

Stockton Symphony Gatherings Series
2 Jaffes

Thursday, September 23, 2021 6:30 pm
River Islands Boathouse Lawn
Friday, September 24, 2021 6:00 pm
Bokisch Vineyards



James Jaffe, *cello*
Peter Jaffe, *piano*

Manuel de Falla
(1876–1946)
arr. Maurice Maréchal
after Paweł Kochoński

Suite populaire espagnole
Le paño moruno
Nana
Canción
Polo
Asturiana
Jota

Giuseppe Verdi
(1813–1901)
arr. James and Peter Jaffe

Libiamo, ne' lieti calice (Brindisi) from *La traviata*

Gabriel Fauré
(1845–1924)
transcr. Pablo Casals

Après un rêve

David Popper
(1843–1913)

Hungarian Rhapsody, op. 68

Program Notes in Brief by Jane Vial Jaffe

Suite populaire espagnole after the **Siete canciones populares españolas**

Manuel de Falla
Born in Cadiz, November 23, 1876; died in Alta Gracia, Argentina, November 14, 1946
arr. Maurice Maréchal after Paweł Kochoński

At the time of the Paris production of Falla's opera *La vida breve* in the winter of 1913–14, a Spanish singer in the cast asked him for advice about Spanish songs to include on a Paris recital. He decided to arrange some himself using his own system of harmony, which he had just tried out for the harmonization of a Greek folk song.

Falla completed the *Siete canciones populares españolas* (Seven popular Spanish songs) in Paris before the outbreak of WWI forced his return to Madrid in 1914. He accompanied the first performance on January 14, 1915, not in Paris with the originating cast member but with



Manuel de Falla,
photographer unknown

Luisa Vela, who had just sung in the Madrid premiere of *La vida breve*.

The seven songs (six in many popular arrangements) stem from folk songs of various regions of Spain. Falla followed some of the tunes faithfully but took liberties with others to suit his own creativity. **El paño moruno** (The Moorish Cloth) comes from the province of Murcia—Falla later referenced it for his Murcian miller in his opera *The Three-cornered Hat*—and **Nana** from Andalusia. This lullaby, Falla said, he heard from “his mother’s lips before he was old enough to think.” The geographical origin of the popular theme for **Canción** (Song) is uncertain. Toward the end Falla creates interest with a canon (round) between the voice (cello) and the accompaniment.

Polo, of Andalusian origin, reflects the flamenco world. Its piano accompaniment evokes the guitar’s *punteado* (plucked string) style and the accents represent *palmadas* (hand clapping) of the spectators. **Asturiana** moves the listener to the north of Spain for a peaceful lament. The **Jota**, one of the most widely known Spanish dances, is associated with the northeastern region of Aragon. The alternation of sections rapid and slow sections is highly characteristic.

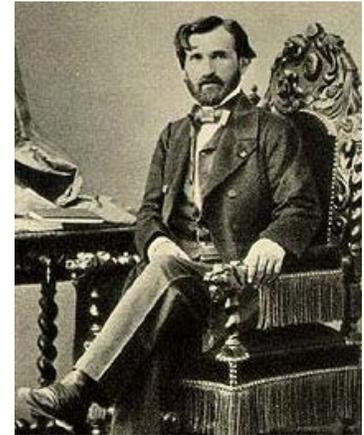
The songs have been performed far and wide in all manner of arrangements. The present arrangement was adapted by cellist Maurice Maréchal from the well-known version for violin and piano by famous Polish violinist Paweł Kochański.

Libiamo, ne’ lieti calice (Brindisi) from *La traviata*

Giuseppe Verdi
Born in Roncole, near Busseto, October 9 or 10, 1813; died in Milan, January 27, 1901
arr. James and Peter Jaffe

One of the world’s most famous operas, *La traviata* (The fallen woman) premiered in

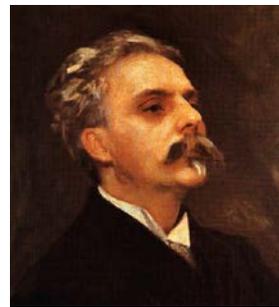
Venice in 1853 after many trials and tribulations in its creation, not the least of which was the worry over censorship for its subject matter about a high-priced courtesan named Violetta. In this romantic tragedy she is dying of consumption and is forced to give



Giuseppe Verdi in 1859

up Alfredo—the only man she ever loved—to marry Baron Douphol. In the first act they are at a party where she asks for a toast, a request that the baron refuses but Alfredo happily accepts.

In the famous “*Libiamo ne’ lieti calice*” (Let’s drink from the chalice of joy) Alfredo praises the joys of wine, love, and youth. It’s known as a *brindisi*—an invitation to a company to raise their glasses and drink. Quite appropriate, for this occasion!



Gabriel Fauré,
painting by John
Singer Sargent, 1889

Après un rêve

Gabriel Fauré
*Born in Pamiers,
Ariège, May 12, 1845;
died in Paris,
November 4, 1924*

Fauré wrote songs or,

in French, *mélodies* from his earliest composition as a sixteen-year-old student in 1861 through his last set in 1922. He progressed from writing primarily romances to working in a mature style influenced by poet Paul Verlaine to writing song cycles. Often considered the master of French song composers, Fauré

left his mark on all who followed, including Debussy, Ravel, and Roussel.

He loved texts that permitted him to create a mood or set a scene rather than those that restricted him to illustrative details. “Après un rêve” (After a dream), probably composed in 1878, falls into a group of songs exhibiting Fauré’s Italianate leanings. Its text, a translation by Romain Bussine of an anonymous Italian poem, evoked one of Fauré’s most inspired early period settings. Its agitated repeated chords and slow-moving sonorous bass line bring to mind Schumann’s famous “Ich grolle nicht” from his famous *Dichterliebe* (Poet’s love) cycle.

Hungarian Rhapsody, op. 68

David Popper

Born in Prague, June 18, 1843; died in Baden, near Vienna, August 7, 1913

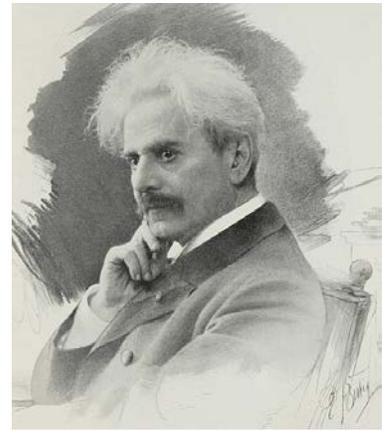
David Popper was one of the most influential cellists of the nineteenth century, greatly respected by Liszt, Wagner, and Brahms. He became principal cellist of the Vienna Hofoper (Court Opera) in 1868, later premiered several of Brahms’s works as cellist of the renowned Hellmesberger Quartet, and spent many years teaching at the Budapest Conservatory, in addition to joining the Hubay Quartet for a time.

Popper wrote over eighty compositions, mostly for his own instrument, which include

four concertos, the three-cello Requiem, and many character pieces. They’re highly valued for their idiomatic writing and melodic warmth.

Composed in 1893, the Hungarian Rhapsody was dedicated to

Belgian cellist Jean Gérardy. The composer himself gave the first performance, however, on April 4 that year in Budapest. The dazzling showpiece for the cello follows in the footsteps of Liszt’s Hungarian Rhapsodies by borrowing Hungarian or Gypsy folk tunes and also their style, contrasting slow, declamatory sections (*lassú*) with fast, energetic sections (*friss*). Popper, in fact, employs some of the same tunes—from Liszt’s Hungarian Rhapsody No. 6, 8, and 12. In stringing together eight such sections to create his Rhapsody, Popper exploited the capabilities of the cello to the full. Singing and soulful qualities in various registers, double-stops, harmonics, and bowing articulations at lightning speed all contribute to the work’s appeal.



David Popper, photograph by the E. Bieber studio, shown in a 1904 museum exhibit

About the Artists

Cellist **James Jaffe** loves connecting with audiences, colleagues, and composers through music. He has performed solos with CityMusic Cleveland, the National Repertory Orchestra, and the Stockton Symphony. Chamber music appearances have seen him at the Robert Mann String Quartet Institute in Manhattan, Beijing’s Central



Conservatory of Music, and Switzerland and France on concert tours.

Recent chamber music appearances have taken him through Switzerland and France on concert tours, to the Robert Mann String Quartet Seminar in Manhattan, to Beijing's Central Conservatory of Music, to the Trinity Alps Chamber Music Festival, and frequently to Groupmuses in San Francisco, including a sold-out performance of Schubert's *Death and the Maiden* at San Francisco's first Massivemuse.

Recognizing the immediate need for musical connections during the coronavirus pandemic, James created and performed a series of eight cello livestreams in April 2020. Since then he has worked on quarantine-era projects with many longtime friends and collaborators: livestreams with the Sierra Quartet, violinist Mélanie Clapiès, and visual artist Peggy Gyulai; hybrid events with Classical Revolution and the Trinity Alps Chamber Music Festival; live outdoor performances with Concerts in the Park; and new video projects with One Found Sound.

James serves as artistic director of Festival Rolland, a summer chamber music festival in Burgundy, France. He is also an enthusiastic interpreter of new music and passionate about sharing music with the next generation by teaching at the Crowden School and the California Music Preparatory

Academy, among others. For more information see jamesjaffecello.com.

Peter Jaffe has served as the Stockton Symphony's music director since 1995, fostering artistic growth and bringing dynamic energy to the podium. He has spearheaded many world premiere commissions and earned prestigious awards and national recognition for innovations in educational programming and distinguished cultural contributions.

Mr. Jaffe also conducts the Folsom Lake Symphony and has guest-conducted the New Mexico, Flagstaff, and Long Beach Symphony Orchestras, Symphony Silicon Valley, Louisiana Philharmonic Orchestra, the Sacramento and Virginia Symphonies, and many other orchestras and music festivals across the country.

Mr. Jaffe conducted and taught at the Aspen Music Festival, Oberlin Conservatory, and Stanford University. He served as the Stockton Opera's music director for nearly two decades, he conducted the Auburn Symphony for nine years, and he teaches every summer at the Conductor's Institute of South Carolina. Many of his performances have been broadcast nationally and viewed extensively online. Read more at <https://stocktonsymphony.org/about-us/conductor-musicians/>.