



Hailed by *The New York Times* for her “rich tone” and “virtuosic panache,” violinist **FRANCESCA ANDEREGGI** consistently delivers insightful performances of both classical and contemporary scores. Through her inventive programming, active composer collaborations and precise, yet impassioned interpretations, she has earned renown as a musical explorer of the first order.

As a soloist, Francesca Andereggi has performed a wide variety of traditional and contemporary violin concerti with orchestras throughout the United States and South America. Following her 2008 Carnegie Hall debut, she has been presented in recital in distinguished national and international venues, among them The Metropolitan Museum of Art in New York City, Brooklyn’s National Sawdust, The Arts Club of Washington, Chicago Symphony Center and Bogotá’s Museo Nacional de Colombia. Ms. Andereggi’s festival appearances include the Tanglewood Music Center, National Music Festival, California’s Music in the Vineyards and Yellow Barn in Vermont.

Francesca Andereggi is also active in the recording studio, and her albums have been featured on radio programs throughout the United States and noted for “stunning virtuosity” (*Fanfare Magazine*), “lustrous tone” (*The Strad Magazine*) and “riveting listening experience” (*Second Inversion*). “Wild Cities” was selected as a favorite of 216 by *New Music Box*, and her most recent release, “Images of Brazil,” won praise as “the most delightful disc of Brazilian chamber music to come along in years” (*Fanfare Magazine*).

The continual search for unusual repertoire has made Francesca Andereggi a fierce advocate for new music. Since her 2007 New York City concerto debut in Ligeti’s *Violin Concerto* with The Juilliard Orchestra, she has championed the works of 20th Century and living composers. She performed Daniel Schnyder’s jazz-influenced *Violin Concerto* with Orchestra for the Next Century and played Pierre Boulez’s orchestral and solo compositions, under the direction of the composer, at the Lucerne Festival in Switzerland. With her husband, the Venezuelan-American composer Reinaldo Moya, she has presented a series of his original works exploring magical realism and other fascinating elements of Latin American literature and imagination. In collaboration with the celebrated conductor Gemma New, Ms. Andereggi gave the August 2019 world premiere of Moya’s violin concerto, commissioned for her by Greenwood Music Camp and the Lakes Area Music Festival.

Francesca Andereggi holds an undergraduate degree from Harvard University and earned both master’s and doctoral degrees from The Juilliard School, where her teachers included Robert Mann, Ronald Copes and Naoko Tanaka. She is a laureate of the Corpus Christi International String Competition and recipient of fellowships from both the McKnight Foundation and the Leonore Annenberg Fund. An enthusiastic educator and mentor of young musicians, Ms. Andereggi has been a guest teacher at universities throughout the United States and abroad and has taught at Michigan’s Interlochen Center for the Arts. Currently, she is Associate Professor of Violin at St. Olaf College in Minnesota.

~Program Notes~
Berkshire Symphony Orchestra
October 28, 2022

Gioachino Rossini (1792-1868)
Il Barbiere Di Siviglia Overture

The Barber of Seville, one of the most brilliant and scintillating of all comic operas, began life as a notable fiasco. Gioachino Rossini (1792-1868) signed a contract for the opera on December 15, 1815, when in Rome to produce his *Torvaldo e Dorliska*. The librettist of that opera wrote a new version of the classic Beaumarchais comedy *Le Barbier de Seville*, which had already been treated operatically in a popular work by Paisiello. Legend has long maintained that the opening night failure came about because the audience, fond of Paisiello's opera, was blind to the sparkling humor of Rossini's work. Many stories, often quite amusing, have circulated to account for the failure, but most of these tales seem to be apocryphal. It is far more likely that the premiere performance, put together in great haste (only two months elapsed between the signing of the contract and opening night!), was simply sloppy and failed to do justice to Rossini's score. It did not take long for Rossini's mercurial music to win its permanent place in the repertory.

One of the opening night legends maintains that Rossini was displeased with the effect of the overture he had written and threw it out, substituting instead an older composition that he had composed originally for Aurelian in Palmira (produced in Milan in December 1813) and re-used for Elizabeth, Queen of England (produced in Naples in October 1815). Actually, he never wrote the supposed "original" overture to this comic opera (he was notoriously lazy, a fact he cheerfully admitted). He simply adjusted the older overture, which had not yet been heard in Rome, by enriching the orchestration a bit. But it is ironic—and it indicates how little the overture in Rossini's day had to do with the opera at hand—that a work originally written to introduce a serious, even tragic, opera should attain immortality as the overture of Rossini's greatest comedy.

Steven Ledbetter

Reinaldo Moya (b. 1984)
Vestida de Mar (A Violin Concerto) (2019)

When I started working on this concerto, I was planning a workshop performance in Puntarenas, Costa Rica, near the Pacific Ocean. I wanted to take inspiration from the natural beauty of the surroundings, and I wanted the piece to relate to the Pacific Ocean in some way.

As usual, I took inspiration from Latin American literature. In this case, I found it in Pablo Neruda's *Canto General*: a compendium of poems that describes the flora, fauna, culture, geography and history of the Americas. I was intrigued by the three poems that Neruda writes about Rapa Nui (Easter Island), and its relationship to the ocean. I wanted each movement of the concerto to relate to one of the oceans that surround the American continent: the oceans here are a loose metaphor for aspects of the American experience.

I. *As I Ebb'd with the Ocean of Life* (Duration: 8 minutes)

The title is derived from the opening line of Walt Whitman's poem. This movement is a representation of the Atlantic Ocean and its significance in the culture and thinking of the North American continent. The violin begins alone with some uneven arpeggios, only to be joined by other solos. The texture shifts and a quicksilver melody emerges, but before one can grab hold of it, it sinks back down to the depth only for other fragments to rise to the surface. After an intense climax, the violin plays a frantic cadenza before disappearing once more into the dark, deep sea.

II. *Rapa Nui* (Duration: 7 minutes)

The next movement follows the previous one without a pause. As though through a wormhole, we travel from the Atlantic coast to the middle of the Pacific ocean in its primordial ooze. Neruda's poem describes the imposing moai statues and the wondrous sights found in the remote island. The music depicts this landscape and the ancient statues found in it. The violin spins a melody that feels like it could have been sung centuries ago. The orchestra provides commentary and atmosphere to create an haunting, yet intimate musical picture.

III. *El mar danzante (The Sea Dances)* (Duration: 5 minutes)

For this finale, we travel to the Caribbean Sea. This movement embodies the hybridity so characteristic of this region. The music begins with a chorale that sounds like it could have been written in Europe in the 17th century (in fact, the harmony owes a debt to the Rosary Sonatas of Heinrich Ignaz Franz Biber). When we get to the cadence, the rug is pulled from under us, and a (somewhat modified) Cuban montuno interrupts the proceedings. The two musics take turns interrupting each other. A Cuban danzón emerges in the middle section before it is itself interrupted by a European waltz. The movement is a cheeky perpetual motion, where we experience the bewildering essence of what it means to be from the Caribbean: a vibrant and sometimes uneasy mixture of Europe, the Americas, and Africa. The music continues to alternate between streams and styles before reaching a rousing finale.

Reinaldo Moya

Nikolai Rimsky-Korsakov (1844 – 1908)

Capriccio Espagnol

Orchestra musicians have heard it all and don't impress easily. But the first time they rehearsed Rimsky-Korsakov's colorfully ecstatic *Capriccio Espagnol* in 1887, the players of the St. Petersburg Russian Opera Orchestra repeatedly broke into spontaneous applause after each movement. (The composer responded by gratefully dedicating the piece to them.) The premiere performance also provoked a tumultuous ovation. Tchaikovsky, who was present, afterwards presented to his most serious composer-rival a wreath bearing the inscription: "To the greatest master of orchestration—from his sincere admirer." The usually acerbic César Cui, a member along with Rimsky of the group of five St. Petersburg nationalist composers called "the mighty little handful," raved in his review that "this is one of the most dazzling, most brilliant orchestral compositions of all that are in existence." Nor has the popularity of *Capriccio Espagnol* among audiences and musicians ever flagged in the 127 years since. Along with *Scheherazade*, it is Rimsky-Korsakov's most internationally beloved and most frequently recorded creation. It also inspired a 1939 ballet choreographed

by Leonide Massine, and has been heard in films as diverse as *The Devil is a Woman*, *Brokeback Mountain*, and *Women on the Verge of a Nervous Breakdown*. How ironic that the intensely patriotic Rimsky-Korsakov—who labored for years producing weighty operas on Russian folk and historical subjects that mostly failed to enter the international repertoire—found his greatest global fame with what he himself described as a “purely superficial piece” based on Spanish folk songs, in five sections lasting only about sixteen minutes.

“Capriccio: A humorous, fanciful, or bizarre, composition, often characterized by an idiosyncratic departure from current stylistic norms.” That is how The Harvard Dictionary of Music defines the form. *Capriccio Espagnol* leans more toward the fanciful than to the humorous or bizarre. Rimsky was not the first Russian composer (or the last) to explore the broad possibilities of the capriccio: Mikhail Glinka’s *Capriccio brillante* (1845, also based on a Spanish theme) and Tchaikovsky’s grandly operatic *Capriccio italien* (1880) were obvious models. Both Glinka and Rimsky did actually visit Spain. Glinka passed nearly two years there from 1845 to 1847 and made a serious study of Spanish music. Rimsky’s acquaintance with the country was more fleeting. As a young sailor in the Russian navy, he spent several days in late 1864 in the ancient port city of Cadiz in Andalusia on the way to Gibraltar and the Mediterranean before returning home to begin his serious musical career.

Rimsky composed the *Capriccio* in the summer of 1887, during his vacation from his teaching duties at St. Petersburg Conservatory, while staying at a rented lakeside villa in the Russian countryside with his family. His main project that summer was the orchestration of parts of Alexander Borodin’s epic opera *Prince Igor*, left unfinished and in considerable disarray when his close friend Borodin died the preceding February. The languid “orientalism” of much of Borodin’s music for *Prince Igor*, especially for the scenes set in the Polovetsian encampment where Igor is taken prisoner, may have stimulated Rimsky to explore the more exotic musical material that he uses to such dramatic effect in *Capriccio Espagnol* and in the symphonic suite *Scheherazade*, composed the following year. Initially Rimsky envisioned the *Capriccio* as a “violin fantasy on Spanish themes,” as he wrote in his autobiography *My Musical Life*. His ideas changed as he worked, however. In its completed form the *Capriccio* contains numerous virtuoso passages for the violin, but is really a concerto for orchestra, featuring solo passages for many different instruments. From the beginning, Rimsky was confident of his success: “According to my plans the *Capriccio* was to glitter with dazzling orchestra color and, manifestly, I had not been wrong.”

After the first performance, a glowing Rimsky explained his intentions further: The opinion formed by both critics and the public that the *Capriccio* is a magnificently orchestrated piece, is wrong. The *Capriccio* is a brilliant composition for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, and so on, constitute here the very essence of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multiform orchestral effects.

Rimsky never revealed exactly what the Spanish themes were that he employed in the *Capriccio*, or where he had found them. Subsequent research has determined that he took all of the themes from a collection of Spanish folk songs compiled by José Inzenga, grouped into fourteen different sections according to their regional origins. As a unifying motif for the *Capriccio*, Rimsky uses a rousing, sunny theme (marked *Vivo e strepitoso*) in 2/4 that is an example of an alborada, music “performed at dawn, especially on a festive occasion or to honor an individual, as on a bride’s wedding day.” This one is from the Asturias region. The first and third sections (each only slightly more than a minute long) are both labeled “Alborada,” and treat this same theme with different orchestration and in different keys (first in A major, the home key of the entire *Capriccio*, and then in B-flat major), using characteristic bagpipe effects in the accompaniment and featuring solo passages in the clarinet. In the concluding fifth section (a Fandango, also from Asturias, in A major like the first section), the infectious Alborada theme reappears, cleverly transformed into a 3/4 fandango rhythm underpinned by the obligatory castanets. The second and fourth sections—“Variazioni” (“Variations”) and “Scena e canto gitano” (“Scene and Gypsy Song”), respectively—provide sonic and dramatic contrast. Another Asturian theme, a beguiling slow evening dance in 3/8 first announced by a horn quartet, is the subject of the variations in the second section. They conclude with ethereal and virtuosic ascending and descending scale passages played by the solo flute over the melody in the first violins. Gypsy atmosphere permeates the fourth and longest section, based on an Andalusian song. The opening brass fanfare and the elaborately decorated cadenzas for violin, flute, clarinet, and harp that follow evoke images of bullfights and smoky cafes reminiscent of Bizet’s 1874 *Carmen*, an opera that, not incidentally, enjoyed huge success in Russia, where gypsy music was always an important part of the sonic and cultural landscape.

The overwhelming popular and critical success of *Capriccio Espagnol* in 1887 inspired Rimsky to compose two more orchestral works of a similar nature the following year: the symphonic suite *Scheherazade* and the *Russian Easter Festival* overture. In all three, he shows his mastery not only of orchestration and variation technique, but of a dense, dramatic, and overarching symphonic conception.

Harlow Robinson