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The Gazette & Gazette-Star
ABOUT THE ARTISTS

James Ross is a musician of international repute. His musical activities cover three fields: conducting, horn playing and teaching. Born in Boston, he grew up studying the horn and earned his bachelor's degree from Harvard University in 1981. His first conducting experience came as an undergraduate when he was chosen by his peers to lead the Bach Society Orchestra. Upon graduation, he began his conducting studies in earnest with Kurt Masur in Leipzig while simultaneously serving as Solo-Horn of the prestigious Leipzig Gewandhaus Orchestra, becoming the first American member in the orchestra's 250-year history. Presently, he is the Director of Orchestral Activities at the University of Maryland, Associate Director of the Conducting Program at The Juilliard School and Orchestra Director of the National Youth Orchestra at Carnegie Hall.

After two summers of study at the Tanglewood Music Center (1984-85) Ross was offered the position of interim assistant conductor of the Boston Symphony Orchestra. In June 1994 he completed a four-year tenure as Music Director of the Yale Symphony Orchestra. He has also served a three-year term collaborating with William Christie as the assistant conductor of the Paris-based period instrument ensemble Les Arts Florissants. He has guest conducted such diverse orchestras as the Leipzig Gewandhaus, the Utah Symphony, the Orquesta Ciudad Granada, the Harrisburg Symphony Orchestra, the Orquesta Sinfonica of Galicia, the Neubrandenburger Philharmonic, the Binghamton Philharmonic, and the National Symphony Orchestra in side-by-side concerts with UMSO.

He has worked both joyously and often with youth orchestras, among which are included the Mendelssohn Conservatory Orchestra of Leipzig, the Curtis Institute Orchestra of Philadelphia, the Orchestra of the Conservatorio Superior de Salamanca, the McGill Symphony Orchestra, the National Youth Orchestra of Spain, the Kansas All-State Orchestra and the Youth Orchestra of Acarigua-Araure in Venezuela, part of the famed “El Sistema.” His principal conducting teachers are Kurt Masur, Otto-Werner Mueller, Seiji Ozawa and Leonard Bernstein.

As a horn soloist, he has performed with such orchestras as the Boston Symphony, the Boston Pops, the Bavarian Radio Orchestra, the Leipzig Radio Orchestra and the Leipzig Gewandhaus. When he was awarded Third Prize in the Munich International Horn Competition in 1978, he became the first American and one of the youngest competitors ever to do so. His performances and recordings as principal horn of the Gewandhaus, including the Strauss Four Last Songs with Jessye Norman, helped him gain international recognition as an artist.

In the field of opera, he has conducted productions of Mozart’s Abduction from the Seraglio at the Theatre du Rhin in Strasbourg, Le Nozze di Figaro in the Theatre Champs-Elysees in Paris and Handel’s Rodelinda at the Glyndebourne Festival. He has prepared concert presentations of Tosti’s The Expedition and Stravinsky’s Oedipus Rex with the Stockholm Philharmonic.

As a teacher, prior to his appointment at the University of Maryland, Ross served on the faculties of Yale University, the Curtis Institute of Music, Haverford and Bryn Mawr colleges, and as a guest artist at the Toho School of Music in Tokyo, Japan. He was a founding director of the Music Masters Course in Karusa, an international chamber music festival dedicated to the concept of artistic cross-cultural exchange that takes place yearly in Chiba, Japan. In his work as Artistic Advisor to the Escuela de Practica Orquestal of the Orquesta Sinfonica de Galicia and conductor at the International Festival of Lucena, he played a vital role in the education of the present generation of active Spanish musicians and has recently retired from his position as Artistic Director of the National Orchestral Institute where his leadership since 2001 has helped to foment change in the orchestral landscape of the United States.

*The UMD School of Music wishes to thank its Board of Visitors for their generous financial support of the UMSO Concerto Competition.

PROGRAM

UMD SYMPHONY ORCHESTRA

WITOLD LUTOSLAWSKI (1913 – 1994)
Symphonic Variations

MAURICE RAVEL (1875 – 1937)
Tzigane, Concert Rhapsody for Violin and Orchestra
Nick Montopoli, violin
Winner of the 2011 UMSO Concerto Competition*

SAMUEL BARBER (1910 – 1981)
First Essay for Orchestra, op. 12

INTERMISSION

SERGEI RACHMANINOFF (1873 – 1943)
Symphony No. 2, op. 27
Largo – Allegro moderato
Allegro molto
Adagio
Allegro vivace

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ABOUT THE ARTISTS

An accomplished violinist in a variety of capacities, Nick Montopoli has been performing in the DC area for more than eight years. Hailed by the Washington Post as a performer with "no-fail agility," Montopoli has performed as a soloist with the Capitol City Symphony and the DC Youth Orchestra. He won the University of Maryland Concerto Competition in 2011, and has placed in the Goldie B. Feder String Competition and the Army Band Concerto Competition.

As a chamber musician, Montopoli has performed in a variety of prestigious local venues, including the White House, the Phillips Collection and the Kennedy Center. A champion of new music, he is a member of the TEMPO new music ensemble, whose Fall 2009 performance was described by the Washington Post as "bracing and engaging." He is one of the original members of the DC-based chamber collective All Points West, and participated in the inaugural year of the Chamber Music Festival of Lexington's July Series as a member of the quartet-in-residence.

Montopoli plays with the acclaimed University of Maryland Symphony Orchestra, where he has served as both Concertmaster and Principal Second Violin. He also performs with the Fairfax, Alexandria and Annapolis symphonies.

Montopoli has performed under such world-renowned conductors as Lorin Maazel, Leonard Slatkin and Christoph Eschenbach, and such soloists as Yo-Yo Ma, Leila Josefowicz and Jon Kimura Parker. His principal teachers include Virgilio Joven and David Salness. He has participated in the Biava Quartet, Steven Isserlis and many more.

Montopoli is currently studying Violin Performance with David Salness at the University of Maryland.

PROGRAM NOTES

Symphonic Variations
WITOLD ROMAN LUTOSLAWSKI
Born January 25, 1913, Warsaw
Died February 9, 1994, Warsaw

Lutoslawski composed Symphonic Variations between 1936 and 1938. The work received its first performance the following year in April 1939 as part of a Polish Radio broadcast. Conductor Grzegorz Fitelber subsequently directed the Polish Radio Symphony Orchestra in the first concert performance of Symphonic Variations in Krakow on June 17, 1939. In December 1946, Symphonic Variations was performed at the Champs-Élysées Theater in Paris, marking Lutoslawski's international debut. The core calls for a large orchestra including 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, celesta, piano, harp and strings. Duration, 10 minutes.

While Witold Lutoslawski's name may not be well known to contemporary audiences, he was, during the middle part of the century, one of the preeminent European composers of the 20th century, and a major figure in the development of Polish art music. Indeed, his own biography is intimately connected to the history of that country. Born into a distinguished family of the Polish landed aristocracy, his father, Józef, was an active member of the National Democratic Party, Endecja, which sought to secure Russia as a military ally in the fight against German expansion. After the outbreak of World War I, the Lutoslawski family fled to Russia in order to escape political persecution, and while there, Józef Lutoslawski remained active, organizing Polish military units to fight on the side of the Entente Powers under the protection of the Imperial Russian government. Following the February Revolution of 1917 however, the Bolshevik party assumed power, made peace with Germany, and effectively ended political alliance with Poland. Józef Lutoslawski and his brother Marian were consequently arrested on charges of counterrevolutionary activities (the brothers were executed by firing squad several days before their scheduled trial). After the death of her husband, Maria Lutoslawski left Moscow with the children and traveled to her family home in the Ukraine. Once the war ended, the family returned to Dwowski where they found their estates destroyed, and subsequently settled in the center of Warsaw.

It was in Warsaw that Lutoslawski found his musical education. Beginning at a mere six years of age, the young musician began studying piano and violin. He also soon experienced a live performance of modern music for the first time: Karol Szymanowski's Symphony No. 3, op. 27 "Song of the Night," an experience that affected him greatly. Lutoslawski recalled that "afterwards I ran home and spent days trying to recapture those sounds at the piano. For weeks I could think of nothing but this work." He began studying composition privately with Witold Maliszewski (1873-1939) and following graduation from the esteemed Stefan Batory Gimnazjum he formally enrolled at the Warsaw Conservatory. Lutoslawski received a diploma in piano performance in 1936 and one in composition in 1937.

The Symphonic Variations represent Lutoslawski's first mature statement as a composer. He began writing Symphonic Variations on the eve of his graduation and completed Symphonic Variations in 1938, following a year of compulsory military service in the Polish Army.

The foundation of Symphonic Variations is a ten-measure theme first introduced by the flutes and strings, which Lutoslawski treats in a series of seven variations. Interestingly, the composer manipulates not only the melodic and rhythmic motives featured in the main theme, but also the instrumentation itself. It splits the theme between several players, exploring various instrumental combinations and exploiting the full color palette of the orchestra. The effect achieved is a kind of “musical pointillism,” which adds color and texture to the melodic line.

Although Symphonic Variations is primarily a tonal composition, it also features moments of extreme dissonance, prompting Lutoslawski's former teacher Maliszewski to remark, "For me, your work is simply ugly." Others, like the conductor Grzegorz Fitelber, however, recognized Symphonic Variations as the critical first step toward establishing a modern musical language in Poland. After conducting the piece's concert premiere, he reportedly exclaimed: "Listen, this is a real master…
You have to be born a musician to write this way. His scores … are a pleasure to hold in one’s hand: it’s not just notes, it’s music!”

The success of the Symphonic Variations helped to secure Lutosławski’s reputation as a modernist composer, but his career would be defined by the political turbulence of the 1940s. Shortly after the premiere of Symphonic Variations, World War II erupted in Europe and Lutosławski was conscripted into military service as a cadet in the signals and radio unit of the Polish Army. He was eventually taken prisoner by German forces, but managed to escape after eight days and make his way back to Warsaw (Lutosławski’s brother Henryk was less fortunate, and died in a Soviet labor camp in 1940). Lutosławski remained in Warsaw for the next four years where he became a regular fixture in the underground café scene, one of the only places where Poles living in German-occupied Warsaw could hear live music. In the summer of 1944, the violent events of the Warsaw Uprising forced Lutosławski to flee the city and seek refuge with relatives in Komorów. He was able to save only a small number of scores, including the Symphonic Variations.

When Lutosławski returned to Warsaw in the spring of 1945, he found the Polish spirit had been badly broken by the war. In an effort to aid in the formation of a new national identity, he became actively involved in the promotion of Polish music. Lutosławski was elected secretary and treasurer of the Polish Composers’ Union (ZKPiL), which worked to document Polish musical culture. He also served briefly as the music director for Polish Radio. Most importantly, he arranged a series of folk melodies for solo piano, commissioned by Polskie Wydawnictwo Muzyczne (PWM), a music-publishing house. The composition marked the beginning of Lutosławski’s “folk period.”

I had begun writing on folk themes before the war. I never finished the work in question, but at least I started. And the first work I finished after the war, even before completing the first Symphony that I had begun writing during the Occupation and finished in 1947, was a work on a folk theme. That was before there was any socialist realism at all. That work arose when Tadeusz Ochlewski, then director of the PWM (Polish Music Publishers) proposed or expressed a wish for easy piano pieces for music schools. And because there was a desire then to supplement the Polish repertoire in the schools. And certainly for Polishness to be so evident because the thing was that this kind of a Polish repertoire, on that level of instruction, did not exist at all […]. The thing was to give them something Polish; that was Ochlewski’s idea. That was where my interest in folklore came from.

In October 1946, Lutosławski married Maria Danuta Dygat-Bogosławská and he began composing “functional music” in order support his growing family. But as the 1940s drew to a close, Lutosławski turned his attentions once more toward cultivating a modern musical language as he had in the Symphonic Variations. Artistic experimentation was, however, discouraged in Poland. On May 29, 1948, during the Second International Congress of Composers in Prague, the Union of Polish composers announced the commitment of Polish music to serving the philosophy of Soviet “social realism.” An avid supporter of modern music, Lutosławski was consequently removed from his post as secretary and treasurer for the composers’ union. In a speech delivered to the Congress of Culture in Warsaw 32 years later, Lutosławski reflected on the influence of Soviet ideology on Polish music:

This perfunctious, primitive operation, which was a form of attack on the truthfulness of art, had terrible consequences. Composers were forced to hide their most important pieces in a drawer, while their previous works were not performed. The whole situation in the musical world was falsified. Critics aimed to destroy all signs of individuality, or investigation of new styles and techniques. For many of us, it was the cause of deep, psychological depression.

Lutosławski’s reputation was rehabilitated after Joseph Stalin in 1953, and he remained active as a composer and conductor during the 1970s and 1980s. Many of Lutosławski’s late works were not performed in Poland, however, due to the political unrest surrounding the collapse of Communism. Witold Lutosławski died in Warsaw on February 7, 1994. Reflecting on Lutosławski’s importance to 20th century music, Alex Ross of The New York Times explained how the composer’s impact couldn’t be easily described.

It’s hard to say precisely why Lutosławski was so important, over and above the overwheping expressive strength that both musicians and audiences have readily recognized. With him there is no easy talking point, no glamorous profile or notorious stance of the kind that recently put a spotlight on Leonard Bernstein and John Cage. He was an innovator, but he did not leave a vanguard or attract many imitators.

Perhaps the best assessment of Lutosławski to date comes from Philip Huscher of the Chicago Symphony Orchestra, who described the composer as a “singular figure who managed to forge a unique identity amid the chaos of late twentieth century music.”

**Teigane, Concert Rhapsody for Violin and Orchestra**

**MAURICE RAVEL**

* Born March 7, 1875, Ciboure, Basses-Pyrénées
* Died December 28, 1937, Paris

Ravel originally envisioned Teigane for violin and piano-luthéal, a modified grand piano with parallel (not overlapping) strings and several tone color registrations, which could be engaged by pulling four stops located above the keyboard. One of these registrations had a sound reminiscent of the Hungarian cimbalom, appropriate for the Gypsy-inspired program of the piece. The first performance of Teigane took place in London on April 26, 1924 with Jelly d’Aranyi on violin and Henri Gil-Marché at the piano-luthéal.

The composer later orchestrated Teigane for 2 piccoli, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, triangle, glockenspiel, cymbals, celesta, harp and strings. The theatrical version of Teigane premiered in Paris on November 30, 1924 also with Jelly d’Aranyi on violin and the Concerts Colonne under the direction of conductor Gabriel Piriou. Duration, 10 minutes.

Maurice Ravel is most often viewed as an “impressionist,” alongside his countryman Claude Debussy. (1882-1918). In this piece, however, the influence of exoticism seems more clear. Musical exoticism — an attempt to evoke the local music of a given nation or people, typically through the direct borrowing or manipulation of characteristic and easily recognized musical gestures — grew in popularity at the turn of the 20th century as new innovations in transportation and infrastructure enabled travel to foreign lands. Public displays of world culture also fostered heightened exchange between the East and the West.

It was just such an exchange between East and West that first inspired Ravel to compose Teigane. During a concert tour of England in 1922 Ravel attended a private performance of Bela Bartók’s First Sonata featuring the Hungarian violinist Jelly d’Aranyi and the composer at the piano. Delighted by Jelly d’Aranyi’s playing, the composer asked if she would perform some Gypsy folk music, and she obliged well into the early morning hours. Ravel grew increasingly intoxicated by the colorful scale patterns and exotic rhythms that filled the air, and he resolved to compose for the violinist “a short piece of diabolical difficulty, conjuring up the Hungary of my dreams.” Gaby Casadesus, a friend of Ravel, recalled the events of that evening:

Later in the evening he took us with the players into the studio and asked d’Aranyi to play him some Gypsy folk music. D’Aranyi, being Hungarian, didn’t need to be asked twice and played passionately for at least two hours without stopping. She was sensational and Ravel was mad with joy. When very late, we got back to our hotel, Ravel excitedly told us that, once back in France, he was going to rush straight to Montfort L’Amoury to work in peace. And very shortly afterwards Teigane was born, which he dedicated to Jelly d’Aranyi.

The title of the piece, “Teigane,” stems from the generic French term for “Gypsy.” The work is rhapsodic in the literary sense of the word, stringing together episodes in a manner that recalls Gypsy storytelling. It consists of only one movement, which is roughly divided into two sections: a slow introduction beginning with an unaccompanied violin solo and a fast section that showcases the violinist’s technique with a plethora of double stops, harmonics, pizzicatos and glissandos. Despite its
Gypsy-inspired program. *Tzigane* does not appear to have been influenced by any of the contemporaneous collections of Hungarian folk music, such as those assembled by Béla Bartók and Zoltán Kodály. Rather it draws upon the art music idiom featured in Liszt's *Hungarian Rhapsodies*. As results, *Tzigane* has frequently been criticized as artificial. In a letter to Poulenc, the lesser-known composer Henri Sauquet scathed:

> [It] is certainly the most artificial thing Ravel has ever put his name to. It's poor stuff and pretty unattractive. The artistic credo that lies behind his music is so antiquated, I'm amazed anyone believes in it anymore. Huge success, naturally, with the ladies in pince-nez and the gentlemen behind large stomachs. ...Increasingly I realize that Ravel does not like the music of today. He must like it as little as we do, and what he's now producing.

Such a review was likely disappointing to Ravel. In his view, *Tzigane* reflected a forward-thinking attempt to blur the lines between popular and high art music in a display of originality. In this way Ravel seems to have anticipated the musical revolution of the late 20th century.

**First Essay for Orchestra, op. 12**

**SAMUEL BARBER**

**Born March 9, 1910, West Chester, Pennsylvania**

**Died January 23, 1981, New York**

Samuel Barber completed the *First Essay for Orchestra* in the early months of 1937. The work received its first performance alongside the composer’s *Adagio for Strings* on November 5, 1938 in a radio broadcast concert featuring the NBC Symphony Orchestra under the baton of Arturo Toscanini. The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, piano and strings. Duration, 8 minutes.

The genesis of Barber’s *First Essay for Orchestra* can be traced to the composer’s youthful obsession with the Italian conductor, Arturo Toscanini. Five years before the work’s premiere, Barber, along with his friend and fellow composer Gian Carlo Menotti, visited Toscanini at his home on Isola di San Giovanni, one of the four islands in Lago Maggiore. Barber excitedly described the visit in a lengthy letter to his parents:

> We got out of our boat and trembled up the footpath to the house, not having the slightest idea whether they would receive us or not, for we had not written or phoned that we were coming. We asked if Mme Toscanini was at home, saying we were friends of Max Smith, and then a long nerve-wracking wait, while the servant seemed to be hunting in the garden for her and our heart’s sank; and then he returned saying, “Madame Toscanini is too busy to see you now, but the Maestro is coming to receive you.” My heart still beats faster at the thought! ... Our wildest thoughts were that we would have a formal, brief visit, but there he was telling us how glad he was we came, and treating us like old friends.

It was during this time spent in Lago Maggiore that Toscanini informed Barber he would like to conduct one of his works. In the spring of 1938, Barber sent to Toscanini the *First Essay for Orchestra* and the *Adagio for Strings*, arranged from the slow movement of his string quartet op. 11, hopeful that one would please the maestro. Much to his disappointment however, Toscanini returned the scores without comments or mention of future performance. Menotti did visit though, and Toscanini inquired about Barber’s whereabouts in a now infamous exchange:

> At the end, Toscanini said to Menotti, “Well, where is your friend Barber?” “Well, he’s not feeling very well,” said Gian Carlo. And Toscanini said, “I don’t believe that. He’s mad at me. Tell him not to be mad. I’m not going to play one of his pieces, I’m going to play both.”

In the view of Barber’s biographer Barbara B. Heyman, Toscanini’s decision to perform Barber’s compositions marked a critical success for the future of American music in the concert hall:

Toscanini’s broadcasts were generally regarded with almost religious reverence, but the ten o’clock broadcast on the evening of 5 November 1938, held additional significance, for it marked recognition by the Italian conductor that there was enough merit in works by an American composer to bring them to the attention of a national audience.

Neither work however has received much scholarly attention, perhaps owing to a longstanding prejudice in the musicological community, which maintains that composers who write successfully within the art song genre are ill equipped to wrestle with the challenges inherent in writing for large-scale genres primarily associated with instrumental music. As even a casual listen to the *First Essay* attests, such a prejudice is unfounded.

As in a written essay, the substance of Barber’s *First Essay for Orchestra* develops from the exploration of a single subject. Although the work is not strictly programmatic, the subject of the essay appears to be the inner workings of a troubled human mind. Barber leads the listener on an emotional journey through despair, obsession and insanity over the course of two contrasting musical sections. The first begins with a statement of the mournful main theme in the lower strings, which is then passed to the upper strings and horns. A radiant brass choir briefly transforms the theme into a joyful fanfare, but the orchestra enters with a restatement of the theme. In the second section, the orchestra introduces a frantic scherzo, in which the orchestra plays light, staccato, rhythmic figures. The music gains momentum, reaching a climax. The work then culminates with an incomplete statement of the main theme in the strings, which reaches upwards, suggesting the possibility of hope for the future.

**Symphony No. 2, Op. 27**

**SERGEI RACHMANINOFF**

**Born March 20/April 1, 1873, Ongend**

**Died March 28, 1943, Beverly Hills, California**

Rachmaninoff composed Symphony No. 2 between 1906 and 1907. The score is dedicated to Sergei Taneyev, a Russian composer,教师, theorist and pupil of Pyotr Ilyich Tchaikovsky. Rachmaninoff himself conducted the première in St. Petersburg on February 8, 1908. The symphony is scored for full orchestra and calls for piccolo, 3 flutes and piccolo, 3 oboes and French horn, 2 clarinets and bass clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, gluckenspiel, bass drum, snare drum, cymbals, gluckenspiel and strings. Duration, 60 minutes.

The history of Rachmaninoff’s second symphony is marked by personal triumph in the face of debilitating self-doubt. Following the disastrous première of his first symphony in 1897, which Rachmaninoff later recalled as “the most agonizing hour of my life,” the composer fell into a three-year depression during which he struggled for artistic inspiration. Apart from sketches for an abandoned symphony and drafts for an opera entitled *Francesca da Rimini*, Rachmaninoff penned not a single note of music during this dark period.

Finally, in 1900, Rachmaninoff sought the help of Dr. Nikolai Dahl, a psychiatrist renowned for treating mental illness through hypnosis. After four months of treatment, Rachmaninoff fulfilled Dahl’s prophesy, “You shall work with great facility,” finishing the score for the Second Piano Concerto in C Minor, which he dedicated to Dahl. Rachmaninoff played the piano solo at the work’s première in 1901 in a display of renewed confidence.

Following the completion of the Second Piano Concerto, Rachmaninoff began to compose more prolifically. In a steady stream came the Cello Sonata in G Major, the Spring Cantata, Twelve Songs, Variations on a Theme of Chopin, Ten Preludes, *The Miserly Knight, Francesca da Rimini*, Salammbô, *The Miserly Knight, Francesca da Rimini, Salammbô,*
Polka Italienne and Fifteen Songs. By the fall of 1906, Rachmaninoff had achieved celebrity status in his home country, and moved his family to Dresden in order to focus more singularly on composition.

It was in Dresden that Rachmaninoff began work on a new symphony. In February 1907, when rumors began to circulate in the German press about the existence of a new symphony, Rachmaninoff had returned to work on the symphony by the summer, readying it for public performance. Rachmaninoff conducted the premiere of the work in St. Petersburg in January 1908 with great success. The symphony won the Glinka prize of 1,000 rubles and quickly toured major orchestras of the western world.

Symphony No. 2 follows the traditional four-movement format of the classical symphony. The first movement is in sonata form and begins with a slow introduction featuring an ominous “motto” motive in the cellos and basses that arises from the depths of the orchestra. Not only does this motto serve as the germinating seed for most of the themes in the symphony, but it also haunts the work as literature however, the motto is easy to identify. Listen for a sighing figure, which first rises and then falls in stepwise motion. Following the slow introduction, an English horn solo announces the transition into the allegro moderato section of the first movement. The allegro moderato features two themes. The first theme, a sweeping melody presented in the strings, recalls the slow introduction. The second theme, based on a dialogue between the strings and woodwinds, depicts a romantic courtship between the instrument groups of the orchestra. The scherzo evokes a pastoral scene that seems almost pastoral in nature. Galloping rhythms give rise to a lush romantic melody in the strings. The woodwinds interject with arpeggiated figures, recalling the sound of birds chirping. All is not well however in this picturesque movement. The galloping rhythms frequently devolve into a frightening frenzy. A quotation of the “Dies irae” chant from the Requiem mass for the dead also appears in the brass near the end of the movement. The third movement, Adagio, is characterized by heightened emotionalism. The opening theme has proven so popular that it has reappeared in Eric Carmen’s 1976 pop hit, “Never Gonna Fall in Love Again,” and as the main theme of Danilo Pérez’s jazz composition, “If I Ever Forget You.” Rachmaninoff’s final movement, allegro vivace, … provides a summary of the many thematic ideas explored in the symphony. Sarah England ©2012 Musicology Program, University of Maryland