

Thursday, April 16, 2015 at 8:00PM

Pre-concert Performance by Ellipses Slam Poetry Team at 7PM

Richardson Auditorium in Alexander Hall

AUSTRALIAN CHAMBER ORCHESTRA

Richard Tognetti, *Artistic Director/Lead Violin*

Charles Neidich, *Guest Clarinet*

SERGEI PROKOFIEV (1891-1953)

excerpts from *Visions fugitives*, Op. 22 (1915-17)

(Arranged for strings by Rudolf Barshai, realized by Richard Tognetti)

Lentamente	Ridicolosamente
Andante	Con vivacità
Allegretto	Assai moderato
Animato	Allegretto
Molto giocoso	Feroce
Con eleganza	Inquieto
Commodo	Dolente
Allegretto tranquillo	Con una dolce lentezza

WOLFGANG AMADEUS MOZART (1756-1791)

Clarinet Concert in A Major, K. 622 (1791)

Allegro
Adagio
Rondo

—INTERMISSION—

JONNY GREENWOOD (b.1971)

Water (2013)

WOLFGANG AMADEUS MOZART

Symphony No. 40 in G Minor, K. 550 (1788)

Molto Allegro
Andante
Menuetto (Allegretto)
Allegro assai

This concert is dedicated to the memory of Vera Sharpe Kohn, a loyal member of the Princeton University Concerts Committee whose support and enthusiasm contributed to the health and well-being of Princeton University Concerts.

MEMBERS OF THE AUSTRALIAN CHAMBER ORCHESTRA

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Richard Tognetti
Satu Vänskä
Aiko Goto
Ilya Isakovich
Liisa Pallandi
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ABOUT AUSTRALIAN CHAMBER ORCHESTRA

Renowned for inspired programming and unrivalled virtuosity, energy and individuality, the Australian Chamber Orchestra's performances span popular masterworks, adventurous cross-artform projects and pieces specially commissioned for the ensemble.

Founded in 1975, this string orchestra comprises leading Australian and international musicians. The Orchestra performs symphonic, chamber and electro-acoustic repertoire collaborating with an extraordinary range of artists from numerous artistic disciplines including renowned soloists flutist Emmanuel Pahud (who will appear on the PUC series next season), cellist Steven Isserlis and soprano Dawn Upshaw; singers Katie Noonan, Paul Capsis, and Teddy Tahu Rhodes; and such diverse artists as cinematographer Jon Frank, entertainer Barry Humphries, photographer Bill Henson, choreographer Rafael Bonachela and cartoonist Michael Leunig.



Australian violinist Richard Tognetti, who has been at the helm of the ACO since 1989, has expanded the Orchestra's national program, spearheaded vast and regular international tours, injected unprecedented creativity and unique artistic style into the programming and transformed the group into the energetic standing (except for the cellists) ensemble for which it is now internationally recognized.

Several of the ACO's players perform on remarkable instruments. Richard Tognetti plays the legendary 1743 Carroddus Guarneri del Gesù violin, on loan from a private benefactor; Principal Violin Helena Rathbone plays a 1759 Guadagnini violin owned by the Commonwealth Bank; Principal Violin Satu Vänskä plays a 1728/9 Stradivarius violin owned by the ACO Instrument Fund and Principal Cello Timo-Veikko Valve plays a 1729 Giuseppe Guarneri filius Andrae cello on loan from Peter William Weiss AO.

The ACO has made many award-winning recordings and has a current recording contract with leading classical music label BIS. Highlights include Tognetti's three-time ARIA Award-winning Bach recordings, multi-award-winning documentary film *Musica Surfica* and the complete set of Mozart Violin Concertos.

The ACO presents outstanding performances to over 9,000 subscribers across Australia and when touring overseas, consistently receives hyperbolic reviews and return invitations to perform on the great music stages of the world including Vienna's Musikverein, Amsterdam's Concertgebouw, London's Southbank Centre and New York City's Carnegie Hall.

In 2005 the ACO inaugurated a national education program including a mentoring program for Australia's best young string players and education workshops for audiences throughout Australia. More information on the ensemble can be found at aco.com.au.

ABOUT RICHARD TOGNETTI



2015 marks the 25th year of Richard Tognetti's artistic directorship of the Australian Chamber Orchestra. Born and raised in Wollongong NSW, Richard began his studies in his hometown with William Primrose, then with Alice Waten at the Sydney Conservatorium, and Igor Ozim at the Bern Conservatory, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he led several performances of the Australian Chamber Orchestra, and that November was appointed as the Orchestra's lead violin and, subsequently, Artistic Director. He is also Artistic Director of the Festival Maribor in Slovenia.

Richard performs on period, modern and

electric instruments and his numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. As director or soloist, Richard has appeared with many of the world's leading orchestras, including most recently the Orchestra of the Age of Enlightenment and the Academy of Ancient Music.

Richard is an acclaimed composer and has also worked on numerous film soundtracks, including *The Water Diviner* (2015), Russell Crowe's directorial debut.

Richard was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on a 1743 Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor. He has given more than 2500 performances with the Australian Chamber Orchestra.

ABOUT CHARLES NEIDICH

Clarinetist and conductor Charles Neidich has gained worldwide recognition as one of the most mesmerizing virtuosos on his instrument. With a tone of hypnotic beauty and a dazzling technique, Mr. Neidich has received unanimous accolades from critics and fellow musicians both in the United States and abroad; but it is his musical intelligence in scores as diverse as Mozart and Elliott Carter that have earned for Mr. Neidich a unique place among clarinetists. Mr. Neidich started out this season in Tignes, France conducting masterclasses at the International Academy of Music before traveling to Tokyo to conduct the Finals of the Jacques Lancelot International Clarinet Competition with the Tokyo Philharmonic. His extended Japanese tour in fall 2014 also featured performances of the Mozart and Copland clarinet concerti and



chamber music performances with members of the NHK Symphony Orchestra. Further highlights in the United States include concerts with the New York Woodwind Quintet; recital, conducting, and chamber music appearances throughout New York City, and a Tennessee residency with the Gateway Chamber Orchestra and Parker Quartet. He also released a new recording of the Mozart Clarinet Concerto, 26 years after his celebrated recording with the Orpheus Chamber Orchestra for Deutsche Grammophon. In this new version, Mr. Neidich plays the basset clarinet together with the Slovakian early music orchestra Solamente Naturali.

A native New Yorker of Russian and Greek descent, Charles Neidich had his first clarinet lessons with his father and his first piano lessons with his mother. Mr. Neidich's early musical idols were Fritz Kreisler, pianist Artur Schnabel and other violinists and pianists, rather than clarinetists. However, the clarinet won out over time, and he pursued studies with the famed pedagogue Leon Russianoff. Although Mr. Neidich became quite active in music at an early age, he opted against attending a music conservatory in favor of academic studies at Yale University, where he graduated with a Bachelor of Arts, cum laude, in Anthropology. In 1975 he became the first American to receive a Fulbright grant for study in the former Soviet Union, and he attended the Moscow Conservatory for three years where his teachers were Boris Dikov and Kirill Vinogradov.

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ABOUT THE PROGRAM

By Peter Laki, ©2015

SERGEI PROKOFIEV (Sontsovka, Ukraine, 1891 – Nikolina Gora, nr. Moscow, 1953)
Visions fugitives, Op. 22 (1915-17)

Transcribed for string orchestra in the early 1960s by Rudolf Barshai (Labinsk, Russia, 1924 – Basel, Switzerland, 2010) and Richard Tognetti (b. Canberra, 1965)

In 1915-17, Prokofiev composed twenty short piano pieces (running a minute or less each), published under the title *Visions fugitives*. These cryptic musical statements abound in striking harmonic experiments and unusual rhythmic combinations; they were an important milestone in the evolution of Prokofiev's voice as a composer. The legendary Russian violist and conductor Rudolf Barshai first started making string arrangements from the cycle in 1945, when he became one of the founders of the Borodin String Quartet (then the Moscow Conservatory Quartet). He revised these transcriptions over the years and added new ones after founding the Moscow Chamber Orchestra in 1955, which played them with great success all over the world. Barshai orchestrated only 15 of the twenty movements; Richard Tognetti, the leader of the Australian Chamber Orchestra, added one more.

The original Russian title of *Visions fugitives* ("Fleeting Visions") was *Mimolyótnosti*, which literally translates as "things flying past." Prokofiev took the word from Russian symbolist poet Konstantin Balmont (1867-1942), who had written in his poems "I Do Not Know Wisdom:"

In every fleeting vision
 I see whole worlds;
 They change endlessly
 Flashing in playful rainbow colors.

WOLFGANG AMADEUS MOZART (Salzburg, 1756 – Vienna, 1791)
 Clarinet Concert in A Major, K. 622 (1791)

The clarinet was the last instrument of the woodwind family to emerge as a modern orchestral instrument. In Mozart's day in the late 18th century, it was still not universally

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CONCERT CLASSIC SERIES

Thursday, September 24 at 8pm

EMERSON STRING QUARTET
CALIDORE STRING QUARTET*

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Thursday, October 15 at 8pm

PAVEL HAAS STRING QUARTET*

Martinu, Dvorak, Beethoven

“The world’s most exciting string quartet? Well, they suit the tagline better than most. Above all, they play with passion.”
— *The Times (London)*

Thursday, November 12 at 8pm

ARCANTO STRING QUARTET*

Bach, Schumann, Smetana

“Freshness, close rapport, finesse, and a blend of eloquence and vitality have been hallmarks of its style ever since its debut.” — *The Telegraph (London)*

Thursday, November 19 at 8pm

EMMANUEL PAHUD,* Flute
CHRISTIAN RIVET,* Guitar

Music from Around the World

“...the nearest thing we’ve had to a star flautist since James Galway.”
— *The Guardian (London)*

Thursday, February 4 at 8pm

IGOR LEVIT,* Piano

Bach, Schubert, Beethoven, Prokofiev

“...one of the most probing, intelligent and accomplished artists of the new generation.” — *The New York Times*

Thursday, February 25 at 8pm

TETZLAFF TRIO*

Schumann, Dvorak, Brahms

“Whatever they play, you want to hear it.”
— *The New York Times*

Thursday, April 7 at 8pm

PAUL LEWIS, Piano

Brahms, Schubert, Liszt

“Here is fresh, intelligent yet daring playing, alert to the flights of wildness in the music.”
— *The New York Times*

Thursday, April 28 at 8pm

MATTHIAS GOERNE,* Baritone
ALEXANDER SCHMALCZ,* Piano

Schubert “Die Schöne Mullerin”

“...one of the most compelling and insightful performances of Schubert I have ever heard.”
— *The New York Times*

ALL IN THE FAMILY chamber music concerts for kids ages 3 & up and their families

Saturday, November 7 at 1pm

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“MY BROTHER FRANZ SCHUBERT”

The musicians of The Chamber Music Society of Lincoln Center return hosted by Bruce Adolphe. Featuring the music of Franz Schubert.

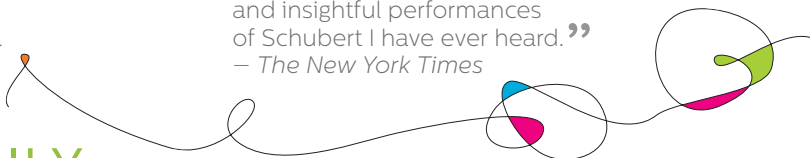
**Princeton University Concerts debut*

Sunday, March 20 at 1pm

BABY GOT BACH

“PRINCIPALLY PERCUSSION”

NEW NEXT SEASON! We offer a concert for even younger kids, ages 3-6, hosted by renowned pianist Orli Shaham, and featuring Princeton’s resident percussion ensemble, SÖ Percussion.



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Join us as we delve into two great musical minds. Bach's complete Sonatas and Partitas for solo violin and Shostakovich's complete Preludes and Fugues for solo piano offer a distilled version of the composers' legacies, and listening in one sitting is an opportunity to truly steep in the vocabulary of these great works.

Monday, November 16 at 7pm
ISABELLE FAUST,* Violin
The Complete Sonatas and Partitas of Bach,
played in the Princeton University Chapel.

“Isabelle Faust has a magnificent grasp
of this music. Hear her if you can!”
— *Gramophone Magazine*

Sunday, March 6 at 2pm
ALEXANDER MELNIKOV,* Piano
The Complete Preludes and Fugues of Shostakovich

“One of the 50 greatest recordings of all
time....an exhilarating experience.”
— *BBC Music Magazine*



RICHARDSON CHAMBER PLAYERS

Sunday, October 18 at 3pm • Sunday, February 21 at 3pm • Sunday, April 3 at 3pm

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Sunday, October 11 at 2pm & 4:30pm
GALLICANTUS
“**Songs of the Sybil**” The only complete setting
of the twelve Sibylline prophecies by Lassus paired
with works by the celebrated ‘Sibyl of the Rhine’
Hildegard von Bingen.

Tuesday, October 27 at 6pm & 9pm
CALIDORE STRING QUARTET*
“**Composer's Last Words,**” the last quartets
written by Mendelssohn and Mozart before their
untimely deaths.

Tuesday, December 1 at 6pm & 9pm
DAVID GREILSAMMER,* Piano
“**Scarlatti & Cage,**” In one unbroken stream
Greilsammer alternates between keyboard sonatas
of Scarlatti and Cage sonatas for prepared piano,
revealing the similarities between the 18th-century
Italian and the notorious avant-gardist.

Wednesday, March 9 at 6pm & 9pm
ÉBÈNE STRING QUARTET
“**Back by popular demand!**” Come early for the gavotte,
but stay late for the lindy-hop with these remarkable
chameleons of the string quartet world.

Thursday, March 24 at 6pm & 9pm
ESCHER STRING QUARTET*
“**Composer's Last Words,**” the last quartets of Britten
and Schubert performed by “one of the top young
quartets before the public today.”

Thursday, April 14 at 6pm & 9pm
JULIEN LABRO,* Accordion, Bandoneon
“**The Big Squeeze,**” the world's best accordion
virtuoso brings us two sets of music; a program of
music from around the world, and then he is joined by
a band for a jazz nightcap.

**Princeton University Concerts debut*

used. It is found in only a handful of Haydn's symphonies, and even Mozart, who loved its sound so much, included it in only a few of his scores.

In those days, the clarinet was undergoing constant changes from the early 18th-century instrument, which had only two keys, to the one with five keys that became standard around 1760. The orchestra of Mannheim, which Mozart visited in 1778, was one of the first to incorporate clarinets on a regular basis. In one word, the clarinet was still something of a novelty, and Mozart exclaimed in one of his letters to his father after his trip to Mannheim: "Alas, if only we also had clarinets [in Salzburg]."

A decade later in Vienna, Mozart did have clarinets at his disposal. He had become friends with the virtuoso Anton Stadler, whose brother, Johann, was also a clarinet player. Anton Stadler had participated in performances of Mozart's works since at least 1784, and later inspired two of the composer's most magnificent late masterpieces, the Quintet in A Major for Clarinet and String Quartet (K. 581), and the present concerto.

The compass of the clarinet is divided into registers that greatly differ in character and timbre. The low register, the so-called "chalumeau," is one of the clarinet's most wonderful features, and Stadler, together with Theodor Lotz, Royal Instrument Maker to the Viennese court, experimented with its extension. Their experiments resulted in a clarinet that could go a major third below the regular instrument. Stadler called this a "bass clarinet," but we call it a "basset" (i.e. "little bass") today, to avoid confusion with the modern bass clarinet, which is an octave lower.

Both the quintet and the concerto were written for this extended clarinet. In a review of the concerto's first edition, published in 1802 in the *Allgemeine Musikalische Zeitung* in Leipzig, the anonymous reviewer showed how the solo part had been changed by the editors to become accessible to players of the regular clarinet, since, as he pointed out, extended instruments were extremely hard to come by. In a prophetic statement that foreshadowed 20th-century editorial methods, the reviewer concluded: "Thanks are due to the editors for these transpositions and alterations, although they have not improved the concerto. Perhaps it would have been better to publish it in the original version and insert these transpositions and alterations in smaller notes."

Unfortunately, this advice cannot be followed as the original manuscript of the concerto is lost. Nor have any 18th-century basset clarinets survived; it may well have been an instrument that no one but Stadler played even then. Therefore, both the music and the instrument had to be reconstructed before Mozart's original intentions could become clear. In the meantime, the concerto occupied its central place in the clarinet repertory in its revised form for the regular instrument.

Since we know that Mozart died two months after finishing this concerto, we are inclined to call it a "late" work. A close look at the compositions of the year 1791 reveals, however, that it is less a final arrival than a new start, one cut short by what musicologist H.C. Robbins Landon has called "the greatest tragedy in the history of music." The Clarinet Concerto, written shortly after *The Magic Flute*, shares with the opera a combination of simplicity and sophistication that was, in this form at least, new in Mozart's music. The melodies are as graceful and fresh as ever; yet there are far more grave and serious moments than before. Such moments are characterized by unexpected digressions into minor keys, imitative counterpoint, and—this is where the low notes of the clarinet become especially important—a certain darker tone quality. It is a style that had enormous expressive potential, which, alas, remained unrealized. Despite the total uselessness of such pursuits, one cannot help but wonder about the further style changes Mozart's music might have undergone had he not contracted his fatal illness in November 1791. What would have happened had Mozart lived to see Beethoven's arrival in Vienna in 1792; how would their interaction (competition?) have affected the style of each man, Viennese musical life, and music history in general?

JONNY GREENWOOD (b. Oxford, England 1971)

Water (2013)

Best known as the lead guitarist and keyboard player of the world-famous rock band Radiohead, Jonny Greenwood has recently emerged as a successful orchestral and film composer as well (*There Will Be Blood*, *The Master*). In 2012, he collaborated with Krzysztof Penderecki, composer of the avant-garde classic *Threnody for the Victims of Hiroshima*, in a joint concert (also recorded on CD) which contained his creative answer to the Polish master's work (*48 Responses to Polymorphia*).

One of Greenwood's most recent symphonic ventures is *Water*, commissioned by the Australian Chamber Orchestra in 2014. The work was premiered in Dublin on October 2, 2014, and subsequently played in Europe and Australia before the ACO's current tour of the United States.

The 18-minute work is scored for two flutes, one or two tanpuras (Indian string instruments providing a drone accompaniment), amplified piano, chamber organ/sampler and string orchestra. The title was inspired by a poem by British poet Philip Larkin (1922-85) entitled "Water:"

And I should raise in the east
A glass of water
Where any-angled light
Would congregate endlessly.

The play of the light on the glass of the water is expressed by the multiplicity of sound colors generated by the multiple artificial harmonics of the strings in syncopated motion (each player has his or her individual part). Aleatoric passages (where the players choose freely from a set of options and play without strict coordination with one another) alternate with densely constructed polyphonic moments. The music gradually becomes louder and faster, reaching a point where the strings play extremely forcefully behind the bridge, producing a characteristic squeaky sound. Greenwood also requires the players to strike their strings with a plectrum like a guitar. The ending is, once again, soft and delicate, with some elaborate "any-angled" filigrees in the organ, the flutes and the solo violin.

WOLFGANG AMADEUS MOZART

Symphony No. 40 in G Minor, K. 550 (1788)

There has been a lot of speculation as to what exactly went wrong in Mozart's life between 1785, the apex of his "golden years," and the summer of 1788, when the last three symphonies were written. By 1788, the concert series where Mozart had presented his great piano concertos had been discontinued. For a variety of reasons, Mozart had lost much of the audience support he had previously enjoyed. In 1786-87, he had an immense success in Prague with his operas *The Marriage of Figaro* and *Don Giovanni* (the latter

was written specifically for that city), but back home in Vienna, things were going downhill financially. Mozart's appointment to the relatively minor position of "Kammer-Kompositeur" at the imperial court did little to improve matters. The composer's family life was also extremely difficult: four of his children died in infancy, three of them between 1786 and 1788. (This left Mozart and his wife Constanze with only one surviving child, Karl Thomas, born in 1784; a second son, Franz Xaver Wolfgang, who would become a composer, was born in 1791, the last year of Mozart's life.) Among the further reasons that may have contributed to the deterioration of Mozart's situation, researchers have cited the composer's gambling habit, household mismanagement by Constanze, and a general tendency of the Mozarts to live beyond their means.

What is certain is that during the summer of 1788 Mozart started writing heart-rending letters to his friend and fellow Freemason, Michael Puchberg, imploring him for rather large sums of money. In one of these, he was asking Puchberg for "a hundred gulden until next week, when my concerts in the Casino are to begin." Since the letter was written at the time Mozart was working on what would prove to be his last three symphonies, there is reason to believe that they intended them for some concerts that were being planned; yet we don't know whether these concerts ever took place.

Because there are no known records of performances, it used to be believed that the last three symphonies were not performed during Mozart's lifetime. Recently, experts have become more careful and they no longer rule out a contemporary performance on the basis of missing evidence. There were in fact several opportunities for Mozart to present these symphonies in Vienna, as well as in Germany, where he journeyed in 1789 and again in 1790.

The opening of Mozart's Symphony No. 40 is, in its quiet way, nothing short of a revolution. In the 18th century, symphonies usually started with a forceful downbeat whose function was somewhat similar to that of the rising curtain in the theatre: "Ladies and gentlemen, please be silent, the piece has begun!" The French had a special name for this downbeat: *premier coup d'archet* ("first bowstroke"). More than a simple custom, this way of opening a work became one of the defining elements of symphonic style.

Dispensing with the *premier coup d'archet*, Mozart started his G-minor symphony with

a lyrical melody. What is even more unusual is that this lyrical melody is preceded by almost a full measure of accompanying eighth-notes in the divided violas. In the 19th century, accompaniment figures without melody were not uncommon: one might think of the openings of Schubert's *Gretchen at the Spinning-Wheel* or his String Quartet in A Minor, the Mendelssohn Violin Concerto or many opera arias by Verdi. The example they all followed was Mozart's G-minor symphony which may be seen as the symbolic origin of musical Romanticism.

Many writers have felt this symphony—not only its first measure—to be Romantic in spirit. Often in his earlier works Mozart had used (albeit with surpassing mastery) melodic material that belonged to a common vocabulary of Classical music. Not so in the G-minor symphony. The themes of this work are highly individualized and transcend conventions to a much greater extent than anything Mozart had written before. The symphony contains dissonances, modulations and chromatic progressions that were extremely bold for their time, and revealed new worlds of expressivity that had not previously been known to musicians. Individuality, bold innovations and heightened expressivity—all three concepts were to become central to the Romantic aesthetics of music.

At the same time, the symphony preserves a clarity of form and a balance among its constituent elements that is entirely Classical. We could not find better examples for sonata form than the first and the last movements; Classical rules and symmetries are respected throughout.

One of the most exciting parts in the first movement is the development section, where the famous opening melody undergoes dramatic transformations and its segments taken apart, a technique later adopted by Beethoven. In the course of about 90 seconds (which is how long it takes to play the development section), there is ample counterpoint, a great deal of contrast in dynamics and orchestration, and key changes every four bars or so. The section begins and ends with a short descending scale scored for woodwinds only, making for smooth but quite noticeable transitions.

The theme of the second-movement Andante is played by the string instruments in successive entries (almost, though not quite, like in a fugue). At the repeat of this theme, the woodwinds add a descending scale motif in thirty-second notes separated by rests: this particular masterstroke was quoted almost literally by Haydn in the "Winter" section

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*on Stefan Jackiw, Violin and
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of his oratorio *The Seasons*. But Mozart develops the idea differently, using it for another great buildup of tension in the middle of the movement, before the recapitulation brings back the initial feelings of peace and serenity.

The third movement is one of the most metrically irregular minuets ever written. Intricacies such as the *hemiola* (two $\frac{3}{4}$ measures rearranged in three $\frac{2}{4}$ units) are combined with dissonant clashes in the harmony and a pungent chromaticism in the melodic motion. The Trio, in which the tonality changes from G Minor to G Major, is more relaxed, although the musical articulation remains complex. The woodwind (with the exception of the clarinets) and the two horns all enjoy some great soloistic opportunities in the Trio.

Unlike many symphonies written in minor keys, Mozart's Symphony No. 40 does not switch to the major mode for the finale but remains in the minor to the end. This movement has no equals in the Classical literature for sheer dramatic power and intensity. It contains a passage that, astonishingly, uses eleven of the twelve chromatic pitches in close proximity to an almost "atonal" effect, and ends with three strong G-minor chords that almost sound like cries of despair.