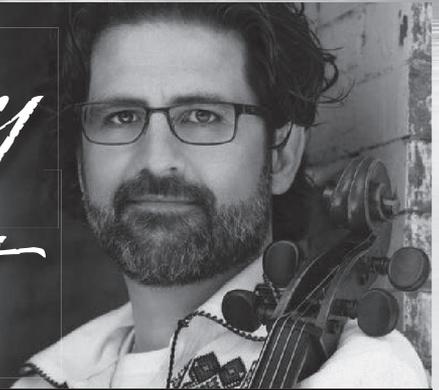


STRING ORCHESTRA

OF THE ROCKIES

2021-2022
CONCERT SERIES

*The Artistry
of Amit*



WITH GUEST ARTIST
Amit PELED, CELLO

SUNDAY **SEPTEMBER 12** 7:30 PM
UM MUSIC RECITAL HALL | UNIVERSITY OF MONTANA

FROM THE ARTISTIC DIRECTOR



Dear Friends,

It seems very appropriate that we start off our 37th season by featuring one of Missoula's most popular and beloved guest artists—cellist Amit Peled. Our program is designed to showcase the talents of this world-class musician, and you will hear him perform as soloist with the orchestra in the Cassado "Sonata in an Old Spanish Style" and the Schumann cello concerto, both arranged for solo cello and string ensemble. Please do take a moment to go to our SOR website and read my interview with Amit on "Behind the ScORe" to get to know this charismatic and interesting musician on a more personal level.

It is wonderful to see all of you in the audience again, and as always, I very much enjoy meeting each one of you and hearing about your concert experience. Feel free to come backstage after the concert and say "hello" and share your thoughts.

Your musical friend,

Maria Larionoff

Artistic Director, SOR

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GUEST ARTIST AMIT PELED



Praised by *The Strad* magazine and *The New York Times*, internationally renowned cellist Amit Peled is acclaimed as one of the most exciting and virtuosic instrumentalists on the concert stage today. Having performed in many of the world's most prestigious venues, including Carnegie Hall and Alice Tully Hall at the Lincoln Center in New York, the John F. Kennedy Center for the Performing Arts in Washington D.C., Salle Gaveau in Paris, Wigmore Hall in London, and the Konzerthaus Berlin, Peled has released over a dozen recordings on the Naxos, Centaur, Delos, and CTM Classics labels. Musical America named Peled one of the Top 30 Influencers of 2015.

Recent career highlights include Bach Suite cycles in the United States, Europe, and Israel; performances of the Saint-Saëns Cello Concerto at the Kennedy Center; a debut collaboration with the Peabody Chamber Orchestra led by Maestra Marin Alsop; a return to the Ravinia Festival in celebration of Peled's recording of the Brahms Cello Sonatas

on the Goffriller cello (1733) once owned by the legendary cellist Pablo Casals; a return visit as a soloist to the Casals Festival in Puerto Rico; performances of the Shostakovich Cello Concerto and Penderecki's Second Cello Concerto conducted by the legendary Krzysztof Penderecki himself; Schubert's Arpeggione Sonata recorded on the Casals cello; and a worldwide musical celebration of Beethoven's Sonatas for Cello and Piano to commemorate the composer's 250th anniversary.

One of the most sought-after cello teachers in the world, Peled is a professor at the Peabody Institute at Johns Hopkins University where he has taught since 2003 and was one of the youngest professors ever hired by a major conservatory. He has instructed students who have gone on to garner top prizes at international competitions such as the Carlos Prieto International Competition in Mexico, the Schoenfeld International Competition in China, and Young Concert Artists Guild in New York. Embracing the new era of the pandemic, Peled recently established the Amit Peled Online Cello Academy in order to reach cellists all over the world with private lessons and in-depth courses on his First Hour technique method.

Passing on the tradition in which he performed with his mentors Bernard Greenhouse and Boris Pergamenschikow, Peled regularly performs with the Amit Peled Cello Gang. Composed of students from Peled's studio at the Peabody Institute, members of the Cello Gang range in age from undergraduate freshmen to second year master's students. Peled and the Cello Gang tour regularly around the country with recent performances at the Cape Cod Chamber Music Festival, the Society of Four Arts in Palm Beach, the Fairfax Symphony Orchestra, as a resident ensemble in San Miguel de Allende, Mexico, and all across Maryland, the gang's home state. Peled is also the founder, conductor, and artistic director of the Mount Vernon Virtuosi, a chamber orchestra dedicated to nurturing the careers of recently graduated music students, which annually performs a five-program season in Baltimore, Silver Spring, and Rockville, Maryland.

Raised on a kibbutz in Israel, Amit Peled began playing the cello at age 10. From 2012 through 2018, Peled performed on the Pablo Casals 1733 Goffriller cello, which was loaned to him personally by Casals' widow, Marta Casals Istomin. Today, he performs on a cello made by the Italian master Giovanni Grancino, ca. 1695, on generous loan from the Roux Family Foundation.

PROGRAM NOTES BY TOM COOK

“Dance of the Furies” from *Orpheus*

The energy has been pent up long enough! How best to celebrate a “re-strung” season? DANCE! And so, your String Orchestra of the Rockies bursts onto the live stage, musically speaking, of course, with the highly energetic “Dance of the Furies,” by the renowned and profoundly influential composer, **Christoph Willibald Gluck**. Originally written for the ballet *Don Juan*, this dance subsequently became part of Gluck’s famous opera, *Orfeo ed Euridice*, perhaps, the most well-known of the composer’s works. Notably, Gluck waits until Act II to spring this intense, albeit just a bit dark, dance on an unsuspecting audience and then follows up with the melancholy “Dance of the Blessed Spirits” (perhaps, a performance for another time). But, our Artistic Director has chosen to open a new season with the powerful, exciting strains of the “Furies.” Written in 1760, the work shows the many influences of the musical world surrounding this noteworthy composer. Gluck was among the first of the true international composers, a German by birth, writing both Italian and French opera in a new, early classical style. And subsequently, his own enduring influence on those who followed can be detected in the operas of such renowned composers as Wolfgang Amadeus Mozart, Hector Berlioz, and even Richard Wagner. The importance of Gluck’s output cannot be denied, and we are the beneficiaries. So, let the music sweep you away and into a world of great classical music for a season bound to inspire and entertain.

“Tenebrae,” Version II

Proving again that the musical medium is far from the defining factor when it comes to great music, an arrangement for string orchestra of a 2003 work originally for string quartet occupies tonight’s second position on the program. **Oswaldo Golijov** is an Argentine professor and composer of orchestral and vocal music. Winner of the Koussevitzky Composition Prize in 1990, Golijov joined the faculty of the College of the Holy Cross in Worcester, Massachusetts, and was named Loyola Professor of Music in 2007. His most recent work, “Falling Out of Time,” is an exploration of the painful topic – the death of a child. In writing about his “Tenebrae,” Golijov explains his desire to “write a piece that could be listened to from different perspectives. That is, if one chooses to listen ‘from afar,’ the music would probably offer a ‘beautiful’ surface but, from a metaphorically closer distance, one could hear that, beneath that surface, the music is full of pain.” Further he admits to “lifting” from Couperin’s *Troisième Leçon de Ténèbres*, using fragments and writing new interludes between them, “always within a pulsating, vibrating, aerial texture.” The version of this twentieth century work we hear tonight provides the musical contrast so desired after such a powerful opener and immediately prior to the initial appearance of our guest artist. Hauntingly beautiful....

Sonata in an Old Spanish Style

This three-movement work for solo cello and string orchestra provides the perfect vehicle for completion of the first segment of this evening’s musical event. In an arrangement by the Ukraine musician and conductor, Myroslav Krill, we hear a sonata by the Spanish cellist and composer, **Gaspar Cassadó**. Cassadó began playing at the age of five and was nine years old when Cassadó was heard during his first public performance by the great cellist, Pablo Casals, who immediately insisted the young boy study with him. There was plenty of support for this young son of a Barcelona church musician. It wasn’t until later that Cassadó studied composition in Paris with Manuel de Falla and Maurice Ravel. The “Sonata Nello Stile Antico Spagnuolo” (Sonata in an Old Spanish Style) to be heard this evening was written in 1925, when Cassadó was twenty-eight years old. In it, the composer creates a kind of fusion of late Baroque and the classical era’s “stile gallant.” We’ll hear romantic harmonies and rich melodies, reflected in a work not unlike other fashionable pieces of the twenties and thirties and yet possessing its own beauty and individuality. We’re in store for such a treat!

PROGRAM NOTES BY TOM COOK

“Romance” from *The Pearl Fishers*

George Bizet is known to us today primarily as the creator of famous operas. He is, perhaps, best recognized for his masterpiece and final work *Carmen*, one of the most popular operas in the art form’s history. But, during his all-too-brief career, the French composer of the Romantic era wrote in several musical genres, in addition to some thirty operas, many of which remained unfinished. His opera, *The Pearl Fishers*, from which tonight’s opening piece of the second half of our program is taken, is in three acts and first appeared in 1863. It is set in ancient times on the island of Ceylon and describes a moving tale of friendship tested by love. The “Romance,” from *The Pearl Fishers*, contains a haunting melody, originally for solo voice, which transforms beautifully to the string orchestra. It just goes to prove: the music of Bizet is indeed much more than is commonly thought. Musical depth and richness abound in this lovely work.

Cello Concerto in A minor, Op. 129

It has been said, truly great music withstands the test of time. There are numerous examples of classical music which have more than met this goal and, as a result, will be heard by audiences well into the future. One of these is the immortal “Concerto in A minor,” the climactic finale to this evening’s program. Masterful playing on the part of both soloist and string orchestra make for a piece and performance to be remembered. Unlike so many other pieces of the time, the “A minor Concerto” was composed without an intended cellist in mind. It is music for music’s sake! **Robert Schumann** wrote the work over just a two-week period in October of 1850, when the composer noted “there are so few works for this lovely instrument.” He simply had to do something about it! Sadly, the Concerto was never performed in public during his lifetime, not becoming standard repertoire until decades after Schumann’s death. The enduring depth and emotional appeal abound throughout the entire work. Although challenging in its technical demands, poetic beauty and expression are placed above virtuosic display. One reviewer, Alisa Weilerstein, commented in a 2016 interview, “In fact, the virtuoso parts are a bit thankless, because they are much more difficult than they actually sound!” In total, the audience, and performers, for that matter, are in for a musical treat serving as the perfect nightcap to this evening’s performance. Enjoy!



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STRING ORCHESTRA

OF THE ROCKIES
presents

“The Artistry of Amit”

Featuring Amit Peled, cello soloist

Sunday, September 12, 2021, 7:30 pm

University of Montana, School of Music - Recital Hall

PROGRAM

“Dance of the Furies” from Orpheus (1760) C. von Gluck
(1714-1787)

“Tenebrae,” version II (2003) Osvaldo Golijov
(arr. for string orchestra) (b. 1960)

Sonata in an Old Spanish Style (1925) Gaspar Cassado
(arr. by Myroslav Krill) (1897-1966)
Introduzione e allegro
Grave
Danza con variazioni

Amit Peled, cello soloist

INTERMISSION

“Romance” from The Pearl Fishers (1860) Georges Bizet
(1838-1875)

Cello Concerto in A Minor, Op. 129 (1850) Robert Schumann
(1810-1856)

Nicht zu schnell--Langsam--Sehr lebhaft

Amit Peled, cello soloist

This evening’s performance is being recorded.
Please be sure to silence all cell phones and other devices.
Please be aware that some hearing aids may emit noises that
interfere with the performance. *Thank you.*