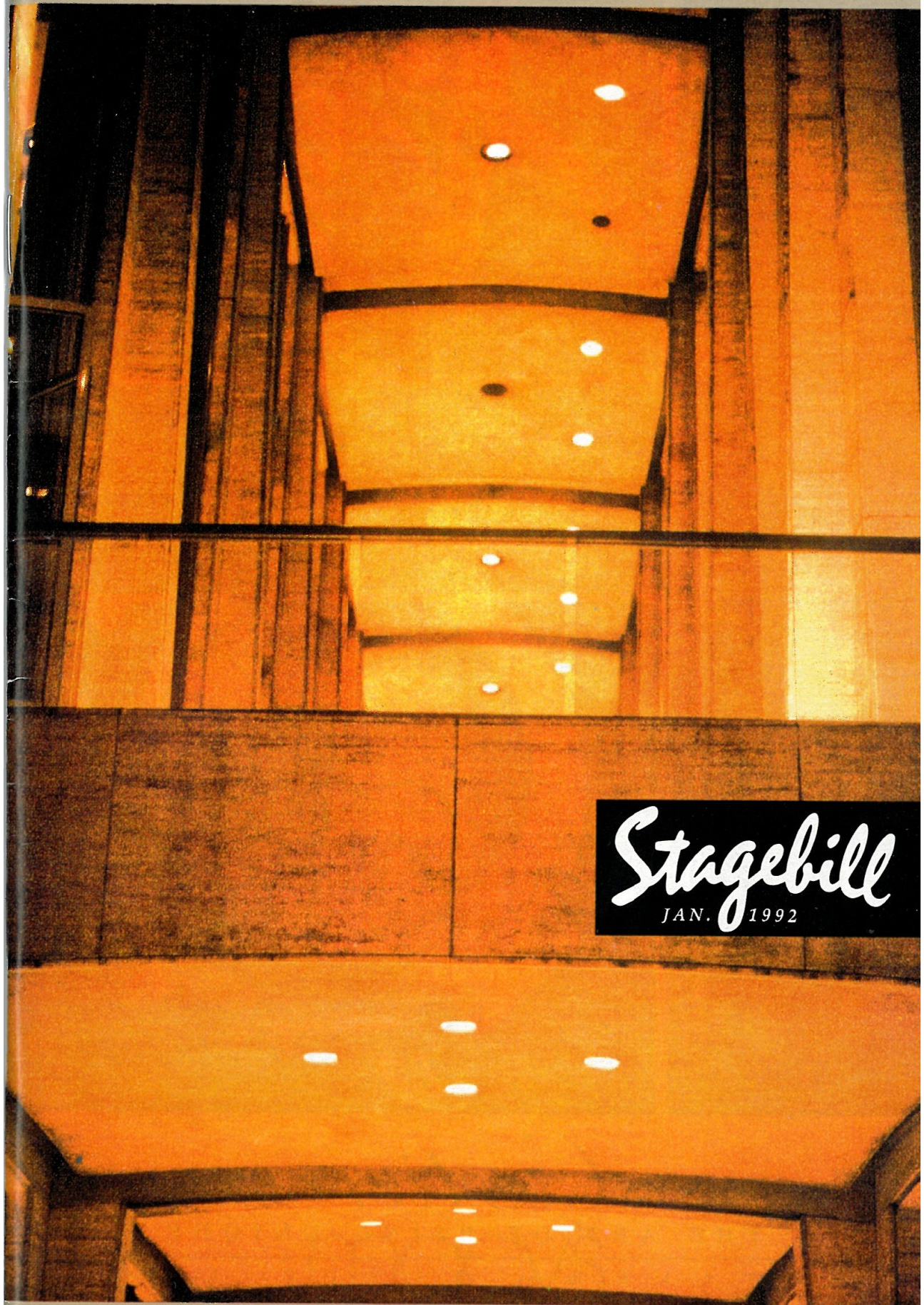


NEW YORK PHILHARMONIC



Stagebill
JAN. 1992

LINCOLN CENTER

NEW YORK PHILHARMONIC

FOUNDED IN 1842

AVERY FISHER HALL
LINCOLN CENTER FOR
THE PERFORMING ARTS

KURT MASUR, *Music Director*

HOME OF THE NEW YORK PHILHARMONIC

Thursday Evening, January 9, 1992, at 8:00
Friday Morning, January 10, 1992, at 11:00
Saturday Evening, January 11, 1992, at 8:00
Tuesday Evening, January 14, 1992, at 8:00

*11,803rd, 11,804th, 11,805th
and 11,806th Concerts*

Leonard Slatkin, *Conductor*
SALVATORE ACCARDO, *Violinist*

MOZART Symphony, F major, K.19a
 I Allegro assai
 II Andante
 III Presto

SHOSTAKOVICH Concerto No. 1 for Violin and Orchestra,
 A minor, Opus 77
 I Nocturne: Moderato
 II Scherzo: Allegro
 III Passacaglia: Andante; Cadenza
 IV Burlesque: Allegro con brio

Intermission

CORIGLIANO Symphony No. 1
 (New York Premiere)
 I Apologue: Of Rage and Remembrance
 II Tarantella
 III Chaconne: Giulio's Song; Epilogue

These concerts are dedicated to those who have died of AIDS,
those who are living with AIDS and those who help and support them.

The Mozart work on this program is performed
as part of the Mozart Bicentennial at Lincoln Center.

A Message from the New York Philharmonic

"It has become increasingly difficult in our day to invest much time in the understanding and contemplation of the inspirational forces behind significant works of art. In the symphony you are about to hear at these performances, John Corigliano has drawn from the horror and loss he has witnessed as a result of the AIDS catastrophe. Many significant works of art have emerged from tragic events, but often the significance of the work is obscured by the art itself. On this occasion, at the conclusion of the Symphony, I hope you will remember the composer's art and the emotions which brought it to life." —LEONARD SLATKIN

As of September, 1991, there were 36,231 cases of AIDS in New York City, and more than 300 additional people are diagnosed each month. One in five Americans now knows someone with the AIDS virus. These sobering statistics reflect the human toll AIDS has taken on all sectors of society.

The New York community has been hard hit by the AIDS epidemic, and we in the Philharmonic family have been touched by its reach, as have many of you in the audience.

In response to the magnitude of the AIDS epidemic, the New York Philharmonic is dedicating the performance of John Corigliano's Symphony No. 1 to those who have died of AIDS, those who are living with AIDS and those who help and support them.

The New York Philharmonic would like to encourage concertgoers at these performances to stop by an information table on the Grand Promenade, where current materials published by various health organizations will be available.

On display on the Grand Promenade are eighteen sections of the NAMES Project AIDS Memorial Quilt, a collection of thousands of fabric panels designed in memory of men, women and children who have died of AIDS. A new fabric panel created for the New York Philharmonic, especially for this concert series, will be available for signing at the information table. We encourage you, the members of our audience, to inscribe our panel with the names of any people who have touched your life who have died of AIDS. This panel will become a permanent part of the AIDS Memorial Quilt, which travels worldwide and was the inspiration for Corigliano's Symphony No. 1.

There are many organizations that need your support. Please stop by the information table on the Grand Promenade to pick up a list of these agencies and to sign the panel. You can make a difference.

Symphony No. 1**JOHN CORIGLIANO***Born February 16, 1938, in New York City
Now living here*

Cited by the *New York Times* as "one of America's most important composers" and by the *Boston Globe* as "the most performed and most admired" of younger American composers, John Corigliano writes music that is conspicuously, even assertedly, eclectic. The matter of individual style, vital to some, is unimportant to Corigliano, who, with an unerring sense of theater, employs eclecticism as a substitute. "If I have my own style," he has said, "I'm not aware of it. I don't think of style as the basic unifying factor in music. I feel very strongly that a composer has a right to do anything he feels is appropriate, and that stylistic consistency is not what makes a piece impressive."

In most of Corigliano's scores, the theatrical element is strong. Disparate materials can run a gamut from conventional chords, tonal part-writing, regular metrics and passages in the style of eighteenth-century drawing-room music to tone-cluster structures, twelve-tone rows, violent offbeat accents and avant-garde color effects. His widely played Clarinet Concerto (1977—commissioned and introduced by the New York Philharmonic) features a quotation from Giovanni Gabrieli's *Sonata Pian e Forte*, along with antiphonal writing for brass and winds positioned around the concert hall; his *Pied Piper Fantasy* for flute and orchestra (1980—commissioned by flutist James Galway) has a German chorale-manqué, and a group of children who play flutes and tin whistles.

In a 1980 interview, Corigliano observed to the annotator: "The pose of the misunderstood artist has been fashionable for quite a while, and it is tiresome and old-fashioned. I wish to be understood, and I think it is the job of every composer to reach out to his audience with all means at his disposal. Communication should always be a primary goal."

Several years ago, in a *New York Times* Sunday Magazine article on Corigliano by Bernard Holland, Aaron Copland was quoted as follows: "John Corigliano is the

real thing, one of the most talented composers on the scene today. His music is individual, imaginative, expertly crafted and aurally quite stunning. I am certain that his future will be bright and exciting."

Corigliano comes from a musical family. His violinist father was concertmaster of the New York Philharmonic for twenty-three years, and his mother is an accomplished pianist. Although he began to compose and play the piano at an early age, Corigliano had no serious interest in classical music until he was fifteen years old. At that time, after hearing a recording of Copland's *Billy the Kid* ballet suite, he began to listen avidly to records of orchestral music while following the scores.

From 1955 to 1960, Corigliano studied composition in New York City, at the Manhattan School of Music with Vittorio Giannini and at Columbia College with Otto Luening. He subsequently worked as script writer at radio station WQXR, as an assistant director of the Philharmonic's televised Young People's Concerts, as a producer for Columbia Records and as director of the Corfu Music Festival.

In 1961, at the Spoleto Festival, Corigliano's *Kaleidoscope* for two pianos was introduced, and three years later at the same festival his Sonata for Violin and Piano won first prize in the Chamber Music Competition, unanimously awarded by a jury that included Walter Piston, Samuel Barber and Gian-Carlo Menotti. Corigliano's Piano Concerto had its premiere in San Antonio at the opening concert of the 1968 HemisFair, played by Hilda Somer, and the work was programmed the following season by the Chicago Symphony Orchestra, with pianist Sheldon Shkolnik. Since then, his compositions have been performed by most of the leading American orchestras.

Corigliano's Oboe Concerto was premiered at Carnegie Hall in 1975, by Bert Lucarelli with the American Symphony Orchestra, and the hour-long *Dylan Thomas Trilogy* for chorus, soloists and orchestra was presented the next year at Washington Cathedral, as was the *Etude Fantasy* for piano, at the Kennedy Center, played by James Tocco. His *Promenade Overture* had its first performance in 1981, by the Boston Pops under John Williams; the *Pied Piper*

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Fantasy (Concerto for Flute and Orchestra) was introduced by James Galway and the Los Angeles Philharmonic conducted by Myung-Whun Chung in 1982, and that same year *Echoes of Forgotten Rites* (Summer Fanfare) was premiered by Leonard Slatkin and the Minnesota Orchestra. Slatkin conducted the New York Philharmonic in a performance of Corigliano's *Three Hallucinations* (1981), during the Horizons '86 festival, and the Orchestra has also performed his *Tournaments Overture*, under Christopher Keene. Most recently, in September, 1986, the Philharmonic introduced the orchestral version of *Fantasia on an Ostinato* (1985-86), which it had commissioned; Zubin Mehta conducted. *Bells of Ravello* (1987), written to celebrate Sir George Solti's seventy-fifth birthday, was premiered in October, 1987, by the Chicago Symphony Orchestra, Kenneth Jean conducting.

Last month, on December 19, Corigliano's opera *The Ghosts of Versailles* (1980-87) was given its world premiere at the Metropolitan Opera, to considerable critical acclaim. Commissioned by that house, the full-evening work has a libretto by the playwright William M. Hoffman that is based freely on the third play of the Beaumarchais *Figaro* trilogy; staging was by Sir Colin Graham and the conductor was James Levine.

Corigliano has also written two film scores: for Ken Russell's *Altered States* (1981) and Hugh Hudson's *Revolution* (1985). Among the composer's awards are a Guggenheim fellowship and grants from the National Endowment for the Arts and the American Academy of Arts and Letters. He holds the position of Distinguished Professor of Music at Lehman College, New York City, and is a member of the composition faculty of the Juilliard School of Music.

Commissioned by the Chicago Symphony Orchestra in honor of its centennial, Corigliano's Symphony No. 1 was an outgrowth of his three-year period (1987-90) as composer-in-residence of that orchestra under the auspices of the Meet the Composer program. The work was begun in June, 1988, and finished in the summer of 1989, and had its first performance in Chicago on March 15, 1990, by the Chicago

Symphony under Daniel Barenboim. The Symphony is dedicated to the memory of pianist Sheldon Shkolnik, a longtime friend who had performed not only Corigliano's Piano Concerto but also his two major solo-piano works, *Etude Fantasy* and *Fantasia on an Ostinato*; Shkolnik died of AIDS a week after the Symphony's premiere, which he attended.

Somewhat unusually for a contemporary work, the Corigliano First Symphony—which the composer describes as “my personal response to the AIDS crisis”—was extremely well received by its initial audiences and critics alike. John Rockwell, writing in the *New York Times*, hailed it as “a major new orchestral score... by turns anguished, hysterical and deeply moving.... With its dazzling instrumental colors, this may be the most brilliantly orchestrated showpiece for a virtuoso orchestra since Bartók bequeathed his Concerto for Orchestra to the Boston Symphony.” Robert C. Marsh described the Symphony in the *Chicago Sun-Times* as “a powerful, highly individual work, which has the assets of being socially relevant and musically distinctive,” while John von Rhein of the *Chicago Tribune* termed it “music that speaks eloquently to the feelings engendered by human loss of all sorts.” In 1991, Corigliano received the prestigious University of Louisville Grawemeyer Award for Music Composition for his Symphony No. 1.

The work, which has an approximate duration of forty-two minutes, is scored for a large orchestra consisting of 3 piccolos, 4 flutes, 3 oboes, English horn, 3 clarinets, E-flat clarinet, bass clarinet, contrabass clarinet (optional), 3 bassoons, contrabassoon, 6 horns, 5 trumpets in C, trumpet in A, 4 trombones, 2 tubas, timpani, a large percussion battery (xylophone, vibraphone, glockenspiel, crotales, marimba, chimes, anvil, brake drum, field drum, snare drum, tenor drum, 2 bass drums, temple blocks, suspended cymbal, finger cymbals, tam-tam, triangle, tambourine, whip, ratchet, police whistle, flexotone, roto-toms, metal plate), piano, offstage piano, harp, mandolins (played by two stands of second violins), and strings.

—Phillip Ramey

The following commentary is by the composer:

Historically, many symphonists (Berlioz, Mahler and Shostakovich, to name a few) have been inspired by important events affecting their lives, and perhaps occasionally their choice of the symphonic form was dictated by extramusical events. During the past decade I have lost many friends and colleagues to the AIDS epidemic, and the cumulative effect of those losses has, naturally, deeply affected me. My First Symphony was generated by feelings of loss, anger and frustration.

A few years ago, I was extremely moved when I first saw "The Quilt," an ambitious interweaving of several thousand fabric panels, each memorializing a person who had died of AIDS, and, most importantly, each designed and constructed by his or her loved ones. This made me want to memorialize in music those I have lost, and reflect on those I am losing. I decided to relate the first three movements of the Symphony to three lifelong musician-friends. In the third movement, still other friends are recalled in a quilt-like interweaving of motivic melodies.

Cast in free, large-scale A-B-A form, the first movement (*Apologue**: *Of Rage and Remembrance*) is highly charged and alternates between the tension of anger and the bittersweet nostalgia of remembering. It reflects my distress over Sheldon Shkolnik, a concert-pianist friend who had been diagnosed as having AIDS.

The opening (marked "Ferocious") begins with the nasal open A of the violins and violas. This note, which starts and finishes the Symphony, grows in intensity and volume until it is answered by a burst of percussion. A repeat of this angry-sounding note climaxes, this time, in the entrance of the full orchestra, which is accompanied by a slow timpani beat. This steady pulse—a kind of musical heartbeat—is utilized in this movement as the start of a series of overlapping *accelerandos* interspersed with antagonistic chatterings of antiphonal brass. A final multiple acceleration reaches a peak climaxed by the violins in their highest register, which begins the middle section (B).

As the violins make a gradual *diminuendo*, a distant (offstage) piano is heard, as if in a memory, playing the Leopold Godowsky transcription of Isaac Albéniz's *Tango* (made in Chicago in 1921), a favorite piece of Shkolnik. This is the start of an extended lyrical section in which nostalgic themes are mixed with fragmented suggestions of the *Tango*. Little by little, the chattering-brass motives begin to reappear, interrupted by the elements of tension that initiated the work, until the lyrical "remembrance"-theme is accompanied by the relentless pulsing timpani heartbeat. At this point, the lyrical theme continues in its slow and even rhythm, but the drumbeat begins simultaneously to accelerate. The tension of a slow, steady melody played against a slow, steady *accelerando* culminates in a recapitulation of the multiple accelerations heard earlier in the movement, starting the final section (A).

But this time the accelerations reach an even bigger climax in which the entire orchestra joins together playing a single dissonant chord in a near-hysterical repeated pattern that begins to slow down and finally stops. Unexpectedly, the volume of this passage remains loud, so that the effect is that of a monstrous machine coming to a halt but still boiling with energy. This energy, however, is finally exhausted, and there is a *diminuendo* to *piano*. A recapitulation of the original motives along with a final burst of intensity from the orchestra and offstage piano concludes the movement, which ends on a desolate high A in the first violins.

The second movement (*Tarantella*) was written in memory of a friend who was an executive in the music industry. He was also an amateur pianist, and in 1970 I wrote a set of dances (*Gazebo Dances* for piano, four hands) for various friends to play, and dedicated the final, tarantella, movement to him. This was a jaunty little piece whose mood, as in many tarantellas, seems to be at odds with its purpose. For the tarantella, as described in *Grove's Dictionary*, is a "South Italian dance played at continually increasing speed [, and] by means of dancing it a strange kind of insanity [attributed to tarantula bite] could be cured." The as-

*Apologue: an allegorical narrative usually intended to convey a moral.

sociation of madness and my piano piece proved both prophetic and bitterly ironic when my friend, whose wit and intelligence were legendary in the music field, became insane as a result of AIDS dementia.

In writing a tarantella movement for this Symphony, I tried to picture some of the schizophrenic and hallucinatory images that would have accompanied that madness, as well as the moments of lucidity. This movement is formally less organized than the previous one, and intentionally so—but there is a slow and relentless progression toward an accelerated “madness.” The ending can only be described as a brutal scream.

The third movement (*Chaconne: Giulio's Song*) recalls a friendship that dated back to my college days. Giulio was an amateur cellist, full of that enthusiasm for music that amateurs tend to have and professionals try to keep. After he died several years ago, I found an old tape-recording of the two of us improvising on cello and piano, as we often did. That tape, dated 1962, provided material for the extended cello solo in this movement. Notating Giulio's improvisation, I found a pungent and beautiful motto which, when developed, formed the melody played by the solo cello at this point in the Symphony. That theme is preceded by a chaconne, based on twelve tones (and the chords they produce), which runs through the entire movement. The first several minutes of this movement are played by the cellos and doublebasses alone. The chaconne chords are immediately heard, hazily dissolving into each other, and the cello melody begins over the final chord. Halfway through this melody a second cello joins the soloist. This is the first of a series of musical remembrances of other friends (the first friend having been a professional cellist who was Giulio's teacher and who also died of AIDS).

In order to provide themes for this interweaving of lost friends, I asked William M. Hoffman, the librettist of my opera *The Ghosts of Versailles*, to eulogize them with short sentences. I then set those lines for various solo instruments and, removing the text, inserted them into the Symphony. These melodies are played against the recurring background of the chaconne, interspersed with dialogues between the solo cellos. At the conclusion of the section, as the cello recapitulates Giulio's theme, the solo trumpet begins to play the note A that began the Symphony. This is taken up by the other brass, one by one, so that the note grows to overpower the other orchestral sonorities. The entire string section takes up the A and builds to a restatement of the initial assertive orchestral entrance in the first movement. The relentless drumbeat returns, but this time it does not accelerate. Instead, it continues its slow and somber beat against the chaconne, augmented by two sets of antiphonal chimes tolling the twelve pitches as the intensity increases and the persistent rhythm is revealed to be that of a funeral march.

Finally, the march-rhythm starts to dissolve, as individual choirs and solo instruments accelerate independently, until the entire orchestra climaxes with a sonic explosion. After this, only a solo cello remains, softly playing the A that opened the work, and introducing the final part (*Epilogue*).

This entire section is played against a repeated pattern consisting of waves of brass chords.* Against this, the piano solo from the first movement (the Albéniz/Godowsky *Tango*) returns, as does the tarantella melody (this time sounding distant and peaceful), and the two solo cellos, interwoven between, recapitulate their dialogues. A slow *diminuendo* leaves the solo cello holding the same perpetual A, finally fading away.

*To me, the sound of ocean waves conveys an image of timelessness. I wanted to suggest that, in this Symphony, by creating sonic “waves,” to which purpose I have partially encircled the orchestra with an expanded brass section. Behind the orchestra, five trumpets are placed with the first trumpet in the center; fanning outwards around the orchestra are six French horns (three on each side), four trombones (two on each side) and, finally, one tuba on each end of the semicircle of brass.

The waves begin with a high note in the solo trumpet; then they move outward and around the orchestra, so that the descending brass notes form chords. A slowly moving pattern of four chords is thus built; this repeated pattern creates sonic waves throughout the *Epilogue*.