



RAYMOND LEPPARD

PRELUDE 6:30 PM

Interview with Raymond Leppard
 hosted by Eric Bromberger

**Tonight's performance is
 co-sponsored by:
 Brenda and Michael Goldbaum
 Haeyoung Kong Tang**

La Jolla Music Society's 2012-13 Season is supported by
 The City of San Diego Commission for Arts and Culture,
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 Dr. Bob Shillman, Jeanette Stevens, and an
 anonymous donor.

RECOMMENDED LISTENING

Mozart, Wolfgang. *Mozart: Symphonies Nos. 25, 26, 27,
 29 & 32.* Neville Marriner, Academy St. Martin in the
 Fields. Decca. ASIN: B0000041XL, [1991]

Mozart, Wolfgang. *Mozart: Symphony No. 40; Symphony
 No. 41.* George Szell, Cleveland Orchestra. Sony.
 ASIN: B00000DRXZ, [1990]



DAVID CHAN



STEPHANIE JEONG

SUMMERFEST FINALE

FRIDAY, AUGUST 23 · 7:30 PM · MCASD SHERWOOD AUDITORIUM

Raymond Leppard, *conductor*

MOZART
 (1756-1791)

Symphony No. 29 in A Major, K. 201

Allegro moderato
Andante
Menuetto
Allegro con spirito

BRITTEN
 (1913-1976)

Simple Symphony, Opus 4

Boisterous Bourrée
Playful Pizzicato
Sentimental Sarabande
Frolicsome Finale

INTERMISSION

MOZART

Serenata Notturna in D Major, K. 239

Marcia: Maestoso
Menuetto
Rondo: Allegretto

David Chan, Cho-Liang Lin *violins*;
 Richard O'Neill, *viola*; Nico Abondolo, *bass*

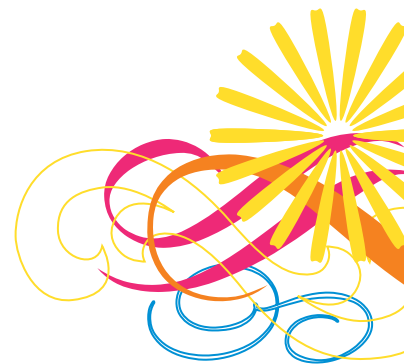
MOZART

Symphony No. 40 in G Minor, K. 550

Allegro molto
Andante
Menuetto: Allegretto
Finale: Allegro assai

All works featuring the SummerFest Chamber Orchestra

David Chan, *concertmaster*; Stephanie Jeong, *assistant concertmaster*;
 Isaac Allen, Catherine Cosbey, Jiafeng Chen, Bridget Dolkas,
 Meri Englund, Kathryn Hatmaker, Cho-Liang Lin, Sarah McElravy,
 Yvonne Shay, Tereza Stanislav, *violins*; Richard O'Neill, Robert Brophy,
 Travis Maril, Eric Wong, *violins*; Ben Hong, Jiyoung Lee, Gabriella Swallow,
 Felix Umansky, *cellos*; Nico Abondolo, DaXun Zhang, *basses*;
 Catherine Ransom Karoly, *flute*; Ariana Ghez, Andrea Overturf, *oboes*;
 Valentin Martchev, Ryan Simmons, *bassoons*; John Bruce Yeh,
 Sheryl Renk, *clarinets*; Eric Ruske, Benjamin Jaber, *horns*; Jason Ginter, *percussion*



BY ERIC BROMBERGER

Serenata Notturna in D Major, K. 239

WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg

Died December 5, 1791, Vienna

Mozart wrote a great deal of “lighter” music: serenades, divertimenti, and cassations intended as background music at social occasions. Sometimes these would be for events at night, and often these events took place outside. Mozart did not feel that he was “writing down” for such occasions—he understood that one of music’s many functions was light diversion, and he seems to have felt a particular zest in providing such music.

One of the most famous examples of his lighter music—the “*Serenata Notturna*,” composed in January 1776—is full of such zest, but this appealing music is a great deal more complex than such a social occasion might seem to demand. Apparently Mozart used this chance to experiment with form and style, for this is a very unusual piece of music. At first glance, the sequence of movements—march, minuet, and rondo—seems normal enough, but Mozart chooses to write this as a concerto grosso, a form already long obsolete. He sets up a concertino of two violins, viola, and doublebass and plays them against a main orchestra of strings and timpani. In the process he makes unusual contrasts of sonority between the small band of soloists and the main orchestra, whose sound is much augmented by the booming timpani. And—in the last movement—he makes some surprising structural experiments.

All this makes the music sound very cerebral, and it’s not—it’s a lot of fun. Mozart marks the opening movement *Maestoso*, and majestic it certainly is, with a sturdy, almost military main march. Against this, Mozart sets flowing interludes for the soloists, full of trills, syncopations, and ornate figurations; throughout, he contrasts a huge, full-orchestra sonority with these more delicate moments for the concertino. Something of the same mood pervades the *Menuetto*, though here the soloists are more fully integrated into the orchestral texture; at the trio, however, Mozart has the orchestra drop out altogether and gives the entire section to his four soloists. The concluding *Rondo* is the most intriguing movement. It seems at first to be the standard rondo, with the saucy main theme introduced by the solo violin. But Mozart breaks the movement’s easy flow with two interpolations: an “awkward” *Adagio* for just the soloists, and then an *Allegro* for full orchestra that is invariably described by scholars as “rustic.” Mozart’s biographer Alfred Einstein suggests that such episodes were intended to show first that Mozart could write in the “popular” vein and—second—that he could do it much better than popular composers: when Mozart brings back his sparkling rondo tune, he uses the “popular” tune as countertheme, just as a little demonstration of composing virtuosity.

Whatever the occasion—and whatever its composer’s intentions—the “*Serenata Notturna*” is a delightful piece of music, and that clearly was one of Mozart’s intentions when he wrote this during a frozen Salzburg winter. One wonders if dreams of summer and the chance to hear this music outside ran through his mind as he wrote.

BIOGRAPHY

RAYMOND LEPPARD, *conductor*



Raymond Leppard, one of the most respected international conductors of his time, has appeared with nearly all of the world’s leading orchestras in his five decades on the podium. He is a versatile musician who has garnered praise internationally for his orchestral and operatic performances. His talents range from a prolific recording artist; to an author of three books; to a composer of a number of film scores.

Maestro Leppard has appeared with the New York Philharmonic, and Chicago and Detroit Symphonies and has conducted many other major orchestras in European capital cities and Japan. His last post was as Music Director of the Indianapolis Symphony Orchestra from 1987 to 2001. Since retiring, he has been invited to guest conduct all over the world, including appearances with the Melbourne Symphony Orchestra, English Chamber Orchestra and the Orchestre de la Suisse Romande. During his tenure at Cambridge as University Lecturer in Music, he was responsible for bringing the operas of Monteverdi and Cavalli back to the professional stage where they had not been seen for 300 years.

Maestro Leppard has received honorary degrees from Purdue University, the University of Indianapolis and Butler University, and his recordings have earned him a Grammy® Award, a Grand Pro/Am Music Prix du Disque and the Edison Prize.