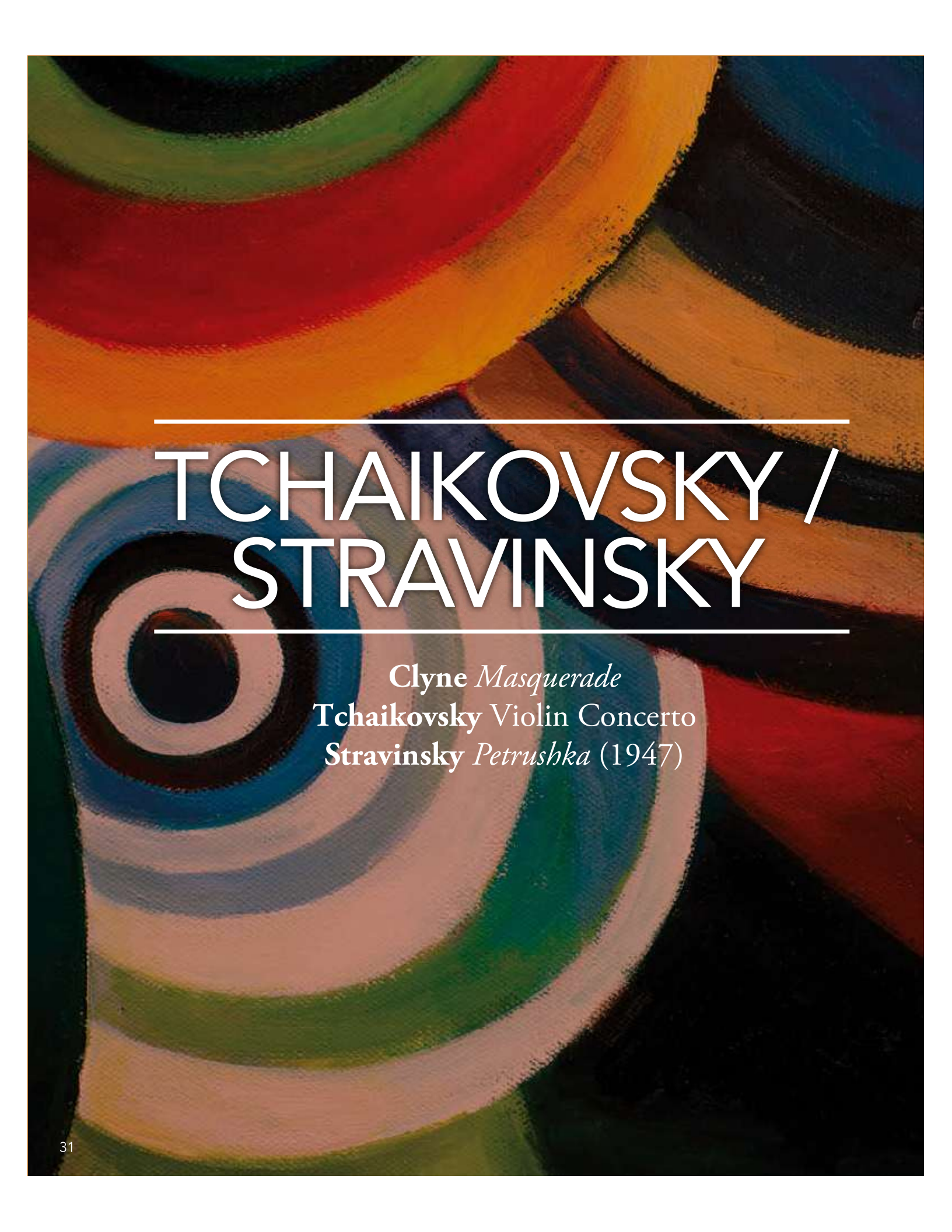




TCHAIKOVSKY / STRAVINSKY

Clyne Masquerade
Tchaikovsky Violin Concerto
Stravinsky *Petrushka* (1947)

Sat.
NOV. 14
at 7:30pm

Sun.
NOV. 15
at 2:30pm

Pikes Peak Center for the Performing Arts

Chloé Dufresne *conductor*
Stefan Jackiw *violin*

Pain and pleasure play out on stage in symphonic color across three vigorous works. Anna Clyne's *Masquerade* welcomes listeners to the pleasure gardens of 17th and 18th century Europe where attendees enjoy song, dance, and drink along paths winding through a beautiful landscape. Pleasure transforms into fiery passion with Tchaikovsky's Violin Concerto, the only such piece in his repertoire, full of bittersweet longing for new love which concludes with a breakneck exchange between the violin and orchestra. Complimented by Stravinsky's *Petrushka* (1947), the pains of the heart are played out on stage in two of the greatest pieces of their genres.

Anna Clyne *Masquerade*

Tchaikovsky Violin Concerto

- I. Allegro moderato
- II. Canzonetta - Andante
- III. Allegro vivacissimo

Stravinsky *Petrushka* (1947)

- Scene 1: The Shrovetide Fair
- Scene 2: Petrushka's Room
- Scene 3: The Moor's Room
- Scene 4: The Shrovetide Fair (Towards Evening)

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VIOLIN

Stefan Jackiw

Stefan Jackiw is one of America's foremost violinists, celebrated for playing that combines poetry and purity with impeccable technique. The Boston Globe has praised his "uncommon musical substance," striking for its "intelligence and sensitivity," and he has appeared as a soloist with the Boston, Chicago, Cleveland, New York, Philadelphia, and San Francisco symphony orchestras, among many others.

Much of Jackiw's touring happens as one-third of the Junction Trio, alongside pianist Conrad Tao and cellist Jay Campbell — a partnership that made a highly praised Carnegie Hall debut in 2023 and returned to 92NY with the world premiere of a new work by John Zorn. Tao himself wrote a violin concerto for Jackiw, premiered by the Atlanta and Baltimore symphonies in 2021.

Jackiw's recordings have drawn some of the field's highest praise: his complete Ives Violin Sonatas with pianist Jeremy Denk, released on Nonesuch, prompted The New Yorker's Alex Ross to call his playing "a new standard." He has also recorded Beethoven's Triple Concerto with Inon Barnatan, Alisa Weilerstein, and Alan Gilbert, and premiered David Fulmer's concerto *Jauchzende Bögen* with Matthias Pintscher at the Heidelberger Frühling.

He has performed at the Aspen and Ravinia festivals, the Schleswig-Holstein Music Festival, the Philharmonie de Paris, Amsterdam's Concertgebouw, and the Celebrity Series of Boston, among other leading stages.

Born to physicist parents of Korean and Ukrainian descent, Jackiw began playing violin at age four. His teachers included Zinaida Gilels, Michèle Auclair, and Donald Weilerstein, and he holds a Bachelor of Arts from Harvard University and an Artist Diploma from the New England Conservatory. A recipient of the Avery Fisher Career Grant, he plays a Domenico Montagnana violin, "ex. Rossi," c. 1730, on generous loan from a private foundation, and lives in New York City.

CONDUCTOR

Chloé Dufresne

See page 5 for biography

Masquerade

Title: *Masquerade*

Duration: Approximately 5 minutes

Composer: Anna Clyne (Born in London, England on March 9, 1980)

Work composed: Clyne composed this work on a commission from the BBC to write a piece for the ending concert of the Last Night of the Proms in 2013

World premiere: Marin Alsop conducted the premiere at the Last Night of the Proms on September 7, 2013 with the BBC Symphony Orchestra in Royal Albert Hall in London, England

Instrumentation: 2 flutes, piccolo, 2 oboes, 1 English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, percussion: [tambourine, bass drum, 2 suspended "size" cymbals, castanets, 3 kazoos, snare drum, 2 cowbells (low & high), crash cymbals, motor horn (a car horn), whip, tam-tam, suspended cymbal (with wire brushes), ratchet, vibraslap, triangle], harp, strings

English-born composer Anna Clyne is truly a trans-Atlantic composer. She spent her undergraduate years at the University of Edinburgh (Scotland), and then completed her Master's degree in composition in New York City at the Manhattan School of Music, and currently lives in New York. Having composed over 100 works already in her career, Clyne has been consistently commissioned, and, notably, she has been the Composer-in-Residence for ten orchestras around the world, including several in the US as well as in the UK, Norway, Finland, Holland, and Australia. She's been called by the New York Times a "composer of uncommon gifts and unusual methods." A graphic artist as well, recently Clyne's works have featured her own abstract paintings as well as composing works inspired by other painters' works. Not surprisingly, from such a multi-faceted creative spirit, her compositions are colorful, imaginative, and engaging to listen to, like her delightful work for orchestra, *Masquerade*.

This short, wonderfully active work was commissioned of Clyne by the British Broadcasting Corporation (the BBC) in 2013 for Britain's much-celebrated Last Night of the Proms – the gala concert that closes the annual eight-week music festival held in London called the "Proms" (shortened from "Promenade Concerts"). Clyne dedicated the work to the "Prommers" – the devoted attendees of this grand festival. As a work meant for the closing festivities of the Proms, *Masquerade* is primarily a splashy and fun "last hurrah" – a work meant to excite the audience and focus their attention for the evening's musical offerings. Because many of the "Prommers" enjoy arriving in fancy dress as well as in costume, this inspired Clyne to celebrate them by recollecting London's long history of enjoying this kind of entertainment diversion.



Masquerade looks back to the 17th-18th Century popular "pleasure gardens," of which London had several, where all manner of Londoners and visitors took to these outdoor venues for their beautiful landscaping, music, drink, dance, circus acts, and the occasional dalliance. Wildly popular were the long promenades around the grounds where people came to see and be seen, yet could maintain their privacy in costume – and apparently, the more extraordinary the costume the more fun the experience. All along the promenade were live concerts and drinking places, where the visitors could parade themselves, imbibe, and dance. Clyne captures the scene in her *Masquerade* with a great big orchestra boiling with energy, conjuring these gleeful masked revelers in the midst of competing and interrupting musical flashes. *Masquerade* invites us to virtually walk through the London pleasure gardens of several centuries ago with the orchestra as our guide, and as Clyne says in her own program note, to create an "...exciting, yet controlled, sense of occasion and celebration."

The work begins with what Clyne described as a "welcoming chorus" of yesteryear in a wall of churning, colorful sounds. As their harmonies keep dramatically dropping downward, we can imagine these promenaders dipping down in bows and curtsies with exaggeratively fluttering costume and formal attire, in a musical atmosphere that is both surreal and deliciously exciting. As we promenade through the

garden's various groups of revelers and masquers, cavorting and gamboling, the music seems to inhabit the air around us with frenetic sounds, swirling from throughout the entire orchestra, replete with arresting percussive effects. And Clyne guides the orchestra with many evocative directions, such as "*Powerful and vigorous*," "*Lilting with undulation*," "*Stately*," "*Vigorous and thorny*," "*Playful*," "*Soaring with grandeur and undulation*," changing almost every few bars. For a quick respite, at about two-and-a-half minutes, we arrive at the scene where the piccolo, flutes, oboes, and harp are the buskers playing *Juice of Barley* (which Clyne explains "*first appeared in John Playford's 1695 edition of The English Dancing Master*"), that was both a dance tune from the mid-1600's England countryside, and a great tavern drinking song. It's a somewhat lilting, up-tempo melody that possesses a curious touch of sadness, and Clyne directs it to be played "*Beautiful and tender*."

Juice of Barley makes only a quick initial appearance, however, as we stride on through the pleasure gardens' many attractions. Along the way, the early "welcoming chorus" theme joins dance music of various sorts with reprisals of the *Juice* tune and many colorful orchestral sound effects – all competing for the promenade goers' attention. About a minute-and-a-half later, the music morphs into a massive, more static sound – Clyne marks it "*Organ-like with fleeting moments*" – and this phantasmagorical musical romp then builds to its fantastic and exhilarating final bars.

Violin Concerto

Title: Violin Concerto in D Major, Op. 35

Duration: Approximately 35 minutes

Composer: Pyotr Ilyich Tchaikovsky (Born in Kamko-Votinsk, Russia on May 7, 1840; died in St. Petersburg on November 6, 1893)

Work composed: Tchaikovsky composed the Concerto in only one month during the Spring of 1878 in Clarens, Switzerland, on the pleasant shores of Lake Geneva, while recuperating from a disastrously failed marriage and subsequent breakdown

World premiere: The premiere struggled to find a soloist, but eventually occurred in Vienna with soloist Adolph Brodsky (Russian violinist, 1851 – 1929) and conductor Hans Richter on December 4, 1881

Instrumentation: solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings

Violin Concerto in D Major, Op. 35

- I. Allegro moderato
- II. Canzonetta – Andante
- III. Allegro vivacissimo

In the Spring of 1878, Tchaikovsky wrote his lyrical *Violin Concerto* in just about one month while vacationing on the shores of Lake Geneva in Clarens, Switzerland. He had arrived there by

the financial kindness of his newly-found patroness, Nadezhda von Meck, who realized that Tchaikovsky needed to get out of Moscow and take the equivalent of a "Grand Tour" – intermittently travelling through Switzerland, Paris, Florence, Rome, Venice, and Vienna for the better part of 1878 – something the composer could have never afforded on his own. The Tour was meant to give Tchaikovsky time for composing, and importantly, for recuperation from a disastrously brief marriage to his former student, Antonina Milyukova, which resulted in a nervous breakdown for him. And these travels indeed proved fruitful and recuperative. With the financial burden that von Meck had lifted for him, and the relief and freedom from his distress, Tchaikovsky composed some of his most important works while on these travels: his opera *Eugene Onegin*, his *Symphony No. 4*, and his *Violin Concerto*. Whereas the opera wrestled with the issues of companionship that Tchaikovsky himself had just grappled with, his extraordinary *Symphony No. 4* was bombastic and fiery and focused on the inescapability of "Fate." *Violin Concerto*, however, reflects the beauty, calm, and joy that infused his soul and surrounded him in nature during that 1878 Spring. Though the Concerto was written quickly, Tchaikovsky had been thinking of writing one for some time, especially after recently hearing French composer Édouard Lalo's (1823 – 1892) vivid violin concerto *Symphonie espagnole* (1874), which particularly inspired Tchaikovsky with ideas about color and melodic beauty for his own Concerto.

Although Tchaikovsky was not a violinist, and despite this being his first foray into the violin concerto genre, his *Violin Concerto* is remarkably filled with extraordinary violin writing. But he had enlisted the advice of the young and brilliant violinist, Iosif Kotek (1855-1885), a composition student of Tchaikovsky's from the Moscow Conservatory. The talented Kotek served as an advisor on violin technique and solo writing, and the result in Tchaikovsky's *Concerto* is exceptional and seamless, as we can hear throughout the work, but especially in the first movement's exquisite cadenza. Even with its memorable themes and excellent violin writing, the *Concerto's* premiere in 1881 met with near-visceral dislike from some, yet within the decade, it became a cornerstone of the repertoire and one of Tchaikovsky's most adored works.

The *Concerto begins Allegro moderato* (moderately fast) with a lovely, short introduction in the strings, one that seems to speak like an old, old story: "*Once, a very long time ago...*", charmingly harkening to the magic of fairytales, and to the lyrical, dancing magic of Tchaikovsky's *Swan Lake*, which he had just recently composed in 1876. Within three minutes, the solo violin introduces two beautifully intoxicating themes. The first theme may be Tchaikovsky's most famous and is a pastoral and tender song over gentle pizzicatos in the strings. The second is equally lovely and arrives about two-and-a-half minutes later. It's marked "*molto espressivo*" (with great expression) but then Tchaikovsky increases its rhythms until the theme bubbles with energy and passion, growing in excitement until at about six-and-a-half minutes. Into this energy, the violin's pastoral first theme returns, played by the full orchestra with fanfare-ing horns and trumpets, in a climactic passage so majestic it brings

goose bumps. This exhilarating moment is followed by a remarkable and lengthy cadenza (written by both Tchaikovsky and Kotek), filled with bedazzlement, drama, and virtuosity. When it concludes, the orchestra and violin reminisce together on their earlier themes and then rush toward the movement's thrilling ending.

The second movement, *Canzonetta* (little song), marked *Andante* (moderately slow), begins with a poignant chorale introduction in the winds. The solo violin joins in with a heart-rendingly melancholy theme over long-held notes in the strings and soft, clarion notes in the horn that seem to be calling from afar. A middle section brightens the mood slightly from melancholy to a wistful but understated nostalgia, the soloist focused on quiet emotions. When the solo violin returns to its opening theme at about four minutes, the clarinet joins in with soft ruminations in one of Tchaikovsky's most enchanting duets. The opening chorale returns, with increasing unrest, but then recedes into ever-quieting passages... quieter, quieter, until the last movement breaks forth without a pause.

The final movement, *Allegro vivacissimo* (fast and very lively), is especially boisterous and made up of several themes of different moods. The opening is a brash and bold introduction in full orchestra that's quickly taken over by a cadenza-like rhapsody from the soloist. A series of themes then march through in a dynamic pageant, anchored in the middle by a Russian folk-dance beginning at about two minutes, where the solo violin plays a gypsy-like theme delightfully accompanied by a lone-some bassoon, over churning drones in the lower strings. These varying themes appear several times; meanwhile, the soloist plays with increasing and exciting virtuosity. Around two-and-a-half minutes later, the timpani announces the final section. The tempo begins revving up, each phrase feeling a little quicker, a little more frenetic, building up steam, until at last the *Concerto* explodes into its exhilarating conclusion.

Petrushka

Title: *Petrushka* – Burlesque in Four Scenes (1947 Version)

Duration: Approximately 34 minutes

Composer: Igor Fyodorovich Stravinsky (Born in Lomonosov, Russia on June 17, 1882; died in New York on April 6, 1971)

Work composed: Originally scored as a ballet, *Petrushka*, for the Ballets Russes in Paris involving dancer Vaslav Nijinsky as the main character, *Petrushka*, choreography by Michel Fokine, and stage sets and costumes by Alexandre Benois. The ballet was first staged in 1911. Stravinsky made this, one of several, concert suites out of the ballet score in 1946. That suite version was published in 1947

World premiere: The Burlesque (Suite) premiered in 1946

Instrumentation: 3 flutes, 1 piccolo, 3 oboes, 1 English horn, 3 clarinets, 1 bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, harp, celesta, piano, percussion: [bass drum with attached cymbal, bass drum, cymbals, suspended cymbal, snare drum, tambourine, tam-tam, triangle, xylophone], strings

Petrushka – (1947 Version)

Scene 1: The Shrovetide Fair

Scene 2: Petrushka's Room

Scene 3: The Moor's Room

Scene 4: The Shrovetide Fair (Toward Evening)

The first years of the 20th century witnessed some incredible innovations in music and art. One of the greatest collaborations in this regard was the itinerant Ballets Russes that was centered in Paris. Founded and directed in 1909 by the Russian impresario, Serge Diaghilev (1872 – 1929), the Ballets Russes was home to some scandalous productions, but it fostered some of history's most innovative and collective genius in music, dance, costume, and scenery. In 1910, the young Russian composer Igor Stravinsky was invited by Diaghilev for the Ballets Russes's second season to create *The Firebird*, a ballet which was an ecstatic success for both the Ballets Russes and Stravinsky.

After the *Firebird's* triumph, Diaghilev and Stravinsky were contemplating a new ballet about a pagan Russian ritual (this would be composed later, in 1913, as *The Rite of Spring*). Knowing how strenuous the process would be, Stravinsky began working on a different kind of piece in the meantime, a piano concerto to keep himself compositionally "fresh," eventually calling the piece *Petrushka*. The story for the piece poses the piano as a diabolical puppet, whose shrieks and antics drive the orchestra to madness. When Diaghilev heard this "puppet music" he was bewitched, and thus was born the idea for their *Petrushka* ballet. Its premiere in Paris at the Théâtre du Châtelet in 1911 was another extraordinary success in every dimension: choreography, sets, costumes, dance, and music.

After the ballet's great success, Stravinsky made several purely instrumental concert versions of the ballet over the decades that followed, the most popular being created in 1946 (published in 1947), which Stravinsky called a "Burlesque," and which is the version we hear tonight. An unquestionable masterpiece, *Petrushka* has been an audience favorite, with its music filled with vivid orchestral colors and ever-changing rhythms and tunes. In it, Stravinsky straddled two worlds – on the one hand, the Russian Romantic music of his teacher, Rimsky-Korsakov, with large and splashy orchestral colors and virtuosic parts, that often reference folk dance and song, and on the other hand, the angularly modern musical world that Stravinsky would soon bring into full force in his next ballet, *The Rite of Spring* (1913). Altogether, *Petrushka* is engrossing and transportive, surreal, exquisite and exciting.

Following is a description of the story as it happens in this Burlesque, along with its musical counterparts:

1. The Shrovetide Fair: *Petrushka* takes place during the Shrovetide Fair in Admiralty Square, St. Petersburg, 1880, on the last day of "Butter Week," which is the week of revelry just before Orthodox Lent. The first scene opens with the crowds,

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vendors and carnival performers milling about the Fair grounds – hectic and frenetic music abound, out of which a folk tune emerges: an Easter Song from the eastern region of Smolensk, near Belarus (*full orchestra playing unison rhythms*). The Master of Ceremonies bellows invitations (*timpani, strings*). An organ grinder plays (*clarinets*), a woman dances about while beating a triangle, and a music box (*glockenspiel*) is opened which inspires more dance. Then drums beat to draw the crowd's attention, heralding the appearance of the old Magician who slowly brings three puppets to life with a magic *flute* (in a lovely little *flute cadenza*), like a snake charmer: a Moor, a Ballerina, and the ugly-clown *Petrushka* (his human-like awakening portrayed by piccolo chirps). He then commands them to dance to a folk-like tune (referred to as the famous "Russian Danse" for full orchestra, at about seven minutes, based on two old Russian folk dances) until the magician halts them into a crumpled heap. The drums play again to herald the change of scene.

2. *Petrushka's Room*: *Petrushka* is now locked in his dark cell of a room. The puppet awakens to the fact that he is alive and has the full range of human emotions. (Here, Stravinsky introduces the (now-called) "*Petrushka chord*," first played by the *clarinets*, consisting of two clashing triads: a C Major chord/arpeggio simultaneously played against an F-sharp Major chord/arpeggio. Stravinsky's use of bi-tonality here represents the puppet *Petrushka* himself, signifying his half-human/half-puppet duality.) *Petrushka* soon realizes that the Magician is heartless and sadistic, keeping *Petrushka* and the other puppets alive in order to torture them for pleasure – but especially *Petrushka*, the garish and ugly-clown figure. *Petrushka*, lonely, curses (trumpets) both his situation and the Magician, until the pretty Ballerina is let into his cell for a visit. *Petrushka's* grotesque excitement disgusts her and she leaves. The pitiful *Petrushka* contemplates his fate and tries to escape by bashing his head against his cell wall. His head-wall-punching succeeds only to reveal an even more tragic reality, as the drums signal the next scene.

3. *The Moor's Room*: The Moor puppet is handsome and strong but mentally dull, not possessing *Petrushka's* self-awareness. *Petrushka's* head now peers into the Moor's room and he watches as the Moor mindlessly amuses himself with a coconut and other sundry items. The lovely Ballerina arrives hoping to seduce the Moor by playing a martial trumpet tune (with snare drum) and by dancing. Soon enough the Moor prepares for his amorous conquest when *Petrushka*, seized with jealousy, can take no more. He bursts into the room and attempts to separate the two puppet lovers, but the Moor coldly boots him out of the room. The drums announce the next scene.

4. *The Shrovetide Fair (Toward Evening)*: After a day of reveling and flowing vodka, all manner of merriment and debauchery are taking place at the Fair. Various groups dance and gambol and collide – wet nurses, coachmen, grooms, masqueraders, all conjuring a panoply of Russian life, with their dances and songs borrowed from Russian folk tunes by Stravinsky (and likely transcribed from collections made by Rimsky-Korsakov, Tchaikovsky, and others). A peasant and a dancing bear appear which scatter the crowd (*high clarinet* and a plodding low string bass). After they leave, the crowds resume their dances and lascivious cavorting as night and snow begin to fall. A shriek is heard from the puppet theater – *Petrushka* is being chased by the Moor with a scimitar sword. Dashing about the crowd cannot save *Petrushka* from being slaughtered by the Moor, and *Petrushka* crumples to the ground (*a dropped tambourine*), whimpering (*piccolo chirps*) until his death. The horrified crowd is certain that the puppets are actual people, however, and call the police. The rather comically buffoonish authorities arrive (*bassoons*) and find the evil Magician holding *Petrushka's* broken carcass and showing everyone that, in fact, he's just a puppet filled with straw and sawdust. With the lateness of the hour and the revelries sufficiently blown out, the crowd slowly disperses. In the darkness, the Magician gathers up the remains of his puppet and contemplates mending him for future tortures, when from above the crowd, *Petrushka's* ghost brazenly heckles him (muted trumpets, again playing the "*Petrushka chord*"). Terrified by this apparition, the Magician runs away, and the scene ends in bleak solemnity as Admiralty Square quietly fills with snow.

© Max Derrickson



Chloé Dufresne

Music Director

"Chloé Dufresne endeared herself with a rare combination of humility and authority... Chloé took control of the piece, telling its story, picking at its colours, literally 'conducting' its magic."

- Andrew Mellor, Gramophone.

With her clear technique, calm authority and imaginative palette, Chloé Dufresne has made her mark as a conductor only a few years since graduating from the Sibelius Academy. In 2025, she was appointed Music Director of the Colorado Springs Philharmonic and serves as Associate Artist of the Orchestre National de Bretagne and Artistic Director of Orchestre Ostinato.

A background in singing and choral conducting has led Dufresne naturally to opera, and in the 2024–25 season she conducted *Carmen* at Theater Magdeburg, *Orphée aux enfers* with Opéra national du Capitole de Toulouse, *L'Elisir d'amore* with Opéra national de Lorraine, and a new production of Leonard Evers' *Humanoid* at Semperoper Dresden. Earlier productions include *Don Giovanni*, *Norma*, *Albert Herring* and Offenbach's *Pomme d'Api* for Opéra Rouen, Opéra de Toulon, Opéra de Nice and Opéra National de Lorraine, as well as a Bayreuth production of Wagner's *The Ring for children* at the Helsinki Festival. Alongside her commitments in Colorado, this season Dufresne conducts Deutsche Staatsphilharmonie Rheinland-Pfalz, Stuttgarter Philharmoniker, Staatsorchester Rheinische Philharmonie Koblenz and Kuopio Symphony Orchestra.

In France, she returns to Orchestre National de Bretagne, Opéra Grand Avignon (with Offenbach's *La Belle Hélène*) and Opéra national de Paris for Mozart's *La Finta Giardiniera*. As well as specializing in core repertoire by composers such as Debussy, Tchaikovsky, Stravinsky, Dvořák and Beethoven, Dufresne is a strong advocate for new music and won a prize for her interpretation of music by Camille Pepin at the Besançon Conducting Competition.

Dufresne studied viola, singing and choral conducting before completing her Masters in conducting from the Sibelius Academy in Helsinki in 2020, where her teachers included Atso Almila, Sakari Oramo and Alain Altinoglu. She was a Conducting Fellow at the 2022 Lucerne Festival and a Dudamel Fellow with the Los Angeles Philharmonic.