

TOCCATA • Tahoe Symphony Orchestra & Chorus

James Rawie, *Executive Artistic Director and Conductor*

EPIC *Elizabeth Pitcairn in Concert*

Sat February 3 2024 3pm Soiree Truckee..... Hosts: Jeff & Ursula Heffernon
 Friday February 9 2024 7pm INCLINE Concert: Cornerstone Church
 Sat Feb 10 3pm Soiree Reno/Somerset Host: Valerie Forte
 Monday February 12 2024 7:00pm RENO Concert: St. John's Presbyterian Church
 Friday February 16 2024 7:00pmRENO: Concert: Trinity Episcopal Church
 Sunday February 18 2024 3:00pm SouthLake ConcertSt. Theresa Catholic Church

Concerto for Piano and Orchestra in A minor, Op 15 (1868)..... Edvard Grieg

- 1 Allegro molto moderato-Animato-Piu lento 1843 • 1907
- 2 Adagio
- 3 Allegro moderato molto e marcato-Poco Animato-Quasi Presto
Chuyoung Suter, *piano*

INTERMISSION

VIOLIN CONCERTO IN D MAJOR OP. 77Johannes Brahms

- 1 Allegro non troppo 1833 • 1897
- 2 Adagio
- 3 Allegro giocoso, ma non troppo vivace
Elizabeth Pitcairn, *violin*

TOCCATA-TAHOE SYMPHONY ORCHESTRA AND CHORUS TOCCATA-TAHOE SYMPHONY ORCHESTRA AND CHORUS

<p>Violin I Eleanor Sturm* Katie Lapointe Babak Sebatién Alishia Teepe Peggy Cooley Alyssa English</p> <p>Violin II Ondine Parker Trudy Gonzales Megan Mangiaricini Robert Erlich</p> <p><i>*Young artist</i></p>	<p>Viola Joel Munc Lysa Thomas Candace Robinson Monica Grammenos SuzanneMcGarraugh</p> <p>Cello Nick Haines Lou Groffman Naomi Adams Sally Browne Caitlin Khoury</p> <p>Bass John Cardosa Jaden Caraway</p>	<p>Flute Allison Smith Laura Litynski Elizabeth Neudeck</p> <p>Oboe Rebecca Mueller June Thompson</p> <p>Clarinet Kaitlin Cao Rachel Cao</p> <p>Bassoon Steven Alberti Emma Marinelli*</p>	<p>French Horn Bruce Kanzelmeyer Jason Frogget Dennis Gribbin Truda Reynolds</p> <p>Trumpet Will Cates Aaron Shuler Dennis Doiron</p> <p>Trombone Paul Fleming Tim Reynolds Joe Cadena</p> <p>Tuba Matt Mullin</p>	<p>Timpani/Percussion Stephanie Bonow Janice Johnson</p> <p>Harp Mary Law Organist David Brock</p> <p>Continuo/Organ & Rehearsal, Concert & Soiree accompanists Donna Axton Katie Lauder ChoirRehearsal Linda Mitchell</p> <p>Orchestra Manager Nancy Rawie</p>
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 Richard & Linda Offerdahl • Kevan & Susan Lesch • Phil Machell/Elvira Orly

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Elizabeth Pitcairn Celebrated American violin virtuoso has earned a stunning reputation as one of America's most beloved soloists. Ms. Pitcairn made her New York debut at Lincoln Center's Alice Tully Hall in 2000 with the New York String Orchestra and she appeared as soloist with the Philadelphia Orchestra at the Academy of Music. The signature artist performs in partnership with one of the world's most legendary instruments, the "Red Mendelssohn" Stradivarius of 1720, said to have inspired the Academy award-winning film "The Red Violin." Ms. Pitcairn appears on the 10th anniversary edition of "The Red Violin"—Meridian Collection in a special feature documentary interview.

Ms. Pitcairn is passionate about youth and education. She is the first successive President and Artistic Director of the Luzerne Music Center and Chamber Music Festival (New York) in over 30 years. A member of the distinguished faculty at the Colburn School in Los Angeles, California, she teaches alongside her former master teacher Robert Lipsett. On her tours, she makes time for school visits and gives university masterclasses for aspiring music students.

The 2010-2011 season encompassed three major debuts; a New York recital, a performance with the Vaasa City Orchestra in Finland, and a debut at the Saratoga Performing Arts Center with world renowned pianist André-Michel Schub. An international recital tour included appearances in Lugano Switzerland, Cremona Italy, Jönköping Sweden and on the Philadelphia Chamber Music Society series. Engagements for the 2011-2012 season included the Barber Violin Concerto, Prokofiev Concerto No. 2 in G Minor, Mendelssohn Concerto, the Brahms Violin Concerto, and debuts in Shenzhen, China and Taiwan. CUNARD features Elizabeth Pitcairn as their celebrity guest on the Queen Mary 2 transatlantic voyage.

The 2010 release of "Hymns to the Night" Violin Concerto by Sweden's leading composer Tommie Haglund with the Helsingborg Symphony under the baton of Hannu Koivula earned Ms. Pitcairn a Grammy nomination for Best Classical recording. Born in bucolic Bucks County, Pennsylvania in 1973 into a closely-knit musical family; her mother is a Juilliard-trained cellist, her father studied opera. Ms. Pitcairn began playing the violin at age three and made her debut performing the Saint-Saëns Concerto No. 3 with orchestra at age 14. Her path led her to Los Angeles to study with preeminent violin professor Robert Lipsett at the University of Southern California Thornton School of Music, where she is a former adjunct professor. At the Marlboro Music Festival she performed chamber music with members of the Juilliard and Guarneri String Quartets.

Her discography includes recordings of Tchaikovsky and Mozart A Major Concerti with the Slovenia Radio Television Orchestra, the Bruch Scottish Fantasy and the Bizet/Sarasate Carmen Fantasy with the Sofia Philharmonic Orchestra of Bulgaria and the "Hymns to the Night" Concerto with the Helsingborg Symphony Orchestra for the Swedish record label Phono Suecia. For tour schedule, interviews and history of the "Red Mendelssohn" Stradivarius, please visit www.redviolin.net.

Elizabeth Pitcairn CDs and The Red Violin DVD (10th anniversary edition) will be on sale in the lobby during intermission. Join Ms. Pitcairn after the concert to have them autographed!

Chuyoung Suter, organist and pianist, is a musician known for her passionate, rhythmic, and lyrical playing. In demand as a teacher, she is also Organist of Good Shepherd Lutheran Church in Gaithersburg, Maryland; and Coordinator of Piano Study for the Choristers at Washington National Cathedral. A native of Korea, she holds degrees in organ performance from Ewha Women's University in Seoul and from Yale University.

Without music, life would be a mistake. Frederik Nietzsche

This will be our reply to violence; to make music more intensely, more beautifully,
more devotedly than ever before. . . .Leonard Bernstein.

JOHANNES BRAHMS (7 May 1833 – 3 April 1897) was a German composer and pianist. Born in Hamburg into a Lutheran family, Brahms spent much of his professional life in Vienna, Austria. In his lifetime, Brahms's popularity and influence were considerable. He is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the "Three Bs", a comment originally made by the nineteenth-century conductor Hans von Bülow. Brahms composed for piano, chamber ensembles, symphony orchestra, and for voice and chorus. A virtuoso pianist, he premiered many of his own works. He worked with some of the leading performers of his time, including the pianist Clara Schumann and the violinist Joseph Joachim (the three were close friends). Many of his works have become staples of the modern concert repertoire. Brahms, an uncompromising perfectionist, destroyed some of his works and left others unpublished. Brahms is often considered both a traditionalist and an innovator. His music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters. He was a master of counterpoint, the complex and highly disciplined art for which Johann Sebastian Bach is famous, and of development, a compositional ethos pioneered by Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, and other composers. Brahms aimed to honour the "purity" of these venerable "German" structures and advance them into a Romantic idiom, in the process creating bold new approaches to harmony and melody. While many contemporaries found his music too academic, his contribution and craftsmanship have been admired by subsequent figures as diverse as Arnold Schoenberg and Edward Elgar. The diligent, highly constructed nature of Brahms's works was a starting point and an inspiration for a generation of composers. Within his meticulous structures is embedded, however, a highly romantic nature.

VIOLIN CONCERTO IN D MAJOR, OP. 77 in three movements was composed in 1878 and dedicated to the violinist Joseph Joachim. It is Brahms's only violin concerto, and, according to Joachim, one of the four great German violin concerti. Originally, the work was planned in four movements like the second piano concerto. The middle movements, one of which was intended to be a scherzo, a sign that Brahms intended a symphonic concerto rather than a virtuoso showpiece, were discarded and replaced with what Brahms called a "feeble Adagio." Some of the discarded material was reworked for the second piano concerto. Brahms, who was impatient with the minutiae of slurs marking the bowing, rather than phrasing, as was his usual practice, asked Joachim's advice on the writing of the solo violin part. Joachim, who had first been alerted when Brahms informed him in August that "a few violin passages" would be coming in the mail, was eager that the concerto should be playable and idiomatic, and collaborated willingly, not that all his advice was heeded in the final score. The most familiar cadenza, which appears in the first movement, is by Joachim, though a number of people have provided alternatives, including Leopold Auer, Henri Marteau, Max Reger, Fritz Kreisler, Jascha Heifetz, George Enescu, Nigel Kennedy and Rachel Barton Pine.

The work was premiered in Leipzig on January 1, 1879 by Joachim, who insisted on opening the concert with the Beethoven Violin Concerto, written in the same key, and closing with the Brahms. Joachim's decision could be understandable, though Brahms complained that "it was a lot of D major—and not much else on the program." Joachim was not presenting two established works, but one established one and a new, difficult one by a composer who had a reputation for being difficult himself. The two works also share some striking similarities. For instance, Brahms has the violin enter with the timpani after the orchestral introduction: this is a clear homage to Beethoven, whose violin concerto also makes unusual use of the timpani. Brahms conducted the premiere. Various modifications were made between then and the work's publication by Fritz Simrock later in the year.

Critical reaction to the work was mixed: the canard that the work was not so much for violin as "against the violin" is attributed equally to conductor Hans von Bülow and to Joseph Hellmesberger, to whom Brahms entrusted the Vienna premiere, which was however rapturously received by the public. Henryk Wieniawski called the work "unplayable", and the violin virtuoso Pablo de Sarasate refused to play it because he didn't want to "stand on the rostrum, violin in hand and listen to the oboe playing the only tune in the adagio." Against these critics, modern listeners often feel that Brahms was not really trying to produce a conventional vehicle for virtuoso display; he had higher musical aims. The technical demands on the soloist are formidable, with generous use of multiple stopping, broken chords, rapid scale passages, and rhythmic variation. The difficulty may to some extent be attributed to the

composer's being chiefly a pianist. Nevertheless, Brahms chose the violin-friendly key of D major for his concerto. Since the violin is tuned G'D'A'E, the open strings, resonating sympathetically, add brilliance to the sound. For the same reason, composers of many eras (e.g. Bach, Mozart, Beethoven, Schumann, Tchaikovsky, Sibelius, Prokofiev, Korngold and Khachaturian) have written violin concertos in either D major or D minor.

Let us never forget that the arts are our one tangible proof that mankind was intended not only for purposes of destruction

EDVARD HAGERUP GRIEG was born in Bergen, Norway on 15 June 1843. His parents were Alexander Grieg (1806–1875), a merchant and vice consul in Bergen, and Gesine Judithe Hagerup (1814–1875), a music teacher and daughter of Edvard Hagerup. His mother was his first piano teacher and taught him to play at the age of 6. Grieg studied in several schools. He often brought in samples of his music to class. In the summer of 1858, Grieg met the eminent Norwegian violinist Ole Bull, who was a family friend; Bull's brother was married to Grieg's aunt. Bull recognized the 15-year-old boy's talent and persuaded his parents to send him to the Leipzig Conservatory.

Grieg enrolled in the conservatory, concentrating on the piano, and enjoyed the many concerts and recitals given in Leipzig. He disliked the discipline of the conservatory course of study, but he achieved very good grades in most areas. An exception was the organ, which was mandatory for piano students. In the spring of 1860, he survived a life-threatening lung disease. The following year he made his debut as a concert pianist, in Karlshamn, Sweden. In 1862, he finished his studies in Leipzig and held his first concert in his home town, where his programme included Beethoven's *Pathétique* sonata. In 1863, Grieg went to Copenhagen, Denmark, and stayed there for three years. He met the Danish composers J. P. E. Hartmann and Niels Gade. He also met his fellow Norwegian composer Rikard Nordraak (composer of the Norwegian national anthem), who became a good friend and source of great inspiration. Nordraak died in 1866, and Grieg composed a funeral march in his honor. On 11 June 1867, Grieg married his first cousin, Nina Hagerup. The next year, their only child, Alexandra, was born. She died in 1869 from meningitis. In the summer of 1868, Grieg wrote his *Piano Concerto in A minor* while on holiday in Denmark. Edmund Neupert gave the concerto its premiere performance on 3 April 1869 in the Casino Theater in Copenhagen. Grieg himself was unable to be there due to conducting commitments in Christiania (as Oslo was then named).

In 1868, Franz Liszt, who had not yet met Grieg, wrote a testimonial for him to the Norwegian Ministry of Education, which led to Grieg's obtaining a travel grant. The two men met in Rome in 1870. On Grieg's first visit, they went over Grieg's *Violin Sonata No. 1*, which pleased Liszt greatly. On his second visit, in April, Grieg brought with him the manuscript of his Piano Concerto, which Liszt proceeded to sightread (including the orchestral arrangement). Liszt's rendition greatly impressed his audience, although Grieg gently pointed out to him that he played the first movement too quickly. Liszt also gave Grieg some advice on orchestration. In 1874–76, Grieg composed incidental music for the premiere of Henrik Ibsen's play *Peer Gynt*, at the request of the author. Many of the pieces from this work became very popular in the orchestral suites or piano and piano-duet arrangements.

Grieg had close ties with the Bergen Philharmonic Orchestra (Harmonien), and later became Music Director of the orchestra from 1880–1882. In 1888, Grieg met Tchaikovsky in Leipzig. Grieg was struck by the sadness in Tchaikovsky. Tchaikovsky thought very highly of Grieg's music, praising its beauty, originality and warmth. The work is among Grieg's earliest important works, written by the 24-year-old composer in 1868 in Søllerød, Denmark, during one of his visits there to benefit from the climate, which was warmer than that of his native Norway. Grieg's concerto is often compared to the Piano Concerto of Robert Schumann, as it is in the same key, the opening descending flourish on the piano is similar, and the overall style is considered to be closer to Schumann than any other single composer. Incidentally, both wrote only one concerto for piano. Grieg had heard Schumann's concerto played by Clara Schumann in Leipzig in 1858, and was greatly influenced by Schumann's style generally, having been taught the piano by Schumann's friend, Ernst Ferdinand Wenzel. Compact disc recordings often pair the two concertos. Additionally, Grieg's work provides evidence of his interest in Norwegian folk music; the opening flourish is based around the motif of a falling minor second followed by a falling major third, which is typical of the folk music of Grieg's native country. This specific motif occurs in other works by Grieg, including the String Quartet. In the last movement of the concerto, similarities to the halling (a Norwegian

folk dance) and imitations of the Hardanger fiddle (the Norwegian folk fiddle) have been detected.

The first movement is noted for the timpani roll in the first bar that leads to a dramatic piano flourish, and is in traditional Sonata form. The work was premiered by Edmund Neupert on April 3, 1869 in Copenhagen, with Holger Simon Paulli conducting. Some sources say that Grieg himself, an excellent pianist, was the intended soloist, but was unable to attend the premiere owing to commitments with an orchestra in Christiania (now Oslo). Among those who did attend the premiere were the Danish composer Niels Gade and the Russian pianist Anton Rubinstein, who provided his own piano for the occasion. Neupert was also the dedicatee of the second edition of the concerto (Rikard Nordraak was the original dedicatee), and it was said that he himself composed the first movement cadenza. The Norwegian premiere in Christiania followed on August 7, 1869, and the piece was later heard in Germany in 1872 and England in 1874. The concerto is the first piano concerto ever recorded — by pianist Wilhelm Backhaus in 1909. Due to the technology of the time, it was heavily abridged at only six minutes.

In a world largely reverted to barbarism and destruction, it is up to us to keep the light of civilization and kindness burning as brightly as is in our small power to do.

Women's Institute, Great Britain 1944

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