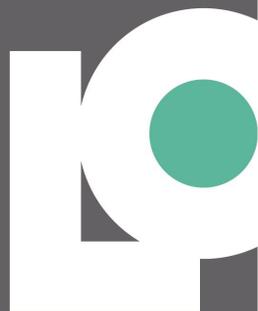
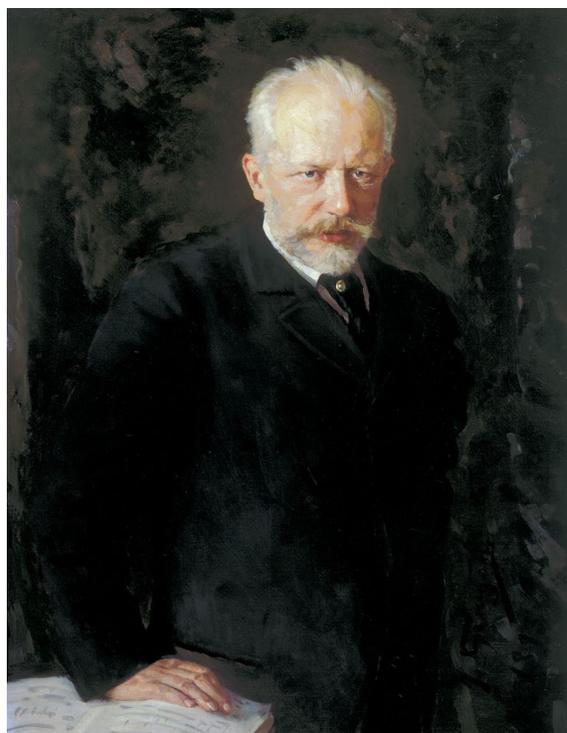


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LOUISVILLE
ORCHESTRA



TCHAIKOVSKY VIOLIN CONCERTO

Friday, January 12, 2018 at 11 am

Jayce Ogren, Guest conductor

Sibelius

Symphony No. 7 in C Major

Tchaikovsky

Concerto for Violin and Orchestra

Gabriel Lefkowitz, violin

TCHAIKOVSKY VIOLIN CONCERTO

For Tchaikovsky and Sibelius, these works were departures from their previous compositions. Both were composed in later periods in these composers' lives and both were pushing their comfort levels.

For Tchaikovsky, the Violin Concerto came on the heels of his "year of hell" that included his disastrous marriage. It was also the only concerto he would write for the violin.

For Sibelius, his final symphony became a challenge to synthesize the traditional symphonic form with a tone poem. Though he would live another 30 years, Sibelius would not compose another symphony.

Both pieces were not received particularly well by critics and both composers were frustrated at the response. Today, both pieces enjoy a regular place within the orchestral repertoire and a respect for their daring and musicality.

The Composers

Jean Sibelius (1865—1957)



Jean Sibelius

Johan Christian Julius (Jean) Sibelius

was born on December 8, 1865 in Hämeenlinna, Finland. His father (a doctor) died when Jean was three. After his father's death, the family had to live with a variety of relatives and it was Jean's aunt who taught him to read music and play the piano. In his teen years, Jean learned the violin and was a quick study. He formed a trio with his sister older Linda (piano) and his younger brother Christian (cello) and also started composing, primarily for family. When Jean was ready to attend university, most of his family (Christian stayed behind) moved to Helsinki where Jean enrolled in law school but also took classes at the Helsinki Music Institute. Sibelius quickly became known as a skilled violinist as well as composer. He then spent the next few years in Berlin and Vienna gaining more experience as a composer and upon his return to Helsinki in 1892, he married Aino Järnefelt. Sibelius began teaching theory and continued playing the violin while also meeting regularly to discuss the fundamental questions of art with his friends and starting his family. And Sibelius was still composing and conducting. He had already composed large works like *Kullervo* as well as *The Swan of Tuonela* that received some recognition but Sibelius' international breakout would occur as a patriotic reaction to the "February manifesto" imposed by Tsar Nicholas II of Russia. The musical tableaux of Finnish history with the final section becoming what we know today as *Finlandia* (1899) would vault Sibelius into the international spotlight.



Aino Järnefelt

In 1900, in spite of the death of his youngest daughter, Sibelius embarked on a 13-city tour throughout Europe and in 1902; he completed his *Symphony No. 2*. His 1903 *Valse triste* became a hit but because he had racked up a fair amount of debt (thanks to a lot of partying), Sibelius sold it at a low price. He spent much of his time away from home working, putting a strain on Aino and by 1907; she spent time in a sanatorium due to exhaustion. That same year, Sibelius was also struggling with his health (throat cancer) and finally after a successful operation in 1909 to remove a throat tumor, Sibelius and Aino were on the mend. Sibelius vowed to give

up smoking and drinking and this brush with death spurred several compositions including his [Symphony No. 4](#). This was followed by the tone poems [The Bard](#) and [Luonnotar](#) (both in 1913). Sibelius' sobriety wouldn't last and would cause both health and marital issues for the rest of his life. After World War I, Sibelius found that his career as a composer and conductor was on the rise again but by the 1930s, his compositional output had dwindled. Sibelius died on September 20, 1957 of a brain hemorrhage at the age of ninety-one. For more information on Sibelius, check out BBC Music with Donald Macleod's [Sibelius the Finn](#).

Pyotr Ilyich Tchaikovsky (1840—1893)



Pyotr Tchaikovsky

Pyotr Tchaikovsky was born on May 7, 1840 in Votkinsk, Russia, the second son of Ilya and Alexandra. Ilya was a mine inspector and this was the second marriage for Ilya whose first wife Mariya had died leaving him with a young daughter, Zinaida. At the time, Votkinsk (about 600 miles southeast of Moscow) was famous for its ironworks and Ilya had considerable authority as the factory manager of the Kamsko-Votkinsk Ironworks. Both Ilya and Alexandra had interests in the arts and had purchased an orchestrion (a type of barrel organ that could simulate orchestral effects) after moving to the re-



The Tchaikovsky family in 1848

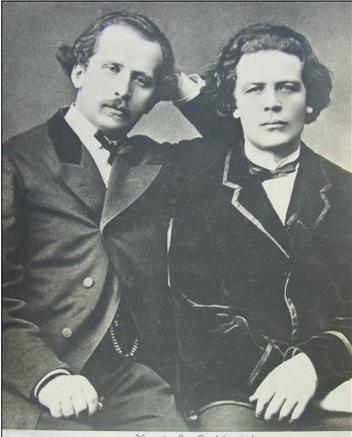
remote Votkinsk. Tchaikovsky was particularly entranced by the instrument that played works of Mozart as well as the Rossini, Donizetti, and Bellini. Tchaikovsky soon began picking out the melodies on the family piano. His earliest attempts at composition came at age 4 along with his younger sister Alexandra (aka Sasha) who wrote a piece for their mother entitled "Our Mama in St. Petersburg". At this same time Fanny Dürbach, a French governess hired by the Tchaikovskys to teach French and German to Tchaikovsky's oldest brother Nikolay and cousin Lidiya, became a fixture in young Tchaikovsky's life. He begged to study with Nikolay and Lidiya and once permission was given, rapidly became the star pupil. By age five, Tchaikovsky was taking piano lessons and quickly surpassed his teacher. In 1848, Ilya retired but still needed to work so the family moved between Moscow and St. Petersburg before settling in Alapayevsk (300 miles east of Votkinsk) in 1849. It meant a parting with Dürbach who recounted later in life that these four years with the Tchaikovsky family were some of the happiest in her life. The same would be true for young Tchaikovsky.



Tchaikovsky in 1863

While in St. Petersburg, Tchaikovsky studied briefly at the Schmelling School, received piano lessons and attended the opera and ballet. After the family settled in Alapayevsk, Tchaikovsky and his mother returned to St. Petersburg where he was enrolled in the preparatory class of the prestigious Imperial School of Jurisprudence. At the age of ten, Tchaikovsky faced the second traumatic parting from an important woman in his life with the departure of his mother; it would be two years before he would see her again and unfortunately, in 1854 Tchaikovsky's mother contracted cholera and died, leaving Tchaikovsky distraught. Ilya was alone with four young children at home so he sent Sasha and Ippolit to boarding schools (Nikolay and Pyotr were already away). Ilya could now manage the four year old twins Modest and Anatoly. Soon Ilya's brother and his family came to live with Ilya and it turned out to be a beneficial living arrangement for all concerned.

Young Tchaikovsky graduated in 1859 with a degree in civil service and gained employment at the Ministry of Justice. That same year, the Russian Musical Society (RMS) was founded by the Grand



Anton and Nikolai Rubinstein

Duchess Elena Pavlovna and her protégé, composer and pianist **Anton Rubinstein**, as a way to educate and encourage native talents. In 1861, Tchaikovsky took classes at the RMS in theory and by 1862, enrolled in the newly founded St. Petersburg Conservatory (he continued to hold his civil servant position until 1863). But despite his intelligence and passion for music, Tchaikovsky did not have an easy time composition. Tchaikovsky studied harmony, counterpoint, composition and instrumentation, and graduated in 1865. Nikolai Rubinstein (Anton's younger brother) offered Tchaikovsky a position as a Professor of theory and harmony at the new Moscow Conservatory, a position he held until 1878 (in 1940 the school was renamed the Moscow Tchaikovsky Conservatory). It was here that Tchaikovsky's [Symphony No. 1 in G Minor](#) "Winter Daydreams" was created and it received a warm reception in Moscow in 1868. It was also here that Tchaikovsky had his first nervous breakdown due to the stress of composing. Tchaikovsky suffered from intense headaches, insomnia and even hallucinations.

So much so that he vowed never again to compose at night and with the exception of his [Violin Concerto](#), he kept that vow.

Tchaikovsky also had difficulties with the criticism that he received at the hands of other Russian composers, particularly a group of young St. Petersburg composers that became known as "**The Five**". This group consisted of **Mily Balakirev**, **César Cui**, **Modest Mussorgsky**, **Nicolai Rimsky-Korsakov** and **Alexander Borodin**. They were ultra-nationalistic and believed that any and all music must be fiercely patriotic and drew their material from the vast supply of Russian folk music. A majority of The Five attacked Tchaikovsky's unaffected manner and compositional style with the exception of Rimsky-Korsakov. Tchaikovsky balanced his teaching life with the demands of a music critic, composer and conductor. His first compositional success came in 1869 with [Romeo and Juliet, an Overture-Fantasy](#) based on the Shakespeare play. He collaborated with Mily Balakirev (of the Big Five) and though the piece was re-worked several times before becoming part of the standard repertoire, it opened doors to publishers and highlighted Tchaikovsky's compositional talent. Over the next ten years, Tchaikovsky composed concertos (piano and violin), symphonies (2-4), ballet ([Swan Lake](#)), opera ([Eugene Onegin](#)) and orchestral works ([Francesca de Rimini](#), [Marche slave](#), [1812 Overture](#)). But his personal life was in turmoil.

Most biographers agree that Tchaikovsky was gay and he lived as a bachelor most of his adult life. In a letter to his brother, Tchaikovsky states "I am aware that my inclinations are the greatest and most unconquerable obstacle to happiness; I must fight my nature with all my strength. I shall do everything possible to marry this year." And he did but it was disastrous. He married former student Antonina Milyukova on July 6, 1877. Within a month, he decided that were incompatible and spent the next few months staying away from his new wife. He also made a failed attempt at suicide by walking into the Moska River with the hopes of catching pneumonia. Fortunately, two months prior to the marriage, another woman whom he would never meet would become his patron and confidante until 1890; the wealthy widow **Nadezhda von Meck**. The stipend she provided allowed Tchaikovsky to leave his teaching position and devote himself to composing. Their correspondence allowed them the opportunity to have honest conversations, and today gives us insight into the composer and von Meck. By 1880, Tchaikovsky seemed in a more stable position and began simultaneously composing the [1812 Overture](#) and the [Serenade for Strings](#).



Nadezhda von Meck



Tchaikovsky and Antonina

In 1884 Tchaikovsky was granted the Order of St. Vladimir by Tsar Alexander III, his works were being produced at the Bolshoi and he essentially became the premiere court composer. He was an in-demand conductor and teacher and received numerous honors and awards. In 1889, Tchaikovsky began to com-



First *The Sleeping Beauty* cast 1890

pose his second ballet *The Sleeping Beauty* after the Perrault fairy tale. With Marius Petipa, the ballet master of the Imperial Ballet, as choreographer, the ballet received a favorable response but was not the overwhelming success Tchaikovsky had hoped for and neither was their second collaboration *The Nutcracker* (1892). In 1893, Tchaikovsky completed his final symphony; *Symphony No. 6 "Pathétique."* The re-



Marius Petipa

sponse was rather apathetic. He would not live to see all of his this

symphony or his ballets go on to the overwhelming international success they enjoy today. By most accounts, Tchaikovsky drank an unfiltered (unboiled) glass of water, contracted cholera and died on November 5, 1893. There has been speculation that his death ranged from a suicide to a poisoning to prevent a scandal but nothing has been proven one way or the other. Eight thousand mourners attended his funeral and Tchaikovsky was buried at St. Petersburg's Alexander Nevsky Monastery. For more on Tchaikovsky, BBC Radio 3's [Discovering Tchaikovsky](#).

The Artists

Jayce Ogren, conductor



With mounting success in both symphonic and operatic repertoire, Jayce Ogren is building a reputation as one of the finest young conductors to emerge from the United States in recent seasons. He has recently been named the new Artistic Director of Orchestra 2001 in Philadelphia.

Jayce Ogren began the 2016/17 season leading concerts with the Utah Symphony, the Brevard Music Festival, and the Colorado Symphony, and performances of Rufus Wainwright's *Prima Donna in Montreal* – a work he premiered in New York and recorded for Deutsche Grammophone with the BBC Symphony. He once again leads a concert version of the work at the Paris Philharmonie at the end of the season. He guests also with the Princeton Symphony, at the Casa da Musica in Portugal, and returns to the Indianapolis Symphony in a season of repertoire ranging from an all-Mozart program to Vaughan Williams' Third Symphony and Tchaikovsky's Pathétique to John Luther Adams' *Inuksuit* and Harold Meltzer's *Variations on a Summer Day* in a performance at Brooklyn's National Sawdust and subsequent recording.

Highlights of last season include leading Rossini's *La Cenerentola* at the Music Academy of the West and conducting the Ensemble Intercontemporain in Paris in a program of Stockhausen, Jodowski, Nono, and Andrew Norman. He led subscription weeks with the Colorado, Edmonton and Victoria Symphony orchestras, and Orchestra 2001; Bernstein's *West Side Story* with film for the Pittsburgh Symphony and the Dallas Symphony; and the world premiere of Jack Perla's *Shalimar the Clown* for the Opera Theatre of St. Louis.

Jayce has led the National Arts Centre Orchestra in Ottawa with Emanuel Ax; Basil Twist's *Rite of Spring* with the Orchestra of St. Luke's at Lincoln Center's White Light Festival; the New York Philharmonic in their

CONTACT! series of contemporary music; and new productions of Benjamin Britten's *Turn of the Screw* and Rossini's *Mosè in Egitto* with the New York City Opera, where he was Music Director, as well as Mozart's *The Magic Flute* and Bernstein's *A Quiet Place*, for which he won extensive critical acclaim. He also made his Canadian Opera debut in Stravinsky's *The Nightingale & Other Short Fables* and reprised *The Turn of the Screw* in staged performances with the Saint Paul Chamber Orchestra.



Stepping in for James Levine, Jayce led the world premiere of Peter Lieberon's song cycle *Songs of Love and Sorrow* with Gerald Finley with the Boston Symphony. His several engagements with the New York Philharmonic have included leading premieres of new works on their CONTACT! Series, and leading two concerts during the inaugural NY PHIL BIENNIAL. He has conducted the Los Angeles Philharmonic and the New World Symphony, and led all-Stravinsky programs with the New York City Ballet.

Jayce Ogren's extensive work in contemporary music has included collaborations with the International Contemporary Ensemble (ICE) in programs at Columbia University's Miller Theatre, Lincoln Center's Mostly Mozart Festival, and at the Wien Modern Festival. He also conducted world premieres in Nico Muhly's contemporary festival, "A Scream and an Outrage," with the BBC Symphony at the Barbican.

European guest engagements have included the RTE National Symphony Orchestra of Ireland, and Robert Carson's production of *My Fair Lady* at the Chatelet in Paris. He led the European premiere of Bernstein's re-mastered *West Side Story* film with live orchestra with the Royal Philharmonic Concert Orchestra at the Royal Albert Hall, which he repeated with the Detroit Symphony and the National Arts Centre Orchestra. He also traveled to South Africa to lead the KwaZulu-Natal Philharmonic, appeared with the Deutsches Symphonie Orchester Berlin, the Copenhagen Philharmonic, the Asturias Symphony, and led *Le Nozze di Figaro* at the Verbier Festival Academy.

A native of Washington State, Ogren received his Bachelor's Degree in Composition from St. Olaf College in 2001 and his Master's Degree in Conducting from the New England Conservatory in 2003. With a Fulbright Grant, he completed a postgraduate diploma in orchestral conducting at the Royal College of Music in Stockholm where he studied with the legendary Jorma Panula and spent two summers at the American Academy of Conducting at Aspen. He was appointed by Franz Welser-Möst as Assistant Conductor of the Cleveland Orchestra and Music Director of the Cleveland Youth Orchestra and has led the Cleveland Orchestra in regular season subscription concerts and at The Blossom Festival.

As a composer, Ogren's works have been performed at the Royal Danish Conservatory of Music, the Brevard Music Center, the American Choral Directors Association Conference and the World Saxophone Congress. His *Symphonies of Gaia* has been performed by ensembles on three continents and is the title track on a DVD featuring the Tokyo Kosei Wind Orchestra.

Ogren is an award-winning triathlete, most recently completing the 2015 Boston 2 Big Sur Challenge running the Boston Marathon and the Big Sur Marathon back to back. He also completed the 2014 Ironman Lake Placid Triathlon and one week later finished fourth in his age group in the 2014 New York City Triathlon. He makes his home in Brooklyn, New York.

Gabriel Lefkowitz, Concertmaster



Gabriel Lefkowitz, courtesy of Knoxville Symphony

A native of the Boston area, violinist Gabriel Lefkowitz is the Concertmaster of the Louisville Orchestra. A versatile musician of the 21st century, Gabriel is also a conductor and a composer for films and video games.

During the 2016-2017 season (concurrent with his new position in Louisville), Gabriel concluded his tenure as Concertmaster of the Knoxville Symphony, a position he has held since 2011 at the age of 23. Highlights of the KSO sea-son include a performance of the Brahms Violin Concerto and three recitals at the Knoxville Museum of Art as part of the KSO's highly successful concert series,

Gabriel Lefkowitz & Friends. Guest engagements this season include performances of Mozart's Violin Concerto No. 5 with the Oak Ridge Symphony, and Philip Glass' Violin Concerto No. 1 with the Ocala Symphony.

Gabriel holds a Bachelor's degree from Columbia University, where he graduated magna cum laude in three years, having studied music and economics. In May of 2010, he earned a Masters in Violin Performance at The Juilliard School where he studied with Joel Smirnoff and Masao Kawasaki.

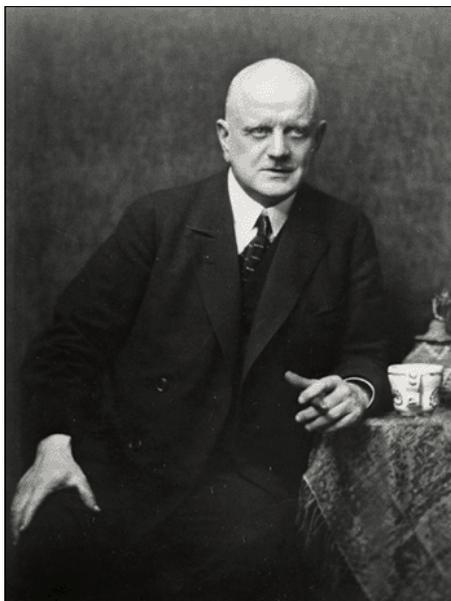
In July of 2004, at age 16, Gabriel was asked to give a solo performance at the Democratic National Convention's opening night at the Fleet Center in Boston. His original rendition of *Amazing Grace* was seen live by millions around the world and led to an appearance on the CNN Morning Show, and a special performance for former Massachusetts Governor Mitt Romney at the State House in Boston.

He has also performed with several popular rock and indie bands in New York, including Vampire Weekend, with whom he performed in February 2010 on *Saturday Night Live*. Gabriel was a violinist on the 2010 international *Star Wars: In Concert!* summer tour. An active symphonic conductor, Gabriel made his conducting debut with the Knoxville Symphony Orchestra during the 2015-2016 season in the form of several light classical & pops "runout" performances at venues throughout Knoxville and East Tennessee. Gabriel served as Music Director of the Oak Ridge Community Orchestra during the 2014-2015 season, and has worked extensively with youth ensembles including the Knoxville Symphony Youth Orchestra, the Juilliard Pre-College Orchestra, and the Boston Youth Symphony.

In addition to his activities as a violinist and conductor, Gabriel is a composer for films and video games. In the summer of 2010, he was one of only five composers invited to study composition at the Aspen Music Festival's prestigious Film Scoring Program where he composed electronic and orchestral pieces to picture. His current compositional focus is scoring video games, including the up-coming release Pop-Up Dungeon. His orchestral music has been performed by the Knoxville and Owensboro Symphony Orchestras as well as the Dubuque Festival Orchestra.

The Works

Sibelius—Symphony No. 7 in C Major (1924)



Jean Sibelius c. 1923

“My new works, partly sketched and planned. The Fifth Symphony is in a new form ... a spiritual intensification until the end. Triumphant. The Sixth Symphony is wild and impassioned in character. Somber, with pastoral contrasts. ... The Seventh Symphony. Joy of life and vitalité with appassionata passages. In three movements — the last a “Hellenic Rondo.” All this with due reservations. ... It looks as if I shall come out with all three of these symphonies at the same time. ... As usual, the sculptural is more prominent in my music. ... With regard to symphonies VI and VII, the plans may possibly be altered, depending on the way my musical ideas develop. As usual, I am a slave to my themes and submit to their demands. ... These new symphonies of mine are more in the nature of professions of faith than my other works.”

Jean Sibelius, ca. 1924

Sibelius began work on *Fantasia sinfonica No. 1* (a piece that would become [Symphony No. 7](#)) in 1918 at the same time he was re-writing Symphony No. 5 as well as creating Symphony No. 6. Ideas originally conceived in 1914 for the Fifth were ultimately rejected for inclusion in that symphony but eventually found a home in the Seventh. Originally conceived as a multi-movement work, Sibelius eventually fused the movements together into one seamless movement. In 1918, Sibelius wrote “The seventh symphony. Joy of life and vitality mixed with appassionato. Three movements – the last of them a 'Hellenic rondo'.” But he clearly changed his mind to combine all movements into a singular piece, so Sibelius was never “locked in” to a specific plan. Yet the symphony still retained characteristics of the original multi-movement plan - there are 11 different tempo markings that give structure to the work.

The symphony opens with the timpani quickly followed by the strings (in scales) and woodwinds. The Trombone Solo with an important theme in the trombones. This **trombone theme**, nicknamed “Aino” by the composer for his wife, returns throughout the score. The overall tone feels classical in nature and Sibelius noted to his conductor son-in-law “The entire seventh symphony has very much in common with antiquity, especially Greece. The trombones are handled like the musical instruments of antiquity.” As Sibelius moves through the symphony, the opening themes are further developed and intertwined. The trombone theme returns throughout the work as does the scale motif in the violins building ever higher until they reach a “farewell theme.” The final four bars, marked “Tempo I” closes out the piece triumphantly back in the original key of C Major.

Tchaikovsky—Concerto for Violin and Orchestra (1878)



Tchaikovsky and Antonina c. 1877

“The first movement of the Violin Concerto is ready; tomorrow I begin the second. From the day I began to write it [a] favorable mood has not left me. In such a spiritual state composition loses all aspect of labor — it is a continuous delight.”
Pyotr Ilyich Tchaikovsky, spring 1878

To understand the violin concerto, we must go back to 1876 and a request from a wealthy widow. Near the end of 1876, **Nadezhda von Meck** approached Moscow Conservatory’s **Nikolay Rubinstein** about finding a young violinist who would “join her household” and play music with her. Rubinstein recommended **Iosif Kotek**, a young violinist at the Conservatory. Already familiar with Tchaikovsky’s work, von Meck (nine years older than Tchaikovsky) then contacted the composer about arranging some of his music for violin and piano. Tchaikovsky agreed and one of the most famous and extensive correspondence in music history began.

This correspondence (more than 1,000 letters) would last for 13 years. The financial support of von Meck allowed Tchaikovsky to focus on composing and the emotional support for both was priceless. Tchaikovsky would need this emotional support in 1877; his “year of hell.”

In May 1877, Tchaikovsky received a letter from **Antonina Milyukova** (nine years his junior). She had been a piano student at the Conservatory though Tchaikovsky appears to have not known who she was at the time. In her letter, Antonina declared that she had been in love with Tchaikovsky for quite a while. In her follow-up letter, Antonina referred to Tchaikovsky’s less than enthusiastic response (both her original letter and Tchaikovsky’s response were never found), vowed that she loved him even more and that she’d kill herself as she cannot live without him (it’s likely that she was being hyperbolic when she said she’d kill herself and it doesn’t appear that Tchaikovsky took that as motivation to meet with her).

Tchaikovsky agreed to meet her and within a very short time, he proposed. As mentioned on page 4 of this study guide, Tchaikovsky was gay so this seemed an opportunity he felt he needed to take. But immediately upon his proposal, Tchaikovsky regretted it. In his letter to von Meck, he said that did not love Antonina but it was the dearest wish of his entire family that he marry. He tried to reconcile himself with this decision but in his letter to his sister **Sasha**, Tchaikovsky was clearly quite reluctant to introduce Antonina to his family. Tchaikovsky married Antonina on July 18, 1877 but immediately realized this was a mistake. To friends and family, Tchaikovsky commented that he was in anguish. And on their honeymoon, Tchaikovsky noted that Antonina was a “very limited person” and in addition to the physical aversion, he began to look at Antonina with contempt. Tchaikovsky was not shy in relaying all of this through his letters to family and friends. In one letter Tchaikovsky said “I am indeed living through a painful moment in my life, but I feel that, little by little, I shall grow accustomed to my new situation. It would be an intolerable sham if I were to deceive my wife in anything, and I have warned her she can count only on my brotherly love.”



Nadezhda von Meck

They returned to Moscow and after meeting her family (Tchaikovsky was less than complimentary



Anatoly Tchaikovsky

of them), he quickly left to spend time with his sister Sasha and her family. After spending more than a month away, Tchaikovsky returned to Moscow and Antonina. But things quickly took a dark turn as Tchaikovsky contemplated suicide. According to Tchaikovsky's friend Kashkin, Tchaikovsky recounted this low point in his life "On one such night I came to the deserted bank of the River Moscow, and there entered my head the thought that it would be possible to kill myself by contracting a chill. To this end, unseen in the darkness, I entered the water almost up to my waist, and stayed there until I could no longer endure the bodily ache produced by the cold." Fortunately, Tchaikovsky did not develop a chill but he realized that he needed to end his marriage. He quickly left Moscow to visit his brother **Anatoly** in St. Petersburg and concerned about his brother's well-being, Anatoly took charge. Realizing that Tchaikovsky could no longer live with Antonina and remain healthy, Anatoly went to Moscow to take care of his brother's affairs including a meeting with Antonina. Anatoly took reinforcements in the form of Rubinstein and Rubinstein, in no uncertain terms, told Antonina her marriage was over. Surprisingly, she seemed to be more delighted that Rubinstein had tea in her home than that her marriage was over. Anatoly returned to St. Petersburg and took his brother on a long trip throughout Western Europe to recover. Though they never officially divorced, Tchaikovsky and Antonina would not live together again and **Pyotr Jurgenson**, a music publisher and Tchaikovsky friend, would act as intermediary when necessary.

During this period of this personal turmoil, Tchaikovsky would write some of his greatest works including [Symphony No. 4 in F Minor](#), the opera [Eugene Onegin](#) and the [Violin Concerto](#). This time period also solidified Tchaikovsky's relationship to von Meck. When Tchaikovsky wrote to von Meck to tell her of the demise of his marriage, she sent him money to clear his debts and offered a monthly allowance of 1500 francs. While on this tour of Western Europe, Tchaikovsky continued work on *Eugene Onegin* and Symphony No. 4 and though he had some bouts of depression, his mood lifted in Venice where he was reunited with his adored servant Alexey. Then it was on to San Remo where he met up with his brother **Modest** and Modest's student Kolya. Tchaikovsky completed *Eugene Onegin* and journeyed on to Florence and then to Clarens (in Switzerland near Lake Geneva). His violinist friend Iosif Kotek was studying with Joseph Joachim (a great violinist and friend of Johannes Brahms) in Berlin so he was relatively close to the house in Clarens. When Kotek arrived in Clarens, he brought new published pieces with him including Édouard Lalo's [Symphonie espagnole](#) (a five movement violin concerto). Kotek and Tchaikovsky played through many of these new pieces but Tchaikovsky was particularly taken by the Lalo piece. So much so that Tchaikovsky immediately began work on what would become the Violin Concerto.

The speed in which Tchaikovsky composed this piece was extraordinary; the first movement was complete in 5 days, and the final movement in 3 days. The second movement, after consultation with Modest and Kotek, had to be re-written but Tchaikovsky completed the replacement *Canzonetta* in one day. The overall format was fairly traditional; a three movement concerto opening with an orchestral fanfare before the solo violin enters with the first of the three themes in this movement. Feats of virtuosity are required to play this concerto including a dazzling cadenza that occurs before the recapitulation (a rather rare position as many cadenzas occur at the end of the piece; but Tchaikovsky took inspiration from Mendelssohn's [Violin Concerto](#) in locating the cadenza before the recap).

The second movement [Canzonetta](#) or "little song" expressed Tchaikovsky's very Russian compositional voice. The melody, while sounding like a Russian folk tune, is all Tchaikovsky. The initial melody is echoed in the flute and clarinet before the solo violin returns. There is no break between the second and final move-

10

ment which starts at a frenetic pace. This movement also has a uniquely Russian flavor and the solo violin is in turn virtuosic and earthy while still retaining a level of tenderness.



Leopold Auer

Now complete, the original performance was scheduled for March 1878 in St. Petersburg with Hungarian violinist **Leopold Auer**. After looking at the composition, Auer found himself in a difficult position and in a 1912 article, he commented “My delay in bringing the concerto before the public was partly due to this doubt in my mind as to its intrinsic worth, and partly that I would have found it necessary, for purely technical reasons, to make some slight alterations in the passages of the solo part. This delicate and difficult task I subsequently undertook, and re-edited the violin solo part, and it is this edition which has been played by me, and also by my pupils, up to the present day. It is incorrect to state that I had declared the concerto in its original form unplayable. What I did say was that some of the passages were not suited to the character of the instrument, and that, however perfectly rendered, they would not sound as well as the composer had imagined. From this purely aesthetic point of view only I found some of it impracticable, and for this reason I re-edited the solo part.” With Auer backing out of the performance, the Violin Concerto would not be performed until December 4, 1881 by **Adolph Brodsky** in Vienna. Tchaikovsky changed the original dedication from Auer to Brodsky. The review from critic **Eduard Hanslick** was brutal; “brought us face to face with the revolting thought that music can exist which stinks to the ear.” But audiences loved it. The U.S. premiere was in New York in the spring of 1888 (Tchaikovsky would journey to the U.S. in 1891 where he was received with enthusiasm).

The Locations Finland and Russia



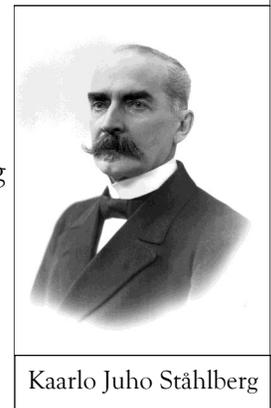
Jean Sibelius tapped into the nationalism of his home country Finland at a time when many Finns felt that their heritage was being lost or usurped by other countries. What Sibelius tapped into was a wealth of history and stories of this ancient land; the Republic of Finland.

Dating back to the Stone Age, historians believe Finland (in Finnish “Suomi”) was populated by 8500 BCE. During the Bronze and Iron Ages, the people of Finland traveled and traded with their neighbors in the Baltic areas. While the Finns began as a hunter-gatherer culture, the Samis (aka Laplanders) held on to this tradition. As Finns began to farm in the south, the Sami people moved further north. Distinct from ethnic Finns, the Sami culture is still alive in Finland today and share a related root language .

Geographic location placed Finland in between the powerful empires of Sweden and Russia. Finland would be under the influence of both countries for much of its history. As part of Sweden’s Northern Crusades in the 12th century, the Finns and Sami peoples came under the rule of Swedish Kings. Swedish settlers moved into the coastal regions and by the 17th century, Swedish was the dominant language of the nobility and educated. The Swedes brought Christianity along with their language and customs. While Russian and

Sweden had some skirmishes that had Finland changing hands in the 18th century (and in some cases, Finland was the battlefield between the two), Finland officially became an autonomous Grand Duchy of Russia on March 29, 1809. This would last until the Bolshevik Revolution of 1917 when the Russian Empire collapsed. While the Swedish period brought the rise of Swedish language and culture to Finland (especially among the upper classes), the early Russian period provided Finland somewhat more autonomy and self-determination. And while Swedish had been the official language of the aristocracy and government, the 1860s saw a rise of the Finnish language in official capacities. With the resurgence of the native tongue in the arts and government, the nationalist movement began to sow the seeds of an independent Finland. Between 1866-68, Finland experienced one of the worst famines in European history killing 15% of the population.

After 1917, Finland built upon the nationalist movement and declared itself an independent state. This began a bloody civil war between the communist leaning Red Guard “Reds” and the police force of the White Senate, the White Guard “Whites.” The White Guard was victorious and after a brief flirtation with monarchy, Finland declared itself a presidential republic in 1919 with **Kaarlo Juho Ståhlberg** as the first President. In the years between the establishment of the Republic and World War II, Finland remained a democracy, avoiding the rise of Fascism in Germany and Italy. During World War II, as part of a neutrality pact between Germany and the USSR, there was a clause giving Finland over to the USSR’s “sphere of influence.” When the USSR attacked Finland on November 30, 1939 over false claims that Finland bombed the village of Mainilla (it was later revealed that the USSR had bombed its own village to avoid the non-aggression pact and pull Finland into the war), Finland declared war on the USSR thus beginning the “Winter War.” With Hitler’s invasion of Russia (voiding the original neutrality pact), Finland needed assistance with their war effort. While never officially becoming part of the Axis Powers, Finland did receive help from Nazi Germany in fending off the Soviets. This meant that Finland would not gain support from any of the Allied Forces and would ironically have to pay war reparations to the USSR. Finland finally turned on Germany near the end of the war, fighting the Nazis as they retreated from Lapland.



To pay the reparations, Finland stepped up its capacity for manufacturing and technology, providing a move forward offering Finland an alternative to the agrarian economy. This also shifted population centers with many young Finns flocking to the south for new job opportunities. During the Cold War, Finland remained neutral and maintained its democratic constitution and free economy. Finland solidified its relationship with its neighboring Nordic countries by joining the Nordic Council although they still struggled with the political sway of the USSR (that lasted until the fall of the USSR in 1991).

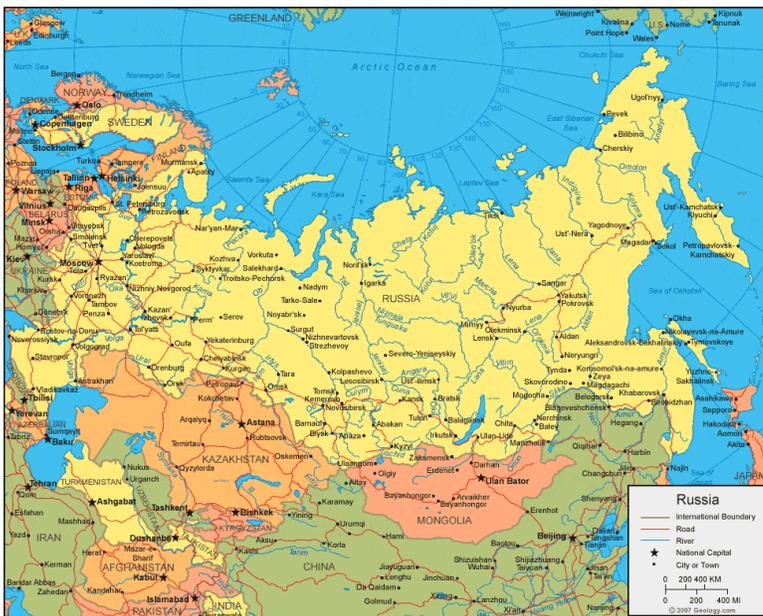


The 1980s saw the rise of urban-centered occupations and farming became a minor part of the economy. The new tech-based influence (Nokia is based in Finland), along with the modernization of agriculture, timber production and the chemical and energy industries helped Finland recover from the recession following the collapse of the USSR. Finland joined the European Union in 1995 and has remained one of the OCED countries ranked highest in growth. With its stable economy and state programs for its citizens, Finland also ranks among the highest countries in the world on the quality of life index. The current Finnish President is

Sauli Väinämö Niinistö and the Prime Minister is Juha Sipilä.



Russia



Russia is the largest country in the world, approximately 2 times the size of the United States and has 11 time zones. Its boundaries include China, Estonia, Finland, Georgia, Kazakhstan, North Korea, Mongolia, Norway, Poland and the Ukraine. Russia has a number of boundary disputes inherited from the former USSR including sections with China, islands administered by Russia (but claimed by Japan), Caspian Sea Boundaries and an on-going issue with Ukraine (including Crimea) just to name a few. Due to its enormous size, Russia has a wide variety of climates but much of the country has a humid continental climate. Russia's natural resources include major deposits of oil, natural gas,

coal, other minerals and timber although climate, terrain and distance often make obtaining these resources difficult. Russia is the third largest grain producer in the world as well as a major world fish supplier.

81% of the population are considered ethnic Russians with the remaining 19% ethnicities including Tartars, Ukrainians and Bashkirs. There are more than 170 ethnic groups represented in Russia including Cosacks, Armenians, Yakuts, Inuits, etc. Moscow is the largest city with more than 12 million residents with St. Petersburg as the second largest city with more than 5 million residents. More than 70% of the population identifies itself as Russian Orthodox though Islam and Christian are represented as well.

The lands along the Neva River had belonged to the Ancient Russian state since at least the 9th century. However, throughout history these lands have had a mixed population of Slavs, Finns and other ethnic groups.



Alexander Nevsky

This area was part of the Principality of Novgorod. Novgorod was an important center of international and domestic trade and craftsmanship. Novgorod merchants traded with Western and Northern Europe and later with the towns of the Hanseatic League. All that trade went through the Neva River and Lake Ladoga.

In 1240, when most of Southern and Central Russia was fighting the Mongol invasion, a Swedish force landed on the banks of the Neva River. The Novgorod troops of Prince Alexander went out to meet them and on July 15, 1240 fought the Battle of Neva. The Russians successfully launched a surprise attack and won. This battle became a symbol of Russia's dramatic fight for independence and Prince Alexander was given the name **Alexander Nevsky** ("Nevsky" meaning "of Neva"). Prince Alexander was declared a Saint of the Russian Orthodox Church for his efforts to protect Russia and its faith (in the 18th century, he was proclaimed the patron saint of St. Petersburg). In the 16th century, Novgorod was subdued by Moscow and the lands along the Neva River became part of the centralized Russian state; Muscovite Russia. However at the beginning of the 17th century, serious unrest started in Russia after the last tsar of the Rurik dynasty (Fiodor Ioanovich—son of **Ivan the Terrible**) had died leaving no heirs to the throne. The new ruler, Vasily Shuisky, invited the Swedes to fight on his side. The Swedes realized that Russia was

weak and decided to occupy a significant portion of Northwestern Russia. Even after the new Romanov dynasty was established in 1613, Russia had to admit some territorial losses. A new border between Russia and Sweden was set by the Stolbovo Treaty of 1617 and for the remainder of the century, the Neva River area became part of Sweden; effectively cutting off trade from the Baltic Sea. **Peter the Great** wanted to regain access to the Baltic Sea and establish stronger ties to the West. In the hope of achieving these goals, Peter started the Northern War with Sweden (1700-21). In 1703, the Russian gained control over the Neva River and on May 16, 1703, St. Petersburg was founded.



Peter the Great

The rule of Peter the Great began the era of Imperial Russia starting in 1721 and



Nicholas II

continued into the reign of **Catherine II “the Great”** who ushered in the Russian Enlightenment. Russia’s borders continued to expand and subsequent explorations included settlements in Alaska and California. The end of the Romanov dynasty (and the end of tsarist rule in Russia) came about with the **February Revolution** of 1917. **Tsar Nicholas II** and his family were imprisoned and eventually executed in 1918. This ushered in the era of Communism and the Soviet Union led initially by **Vladimir Lenin, Leon Trotsky** and eventually **Joseph Stalin**.



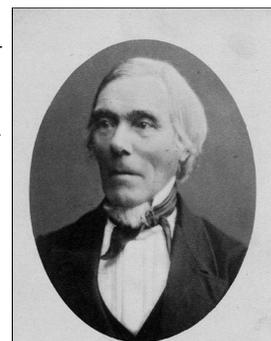
Catherine the Great

The rule of the Soviets (aka the USSR) included a state mandated adoption of atheism that particularly devastated the Russian Orthodox Church. As a member of the Allies (with U.S., Britain and China as the big four), the USSR waged a multi-front war with Germany and Japan. In 1945, Stalin participated in the **Yalta Conference** with **Franklin D. Roosevelt** and **Winston Churchill** to discuss Europe post-war structure. After Stalin’s death in 1953, **Nikita Khrushchev** was a key figure as part of the **Cold War** between the USSR and the U.S. At the end of the Cold War, from 1985—91, **Mikhail Gorbachev** led the USSR into a new era of openness that led to the dissolution of the USSR in 1991. The current President is **Vladimir Putin** and the Prime Minister is **Dmitry Medvedev**.

The Inspiration Literature

Both Sibelius and Tchaikovsky were inspired by literature. While the pieces on today’s program were not uniquely inspired by literature, so many works of both composers were, that it warrants a look at the literature behind the inspirations.

One of the most significant works of Finnish literature is *The Kalevala* “Land of Heroes.” The first collection of folk songs and poetry was published in 1835 and was compiled by Finnish physician, linguist and poet **Elias Lönnrot**. Prior to the 18th century, Finnish poetry (primarily an oral tradition) was common but well into the 18th century, this tradition began to disappear. Many Finns were concerned they were losing their heritage and their stories but the challenge became to collect Finland’s songs and poetry and compile in a similar fashion as *Nibelungenlied* or *Beowulf*. While a student at the Imperial Academy of Turku, Lönnrot read three articles in the Turku Weekly News about **Väinämöinen**, the hero in



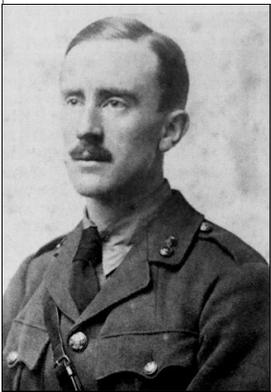
Elias Lönnrot

14 Finnish folklore and it inspired his master’s thesis that he completed in 1826. Two years later, Lönnrot

wanted to begin the task of gathering these stories and poetry but decided to complete his studies in medicine in Helsinki. Finally in 1833 when he settled in Kainuu, Lönnrot was able to begin this work in earnest. By 1834, Lönnrot had collected more than 4,000 stories and he compiled these into the first version (1835) referred to as *The Old Kalevala*. In total, Lönnrot would make 11 trips throughout Finland and would go on to write 5 books as well as the first Finnish/Swedish dictionary.

The *Kalevala* poetry was primarily sung and even though many of these poems came from different parts of the country, they are all based on the same meter (a form of trochaic tetrameter). The *Kalevala* begins with the creation myth and introduces Väinämöinen as well as the Sampo (a magical device that provides wealth and good fortune to the bearer). If this latter part sounds familiar, there are many similar devices throughout literature and even the movies, from the Greek's cornucopia to the Stones of Sankara (*Indiana Jones and the Temple of Doom*). The cycles within the *Kalevala* are devoted to heroes (Väinämöinen and Lemminkäinen), gods (Ilmarinen, Louhi, Ukko) and ordinary people (Kullervo, Marjatta and Joukahainen).

The *Kalevala* would inspire countless writers and linguists including a young **J.R.R. Tolkien** who used the legend of Kullervo (along with the



JRR Tolkien c 1916

Greek's Oedipus and Norse mythology's Sigurd the Volsung) as the basis for his character Túrin Turambar (from his legendarium, the posthumous book *The Children of Húrin* and minor mentions in *The Lord of the Rings*).

Ä τὸ γί τῆς τῆς ἄστῆς
 εἰς τὸ ἴσθμῳ ἔ γῆς ἰστῆς

Ai laurië lantar lassi súrinen
 Yéni únótimë vë rámar aldaron!

Ah! like gold fall the leaves in the wind, long
 years numberless as the wings of trees!

Tolkien also used the *Kalevala* and the Sampo as inspiration for the plot points of the Simarils (*The Simarillion*) and parallels of the origins of the Sampo can be made to the One Ring from *The Lord of the Rings*. As a linguist, Tolkien was also interested in the Finnish language and it inspired his creation of the Elven language Quenya.

Twelve of Jean Sibelius' works would be inspired by the *Kalevala* including his first large choral work [Kullervo](#) (1892), [The Swan of Tuonela](#) from *Four Pieces from the Kalevala* (aka [Lemminkäinen Suite](#)) (1896), [Pohjola's Daughter](#) (1906), [Luonnotar](#) (1913), and [Tapiola](#) (1926).

Tchaikovsky was inspired by Russian literature as well as other European literature, particularly for his operas and ballets. Two of his operas, [La Dame de Pique](#) (*The Queen of Spades*) and [Eugene Onegin](#) were inspired by works of Russian poet/playwright/novelist **Alexander Pushkin**. It should be noted that Pushkin inspired other Russian composers including Mikhail Glinka ([Ruslan and Lyudmila](#)), Modest Mussorgsky ([Boris Godunov](#)) and Rimsky-Korsakov ([Mozart and Salieri](#), [The Golden Cockerel](#), [The Tale of Tsar Sultan](#)) to name a few. Tchaikovsky's ballets were all based on European literature, often fairy tales; [Swan Lake](#) 1875-76 (based on several fairy tales including



Swan Lake National Dances 1895



Carlotta Brianzi
as *The Sleeping
Beauty* (1890)

Russia's *The White Duck*), *The Sleeping Beauty* 1889 (based on Charles Perrault's *La Belle au bois dormant*) and *The Nutcracker* 1892 (based on ETA Hoffmann's *The Nutcracker and the Mouse King* and its adaptation by Alexandre Dumas' *The Nutcracker*). Tchaikovsky also utilized literature for his program music including *Romeo and Juliet* 1870 (after Shakespeare's play), *The Tempest* 1873 (after Shakespeare's play), *Francesca da Rimini* 1876 (after a character in Dante's *Divine Comedy*), *Manfred Symphony* 1885 (after the poem by Lord Byron) and *Hamlet* 1888 (after Shakespeare's play). Even though Tchaikovsky was inspired by multiple authors, the two that clearly found resonance with the composer were Pushkin and Shakespeare.

Aleksandr Sergeyevich Pushkin was born in Moscow on May 26, 1799 in a line of Russian nobility. In 1811, he was in the first class at the Lyceum in Tsarskoe Selo and attended the Lyceum for six years, where he received the best education available in Russia at the time. After graduating from the Lyceum, Pushkin was given a post in St. Petersburg in 1817 and in 1820, Pushkin published his first long verse poem *Ruslan and Ludmila* that bucked convention and gained him a level of fame. During his time in St. Petersburg, Pushkin joined the Green Lamp society (an underground secret society) and began to reflect his more liberal views in revolutionary poems. In April 1820, Pushkin's political poems led to an interrogation by the St. Petersburg governor-general and he was sent into exile in southern Russia; first to Kishinyov, then northern Caucasus and later to Crimea. During his exile, Pushkin wrote *The Prisoner of the Caucasus* (1820-21), *The Robber Brothers* (1821-22) and *The Fountain of Bakhchisaray* (1821-23) as well as starting his novel in verse *Eugene Onegin* (1823-31). With the aid of friends, Pushkin was transferred to Odessa in July 1823 but after a letter to a friend was intercepted by police in which Pushkin wrote that he taking lessons in "pure atheism," he was sent to his mother's estate Mikhaylovskoye in northern Russia. Over the next two years, Pushkin remained there in exile and under surveillance while he completed *Tsygany (The Gypsies)* in 1824, *Boris Godunov* (1825, pub. 1831) and chapters for *Eugene Onegin* (completed 1831).

When the **Decembrist Uprising** took place in St. Petersburg on December 14, 1825, Pushkin was not a participant (still being exiled in Mikhaylovskoye) but he was potentially implicated as many of the participants had copies of his early revolutionary poetry. In the spring of 1826, Pushkin sent **Tsar Nicholas I** a petition to be released from exile. Nicholas I agreed to meet Pushkin and by the end of their meeting, Nicholas I had agreed to release him from exile as well as act as Pushkin's personal censor. Pushkin thought that now he would be able to travel freely as well as participate in the publication of journals and that he would be free of censorship. Unfortunately, Pushkin found the exact opposite to be true and he was placed under secret observation by Count Benkendorf, Chief of the police. And the Tsar's censorship was even more exacting than the traditional censors.

Once out of exile, Pushkin spent the next several years traveling as well as looking for a wife. He met Natalya Goncharova in 1829 and proposed in April of that year (they were formally engaged in May 1830). As a wedding gift, his father gave him half the estate of Kistenevo that also required some travel to Boldino. Pushkin arrived there in September 1830 but an outbreak of Asiatic cholera delayed his wedding by a year. On the up side, his time in Boldino was quite productive. During the final months of his exile in Mikhaylovskoe, Pushkin had completed Chapters, V-VII of *Eugene Onegin* and worked on his novel *The Blackamoor of Peter the Great* (this would remain unfinished). During the autumn in Boldino, Pushkin wrote a collection of five short stories (*Tales of the Late Ivan Petrovich Belkin*, 1831), a comic poem (*A Small House in Kolomna* 1833), four little tragedies (*The Covetous*



Pushkin circa 1839

Knight 1836, *Mozart and Salieri* 1831; *The Stone Guest* 1839, and *Feast in Time of the Plague* 1832) and the final chapter of *Eugene Onegin*.



Gogol

Pushkin married Natalya on February 18, 1831 in Moscow and in May, the Pushkins moved to Tsarskoe Selo. In October 1831, the Pushkins moved to an apartment in St. Petersburg where they lived for the remainder of Pushkin's life. That same year, Pushkin met **Nikolai Gogol** (*The Nose*, *Dead Souls*) and would eventually feature Gogol's work in his literary journal. He and Natalya became involved with the court society where Natalya's beauty made an immediate sensation and her admirer's included the Tsar. On December 30,



Natalya Pushkina

1833, Nicholas I made Pushkin a *Kammerjunker* (gentleman of the emperor's bedchamber); a lowly court title. Pushkin was deeply offended because he believed it was only granted so his wife could attend court balls. Plus, Pushkin could not afford the expensive gowns for Madame Pushkina to wear nor did he have the time required to perform court duties. Pushkin's stress was further compounded when his wife's two sisters moved in with them as well as having to manage his father's estate and settle his brother's debts. So he requested a leave of absence to go to the countryside but this was denied. A loan was worked out such that he could pay off debts and he was given permission to publish a quarterly literary journal; the latter turned out to be quite a headache and not financially sustainable. Pushkin was able to take quick trips to the country in 1834-5 and completed *The Tale of the Golden Cockerel* (1834) and historical novel *The Captain's Daughter* (1836).



Georges d'Anthès

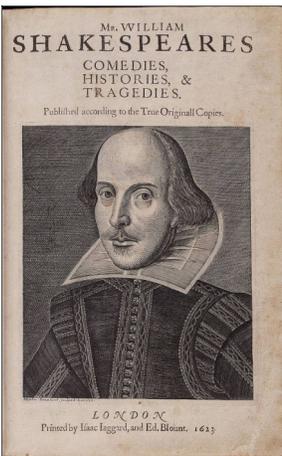
Pushkin continued to struggle with court life and it did not help that a young French military officer was openly pursuing his wife. **Georges-Charles de Heeckeren d'Anthès** was born to Alsatian aristocratic parents but upon his arrival in St. Petersburg, he met Dutch Baron Heeckeren who adopted him as his heir. Though Natalya flirted with Georges, she apparently refused his advances (rumors were swirling to indicate otherwise). In 1836 Georges produced a lampooning pamphlet calling Pushkin the "Deputy Grand Master of the Order of Cuckolds" so Pushkin challenged him to a duel. The

duel was put off and Georges married Natalya's sister Yekaterina on January 10, 1837. Unfortunately, Georges continued his pursuit of Natalya and on January 27, 1837, the duel took place. Georges fired first and mortally wounded Pushkin who died two days later of peritonitis.

According to Encyclopædia Britannica "Pushkin's novel in verse, *Yevgeny Onegin*, was the first Russian work to take contemporary society as its subject and pointed the way to the Russian realistic novel of the mid-19th century. Even during his lifetime Pushkin's importance as a great national poet had been recognized by Nikolay Vasilyevich Gogol. To the later classical writers of the 19th century, Pushkin, the creator of the Russian literary language, stood as the cornerstone of Russian literature, in Maksim Gorky's words, "the beginning of beginnings." Pushkin has thus become an inseparable part of the literary world of the Russian people. He also exerted a profound influence on other aspects of Russian culture, most notably in opera."



Duel between Alexander Pushkin and Georges d'Anthès by Adrian Markovich Volkov (1869)



For someone who was so influential to the English language and literature, Shakespeare himself remains a bit of a mystery with several large gaps in his historical record. **William Shakespeare** was baptized on April 26, 1564 (he was likely born a few days prior). His parents were John and Mary (née Arden) Shakespeare who lived in Stratford-upon-Avon in Warwickshire, England. As the son of the bailiff, he probably attended the local King Edward VI Grammar School but there is no formal record of his education.

Little is known of his childhood as the next record we have is of his marriage at age 18 to Anne Hathaway (8 years his senior) on November 28, 1582. Their daughter Susanna was born 6 months after their wedding followed by twins Hamnet and Judith two years later. Of the three Shakespeare children, Hamnet would not live to adulthood, dying at age 11. The next mention of Shakespeare is via Robert Greene's pamphlet Greene's *Groats-worth of Wit* in 1592 referring to Shakespeare as an "upstart Crow" and "peasant". It seems that between 1585 and 1592, Shakespeare moved to London (without his family who continued to live in Stratford) and began life as a working actor and playwright. Clearly he ruffled a few well established feathers to evoke such a comment from the drama critic (the publisher later issued a retraction). But 1592 was a good year for the Bard as his play *Henry VI Part I* was a smash hit and began a string of hits as well as the penning of his sonnets. And with his success, Shakespeare's life becomes more transparent with records about his work life (payment for plays, dedications) and home life (the death of his son, purchase of a coat of arms in the name of his father, purchase of property). Along with actor **Richard Burbage**, Shakespeare formed the **Chamberlain's Men** (later known as the King's Men upon the arrival of **James I** to the English throne). And when a dispute with the Theatre's landlord proved problematic, the troupe dismantled the Theatre and re-built it as **The Globe Theatre**. In 1603, the plague hit England with a vengeance and theatres were closed for a number of years. Near 1609, the plague abated and theatres re-opened. Shakespeare's company bought Blackfriars as their first indoor theatre and greatly increased the company's revenue. By then, Shakespeare was starting to slow down and *The Tempest* (1610) was his last solely credited work.



Richard Burbage

He had spent much of his married life living and working in London with occasional trips home but his final years were spent in Stratford-upon-Avon. He died in April 1616 at the age of 51 (many believe he died on or just after his birthday). In 1623, the First Folio was published containing Shakespeare's plays as well as a dedication poem by his friend **Ben Jonson**. The categorization of Shakespeare's plays into histories, comedies and tragedies was defined in the First Folio. As Ben Jonson put it, Shakespeare was "not of an age, but for all time!"

Shakespeare was a master of words and word-play, who not only transformed English drama but the English language as well. Aside from the Bible, Shakespeare is the most often quoted English writer. He added more than 3,000 new words to the lexicon as he was the first to write them down – although it should be noted that not all had their origins with Shakespeare but became better known because he wrote them down. And this at a time before the first official dictionary was published - Johnson's *Dictionary of the English Language* wasn't published until 1755. Just a few of the words he coined include "arch-villain," "bedazzle," "dauntless," "fashionable," "go-between," "honey-tongued," "inauspicious," "lustrous," "nimble-footed," "outbreak," "pander," "sanctimonious," "time-honored," "unearthly,"



Ben Jonson

"vulnerable," and "well-bred."

Connecting the dots

How to use this concert experience in the classroom

Tchaikovsky's three ballets were based on previously existing literature and/or fairy tales. Read [The Sleeping Beauty](#), [Swan Lake](#) (there is no definitive fairy tale but rather an amalgam of possible sources including [The Stolen Veil](#), [The White Duck](#), various myths/stories of the [Swan Maiden](#), even elements of [Undine](#)) and/or [The Nutcracker](#) then watch videos of the corresponding ballet; [The Sleeping Beauty](#), [Swan Lake](#) ([happy ending](#), [sad ending](#)) and/or [The Nutcracker](#).

RL.6.7: Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

I can...

- explain the mental images that occur while reading (what I see and hear)
- compare (analyze the similarities) mental images created while reading and the images presented in a media version of the same text.
- contrast (analyze the differences) mental images created while reading and the images presented in a media version of the same text.

RL.6.9: Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

I can . . .

- identify and explain the characteristics of different forms of text (e.g., stories, poems, dramas)
- identify and explain the characteristics of different genres (e.g., historical fiction, fantasy, science fiction)
- compare (analyze the similarities) how two forms or genres of texts can communicate the same theme or topic
- contrast (analyze the differences) how two forms or genres of texts can communicate the same theme or topic.

Note: It is not suggested that students read the entire *Kalevala*, but that teachers pull excerpts from these poems to enhance and use for analysis during instruction. Also note that some of the themes of these stories may not be suitable for younger readers.

Jean Sibelius and JRR Tolkien were inspired by the *Kalevala*. Tolkien created the character Túrin Turambar based on Kullervo in the *Kalevala*. Read the Kullervo cycle in the [Kalevala](#) and Tolkien's story [Turambar and the Foalókë](#). Then listen to Sibelius' [Kullervo](#). How did Tolkien and Sibelius interpret the Kullervo story into their different mediums?

RL.8.9: Analyze how a modern work of fiction draws upon themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

I can . . .

- identify themes, patterns of events, or character types from myths, traditional stories, or religious works that are found in modern works of fiction (e.g., a traditional fairy tale that is re-created with modern problems, settings, and characters)
- compare and contrast (analyze the similarities and differences) the themes, patterns of events and/or character types of modern works of fiction, with those of myth, traditional stories, or religious works and explain how they are “rendered” or interpreted in a new way.
- ◇ After reading a modern short story and a traditional folktale, legend, or myth, write an essay that discusses how the author draws upon similar themes, characters, and patterns of events to create a modern work of fiction. Cite textual evidence from both texts to support your claim. Your essay should be written for an audience that is familiar with the texts and should follow the standard conventions of English. (**RL.8.9, W.8.1, W.8.5, L.8.1**)
- ◇ Reciprocal Teaching Engage students in deep reading and reflection on texts. Students compare themes and characters from modern works of fiction with those from folktales, legends, and myths, or analyze writings on the same topic written by different authors that contain conflicting information. (**RL.8.9, RI.8.9, W.8.2, L.8.1**)
- ◇ After reading selected poems of various forms and structures, students choose one of the poems and respond to the following prompts. How does the structure of the poetry contribute to its meaning? How is this different in prose? What does the poem reveal about the author? Responses should be written for an audience that is familiar with the text and follow conventions of Standard English, including standard capitalization, comma usage, and spelling. (**RL.8.5, RL.8.6, W.8.4, L.8.1**)

RL.11-12.7: Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry) evaluating how each version interprets the source text.

I can . . .

- identify multiple interpretations of the same source text
- analyze how authors interpret a text in different mediums
- evaluate works that have drawn on or transformed the same source material and explain the varied interpretations.

Extension for high school readers:

JRR Tolkien was also inspired by Nordic and Germanic stories like the *Völsunga Saga* and *Nibelungenlied* as was composer Richard Wagner. Read the [Völsunga Saga](#), [Nibelungenlied](#) and [The Fellowship of the Ring](#) (please note that there is not an electronic version of the Tolkien available on-line). Watch excerpts from Wagner’s four opera cycle *Der Ring des Nibelungen* (aka The Ring Cycle; all four operas total more than 17 hours); [Das Rheingold](#), [Die Walküre](#), [Siegfried](#) and [Götterdämmerung](#). For another version, the wonderful [Anna Russell](#) takes a humorous look at the entire Ring cycle. How did Tolkien and Wagner incorporate elements of the *Völsunga Saga* and/or *Nibelungenlied* into their stories? Did they interpret the story differently depending on their medium (novel vs. opera)?