



KANSAS CITY
SYMPHONY

AN EVENING WITH YO-YO MA



JUNE 6, 2024

HELZBERG HALL, KAUFFMAN CENTER
FOR THE PERFORMING ARTS

MICHAEL STERN, MUSIC DIRECTOR
AND CONDUCTOR
YO-YO MA, CELLO

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PROGRAM

AN EVENING WITH YO-YO MA

Thursday, June 6, 2024 at 7 p.m.
Helzberg Hall, Kauffman Center for the Performing Arts
MICHAEL STERN, CONDUCTOR
YO-YO MA, CELLO

HECTOR BERLIOZ

Roman Carnival Overture, op. 9

EDWARD ELGAR

Variations on an Original Theme, op. 36,
“Enigma Variations”
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)

INTERMISSION

JOEL THOMPSON

breathe/burn: an elegy for solo cello and orchestra
Yo-Yo Ma, *cello*

DMITRI SHOSTAKOVICH

Concerto No. 1 in E-flat Major for Cello
and Orchestra, op. 107
I. *Allegretto*
II. *Moderato*
III. *Cadenza*
IV. *Allegro con moto*
Yo-Yo Ma, *cello*

ABOUT MICHAEL STERN



MICHAEL STERN, MUSIC DIRECTOR

Michael Stern's celebrated 19-year tenure as music director of the Kansas City Symphony is remarkable for the orchestra's artistic ascent, organizational development and stability, and the extraordinary growth of its varied audiences. With a determined focus on impeccable musicianship and creative programming, Stern and the orchestra have partnered with Grammy® Award-winning Reference Recordings for an ongoing series of highly praised CDs.

Stern is also music director of the National Repertory Orchestra, a summer music festival in Breckenridge, Colorado, as well as the newly rebranded Orchestra Lumos, formerly the Stamford (CT) Symphony. He was recently named artistic advisor of the Edmonton Symphony Orchestra, one of Canada's foremost orchestral ensembles, and following a 22-year tenure as founding artistic director of Iris Orchestra in Germantown, Tennessee, he now serves the newly reimagined Iris Collective as artistic advisor.

Stern has led orchestras throughout Europe and Asia, including the Budapest and Vienna radio symphonies, the Helsinki, Israel, London, Moscow and Royal Stockholm philharmonics, London Symphony, National Symphony of Taiwan, Orchestre de Paris and Tokyo's NHK Symphony, among many others.

In North America, Stern has conducted the Atlanta, Baltimore, Chicago, Cincinnati, Houston, Indianapolis, National (Washington, D.C.), Montreal, Pittsburgh, St. Louis, Seattle and Toronto symphonies, the Cleveland and Philadelphia orchestras and the New York Philharmonic. He has been a regular guest at the Aspen Music Festival and School, where he also worked with students in the American Academy of Conducting at Aspen.

Stern has also held conducting positions with Germany's Saarbrücken Radio Symphony Orchestra as well as France's Orchestre National de Lyon and Orchestre National de Lille.

Stern received his music degree from the Curtis Institute of Music in Philadelphia, where his major teacher was the noted conductor and scholar Max Rudolf. Stern co-edited the third edition of Rudolf's famous textbook, "The Grammar of Conducting," and also edited a new volume of Rudolf's collected writings and correspondence. He is a 1981 graduate of Harvard University, where he earned a degree in American history.

ABOUT YO-YO MA

YO-YO MA, CELLO

Yo-Yo Ma's multi-faceted career is testament to his belief in culture's power to generate trust and understanding. Whether performing new or familiar works for cello, bringing communities together to explore culture's role in society, or engaging unexpected musical forms, Yo-Yo strives to foster connections that stimulate the imagination and reinforce our humanity.

Most recently, Yo-Yo began *Our Common Nature*, a cultural journey to celebrate the ways that nature can reunite us in pursuit of a shared future. *Our Common Nature* follows the *Bach Project*, a 36-community, six-continent tour of J. S. Bach's cello suites paired with local cultural programming. Both endeavors reflect Yo-Yo's lifelong commitment to stretching the boundaries of genre and tradition to understand how music helps us to imagine and build a stronger society.



Yo-Yo is an advocate for a future guided by humanity, trust and understanding. Among his many roles, Yo-Yo is a United Nations Messenger of Peace; the first artist ever appointed to the World Economic Forum's board of trustees; a member of the board of *Nia Tero*, the U.S.-based nonprofit working in solidarity with Indigenous peoples and movements worldwide; and the founder of the global music collective *Silkroad*.

His discography of more than 120 albums (including 19 Grammy® Award winners) ranges from iconic renditions of the Western classical canon to recordings that defy categorization, such as "Hush" with Bobby McFerrin and the "Goat Rodeo Sessions" with Stuart Duncan, Edgar Meyer, and Chris Thile. Yo-Yo's recent releases include "Six Evolutions," his third recording of Bach's cello suites, and "Songs of Comfort and Hope," created and recorded with pianist Kathryn Stott in response to the COVID-19 pandemic. Yo-Yo's latest album, "Beethoven for Three: Symphony No. 4 and Op. 97 'Archduke,'" is the third in a new series of Beethoven recordings with pianist Emanuel Ax and violinist Leonidas Kavakos.

Yo-Yo was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age four and three years later moved with his family to New York City, where he continued his cello studies at the Juilliard School before pursuing a liberal arts education at Harvard. He has received numerous awards, including the Avery Fisher Prize (1978), the National Medal of the Arts (2001), the Presidential Medal of Freedom (2010), Kennedy Center Honors (2011), the Polar Music Prize (2012), and the Birgit Nilsson Prize (2022). He has performed for nine American presidents, most recently on the occasion of President Biden's inauguration.

Yo-Yo and his wife have two children. He plays three instruments: a 2003 instrument made by Moes & Moes, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius.

ABOUT JOEL THOMPSON



JOEL THOMPSON (b. 1988)

Joel Thompson, best known for the choral work, *Seven Last Words of the Unarmed*, is an artist and educator currently serving as composer-in-residence with the Houston Grand Opera. Committed to creating spaces for healing and community through music, Thompson has collaborated with the New York Philharmonic, Atlanta Symphony, Minnesota Orchestra, Kansas City Symphony, Tallahassee Symphony, Chicago Sinfonietta and Colorado Music Festival, and served as composer-in-residence at the New Haven Symphony Orchestra from 2021 to 2023. His opera, *The Snowy Day*, was commissioned and premiered by the Houston Grand Opera in 2021. He is working on a full-length opera which Houston Grand Opera will premiere in spring 2027.

Thompson was a composition fellow at the Aspen Music Festival and School where he worked with composers Stephen Hartke and Christopher Theofanidis. He taught at Holy Innocents' Episcopal School in Atlanta from 2015 to 2017 and also served as director of choral studies at Andrew College from 2013 to 2015. Thompson is a proud Emory University alum, earning both bachelor's and master's degrees there. He is currently pursuing a doctorate in composition at the Yale School of Music.

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PROGRAM NOTES

HECTOR BERLIOZ (1803-1869)

Roman Carnival Overture, op. 9 (1844)

9 minutes

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, timpani, cymbals, tambourine, triangle and strings.



THE STORY

A bold and unconventional genius, Hector Berlioz charted a unique course in life and music. Brilliant, idiosyncratic and often brazen, Berlioz must have been especially disappointed that his first full-length opera, *Benvenuto Cellini*, was a complete failure at its 1838 premiere in Paris. Critics and audiences agreed in their dismal assessment of the work, with some critics even calling it *Makvenuto Cellini*, changing the Italian prefix in the title from good (“ben-”) to bad (“mal-”). Berlioz reported that the opera “was hissed with admirable energy and unanimity.” Yet from these ruins, Berlioz salvaged some music that would become one of his most popular works.

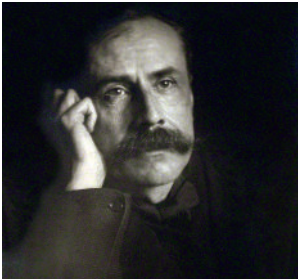
A dance at the end of Act I of *Benvenuto Cellini* had found some resonance with audiences despite their rejection of the rest of the opera, and Berlioz used this saltarello — a lively Italian dance characterized by jumps — as the basis for a new concert overture. He was convinced of its ultimate popularity and began courting publishers for the overture even as he was still composing it in the fall of 1843. The overture was completed on January 10, 1844, and premiered less than a month later on February 3, conducted by the composer. As Berlioz later recalled, “Not a single mistake occurred. I started the allegro at the right tempo, the whirlwind tempo of the Roman dancers. The audience encored it; we played it again; it went even better the second time.” The overture proved so popular that it was later used as a second act introduction to subsequent (still unsuccessful) revivals of *Benvenuto Cellini*. Calling the work *Roman Carnival Overture*, Berlioz alluded to the music and atmosphere he experienced during a year’s stay in Rome after finally winning the Prix de Rome on his fourth attempt.

THE MUSIC

After a splashy fanfare, the English horn presents an exquisitely lyrical melody drawn from the opera’s aria “O Teresa, vous que j’aime” (O Teresa, whom I adore), a portion of which was recycled from *La mort de Cléopâtre*, his unsuccessful 1829 submission for the Prix de Rome (his third try). The violas take over the melody with the English horn in an accompanying role followed by a duet between upper and lower strings. After some time, this loveliness is interrupted by three surging scales in the woodwinds that herald the beginning of the saltarello in muted strings with delicate interjections by the winds. Soft yet energetic, this creates a wonderful sense of anticipation for the joyful whirl to come. Trumpets and cornets lead the charge as the entire orchestra takes up the dance. There is a brief lull in the action and Berlioz begins building again, this time with strings providing rhythmic impetus and a morsel of the initial lyrical melody passed around the wind section in imitation. A harmonic surprise or two contributes to the exuberant atmosphere as the energy grows, leading to the overture’s dazzling conclusion.

— Eric T. Williams

PROGRAM NOTES



EDWARD ELGAR (1857-1934)

Variations on an Original Theme, op. 36 "Enigma Variations" (1898-99)
29 minutes

Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, triangle, organ and strings.

THE STORY

The son of an organist and music dealer, Edward Elgar received his musical education at home, studying piano and violin. His formal schooling ended at age 15 and he went to work as a clerk in a lawyer's office. Elgar did not enjoy the job and soon left, teaching piano and violin to earn a living and occasionally working at his father's music shop. A fine violinist and able bassoonist, Elgar played in various orchestras and served as a bandmaster, learning instrumental colors and capabilities firsthand. He had no formal training in composition. Thus saved from the confines of academic music, Elgar developed a unique style that led the renaissance of English music.

Elgar's breakthrough piece (at the age of 42) was the "Enigma Variations." The popular story of its origin is that one October evening in 1898, Elgar began improvising at the piano after a particularly challenging day of teaching. His wife, Alice, thought one theme particularly engaging and Elgar playfully began caricaturing friends and colleagues using the theme. It eventually led to this set of 14 variations portraying Elgar's friends, as well as a self-portrait. Elgar would later note that the work was "commenced in a spirit of humor & continued in deep seriousness." He wrote to his publisher, August Jaeger:

I have sketched a set of Variations on an original theme. The Variations have amused me because I've labelled them with the nicknames of my particular friends — *you* are Nimrod. That is to say I've written the variations each one to represent the mood of the "party" (the person) ... and have written what I think they would have written — if they were asses enough to compose.

The piece is titled Variations on an Original Theme and the word "enigma" was penciled in Elgar's autograph score. Imagination began to run rampant and Elgar added to the mystery by commenting:

The Enigma I will not explain — its "dark saying" must be left unguessed, and I warn you that the connexion between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme "goes," but is not played ... So the principal Theme never appears, even as in some late dramas — e.g. Maeterlinck's *L'Intruse* and *Les sept Princesses* — the chief character is never on the stage.

Elgar finished the score in February 1899 and, at Jaeger's urging, sent it to renowned conductor Hans Richter who programmed it for an upcoming concert. The premiere in London on June 19, 1899, received enormous acclaim, leading to Elgar's knighthood just five years later.

PROGRAM NOTES

Musicians and cryptographers have puzzled over the enigma for more than a century now, inconclusively positing solutions as diverse as Mozart's "Prague" Symphony, Franz Liszt's symphonic poem *Les Préludes* and Pergolesi's *Stabat mater*. What is patently clear is that Elgar's "Enigma Variations" is a masterwork of inventiveness and engaging melody, truly worthy of its lofty place in the orchestral repertoire.

THE MUSIC

In 1927, Elgar wrote some notes about the "Enigma Variations" to accompany a set of pianola rolls. The quotes below are drawn from those notes.

Theme — Opening with a tender, almost wistful quality, the theme brightens briefly before returning to its contemplative state.

Variation I: "C.A.E." — This is Caroline Alice Elgar, the composer's wife. He was heartbroken when she died in 1920 and he wrote, "The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration."

Variation II: "H.D.S.-P." — Hew David Steuart-Powell was a pianist with whom Elgar, a violinist, and Basil Nevinson (Variation XII), a cellist, frequently played chamber music. This variation depicts how Steuart-Powell would begin rehearsals with "a characteristic diatonic run over the keys," satirized in this instance "chromatic beyond H.D.S.-P.'s liking."

Variation III: "R.B.T." — Richard Baxter Townshend was an archetypal eccentric professor of classics at Oxford. He participated in amateur theater productions, the pitch of his voice jumping from bass to soprano as he acted the part of an old man. He was also known for riding a bicycle around town, constantly ringing the bell.

Variation IV: "W.M.B." — This variation is a portrait of William Meath Baker (R.B.T.'s brother-in-law), as Elgar described him, "a country squire, gentleman and scholar. In the days of horses and carriages it was more difficult than in these days of petrol to arrange the carriages for the day to suit a large number of guests. This Variation was written after the host had, with a slip of paper in his hand, forcibly read out the arrangements for the day and hurriedly left the music-room with an inadvertent bang of the door."

Variation V: "R.P.A." — Richard Penrose Arnold was the third son of poet Matthew Arnold. Elgar recalled him as "a great lover of music which he played (on the pianoforte) in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling. His serious conversation was continually broken up by whimsical and witty remarks."

Variation VI: "Ysobel" — Isabel Fitton was an amateur musician who studied viola with Elgar, eventually declining to continue lessons, saying, "No, dear Edward, I value our friendship much too much!" He described the variation thusly: "It may be noticed that the opening bar, a phrase made use of throughout the variation, is an 'exercise' for crossing the strings — a difficulty for beginners; on this is built a pensive and, for a moment, romantic movement."

PROGRAM NOTES

Variation VII: “Troyte” — Arthur Troyte Griffith was an architect and amateur painter. His talents did not extend to music so piano studies with Elgar were challenging, to say the least. Elgar noted, “The boisterous mood is mere banter. The uncouth rhythm of the drums and lower strings was really suggested by some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing ‘slam’ records that the effort proved to be in vain.”

Variation VIII: “W.N.” — Winifred Norbury was a regular visitor at the Elgar residence, serving as a secretary of the Worcester Philharmonic Society. She and her sister Florence lived in Sherridge, a very elegant Georgian-era house where they often hosted musical gatherings. Elgar observed that the variation was “really suggested by an eighteenth-century house. The gracious personalities of the ladies are sedately shown. W.N. was more connected with the music than others of the family, and her initials head the movement; to justify this position a little suggestion of a characteristic laugh is given.”

Variation IX: “Nimrod” — August Johannes Jaeger worked for the London music publisher Novello and was Elgar’s devoted friend and advocate. Jaeger is the German word for hunter, and Nimrod is the “mighty hunter” mentioned in Genesis; hence, Elgar’s title for the variation. He described the inspiration for the music:

Something ardent and mercurial, in addition to the slow movement (No. IX), would have been needful to portray the character and temperament of A.J. Jaeger (Nimrod). The variation bearing this name is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movement of Beethoven, and said that no one could approach Beethoven at his best in this field, a view with which I cordially concurred. It will be noticed that the opening bars are made to suggest the slow movement of the Eighth Sonata (“Pathétique”). Jaeger was for years the dear friend, the valued adviser and the stern critic of many musicians besides the writer; his place has been occupied but never filled.

Variation X: “Dorabella” — Dora Penny was a step-niece of William Baker (Variation IV). Elgar nicknamed her “Dorabella” after a character in Mozart’s opera, *Così fan tutte*, and was charmed by the young woman’s love of music and dance. She had a slight speech impediment, which Elgar affectionately portrays musically.

Variation XI: “G.R.S.” — George Robertson Sinclair was organist of Hereford Cathedral. As Elgar described it, “The variation, however, has nothing to do with organs or cathedrals, or, except remotely, with G.R.S. The first few bars were suggested by his great bulldog Dan (a well-known character) falling down the steep bank into the River Wye; his paddling up stream to find a landing place; and his rejoicing bark on landing. G.R.S. said ‘set that to music.’ I did; here it is.”

Variation XII: “B.G.N.” — An amateur cellist who frequently played chamber music with Elgar and Hew David Steuart-Powell (Variation II), Basil George Nevinson was a barrister although he didn’t practice law. Elgar noted, “The Variation is a tribute to a very dear friend whose scientific and artistic attainments, and the wholehearted way they were put at the disposal of his friends, particularly endeared him to the writer.”

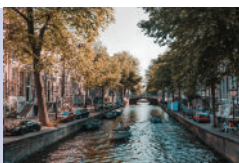
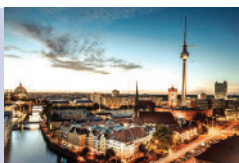
PROGRAM NOTES

Variation XIII: “**”** — Perhaps yet another enigma, the asterisks were supposedly used in place of Lady Mary Lygon’s initials. Her aristocratic status gave her the opportunity to pursue numerous musical endeavors. Elgar indicated, “The asterisks take the place of the name of a lady who was, at the time of the composition, on a sea voyage. The drums suggest the distant throb of the engines of a liner, over which the clarinet quotes a phrase from Mendelssohn’s *Calm Sea and Prosperous Voyage*.” Those who prefer mystery continue to speculate about other women in whom Elgar might have had a romantic interest.

Variation XIV: “E.D.U.” — Rather than initials, this is a phonetic version of Alice’s nickname for Elgar, “Edoo.” He described his self-portrait thusly:

Finale: bold and vigorous in general style. Written at a time when friends were dubious and generally discouraging as to the composer’s musical future, this variation is merely to show what E.D.U. (a paraphrase of a fond name) intended to do. References made to Var. I (C.A.E.) and to Var. IX (Nimrod), two great influences on the life and art of the composer, are entirely fitting to the intention of the piece. The whole of the work is summed up in the triumphant, broad presentation of the theme in the major.

— *Eric T. Williams*



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PROGRAM NOTES



JOEL THOMPSON (b. 1988)

breathe/burn: an elegy for solo cello and orchestra (2020)

7 minutes

Solo cello, piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, timpani, bass drum, crotales, cymbals, marimba, snare drum, vibraphone and strings.

THE STORY

Joel Thompson has said that composing is a way for him to process his emotions. He noted, “It’s a goal of mine that my pieces can function as snapshots of who I am.” Beyond self-expression, he focuses on the transformative power of music, saying, “I want the music that I create to at least inspire some dialogue that will be a part of the change that I hope to see . . . I feel like music is a space that can help us to coalesce, and to hold each other’s stories.”

On March 13, 2020, 26-year-old Black emergency room technician Breonna Taylor was killed in her Louisville, Kentucky, home by police officers firing blindly as they executed an illegal search warrant. Thompson’s response was to compose *breathe/burn*, an elegy for solo cello and orchestra that he describes as “an exploration of the liminal space between grief and rage in response to the tragedies afflicting the Black community in 2020.” The work was premiered by cellist Ifetayo Ali-Landing and the Chicago Sinfonietta led by guest conductor Antoine T. Clark during a livestream performance on March 28, 2021.

THE MUSIC

With tempo indications of “Anxious,” “Release,” “Angry,” and “Mourning” throughout its single movement, emotional context is front and center in *breathe/burn*. The solo cello plays a slow and somber contemplation unaccompanied for several measures before the orchestra joins, initially subdued but with growing agitation. The bassoons begin a clipped repeated figure in triplets taken up by the other woodwinds as the cello laments. Anxiety builds and the cello section starts another triplet figure as the woodwinds resume their clipped motif. Piccolo, flutes and horns wail like sirens as the solo cello rumbles from the depths in a primal scream. Anger spent, the music returns to its elegiac nature, fading away in the midst of poignant unresolved dissonance.

— Eric T. Williams

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Helzberg Hall, Kauffman Center for the Performing Arts

MICHAEL STERN, CONDUCTOR

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Friday and Saturday, June 21-22 at 8 p.m.

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Helzberg Hall, Kauffman Center for the Performing Arts

MICHAEL STERN, CONDUCTOR

FELIX MENDELSSOHN Overture to *A Midsummer Night's Dream*

SAMUEL BARBER Symphony No. 1

JEAN SIBELIUS Symphony No. 2

In his final concert of the season and as music director of the Kansas City Symphony, Michael Stern shares music that inspires him. Stern and orchestra start with Felix Mendelssohn's evocative Overture to *A Midsummer Night's Dream*. Then, delight in Samuel Barber's elegant Symphony No. 1. The concert concludes with Jean Sibelius' glorious and triumphant Symphony No. 2. *Tickets from \$39.*

PROGRAM NOTES



DMITRI SHOSTAKOVICH (1906-1975)

Concerto No. 1 in E-flat Major for Cello and Orchestra (1959)

28 minutes

Solo cello, 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, horn, timpani, celeste and strings.

THE STORY

The composer Dmitri Shostakovich and the cellist Mstislav Rostropovich first met in 1943, when the latter was a student at the Moscow

Conservatory and the former was enjoying one of his periods of popularity (intermixed with dangerous periods of censure) with the Soviet government in the wake of his Seventh Symphony. The two embarked on a close friendship that lasted until Shostakovich's death in 1975.

The composer wrote his first cello concerto for Rostropovich, but in a roundabout way. Rostropovich, for whom Prokofiev's Symphony-Concerto had been written, wanted Shostakovich to write him a concerto as well. But the composer's wife Nina warned him, "If you want Dmitri Dmitrievich to write something for you, the only recipe I can give you is this — never ask him or talk to him about it." Despite Rostropovich's eagerness, he kept quiet, but grew excited when he read a June interview in 1959 in which Shostakovich declared, "My next large work will be a Concerto for Cello and Orchestra." In July, Shostakovich played through the work for Rostropovich, who said he was "absolutely shaken to the core." Shostakovich replied, "If you really like it so much, then will you please permit me to dedicate it to you?" Rostropovich was so thrilled that he set about learning the concerto immediately, committing the nearly 30-minute composition to memory in four days.

Following the Leningrad premiere in October 1959, Shostakovich and Rostropovich traveled to the United States to perform the work with the Philadelphia Orchestra in November. This cultural exchange became one of the most significant musical events of the Cold War. Rostropovich performed the concerto frequently for the rest of his career, making it one of his signature works.

THE MUSIC

The solo cello begins the concerto, the orchestra playing only an accompanying role (and a rather sparse one at that) for quite some time. The opening four-note motive recurs throughout the work. Shostakovich notably scores the piece for only one horn and no other brass; the horn plays a solo role in this movement (with the solo cello, for whom the piece is written, playing accompaniment!) and the later ones as well.

The melancholy yet beautiful second movement is the only one in which the four-note theme does not make an appearance. The orchestra and cello alternate melodies; toward the end the cello plays its melody in harmonics, giving it a ghostly quality, accompanied by the celeste. This movement leads directly into the cadenza, which in this concerto stands as its own movement. The cadenza develops the cello's themes from the second movement, then gets faster and faster until racing scales lead into the fourth movement.

PROGRAM NOTES

The reentrance of the orchestra marks the beginning of this final movement, which cycles through multiple themes of its own as well as themes from the first movement. The solo horn brings back the four-note melody, followed by the cello with an accompaniment recalling the very beginning of the piece. After blistering scales, the cello plays melodic fragments and octaves on two and then three strings at once while woodwinds repeat the four-note theme. Seven thunderous timpani notes bring the piece to a decisive finish.

— *AJ Harbison*



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