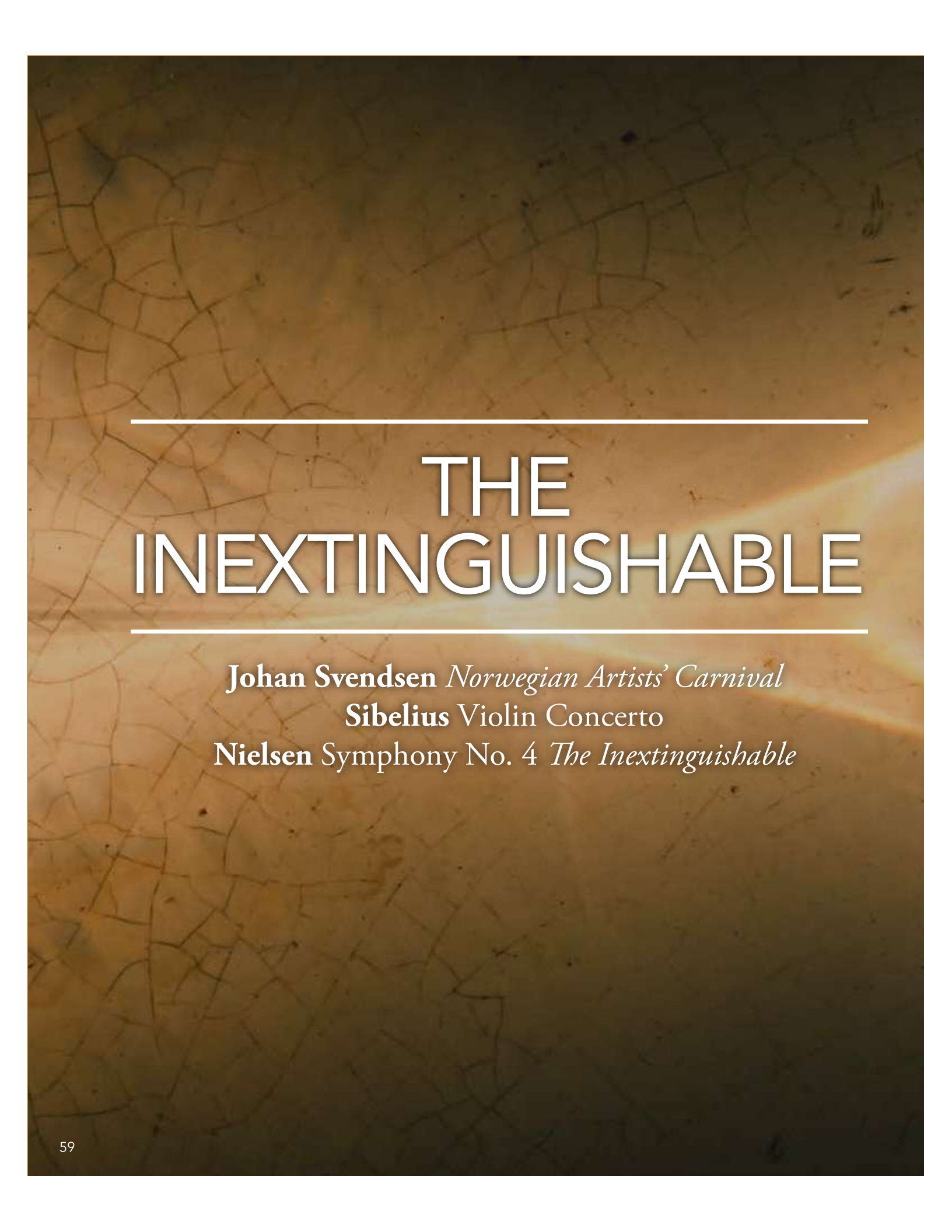




THE INEXTINGUISHABLE

Johan Svendsen *Norwegian Artists' Carnival*
Sibelius Violin Concerto
Nielsen Symphony No. 4 *The Inextinguishable*

Sat.
MAR. 13
at 7:30pm

Sun.
MAR. 14
at 2:30pm

Pikes Peak Center for the Performing Arts

Rune Bergmann *conductor*
Kerson Leong *violin*

Nielsen's Symphony No. 4 "The Inextinguishable" was not named for the symphony itself, but according to Nielsen refers to "the elemental will to live." Composed during WWI, the piece appeals to a fight for life during a time where so many perished in trenches across Europe. This same elemental will to live persists not only in times of pain, but also during times of joy and struggles towards greatness. Svendsen's "Norwegian Artist's Carnival" welcomes listeners into springtime merriment while Sibelius's Violin Concerto's technical complexity demands the most of both the soloist and orchestra to bring the concerto to fruition.

Johan Svendsen *Norwegian Artists' Carnival*

Sibelius Violin Concerto

- I. Allegro moderato
- II. Adagio di molto
- III. Allegro, ma non tanto

Carl August Nielsen Symphony No. 4
The Inextinguishable

- I. Allegro
- II. Poco allegretto
- III. Poco adagio
- IV. Allegro

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CONDUCTOR

Rune Bergmann

Norwegian conductor Rune Bergmann is currently the Music Director of the Peninsula Music Festival in Wisconsin and has served as the Artistic Director of Norway's innovative Fjord Cadenza Festival since its inception in 2010. He was the Music Director of Canada's Calgary Philharmonic from the 2017/18 season through 2024/25, Switzerland's Argovia Philharmonic from 2016/17 through 2024/25, and Poland's Szczecin Philharmonic from 2016/17 through 2023/24.

While being a regular guest performing with the Baltimore, Colorado, Utah, Houston, Pacific, Buffalo Symphony Orchestras in North America, he has collaborated with the Oslo Philharmonic, Norwegian National Opera Orchestra, Bergen Philharmonic, Beethovenorchester Bonn, ADDA Simfonica, Orquesta de Valencia, Orchestra della Svizzera Italiana, Staatskapelle Halle, Wrocław Philharmonic as well as the symphony orchestras of Malmö, Helsingborg, Kristiansand, Stavanger, Trondheim, Karlskrona, and Odense.

Bergmann has also led performances of *Il barbiere di Siviglia* and *La traviata* at the Norwegian National Opera, and made his US operatic debut in Yale Opera's production of Britten's *A Midsummer Night's Dream*, as staged by Claudia Solti.

He has been collaborating with some of today's most acclaimed and legendary soloists including Truls Mørk, Leif Ove Andsnes, Jevon Bronfman, Yo-Yo Ma, Mischa Maisky, Renée Fleming, Joshua Bell, Itzhak Perlman, James Ehnes, Branford Marsalis, Ole Edvard Antonsen, Albrecht Mayer, Anna Fedorova, just to name a few.

2018 saw the release of Bergmann's first recording with the Szczecin Philharmonic, which featured the "Resurrection" Symphony in E-minor by Mieczysław Karłowicz, a piece which has since become a major focus of Bergmann's repertoire. He has also released recordings with the Argovia Philharmonic, including Ravel's G-Major Piano Concerto and Mozart's B-Major Bassoon concerto.

Earlier in his career, Rune Bergmann served as First Kapellmeister and deputy-Music Director of the Theater Augsburg, where he led performances of numerous operas, including such titles as *La Traviata*, *Der fliegende Holländer*, and *Die Fledermaus* and was Principal Guest Conductor of the Kaunas City Symphony.

VIOLIN

Kerson Leong

Kerson Leong has been described as “not just one of Canada’s greatest violinists but one of the greatest violinists, period” (Toronto Star). Forging a unique path since his First Prize win at the International Yehudi Menuhin Violin Competition in 2010, he continues to win over colleagues and audiences alike with “a mixture of spontaneity and mastery, elegance, fantasy, intensity that makes his sound recognizable from the first notes” (Le Monde).

His latest album, featuring the Britten and Bruch violin concertos with the Philharmonia Orchestra and Patrick Hahn for Alpha Classics, was released to widespread critical acclaim, including having been awarded ‘Editor’s Choice’ by Gramophone, ‘The Strad Recommends’ by The Strad, and the ‘Choc de Classica’ by Classica as well as five-star recommendations from the Sunday Times and Diapason among others.

Recent season highlights include solo performances with such ensembles as the Royal, Oslo, Brussels, Kansai, and Liège Royal Philharmonic Orchestras, the Seattle, Singapore, Toledo, Montreal, Tucson, Bilkent, Toronto, Vancouver, Stavanger, and Wuppertal Symphony Orchestras, a tour of Sweden with the Camerata Nordica, a recital tour of the Midwestern United States, and recording John Rutter’s Visions with the composer himself and the Au-rora Chamber Orchestra, after giving its world premiere in London, UK.

As a sought-after soloist, he was hand-picked by Yannick Nézet-Séguin to be his artist-in-residence with the Orchestre Métropolitain during their 18/19 season and has performed in such prestigious venues as Carnegie Hall’s Stern Auditorium, Wigmore Hall, the Auditorium du Louvre, and the National Center for the Performing Arts in Beijing.

As a passionate chamber musician, he has performed at such international festivals and concert series as the Verbier Festival, Rheingau Musik Festival, Gstaad Menuhin Festival, Festspiele Mecklenburg-Vorpommern, Flâneries musicales de Reims, and Bergen International Festival among others.

Passionate about pedagogy and music outreach, he has been invited to give masterclasses and teach at various festivals and universities including the Indiana University Jacobs School of Music, the Sibelius Academy in Helsinki, the Gustav Mahler Academy, the Domaine Forget Festival Academy, the University of Ottawa, and Dalhousie University, among others.

Fostering a significant audience away from the concert hall as well, he is cementing his noteworthy role in reaching young people, aspiring musicians, and potential music lovers alike with his art in creative and engaging ways on social media. He is an associate artist of the Queen Elisabeth Music Chapel in Belgium, where he was mentored by Augustin Dumay.

He has always been keen on making connections between music and other fields. Ever since his dad started introducing him

to physics concepts about string resonance, they have strongly influenced his playing and philosophy on sound production. Together with his dad, he has given lectures about this subject in places such as the Central Conservatory of Music in Beijing, the Barratt-Due Music Institute in Oslo, and various universities in California.

Kerson performs on the ‘ex Bohrer, Baumgartner’ Guarneri del Gesu courtesy of Canimex Inc, Drummondville (Quebec), Canada.



Norwegian Artists' Carnival

Title: Norwegian Artists' Carnival, Op. 14

Duration: Approximately 7 minutes

Composer: Johan Severin Svendsen (Born in Christiania (now renamed Oslo), Norway on September 30, 1840; died in Copenhagen, Denmark on June 14, 1911)

Work composed: 1874

World premiere: The first performance took place in March, 1874, at the Kunstnerforeningen (Norwegian Artists' Association) Festival Carnival in Christiania, Norway. Likely this was an opening concert for the festivities of the Carnival and was conducted by Svendsen

Instrumentation: 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion: [triangle, crash cymbals, snare drum, bass drum], strings

Norwegian composer Johan Svendsen had an appetite for learning as much as he could, which took him on many travels beyond Norway's borders. He first studied at the Leipzig Conservatory as a violinist with the legendary Ferdinand David (who was an integral advisor in Mendelssohn's *Violin Concerto*), but eventually shifted to studying conducting and composition. His training then brought him to Paris, where he studied composition with Hector Berlioz. Soon, Svendsen's compositions became celebrated around Europe, but Norway was home, so in 1871 he returned to his hometown, Christiania (the capitol of Norway, now named Oslo).

As Svendsen focused increasingly on conducting, in 1884 he was hired as the chief conductor of the Royal Theater Orchestra in Copenhagen, Denmark, where he would spend the rest of his life. Ultimately, Svendsen (along with his friend and compatriot, Edward Grieg) became recognized as one of the most important musicians in Norway during the Romantic era, and importantly, during their country's crafting of a Nationalist Norwegian music.

Upon his 1871 return to Norway, Svendsen composed several important works based on Norwegian folk songs. From 1873 – 1874 he was also the Chairman of the Kunstnerforeningen – a Norwegian Artists' Association that supported homegrown artists of every sort. The Association is still in existence today, though in different form, but during Svendsen's tenure it encompassed all Norwegian artists, from sculptors to playwrights, musicians and composers, to graphic arts and theater. And under Svendsen, each spring the Association held important festivals – referred to as "Carnivals."

These Carnivals were cultural pageants of art, music and national symbolism, glued together by a topic or theme, intended to raise funds and awareness of Norwegian art and folklore. In 1874, the Carnival was held in March and the theme was "Prince Carnival's marriage to the Mountain King's daughter," which was loosely inspired by the great Norwegian playwright

Henrik Ibsen's *Peer Gynt*. That year's Carnival theme celebrated the union between the warmer climes and the colder ones near the Spring equinox, a marriage of the South and the North. Svendsen had an canny talent for orchestrating existing tunes and folk songs into exceptional orchestral pieces and, fittingly for this festival's occasion, Svendsen composed one of his most enduringly beloved works, a showpiece titled *Norwegian Artists' Carnival*. This is a splashy and entertaining orchestral work that musically, and ingeniously, mirrors the Carnival's north-south-marriage theme by incorporating Norwegian folksongs and an Italian love song.

The beginning of the work opens grandly and with welcomingly wide-open arms. The cymbals crash and the orchestra plays a majestic and tuneful theme marked *Tempo di polacca (in the manner of a polonaise)*. These opening bars use a wedding-march folk tune from the area of Sogn, Norway, called a *Brudeslåten* – which cleverly fit the Carnival's marriage theme. The orchestra swirls and dances with a happy grace until about two minutes, when the woodwinds begin a new tune called *Te voglio bene assaje*.

Te voglio bene assaje ("I love you so much") was a popular 1835 song from Naples, Italy. That tune had become wildly famous in Europe and launched a mania for Neapolitan love songs that put Naples on the popular-music map. Besides *Te voglio's* delightfully catchy melody, Svendsen was likely using it as a musical metaphor for the union of the South and North (Italy and Norway) by acknowledging Norwegian sculptors who had a world-famous artists' colony in Rome. The use of *Te voglio*, with its somewhat comical lyrics, also cleverly alludes to the Carnival's *Peer Gynt* theme – in the song, the singer grouches about the affair he wished he could have ("I love you so much and you don't give me a thought") paralleling the failed love in the play where Ibsen's protagonist, Peer, promises to marry the Mountain King's daughter, but instead, cruelly abandons her before the ceremony.

This memorable tune is fleshed out and becomes quite grand and verbose, but about one-and-a-half minutes later, Svendsen introduces another tune after some rowdy bombast from the percussion section. As the strings pepper away with quickly oscillating notes, into this hubbub the flutes and oboes begin a light and cheery theme which is a Norwegian dance tune called a *Springar*. This is a couple's folk dance from south and west Norway that features light and fancy leaping footwork and which Svendsen uses in homage to his compatriot, Thomas Tellefsen (1823 – 1874), who had used this dance tune in his *Piano Concerto No. 1* in 1848. Tellefsen was probably the first to use Norwegian folk tunes, dance, and influences in his Classical works and, following Svendsen's use of this upbeat, danceable tune, it was also later used by Grieg. After a brief dalliance with this *Springar*, Svendsen then weaves together all three of the *Carnival's* tunes – the *Brudeslåten*, *Te voglio bene assaje*, and the *Springar* – into various combinations until the work's rousing finale. As befits a final, proclamatory wedding march, the brass and percussion herald along with the full orchestra to conclude this Carnival in thrilling grandeur.

Violin Concerto

Title: Violin Concerto in D minor, Op. 47

Duration: Approximately 38 minutes

Composer: Jean Christian Sibelius (Born in Tavestehus (Hämeenlinna), Finland on December 8, 1865; died in Järvenpää, Finland on September 20, 1957)

Work composed: 1903-1904

World premiere: The 1904 version had its premiere in Helsinki on February 8, 1904 with the Czech-Hungarian violinist Victor Nováček as soloist and Sibelius conducting the Helsinki Philharmonic Society. This premiere met with harsh criticism and Sibelius revised the Concerto in 1905. The newer version was first performed on October 19, 1905 in Berlin with the Berlin Court Orchestra conducted by composer-conductor Richard Strauss

Instrumentation: solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, strings

Violin Concerto in D minor, Op. 47

- I. Allegro moderato
- II. Adagio di molto
- III. Allegro, ma non tanto

Finland's most cherished composer, Jean Sibelius, defined the Nationalist music of his country with his Finnish programmatic works, such as his *En Saga* (1892), *Four Legends from the Kalevala* (1895), and his eternally popular *Finlandia* (1899), but as well, with his purely orchestral *Violin Concerto* and seven symphonies that he shaped with such distinctively brooding and beautiful hues. Though Sibelius hadn't conscientiously set out to do so, his extremely individualized orchestral palette, imbued with his remarkably rich and attractive melodies, have become for many an uncanny representation of the "North," the cold, the vastness, the empty solitude with all of its natural wonders. Such is the stuff of his *Violin Concerto* that has today become one of the most popular, most performed, and most recorded concertos in the repertoire. This Concerto is undeniably one of Sibelius's crowning achievements, which is fitting because the Finnish composer's first love was playing the violin.

Before taking up his composer's pen, the young Sibelius desperately wanted to become a violin virtuoso, but his dream never materialized. Perhaps he started too late, having begun his quest at the rather late age of 16, or perhaps he simply didn't have the heart of a virtuoso. When he finally realized that he would never be a superstar, he was crestfallen. Even at the age of 50, Sibelius still pined about this in his diary. However his unfulfilled journey as a violinist eventually took shape in this masterpiece *Concerto* in honor of his beloved instrument, a "Concerto for himself," as one musicologist called it. Begun in 1899, Sibelius completed the first version between 1903 - 1904, then revised it to its current form in 1905. It's a composer-violinist's work, filled with compositional

mastery and ingenious solo writing and as it was nearing completion, Sibelius was "on fire." As his wife, Aino, described it:

"[Jean] ... has such a multitude of themes in his head that he has been literally quite dizzy. He stays awake all night, plays [the violin parts] incredibly beautifully, cannot tear himself away from the delightful melodies..."

Indeed, the work is a dizzying piece of devilishly difficult yet beautiful magic. The first movement, *Allegro moderato* (moderately fast), opens with a quiet, pulsating orchestra evoking an eerie calmness. The violin soloist soon enters into this soundscape with whispered tones – perhaps like the lonely "voice from the wilderness" that Sibelius often called himself – and it slowly unfolds with a wandering, yearning theme. Sibelius makes this movement a thing of mysterious beauty, with hints of melancholy, heart-melting gorgeousness, and brief glimpses of heroically bright energy, all appearing and then disappearing behind the soloist's song. And an important dimension to this first movement is how Sibelius treats the solo violin part – although the soloist must play many very difficult passages, the feel of this movement is explorative – as though the violin protagonist is trying to find their way, yet encountering hurdles and pauses.

The soloist must make those difficult passages sound rhapsodic and searching, not like pyrotechnical displays, and it creates an atmosphere of intense expectancy. The impressive cadenza, with all its virtuosic demands, only intensifies this energy until the tone finally changes in the movement's explosive conclusion. Beginning at around 17 minutes, the soloist finally finds a path forward as they and the orchestra sprint to the end in a fast-moving avalanche of power and excitement.

The second movement, *Adagio di molto* (very slowly), opens with the clarinets and oboes in a quirky and dark-hued prologue. The solo violin soon joins in with a long and hymn-like theme, beautiful and ruminative in nature. Intriguingly, too, Sibelius keeps this *Adagio* hovering in the lower-middle ranges for some four minutes before it finally emerges above the human speaking range, which creates a feeling of a beguilingly gentle emergence. There are, however, small elements of restlessness, especially at about three-and-a-half minutes, where the orchestral string section begins to push and surge. The solo violin joins and eventually brings the orchestra back to a calmer place as the movement slowly quiets and softens, ending with a touching fragility.

The finale *Allegro, ma non tanto* (not too fast) is wonderfully unique. Musicologist Donald Francis Tovey delightfully described it as a "polonaise for polar bears." It begins rowdily with the orchestra and the timpani playing a rumbling hocket – each playing separate part of a larger rhythm – while the soloist, now absolutely unleashed and free to show off, jangles and invents all manner of virtuosity in their playful themes. A particularly fun moment arises at about two minutes when the bassoons play a series of climbing chromatic lines evoking the curious sound of tiny, escaping bubbles, and

equally delightfully at about two minutes later, when the soloist wanders into a series of high harmonics that slither upwards and downwards in an otherworldly soundscape as the orchestra and timpani quietly pop and crackle and drone beneath. This entire finale movement is splendid and unforgettable, filled with eccentricity and an earthy kind of grace. The movement's ending section features the violin soloist showcasing increasing fireworks until the final, resolute bars from the orchestra cap off one of the great showstopper Concertos in Western music.

Despite its wide popularity today, Sibelius's masterpiece *Concerto* initially met with huge criticism. So difficult is the solo part that the 1904 premiere in Helsinki was a disaster, in part, because of those extraordinary technical demands but also because Sibelius hadn't finished the score in enough time to give the soloist, Victor Nováček, a chance to master the part. Sibelius revised it the next year, but it took some three decades more for the *Concerto* to achieve its vaulted status, from what was considered a "niche Concerto" – to be tackled only by the bravest of soloists – to its current beloved standing prompted by the iconic 1936 recording by the great virtuoso Jascha Heifitz. A soloist must still be brave to perform this *Concerto*, but no less bravery is needed from the orchestra given Sibelius's challenging parts, making each performance a thrilling experience.

Symphony No. 4, *The Inextinguishable*

Title: Symphony No. 4, "The Inextinguishable", Op. 29

Duration: Approximately 37 minutes

Composer: Carl August Nielsen (Born in Sortelung, on Funen, Denmark on June 9, 1865; died in Copenhagen on October 3, 1931)

Work composed: Between 1914 and 1916

World premiere: The premiere was performed on February 1, 1916 at Odd Fellow Palæet, an 18th-century Rococo palace in Copenhagen, and the scene of many an important concert in Denmark's cultural history. Nielsen himself conducted the Orchestra of the Copenhagen Music Society

Instrumentation: 3 flutes, piccolo, 3 oboes, 3 clarinets, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, 2 sets of timpani, strings.

Carl Nielsen was born on the island of Funen, Denmark, a place so naturally lovely it is rightfully called the "Garden of Denmark," and throughout his life Nielsen spoke of his love of that natural world he grew up in. From his early childhood, Nielsen also fell in love with music, playing both violin and trombone in his smalltown band in Funen, and then going to study violin and composition more formally between 1884 – 1886 at the Royal Danish Academy of Music in Copenhagen. Thereafter, he fashioned a multi-faceted career as a violinist, teacher and eventually Director of Copenhagen's Academy of

Music, and composer. As a composer, Nielsen grew a reputation for his innovative and individualistic approaches to writing, and became regarded as one of Denmark's greatest, as well as one of the early 20th Century's finest symphonists.

As a symphonist, his *Fourth Symphony* – unique, beautiful, and extremely dynamic – is one of the most popular of his six. As he was conceptualizing and beginning this *Symphony* in 1914, Nielsen wrote to his wife, the celebrated sculptor, Anne Marie Brodersen (1863 – 1945):

"I have an idea for a new composition, which ... will express what we understand by the spirit of life ... just life and motion ... in one big movement or stream. I must have a word or a short title to express this..."

It took Nielsen two more years to complete this *Symphony No. 4* which he titled "*Det Uudslukkelige*" (*The Inextinguishable*). It's notable that the work took shape during the middle of the most terrible war the world had yet known, and it caused Nielsen to think a lot about life on a big scale, and no doubt, about the ultimate results of war in general. As he wrote in his interpretive notes for the *Symphony*:

"...if all the world were to be devastated by fire, flood or volcanoes ... nature would still begin to breed new life again... These life forces, which are inextinguishable, are what I have tried to present [in this *Symphony*]."

Nielsen added an extraordinary semi-credo to this description: "*Music is life, and like it, inextinguishable.*" It was a hugely ambitious idea to try to capture all of this heart-felt grandiloquence in a musical work, while doing so in a four-movement symphonic format without pauses between its movements. And there is indeed something uncanny about *The Inextinguishable*: Its constant battle between dissonant chaos and lyrical balance, its extraordinary sweep of musical ideas, catches the listener up in its breathtaking energy and its evocation of a sense of constant evolution.

The opening salvos of the first movement, *Allegro* (fast), are near demonic with wild energy. The winds and timpani yell at each other with tri-tones, historically referred to as the "devil's interval" (an interval one half-step less than a perfect fifth), followed by a tumbling, chaotic canon between the winds and strings. All is vividly sounding like the volcanoes Nielsen imagined fully belching hell-fire. In seconds, though, parts of the orchestra begin to congeal harmonically in the midst of this brilliant maelstrom. The music wrestles like this until a very lyrical theme arises a little before two minutes, in the clarinets, quiet, songlike and expressive. Within this short time, Nielsen has basically set up what will continue to happen throughout the *Symphony* – mayhem and dissonance will give way to lyricism and harmony, which will then cede back again, creating dramatic cycles of destruction and renewal. Fortunately, Nielsen has a fantastic melody as the anchor for all of this turmoil, which appears for the first time at almost five minutes in a lyrically radiant theme marked *Glorioso* which ends in a long and majestic descending line. This *Glorioso* theme will return

several times in the *Symphony*, and especially powerfully at the *Symphony's* finale. But not long after this theme presents here, the first movement returns to grappling with more chaos while using the timpani as an increasingly important voice. The timpani are especially present at the ending bars of the first movement while they tap incessantly below a static-sounding violin solo, until, without any pause, the second movement begins at about thirteen minutes.

This next movement, *Poco allegretto* (a little slower than fast), is lovely and graceful, serving as a kind of intermezzo in the place of the typical symphonic dance movement. A wind chorale sings sunnily over plucked strings, bucolic and songlike, offering an extraordinarily different aesthetic from the first movement's muscular turbulence. The calm will be short lived, however, as the violins break in at about eighteen-and-a-half minutes, again without any pause, to begin the extraordinary third movement.

This next movement, *Poco adagio* (somewhat slow), is one of Nielsen's most evocative slow movements. The interrupting violins play a meandering, sometimes dissonant tune, heart-wrenching in its aching and anger, and most innovatively, harmonized by the timpani and plucked String basses. Nielsen has quietly moved the timpani into a more prominent position in this *Symphony*, something which will prove immensely violent in the final movement. At times, some of the writing in this movement is as beautiful as any Nielsen writes, but when this strings-timpani-bass section ends, the music begins

to accumulate agitation with a loud, obsessive, repetitive motive. First heard in the winds at about six minutes into this movement, the nagging motive spreads throughout the orchestra like a virulent virus until the chaos emerges into the final movement.

The final movement, *Allegro* (fast), breaks out of that chaos with swashbuckle and heroism, but this, too, is fleeting. Soon the music begins fracturing apart, teeming in diversity, until an extraordinary moment arises – a musical duel between two timpanists. Nielsen directs the players to be positioned on opposite sides of the stage and to play with “a certain menacing character.” The tri-tones return from the early moments of the first movement, and a long, antiphonal timpanistic battle transpires across the stage. Everything the two sets of timpani play is dissonant against the rest of a very-startled orchestra trying to pull the music towards something more harmonious. The musical scene is much like a gun fight, and it's immensely thrilling. Energy grows amid this tumult as dissonant chaos wrangles with lyrical balance, until at almost six minutes later, the *Glorioso* theme returns, with its majestic descending melody. At the final bars, amidst the near church-like peal of the *Glorioso* melody in the orchestra, and with triumphal brass and pounding timpani, *The Inextinguishable* ends in sheer power and exhilarating beauty, giving voice to Nielsen's manifesto for this *Symphony*: “Music is life, and like it, inextinguishable.”

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