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THE PENNSYLVANIA  
CHAMBER ORCHESTRA

Presents

Season Concert #3

# Celebrate Together



Yaniv Attar  
Music Director



Elisa Barston,  
Violin



Elizabeth Morgan,  
Piano



Amy Sue Barston,  
Cello



THE PENNSYLVANIA  
CHAMBER ORCHESTRA

119 S. Fraser St., Suite D, State College PA 16801

May 8, 2022, 3:00 pm

at the Penn State Recital Hall

Concert sponsor: **George & Nina Woskob** Guest Artist Sponsors: **Happy Valley Adventure Bureau**

## About Our Conductor

### Yaniv Attar

A native of Israel, Yaniv Attar is the 1st prize winner of the Duna Szimfonikus Conducting Competition Budapest, multiple recipient of the Sir Georg Solti Foundation Award, and the 2009 Bruno Walter Memorial Foundation Award.

Attar is the Music Director of the Pennsylvania Chamber Orchestra, the Bellingham Symphony Orchestra, and Artistic Partner with Northwest Sinfonietta. Highlights of past seasons included collaborations with artists such as Alesio Bax, James Ehnes, Tine Thing Helseth, Sharon Isbin, Alex Klein, Jennifer Koh, Johannes Moser and Gil Shaham. Attar was also one of 10 conductors from around the world who were invited to INTERACTION, and conducted an orchestra composed of all of Germany's top orchestras, including the Berliner Philharmoniker, Konzerthaus Orchestra, German Symphony Orchestra, and the Radio Symphony Orchestra Berlin. Prior to his current music directorships, Attar completed his two years residency as the Assistant Conductor of the Alabama Symphony Orchestra, where he conducted nearly 100 performances, and worked extensively with Maestro Justin Brown.

Drawn to orchestral conducting from early age, Attar has studied with Israel Edelson in Jerusalem, Virginia Allen at the Juilliard School in New York and Neil Thomson at the Royal College of Music in London, where he was also the Associate Conductor and co-founder of the Tempus Chamber Orchestra. In 2008, Attar earned his Doctor of Music degree from McGill University where he studied under the tutelage of Alexis Hauser. Attar also studied with Kurt Masur, Leonard Slatkin,



Janos Fürst, Jorma Panula, Gustav Meier, Johannes Schlaefli, Peter Gülke, Gabor Hollerung, Neil Varon, Carl St. Clair, David Effron, Donald Thulean and Michael Jurowski.

Attar has worked with the Cincinnati Symphony, Duna Szimfonikus Budapest, Dohnanyi Orchestra Budapest, Fort Wayne Philharmonic, Haifa Symphony, Hamburg Symphony, Israel Chamber Orchestra, Orchestra I Pomeriggi Musicali Milan, Jerusalem Symphony, Lithuanian State Symphony, London Solists Chamber

Orchestra, Memphis Symphony, Milwaukee Symphony, Manhattan School of Music Orchestra, Mihail Jora Philharmonic Romania, National Symphony Orchestra, National Symphony Orchestra of Ireland, Northwest Sinfonietta, Reno Chamber Orchestra, Rochester Philharmonic, Russe Philharmonic Bulgaria, Salzburg Chamber Soloists, and Virginia Symphony.

Attar is also an accomplished classical guitarist. He has studied under Irit Even-Tov, Charles Ramirez and Sharon Isbin, for whom he served as teaching assistant at the Aspen Music Festival from 2003 to 2005. Attar was the first guitarist to win the Aviv Competition Prize in Israel and the Concerto Competition at the Juilliard School. Attar plays a 2014 Dake Traphagen Guitar. His studies have been generously supported by the America and Canada Israel Cultural Foundations, The Williamson Foundation for Music, Ronen Foundation, The Olga Forrai Foundation New York, the Morris and Beverly Baker Foundation, AVI Fellowships Switzerland, the Rislov Foundation, and the ISEF Foundation.

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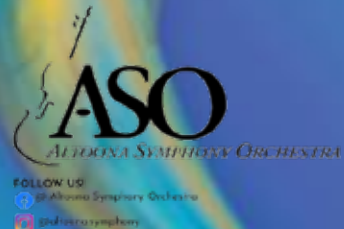
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## Our Soloists

### Elisa Barston, Violin

Praised for her “glowing sound” and “technical aplomb” (The Strad), violinist Elisa Barston has served as the Associate Concertmaster of the Saint Louis Symphony Orchestra for nine seasons, and was a first violin section member of the Cleveland Orchestra. She is currently the Principal Second Violinist of the Seattle Symphony Orchestra.

Ms. Barston’s principal violin teachers include Josef Gingold, Robert Lipsett, Almita and Roland Vamos, Elaine Skorodin Fohman, and Betty Haag. She graduated from the University of Southern California with a Bachelor of Music Cum Laude. At Indiana University, where she earned a Master of Music degree, Ms. Barston was awarded the prestigious Performer’s Certificate, the Jascha Heifetz Scholarship, and the Starling Foundation Grant.

Among her awards, Ms. Barston has garnered top prizes at the Yehudi Menuhin

International Competition including The Audience Prize, First Prize at the Julius Stulberg Auditions, Grand Prize at the International Kingsville Young Performers’ Competition, and First Prize in the Seventeen Magazine-General Motors National Music Competition.

As a soloist, Ms. Barston has performed extensively throughout the United States, Europe, and Asia, with the major symphony orchestras of Chicago, Los Angeles, Saint Louis, Seattle, and Taipei, among numerous others. In 1986, she made her European debut with the English Chamber Orchestra at the request of Sir Yehudi Menuhin. Recent notable performances include the U.S. premieres of two previously unpublished violin concerti by Antonio Vivaldi, Philip Glass’s Violin Concerto No. 1, Sergei Prokofiev’s Violin Concerto No. 1, and Astor Piazzolla’s “Four Seasons of Buenos Aires” with the Seattle Symphony.



### Amy Sue Barston, Cello

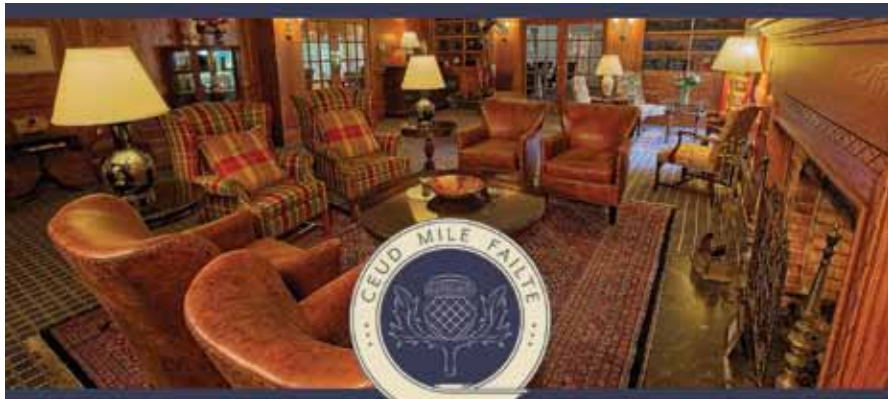
Praised as “passionate and elegant” by The New York Times, cellist Amy Barston has performed as a soloist and chamber musician on stages all over the world, including Carnegie Hall, Alice Tully Hall, Ravinia, Caramoor, Haan Hall (Jerusalem), The Banff Centre, Prussia Cove (England), The Power House (Australia), and Chicago’s Symphony Center. At seventeen, she was soloist with the Chicago Symphony on live television, won Grand Prize in the Society of American Musicians’ Competition, and won First Place and the Audience Prize in the Fischhoff International Chamber Music Competition. Amy earned her Masters at Juilliard with Joel Krosnick. She also worked with Yo Yo Ma. She has performed as soloist with dozens of orchestras all over the world, and made her first solo appearance with orchestra in

Guelph, Canada when she was twelve. Amy is a devoted teacher at the Juilliard School Pre-College Division. Her students commute for



lessons from hundreds of miles away, some as far as Alaska and Japan. She is visiting cello professor at Xiamen University, artistic director of the Canandaigua LakeMusic Festival, and cellist of The Corigliano Quartet, which has been hailed by Strad Magazine as having “abundant commitment and mastery,” and whose Naxos CD was named recording of the year

by both the New Yorker and Gramophone. Amy’s recent recital performances include Bali, Australia, Taiwan, New Zealand, Canada, New York, Los Angeles, Salt Lake City, Baltimore, Rochester, Seattle, Chicago, and China. [www.amybarston.com](http://www.amybarston.com)



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## Our Soloists

### Elizabeth Morgan, Pianist

Praised by the Baltimore Sun for her “achingly sweet touch at the keyboard,” American pianist Elizabeth Morgan has performed throughout the United States and abroad. She has appeared as soloist in Alice Tully Hall, Merkin Hall, and Society Hall in New York, Herbst Theatre in San Francisco, and with orchestras on both coasts. Ms. Morgan has performed with the Mark Morris and Rosie Herrera dance companies and on PBS, National German Radio, and local radio stations throughout the US. Festivals at which she has appeared include Tanglewood, Amelia Island, Festival of the Hamptons, Pianofest, Aspen Music Festival, and Bowdoin International Music Festival.



Ms. Morgan frequently gives conversational recitals, where she introduces musical works with commentary from the keyboard, often crafting programs around a single

theme or idea. She is best known for a conversational recital program of musical works related to Jane Austen, which she has performed throughout the United States and at venues around England, including the Jane Austen Memorial Archive and the Cobbe Collection. She has been invited to give conversational and lecture recitals at countless American universities.

Ms. Morgan studied at the Juilliard School (B.M. and M.M.) where her principal teachers were Robert McDonald and Yoheved Kaplinsky. She then obtained a Ph.D. in musicology from UCLA, as well as a D.M.A. in piano performance, where she worked with musicologist Susan McClary and pianist Walter Ponce. She currently serves as Associate Professor of Music at Saint Joseph’s University in Philadelphia and lives outside the city with her husband and their two sons, Thomas and Graham.

### Congratulations Connie & Lefty McIntyre on the 2022 Amadeus Award!



This award, set up in 2008, recognizes a deserving individual who has given substantial support to the Pennsylvania Chamber Orchestra and to the Arts in Centre County, who has regularly attended PCO concerts and events, who has worked to support the mission of the PCO, and who has contributed to the PCO’s visibility and value to the Centre Region of Pennsylvania.

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## Today's Program

### Concerto for Violin, Cello, and Piano in C major, Op. 56

Ludwig van Beethoven  
(1770-1827)

- I. Allegro
- II. Largo
- III. Rondo alla Polacca

**Elisa Barston, Violin**  
**Amy Sue Barston, Cello**  
**Elizabeth Morgan, Piano**

**- Intermission -**

### Symphony No. 7 in A major, Op. 92

Ludwig van Beethoven

- I. Poco sostenuto - Vivace
- II. Allegretto
- III. Scherzo
- IV. Allegro con brio



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Maestro Attar for this concert.

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This project was supported by the PA Council on the Arts, a state agency, through its regional arts funding partnership, PA Partners in the Arts (PPA). State government funding for the arts depends upon an annual appropriation by the Commonwealth of PA and support from the National Endowment for the Arts, a federal agency.



**Triple Concerto:**

Archduke Rudolph Johann Joseph Rainer, youngest son of Emperor Leopold II, and half-brother of Emperor Franz, was born January 8, 1788.

Like the other children of the Imperial family, Rudolph was instructed in music by



Court Composer, Anton Teyber, and tradition says that as early as twelve or fourteen he played in the salons of his friends with credit to himself. In later years he gave ample proof of more

than ordinary musical talent and taste; and as soon as he had liberty of choice he exchanged Teyber for Beethoven.

From the writings of Ferdinand Ries (composer and Beethoven's right hand man) and other sources, it seems probable that Beethoven



undertook the role as Rudolph's piano and music teacher in the winter of 1803–4.

It was Fräulein Giannatasio, an intimate of Beethoven who wrote "At that time Beethoven gave lessons to Archduke Rudolph, a half-brother of Emperor Franz. I once asked him if the Archduke played well. 'When he is feeling just right,' was the answer, accompanied by a smile. He also laughingly referred to the fact that he would sometimes hit him on the fingers..."

The Archduke continued his study with Beethoven intermittently over the next twenty years, making his own contribution to cultural life in his compositions and, above all, in his patronage and the very practical help he extended to his teacher, for whom he was instrumental in providing a pension from 1809.

Beethoven's Triple Concerto, op. 56 (1804), though dedicated to Prince Lobkowitz, was written, says Anton Schindler (Beethoven's first biographer) for the Archduke Rudolph, Carl Seidler, and Anton Kraft. The work does not require great execution in the piano part, but a youth of sixteen able to play it would have to be a very respectable performer. The Triple Concerto was first heard under Lobkowitz auspices with Anton Wranitzky (violin), Anton Kraft (cello) and Beethoven (piano), privately in June, 1804, and publically in January, 1805.

It was primarily in the last thirty years of the eighteenth century that the symphonic concertante (an orchestral work, normally in several movements, in which one or more solo instruments contrast with the full orchestra) had won popularity, particularly in Paris. It was as a result of his visit to the city in 1778 that Mozart wrote his own four completed examples. Beethoven's single contribution was this so-called Triple Concerto.

This music marks the beginning of the composer's "Middle Period," along with works like the "Waldstein" piano sonata and the "Eroica" Symphony No. 3. While expansive and imaginatively developed, the Triple Concerto is in most outward respects a conservative work. It is a jaunty and melodious piece for polite company. There is an almost Rococo character to the themes of the first movement, while the jovial concluding rondo is cast in the form of a courtly Polish dance, the polonaise.

**Symphony No. 7:**

Beethoven's Seventh Symphony was the culmination of the big style he had been cultivating since the early 1800s. The concert at which the work had its premiere in the great hall of the University in Vienna on December 8, 1813, was a benefit for Austrian and Bavarian soldiers wounded at the recent Battle of Hanau. It was probably the most wildly successful of his career.



What caused the excitement was not, however, Opus 92, the new symphony, but Opus 91, Wellington's Victory, or The Battle of Vitoria, originally written for a mechanical instrument called the Panharmonicon but presented at this, its first performance in the version for orchestra. (At Vitoria, in northeast Spain, an army of English, Spanish, and Portuguese troops under the Duke of Wellington defeated the French on June 21, 1813. In the battle of Hanau, that October, Napoleon thrashed the mostly Bavarian army that attempted to block his retreat toward the southwest.)

So great was the success that the entire program was repeated later in the month, again in January, 1814, and once more in February. To Beethoven's annoyance, the critic of the Wiener Zeitung referred to the Seventh as having been composed "as a companion piece" to Wellington's Victory. But the public liked the "companion piece" too, and the composer Louis Spohr, one of the violinists in the orchestra for the whole series of concerts, reports that the second movement was encored each time.

Following the premiere of the Seventh Symphony, Beethoven penned a letter to be printed in the Wiener Zeitung, though he seems not to have sent it. He began: "I esteem it to be my duty to thank all the honored participants in the concert given on December 8, and 12, for the benefit of the sick and wounded Austrian and Bavarian soldiers who fought in the battle at Hanau, for their demonstrated zeal on behalf of such a noble end. It was an unusual congregation of admirable artists wherein every individual was inspired by the single thought of contributing something by his art for the benefit of the fatherland, and

who without consideration of their rank cooperated in subordinate places in the excellent execution of the whole."

It was indeed "an unusual congregation of admirable artists." Ignaz Schuppanzigh, Beethoven's portly, long-suffering friend whose string quartet introduced all of the composer's mature quartets, sat concertmaster, and the guitarist Mauro Giuliani played cello. The composers Giacomo Meyerbeer, Johann Nepomuk Hummel, and Ignaz Moscheles all helped out as percussionists in Wellington's Victory, with Antonio Salieri (who served as secondary conductor) cuing them and the artilleryists, who discharged firearms to lend authenticity to the battle scene.

Written in the standard four-movement form, Symphony No. 7 begins with a slow expanded introduction, which is followed by a Vivace in sonata form, in a dance-like triple meter. The second movement is in A minor based upon a stately Pavane rhythm, solemn and varied throughout the movement. The third movement, Presto, is almost like a rondo, with the A-B juxtaposition recurring several times (instead of the more usual A-B-A). The finale, Allegro con brio, is in an furiously energetic 2/4 meter, with a recurring emphasis on the second beat of the measure.

Beethoven's rhythmic ingenuity is a pillar of this symphony. Many critics emphasized its wild energy in their writings. Richard Wagner wrote of this piece that "the Symphony is the Apotheosis of the Dance itself: it is Dance in its highest aspect, the loftiest deed of bodily motion, incorporated into an ideal mold of tone."

This piece is scored for a typically "classical" orchestra, with pairs of woodwinds and brass; Beethoven's writing for the horns is especially dramatic and dynamic. Overall, the rhythm of this symphony, its dance-like and sophisticated rhythms, and the famous second movement make it one of Beethoven's most interesting and powerful symphonic works.

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<p><b>Violin II</b> Emily Long* <b>George &amp; Nina Woskob</b> <i>Principal Second Violin Chair</i> May Zia Carrie Jackson Eleanor Schiff Debbie Trudeau</p>	<p><b>Bass</b> Justin Dorsey* <b>Whalley Charitable Trust</b> <i>Principal Bass Chair</i> Joshua Davis</p>	<p><b>Horn</b> Grace Salyards* <b>Lee &amp; Grace Ormston</b> <i>Principal Horn Chair</i> Sarah Schouten</p>
<p><b>Viola</b> Samuel Rothermel* <b>Dr. Judith Malick</b> <i>Principal Viola Chair</i> Gregory Glessner Kate Brown Isabel Healy</p>	<p><b>Flute</b> Susan Kroeker* <b>Gordon Wells Memorial</b> <i>Principal Flute Chair</i> Eleanor Duncan Armstrong</p>	<p><b>Trumpet</b> Langston Fitzgerald III* <b>Robert Brand Memorial</b> <i>Principal Trumpet Chair</i> Herb McKinstry</p>
	<p><b>Oboe</b> Robyn Dixon Costa* <b>Gary &amp; Christina Schell</b> <i>Principal Oboe Chair</i> Barry Kroeker</p>	<p><b>Timpani</b> Daniel Armstrong* <b>Koch Funeral Home</b> <i>Principal Timpanist Chair</i></p>
	<p><b>Clarinet</b> Tony Costa* <b>Foxdale Village</b> <i>Principal Clarinet Chair</i> Samuel Schreiber</p>	<p><b>Timpani</b> Daniel Armstrong* <b>Koch Funeral Home</b> <i>Principal Timpanist Chair</i></p>
		<p><b>Personnel Manager</b> Susan Kroeker</p>

\*denotes principal player

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What we have accomplished so far



Needs Assessment  
February 2021

Completed Market Study  
Fall 2021

Developed Building Program  
January 2022

#### Next Steps:

- Design an 800 seat theater and 200 seat Black Box
- An orchestra pit, fly space and dressing rooms
- Rehearsal and teaching spaces
- A lobby and meeting rooms
- Develop our business program
- Select and design for a site

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THE PENNSYLVANIA  
CHAMBER ORCHESTRA

Yaniv Attar, Music Director

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- Providing hospitality for performers and guest artists
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