

**SYMPHONY NO. 5  
IN C MINOR, OP. 67**

- I. Allegro con brio
- II. Andante con moto
- III. Allegro
- IV. Allegro

**INSTRUMENTATION:**

2 flutes, piccolo, 2 oboes,  
2 clarinets, 2 bassoons,  
contrabassoon, 2 horns,  
2 trumpets, 3 trombones,  
timpani, and strings

**LISTEN FOR ...** the visceral excitement and relentless momentum Beethoven creates throughout the seven-minute first movement with little more to work with than that famous four-note motif (certainly no “theme”!).

THE world’s most famous symphony appears once again on a Utah Symphony program.

Beethoven wrote his Fifth Symphony intermittently between 1804 and 1808, with most of the work accomplished in 1807. The first performance took place at that famous *Akademie* concert in Vienna’s Theater an der Wien on December 22, 1808.

We often complain today about a lack of “melody” in modern music - tunes we can hum or sing on the way home from the concert. But where’s the melody in the opening movement of Beethoven’s Fifth? Instead, what Beethoven gives us is an intense, concentrated onslaught of a four-note rhythmic cell that unfolds with unparalleled energy, leaving the audience gasping under its emotional impact. As Sir George Grove described it, Beethoven “introduced a new physiognomy into the world of music.” Modern music indeed! But even this movement, powerful as it is, does not embody the emotional peak of the work. Traditionally, the finale represented a merely lightweight, festive ending. But in the Fifth, the finale assumes a new role, acquiring the status of triumphal solution, the grand peroration that resolves conflicts and tensions of the preceding movements.

Additional forward-looking elements found in the Fifth include a greater degree of technical proficiency, sometimes bordering on the virtuosic, required from all sections of the orchestra (for example, the famous passage for double basses in the third movement, and the sheer difficulty in expertly coordinating and dovetailing all those rapid “ta-ta-ta-tum”s in the first movement); solo material for nearly every instrument; the use of the piccolo, contrabassoon and trombones for the first time in purely symphonic music (though they had long been employed in opera orchestras); and the linking of movements as in the scherzo-to-finale of the Fifth.

For these reasons, among many others, early audiences were astounded by the symphony. Berlioz, always one to respond to innovative genius, is reported to have met his former teacher, the French composer François Lesueur, after a performance, whereupon Lesueur exclaimed: “It moved and excited me so much that my head was reeling. One should not be permitted to write such music.” “Calm yourself,” replied Berlioz; “it will not be done often.”

*Robert Markow, program notes author for USUO, currently resides in Montreal, Canada.*

**UTAH SYMPHONY**

*An Evening of Beethoven*

SEPTEMBER 10 | 8 PM  
Abravanel Hall

**Matthias Bamert, Conductor**  
**Jennifer Frautschi, Violin**

LUDWIG VAN BEETHOVEN Overture to *The Creatures of Prometheus*, op. 43

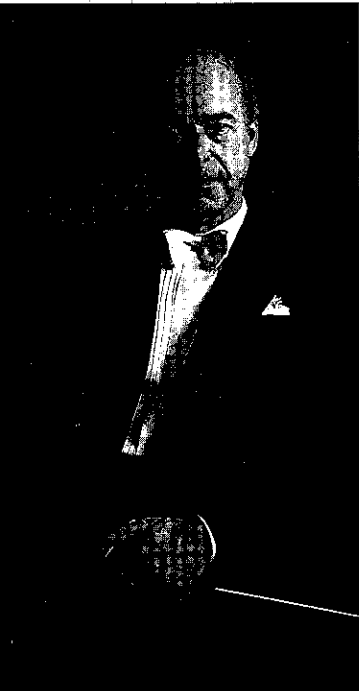
LUDWIG VAN BEETHOVEN Concerto for Violin in D Major, op. 61  
I. Allegro ma non troppo  
II. Larghetto  
III. Finale: Rondo

• INTERMISSION •

LUDWIG VAN BEETHOVEN Symphony No. 5 in C Minor, op. 67  
I. Allegro con brio  
II. Andante con moto  
III. Allegro  
IV. Allegro

# Bringing the Arts Home

Masterworks Series



**Matthias Bamert**  
Conductor

MATTHIAS BAMERT's distinguished career started at the Cleveland Orchestra where he was Resident Conductor alongside the then Music Director Lorin Maazel. Since then he has held Music Director positions with the Swiss Radio Orchestra, London Mozart Players, Principal Guest Conductor of the Royal Scottish National Orchestra and Associate Guest Conductor of the Royal Philharmonic Orchestra in London.

He has recently finished a highly successful period as Music Director of the Malaysian Philharmonic Orchestra. Music Director of the London Mozart Players for seven years, he has masterminded a hugely successful series of recordings of works by "Contemporaries of Mozart" which has already exceeded 50 symphonies. In 1999, the orchestra's 50th anniversary year, he conducted them at the BBC Proms, in Vienna and at the Lucerne Festival and returned with them to Japan in January 2000.

He has worked frequently in the concert hall and studio with such orchestras as the Philharmonia, the London Philharmonic and the BBC Symphony Orchestra, has appeared regularly at the London Proms, and often appears with orchestras outside London such as the BBC Philharmonic and the City of Birmingham Symphony Orchestra. Principal Guest Conductor of the Royal Scottish National Orchestra and Director of the Glasgow contemporary music festival Musica Nova from 1985-90, Bamert became known for his innovative programming and has conducted the world premieres of works by many composers such as Takemitsu, Cascken, Macmillan, and Rihm. His gift for imaginative programming came to the fore during his tenure as Director of the Lucerne Festival (1992-98), when he was also responsible for the opening of a new concert hall, instituted a new Easter Festival (a piano festival) expanded the program, and increased the festival's activities several times over.

# Bringing the Arts Home

Masterworks Series



**Jennifer Frautschi**  
Violin

JENNIFER FRAUTSCHI, Avery Fisher career grant recipient violinist, has gained acclaim as an adventurous performer with a wide-ranging repertoire. As the Chicago Tribune recently wrote, "the young violinist Jennifer Frautschi is molding a career with smart interpretations of both warhorses and rarities."

Ms. Frautschi has created a sensation in recent seasons with appearances as soloist with Pierre Boulez and the Los Angeles Philharmonic, Christoph Eschenbach and the Chicago Symphony Orchestra at the Ravinia Festival, and at Wigmore Hall and Lincoln Center's Mostly Mozart Festival. She has also soloed in recent seasons with the Chamber Orchestra of Philadelphia, Cincinnati Symphony, Kansas City Symphony, Louisville Orchestra, Seattle Symphony, and others. Selected by Carnegie Hall for its Distinctive Debuts series, Ms. Frautschi made her New York recital debut in April 2004. As part of the European Concert Hall Organization's Rising Stars series, Ms. Frautschi also made debuts that year at ten of Europe's most celebrated concert venues, including London's Wigmore Hall, Salzburg Mozarteum, Amsterdam Concertgebouw, Vienna Konzerthaus, and La Cité de la Musique in Paris.

Ms. Frautschi's 2009-10 season highlights include opening night with the Utah Symphony, as well as appearances with the Honolulu, Pasadena, and Toledo Symphonies, the Buffalo and Boulder Philharmonics, and the Staatsorchester Rheinische Philharmonie in Germany. She will tour England with musicians from Prussia Cove, culminating with a concert in London's Wigmore Hall.



LUDWIG VAN  
BEETHOVEN

Born in Bonn,  
December 16, 1770;  
died in Vienna,  
March 26, 1827

OVERTURE TO THE  
CREATURES OF  
PROMETHEUS, OP. 43

INSTRUMENTATION:  
2 flutes, 2 oboes, 2  
clarinets, 2 bassoons,  
2 horns, 2 trumpets,  
timpani, and strings.

LISTEN FOR ... the noble theme given to horns and woodwinds (just after the introductory chords). This is identified with "the solemn appearance of Prometheus," according to the composer. The main *Allegro* section depicts "human creatures led to joy."

THE term "Promethean" usually conjures up images of daring originality or creativity inspired by a rebellious character of great liberating force. The Greek legend of Prometheus (whose name means forethought) tells how this son of Titan stole fire from the gods for the benefit of mankind, thus bringing about both a physical phenomenon and a symbolic liberation from darkness. For this rash act, Prometheus was cruelly punished by being chained to a rock where an eagle made daily visits to tear at his flesh. Beethoven himself is often regarded as a Promethean figure, liberating composers from their "dark age" of servitude to church and nobility, and liberating music from its shackles to eighteenth-century conservatism. Nevertheless, Beethoven's music for the ballet *Die Geschöpfe des Prometheus* is, strangely enough, stylistically more attuned to the niceties of eighteenth-century Viennese classicism than to the heaven-storming pronouncements of the brave new nineteenth-century world. Nor is the subject matter truly "Promethean," the ballet concerns neither rebellious behavior, punishment nor heroism; instead, it focuses on the ennobling influence of the arts and on human emotions.

The Overture to *Prometheus* was Beethoven's first essay in this genre. Though it stands well enough on its own, it bears points of comparison with the composer's recently completed First Symphony in its tonality (C Major) and with its introduction - an Adagio beginning with a dominant seventh chord in the "wrong" key of F Major. The Overture has also been compared to that of Mozart's *Marriage of Figaro* in the Allegro section for its lightness and verve, for the gaily tripping violin figuration and for its formal layout, which resembles a sonata-form movement without development section.

VIOLIN CONCERTO  
IN D MAJOR, OP. 61

- I. Allegro ma non troppo
- II. Larghetto
- III. Finale: Rondo

INSTRUMENTATION:  
flute, 2 oboes, 2 clarinets,  
2 bassoons, 2 horns,  
2 trumpets, timpani,  
strings, and solo violin

LISTEN FOR ... the lyricism that pervades this concerto. But listen also for the prominence accorded the opening five soft "D"s on the timpani, a rhythmic motto that recurs throughout the entire first movement. Like the famous "ta-ta-ta-taaah" of the Fifth Symphony, it serves as a kind of musical glue that binds the whole structure together.

Five soft beats on the timpani usher in the concerto. These even, repeated notes become one of the movement's great unifying devices, occurring in many contexts and moods. The inner tension of this movement is heightened by the contrast of this five-beat throb and the gracious lyricism of its melodies. The two principal themes are both, as it happens, introduced by a woodwind group, both are built exclusively on scale patterns of D Major, and both are sublimely lyrical and reposed in spirit.

The soloist finally enters in an entirely original and imaginative way, with a quasi-cadenza passage that sustains the music in a single harmonic region (the dominant), as if time had stopped. Eventually the soloist lands on the principal theme in the uppermost range of the instrument where intonation is most difficult to control.

The *Larghetto* is one of Beethoven's most sublimely beautiful, hymn-like slow movements. Little "happens" here in the traditional sense; a mood of deep peace, contemplation and introspection prevails while three themes, all in G Major, weave their way through a series of free-form variations.

A brief cadenza leads directly into the rollicking *Finale* - a rondo with a memorable recurring principal theme, numerous horn flourishes suggestive of the hunt, and many humorous touches.

VIOLIN concerti had been written for nearly a century before Beethoven turned to the genre, but his only contribution to this repertory proved to be a landmark. Not only was it longer and more complex than any previous work of its kind, but in symphonic thought and expansiveness it eclipsed all predecessors. It is still considered one of the most exalted of all concerti for any instrument; its only peer in the pantheon of violin concerti is the Brahms concerto (also in D Major).

Beethoven wrote the concerto in late 1806. As was common in that era, Beethoven wrote for a specific soloist, the virtuoso Franz Clement (1780-1842). Clement was, by all accounts, one of the most gifted musicians in all Vienna, with a musical memory that rivaled Mozart's. His stellar career began when he was still a child, performing at the Imperial Opera House in Vienna and under the direction of Haydn in London. In his adult years he became concertmaster and conductor of the Vienna Opera. Beethoven's concerto resulted from a request from Clement for a concerto to play at his benefit concert scheduled for December 23, 1806 at the Theater an der Wien. The deeply lyrical quality of this concerto, the finesse of its phrases and its poetry, all reflect the attributes of Clement's playing.