

UCSD Chamber Orchestra  
-December 3, 2013

David Medine Conductor



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Beethoven LUDWIG VAN .....  
.....Overture to Coriolan, op. 62  
(1807)

Haydn FRANZ JOSEPH.....  
.....Symphony No. 101 in D, 'The Clock'  
(1793-4)

I. ADAGIO. PRESTO  
II. ANDANTE  
III. ALLEGRETTO – Menuetto e Trio  
IV. VIVACE



## **VIOLIN I**

Jane Duan(concertmaster)  
Anna Dipaola  
Leta He  
Sung Yun Hwang  
Jenan Kharbush  
Kira Turnbull  
Zhiye Zhang

## **VIOLIN II**

Carine Bossard  
Jack Lee  
Yinan Liu  
Talia Nassi  
Thomas Tu  
Kevin Vo  
Shu Zhang

## **VIOLA**

Jennie Gowan  
Mohammad Khorsand  
Andrew Yousef

## **VIOLINCELLO**

Aaron Howington  
Christa Lam  
David Muller  
Annie Phan  
Matthew Ragaratnam  
Charles D Rosacena  
Vivian Wang

## **CONTRABASS**

Alexander Pelletier  
Karemy Valdez

## **FLUTE**

Kelley Gallagher  
Tricia Ning

## **OBOE**

Sarah Dovi  
Stephanie Smith

## **CLARINET**

Curt Miller  
Joseph Vinetz

## **BASSOON**

Mohammad Sedarat  
John Guidarelli

## **HORN**

David Ryan

## **TRUMPET**

Richard Lin

## **TIMPANI**

Jon Hepfer

## Beethoven, Haydn, and the Overture

'Overture' literally means an introduction. It comes from the French word *overture* which has an identical meaning. Both 'overture' and 'aperture' originate from the Latin *apertura*, literally 'an opening'. 'Aperture' is, of course, a different kind of opening from the 'overture' sort, but until the 14th century 'overture', in English, meant what 'aperture' does today.

In 1807, Ludwig van Beethoven (1770-1827) was commissioned to write a musical introduction (an overture) to a play: Heinrich Collins' 1804 drama *Coriolan*. The play features no music, so Beethoven was free from any need to introduce upcoming thematic material, as is the case with an overture to an opera or ballet. Nevertheless, the music is meant to introduce the psychology of the central characters and drama that unfolds between them.

This overture is a simple, but powerful work, revolving around two contrasting themes. The first, bold and terrifying, represents the war-like nature of Coriolan (he is about to invade Rome) The second theme, tender and lyrical, belongs to the hero's mother who urges him to yield the advance. In the end, Coriolan resolves not to invade, but it is already too late. The wheels of war are already in unstoppable motion and Coriolan is forced to commit to the invasion but now knows that it is the wrong course of action. Thus Fate (one of Beethoven's favorite subjects) brings to the hero a perfect tragedy. This terrible triumph of Fate is depicted in the coda, which opens with a final utterance of the mother's theme, now twisted into a minor key. The music then builds towards a bellicose climax only to end in a slow and lonely expiration: the death of the hero.

Thus the Overture may be said to be both an introduction (overture) and portal (aperture). It is meant as a beginning but it is also a kind of gateway. When the overture is disconnected from that which it is intended to introduce (as is the case in tonight's concert - which shall not conclude with a performance of Collins' play), it is a transmission of an encapsulation of the work that it was meant to precede. Much like the aperture of a camera admits light to impress an image onto film, the Overture in concert setting allows a larger work to appear before us as a briefer impression.

In music, the term 'Overture' originates with the birth opera (which happened in early 17th century Florence). 'Overture' originally referred

to an opera's customary instrumental introduction, but the term soon began to stand for a musical introduction of any kind. Indeed, the late 17th and early 18th century multi-movement form known as the *Suite* (a collection of dance pieces and a predecessor of symphonic form) always begins with an *Overture*. In the 18th century, the term *Overture* (or Overture) soon began to refer to the whole *Suite* itself. This synecdoche was so common a parlance of the time, that 'Overture' came to stand for any symphony or multi-movement instrumental work. Thus Johann Peter Salomon wrote about the London concert at which Haydn's 101st symphony premiered: 'the most delicious part of the entertainment was the new grand Overture by Haydn'.

Franz Joseph Haydn (1732-1809) was, as is well known, one of Beethoven's teachers. Though one of the most influential composers, Haydn is somewhat eclipsed by the looming figure of his student – whose legacy so anxiously influenced and dominated the style and philosophy of several successive generations of composers. In our time, we also tend to neglect Haydn in favor of his younger and arguably more charismatic colleague, Wolfgang Amadeus Mozart (1756-1791). So much so is this the case that it is not unheard of to hear people refer to Haydn as 'boring Mozart' or 'primitive Beethoven'. I hope that our presentation of this late, and truly marvelous symphony by Haydn will dispel any thoughts that might tend in such a direction. 'The Clock' is a masterpiece of Classical symphonic style and is replete with false endings and musical misdirection, which is typical of Haydn's work. I call attention to just one such instance of that composer's wit. The fourth movement of this Symphony in D major opens with a repeated two part theme. This suggests a theme and variations formula (one Haydn had no little predilection toward), but this movement by no means has such a structure. Where the first variation should start (just after the presentation of the theme), we are given a sudden and boisterous fanfare. 'Ha- ha!' in a glorious pronouncement. Haydn doesn't abandon the idea of variation, however. The form of this finale hints at a Rondo (a loose variation form where the opening idea is intermittently reiterated) but certainly does not adhere to that form either. He completes the thought at the very end by turning the opening theme into the subject of a double-fugue: a most impressive way to vary a theme.

-David Medine