

Saturday, November 10, 2018, 3pm
Zellerbach Hall

West-Eastern Divan Orchestra
Daniel Barenboim, *music director and conductor*

Kian Soltani, *cello*
Miriam Manasherov, *viola*

PROGRAM

Richard STRAUSS (1864–1949) *Don Quixote*, Fantastic Variations
on a Theme of Knightly Character
for Cello, Viola, and Orchestra, Op. 35
Introduction
Theme: Don Quixote, Knight of the
Rueful Countenance; Sancho Panza
Variation I: The Knight and the Squire
Start on their Journey
Variation II: The Victorious Battle Against
the Host of the Great Emperor Alifanfaron
Variation III: Colloquies of Knight and Squire
Variation IV: The Adventure with the Penitents
Variation V: The Knight's Vigil
Variation VI: The Meeting with Dulcinea
Variation VII: The Ride Through the Air
Variation VIII: The Journey to the Enchanted Park
Variation IX: The Combat with Two Magicians
Variation X: The Duel with the Knight of the
White Moon
Finale: The Death of Don Quixote
Kian Soltani, *cello*
Miriam Manasherov, *viola*

INTERMISSION

Peter Ilyich TCHAIKOVSKY (1840–1893) *Symphony No. 5 in E minor, Op. 64*
Andante – Allegro con anima
Andante cantabile con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso – Allegro vivace

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Richard Strauss

Don Quixote, Fantastic Variations
on a Theme of a Knightly Character
for Cello, Viola, and Orchestra, Op. 35

Don Quixote by Miguel de Cervantes (1547–1616) is not only among the earliest examples of the novel in world literature (1605), but also one of the most admired and widely enjoyed. Cervantes sketched his hero thus: “Through little sleep and much reading, he dried up his brains in such sort as he wholly lost his judgment.” Thereupon, “He fell into one of the strangest conceits that a madman ever stumbled on in this world...that he should become a knight-errant, and go throughout the world with his horse and armor to seek adventures and practice in person all he had read was used by knights of yore....”

Knights in shining armor were as much out of fashion in Cervantes’ day as covered wagons and the Pony Express are in ours, but the nostalgic, historical romance they represent is the source of much of the poignancy that *Don Quixote* elicits and that served as the emotional engine for Richard Strauss’ superb tone poem, as well as for works by some 60 other composers, including Telemann, Purcell, Massenet, and Falla. In his setting, Strauss chose to emphasize the dramatic elements of the tale by assigning a theme representing Quixote to the solo cello, and then varying the melody to depict several episodes from the novel. Along for the adventure, as well as much abuse from his master, is Quixote’s witty, ironic, perceptive but devoted servant, Sancho Panza, usually played by solo viola, but also given to the tenor tuba and the bass clarinet.

Strauss’ tone poem portrays 10 of Quixote’s exploits, described in a summary of the action that appeared in the two-piano version of the score:

Introduction: The elderly hero’s fancy teems with the “impossible follies” of the romantic works he has been reading. He goes mad [a sharp dissonance following a harp glissando] and in his madness he vows that he will become a knight-errant.

Theme: “Don Quixote, the Knight of the Rueful Countenance; Sancho Panza.” Here the

theme of the hero is announced by the solo cello. Sancho Panza’s theme emerges first in the bass clarinet, then in the tenor tuba; later, however, it is given to the solo viola.

Variation I. “The Knight and his Squire Start on Their Journey.” Inspired by the beautiful Dulcinea of Toboso, the Knight attacks some “monstrous giants,” who are nothing more than windmills revolving in the breeze. The sails knock him down and he is in a “very evil plight.”

Variation II. “The Victorious Battle Against the Host of the Great Emperor Alifanfaron.” A huge army approaches in a swirling cloud of dust. It is only a great herd of sheep, but the Knight’s tottering mind perceives the flashing weapons of soldiery. He rushes into the charge, unmindful of Sancho’s warnings, and the muted brass depicts the pitiful bleating of the animals. The Knight is stoned by the shepherds, and he falls to the ground.

Variation III. “Colloquies of Knight and Squire.” Honor, glory, the Ideal Woman—these are the things that Don Quixote speaks on. Sancho, the realist, holds forth for a more comfortable life, but he is ordered to hold his tongue.

Variation IV. “The Adventure with the Penitents.” Mistaking a band of pilgrims for robbers and villains, Don Quixote attacks, only to receive a sound drubbing from them. The pilgrims depart, intoning their churchly theme, and the senseless Knight revives to the great delight of Sancho, who soon falls asleep.

Variation V. “The Knight’s Vigil.” Don Quixote spurns sleep. He will watch by his armor instead. Dulcinea, in answer to his prayers, comes to him in a vision, as the theme of the Ideal Woman is heard in the horn.

Variation VI. “The Meeting with Dulcinea.” Jestingly, Sancho points to a country wench as Dulcinea. Don Quixote then vows vengeance against the wicked magician who has wrought this transformation.

Variation VII. “The Ride Through the Air.” Blindfolded, Knight and squire sit astride a wooden horse, which—they have been informed—will carry them aloft. Their themes surge upward and one hears the whistling of the wind, including the whine of the wind machine, though the wooden horse has never left the ground.

Variation VIII. “The Journey to the Enchanted Park.” In an oarless boat, Don Quixote and Sancho embark, as the theme of the Knight comes through as a Barcarolle.

Though the boat capsizes, the two finally reach shore and give thanks for their safety.

Variation IX. “The Combat with Two Magicians.” Back on his horse and eager as ever for adventure, Don Quixote violently charges into a peaceable pair of monks, who are going by on their mules. In his maddened brain, the monks are mighty magicians, and Quixote is elated beyond measure at their utter rout.

Variation X. “The Duel with the Knight of the White Moon.” The greatest setback of his knightly career is suffered by Quixote at the hands of the Knight of the White Moon, who is, after all, a true friend. He explains that he hoped to cure Don Quixote of his madness, and, having won the duel, orders him to retire peacefully to his home.

Finale. “The Death of Don Quixote.” The worn and harried Knight is no longer bemused. It was all vanity, he reflects, and he is prepared, now, for the peace that is death.

Peter Ilyich Tchaikovsky

Symphony No. 5 in E minor, Op. 64

Tchaikovsky was never able to maintain his self-confidence for long, and his opinion of a new work often vacillated between the extremes of satisfaction and denigration. The unjustly neglected *Manfred Symphony* of 1885, for example, left his pen as “the best I have ever written,” but the work failed to make a good impression at its premiere, and Tchaikovsky’s estimation of it tumbled. The lack of success of *Manfred* was particularly painful because he had not produced a major orchestral work since the Violin Concerto of 1878, and the score’s failure left him with the gnawing worry that he might be “written out.” The three years after *Manfred* were devoid of creative work.

It was not until May 1888 that Tchaikovsky again took up the challenge of the blank page. On May 27 he wrote to his brother Modeste, “To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination! Still, I am hoping to collect, little by little, material for a symphony.” Though he was unusually secretive about the progress of this new piece, he must have begun it as soon as this letter was written, since the sketch of the complete score

was finished just six weeks later. “I am exceedingly anxious to prove to myself, as to others,” he wrote to his benefactress, Nazedha von Meck, “that I am not played out as a composer.” He worked doggedly on the symphony, ignoring illness, the premature encroachment of old age (he was only 48, but suffered from continual exhaustion and loss of vision), and his troubling self-doubts, and when it was completed, by the end of August, he allowed, “I have not blundered; it has turned out well.”

Tchaikovsky’s satisfaction was soon mitigated, however, by the work’s premiere in Saint Petersburg on November 17, 1888. Though the Fifth Symphony was applauded by the public, he felt that it was a failure, that the ovation was for his earlier pieces rather than for this new one, and that the whole affair was cause for “a deep dissatisfaction with myself.” Modeste was convinced that any negative reaction to the Fifth Symphony—and the critics had some—could be traced to an inadequate performance, but Tchaikovsky could not be persuaded of the work’s value until a performance in Hamburg early in 1889, when musicians, critics, and audience alike received it enthusiastically. Even the venerable Johannes Brahms, who was not strongly drawn to the music of his Russian colleague, made a special effort to attend the performance on a visit to his hometown. Tchaikovsky was buoyed by his reception in Hamburg, and his estimation of the Fifth Symphony (and of himself) shot up once again. The work has remained among the staples of the concert repertory.

Tchaikovsky never gave any indication that the Symphony No. 5, unlike the Fourth Symphony, had a program, though he may well have had one in mind. Years after its composition, some rough sketches that apparently refer to the Symphony No. 5 were discovered in his notebooks: “Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (1) Murmurs, doubts, complaints against XXX. (2) Shall I throw myself into the embrace of faith???” The “XXX” probably referred to Tchaikovsky’s homosexuality, the only matter

he concealed behind secret signs in his notes and diary. If that is so, the Fifth Symphony represents Tchaikovsky's resignation to his fate in the way he could best command—music. The workings of fate were an obsessive theme with him, and the program of the earlier Fourth Symphony portrays man's happiness crushed by that intractable power at every turn. In their biography of the composer, Lawrence and Elisabeth Hanson reckoned Tchaikovsky's view of fate as the motivating force in the Symphony No. 5, though they distinguished its interpretation from that in the Fourth Symphony. "In the Fourth Symphony," the Hansons wrote, "the Fate theme is earthy and militant, as if the composer visualizes the implacable enemy in the form, say, of a Greek god. In the Fifth, the majestic Fate theme has been elevated far above earth, and man is seen, not as fighting a force that thinks on its own terms, of revenge, hate, or spite, but as a wholly spiritual power which subjects him to checks and agonies for the betterment of his soul."

The structure of the Fifth Symphony reflects this process of "betterment." It progresses from minor to major, from darkness to light, from melancholy to joy—or at least to acceptance and stoic resignation. It is the same path Beethoven blazed in his Fifth Symphony, and the power of such a musico-philosophical construction was not lost on Tchaikovsky, or on any other 19th-century musician. The sense of a perilous obstacle surmounted through struggle energizes both works, and is the substance of any "message" Tchaikovsky may have embedded in this symphony.

The symphony's four movements are linked together through the use of a recurring "Fate" motto theme, given immediately at the beginning by unison clarinets as the brooding introduction to the first movement. The sonata form proper starts with a melancholy melody intoned by bassoon and clarinet over a stark string accompaniment. The woodwinds enter with wave-form scale patterns followed by a stentorian passage for the brass that leads to a climax. Several themes are presented to round out the exposition: a romantic tune, filled with

emotional swells, for the strings; an aggressive strain given as a dialogue between winds and strings; and a languorous, sighing string melody. Again, the brasses are brought forth to climax this section. All of the themes are treated in the development section. The solo bassoon ushers in the recapitulation, and the themes from the exposition are heard again, though with changes of key and instrumentation. After a final climax in the coda, the movement fades, softer and slower, and sinks, finally, into the lowest reaches of the orchestra.

At the head of the manuscript of the second movement Tchaikovsky is said to have written, "Oh, how I love... if you love me..." a sentiment that calls to mind an operatic love scene. (Tchaikovsky, it should be remembered, was a master of the musical stage who composed more operas than he did symphonies.) The expressiveness of the opening theme, hauntingly played by the solo horn, is heightened as the movement proceeds through enriched contrapuntal lines and instrumental sonorities. Twice, the imperious Fate motto intrudes upon the starlit mood of this *romanza*.

If the second movement derives from opera, the third grows from ballet. A flowing waltz melody (inspired by a street song Tchaikovsky had heard in Italy a decade earlier) dominates much of the movement. The central trio section exhibits a scurrying figure in the strings that shows the influence of Léo Delibes, the French master of ballet music whom Tchaikovsky deeply admired. Quietly and briefly, the Fate motto returns in the movement's closing pages.

The finale begins with a long introduction based on the Fate theme cast in a heroic rather than a sinister or melancholy mood. A vigorous exposition, a concentrated development, and an intense recapitulation follow. The long coda uses the motto theme in a major-key, victory-won setting. This stirring work ends with a final statement from the trumpets and horns, and closing chords from the full orchestra.

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West-Eastern Divan Orchestra

For almost 20 years the West-Eastern Divan Orchestra has been a significant presence in the international music world. In 1999 Daniel Barenboim and the late Palestinian literary scholar Edward Said created a workshop for young musicians from Israel, Palestine, and several Arab countries to promote coexistence and intercultural dialogue. They named the orchestra after Johann Wolfgang von Goethe's collection of poems entitled *West-Eastern Divan*, a central work for the development of the concept of world culture.

The West-Eastern Divan Orchestra has proved time and again that music can break down barriers previously considered insurmountable. The only political aspect that prevails in the work of the Divan is the conviction that there is no military solution to the Arab-Israeli conflict, and that the destinies of Israelis and Palestinians are inextricably linked. Through its work and existence, the West-Eastern Divan Orchestra demonstrates that bridges can be built to encourage people to listen to the narrative of the other.

The orchestra's repertoire extends beyond symphonic works to opera and chamber music. Concert highlights have included appearances at the most prestigious venues in Europe, Asia, and the Americas. While the West-Eastern Divan Orchestra has become a regular guest at the main international music festivals in Europe, one of its goals is to perform in the home countries of its members. Concerts in Rabat, Doha, Abu Dhabi, and the ensemble's historic concert in Ramallah in 2005 have been steps towards fulfilling this aspiration. In December 2006 the orchestra performed in the General Assembly Hall of the United Nations in New York, in honor of Secretary-General Kofi Annan; and in October 2015, the Divan gave a Concert for the Understanding of Civilizations and Human Rights at the UN headquarters in Geneva.

Daniel Barenboim and the West-Eastern Divan Orchestra have received numerous prestigious honors for their work together. UN Secretary General Ban Ki-moon named Barenboim a UN Messenger of Peace in September

2007 and designated the orchestra as a United Nations Global Advocate for Cultural Understanding in February 2016. The West-Eastern Divan Orchestra has also released a number of highly acclaimed CDs and DVDs.

For more information, please visit the orchestra's website at www.west-eastern-divan.org.

Daniel Barenboim, conductor

Daniel Barenboim is one of today's most outstanding artists. As a pianist and conductor, he has been active for decades in major cities across Europe and all around the world; as the founder of several orchestras and the initiator of numerous highly acclaimed projects, he has contributed decisively to international music life.

Barenboim was born in Buenos Aires in 1942. He first received piano instruction from his mother, later from his father, and held his first public recital at age seven in Buenos Aires. In 1952 he moved to Israel with his parents. At age 11 Barenboim participated in conducting classes in Salzburg with Igor Markevitch. In the summer of 1954, he met Wilhelm Furtwängler and performed for him. Furtwängler subsequently wrote, "The 11-year-old Daniel Barenboim is a true phenomenon." Until 1956 he studied harmony and composition with Nadia Boulanger in Paris.

At age 10 Barenboim made his debuts as a solo pianist in Vienna and Rome; this was followed by debuts in Paris (1955), London (1956), and New York (1957), where he played with Leopold Stokowski. Since then, he has undertaken regular tours in the US, Europe, South America, Australia, and the Far East.

Numerous recordings attest to Barenboim's stature as a pianist and a conductor. In 1954 he began with solo recordings, including Beethoven's piano sonatas. In the 1960s, he recorded Beethoven's piano concertos with Otto Klemperer conducting, Brahms piano concertos with Sir John Barbirolli, and all of Mozart's piano concertos with the English Chamber Orchestra, where he conducted from the piano. As an accompanist, he has worked regularly with important singers including Dietrich Fischer-Dieskau.

Since his 1967 conducting debut with the Philharmonia Orchestra in London, Barenboim has been in demand as a conductor at leading orchestras around the world, including the Vienna and the Berlin philharmonics, ensembles with whom he has worked for decades now. Between 1975 and 1989, he was chief conductor of the Orchestre de Paris, where he premiered numerous contemporary works.

His debut at the opera podium was held at the Edinburgh Festival in 1973, where he conducted Mozart's *Don Giovanni*. In 1981 Barenboim conducted for the first time in Bayreuth; he continued to conduct there ever summer until 1999, with performances of Wagner's *Tristan und Isolde*, *Der Ring des Nibelungen*, *Parsifal*, and *Die Meistersinger von Nürnberg*.

From 1991 to June 2006, Barenboim served as chief conductor of the Chicago Symphony Orchestra. In 2006 the musicians of the orchestra voted him honorary conductor for life. With this renowned ensemble he completed a series of important recordings, including works by Brahms, Bruckner, Tchaikovsky, Strauss, and Schönberg.

Since 1992 Barenboim has been general music director at Berlin's Staatsoper Unter den Linden, from 1992 to August 2002 also serving as artistic director. In the fall of 2000, the Staatskapelle Berlin named him chief conductor for life.

In both the opera and the concert repertoire, Barenboim and the Staatskapelle have jointly worked on large-scale cycles, presenting them in Berlin and on worldwide guest performance tours. The cyclical production of Wagner's 10 major works at Berlin's Staatsoper met with worldwide acclaim, as did the performance of all symphonies by Beethoven, Schumann, Schubert, and Bruckner. Other cyclical projects included the symphonies and orchestral songs of Mahler (together with Pierre Boulez) and the opera and orchestral works of Berg, Schönberg, and Debussy.

In addition to the great works of the classical-romantic repertoire and classical modernism, Barenboim and the orchestra have increasingly focused on contemporary music. They realized world-premiere performances of Elliott Carter's only opera, *What Next?*, and

Harrison Birtwistle's *The Last Supper*. The symphony concerts regularly feature compositions by Boulez, Rihm, Carter, and Widmann.

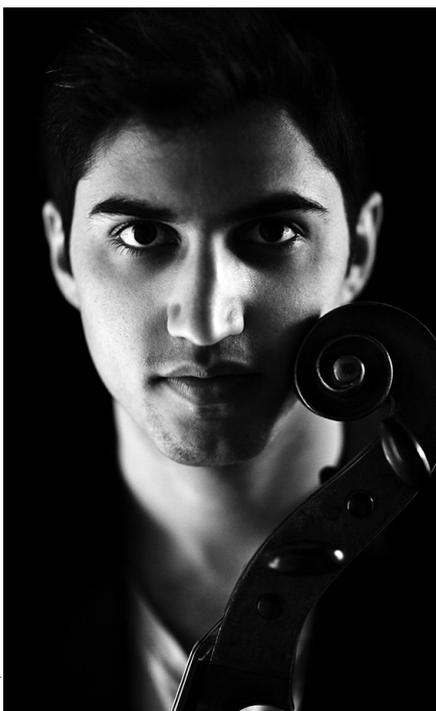
Among the constantly growing number of works that Barenboim has recorded with the Staatskapelle Berlin are Wagner's three romantic operas (*Der fliegende Holländer*, *Tannhäuser*, and *Lohengrin*), Beethoven's *Fidelio*, Strauss' *Elektra*, and Berg's *Wozzeck*; the symphonies of Beethoven, Schumann, Bruckner, and Elgar; and the piano concertos of Beethoven, Chopin, Liszt, and Brahms, with Barenboim as soloist. In 2003 he and the Staatskapelle were awarded the Wilhelm-Furtwängler-Preis.

From 2007 to 2014 Barenboim was active at Milan's Teatro alla Scala; from 2011 he served as music director. There, he presented new productions of *Tristan und Isolde* and *Der Ring des Nibelungen*, in addition to symphonic and chamber music concerts.

In 1999 Barenboim founded the West-Eastern Divan Orchestra together with the Palestinian literary scholar Edward Said. Each summer, this project brings together young musicians from Israel, Palestine, and the Arab world. The orchestra seeks to foster a dialogue between the various cultures of the Middle East by way of the experience of making music together. Musicians from the Staatskapelle Berlin have contributed to this project from the very beginning as mentors.

Since 2015 talented young musicians from the Near East have studied at the Barenboim-Said Academy in Berlin, another of Maestro Barenboim's initiatives. In the fall of 2016 this academy for music and humanities began a four-year bachelor's program for up to 90 students in the renovated and remodeled former Magazine of the Staatsoper. This building also houses the new Pierre Boulez Hall, designed by Frank Gehry, which has enriched Berlin's musical life since its opening in March 2017. In 2016 Barenboim founded a piano trio with violinist Michael Barenboim and cellist Kian Soltani, which gave its first concerts that summer in Teatro Colón. During the 2017–18 season the musicians performed the complete Beethoven piano trios in Pierre Boulez Hall, combined with contemporary works.

Nikolaj Lund



Kian Soltani

Maestro Barenboim has received many important prizes and honors, including the Große Verdienstkreuz mit Stern und Schulterband, Federal Republic of Germany, and an honorary doctorate from Oxford University, and he has been named commander of the French Légion d'honneur. The Japanese Imperial House honored him with the Premium Imperiale, and he has been named a United Nations Ambassador for Peace. Queen Elizabeth II bestowed upon him the title of Knight Commander of the Most Excellent Order of the British Empire.

Daniel Barenboim has published several books: the autobiography *A Life in Music and Parallels and Paradoxes: Explorations in Music and Society* (together with Edward Said), as well as *Everything is Connected: The Power of Music; Dialoghi su musica e teatro. Tristano e Isotta* (with Patrice Chéreau); and *Musik ist alles und alles ist Musik. Erinnerungen und Einsichten*.

For more information, please visit his website at www.danielbarenboim.com.

Meriav Karichevski



Miriam Manasherov

Kian Soltani, *cello*

Kian Soltani has been hailed by *The Times* as a “remarkable cellist.” His playing—“sheer perfection,” says *Gramophone*—is characterized by expressive depth, individuality, and technical mastery that, when combined with his charismatic stage presence, forge an impressive emotional bond with his audience. Soltani is a regular guest with the world’s leading orchestras, conductors, and recital promoters, propelling him from rising star to one of the most accomplished cellists performing today.

This season, Soltani makes debuts with orchestras including the Vienna Philharmonic, Boston Symphony, Berlin Staatskapelle, London Philharmonic, Royal Stockholm Philharmonic, Orchestre National de Lyon, and the National Symphony Orchestra (Washington, DC). He also returns to the Tonhalle-Orchester Zürich. Last month, Soltani began a season-long residency as artist-in-residence with the Residentie Orkest in The Hague.

As a recitalist, Soltani makes his debut at Carnegie Hall in the spring of 2019; returns to the Salzburg and Lucerne festivals, London's Wigmore Hall, and Berlin's Boulez Hall; and makes further recital appearances at the Philharmonie de Paris, Vienna Konzerthaus, Amsterdam Concertgebouw, Elbphilharmonie Hamburg, Barbican Centre (London), Cologne Philharmonie, and Stockholm Concert Hall as part of the ECHO Rising Stars program.

In 2017 Soltani signed an exclusive recording contract with Deutsche Grammophon; his first CD, *Home*—with pianist Aaron Pilsan and comprised of works by Schubert, Schumann, and Reza Vali—was released to international acclaim last February, with *Gramophone* describing the recording as “sublime.” His recording of the Mozart piano quartets with Daniel and Michael Barenboim and Yulia Deyneka was released last August.

Born in Bregenz in 1992 to a family of Persian musicians, Soltani began playing the cello at age four and was only 12 years old when he joined Ivan Monighetti's class at the Basel Music Academy. He was awarded an Anne-Sophie Mutter Foundation scholarship in 2014, and completed further studies as a member of the young soloist program at Germany's Kronberg Academy.

Soltani performs on a cello by brothers Giovanni and Francesco Grancino made in Milan in 1680, on generous loan from the MERITO Strings Instrument Trust.

Intermusica represents Kian Soltani worldwide. For more information, please visit intermusica.co.uk/artist/Kian-Soltani.

Miriam Manasherov, *viola*

Miriam Manasherov was born in Israel in 1981. She began violin lessons with Luba Shochat at the age of eight. After graduating from the Thelma Yellin High School of the Arts, Manasherov joined the IDF (Israel Defense Forces) as part of the Excellent Musicians Unit, where she served as a member of an ensemble later known as the Rosso Quartet. She then began taking viola lessons with Prof. Yuri Gandelman at the Buchmann-Mehta School of Music at Tel Aviv University. In 2003 Manasherov began her studies at the Lübeck Academy of Music, with Prof. Barbara Westphal. She took part in different festivals and master classes, including at Schleswig-Holstein and Prussia Cove, and with the Verbier Orchestra and the West-Eastern Divan. Manasherov has been a substitute musician for the Konzerthaus Berlin, Gürzenich Orchester Köln, and the Israel Philharmonic Orchestra, and had a three-year contract with the WDR Symphony Orchestra Cologne. She has participated in chamber music festivals such as Rolandseck in Germany and Kfar Blum in Israel. Manasherov was the winner of the chamber music competition at the Jerusalem Academy of Music and Dance. She has received scholarships from the America-Israel Cultural Foundation and the DAAD in Germany. After almost a decade in Germany, Manasherov now lives in Tel Aviv.

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