



## Jerusalem Symphony Orchestra, IBA

Leon Botstein, *Musical Director & Conductor*

### **Violin I**

Jenny Hunigen, *Concertmaster*  
 Ayuni Anna Paul, *Concertmaster*  
 Yuri Glukhovskiy, *Assistant Concertmaster*  
 Marina Schwartz  
 Vitali Remenuik  
 Olga Fabricant  
 Michael Schwartzman  
 Bea Sharon-Chrishan  
 Eduard Kosovich  
 Yevgeny Voskoboynikov  
 Fradiana Tsaliovich  
 Inna Tilis  
 Albert Gantman  
 Elina Gurevich

### **Violin II**

Victor Salomon, *Principal*  
 Elina Yanovitsky, *Principal*  
 Vitali Ostrowsky, *Assistant Principal*  
 Raphael Rivkin  
 Mark Bardenstein  
 Eleonora Spichko  
 Michael Tsinkin  
 Adrian Bugichi  
 Alla Skurkovich  
 Lehner Carmen  
 Guberman Polina  
 Emma Milman Yehudin

### **Viola**

Richard Assayas, *Principal*  
 Amos Boasson, *Principal*  
 Michael Damian, *Assistant Principal*  
 Michael Ferdman  
 Moshe Lifshitz  
 Mark Lotkin  
 Alexander Tumarison  
 Vaclav Ioffe  
 Alex Shoihet  
 Doron Alperin

### **Cello**

Irit Assayas, *Principal*  
 Ina-Esther Joost Ben Sassoon, *Principal*  
 Oleg Stolpner, *Assistant Principal*  
 Boris Mihanovski  
 Yaghi Malka Peled  
 Emilyya Kazewman Rivkin  
 Tzalel Mendelson  
 Corneliu Faur  
 Lilya Kvartich-Flaksman  
 Tomer Yosha

### **Double Bass**

Eitan Reich, *Assistant Principal*  
 Vladimir Rivkin  
 Uri Arbel  
 Lahav Shany  
 David Tenenbaum  
 Nadav Lachish  
 Matan Gurevitz  
 Ron Merhavi

### **Flute**

Noam Buchman, *Principal*  
 Rami Tal, *Assistant Principal*  
 Vladimir Silva  
 Hagit Parnes

### **Piccolo**

Vladimir Silva

### **Oboe**

Demetrios Karamintzas, *Principal*  
 Ronald Engel, *Assistant Principal*  
 Roni Gal-Ed, *Assistant Principal*

### **Clarinet**

Gershon Dembinsky, *Principal*  
 Victor Berlin, *Assistant Principal*  
 Sigal Hechtlinger  
 Ido Azrad

### **Bass Clarinet**

Sigal Hechtlinger

### **Bassoon**

Richard Paley, *Principal*  
 Alexander Fine, *Assistant Principal*  
 Barbara Schmutzler

### **Contrabassoon**

Barbara Schmutzler

### **Horn**

Eyal Vilner, *Principal*  
 Kyle Hoyt, *Assistant Principal*  
 Stephen Slater  
 Benjamin Greenberg  
 Aaron Korn

### **Trumpet**

Dmitri Levitas, *Principal*  
 Richard Berlin, *Assistant Principal*  
 Rhona Brosch  
 Eduard Kuskin

### **Trombone**

Shahar Livne  
 Roman Krasner

### **Bass Trombone**

Shai Nissenboim

### **Tuba**

Guy Hardan, *Principal*

### **Timpani**

Yoav Lifshitz, *Principal*

### **Percussion**

Merav Askayo, *Principal*  
 Mitsunori Kambe  
 Yonathan Givoni  
 Tom Betzalel  
 Erez Meshiah

### **Harp**

Zinaida Suchobak  
 Rivka Arki Amar

### **Librarian**

Olga Stolpner

### **Personnel Assistant**

Carmen Lehner

### **Administration**

Haim Shaham, *General Manager*  
 Ziva Almagor, *Production Manager*  
 Chaim Oz, *Stage Manager*

### **Sightlines**

#### **Jerusalem Symphony Orchestra**

Sunday, October 26, 2008, 6–6:30pm  
 Zellerbach Hall

Pre-performance talk by Professor Beth Levy, UC Davis Department of Music.

**Ernst Toch (1887–1964)**

**Big Ben, Variation Fantasy on the Westminster Chimes, Op. 62 (1934)**

Educated at the famed Vienna Conservatory, Ernst Toch had great successes early in his career. He began teaching at the Mannheim Hochschule für Musik in 1913 after a period of study in Frankfurt and receiving the Mozart prize. Toch served with the Austrian army during World War I, and his compositions after that were tinged with his experiences of war. His pre-war works were clearly in the vein of Brahms, where his post-war works took a starkly new direction. This new direction gave him prominence in the European avant-garde musical style, and his contribution to *Gebrauchsmusik*, a popular new technique in the late 1920s and 1930s, was his 1930 *Fuge aus der Geographie* for speaking chorus.

While Toch and Richard Strauss were representing Germany at the Maggio Musicale in Florence, Hitler seized power. Toch decided to flee the country at that time and went to Paris. There was little work for him there, making it necessary for him to move further on to London. Under the influence of Berthold Viertel and Elisabeth Bergner, he was able to begin writing music for the cinema, composing for three films in 1934. A year later, an invitation to join the faculty of the New School for Social Research—or the “University in Exile,” as the many emigrants who were drawn to it called it—brought him to New York. It was during that voyage that Toch composed one of his most enduringly popular works: *Big Ben, Variation Fantasy on the Westminster Chimes*, Op. 62, as a tribute to his time in London.

Toch continued his career in film scoring, netting three separate nominations for Academy Awards, and moved to southern California, becoming an American citizen in 1940. He had hoped to continue his work in the avant-garde vein, but found that the studios rejected his ideas. He always felt frustrated that American audiences never accepted his non-film music. His music became modern for American audiences and too old fashioned for his former audiences in Europe. Toch ended his career teaching at the University of

Southern California, where he composed seven symphonies largely in the late Romantic style of his early compositions.

The *Big Ben Variations* is necessarily one of Toch’s more tonal works, having been built on the well-known four-pitch theme of E–C–D–G. The work is remarkable in how the chime theme is so well hidden in the harmonic texture, chromatic melodies and harmonies and even in the timpani. At one point, the theme is woven into an almost 12-tone fugue, and one historian even compared it to a musical version of “Where’s Waldo?”

Toch’s grandson, writer Lawrence Weschler, relates that his grandmother loved to tell the story of the night before they sailed to America. Toch spent that evening out on the streets of London with his music paper to take down the exact, 60-note theme. A passing constable found him very suspiciously scribbling in the strange notebook, and thought he might be a spy.

Toch, himself, wrote about the work:

The suggestion for the *Big Ben Variations* came to me during my stay in London during the winter of 1933–34. Once, on a foggy night, while I was crossing the Westminster Bridge, the familiar chimes struck the full hour. The theme lingered in my mind for a long while and evolved into other forms, always somehow connected with the original one. It led my imagination through the vicissitudes of life, through joy, humor and sorrow, through conviviality and solitude, through the serenity of forest and grove, the din of rustic dance, and the calm of worship at the shrine; through all these images the intricate summons of the quarterly fragments meandered in some way, some disguise, some integration; until after a last radiant rose of the full hour, the dear theme, like the real chimes themselves that accompanied my lonely walk, vanished into the fog from which it had emerged.

**Miklós Rózsa (1907–1995)**

**Violin Concerto, Op. 24 (1953–1954)**

Miklós Rózsa is probably best known for his film music. Born in 1907 to a wealthy father and concert pianist mother, he began his composing career at the age of seven. Like his mother’s classmate from the Budapest Academy, Béla Bartók, Rózsa had a lifelong interest in traditional Hungarian folk music.

Following his formal musical education at the Leipzig Conservatory, his works were being published by Breitkopf & Härtel. He moved to Paris in 1931, where he completed his *Theme, Variations and Finale*, earning him international fame. In 1937 and 1938, Rózsa was awarded the Franz Joseph Prize from Budapest in honor of his musical achievements.

He began his film composing career though his friend Arthur Honegger, and between 1935 and 1939 found himself going back and forth between Paris and London while composing music for London-based films. In 1940, his film-scoring career landed him in Hollywood, where he became a staff member at MGM. While writing scores for more than 100 films, he maintained a busy schedule teaching film music at the University of Southern California from 1945 to 1965.

Magyar and Hungarian folk music play an important role in Rózsa’s music. It is permeated with pentatonic and modal sounds from his native land. It is punctuated by the vitality of Hungarian dance rhythms and the lyricism of gypsy folk songs.

While scoring the film *Quo Vadis*, he had his first experience in Rome. This engendered a life-long love of Italy, where for many years he would spend his summers in Santa Margherita Ligure, near Rapallo and Portofino. The Violin Concerto, Op. 24, was written in only six weeks during the summer of 1953 for Jascha Heifetz. He had originally contacted Heifetz about the concerto through the violinist’s accompanist, and was told by the great violinist to write a movement that he could look at to determine whether he would work with him. After receiving the work, Heifetz let him know that he liked it and would get back to him in four weeks, when he returned from his current concert

tour. When six months went by without another word from the violinist, Rózsa lost hope that he would work with him. Eventually, Heifetz called Rózsa, and the composer thought that it was a friend playing a practical joke on him, saying, “If you’re Heifetz, I’m Mozart!” Fortunately for all of us, the composer did recover from the most embarrassing moment of his career.

He then collaborated with the great violinist to fine tune the violin part. The concerto was later adapted for the 1970 film, *The Private Life of Sherlock Holmes*. The film’s director, Billy Wilder, is said to have been inspired by the concerto and based his plot on it. This is actually in opposition to what Rózsa claimed in his memoirs, *Double Life*, in which he wrote: “My ‘public’ career as composer for films ran alongside my ‘private’ development as composer for myself, or at least for nonutilitarian purposes: two parallel lines, and in the interests of both my concern has always been to prevent their meeting.”

The concerto is in the traditional three movements, opening with an *Allegro* that introduces the theme that is at once a technical feat and at the same time romantic. The violin is clearly in charge in this gypsy-influenced movement with the orchestra taking a very subservient role. The second movement, *Lento cantabile* brings the orchestra to a more prominent role sharing the elegant gypsy serenade with the violin. The work closes with a lively *Allegro vivace* that is a technical *tour de force* for the violin.

The work was premiered on January 15, 1956, with Jascha Heifetz as the soloist and Walter Hendl conducting the Dallas Symphony. At the conclusion of the performance, Heifetz called Rózsa to the stage where they were greeted with a standing ovation. The concerto was received by the critics with rave reviews. Heifetz recorded the concerto with the Dallas Symphony and Hendl that same year, and for many years it remained the standard of performance for the work. Rózsa, himself, conducted the concerto several times, always adhering to the tempos established by Heifetz.

## Aaron Copland (1900–1990) Symphony No. 3 (1944–1946)

Aaron Copland considered himself “a good citizen of the Republic of Music.” Indeed, he has often been called “the dean of American music”; throughout his life, not only did he endeavor to recognize and encourage young composers in their artistic efforts, but he was also an indefatigable instigator and coordinator of musical activity. To this we must add, of course, the fact that he is acknowledged the world over as perhaps the most prominent and successful American composer of his generation, as many of his works have become staples in the repertoire of contemporary American music. To quote music writer Orin Howard: “The broad success of America’s Aaron Copland has in large part been the result of the appeal and accessibility of Aaron Copland’s Americana. Like untold numbers of composers before him, Copland appropriated familiar folk tunes, placed them in the context of a large design, put his personal stamp upon them, surrounded them with original music having the same folk-like character, and ended by ‘inventing’ a folklore that seems for all the world to be the genuine article.” This flair for an “authentic” American sound can be heard in his three masterful ballets *Appalachian Spring*, *Rodeo* and *Billy the Kid*, as well as in the Symphony No. 3 and the opera *The Tender Land*, among too many other works to enumerate.

Copland also commented on the symphony: “The Third Symphony has come to be viewed as something of an anomaly, standing between my abstract works and the more accessible ballet and film music. The fourth-movement finale is perhaps the clearest example of this fusion of styles. I, myself, have thought of this piece as being closest in feeling to the *Symphonic Ode*, at least in intention: a full orchestral work for the concert hall that makes a serious statement. Personally, I am satisfied that my Third Symphony stands for what I wanted to say at the time. The musical ideas that came to me (or that I chose) were appropriate for the particular purpose of the work.”

The Symphony No. 3 is written in the traditional four movements. It was his last composition in this form. The symphony draws much of

its musical material from previous works, most importantly the *Fanfare for the Common Man*. It extracts styles that are as diverse as the previous works: lyricism found in *Appalachian Spring*, lively rhythmic patterns found in the ballets and Latin American rhythms explored in *El Salón México*.

The symphony opens with a *Molto moderato* movement that departs from the traditional symphonic model in that it is not a sonata-allegro movement. A simple woodwind melody gradually builds until the first hints of the *Fanfare for the Common Man* theme is heard in the brass. The movement then winds back down to the quiet simplicity of the opening until the timpani disturbs the peace and introducing the second movement: a scherzo marked *Allegro molto*.

The second movement is full of the dance themes and rhythms from Copland’s most popular ballets. Although it does calm to a more pastoral center section, the exuberance of the scherzo closes the movement. The materials for this movement are all themes culled from the first movement.

The third movement, *Andantino quasi allegretto*, develops the last theme of the first movement in a poignant and earnest manner. This movement goes directly into the fourth movement, which is very much based on his famous fanfare and marked *Molto deliberato—Allegro risoluto*.

Copland supplied the commentary for this famous work:

In the program book for the first performance, I pointed out that the writing of a symphony inevitably brings with it the questions of what it is meant to express. As I wrote at the time, if I forced myself, I could invent an ideological basis for the Third Symphony. But if I did, I’d be bluffing—or at any rate, adding something *ex post facto*, something that might or might not be true but that played no role at the moment of creation.

The Third Symphony, my longest orchestral work (about 40 minutes in duration), is scored for a big orchestra. It was

composed in the general form of an arch, in which the central portion, that is the second-movement scherzo, is the most animated, and the final movement is an extended coda, presenting a broadened version of the opening material. Both the first and third themes in the first movement are referred to again in later movements. The second movement stays close to the normal symphonic procedure of a usual scherzo, while the third is freest of all in formal structure, built up sectionally with its various sections intended to emerge one from the other in continuous flow, somewhat in the manner of a closely knit series of variations. Some of the writing in the third movement is for very high strings and piccolo, with no brass except single horn and trumpet. It leads directly into the final and longest of the movements: the fourth is closest to a customary sonata-allegro form, although the recapitulation is replaced by an extended coda, presenting many ideas from the work, including the opening theme.

One aspect of the Third Symphony ought to be pointed out: it contains no folk or popular material. Any reference

to either folk material or jazz in this work was purely unconscious. However, I do borrow from myself by using *Fanfare for the Common Man* in an expanded and reshaped form in the final movement. I used this opportunity to carry the *Fanfare* material further and to satisfy my desire to give the Third Symphony an affirmative tone. After all, it was a wartime piece—or more accurately, an end-of-war piece—intended to reflect the euphoric spirit of the country at the time. It is an ambitious score, often compared to Mahler and to Shostakovich and sometimes Prokofiev, particularly the second movement. As a longtime admirer of Mahler, some of my music may show his influence in a general way, but I was not aware of being directly influenced by other composers when writing the work.

The Third Symphony was commissioned by Serge Koussevitzky, and premiered by him with the Boston Symphony on October 18, 1946. It received the New York Music Critics’ Circle Prize as the best orchestral work by an American composer played during the 1946–1947 season.

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The **Jerusalem Symphony Orchestra** (JSO) was founded in the 1940s as the national radio orchestra and was known as the “Kol Israel Orchestra.” In the 1970s, the orchestra expanded and became the Jerusalem Symphony Orchestra, Israel Broadcasting Authority (IBA). Since its inception, the orchestra has had six musical directors: Mendi Rodan, Lukas Foss, Gary Bertini, Lawrence Foster, David Shallon and, from 2003, Leon Botstein.

Since its inauguration, the JSO’s repertoire has comprised an exciting combination of the masterpieces of the past and the most exciting musical compositions written in our generation. The orchestra was the first to perform in Israel the works of Sofia Gubaidulina, Henri Dutilleux, Alfred Schnittke and others. The JSO has always encouraged Israeli composers by commissioning and performing their works. Its current composer in residence is Betty Olivero.

The JSO presents four concert series every season: the Musical Discoveries Series features both masterpieces and rare works by 19th- and 20th-century composers. This series is conducted by Maestro Botstein and may be heard throughout the United States on public and classical radio stations. The orchestra also offers the more traditional Classical Series; the Oratorios Series, in collaboration with the Israeli Opera Tel Aviv-Yaffo; and the Do Re Mix Series, for children and their families. The orchestra also performs each year during the Israel Festival. It participated in the International Opera Festival in the Roman amphitheater in Caesarea: In May 2000, the orchestra performed *Turandot* by Puccini and in June 2001 took part in a production of *La Forza del Destino* by Verdi.

The Jerusalem Symphony Orchestra has often toured Europe and the United States, and has played in some of the world’s most prestigious venues, among them in Vienna, Düsseldorf, Frankfurt, Luzerne and New York. The orchestra also records regularly. Its next major recording project is a CD for the Milken Archive of Jewish Music.

**Leon Botstein** is Music Director and Principal Conductor of the Jerusalem Symphony Orchestra and the American Symphony Orchestra in New York. Radio broadcasts of Maestro Botstein’s concerts with the JSO may be heard in syndication

throughout the United States. He is also the founder and co-artistic director of the Bard Music Festival. Since 1975, he has been president of Bard College in New York.

A recording of Paul Dukas’s opera, *Ariane et Barbebleue*, with the BBC Symphony was recently released by Telarc. Maestro Botstein conducted this opera at New York City Opera in 2005. Soon to be released is Bruno Walter’s Symphony No. 1 with NDR-Hamburg on the CPO label. Maestro Botstein also recently conducted the BBC Symphony in a gala concert on Armistice Day at the Royal Albert Hall of John Foulds’s *World Requiem*, which was recorded live for Chandos. This fall, he leads the Jerusalem Symphony Orchestra in a tour of the U.S. West Coast, following 2006’s triumphant tour of the East Coast.

In addition to a demanding schedule as a guest conductor, Maestro Botstein has also made a number of important recordings of works by Chausson, Copland, Sessions, Perle, Dohnányi, Liszt, Bruckner, Bartók, Hartmann, Reger, Glière and Szymanowski for such labels as Telarc, New World Records, Bridge, Koch and Arabesque. With the American Symphony Orchestra, he has recorded live performances of two operas by Richard Strauss: *Die ägyptische Helena* with Deborah Voigt and *Die Liebe der Danae* with Lauren Flanigan; a recording of Copland, Sessions, Perle and Rands; and discs of Dohnányi, Brahms and Joachim, among others. His recording with the London Symphony Orchestra of Gavrili Popov’s epic Symphony No. 1 and Shostakovich’s *Theme and Variations*, Op. 3, received a Grammy Award nomination in the category of Best Orchestral Performance. Among the orchestras with which he has performed are the BBC Symphony, London Symphony, London Philharmonic, NDR-Hamburg, NDR-Hannover, Royal Scottish National Orchestra, St. Petersburg Philharmonic, Budapest Festival Orchestra and Teatro Real in Madrid.

Maestro Botstein is the editor of *The Musical Quarterly* and the author of numerous articles and books. For his contributions to music, he has received the award of the American Academy of Arts and Letters and Harvard University’s prestigious Centennial Award, as well as the Cross of Honor, First Class, from the government of Austria.

**Robert McDuffie** has appeared as soloist with most of the major orchestras of the world, including the New York and Los Angeles philharmonics, the Chicago, San Francisco, Atlanta, Houston, Utah, St. Louis, Montreal and Toronto symphonies, the Philadelphia, Cleveland and Minnesota orchestras, the Leipzig Gewandhaus Orchestra, the North German Radio Orchestra, the Frankfurt Radio Orchestra, the Deutsche Kammerphilharmonie Bremen, Orchestra del Teatro alla Scala, Santa Cecilia Orchestra of Rome, Orquesta Sinfónica Nacional de Mexico, and all of the major orchestras of Australia.

His recent appearances abroad have been at the Concertgebouw in Amsterdam with the Netherlands Radio Philharmonic, in France with the Orchestre National Bordeaux Aquitaine, at the Philharmonie in Cologne with the Bochum Symphoniker, in Seoul with the KBS Symphony, in Taipei with the National Symphony Orchestra of Taiwan, in Hamburg with the Hamburg Symphony, followed by a 22-city U.S. tour, and with the Vienna Radio Symphony Orchestra. He returns to Rome each June as the Co-Founder and Artistic Director of the Rome Chamber Music Festival. The Mayor of Rome has recently awarded Mr. McDuffie the prestigious *Premio Simpatia* in honor of his contribution to the cultural life of that city.

Besides celebrating the fifth anniversary of the Rome Chamber Music Festival this last summer, Mr. McDuffie returned to the Aspen Music Festival, took part in the Brevard Music Festival, the Amelia Island Festival, played the Tchaikovsky Concerto with the Atlanta Symphony in Encore Park and performed with the Orquesta Sinfónica de Minería in Mexico City.

His 2008–2009 season is highlighted by performances of Miklós Rózsa’s Violin Concerto and

Leonard Bernstein’s *Serenade* with the Jerusalem Symphony in Israel and on a 16-city U.S. tour. Future engagements include the premiere of *The American Four Seasons*, a new work by Philip Glass written for Mr. McDuffie—the North American premiere with the Toronto Symphony, the European premiere with the London Philharmonic and the festival premiere in Aspen. He will tour Europe, North America and Asia, pairing it with Vivaldi’s *Four Seasons*. He will record both works for Telarc.

Mr. McDuffie is a Grammy Award-nominated artist whose acclaimed Telarc recordings include the violin concertos of Mendelssohn, Bruch, Adams, Glass, Barber and Rózsa, and Viennese favorites. He plays a 1735 Guarneri del Gesù violin, known as the “Ladenburg.” He has been profiled on NBC’s *Today*, CBS *Sunday Morning*, PBS’s *Charlie Rose*, A&E’s *Breakfast with the Arts* and in *The New York Times* and *The Wall Street Journal*.

Robert McDuffie is Distinguished University Professor of Music at Mercer University, in his hometown of Macon, Georgia. The Robert McDuffie Center for Strings at Mercer University had its official opening at the beginning of the 2007–2008 academic year. He lives in New York with his wife and two children.

### *Tour Direction*

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