Members of the La Crosse Symphony Orchestra

Alexander Platt, conductor

Guest Artist: Alex Chambers-Ozasky, cello

Friday, September 19, 2025, 7:30 pm

"BACHtoberfest!"

Symphony No. 52 in C Minor
Franz Joseph Haydn (1732-1809)

I. **Allegro assai con brio**
II. **Andante**
III. **Menuetto e trio. Allegretto**
IV. **Finale. Presto**

Cello Concerto No. 9, G. 482, in B-flat Major
Luigi Boccherini (1743-1805)

I. **Allegro moderato**
II. **Andantino grazioso**
III. **Rondo. Allegro**

Alex Chambers-Ozasky, cello

Intermission

Solo Cello Suite No. 1 in G Major, BWV 1007
Johann Sebastian Bach (1685-1750)

I. **Prélude**
II. **Allermande**
III. **Courante**
IV. **Sarabande**
V. **Menuet I / II**
VI. **Gigue**

Alex Chambers-Ozasky, cello

Symphony No. 29, K. 201 (186a), in A Major
Wolfgang Amadeus Mozart (1756-1791)

I. **Allegro moderato**
II. **Andante**
III. **Menuetto: Allegretto – Trio**
IV. **Allegro con spirito**

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Guest Artist: Alex Chambers-Ozasky, cello

Friday, September 19, 2025, 7:30 pm

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Symphony No. 52 in C Minor

Franz Joseph Haydn (b. Rohrau, Austria, March 31, 1732; d. Vienna, Austria, May 31, 1809)

I. **Allegro assai con brio**
II. **Andante**
III. **Menuetto e trio. Allegretto**
IV. **Finale. Presto**

The symphony is scored for two oboes, bassoon, two horns, continuo (harpsichord), and strings.

"Classical music, or 'classicism,' applies primarily to the Viennese classical school," writes Karl Haas in his book, *Inside Music*. "Classical music is music for its own sake, music of formal unity, music mostly without a program. Perfect examples are some symphonies of Mozart and Haydn. In fact, chamber orchestra music may be considered the finest genre of classical music of the period. Haydn was instrumental in the development of chamber music such as the string quartet and piano trio."

H. C. Robbins Landon writes in *Haydn: A Documentary Study*, "When Haydn's first symphonies, trios, and quartets began to be circulated within the Austrian monarchy towards the end of the 1750s they achieved a phenomenal and immediate success. There were several factors that contributed to this enormous early popularity. The first was undoubtedly the open, winning charm of Haydn's music, his folk-tune-like melodies and especially the beguiling minuets and trios so evocative of his native Austria. Secondly, was the strict discipline and meticulous craftsmanship of which these early instrumental works were created. Finally, a third important factor was Haydn's introduction of wit into music."

"Joseph Haydn stands alone in the history of music," writes Neil Wenborn in *Classic Lifelines – Joseph Haydn: An Essential Guide to His Life and Works.* "Probably no other composer has contributed so much to so broad a variety of forms or been so widely loved and venerated in his own lifetime."

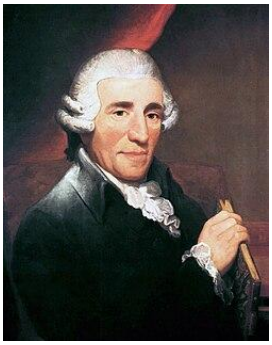
Wenborn continues, "The *Symphony No. 52* of the early 1770s (1774) is one of the crowning works of the period. A new language was being forged, and it was Joseph Haydn, almost single-handedly, who was creating it. With *Symphony No. 52* we are on the threshold of the nineteenth century almost bringing an end to classicism in music while moving into the Romantic era."

Jens Peter Larsen writes in his book, *Haydn*, "What characterizes this period in Haydn's development is above all its richness and many sidedness. His works from these years comprise a great variety of

musical forms and genres. It was undoubtedly with happy feelings that Haydn again took up composing for the church including three Masses."

It is possible that, as with several other symphonies by Haydn, the *Symphony No. 52* was written for the purpose of being incorporated into the Catholic liturgy. Haydn's early biographer, Giuseppe Carpani noted, "Some other of Haydn's symphonies were written for the Holy Days. They were played in the chapel at Eisenstadt, in the chapel of the Imperial Court, and in other churches on such sacred feast days. They are written in G Major, D Major, and C Minor. It has been speculated that the C minor symphony refers to *No. 52* based both on the date of composition, which coincided with the Austrian practice of performing symphonies during the liturgical service."

"Haydn lived in a period of patronage," writes Harold C. Schonberg in his book *The Lives of the Great Composers.* "When he entered the service of the Esterházy family [a Hungarian noble family with origins in the Middle Ages] – and he was to remain with the Esterházys for a good part of his life – even as he was a major asset emphasizing music, he never questioned his position as a servant who ate with the help. From about 1780 to his death there is scarcely a Haydn work that cannot legitimately be called a masterpiece."



Franz Joseph Haydn

Cello Concerto No. 9, G. 482, in B-flat Major

Luigi Boccherini (b. Lucca, Italy, February 19, 1743; d. Madrid, Spain, May 28, 1805)

I. Allegro moderato
II. Andantino grazioso
III. Rondo. Allegro

Alex Chambers-Ozasky, cello

This may be Luigi Boccherini's best-known work; he composed it in the late 1760s or early 1770s. A talented Italian cellist composing twelve concertos for his cello, Boccherini spent much of his career working for Spanish royalty. "His talent as evidenced in chamber music is unquestionable," reads *Grove's Dictionary of Music and Musicians – Fifth Edition as edited by Eric Blom.* A contemporary of Haydn, Boccherini later made guitar arrangements of his own works, since he needed money as he was suffering and in extreme poverty.

About a century after this cello concerto was composed, a German cellist, Friedrich Grützmacher, arranged it to fit the style of a Romantic virtuoso concerto. It is in this form, widely heard, which bears

only a tenuous resemblance to the original manuscript. Yet, this work has long been an integral part of standard cello instruction. Today, cellists can choose between Boccherini's original version or Grützmacher's arrangement. Interestingly, cellist János Starker recorded the Grützmacher version while cellist Yo-Yo Ma made a recording of the original work. Stanley Sadie wrote in the magazine, *Gramophone*, "It is good to have access to this music in something close to authentic form and in stylish performances, well recorded."

Luigi Boccherini

Intermission

Solo Cello Suite No. 1 in G Major, BWV 1007

Johann Sebastian Bach (b. Eisenach, Thuringia, Germany, March 21, 1685; d. Leipzig, Saxony, Germany, July 28, 1750)

I. Prélude
II. Allermande
III. Courante
IV. Sarabande
V. Menuet I / II
VI. Gigue

Alex Chambers-Ozasky, cello

The Bach *Cello Suite No. 1* is perhaps the most widely heard cello music today. In fact, many instrumentalists learn the suite for their own use (flutists, for instance, like the *Prelude*). The cello suites have been transcribed for numerous other solo instruments including the violin, viola, double bass, marimba, classical guitar, horn, saxophone, clarinet, bassoon, trumpet, trombone, and tuba. They have been transcribed and arranged for orchestra as well. Elizabeth Wilson in her book *Rostropovich: the Musical Life of the Great Cellist, Teacher, and Legend* writes that cellist Mstislav Rostropovich has described these cello suites as "the essence of Bach's genius."

The Baroque period, spanning the seventeenth and early eighteenth centuries, made many great contributions to the arts and is characterized by its ornate, dramatic, and energetic style. "The variety and quality of the accomplishments of the Baroque age are as difficult to classify as the age itself is to succinctly define," writes Karl Haas in his book, *Inside Music.*

"In music the baroque period spanned the lifetimes of many great composers and marked the evolution of numerous fundamental concepts of composition and principles of performance. It was a period of

growing expressiveness, both creatively and interpretatively, an age whose restraint we have come to appreciate," continues Haas.

Johann Sebastian Bach was only one of the major Baroque composers, and he made many contributions to the musical forms of the age. Among his offerings is the "suite." "This is an instrumental composition in which various sections or movements, most frequently of a dancelike character, are combined in free succession," writes Haas. "The suite is of Baroque origin and connotes a series of dances, all written in the same key, with each dance representative of a different national style," adds Haas.

Bach wrote six Suites for Unaccompanied Cello. We will hear the first Suite tonight. However, it is interesting to note that some well-known cellists such as Mstislav Rostropovich, the Russian cellist and conductor, regularly performed the complete cycle of solo suites.

The New York Times recently wrote that the Bach solo cello suites "are landmarks of the genre, their elegance undimmed even after all these years."

Elizabeth Wilson writes in her book *Rostropovich: The Musical Life of the Great Cellist, Teacher, and Legend*, "One might define his approach as a striving for a large-scale cosmic quality on the one hand and greater intimacy and dance-like charm on the other. Rostropovich's views on Bach were based on a philosophical understanding of the world, which he in turn transmitted to his students. However, it took Rostropovich himself many years before he gained the confidence to record the Bach cello suites."

Peter Williams writes about *Cello Suite No. 1* in his book, *The Life of Bach*: "The cello makes its own accompaniment – since it can play multiple notes (strings) at once. The faultless harmony mysteriously manages to be at the same time logical, tense, moving, and inherently tuneful, transporting anyone hearing just a few notes of it to a unique sound-world. A formula such as the changing chords is developed into something rich and strange, as its harmonies unfold in the classic manner of a master improviser."

What to Listen For

Prélude
"This is a dramatic introduction with improvisation woven into its fiber," writes Eric Siblin in his book *The Cello Suites*. "This is a virtuosic scene-setter that gives the suite personality. The essence of the story told by the suite is concentrated in the prelude." This movement consists mainly of arpeggiated chords (one single note after the other) and is the best-known movement from the entire set of suites.

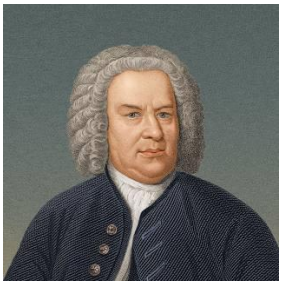
Allermande
"The allermande occupies the second position in the cello suite; it was a popular dance that first appeared in Germany early in the sixteenth century. In the cello suite, it had become serious and solemn; it is elegant and slow," continues Siblin.

Courante
"The French version of the courant (meaning to run) was an aristocratic dance associated with the court of Louis XIV. It was danced in many parts of Europe in the late sixteenth and early seventeenth centuries. The effect is cheerful and sprightly," adds Siblin.

Sarabande
"The Saraband is the spiritual center of the cello suite," states Siblin. "The sarabande was at one time a hot-blooded Iberian dance that was quick in tempo. However, by Bach's time the sarabande had been stylized by the French court and mellowed to become the most languid of movements, a work of aching melancholy."

Menuet I / II
This movement shows modern, popular French court dances. The Minuet symbolizes Versailles' ideal of elegance and nobility. Note that the second Minuet consists only of a single melodic line. "These movements are less intense than the other movements but by no means lightweight," notes Siblin. "There is a tunefulness in these dances with a spring in their step, a joyous bounce, especially as they come on the heels of the wistful sarabande."

Gigue
"The *Suite* ends with a gigue. It is the sound of jaunty exclamation marks! It is faster paced than the other movements," concludes Siblin.


Johann Sebastian Bach

Symphony No. 29, K. 201 (186a), in A Major
Wolfgang Amadeus Mozart (b. Salzburg, Austria, January 27, 1756; d. Vienna, Austria, December 5, 1791)

I. **Allegro moderato**
II. **Andante**
III. **Menuetto: Allegretto**
IV. **Allegro con spirito**

The work is scored for 2 oboes, 2 horns, and strings.

This work by Wolfgang Amadeus Mozart was completed on April 6, 1774. It is one of his better-known early symphonies. British musicologist, music critic, and editor Stanley Sadie characterizes it as "a landmark ... personal in tone, indeed perhaps more individual in its combination of an intimate, chamber music style with a still fiery and impulsive manner."

Robert W. Gutman similarly writes about this work in his book, *Mozart: A Cultural Biography* that it has "remarkable emotional power."

"In the course of his short life – 35 years – Mozart wrote over 600 pieces of music in all the forms and styles of his day," writes Wendy Thompson in her book *Mozart*. "In the field of the symphony, Mozart expanded the form, pushing it to its limits within the classical framework he inherited."

After touring Europe as a performer, he returned to Salzburg. "Mozart spent the rest of 1773 and most of 1774 at home. Of his eight symphonies written over this period, *Symphony No. 29* is a work of outstanding maturity and is his earliest symphony to take its place in the standard modern repertory," continues Thompson. "Mozart was clearly more sensitive to particular key associations than were many of his contemporaries. He used 'A Major' for joyous or pastoral pieces."

The 20th century has seen Mozart's reputation rise with new scholarly publications appearing regularly.

What to Listen For

The first movement gives an elegant theme and presents beautiful playing in the French horn passages.

The second movement highlights the string sections.

The third movement includes a minuet and a trio which provides graceful contrasts.

The spirited last movement connects back to the first movement.

Wolfgang Amadeus Mozart