Sunday, February 17, 2019 | 3:00 PM

Small World

Dr. Robert G. Hasty, Music Director
North Shore Center for the Performing Arts in Skokie

Overture to *Coriolan*, Op. 62 (1807) ................................................................. Ludwig van Beethoven (1770–1827)

Symphony #25 in G Major (1783) ................................................................. Michael Haydn (1737–1806)

*Allegro con spirito*

*Andante sostenuto*

*Finale: Allegro molto*

INTERMISSION

Symphony in B Minor ("Unfinished"), D.759 (1822) ................................................................. Franz Schubert (1797–1828)

*Allegro moderato*

*Andante con moto*

*This concert is supported in part by*

The Village of Skokie, Niles Township, and the Illinois Arts Council Agency

And by our generous supporters.
**Beethoven—*Coriolan Overture***

The fifth century warrior Coriolanus is far more well known from Shakespeare's play than the history books. Yet, it was not the Bard but a 19th century German adaptation by the Viennese playwright Heinrich von Collin which served as the basis for Beethoven’s familiar overture. Collin, an influential figure at the Austrian Imperial Court whose friendship and favor Beethoven was anxious to secure, completed his version of the Coriolanus tragedy in 1802. An 1807 revival is thought to have been the occasion for which Beethoven composed his overture.

The story is the tale of a Roman general destroyed by his own pride. After winning a decisive victory over the Volscians, Coriolanus refuses a government position in Rome because it would have required him to humble himself before the Plebians. Enraged by his arrogance, the Romans drive him into exile. Coriolanus seeks revenge by defecting to his former enemies, the Volscians, and leading them against Rome. At the gates of the city he is met by legions of Romans, including his mother, wife, and son, who plead with him to spare their town. This familial meeting determines Coriolanus' fate; the appeal from his mother tears him apart and he is caught between irreconcilable necessities. In Shakespeare's original play, the Volscians, furious at Coriolanus' betrayal, put him to death but, in Collin's version, the hero, having lost his honor and moral courage, kills himself.

Beethoven's one movement overture does not attempt to narrate or re-tell the full story of the play as much as it focuses on the drama’s primary conflict as embodied in the meeting between Coriolanus and his mother — that moment of decision in which morals and ethics collide. A succession of massive chords introduces the defiantly heroic first theme, which is cast in the significant key of C-minor, called the “clenched fist key” by some commentators. The theme paints a picture of an intractable warrior ruled by his own tempestuous rage. In contrast, the flowing melody of the second theme suggests the feminine pleas of his wife and mother. Thus, these two main musical subjects put forth the very essence of Coriolanus’ dilemma and, as they are interwoven and contorted in the development section of the overture, represent the increasingly turbulent, tormented state of the hero’s mind. The recapitulation of the two subjects finds the first one wavering, while the feminine theme, by comparison, remains firm. Coriolanus' music begins to disintegrate into the silence of death. The powerful chords of the introduction, there bold and insolent now return as almost inaudible plucked notes in the strings. The conflict has been resolved.

**Michael Haydn—Symphony No. 25**

Michael Haydn's fame is now considerably overshadowed by that of his older brother Franz Joseph, but he was a prolific and admired composer in his day. Born in the small town of Rohrau, Austria in 1737, as a young boy he followed his brother to Vienna where he earned a spot as a soprano in the choir of St. Stephen's Cathedral. Here he was educated in general subjects, singing, keyboard and violin. By the age of 12 he was earning extra money as a substitute organist at the Cathedral, often performing his own compositions during services. About 1753 he left the choir when his voice broke. In 1760 he was appointed Kapellmeister to the Bishop of Grosswardein in Hungary and later, in 1762, became concertmaster at Salzburg, where he remained for 44 years, during which he composed almost 400 works.

Though most renowned for his sacred compositions, Haydn's instrumental pieces are not insignificant. Included in his output are numerous wind partitas, multiple concertos, chamber music, and forty symphonies. The majority of the symphonies adhere to early Classical models. Such works were influenced by the Italian opera overture (*sinfonia*), which assumed a structure of three movements in the order fast-slow-fast. Inasmuch as such overtures had little to no musical connection with the opera to follow, they could be played as independent pieces in concerts. Hence, it was natural for Italian composers to begin to write concert
symphonies using the general plan of the opera overture. The genre made its way to Germany where composers such as Karl Stamitz, Christoph Wagenseil, and Michael Haydn were early practitioners. Unlike the later, large-scale public symphonies of Franz Joseph Haydn and Mozart, these works were intended for chamber performance, in dining salons or intimate music rooms and, therefore, utilize a small orchestra consisting of flutes, oboes, bassoons, horns, and strings.

Symphony No. 25 was composed in 1783. The work opens with a spirited Allegro that, from the start, is characterized by bright, carefree buoyancy. The first theme, announced in the strings, is bold and angular. The excitement of its leaps and triadic figurations is reinforced by frequent punctuations from the horns, as well as running scalar passages in the violins and violas. The secondary theme is slightly more melodic, though no less joyous. A return of the first theme brings the movement to a definitive close.

The second movement begins with a lovely, lyrical song-like melody. Echoes of the opera house are apparent and with the addition of a few romantic words, this section would make a beautiful love aria. However, the placid sentimentality is abruptly interrupted by the bassoon, which introduces a plodding new theme in a minor key. Leaping throughout its range, the instrument known as “the clown of the orchestra” creates an almost playful, comical atmosphere. Almost mid-phrase the second section ends unexpectedly, and the first theme returns, bringing with it a more serious tone. A rollicking finale moves effortlessly between major and minor modes, creating a marvelous interplay of tension and release and serving as a satisfying ending to this sparkling composition.

Schubert—Unfinished Symphony

Franz Schubert, like most of his Viennese contemporaries, wrote music with the painful awareness that he worked in the shadow of Beethoven. At 18, he asked, “Who can still achieve anything after Beethoven?” The master’s imposing presence was most keenly felt in the realm of orchestral music where his nine symphonies set a standard that daunted even the most talented of composers. There were two possible paths open to anyone who dared tread where Beethoven had trod: to pay homage and imitate, or move in an entirely different direction. The classically trained Schubert was not yet ready to abandon the style and techniques of his predecessors for a new frontier. Thus, in his first works for orchestra, he plunged back into Vienna’s past, to the music of Haydn and Mozart. His early symphonies, though charming and effervescent examples of his craft, are usually overlooked in favor of the final three works in which the composer, now confident of his abilities, seemed ready to tackle the ever-present specter of Beethoven. Arguably, the best known of these is the Symphony No. 8, the Unfinished.

The full orchestral score of this work, clearly written in Schubert’s own hand, is dated October 30, 1822. The manuscript, headed “Symphony in B-minor,” includes two movements: a wonderful, singing allegro moderato and a heartbreaking Andante con moto. On the back of the final page of the Andante are nine measures of a scherzo, fully scored, followed by four blank pages. In the 1960s, an additional ten measures were discovered on a leaf that had been ripped from the manuscript. In 1823, this score, containing two complete movements and the beginning of a third, was sent by Schubert to friend and fellow composer Anselm Hüttenbrenner. Hüttenbrenner was a leading member of the Graz Music Society, which had just granted Schubert an honorary diploma. The incomplete symphony seems to have been a dedicatory “thank you” to the Society. The score remained in Hüttenbrenner’s possession until Johann Herbeck took it back to Vienna where he conducted the first performance in 1865, more than forty years after its semi-completion.

What that first audience heard must have sounded rather revolutionary, even by late 19th century standards, and was certainly unique as compared to Schubert’s other symphonic efforts. The first movement sounds its strangeness from the beginning. Rather than starting
with purposeful self-confidence, as was expected of a Romantic symphony, it opens mysteriously with a hushed and somber statement in the low strings. The second theme, possibly the symphony’s most familiar, is a contrasting melody of great lyrical charm. Having introduced the main melodic material, Schubert now shifts moods rapidly from extreme bliss to darkness and back again. The hectic and nervous changes perhaps reflect the mental state of the composer during the difficult period when he conceived this work.

As compared to the abruptly changing first movement, the second provides a break, starting with the violins playing an enchanting melody. A flute and oboe duet draws the listener in with its beauty, only to betray us with chaos. In the words of one commentator, “it invites us then abandons us.” Had Schubert finished this work, perhaps the teasing aspects of this movement would have been resolved in the fully developed third and fourth movements. As it stands, we are left with a deeply emotional utterance of haunting beauty.

Why Schubert should have abandoned this magnificent work is still unclear. Many experts have speculated that the reasons are psychological and likely connected to Schubert’s ongoing ill health and his contraction of syphilis in 1822. Some scholars suggest that he did not feel he could compose another two movements that would satisfactorily complement the two completed ones. Still others believe that he acted solely on practical considerations; that having momentarily put the piece to one side, he wanted to concentrate on new projects rather than return to older music. (There are, in fact, five other fragmentary symphonies by Schubert.)

Attempts to round off the score began with the very first performance; when the finale of Schubert’s own Third Symphony was tacked on to ensure a rousing finish. Over the years, various other endings have been proposed. Additionally, some scholars have argued that Schubert did, in fact, finish the symphony but that the final two movements are lost. Today, convinced by the evidence that Schubert’s *Unfinished* Symphony was, in fact, never finished, we are more willing to accept the brilliance of what we have rather than long for what we do not.

Program notes by Dr. Michael Vaughn

*Copying of program notes is allowed only with the author’s permission.*

**ROBERT G. HASTY, MUSIC DIRECTOR**

Dr. Robert G. Hasty is the Music Director of the Kenosha Symphony Orchestra, Principal Conductor of the Highland Park Strings, and the conductor of the Chamber Orchestra and the Philharmonia at the Henry and Leigh Bienen School of Music at Northwestern University where he also serves as the Associate Director of Orchestras. He is also Artistic Director of the International Schools Choral Music Society.

Dr. Hasty began his career teaching music in the public schools in Southern California. This included service as the District Music Coordinator of the Capistrano Unified School District where he supervised the K-12 music education program and its staff of 39 teachers. He also served an elected term as Vice President in charge of String Education for the Southern California School Band and Orchestra Association.

A noted researcher in music cognition, Dr. Hasty has been an author for two publications delivered at the 7th International Conference on Music Perception and Cognition in Sydney, Australia. A book on his research on conducting has recently been published: “Critical Listening
While Conducting” The European Society for Cognitive Sciences of Music invited him to speak at their conference in Portugal on these studies.

As a conductor, Dr. Hasty has appeared with the All-American College Orchestra at Walt Disney World, Beijing Youth Orchestra, Elmhurst Symphony Orchestra, Grant Park Symphony Orchestra, Irvine Youth Symphony, La Primavera Orchestra, Merit Symphony Orchestra, Metropolis Youth Symphony, National High School Music Institute Orchestra, Northwestern University Symphony Orchestra, NU Opera Theater, NU Contemporary Music Ensemble, and the Skokie Valley Symphony Orchestra. His performances have been broadcast on WFMT radio in Chicago and on the Big Ten Network. Dr. Hasty’s international engagements include the National Concert Hall of Taipei, Taiwan, the Forbidden City Concert Hall in Beijing, China, the Shanghai Oriental Arts Center Concert Hall in Shanghai, China, the Busan Cultural Center Main Theater in Busan, South Korea, and the Suzhou Culture and Arts Center Grand Theater in Suzhou, China. He is sought-after as an honor orchestra conductor, conducting honor groups across the United States. He is a member of the conducting and music education faculties at the Bienen School of Music.

Dr. Hasty has also spent his career as a freelance violinist and violist, having been a student of Alice Schoenfeld at the USC Thornton School of Music. Dr. Hasty was the violist on the world premiere of Kathy Henkel’s *Moorland Sketches*, which was broadcast on KUSC-FM Los Angeles. These days, you will find him fiddling in several Chicago clubs and venues with various local bands, most notably performing and recording with singer-songwriter Christina Trulio’s (ASCAP).

**SKOKIE VALLEY SYMPHONY ORCHESTRA**

<table>
<thead>
<tr>
<th>Violin 1</th>
<th>Viola</th>
<th>Flute</th>
<th>Horn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aviva Chertok</td>
<td>Michael Zahlt</td>
<td>Barb Holland</td>
<td>Paul Seeley</td>
</tr>
<tr>
<td>Annarita Tanzi</td>
<td>Jason Rosen</td>
<td>Oboe</td>
<td>Emmy Rozanski, <em>Principal</em></td>
</tr>
<tr>
<td>Margarita Solomensky</td>
<td>Shelby Martignacco</td>
<td>Tricia Wlazlo, <em>Principal</em></td>
<td>Howard Goldfine</td>
</tr>
<tr>
<td>Kirsten Ravage</td>
<td>Cello</td>
<td>Kelsey O’Brien Flath</td>
<td>Dustin Zimmerman</td>
</tr>
<tr>
<td>William Baar</td>
<td>Alyson Berger, <em>Principal</em></td>
<td>Clarinet</td>
<td>Timpani</td>
</tr>
<tr>
<td>Wally Pok Yu</td>
<td>David Cowen</td>
<td>Walter Grabner, <em>Principal</em></td>
<td>Sarah Christianson</td>
</tr>
<tr>
<td>Violin 2</td>
<td>Howard Miller</td>
<td>Bassoon</td>
<td></td>
</tr>
<tr>
<td>Michael Kleinerman, <em>Principal</em></td>
<td>Mike Taber</td>
<td>Beth Keller, <em>Principal</em></td>
<td></td>
</tr>
<tr>
<td>Alysa Isaacson</td>
<td>Susan Hammerman</td>
<td>Jennifer Speer</td>
<td></td>
</tr>
<tr>
<td>David Ratner</td>
<td>Karl Erik Seigfried, <em>Principal</em></td>
<td>Trumpet</td>
<td></td>
</tr>
<tr>
<td>Kaity Aigner</td>
<td>Bjorn Villesvik</td>
<td>Chris Haas, <em>Principal</em></td>
<td></td>
</tr>
<tr>
<td>Iris Seitz</td>
<td></td>
<td>Dan Price</td>
<td></td>
</tr>
<tr>
<td>George Sobolevsky</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beth Hafter</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Supporting the Symphony

Today’s concert is made possible by the gifts of our generous donors. To find out how you can contribute, please contact the SVSO office or visit our website at www.svso.org.
2018-19 BOARD OF DIRECTORS

Steven Jay Blutza, Ph.D., President, Executive Committee Chair
Beth Heller 🎷
Roger Hirsch

Sandra Rowland, Music & Personnel Committee Chair 🎷
Dave Southern, Marketing & Audience Development Chair
Michael Vaughn, Ph.D., Programming Committee Chair

Directors Emeritus
Kathryn J. Canny, Past President
Karen L. Frost 🎷
Bonnie Malmed 🎷
Lee Malmed, Past President 🎷

Honorary Board Members
Barbara Brown
Lucinda Kasperson
Thomas Rosenwein, J.D.
Jack Shankman, J.D.

Sandra Rowland, Orchestra Librarian, Office Manager 🎷
Valerie Simosko, Office Staff

Office address: 9501 Skokie Blvd., Skokie, IL 60077
Phone: 847-679-9501 x3014 SVSO Office
E-mail: info@svso.org
Website: www.svso.org

♫ Denotes member of the orchestra
General Manager
Michael Pauken

Director of Marketing and Sales
David Vish

Marketing & Communications Manager
Joseph Alaimo

Manager of Education & Special Events
Kate Tucker Fahlising

Box Office Manager
Craig Fredrick

Box Office Assistant Manager
Heather Packard

Box Office Staff
Tricia Bulacac, Lisa Coleman-Mueller, Nia Cooper,
Mike Danovich, Emma Harvey, Jessica Hester,
Myra Levin, Daniella Mazzio, Don Shipman,
Becky Traisman, Anna Zbilut

Manager of Facility Operations
Christopher J. Fitzgerald

Operations Staff
Quincy Greaves, Robert Jimenez,
Luis Narvaez, Hector Perez, Gary Sapperstein

Manager of Theatre Operations
Emily Meister

House Managers
M. Nunzio Cancilla, Jennifer Daniels, Brandi Fisher,
Tracey Flores, Alicia Hempfing, Yuri Lysoivanov,
James Mann, Nadine Sorenson

Ushers
Saints, Volunteers for the Performing Arts.
For information call (773) 529-5510.

Office Manager
Carolyn Adams

Development Associate
Dipti Patel

Reception
Marc Harshbarger, Kaurryne Lev

Technical Director
Frank Rose

Senior Technical Staff
Dustin L. Derry, Dave Kappas,
Jake Reich, Jay Stoutenborough

THE NORTH SHORE CENTER FOR THE PERFORMING ARTS IN SKOKIE opened in 1996 and operates as part of the Village of Skokie’s plan to provide cultural, and educational programs, benefiting the citizens of Skokie and the surrounding communities.

IN CONSIDERATION OF OTHER PATRONS
• Latecomers will be seated at the discretion of management.

• Please turn off your cell phones and refrain from using them during the show. They are distracting to the performers and your fellow audience members.

• The North Shore Center features a ListenTech RF assistive listening system available for all shows on a first come / first served basis. We ask that patrons using these devices please leave a driver’s license, state ID card or credit card with the House Manager until the device is returned at the end of the performance.

• Lost and Found: please call (847) 679-9501 ext. 3202 for lost items.