



KITCHENER-WATERLOO  
SYMPHONY

EDWIN OUTWATER • MUSIC DIRECTOR

# EDWIN'S FINAL BEETHOVEN

Oct 28 & 29 | 8pm  
Centre In The Square, Kitchener

Edwin Outwater, conductor  
Bénédicte Lauzière, violin \*

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Ludwig van Beethoven (1770-1827) Symphony No.2 in D major, op.36 I. Adagio Molto - Allegro con brio II. Larghetto III. Scherzo: Allegro IV. Allegro Molto	32'
INTERMISSION	
Erich Wolfgang Korngold (1897-1957) Concerto in D major for Violin & Orchestra, op.35 * Moderato nobile Romance: Andante Finale: Allegro assai vivace	24'
Franz Liszt (1811 - 1886) / Müller-Berghaus Hungarian Rhapsody No.2, C minor	11'

*For Edwin Outwater's biography, please see page 4.*



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# BIOGRAPHIES & PROGRAM NOTES



## **Bénédicte Lauzière**

Violin

Described as “beautiful to watch and breathtaking to hear” by the *Guelph Mercury*, violinist Bénédicte Lauzière enjoys a prolific career on the Canadian stage notably as concertmaster of the Kitchener-Waterloo Symphony, but also as a soloist, chamber musician and recitalist. She has won numerous prizes and awards including the Prix d’Europe 2014, the Michael-Measures Award 2011, the Peter Mendell Prize 2010 as well as a grant for professional musicians from the Canada Council for the Arts. Ms Lauzière was a laureate of the prestigious Stulberg International String Competition in 2010 and won several first prizes in national competitions. As a soloist, her recent performances include *Tchaikovsky’s Concerto op. 35 in d major* with the Kingston Symphony in January 2016 and Beethoven’s *Concerto op. 61 in d major* with the Orchestre Symphonique des Jeunes de Montréal in March 2015. She also had the great privilege of sharing the stage as a soloist with the Quebec Symphony Orchestra and Yoav Talmi, the Kitchener-Waterloo Symphony, and the Western Michigan University Orchestra. Bénédicte obtained her Master of Music degree from the Juilliard School in New York City in May 2014, where she studied with Masao Kawasaki with the support of the Karl H. Kraeuter, H. & E. Kivekas and Starr scholarships. She holds a Bachelor of Music degree from the Schulich School of Music at McGill University, studying with Jonathan Crow as recipient of the Lloyd Carr-Harris scholarship. She also studied with Helmut Lipsky at Conservatoire de Musique de Montréal.

## PROGRAM NOTES

### **LUDWIG VAN BEETHOVEN (1770-1827)** **Symphony No. 2, in D, Op. 36 (1801-2)**

Poised between the late 18th century classical works of Haydn and Mozart and the ground-breaking path opened up by the *Eroica*, Beethoven’s Second Symphony uses the standard double woodwinds, horns, trumpets, timpani and strings of the later classical symphony. But it is a longer, louder and a more dramatized symphony than earlier works. The opening movement explodes with contrasts of soft and loud, with the loud being frequently fortissimo, a term employed infrequently by Beethoven’s predecessors – forte (loud) for them was generally sufficient. For the most part, the music is built out of short themes. In contrast, the serenade-like scoring of the Larghetto shapes one of the sweetest, most pastoral movements in any of Beethoven’s symphonies. Its unhurried spaciousness provided a model for Schubert. Beethoven’s unerring feeling for balance and proportion then provides a perfect foil for the broad Larghetto in the fast-changing musical textures and dynamics of the Scherzo. The good humour continues in the finale, opening with a characteristic whoop and a gruff growl. It’s an unlikely start for a movement, let alone for its main musical motive. Still, Beethoven uncovers every aspect of its humour with increasing wit as the music progresses, until an extended and powerful coda concludes the boisterous and highly original movement.

Beethoven’s most exuberant, high-spirited, outgoing and youthful symphony was written while he was living through the bleakest days of his life. He was 30 when he began sketches for the work. He took the sketches with him when, on his doctor’s advice, he spent several months in a village just outside Vienna. Even as he did the main work on his new symphony, Beethoven grew despondent with the realization that his hearing was rapidly failing. In October 1802 he wrote not only the final notes of the Second Symphony but also a harrowing document we now know as the *Heiligenstadt Testament* – his will, addressed to his brothers. Held back from suicide by a desire to achieve great things, Beethoven found renewed strength. “Everyday I come closer to my goal which I can sense, but don’t know how to describe,” he wrote to a friend.

The Second Symphony is itself testament to this iron will.

**ERICH WOLFGANG KORNGOLD (1897-1957)**  
**Violin Concerto in D, Op. 35 (1945)**

In 1934, with Europe increasingly becoming a dangerous place for Jewish musicians, Czech composer Erich Korngold left Vienna for California, around the same time as Arnold Schoenberg. Both ended up in California, but then their paths took entirely different directions. "I never drew a distinction between music for films and for operas or concerts," Korngold was to say. With a favourable contract from Warner Bros., Korngold composed 17 major film scores, including two Academy Award winners, in a dozen years. His command of the late romantic musical vocabulary and his fluency in underscoring dramatic narrative blossomed from the stage into a medium that reached millions. Nostalgia, fantasy and escape were key ingredients of the Hollywood movies of the Thirties and Forties and Korngold's music captured the mood of the times to an extraordinary degree. Perceptively, Korngold had negotiated to keep his own copyright in his music written for Hollywood – and this was to prove crucial when he came to write the Violin Concerto.

From the last of his film scores, *Deception* (1946), starring his favourite actress, Bette Davis, Korngold extracted his Cello Concerto. It was concert music of a sort he had consciously ignored while exiled from Vienna. His Violin Concerto, too, turned inward to the lush melodies and plush orchestrations he knew so well from his work in the studios. It opens with a glorious melody that captures the very soul of the violin itself. It is borrowed from the music he wrote for the film *Another Dawn* (1937). The second theme is no less lyrical and nostalgic, drawn this time from the historical epic *Juarez* (1939). The sweetly singing violin line was a good fit for the work's earliest champion, Jascha Heifetz, who gave the première in 1947 and made a famous recording a few years later. The wistful Romance takes its main theme from one of Korngold's Oscar-winning scores, *Anthony Adverse* (1936), a romantic tear-jerker set in 18th century Italy. Its rapturous meditations high on the E string are sumptuously underscored by a shimmering, darkly hued orchestral accompaniment. Korngold once said that the concerto was written

'for a Caruso, rather than a Paganini!' The finale offers virtuoso variations on a theme from one of Korngold's finest movie scores, the Mark Twain classic *The Prince and the Pauper* (1937). It builds to a show-stopping coda, at double speed.

**FRANZ LISZT (1811-1886)**  
**Hungarian Rhapsody No. 2, in C-sharp minor:**  
**Lento a capriccio, S. 244 (1847)**

Making a nostalgic return visit to his native Hungary in the winter of 1839-40, Franz Liszt sought out what he considered to be the roots of his musical heritage, in the music of the Hungarian roma, the gypsies. His aim in writing the 19 Hungarian Rhapsodies was to reproduce the sounds of the gypsy bands, with their wild improvisatory fioriture of violin, cimbalom and clarinet. The Hungarian roma, with their finely honed ability to assimilate, had been quick to adapt the verbunkos dance to their own needs. They also took over a newer Hungarian dance developed in the 1840s as a kind of distinctive Hungarian salon music and known as the czardas. Liszt, however, heard it as music that belonged to the gypsies. To him, it was indigenous music, instinctive music without artifice. The origins of his Hungarian Rhapsodies often lie in an urban popular music rather than rural folk music and some of the composers of the various melodies can now be identified. Bartók had no problem with Liszt's historical inauthenticity. He called the Rhapsodies "the most perfect creations of their kind." The favourite Hungarian Rhapsody No. 2, in C-sharp minor is dedicated to Liszt's Hungarian patriot Count László Teleky.

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