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#ugapresents
PROGRAM

Johann Sebastian Bach (1685-1750)
Capriccio in B-flat Major, BWV 992, Capriccio on the departure of a beloved brother

I. Arioso: Adagio – “Friends Gather & Try to Dissuade Him from departing”
II. (Andante) – “They Picture the Dangers Which May Befall Him”
III. Adagiosissimo – “The Friends' Lament”
IV. (Andante con moto) – “Since He Cannot Be Dissuaded, They Say Farewell”
V. Allegro poco – “Aria of the Postilion”
VI. “Fugue in Imitation of the Postilion's Horn”

Samuel Coleridge-Taylor (1875-1912)
“The Phantom Tells His Tale of Longing” from Forest Scenes, Op. 66

Florence Price (1887-1953)
Adoration

Reena Esmail (b. 1983)
Crystal Preludes No. 1 and 3

Frederic Chopin (1810-1849)
Sonata No. 2 in B-flat minor, Op. 35
   Grave – Doppio movimento
   Scherzo
   Marche funèbre
   Finale. Presto

Johann Sebastian Bach
(arr. Egon Petri)
“Sheep May Safely Graze” from Cantata BWV 208

PROGRAM NOTES

By Luke Howard

Johann Sebastian Bach (1685-1750)
Capriccio in B-flat Major, BWV 992, Capriccio on the departure of a beloved brother

At some point during J. S. Bach's late teens, he wrote a poignantly evocative keyboard work, a Capriccio, in the manner of Johann Kuhnau's Biblical Sonatas which had just been published in 1700. Like the Kuhnau sonatas, Bach's Capriccio tells a story through expressive harmonies and illustrative musical motifs. It is the only piece of explicitly programmatic music Bach ever composed.

Unfortunately, scholars can't agree on who the work was actually written for. Traditionally it was thought to have been Bach's older brother Johann Jakob, who left in 1704 for Sweden to take up a position as court oboist. But renowned Bach scholar Christoph Wolff has uncovered evidence that the work may have been written two years earlier for the farewell of Bach's school friend Georg Erdmann—it was customary at the time to refer to a close friend as "brother"—in 1702. If this is true, then the Capriccio is an even more remarkable work, coming from the pen of a seventeen-year-old novice.

There are six sections in Bach's Capriccio, representing the series of events leading up to the farewell itself. The opening arioso melody might allude to the oboe playing of Bach's older brother—the melody and figurations are precisely the kind of motifs Bach would assign to the oboe in his later compositions. A loosely fugal passage follows, representing the dangers of foreign lands, where the harmonies become (predictably) lost in distant keys. The ensuing lament is a passacaglia based on a descending chromatic bass line (a traditional mournful motif) and in a key (F minor) that Bach would later associate with grieving. The descending scales continue as the friends are reconciled to the departure, and the postillion's horn call signals the arrival of the carriage. In the final fugue—the most extended of the movements—the program seems to have been put aside for a demonstration of the teenage Bach's precocious proficiency in fugue writing.

Samuel Coleridge-Taylor (1875-1912)
“The Phantom Tells His Tale of Longing” from Forest Scenes, Op. 66

The English composer Samuel Coleridge-Taylor was one of the first Black composers to enjoy a relatively successful career in the early 20th century. His mother was a white Englishwoman, and his father a prominent Sierra Leone Creole doctor who moved from England back to Africa before his son was born. A tragically early death from pneumonia at the age of 37 prevented Coleridge-Taylor from establishing his reputation more firmly, though his three cantatas based on the Song of Hiawatha (including the sensationally popular Hiawatha's Wedding Feast of 1898) continued to be performed regularly and enthusiastically for several decades after his death.

Coleridge-Taylor was given a comprehensive musical education as a child, and studied composition with Sir Charles Villiers Stanford at the Royal College of Music. Sir Edward Elgar described him as a “genius.” Soon after graduation, he was appointed a music professor at the famed Crystal Palace School of Music. After his initial
fascination with indigenous American cultures—he even named his son Hiawatha—Coleridge-Taylor drew increasingly on his African heritage in later compositions.

Coleridge-Taylor's *Forest Scenes*, from 1907, are a set of five piano character pieces that loosely illustrate an exotic story of clandestine love in some unspecified “forest” close to a city. The narrative, such as it is, seems to have sprung from the composer’s own imagination—it doesn’t correspond to any known existing literary sources. The “phantom lover,” introduced in the second movement, has ridden energetically into the forest to meet the “lone forest maiden.” But in this third movement, titled “The Phantom Tells His Tale of Longing,” the lover’s dynamic virility gives way to melodic tenderness and gentle entreaty.

**Florence Price** (1887-1953)

*Adoration*

Throughout her remarkable and underappreciated career as a composer and pianist, Florence Price faced the relentless double challenge of racism and gender bias. Nevertheless, she persisted, and earned a crucial place in American music history that is still in the process of being fully recognized and celebrated.

Born into an upper-middle class, mixed-race family in Arkansas, Price excelled at school, and was accepted into the New England Conservatory of Music to study piano and organ, but won admittance only by “passing” as Mexican, in order to avoid the heightened racial bias against African-Americans. After graduating from the Conservatory in 1906, she taught at colleges in Arkansas and Georgia before moving to Chicago in 1927, where she worked until her death in 1953.

Price’s Symphony in E minor, from 1932, won a Wanamaker Foundation Award, and was performed the following year by the Chicago Symphony Orchestra—the first time a major American orchestra had performed a work by a Black woman. But after her death, Price and almost all her 300 compositions (including about 100 songs) faded into obscurity. After decades of diligent scholarly work, and the miraculous recovery of many of Price’s manuscripts from a derelict house in rural Illinois, Price’s music has recently enjoyed a much-deserved revival.

Price’s *Adoration* was originally composed as a work for organ, and was published in 1951. With a warm domesticity typical of popular semi-sacred songs of the era, such as “Bless This House” or “I Walked Today Where Jesus Walked,” it sings a gentle, respectful melody over long pedal points in the harmonic accompaniment.

**Reena Esmail** (b. 1983)

*Crystal Preludes*

Trained at Juilliard and the Yale School of Music, composer Reena Esmail explores in her music the intersection of subcontinental Indian and Western classical traditions. Among other honors and awards, Esmail is the recipient of a United States Artist Fellowship in Music, and has studied Hindustani music practices in India on a Fulbright-Nehru grant. She has written new works on commission for major performing groups including the Baltimore Symphony Orchestra and the Kronos Quartet, and is currently composer-in-residence with both the Seattle Symphony Orchestra and the Los Angeles Master Chorale.

Esmail’s most recent work for solo piano, *Crystal Preludes* (2020) was written for her longtime friend, pianist Crystal Rivette. The title’s play on the pianist’s name is intentional, and the primary focus, though Esmail also acknowledges that it takes on other evocations, as well. She describes the textures in these three short preludes as “luminous” and “brilliant” at times, while the “pithy” form of the keyboard prelude allowed Esmail (who is, herself, a pianist) to “crystalize” her approach to piano composition.

**Frederic Chopin** (1810-1849)

*Sona No. 2 in B-flat minor, Op. 35*

Grave—Doppio movimento

Scherzo

Marche funèbre

Finale. Presto

Robert Schumann once said of Chopin’s 1839 Piano Sonata in B-flat minor: “He calls it a ‘sonata’. One might see this as capricious if not downright presumptuous, for he has simply tied together four of his most unruly children—perhaps to smuggle them under his name into places they otherwise could never have reached.”

There is indeed a marked difference of character among the four movements, from the dramatic and agitated opening to the demonic scherzo, the famous “funeral march,” and the “wind-over-the-grave” whisperings (to paraphrase Arthur Rubinstein) of the virtuosic finale. But how is it a sonata, instead of merely a collection of character pieces? While some scholars have theorized about a carefully fashioned and unified structure, the experience of actually listening to the work seems to accentuate the miscellany of the movements.

The first movement opens with dissonant leaps, crashing chords, abrupt changes in dynamics, and irregular accents. But the palpable dynamism is dispelled almost immediately by a gentle, chorale-like second theme. After the development section, the chorale is brought back more clearly in the recapitulation, while the first theme lurks menacingly as an accompaniment figure.

The energy from the first movement’s opening theme is diverted into the brilliant Scherzo that follows. This movement also includes a contrasting lyrical interlude in the Trio section, written in the style of some of the composer’s waltzes and preludes. The asymmetrical phrase lengths in this Trio (3+5 measures, instead of the more usual 4+4) settle uneasily on the ear.

The third movement—arguably the most famous funeral march in Western music—was composed in 1837, two years earlier than the rest of the sonata. As the march develops it becomes less macabre and more heroic. A nocturne-like interlude is one of the most transparent and delicate passages Chopin ever penned. Linked to the march by tempo and meter, it is neither a lament nor a song of condolence as it expresses genuine and unforced tranquility. An orchestral arrangement of this movement was performed at Chopin’s own funeral in Paris in 1849.

The final “movement”, unique in style and form, is best considered as a coda to the funeral march, as its chilling breeze blows over the grave of the newly-buried hero. The halting and dramatic last measures allude faintly to the opening of Chopin’s earlier B-flat minor Scherzo, Op. 31.
Cleveland Classical Music Festival was “everything you could wish for” (Mr. Fung’s highly acclaimed debut with the Cleveland Orchestra at the Blossom Las Vegas Symphony and his debut with the Niagara Symphony. City. Other highlights were to include appearances in the season opening of the Hollywood Bowl and headlines the 2020 WQXR Pride Celebrations in New York Orchestra and conductor Gustavo Dudamel in their sound/stage series at the season, Mr. Fung appears alongside Yuja Wang with the Los Angeles Philharmonic the Brentano Quartet at Yale University and Carnegie Hall. In the 2020-21 performances at Seattle Town Hall, Eastman Presents, and a collaboration with performing Ravel’s Left-Hand Concerto. Other highlights of the season include Centennial and was also invited to replace Andre Watts with the Atlanta Symphony in its opening subscription weekend celebrating the Orchestra Hall

J. S. Bach (1685-1750)
(arr. Egon Petri)
“Sheep May Safely Graze” from Cantata BWV 208

This pastoral scene was originally a soprano aria, “Schaefer können sicher weiden,” in Bach’s 1713 cantata Was mir behagt, ist nur die muntre Jagd (The Merry Hunt is All that I Love), BWV 208. The cantata was composed to celebrate the birthday of Duke Christian of Sachsen-Weißenfels, and in that context the aria’s message was largely political as it declared that a wise leader will rule his lands in peace and allow prosperity to flourish among his people. Only many years later was this section, rife with “shepherd” imagery, interpreted in a semi-sacred context to refer to Jesus Christ as the “Good Shepherd.”

This aria has been transcribed for various instruments and ensembles numerous times in the 20th century: Percy Grainger’s band arrangement (1931) and William Walton’s orchestral transcription (1940) were some of the first. Mary Howe published a solo piano and two-piano version in 1935. But the piano transcription heard in this concert was written in 1944 by the famed Dutch pianist Egon Petri, whose love of Bach’s music was fostered by his teacher and mentor Ferruccio Busoni, a noted piano transcriber of Bach’s works.

ABOUT THE ARTIST

DAVID FUNG, piano

Praised for his “ravishing and simply gorgeous” performances in The Washington Post, pianist David Fung is widely recognized for interpretations that are elegant and refined, yet intensely poetic and uncommonly expressive. Declared a Rising Star in BBC Music Magazine in 2019, Mr. Fung regularly appears with the world’s premier ensembles including the Cleveland Orchestra, the Detroit Symphony, the Israel Philharmonic, the Los Angeles Philharmonic, the National Orchestra of Belgium, the San Diego Symphony, and the San Francisco Symphony, as well as the major orchestras in his native country of Australia, including the Melbourne Symphony, the Queensland Symphony, and the Sydney Symphony.

In the 2019-20 season, Mr. Fung was a featured guest artist with the Detroit Symphony in its opening subscription weekend celebrating the Orchestra Hall Centennial and was also invited to replace Andre Watts with the Atlanta Symphony performing Ravel’s Left-Hand Concerto. Other highlights of the season include performances at Seattle Town Hall, Eastman Presents, and a collaboration with the Brentano Quartet at Yale University and Carnegie Hall. In the 2020-21 season, Mr. Fung appears alongside Yuja Wang with the Los Angeles Philharmonic Orchestra and conductor Gustavo Dudamel in their sound/stage series at the Hollywood Bowl and headlines the 2020 WQXR Pride Celebrations in New York City. Other highlights were to include appearances in the season opening of the Las Vegas Symphony and his debut with the Niagara Symphony.

Mr. Fung’s highly acclaimed debut with the Cleveland Orchestra at the Blossom Music Festival was “everything you could wish for” (Cleveland Classical), and he was further praised as an “agile and alert interpreter of Mozart’s crystalline note-spinning” (The Plain Dealer). In the following week, he performed Rachmaninoff’s Rhapsody on a Theme of Paganini at the Beijing National Stadium for their Olympic Summer Festival. He also performed the West Coast Premiere of Chen Qigang’s Piano Concerto, “Er Huang”, with the San Francisco Symphony. Other recent orchestral engagements include appearances with the symphony orchestras of Albany, Arkansas, Kitchener-Waterloo, Israel, Marin, Southwest Florida, Sun Valley, Tacoma, and Vallejo, the Tampere Philharmonic, the National Taiwan Symphony Orchestra, the New Japan Philharmonic, and Nordwestdeutsche Philharmonie. An incisive interpreter of Mozart and Bach, Mr. Fung has also appeared with the Israel, Los Angeles, Melbourne, Orpheus, and Saint Paul Chamber Orchestras.

As a recitalist and chamber musician, Mr. Fung is a frequent guest artist at prestigious festivals and venues worldwide. Festival highlights include performances at the Aspen Music Festival, Blossom Music Festival, Brussels Piano Festival, Caramoor, Edinburgh International Festival, Hong Kong Arts Festival, the Ravinia Festival, Tippet Rise, and Yeosu International Music Festival. At his Edinburgh International Festival debut, the Edinburgh Guide described Mr. Fung as being “impossibly virtuosic, prodigiously talented... and who probably does ten more impossible things daily before breakfast.” In recent seasons, he has been presented in recital by Washington Performing Arts at the Kennedy Center, Lincoln Center’s Great Performers, the Louvre Museum, the Palais des Beaux-Arts in Brussels, the National Concert Hall in Taiwan, and the Zürich Tonhalle. In 2015, he gave a recital tour in China at all the major venues including the Beijing Concert Hall, Shanghai Oriental Art Center, Guangzhou Opera House, and the Tianjin Grand Theater.

Mr. Fung garnered international attention as a prizewinner in both the Queen Elisabeth International Music Competition in Brussels and the Arthur Rubinstein Piano International Masters Competition in Tel Aviv. In Tel Aviv, he was further distinguished by the Chamber Music and Mozart Prizes, awarded in areas in which Mr. Fung has a passionate interest. The first piano graduate of the prestigious Colburn Conservatory in Los Angeles, Mr. Fung also studied at the Hannover Hochschule für Musik and the Yale School of Music. His teachers include Margaret Hair, Claude Frank, Peter Frankl, John Perry, and Arie Vardi. Mr. Fung is on faculty at the University of Georgia and is a Steinway Artist.

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