



# BACH, MOZART & ELGAR

WITH PINCHAS ZUKERMAN  
& THE NASHVILLE SYMPHONY



CLASSICAL SERIES

THURSDAY, APRIL 12, AT 7 PM | FRIDAY & SATURDAY, APRIL 13 & 14, AT 8 PM

## NASHVILLE SYMPHONY

PINCHAS ZUKERMAN, *conductor and violin*  
JUN IWASAKI, *violin*

### JOHANN SEBASTIAN BACH

**Concerto in D minor for Two Violins and String  
Orchestra, BWV 1043**

Vivace  
Largo, ma non tanto  
Allegro

*Pinchas Zukerman, violin*  
*Jun Iwasaki, violin*

### EDWARD ELGAR

**Chanson de matin, Op. 15, No. 2**

### WOLFGANG AMADEUS MOZART

**Concerto No. 5 in A Major for Violin and  
Orchestra, K. 219, "Turkish"**

Allegro aperto  
Adagio  
Rondo: Tempo di menuetto

*Pinchas Zukerman, violin*

– INTERMISSION –

### EDWARD ELGAR

**Chanson de nuit, Op. 15, No. 1**

### EDWARD ELGAR

**Variations on an Original Theme, Op. 36 "Enigma"**

Enigma: Andante  
Variations:  
I. "C.A.E." L'istesso tempo  
II. "H.D.S.-P." Allegro  
III. "R.B.T." Allegretto  
IV. "W.M.B." Allegro di molto  
V. "R.P.A." Moderato  
VI. "Ysobel" Andantino  
VII. "Troyte" Presto  
VIII. "W.N." Allegretto  
IX. "Nimrod" Moderato  
X. "Dorabella - Intermezzo" Allegretto  
XI. "G.R.S." Allegro di molto  
XII. "B.G.N." Andante  
XIII. "\*\*\*\* - Romanza" Moderato  
XIV. "E.D.U." - Finale

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*This concert will run one hour and 55  
minutes, including a 20-minute intermission*

# TONIGHT'S CONCERT

## AT A GLANCE



### JOHANN SEBASTIAN BACH

#### Concerto in D minor for Two Violins and String Orchestra

- This is one of only three surviving violin concertos by Bach. It was likely written around 1720 in Cöthen, before Bach's permanent move to Leipzig.
- The structure follows Vivaldi's now time-tested concerto format, with a slow movement sandwiched by two fast movements. The sophisticated counterpoint and employment of the two soloists make this piece characteristic of Bach's work.
- The Double Concerto is closely associated with violinist Alma Rosé, the niece of Gustav Mahler. She made her public debut performing the work with her father, Arnold Rosé, concertmaster of the Vienna Philharmonic. During the Holocaust, she was interned at Auschwitz, where she served as conductor of the women's orchestra and later died of an unknown cause in the camp hospital.



### EDWARD ELGAR

#### *Chanson de matin*, Op. 15, No. 2 | *Chanson de nuit*, Op. 15, No. 1

- Elgar's *Chansons* are intimate in scale, with contrasting characters of day and night: the titles literally translate to "Morning Song" and "Evening Song." Written around the same time as his celebrated *Enigma Variations*, these songs were published in an attempt to alleviate Elgar's struggling finances.



### WOLFGANG AMADEUS MOZART

#### Concerto No. 5 in A Major for Violin and Orchestra, K. 219

- Mozart's background with the violin began at a young age, as his father was a renowned instructor and author of a technique book. This piece was composed in 1775, known as Mozart's "year of the violin," in which he wrote several concertos for the instrument.
- This concert is nicknamed the "Turkish" because of the exotic-sounding music in the finale. The composer was actually influenced by Hungarian music, but at the time "Turkish" was a catch-all term for anything with an Eastern influence.



### EDWARD ELGAR

#### *Variations on an Original Theme*, Op. 36 "Enigma"

- Elgar's quintessential work, which catapulted him to international fame, started as nothing more than an after-work improvisation on the piano. When his wife Alice noticed the beauty of the melody, he turned it into a full-blown theme and variations.
- The 14 variations on his original theme each represent a person in the composer's life, including himself. Variation C.A.E. represents his wife, and Nimrod represents his closest musical friend, August Jaeger.
- While the individuals behind the variations' names have since been revealed, Elgar chose to leave a greater riddle behind — an unheard theme that "must be left unguessed," he wrote.

Elgar's wife,  
Caroline Alice Elgar

— Corinne Fombelle & Thomas May

# JOHANN SEBASTIAN BACH



Born on March 21, 1685, in Eisenach, Germany; died on July 28, 1750, in Leipzig, Germany

**Composed:** Possibly between 1717-23, which would have been the time of its first performance as well

**First Nashville Symphony performance:**

March 5 & 6, 2004, at TPAC with Music Director Kenneth Schermerhorn

**Estimated length:** 16 minutes

## Concerto in D minor for Two Violins and String Orchestra

Johann Sebastian Bach was a master of counterpoint not just in the normal sense — of weaving multiple, independent voices into a coherent synthesis — but also in his approach to styles as well. He frequently drew on techniques and traits from composers outside the Central European tradition into which he was born. Impulses found in French and Italian music of the time are thus omnipresent in Bach’s musical world. And there’s even a third type of counterpoint in the Double Violin Concerto: a splaying of the soloist role into two separate voices, which nevertheless interact and join together in subtle exchanges.

This piece is thought by many scholars to be the product of Bach’s years at the court of Cöthen, from the end of 1717 through 1723, when he moved about 45 miles southeast to Leipzig to

become director of that city’s church music. Because of his patron’s religious inclinations for simple, unornamented liturgical services while at Cöthen, Bach was free to focus to an unusual degree on secular instrumental music.

Later, as he did for numerous other concertos originally created at Cöthen, Bach rearranged BWV 1043 into a double harpsichord concerto (with the key transposed down a step to C minor, this version known as BWV 1062). He may even have written BWV 1043 in Leipzig, according to contemporary Bach authority Christoph Wolff, who dissents from the prevailing view about the source work’s date. In any case, no complete score exists. Dating from 1730-31, the only surviving written parts were for individual instruments, which have been reverse-engineered into a full score.

## WHAT TO LISTEN FOR

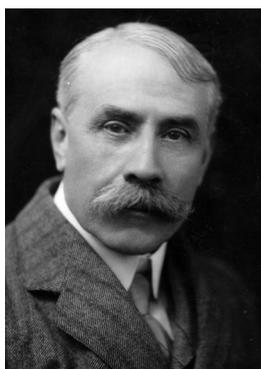
A Germanic preoccupation with counterpoint coexists with Italianate lyricism in the Double Violin Concerto — a beautiful instance of Bach’s stylistic fusion. In fact, the concerto genre itself, as Bach developed it, owes much to the influence of his slightly older Italian contemporary Antonio Vivaldi. From Vivaldi, writes the musicologist Werner Breig, Bach adopted “not only the three-movement structure of the cyclical structure, but also ritornello form” — a recurring pattern of thematic ideas, which we usually hear played by the larger ensemble, but also in briefer passages by the soloists. This ritornello style shapes the faster-paced outer movements. Between these

restatements, which change over the course of a movement, the Baroque concerto calls for episodes featuring the soloists.

The opening Vivace is a florid fugato, glorying in the tradition of counterpoint that was Bach’s bread and butter. Italianate melody glows serenely in the slow movement, while the high drama of the finale suggests yet another side of his peer Vivaldi, who was also a prolific composer of opera.

*In addition to the two solo violins, the Double Violin Concerto is scored for an ensemble of strings, with continuo accompaniment (in Bach’s time, harpsichord with low strings).*

*Because of his patron’s religious inclinations for simple, unornamented liturgical services while at Cöthen, Bach was free to focus to an unusual degree on secular instrumental music.*



## EDWARD ELGAR

Born on June 2, 1857, in the village of Lower Broadheath in the Midlands of England; died on February 23, 1934, in Worcester, England

**Composed:** 1897-99

**First performance:** September 14, 1901, with Henry Wood conducting in London

**First Nashville Symphony performance:**

These concerts mark the first performances by the Nashville Symphony

**Estimated length:** 3 and 4 minutes (*Chanson de Matin* and *Chanson de Nuit*, respectively)

### *Chanson de Matin*, Op. 15, No. 2 | *Chanson de Nuit*, Op. 15, No. 1

Edward Elgar came of age outside Worcester in the West Midlands, the son of a music shop owner who was basically an autodidact as a composer, aside from his lessons in piano and violin. To make ends meet, Elgar held various musical positions, including playing violin in an orchestra and conducting. After years of struggling to make his mark, he at last achieved an international breakthrough with his orchestral *Variations on an Original Theme* — better known by the title *Enigma Variations* — which premiered in 1899, just on the cusp of a brand-new century.

The pair of miniature works gathered as Op. 15, *Chanson de Nuit* and *Chanson de Matin* (the order in which they were written and published), were originally written as duos for violin and piano and represent the genre of the miniature — a short piece for domestic consumption, which

Elgar turned to as a quick source of income. He arranged them for other instruments as well (such as cello and piano) and also orchestrated both pieces.

The first to be written was *Chanson de Nuit*, which in 1897 Elgar presented to his new friend A.J. Jaeger, a music publisher at the London firm Novello, who would later be immortalized in the most sublime of the *Enigma Variations*. Novello proceeded to publish the work under the then-trendy French title, though Elgar's original one had been *Evensong*. Soon after orchestrating the *Enigma Variations*, he sent along a companion piece, *Chanson de Matin*. Even after his reputation had been secured, Elgar would continue to contribute to this genre of so-called salon music — meant to have a more widespread appeal and to be flexibly suited for different occasions.

## WHAT TO LISTEN FOR

The formal design of these short pieces is simple and transparent: it's the basic song form ABA, in which a main melody is contrasted with a new idea before being reprised. The working title *Evensong*, which became “Song of the Night” (*Chanson de Nuit*), has religious connotations, referring to the evening service of prayers. Elgar, a Catholic in staunchly Protestant England, alludes to this dimension through the gentle, hymn-like character of the main melody. Musicologist Daniel M. Grimley additionally points to a likely influence from French and Italian opera: “The mood of innocence and contemplation captured in both works is derived from similar representations of meditative devotion which are common in Romantic opera.” In their original chamber format as violin-piano

duos, the two Chansons “can be imagined as miniature operatic *scenas*, transposed from the public sphere of the opera house into the domestic space of the drawing room.”

*Chanson de Matin*, which shares the same key as its companion (G major), has become the better-known of the pair, even if its emotional reach is not as deep. Lighter in tone overall, *Chanson de Matin* displays a similar gift for melodic shaping, combining directness of expression with sophisticated harmonic tweakings and orchestral shadings that reveal the composer's care with the smallest of gestures.

*Chanson de Matin* and *Chanson de Nuit* are scored for 1 flute and oboe, 2 clarinets, 1 bassoon, 2 horns, harp and strings.



## WOLFGANG AMADEUS MOZART

Born on January 27, 1756 in Salzburg, Austria; died on December 5, 1791 in Vienna

**Composed:** 1775

**First performance:** unknown

**First Nashville Symphony performance:**

April 14 & 16, 1983, at TPAC with soloist

Edith Peinemann

**Estimated length:** 28 minutes

### Violin Concerto No. 5 in A Major, K. 219, “Turkish”

Mozart’s father Leopold was an internationally acclaimed master teacher of the violin and had even published a widely circulated textbook in 1756, the year Wolfgang was born. “You yourself do not know how well you play the violin,” Leopold wrote to his son, beseeching him to apply himself even more assiduously — “as if you were the first violinist in Europe.” In fact, Mozart’s first professional post was as second concertmaster in the court orchestra of his native Salzburg.

Might the young composer have associated this instrument with a sort of musical “patriarchy” from which he craved liberation? It is significant that after he made his decisive break with the past and began his freelance career in Vienna,

Mozart turned to the keyboard to reestablish his identity, producing his miraculous series of piano concertos.

Yet well before that, while still stuck in Salzburg, Mozart had a creative “miracle year” in 1775, producing the final four of his five violin concertos. Indeed, “nothing is more miraculous in Mozart’s work...at this stage in his development,” remarked musicologist Alfred Einstein, than the appearance of his Third Violin Concerto in G (K. 216) that September, which marked a major creative leap forward. “Just as miraculous is the fact that the two concertos that follow [K. 218 in D major in October and K. 219 in A major in December] are on the same high level.”

## WHAT TO LISTEN FOR

Several unusual score markings characterize the Fifth Violin Concerto, starting with the tempo indication Mozart gives in the first movement: “Allegro aperto” (literally, “open Allegro”). The orchestral opening offers an innocuous-seeming gesture in the form of an ascending arpeggio, but the violin enters on an altogether different plane, as Mozart shifts to a kind of slow-motion sequence in the dream-like Adagio passage, resuming the normal tempo only to give the soloist brand-new thematic ideas. The composer left no cadenzas, but his writing for the soloist blends the festive and the lyrical.

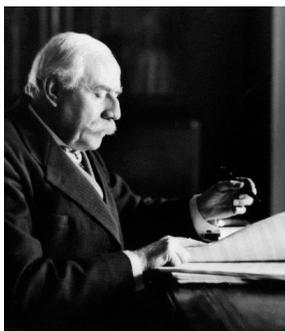
The Adagio — also a rare tempo indication for a slow movement in Mozart’s work — retrieves the idyll hinted by the soloist’s first appearance in the opening movement and explores its implications at rapturous length. Turning to the key of E major, Mozart uses his modest orchestra (pairs of oboes and horns, as well as strings) to paint with subtly varied shades as the solo violin sings high above with amorous eloquence.

The finale is especially inventive, combining two kinds of music that present the violin in

utterly distinctive guises. The main rondo refrain proceeds as a decorously behaved minuet, ornamented with grace notes and elegant turns of phrase. But one of the central “episodes” turns out to be an extended adventure. Shifting to the minor and featuring “exotic” accents, the music becomes earthy and wild, as if let loose from its polite cage.

Referring to this passage, the catch-all nickname “Turkish” (used at the time for any vaguely Eastern-sounding music, according to stereotypes of the era) was later given to this Concerto — though Mozart actually drew on Hungarian sources, as well as a ballet tune from one of his own early operas. In this context, the return of the minuet refrain plays up the dramatic confrontation between these two styles — a drama of dances, in which the violin figures equally as the charismatic protagonist. As a final surprise, Mozart ends with a subdued farewell bow.

*In addition to solo violin, Concerto in A major is scored for pairs of oboes and horns, as well as strings.*



## EDWARD ELGAR

**Composed:** 1898-99

**First performance:** June 19, 1899, in London, with Hans Richter conducting

**First Nashville Symphony performance:**

January 26, 1954, at War Memorial Auditorium with Music Director Guy Taylor

**Estimated length:** 30 minutes

### *Variations on an Original Theme, Op. 36 “Enigma”*

Elgar’s breakthrough to international fame came with this large set of variations for orchestra, premiered in June 1899, which has remained his most popular work. As a whole, the variations have become known by the “Enigma” nickname, although Elgar originally applied that label to the theme alone.

Like Stephen Sondheim, Elgar was a passionate devotee of puzzles, and several enigmas are associated with the piece. Each of the 14 variations is linked to a particular friend or loved one, indicated in the score by initials (these have long since been teased out — see the accompanying key). Yet in a note for the premiere, Elgar hinted

at a larger, unexplained enigma, whereby the true principal theme is never played but only suggested indirectly by the theme and variations we do hear.

The theme and variations, according to this suggested enigma, form a kind of countermelody to a theme that remains unheard, whose “dark saying” can only be “left unguessed,” according to Elgar. Proposed solutions to this unheard theme vary widely — they include tunes like “Auld Lang Syne” (which Elgar categorically denied) and “Rule Britannia.” As with an unsolved math problem, Elgar’s enigma regularly attracts musical sleuths claiming to have cracked the code.

## WHAT TO LISTEN FOR

Elgar states the theme outright in the work’s opening bars. Divided into three sections, it wavers between minor and major. Pauses between each phrase enhance its expressive nature. The rhythmic pattern reverses in each succeeding phrase: short-short-long-long followed by long-long-short-short and so on.

Each of the 14 variations involves a musical portrayal of friends and loved ones from Elgar’s inner circle in provincial central England. Personal interrelationships between some of the subjects also figure in. In the first variation, for example, Elgar bestows a romanticized, harmonically richer development of the theme on his beloved wife, Caroline Alice. The third plays off extremes of high and low winds to etch a portrait of amateur actor Richard Baxter Townshend, who could vary the pitch of his voice to extreme contrasts.

Best known is No. 9 (“Nimrod”), which forms the emotional core of the set (and is often extracted for use at funerals and serious ceremonial occasions). This has become the epitome for the grand rhetorical expression of the

end of an era, before war and Modernism swept it all away. “Nimrod” is one of Elgar’s puns for A.J. Jaeger (his name is the German word for “hunter,” like the biblical namesake). Jaeger was the composer’s closest friend, and his “portrait” recalls a deep conversation the two engaged in while walking one night, as Jaeger described the nobility of Beethoven’s slow movements.

Still another enigma within the *Enigma Variations* is the subject of the second-to-last variation, which quotes from Mendelssohn’s *Calm Sea and Prosperous Voyage Overture*. Some speculate that the subject may be an old flame, Elgar’s former fiancée Helen Weaver, about to set out to sea.

Elgar complements the portrayal of his wife at the beginning with a self-portrait for the magnificent summation of his finale, where he draws on the full apparatus of the orchestra for this energetic and most comprehensive expansion of the theme. In its opulent and stately guises, Elgar suggests how deeply his personality is entwined with those of his wife and his friend Jaeger.

## Elgar's 'Enigma Variations' — The Key

- I: Caroline Alice Elgar (wife)
- II: Hew David Steuart-Powell (pianist)
- III: Richard Baxter Townshend  
(amateur actor)
- IV: William Meath Baker  
(country gentleman)
- V: Richard Penrose Arnold  
(son of poet Matthew Arnold)
- VI: Isabel Fitton  
(viola student of Elgar)
- VII: Arthur Troyte Griffth  
(another Elgar student)
- VIII: Winifrid Norbury  
(music patroness)
- IX: A. J. Jaeger (Elgar's closest friend  
— "Nimrod")
- X: Dorabella Penny (relative of  
Townshend and Baker)
- XI: George R. Sinclair (organist  
and his bulldog Dan)
- XII: Basil G. Nevinson (cellist)
- XIII: Helen Weaver  
(Elgar's former fiancée)
- XIV: Self-portrait of the composer

*Enigma Variations is scored for 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion and strings.*

— Thomas May, the Nashville Symphony's program annotator, is a writer and translator who covers classical and contemporary music. He blogs at [memeteria.com](http://memeteria.com).

## ABOUT THE ARTISTS



**PINCHAS  
ZUKERMAN**  
CONDUCTOR/  
VIOLIN

Pinchas Zukerman has remained a phenomenon in classical music for more than four decades. As a violinist, violist, conductor, pedagogue and chamber musician, his musical genius, prodigious technique and unwavering artistic standards are a marvel to audiences and critics. Zukerman is equally lauded as a conductor as he is an instrumentalist, leading many of the world's top ensembles in a variety of the orchestral repertoire's most demanding works. This season marks his ninth as principal guest conductor of the Royal Philharmonic Orchestra in London and his third as artist-in-association with the Adelaide Symphony Orchestra.

As soloist and conductor, this season Zukerman leads the National Arts Centre Orchestra, Baltimore, San Diego, Vancouver, Nashville and New West symphonies. He tours with Camerata Salzburg in Romania, Turkey, Hungary, Germany and Italy, and with the Royal Philharmonic Orchestra in the United States, United Kingdom and Italy. As a soloist, he appears with the San Francisco Symphony, Manchester Camerata, Prague Symphony Orchestra and Pacific Symphony Orchestra in California and on tour in China.

Zukerman's extensive discography contains over 100 titles, and has earned him two GRAMMY® awards and 21 nominations. His complete recordings for Deutsche Grammophon and Philips were released in July 2016 in a 22-disc set spanning Baroque, Classical and Romantic concertos and chamber music. A devoted and innovative educator, he chairs the Pinchas Zukerman Performance Program at the Manhattan School of Music, where he pioneered the use of distance-learning technology in the arts over two decades ago.

Born in Tel Aviv in 1948, Zukerman came to America in 1962 to study at The Juilliard School with Ivan Galamian as a recipient of the American Israel Cultural Federation scholarship. An alumnus of the Young Concert Artists program, Zukerman has also received honorary doctorates from Brown University, Queen's University in Kingston, Ontario, and University of Calgary.



**JUN IWASAKI**  
VIOLIN

**J**un Iwasaki was appointed concertmaster of the Nashville Symphony by music director Giancarlo Guerrero at the beginning of the 2011/12 season. A graduate of

the Cleveland Institute of Music's prestigious Concertmaster Academy, he has been hailed for his combination of dazzling technique and lyrical musicianship. In a review of Iwasaki's performance at the Mimir Chamber Music Festival, the *Fort Worth Star Telegram* called him "the magician of the evening. He could reach into his violin and pull out bouquets of sound, then reach behind your ear and touch your soul."

Prior to joining the Nashville Symphony, Iwasaki served as concertmaster of the Oregon

Symphony from 2007-11, and he performed with that ensemble at the first annual Spring For Music Festival in 2011. Throughout his career, he has appeared with numerous other orchestras, including the Tokyo Symphony Orchestra, Columbia Symphony Orchestra, Blossom Festival Orchestra, Rome (Georgia) Philharmonic, New Bedford Symphony, Canton Symphony, Richardson Symphony, Cleveland Pops Orchestra, Plano Symphony Orchestra and the Cleveland Institute of Music Orchestra. In addition, he has served as guest concertmaster of the São Paulo Symphony Orchestra in 2015, Santa Barbara Symphony in 2010 and National Arts Center Orchestra in Ottawa in 2006. He served in the same position with the Canton (Ohio) Symphony Orchestra from 2005-07.

In addition to teaching at Vanderbilt University's Blair School of Music, Iwasaki is the artistic director of Portland Summer Ensembles in Portland, Oregon, a workshop for young musicians focusing on chamber music.