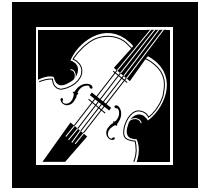


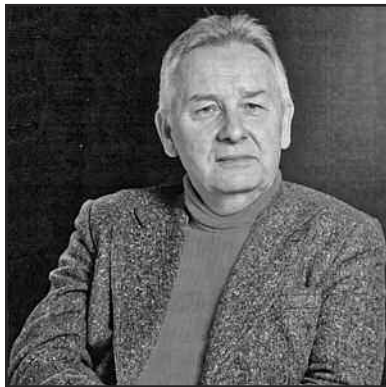
The Albuquerque Philharmonic Orchestra



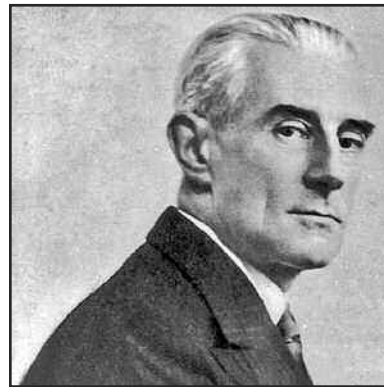
Supported in part by the City of Albuquerque Urban Enhancement Trust Fund, New Mexico Arts, a division of the Department of Cultural Affairs, and the National Endowment for the Arts.

Fall Concerts DAVID FELBERG, CONDUCTOR

HANNAH STEPHENS, SOPRANO
KEITH PORTER-SNELL, SOLO PIANO



Henryk Górecki



Maurice Ravel

David Felberg, Music Director

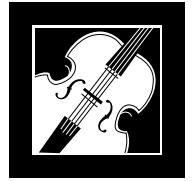
Friday, October 28, 7:30 P.M.
St. Therese Church
3424 4th St NW

Sunday, October 30, 2:00 P.M.
Sue Cleveland High School
4800 Laban Rd NE, Rio Rancho



2016 – 2017 Season

The Albuquerque Philharmonic Orchestra



David Felberg, Music Director

2016 – 2017 CONCERT SEASON

Concert 1

28 Oct Friday at 7:30 P.M.
30 Oct Sunday at 2:00 P.M.

Fall Concerts

St. Therese Church • 3424 4th St NW
Sue Cleveland High School • 4800 Laban Rd NE, Rio Rancho

Dvauid Felberg, Conductor

Hannah Stephens, soprano; Keith Porter-Snell, solo piano

Górecki

Symphony No. 3, Symphony of Sorrowful Songs

Ravel

Piano Concerto for the Left Hand in D Major

Concert 2

16 Dec Friday at 7:30 P.M.
18 Dec Sunday at 2:00 P.M.

Winter Concerts

Immanuel Presbyterian Church • Carlisle & Silver SE
Venue TBD

Daniel Cummings, Guest Conductor

Soloist to be announced

Mendelssohn

Die Schöne Melusine Overture

Barber

Knoxville: Summer of 1915

Dvořák

Symphony No. 7

Concert 3

3 Mar Friday at 7:30 P.M.
5 Mar Sunday at 2:00 P.M.

Arts & Music Concerts

Immanuel Presbyterian Church • Carlisle & Silver SE
Sue Cleveland High School • 4800 Laban Rd NE, Rio Rancho

Michael Bowen, Conductor

Mozart

Overture to Don Giovanni

Bowen

Land of Enchantment

Tchaikovsky

Capriccio Italien

Dukas

The Sorcerer's Apprentice

Gerswhin

An American in Paris

2016 – 2017

SEASON

2 Rev 1 • Oct 2016

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The Albuquerque Philharmonic Orchestra



David Felberg, Music Director

Concert 4

05 May Friday at 7:30 P.M.

Date TBD, at 2:00 P.M.

Spring Concerts

Venue TBD

National Hispanic Cultural Center • 1701 4th St SW
at Avenida Cesar Chavez

Gabriela Garza Canales, Conductor

Program TBA

Annual Chamber Concert

Date TBD, at 2:30 P.M.

St. Andrew Presbyterian Church • 5301 Ponderosa NE

Members of the Albuquerque Philharmonic perform a variety of intimate chamber music works. Program announced at the concert.

Summer Chamber Orchestra Festival

Dates and times TBA

Check www.nmapo.org for location and program

Also monitor the web site for additional dates and times

Program to be announced: visit www.nmapo.org frequently for details

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Tyler Abeyta	Miriam Brane	Sara Fagen	Debbie Holt	Merlin	Jason Schindwolf
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Grace Arango	John Bunting	David Gerstle	Stefan Johnson	Morrison	Hannah Marie
Nick Arango	Tom Bunting	Irene Gerstle	Andrew Jones	Beauregard O'Reilly	Thieme
Rosalia Babbitt	William Bunting	Walter Gerstle	Katie Jones	Muggenburg	Kristen Ashley Thieme
Sebastian Cordova-	Ciena Carabajal	Carson Gish	Rachel Jones	Kali Mullinaux	Angela Urben
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2016 – 2017

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Fall Concerts

DAVID FELBERG, CONDUCTOR

HANNAH STEPHENS, SOPRANO

KEITH PORTER-SNELL, SOLO PIANO

Program

Henryk Górecki *Symphony No. 3, Symphony of Sorrowful Songs*

Hannah Stephens, soprano

1. Lento—Sostenuto tranquillo ma cantabile

2. Lento e largo—Tranquillissimo

3. Lento—Cantabile-semplice

Intermission

Maurice Ravel *Piano Concerto for the Left Hand in D Major*

Allegramente • Adagio Assai • Presto

Keith Porter-Snell, solo piano

Keith Porter-Snell is a Steinway Artist

PROGRAM & COMPOSER NOTES

Henryk Mikołaj Górecki (December 6, 1933 – November 12, 2010) [English pronunciation Go-RET-ski]. Górecki's Third Symphony was to catapult the composer from relative obscurity into the worldwide arena and international fame. The first CD recording of the Third Symphony sold over a million copies after it was released in 1992 and was the musical sensation of the decade. This phenomenon, with hindsight, may be seen as both a blessing and a curse. It brought the hitherto little-known Górecki to an audience far beyond that usually associated with contemporary classical music. It brought the composer recognition, adulation (a mixed blessing this, of course), and regrettably interrupted his reclusive pattern of work to such an extent that since 1993 he seems to have felt inhibited by the attention and expectations placed on him by a work that he had written back in 1976.

As far as his audiences were concerned, the piece seems to have brought unexpected balm and touched a need for spiritual reflection in their lives. It has not, fortunately, become quite as confined in its associations as has Samuel Barber's *Adagio for Strings*, which now seems *de rigueur* when there is a time of national mourning (be it the death of President Kennedy or the remembrance of the events of September 11, 2001). But, like the Barber work, Górecki's Symphony has become common property and has been used in film, television, and advertising, often without so much as a thought about what the composer originally wanted to express through the piece. Live performances, therefore, are an opportunity to listen to this extraordinary work without any distraction or misleading visual images.

The Third Symphony was a bold piece for its time: three slow movements for soprano and orchestra, lasting almost an hour. Dissonance is present only as an expressive result of the modal or tonal inflections of the melody and harmony, and the music is shorn of any superfluous gesture or decoration. It speaks with exceptional directness, its sound world quite unlike anything else in 1976. A large part of its appeal has been its non-institutional expression of sacred and patriotic sentiments, such as issues of death, familial loyalty, sacrifice, and transcendence, and these are emphasized over and above a specifically Christian message. The title "Symphony of Sorrowful Songs" gives a clue as to Górecki's intentions.

At the heart of the symphony lie its texts, each dealing with a different aspect of a woman's response to death, each with a Polish context. The text in the first movement is a fifteenth-century lament of the Virgin Mary for Christ on the Cross. In the second, it is a prayer to the Immaculate Queen of Heaven inscribed on the wall of a Gestapo Jail in 1944 by an eighteen-year-old highland woman. The text of the third movement moves away from sacred themes to a folksong, whose verses may date from the Silesian Uprisings (1919 – 21), in which a mother mourns for her missing son. Each of these texts is treated differently, although there is an underlying pathos and sense of contemplation and prayer which unites them.

Where the first movement arises from a contrapuntal idea, the second is more openly chordal (its main idea is probably the most familiar part of the symphony to listeners today). Since his student days, Górecki has been fond of “cradling” two chords back and forth, and so it is here. A simple charismatic pattern provides the impetus and eventual climax of the young woman's supplication: “No, Mother, do not weep / Most chaste Queen of Heaven / Support me always / Hail Mary, full of grace.” Górecki uses a similar cradling sequence in the last movement, although this one he borrowed from Chopin. The opening chords are taken exactly from the beginning of Chopin's *Mazurka op.17 no.4*, and, when an E natural rings out above them a few moments later, Górecki is making a further composerly connection: to the climactic harmony in the development of another Third Symphony, this time by Beethoven. Such iconic moments are less quotations than private symbols for the composer; they deepen the listener's appreciation, but they do not determine his or her response.

In choosing and setting these texts, Górecki transcended not only the vileness of death and war, which he refused to depict, and instead sought resolution through contemplation. It is a testament to his integrity, originality and vision—qualities that have always characterized his music—that the Third Symphony speaks just as powerfully in today's world as it did in 1976 or 1992.

Joseph Maurice Ravel (7 March 1875 – 28 December 1937). At the beginning of the 1930s Ravel was working on two piano concertos. He completed the *Piano Concerto in D major for the Left Hand* first (the *Piano Concerto in G major* followed a year later). It was commissioned by the Austrian pianist Paul Wittgenstein, who had lost his right arm during the First World War. Ravel was stimulated by the technical challenges of the project: “In a work of this kind, it is essential to give the impression of a texture no thinner than that of a part written for both hands.” Before writing the concerto, Ravel enthusiastically studied the left-hand etudes of Camille Saint-Saëns. Ravel, not proficient enough to perform the work with only his left hand, demonstrated it with both hands. Wittgenstein was initially disappointed by the piece, but after long study he became fascinated by it and ranked it as a great work. In January 1932 he premiered it in Vienna to instant acclaim, and performed it in Paris with Ravel conducting the following year. The critic Henry

Prunières wrote, “From the opening measures, we are plunged into a world in which Ravel has but rarely introduced us.”

Ravel is quoted in one source as saying that the piece is in only one movement and in another as saying the piece is divided into two movements linked together. According to Marie-Noëlle Masson, the piece has a tripartite structure: Slow-Fast-Slow, instead of the usual Fast-Slow-Fast. Whatever the internal structure may be, the 18 – 19 minute piece negotiates several sections in various tempi and keys without pause. Towards the end of the piece, some of the music of the early slow sections is overlaid with the faster music, so that two tempi occur simultaneously.

The piece is featured prominently in “Morale Victory,” an episode from the eighth season of the long-running American television series *M*A*S*H*. Major Charles Winchester (David Ogden Stiers) uses it and Wittgenstein's story to convince a drafted concert pianist (James Stephens), whose right hand has been permanently injured in combat, not to give up his musical gift despite his wounds.

Notes provided by John Arango and Wikipedia

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Keith Porter-Snell, solo piano



Keith Porter-Snell is a pianist, piano teacher, and writer of educational music for piano students. As a performer, he specializes in piano music written to be played with the left hand alone.

In 1986, Keith was diagnosed with focal dystonia (a repetitive motion injury) in his right hand. As a result, he found it increasingly difficult to meet the demands of his performance schedule. In 1988 he withdrew from his professional life as a pianist, and re-focused his energies on his teaching career, expanding his independent piano studio and giving masterclasses throughout the United States. He currently teaches piano at Bath Spa University.

Keith is a passionate proponent of piano music for the left hand alone. He returned to the concert stage in 2006 as a left handed pianist, discovering an intensely gratifying new journey of music making. His left hand alone repertoire includes solo works, chamber music, and concertos by 19th and 20th century composers, as well as new music written especially for Keith by Kathleen Ryan and Beverley Flanagan.

A native of San Francisco, Keith lives in Bath, England. He maintains a second home in Santa Fe, New Mexico.

Hannah Stephens, Soprano

Lyric coloratura soprano Hannah Stephens is establishing herself in the San Francisco Bay area. Miss Stephens recently sang her debuts of Musetta in Puccini's *La Boheme*, and Gilda in Verdi's *Rigoletto*, with Verismo Opera. She looks forward to her upcoming roles

with the company, Lucy in Gian Carlo Menotti's *The Telephone* and Oscar in Verdi's *Un ballo in maschera*. Miss Stephens is also working on several new music projects, working with composers including Richard Evans, Matthew Owens, and J.J. Hollingsworth. Other highlights of her recent operatic career were the role of Nella (*Gianni Schicchi*) with the Jacobs School of Music at Indiana University, and Zerlina (*Don Giovanni*) and Susanna (*Le Nozze di Fi-*



gato), which she performed in Weimar, Germany. Miss Stephens was selected by the opera department of the Jacobs School to sing both Königen der Nacht arias from Mozart's *Die Zauberflöte*, in educational publicity concerts in Bloomington, Indiana. Hannah has performed as the soprano soloist in numerous concerts, including Strauss's *Vier Letzte Lieder*, Schoenberg's *String Quartet No. 2* and Villas-Lobos's *Bachianas Brasileiras*. She performed the us premiere of Lorenzo Palomo's *Mi jardín solitario*. Born in the UK, Miss Stephens is a dual citizen and received her Master's degree in Vocal Performance from Indiana University, studying with Carlos Montane, and her Bachelor's from the University of New Mexico, studying with Marilyn Tyler.

David Felberg, Music Director

David began his conducting career at the University of New Mexico under the tutelage of Dr. Jorge Perez-Gomez. He has gone on to study with David Zinman and Murray Sidin at the Aspen Music Festival, Harold Farbermann at the Bard Conducting Institute, and privately with Bernard Rubenstein and Guillermo Figueroa.

David has conducted the New Mexico Symphony, Santa Fe Symphony, New Mexico Philharmonic, and is currently the assistant conductor of the University of New Mexico Symphony. An advocate of new music, David is the co-founder and conductor of *Chatter* (formerly known as the Church of Beethoven), an ensemble dedicated to performing new music.

A native of Albuquerque, he performs regularly throughout the Southwest as violin concerto soloist, recitalist and chamber musician. He is currently the concertmaster of the Santa Fe Symphony



Orchestra and the Associate Concertmaster of the New Mexico Philharmonic Orchestra. He has appeared as a soloist with the New Mexico Symphony Orchestra, Palo Alto Philharmonic, Albuquerque Philharmonic, and the Balcones Orchestra (Austin). Recent concerto engagements include Paganini's *Concerto No. 1* with the Palo Alto and Albuquerque Philharmonics, and the Shostakovich *Concerto No. 1* with the New Mexico Philharmonic.

Felberg has performed solo recitals all over New Mexico, Colorado, and Texas, and made his New York debut in Merkin Hall in the spring of 2005.

David is currently artistic director of Ensemble Music New Mexico, which produces The Church of Beethoven series, Club Beethoven, and Chatter.

He received a Bachelor of Arts in history from the University of Arizona, a Master of Music in instrumental conducting from the University of New Mexico, and has taken advanced string quartet studies at the university of Colorado at Boulder.

Our Special Thanks! • 2016 – 2017 Contributions

The Albuquerque Philharmonic Orchestra gratefully acknowledges the many donations received from listeners and supporters. Includes donations received starting in May of 2016. We apologize for any mistakes or oversight. Please contact Wendy Cieslak, Director of Development (development@nmapo.org) for any corrections.

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SYMPHONY OF SORROWFUL SONGS

My son, my chosen and beloved
Share your wounds with your mother
And because, dear son,
I have always carried you in my heart,
And always served you faithfully
Speak to your mother, to make her happy,
Although you are already leaving me,
my cherished hope.
*Lamentation of the Holy Cross Monastery
from the "Lysagora Songs" collection. Second
half of the 15th century.*

No, Mother, do not weep,
Most chaste Queen of Heaven
Support me always.
Hail Mary, full of grace.
*Prayer inscribed on wall 3 of cell no. 3 in the
basement of "Palace," the Gestapo
headquarters in Zakopane; beneath is the
signature of Helena Wanda Blaźusiakówna,*

*and the words "18 years old, imprisoned since
25 September 1944."*

Where has he gone
My dearest son?
Perhaps during the uprising
The cruel enemy killed him.
Ah, you bad people
In the name of God, the most Holy,
Tell me, why did you kill
My son?
Never again
Will I have his support
Even if I cry
My old eyes out.
Were my bitter tears
To create another River Oder
They would not restore to life
My son.

He lies in his grave
And I know not where
Though I kept asking people
Everywhere.
Perhaps the poor child
Lies in a rough ditch
And instead he could have been
Lying in his warm bed.
Oh, sing for him
God's little song-birds
Since his mother
Cannot find him.
And you, God's little flowers
May you blossom all around
So that my son
May sleep happily.
Folk song in the dialect of the Opole region

Translation by Krystyna Carter, Chester
Music Publishers Ltd.

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 Dominic LaBrake
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