

# Schumann & Beethoven

📅 JANUARY 13, 2019

🕒 2:30 P.M.

📍 THE ISABEL

JESSICA LINNEBACH *Violin*

EVAN MITCHELL *Conductor*

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## Program

### Chanson du Lac

SZCZESNIAK (1953-)

### Violin Concerto in D Major, Op. 61

BEETHOVEN (1770-1827)

*Allegro ma non troppo*

*Larghetto*

*Rondo: Allegro*

## Intermission

### Symphony No. 3 in E flat Major, Op. 97 (Rhenish)

SCHUMANN (1810-1856)

*Lebhaft*

*Scherzo: Sehr mässig*

*Nicht schnell*

*Feierlich*

*Lebhaft*

# Today's Music

WITH EVAN MITCHELL

I often catch myself wandering off the so-called beaten path of well-known classic repertoire when putting together a concert program. The solution, I've found, is to widen my focus. The truth is that I have an equal obsession with the works of epic scale and grandiosity, which only an orchestra can bring to life. Those substantial, towering pieces will resonate long after the concert is over.

Today we look at two sides of two coins: two different takes on the venerated violin concerto, and two different takes on the symphonic medium. Beginning in the first half, we perform Michel Szczesniak's lithe and lovely Chanson du Lac. Its placid, sweet, and haunting melodies in the violin, supported by the heartfelt murmurs of the orchestra, provide the perfect appetizer to the violinistic main course. This wonderful work is no mere bauble and will stay with you throughout the bombast to come.

On to Beethoven's only violin concerto, written in 1806 with a premiere performance that was considered largely unsuccessful. In fact, it took the combined efforts of Joachim and Mendelssohn to

revive the work and bring it into the forefront of the repertoire, where it deserves to be. This is a piece with two goals: a far-reaching arc (at 42 minutes, he clearly succeeded) and an orchestral partnership with the solo violin, rather than simple subordinate accompaniment. It stretches against the conventional boundaries of structure and the result is a piece overflowing with love, life, and outstanding musical purpose.

The Beethoven also bridges the violinistic symphonic realm into the purely symphonic with Schumann's third symphony, the Rhenish. This was actually his final symphony, although not the last to be published. The magic of this symphony is how it takes both individual and mass forces and leads our attention throughout truly inspired passages, which are littered throughout this great work. In my opinion, it is his greatest symphonic achievement, a shining star in the orchestral canon.