

## STYLE & CRAFT

### 1.10 In Focus Season 1 Episode No. 10

*broadcast: May 6 to August 6, 2021 via Adella*

*filming: March 9 and April 8-9, 2021, at Severance Hall*

---

**MAURICE RAVEL** (1875-1937)

**Sonatine** (*arranged by David Walter for oboe and piano*)

*with*

**Frank Rosenwein**, *oboe*

**Carolyn Gadiel Warner**, *piano*

1. Modéré
2. Mouvement de menuet
3. Animé

---

**THE CLEVELAND ORCHESTRA**

**Vinay Parameswaran**, *conductor*

**BENJAMIN BRITTEN** (1913-1976)

**Variations on a**

**Theme of Frank Bridge**, Opus 10

Introduction and Theme (*To F.B. — Himself*)

Variation 1: Adagio (*His Integrity*)

Variation 2: March (*His Energy*)

Variation 3: Romance (*His Charm*)

Variation 4: Aria Italiana (*His Wit*)

Variation 5: Bourrée Classique (*His Humor*)

Variation 6: Viennese Waltz (*His Tradition*)

Variation 7: Moto perpetuo (*His Enthusiasm*)

Variation 8: Funeral March (*His Sympathy and Understanding*)

Variation 9: Chant (*His Reverence*)

Variation 10: Fugue and Finale (*His Skill and Our Affection*)

## CONCERT OVERVIEW

**THIS BROADCAST** features two works by two talented young composers — one French, one English — and both with great gift for melody and form, style and craft.

Frenchman Maurice Ravel wrote a short sonata movement to enter into a magazine contest in 1903. The piece was disqualified on a technicality, but soon enough expanded into a three-movement work that gained admirers everywhere — onstage and off.

Three decades later, an acquaintance asked the young Benjamin Britten if he could complete a brand-new commission on very short deadline. The resulting homage to Britten's teacher Frank Bridge was given its premiere at the world-famous Salzburg Festival just three months later, adding to Britten's newly surging reputation. This set of variations aptly mirrors Bridge's wide-ranging musical taste and dynamic personality — as well as Britten's extraordinary abilities to create different moods and scenes in music — from Viennese waltz to a march, from funeral march to beguiling opera aria.

*This episode of In Focus is dedicated to the following donors in recognition for their extraordinary support of The Cleveland Orchestra:*

**Mr. Yuval Brisker**  
**Mr. and Mrs. Alexander M. Cutler**  
**Haslam 3 Foundation**  
**Virginia M. and Jon A. Lindseth**  
**The Milton and Tamar Maltz Family Foundation**  
**Ms. Beth E. Mooney**  
**Sally S.\* and John C. Morley**  
**The Oatey Foundation**  
**James\* and Donna Reid**

*Presenting Sponsor*



THE J.M. SMUCKER Co

*Digital & Season Sponsors*



Jones Day  
Foundation



*In Focus Digital Partners*

**Cleveland Clinic**

**The Dr. M. Lee Pearce  
Foundation, Inc.**

## ABOUT THE MUSIC: RAVEL

### SONATINE

by **Maurice Ravel** (1875-1937)

*Composed: 1903-05, for solo piano*

*Premiered: March 10, 1906, Lyon, France, by pianist Paule de Lestang*

*Scored for: oboe and piano, arranged by David Walter*

*Duration: about 10 minutes*

---

**AS A STUDENT** of Gabriel Fauré at the Paris Conservatory, Maurice Ravel aspired to win the institution's highest honor, the Prix de Rome and its funds for an extended period to work and study in the Italian capital. The prize had helped launch the careers of lauded French composers including Hector Berlioz, Charles Gounod, Georges Bizet, and Claude Debussy. Ravel, eager to join this pantheon, made five attempts to win the competition from 1900 to 1905, all unsuccessful.

Despite this lack of success, Ravel had begun to establish himself as a composer of note. His virtuosic and shimmering solo piano work from 1901, "Jeux d'eau" [*The Fountains*], won praise from none other than Debussy. At the same time, he became associated with an influential group of artist-provocateurs who irreverently called themselves "Les Apaches" (a reference to a contemporaneous Parisian street gang, which had, without firsthand knowledge, adopted the name of a Native American tribe).

When the French-English musical journal *Weekly Critical Review* launched a prize for a "Musical Competition" in 1903, Ravel entered at the urging of a fellow Apache, music critic and writer Michel-Dmitri Calvocoressi. The announcement called for a first movement of a piano sonata in F-sharp minor, "not to exceed 75 bars in length." The winning piece would be published in a supplemental publication and its composer promised a 100-franc prize.

It was not meant to be. Ravel was the only entrant and his lone submission exceeded the 75-bar limit. Furthermore, the journal was facing bankruptcy and abruptly cancelled the competition, along with its 100 francs. Yet the exercise wasn't for naught as Ravel continued to develop the piece into what would become his petite *Sonatine*.

The first movement exemplifies Ravel's ability to synthesize the classical and contemporary. It unfolds in traditional sonata form shaded with his trademark impressionistic hues. In 1905, Ravel added the subsequent two movements: a halting and punctuated waltz-minuet and the lightning-quick (and treacherously difficult) toccata. The arrangement for oboe and piano performed for this *In Focus* broadcast emphasizes Ravel's wistful melody floating above an undulating piano accompaniment, and finds particular resonance in the "horn calls" that open the third movement.

By the time Paule de Lestang performed the 1906 premiere of *Sonatine*, Ravel's unsuccessful fifth and final attempt to win the Prix de Rome had erupted into a scandal. Though a favorite for the prize, he had been eliminated in favor of five students of one of the members of the jury. "L'affaire Ravel," as it was labeled in the

press, forced the director of the Conservatory to resign, but it only grew Ravel's renown.

And in another twist, though the composer never recouped any prize money for *Sonatine*, the popular work helped him secure a lucrative lifetime contract with the publisher Durand.

—*program note by Amanda Angel*  
(*The Cleveland Orchestra* © 2021)

## ABOUT THE MUSIC: BRITTEN

**VARIATIONS ON A THEME OF FRANK BRIDGE**, Opus 10  
by **Benjamin Britten** (1913-1976)

*Composed: 1937*

*Premiered: August 27, 1937, at the Salzburg Festival*

*Scored for: string orchestra*

*Duration: about 25 minutes*

---

**MUSICAL TRIBUTES** take many forms. This particular offering, from Benjamin Britten to his teacher Frank Bridge, fulfilled an ambitious set of intentions. Here the young pupil affirms Bridge's music and personality while also showcasing Britten's own dazzling abilities to set a musical tale — in homage and thankfulness, in parody and all seriousness. With the entire piece written in just twenty days.

Britten, as a lad of ten, first heard Bridge's music at a local festival. The budding young composer was dazzled by the older man's craft and style — and very shortly thereafter managed to impress Bridge, who didn't really want students, into taking him on as a private pupil and apprentice.

They got on well, in part because they were both open to whatever the other said or wrote. Bridge questioned everything Britten was doing as a composer. And Britten, in tears after many lessons, accepted every criticism and challenge. Not to write different music, but to write his own music differently — to dare to perfect every detail and not be satisfied with half measures and approximations of good ideas. "Frank Bridge really taught me," Britten later wrote, "to take as much trouble as I possibly could over every passage, over every progression, over every line."

Britten, by then a teenager, suddenly found himself writing fewer new works, instead of the furious output he'd managed since childhood. But his skillset was growing, and discovering new quality and qualities within newly-disciplined work habits.

By the time he'd finished at the Royal College of Music, he was already writing music for movies. And it is this connection that brought him back to honoring his teacher. In 1937, conductor Boyd Neel, who led the recording sessions for one

of Britten's film scores, was invited to present a program — with his own string orchestra — of British music at that summer's Salzburg Festival.

In addition to requiring that the program showcase only British composers, the contract also stipulated that it include at least one brand-new work. Boyd remembered how quickly Britten turned rewrites around in the studio, and inquired if he might be able to write something in three months or less.

Understanding the rare opportunity to be featured at the prestigious Salzburg Festival, Britten said yes. He completed the score in just three weeks, putting his training and mastery to full task.

The form and idea, Britten freely admitted, owes much to Elgar's famous *Enigma Variations*, to develop one musical phrase in many disguises. But rather than writing about different friends and individuals, here Britten fashioned a succession of movements to portray varying aspects of his teacher's personality and music. While doing so, the completed work also deftly displays Britten's extraordinary understanding of instrumental color and string technique (both Britten and Bridge were accomplished violists), along with his uncanny ability to instantly set and shape a scene or mood — traits that he would master even further in his opera scores.

Musically, Britten chose a theme from Bridge's *Idyll No. 2* for string quartet. From this somewhat old-fashioned and pastoral theme, his homage goes, in many senses, all over the map. Some variations bear only a slight connection to the original theme. While others clearly display the aspect of Bridge that Britten penciled into the score, or, more obviously, to quote several of Bridge's musical works directly, especially in the final movement. At least one variation comments on the occasion of the premiere in Salzburg (*Viennese Waltz*). Others demonstrate Britten's remarkable sense of musical styling (*Funeral March* or *Moto Perpetuo*) or his own lifestory (tenor Peter Pears, who Britten had met two years earlier and was to become his partner in music and life, attended the premiere and reported back his understanding that the *Romance* movement was a personal love note between the two men.)

One masterful aspect to note (and watch and listen to) is how Britten separates a string quartet from the rest of the orchestra at several different moments, setting up an aural and visual dynamic of two forces interplaying in harmony and friendship, mirroring on one level how Britten felt in working with Bridge — not just in working with a teacher, but in a friendship centered around the joy of building music together, phrase by phrase, note by note, but each with a separate role to play.

This piece and its Salzburg premiere helped launch Britten's name internationally, giving him new opportunities toward the art, fame, and acclaim that was to become his as one of Britain's greatest composers of the 20th century.

—program note by Eric Sellen © 2021

## **SOLO ARTIST: FRANK ROSENWEIN**

*Principal Oboe  
Edith S. Taplin Endowed Chair  
The Cleveland Orchestra*

Frank Rosenwein joined The Cleveland Orchestra as principal oboe at the beginning of the 2005-06 season. He made his solo debut with the Orchestra in February 2007, in Bach's Brandenburg Concerto No. 2. Since that time he has performed as soloist on many occasions, including playing the Richard Strauss Oboe Concerto in 2012 and the first Cleveland Orchestra performances of Vaughan Williams's Oboe Concerto in 2017.

Since 2006, Mr. Rosenwein has served as head of the oboe department at the Cleveland Institute of Music, where in 2015 he was given the Alumni Achievement award. He also teaches each summer as part of the Kent Blossom Music Festival, and appears as a guest artist and masterclass clinician in schools around the world. As a chamber musician, he has spent many summers at the Marlboro Festival and has performed with the Mainly Mozart Festival in San Diego, Philadelphia Chamber Music Society, and the Seattle Chamber Music Society.

Born in Evanston, Illinois, Frank Rosenwein earned a bachelor of music degree from the Cleveland Institute of Music, where he studied with John Mack (Cleveland Orchestra principal oboe, 1965-2001), and a master of music degree from the Juilliard School. Prior to coming to Cleveland, he served as principal oboe (2002-05) of the San Diego Symphony and San Diego Opera.

Mr. Rosenwein is married to Cleveland Orchestra associate concertmaster Jung-Min Amy Lee. They live in Cleveland Heights with their children and dog.

## SOLO ARTIST: CAROLYN GADIEL WARNER

*Violin*  
*The Cleveland Orchestra*

*Keyboard*  
*Marjory and Marc L. Swartzbaugh Endowed Chair*  
*The Cleveland Orchestra*

Pianist and violinist Carolyn Gadiel Warner is a native of Canada who began her musical education with the piano at age three. Later taking up the violin, she earned degrees in both instruments from the University of Toronto and the Paris Conservatory of Music, from which she graduated with a First Prize.

Since 1979, Ms. Warner has been a member of both the violin and keyboard sections of The Cleveland Orchestra.

Ms. Warner serves on the chamber music faculty at the Cleveland Institute of Music. She is a founding member — with her husband, Stephen Warner, a longtime violinist with The Cleveland Orchestra, now retired — of the Cleveland Duo and the Cleveland Duo & James Umble, who have been profiled in *The Strad* magazine and can be heard on the Cappella, Dana, and Klavier record labels. Both ensembles tour throughout North America and abroad, performing dozens of concerts each year for students of all ages and levels of musical background.

---

*In addition to the concert performance, each episode of our In Focus broadcasts this season includes behind-the-scenes features about the music and musicmaking. Learn more by going to [www.Adella.live](http://www.Adella.live) or by downloading the Adella app. Each In Focus broadcast presentation is generally available for viewing for three months from its premiere.*



### Digital Program Book

*Browse and read program notes and bios on your smartphone by texting "TCO" to 216-238-0883*

*By texting to this number, you may receive messages about The Cleveland Orchestra and its performances; message and data rates may apply. Reply "HELP" for help, "STOP" to cancel.*



*Or scan the QR Code above with your phone to go directly to the digital book.*

## CONDUCTOR: **VINAY PARAMESWARAN**

*Associate Conductor  
Elizabeth Ring and William Gwinn Mather Endowed Chair  
The Cleveland Orchestra*

*Music Director  
Cleveland Orchestra Youth Orchestra*

The 2020-21 season marks Vinay Parameswaran's fourth year as a member of The Cleveland Orchestra's conducting staff. In this role, he leads the Orchestra in several dozen concerts each season at Severance Hall, Blossom Music Festival, and on tour. He also serves as music director of the Cleveland Orchestra Youth Orchestra.

Mr. Parameswaran came to Cleveland following three seasons as associate conductor of the Nashville Symphony (2014-2017), where he led over 150 performances. In the summer of 2017, he was a Conducting Fellow at the Tanglewood Music Center. Recent seasons have included Mr. Parameswaran making his guest conducting debuts with the Rochester Philharmonic and the Tucson Symphony, and also made his subscription debut with the Nashville Symphony conducting works by Gabriella Smith, Grieg, and Piev. Other recent engagements have included debuts with the National Symphony Orchestra, Milwaukee Symphony, Jacksonville Symphony, Eugene Symphony, and the Vermont Symphony Orchestra.

In addition to his concert work, Mr. Parameswaran has led performances of Mozart's *The Magic Flute* and Donizetti's *The Elixir of Love* with Curtis Opera Theater. He also assisted with Opera Philadelphia's presentation of Verdi's *Nabucco*.

Mr. Parameswaran has participated in conducting masterclasses with David Zinman at the National Arts Centre Orchestra in Ottawa, as well as with Marin Alsop and Gustav Meier at the Cabrillo Festival of Contemporary Music. He is the conductor on the album *Two x Four* with the Curtis 20/21 ensemble alongside violinists Jaime Laredo and Jennifer Koh, featuring works by Bach, David Ludwig, Philip Glass, and Anna Clyne.

A native of the San Francisco Bay Area, Mr. Parameswaran played percussion for six years in the San Francisco Symphony Youth Orchestra. He holds a bachelor of arts degree in music and political science from Brown University, where he began his conducting studies with Paul Phillips. He received a diploma from the Curtis Institute of Music, where he studied with Otto-Werner Mueller as the Albert M. Greenfield Fellow.



## THE CLEVELAND ORCHESTRA

**ONE OF THE FEW** major American orchestras founded by a woman, The Cleveland Orchestra's inaugural concert took place in December 1918, at a time of renewed optimism and progressive community ideas. By the middle of the century, with its own concert hall, the decades of growth and sustained effort had turned the ensemble into one of the most-admired around the world. Under the leadership of Franz Welser-Möst since 2002, The Cleveland Orchestra has extended its artistry and musical abilities and remains one of the most sought-after performing ensembles in the world — year after year setting standards of extraordinary artistic excellence, creative programming, and community engagement. In recent years, the *New York Times* has called it “the best in America” for its virtuosity, elegance of sound, variety of color, and chamber-like musical cohesion, “virtually flawless,” and “one of the finest ensembles in the country (if not the world).”

The partnership with Franz Welser-Möst, begun in 2002 and entering its 19th year with the 2020-21 season, has earned The Cleveland Orchestra unprecedented residencies in the U.S. and around the world, including one at the Musikverein in Vienna, the first of its kind by an American orchestra. It also performs regularly at important European summer festivals. The Orchestra's 100th season in 2017-18 featured two international tours, concluding with the presentation on three continents of Welser-Möst's *Prometheus Project* featuring Beethoven Symphonies and overtures; these Beethoven concerts were presented in May and June 2018, at home in Cleveland, in Vienna's Musikverein, and in Tokyo's Suntory Hall.

The Cleveland Orchestra has a long and distinguished recording and broadcast history. A series of DVDs (available through Clasart Classics) and CD recordings under the direction of Mr. Welser-Möst continues to add to an extensive and widely praised catalog of audio recordings made during the tenures of the ensemble's earlier music directors. In addition, Cleveland Orchestra concerts are heard in syndication each season on radio stations throughout North America and Europe.

From 2020 forward, a number of new digital media initiatives are being launched to share and extend the ensemble's artistry globally. These include debut releases on the Orchestra's own recording label, an ongoing series of podcasts titled “On A Personal Note,” a new digital streaming platform named Adella (after the Orchestra's founder Adella Prentiss Hughes), and a series of premium concert broadcasts created from the 2020-21 season titled *In Focus*.

For more information, visit: [www.clevelandorchestra.com](http://www.clevelandorchestra.com).

---

*The Cleveland Orchestra is grateful to these organizations for their ongoing generous support of The Cleveland Orchestra:*

*National Endowment for the Arts, the State of Ohio and Ohio Arts Council, and to the residents of Cuyahoga County through Cuyahoga Arts and Culture.*



*The Cleveland Orchestra is proud of its long-term partnership with Kent State University, made possible in part through generous funding from the State of Ohio.*

*The Cleveland Orchestra is proud to have its home, Severance Hall, located on the campus of Case Western Reserve University, with whom it has a long history of collaboration and partnership.*