

Westchester Chamber Soloists

Visit us at: www.WestchesterChamberSoloists.com

Westchester Chamber Soloists (WCS) is excited to present the opening concert of its first full season, 2023-24 of 5 Concert programs (Oct 1, Dec 3, Feb 11, April 7 and May 19) here at *Sarah Lawrence College*. WCS welcomed 2023 with *New Year's Day/Week* performances of the cycle of J.S. Bach's *Brandenburg Concertos* and its three Spring '23 programs here at SLC on March 5, April 2 and June 4 featured masterpieces of the Concerto, Symphonic and Chamber Music literature.

WCS 2023-24 Season features 3 returning Guest Conductors (Bernard Tamosaitis, Mina Kim and Ovidiu Marinescu) and Guest Concertmaster Calvin Wiersma, as well as a wealth of WCS member concerto soloists in diverse repertoire spanning the Baroque, Classical, Romantic, 20th Century and contemporary periods, including a World Premiere by composer Ovidiu Marinescu, African-American composers with Yolanda Johnson (soprano), and influences from every continent. In addition, WCS April 7 Concert features an exciting collaboration with Sarah Lawrence College students and faculty, in original and innovative works and multi-media presentations involving still art and dance, film, and other creative disciplines.

WCS was established in January 2020 as Westchester County's premier chamber orchestra and chamber ensemble network, and performs as both an orchestra and an integrated array of smaller ensembles across strings, winds, brass, percussion and mixed instruments, including voice. The ensemble brings a diverse repertoire to the stage, including the Concerto literature for piano and for other solo instruments and vocalists, as well as symphonic and choral works. WCS operates as a self-directed/governed enterprise, its musicians bringing their keen musical instincts and in-the-moment intra-group interpretive communication to guide performances. WCS' members appear as the ensemble's principal concerto soloists, enabling members to hone and share their talents as both solo performers and ensemble collaborators.

WCS 2023-24 Season program details can be found on the home page of our website, and its complete repertoire to date, including all live performances at SLC and elsewhere – including the RiverArts' Annual Music Tours, where WCS has since inception been the featured classical chamber music ensemble – can be found on the website's Performances tab. Season Subscription and individual Event tickets can be found at Eventbrite.com

Alan Murray, WCS Founder, Executive & Artistic Director

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Westchester Chamber Soloists

Guest Conductor: Bernard Tamosaitis
Cello Soloist: Miles Levine

Violin

Lori Horowitz (co-concertmaster)
Larissa Blitz (co-concertmaster)
Kate Ashby
Joshua Daniels (co-principal 2nd)
Laura Macbeth (co-principal 2nd)
Clare Detko
Samuel Glazman
Lucie Onderwyzer
David Restivo

Viola

Monica Gerard (principal)
Elizabeth Nilsen-Baumwoll
Leif Mitchell

Cello

Jonathan Kantor (principal)
Jacqueline Bergson
Seth Jacobs
Miles Levine
Sachi Patitucci

Bass

Gregory Hunter
Joseph Tamosaitis

Trombone

Barbara Allen

Flute

Amy Hersh (principal)
Paul-Lucien Kulka

Oboe

Susan de Camp
Justin Stewart

Clarinet

Christopher Peña
Alan Schaffer

French Horn

Peter Huitzacia
Igor Sherbakov

Bassoon

Corey Booth
Amy Hall

Trumpet

James Cifelli
Russ Ebersole

Timpani

Barbara Allen

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Susan F. Lindsay (March 5)

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Westchester Chamber Soloists

Sunday, October 1, 2023 (3:00pm)
Sarah Lawrence College / Reisinger Auditorium



Masterpieces by Beethoven, Mozart & Haydn

with Bernard Tamosaitis (Guest Conductor)

Miles Levine (Cello Soloist)



WCS Website



Subscribe 2023-24



SCAN ME

Our Performances



Westchester Chamber Soloists

Today's concert has been underwritten by a generous contribution from **Jonathan and Tobi Kantor**

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Bernard Tamosaitis, Guest Conductor

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Overture to 'Così fan Tutte'

W. A. Mozart

Cello Concerto No. 1 in C major (Hob VIIb:1)

F. Haydn

Moderato
Adagio
Finale: Allegro molto

Miles Levine, cello

~ **Intermission** ~

Symphony No. 7 in A major, Op. 92

L. van Beethoven

Poco sostenuto - Vivace
Allegretto
Presto
Finale: Allegro con brio

Notes on Today's Program

Wolfgang Amadeus Mozart: Overture to Così fan Tutte (aka *La scuola degli amanti*) (*Women are like that, or The School for Lovers*), K. 588, is an opera buffa in two acts. It was first performed on 26 January 1790 at the Burgtheater in Vienna, Austria, with a libretto that was written by Lorenzo da Ponte, who also wrote *The Marriage of Figaro* and *Don Giovanni*. The short title, *Così fan tutte*, literally means "Everybody's doing it", using the feminine plural (*tutte*) to indicate women. It is usually translated into English as "Women are like that". The words are sung by the three men in act 2, scene 3, just before the finale; and this melodic phrase is also quoted in the overture to the opera. Da Ponte had also used the line "*Così fan tutte le belle*" earlier in *Le Nozze di Figaro*. The subject matter (see synopsis below) did not offend Viennese sensibilities of the time, but in the 19th and early 20th centuries was considered risqué, vulgar, and even immoral. The opera was rarely performed, and when it did appear it was presented in one of several bowdlerized versions. After World War II it regained a place in the standard operatic repertoire and is now frequently performed. A comedic adaptation, *Covid fan tutte* (also using other music by Mozart) depicting life during the first several months of the COVID-19 pandemic was produced by the Finnish National Opera in 2020.

Franz Joseph Haydn: Cello Concerto No. 1 in C Major Haydn composed his first Cello Concerto around 1761-65 for longtime friend Joseph Franz Weigl, then the principal cellist of Prince Nicolaus' Esterházy Orchestra. The work was presumed lost until 1961, when musicologist Oldřich Pulkert discovered a copy of the score at the Prague National Museum. Though some doubts have been raised about the authenticity of the work, most experts believe that Haydn did compose this concerto. Haydn had written the beginning of the principal theme of the first movement in his draft catalogue of 1765. This early work, nearly contemporaneous with symphonies Nos. 6, 7, and 8 and predating his D major cello concerto by around twenty years, already shows Haydn as a master of instrumental writing. The solo cello part is thoroughly idiomatic. The concerto reflects the *ritornello* form of the baroque concerto as well as the emerging structure of the sonata-allegro form. As in the baroque concerto grosso, the accompanying ensemble is small: strings, two oboes, and two horns. All three movements of this work are written in sonata form, unlike the second concerto, where rondo form is used in the second and third movements. This concerto is more related to Haydn's violin concerti than its follower, in aspects such as the first movement's etched rhythms, and flowing second themes, a peaceful slow movement, and a brisk finale. Both concerti were composed in the same period of time. After the orchestral exposition of the first movement, the solo instrument plays the opening theme with full chords that use all four strings. Virtuosity is developed further in the use of rapidly repeating notes, the very high range, and quick contrasts of register. This movement is dominated by a single theme, although the theme itself includes several motives that Haydn develops separately. Near the end, a cadenza is played. In the slow movement (scored without winds), the cello enters dramatically on a long note, played while the orchestral strings relaunch the opening theme. Two measures later the cello goes on to imitate this melody. Haydn was fond of this gesture: several times in the movement the cello enters on a sustained pitch. This movement, like the first, calls for a cadenza toward the end.

The finale also has the cello enter on a long note, after an extended orchestral introduction. This spirited finale, written in sonata allegro form, represented another chance for Haydn to show what he could do in spinning out a single theme into a series of short motives and a large variety of rapidly changing moods. The virtuosity of the solo instrument is exploited in this movement, especially in passages where the cello alternates rapidly from low to high,

so that it seems to be two instruments playing in counterpoint. Haydn uses the sustained-note entrance several times, the final one on a very high, penetrating G.

Ludwig van Beethoven Symphony No. 7 in A major That Beethoven wrote the greatest symphonies is a widely accepted view; all later symphonic composers have been compelled to regard him as both an inspiration and a deterrent. Beethoven sprung from the "Classical" world of Haydn and Mozart, and if we are to understand him rightly we must see him as the climax of the "Classical" era rather than the mentor of the Romantics. Even the most exploratory of his music refrains from the loose expressiveness of Romanticism; discipline – a profound discipline, unsurpassed in art – informs all that he does, generating such power as to confuse those hearers who first found him a wild, merely individualistic figure. The Seventh and Eighth Symphonies were both completed in 1812. No. 7 is so exhilarating that we are surprised when we notice that its material is curiously impersonal, consisting mainly of formulae; yet the music rivets the attention. Clearly the secret is not in the formulae themselves, but in something else that enlivens them. Rhythmic insistence alone would not be enough – that would soon pall.

1811 and 1812, while improving his health in the Bohemian spa town of Teplitz. At its premiere at the university in Vienna on 8 December 1813, Beethoven remarked that he considered it among his very finest works. At the time, Napoleon was planning his campaign against Russia. As with his 3rd Symphony, and possibly also his 5th, the 7th Symphony seems to be another of Beethoven's musical confrontations with Napoleon, this time in the context of the European wars of liberation from years of Napoleonic domination. Beethoven's life at this time was marked by a worsening hearing loss, which made "conversation notebooks" necessary from 1819 on, with the help of which Beethoven communicated in writing. The work was premiered with Beethoven himself conducting in Vienna on 8 December 1813 at a charity concert for soldiers wounded in the Battle of Hanau. In Beethoven's address to the participants, the motives are not openly named: "We are moved by nothing but pure patriotism and the joyful sacrifice of our powers for those who have sacrificed so much for us." The program also included the patriotic work *Wellington's Victory*, exalting the victory of the British over Napoleon's France. The performance was led by many of the very finest of Europe's musicians at the time. The piece was very well received, such that the audience demanded the *Allegretto* movement be encored immediately. Ludwig Spohr made particular mention of Beethoven's enthusiastic gestures on the podium ("as a *sforzando* occurred, he tore his arms with a great vehemence asunder ... and at the entrance of a *forte* jumped into the air"), and noted that "the friends of Beethoven made arrangements for a repetition of the concert" by which "Beethoven was extricated from his pecuniary difficulties".

The imaginative power of the work depends on the extraordinary tonal world in which these relatively primitive elements are discovered. The main key is a brilliant A major, but Beethoven makes startling use of the unrelated, darker keys of C and F, and it is this unprecedented idea that gives the symphony its magic.

Listen carefully to the colossal introduction. Notice that the themes are all raw material – nothing needing great inventive powers; scales, slow turns, dotted rhythms, repeated notes, simple held notes striding in deliberate chord formations. If we consider the themes alone, we find only formality. Yet the atmosphere is indescribable, impress as the most inspired and gigantic architecture, as the music passes from the tonic A through the alien keys of C and F. This is the secret, affecting not only the behavior of the introduction and the striding first movements, but the whole symphony.

Notes: Wikipedia / Deutsche Grammophon 427306-2 (Robert Simpson)