

MASTERWORKS III

## Mozart's Jupiter

**Lucas Richman**, Conductor  
**Martha Mooke**, Electric Viola

**Maurice Ravel**  
(1875–1937)

### Le Tombeau de Couperin

- I. Prélude
- II. Forlane
- III. Menuet
- IV. Rigaudon

**Martha Mooke**  
(b.1963)

### Invisible Hands for Electric Viola and Orchestra (2018, rev. 2024)

INTERMISSION

**Jacques Ibert**  
(1890–1962)

### Hommage à Mozart

**Wolfgang Amadeus Mozart**  
(1756–1791)

### Symphony No. 41 in C Major, K. 551, "Jupiter"

- I. Allegro vivace
- II. Andante cantabile
- III. Allegretto
- IV. Molto allegro

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## Meet the Music Director & Conductor

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**Lucas Richman**

**Music Director  
& Conductor**

GRAMMY award-winning conductor **Lucas Richman** has served as Music Director for the Bangor Symphony Orchestra since 2010 and held the position as Music Director for the Knoxville Symphony Orchestra from 2003–2015. Over the course of nearly four decades on the podium, he has garnered an international reputation for his graceful musical leadership in a diverse field of media. In concert halls, orchestral pits and recording studios around the world, Richman earns rave reviews for his artful collaborations with artists in both the classical and commercial music arenas.

He has appeared as guest conductor with numerous orchestras including the New York Philharmonic, Philadelphia Orchestra, Boston Pops, Los Angeles Philharmonic, Baltimore Symphony, Indianapolis Symphony, New Jersey Symphony, Canada's National Arts Centre Orchestra and Toronto Symphony Orchestra, the Russian National Orchestra, the Oslo Philharmonic, the SWR Radio Orchestra of Kaiserslautern, the Iceland Symphony Orchestra, the Zhejiang Symphony

Orchestra, the Orquesta Sinfónica Nacional and the Zagreb Philharmonic. Recent guest conducting highlights include programs with the Cleveland Orchestra, the Orlando Philharmonic and the Israel Camerata Orchestra Jerusalem.

In recent years, Mr. Richman has led performances with notable soloists in both the classical and pop worlds, ranging from Mstislav Rostropovich, Garrick Ohlsson, Lang Lang, Midori, Gil Shaham, Emanuel Ax, Yefim Bronfman, Michelle DeYoung and Frederica von Stade to James Taylor, Michael Jackson, Pat Boone, Michael Feinstein, Gloria Estefan, Matthew Morrison, Martin Short, Tony Randall, Victor Borge and Brian Wilson. His numerous collaborations with film composers as their conductor has yielded recorded scores for such films as the Academy Award-nominated *The Village* (with violinist Hilary Hahn), *As Good As It Gets*, *Face/Off*, *Se7en*, *Breakdown*, *The Manchurian Candidate*, *White Noise* and the recent Marvel Universe release, *Madame Web*; in 2010, John Williams invited him to lead the three-month national summer tour of *Star Wars in Concert*. Mr. Richman received a GRAMMY Award (2011) in the category of Best Classical Crossover Album for having conducted the Royal Philharmonic Orchestra on Christopher Tin's classical/world fusion album, *Calling All Dawns*.

Also an accomplished composer, Mr. Richman has had his music performed by over two hundred orchestras and ensembles across the United States, with the Bangor Symphony having premiered eleven of those works during his tenure. His recent CD release of solo piano works, *Lucas Richman: Variations*, is available for sale in the lobby and online. For more information, visit [www.lucasrichman.com](http://www.lucasrichman.com).

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## Meet the Guest Artist

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**Martha Mooke** is a GRAMMY award-winning, pioneering electric violist/composer, highly regarded for her artistry, music advocacy, and innovative educational programs. A self-described “Creative Instigator” transcending stylistic boundaries, she empowers others to discover their inner creative voice.

Mooke is Founder and Artistic Director of the Scorchio Quartet featured on David Bowie’s *Heathen*, Trey Anastasio’s *Live From Princeton* and Carla Patullo’s GRAMMY winning album, *So She Howls*. Since 2001, Scorchio has performed as resident string quartet in the Tibet House Benefit Concerts at Carnegie Hall produced by Philip Glass and Laurie Anderson performing with David Bowie, Philip Glass, Lou Reed, Iggy Pop, Phoebe Bridgers and many others.

A solo recording artist with numerous releases, Mooke is featured on Laurie Anderson’s recent Nonesuch release, *Amelia*, a recounting of Amelia Earhart’s fatal last flight. She has toured with Barbra Streisand, Andrea Bocelli, Peter Gabriel and *Star Wars* in Concert.

Mooke received the prestigious ASCAP Concert Music Award for creating and producing ASCAP’s new music showcase *Thru the Walls* featuring boundary defying composer/performers.

A longtime Yamaha Artist and Eventide’s first Artist-in-Residence, Mooke created the cutting edge, Multi-Style Strings program at New Jersey City University.

**Program Notes** by Laura Artesani, DMA

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## Le Tombeau de Couperin

by Maurice Ravel | 17 minutes

In 1915, the forty-year old composer Maurice Ravel enlisted in the French army as World War I escalated. Declared ineligible for the infantry due to his small stature, he was assigned the role of ambulance driver in the Thirteenth Artillery Regiment. He attempted to maintain his sense of humor during his time on the front lines, naming his ambulance “Adelaide” and signing his correspondence “Chauffeur Ravel”. Nevertheless, the horrors of the war and the loss of loved ones understandably had a profound effect on the composer. *Le Tombeau de Couperin* (The Grave of Couperin) was written in 1917 for solo piano, in six movements. It is Ravel’s last work for solo piano, and each movement is dedicated to a friend who was killed in combat. The title refers to the French Baroque composer, harpsichordist and organist, François Couperin (1688-1733). However, Ravel stated that “In reality, it is a tribute not so much to Couperin himself as to eighteenth-century music in general.” In this work, Ravel effectively and seamlessly integrates the compositional techniques of the early twentieth century with the Baroque style of Couperin. Two years later, Ravel brilliantly arranged four of the six original movements for orchestra at the request of his publisher, eliminating the *Fugue* and the *Toccata*. As Phillip Huscher, program annotator for the Chicago Symphony Orchestra, writes: “This metamorphosis of piano pieces into symphonic works was a game for Ravel, a game played to perfection, so that the transcription outdid the original.” The premiere of the orchestral version of *Le Tombeau de Couperin* took place on February 28, 1920 in Paris with composer and conductor René-Emmanuel Baton conducting the Pasdeloup Orchestra.



Credit: Matt Winkelmeier/Getty Images for The Recording Academy

## Martha Mooke

Electric Viola

The *Prélude* begins with a restless oboe solo in rapid triplet figures. The English horn and other wind instruments are also featured in this movement, which is dedicated to the memory of Lieutenant Jacques Charlot, a fellow pianist who transcribed Ravel's four-hand *Ma mère l'oye* (Mother Goose) Suite for solo piano. The winds are prominently featured once again in the *Forlane*, based on a Venetian folk dance known as the *passamezzo*. It is dedicated to Lieutenant Gabriel DeLuc, a renowned French artist. The stately and somewhat melancholy *Menuet* is dedicated to Jean Dreyfus, in whose family home Ravel recuperated after he was discharged from the military. This orchestral suite concludes with the *Rigaudon*, a lively French Baroque dance in duple meter. It is dedicated to the memory of brothers Pierre and Pascal Gaudin, brothers and childhood friends of Ravel who were killed by the same shell in November of 1914.

Composer and musicologist Gerard McBurney addresses the discrepancy between the light-hearted, gracious mood of *Le Tombeau de Couperin* and the tragic circumstances under which it was created: "*Le Tombeau* does not talk directly about the war; it talks about eternal values; it talks about beauty and elegance, the things we want to preserve...in other words, the opposite of war."

## **Invisible Hands for Electric Viola and Orchestra**

by **Martha Mooke** | 16 minutes

Composer and electro-acoustic violinist/violist Martha Mooke is highly regarded for her pioneering work in transcending stylistic musical boundaries. She is the artistic director of the Scorchio Quartet, which she founded in 2001. This quartet made its debut with David Bowie at Carnegie Hall, at the Tibet House Benefit Concert produced by Philip Glass and Laurie Anderson. Mooke is a recipient of the ASCAP Concert Music award for her work with *Thru the Walls*, an organization that promotes composers and performers of new works. She has performed on numerous film soundtracks, including *Kundun* and *Koyaanisqatsi* by Philip Glass, and has toured with Barbra Streisand, Peter Gabriel and Andrea Bocelli. Mooke is currently the director of the innovative Multi-Style Strings Program at New Jersey City University, which utilizes technology and improvisation to explore a wide variety of musical styles.

Commissioned by the Philadelphia Chamber Orchestra and composed in 2018, *Invisible Hands* was inspired by a conversation that Mooke heard between host Bill Myers and mythologist Joseph Campbell in the 1988 PBS series, *The Power of Myth*. In this conversation, Campbell asserted that by "following your bliss", individuals will encounter kindred spirits who will open doors in unexpected ways. Mooke explains that *Invisible Hands* was conceived as two compositions in one; the first for traditional chamber orchestra with timpani and inverted cymbal or Tibetan bowl, and the second for electric viola soloist and orchestra, featuring live electronics and improvisation. Thus, each performance is unique. The concept of "invisible hands" is reinforced by the electronics, which add sound when the making of this sound is not evident. Mooke states that "Musically, the 'invisible hands' are unseen forces beyond the printed page that help guide the musicians in the musical journey."

## **Hommage à Mozart**

by **Jacques Ibert** | 5 minutes

Born in Paris, Jacques Ibert began his musical education at age four, with piano and violin lessons from his mother, an accomplished pianist. In spite of the disapproval of his father, a businessman, Ibert began his studies at the Paris Conservatoire at age twenty-one, where his

classmates included Arthur Honegger and Darius Milhaud. Since his father had withdrawn all financial support, Ibert worked as a piano accompanist and played at silent movie houses to support himself. He also composed popular songs and piano pieces under a pen name and eventually completed over sixty film scores. During World War I, he served as a nurse and stretcher-bearer for four years. After the war was over, he returned to Paris in 1919 and resumed composing. He never aligned himself with any of the prominent composers of the day, such as Schoenberg, Debussy, Ravel, Hindemith or Bartók, and was regarded as an outsider. Therefore, it came as a great surprise to the musical circles of Paris when Ibert won the prestigious Prix de Rome on his first attempt, for his cantata titled *Le Poète et la fée* (The Poet and the Fairy). This allowed him to further his studies in Rome for a three-year period. After this time, he remained in Rome as the director of the Académie de France at the Villa Medici, where he earned a reputation as an effective ambassador of French culture in Italy. During World War II, Ibert's music was banned by the pro-Nazi, Vichy government, and he was forced to leave Italy and return to France, eventually retreating to Switzerland. After the war ended, he returned to his position in Rome, remaining there until 1960. At that time, he accepted a new position as an administrator with the Paris Opera and the Opéra Comique. However, after less than a year, he retired due to ill health.

Ibert composed *Hommage à Mozart* in 1955 as a commission from the music department of Radiodiffusion-Télévision Français to commemorate the bicentennial of Mozart's birth the following year. It is Ibert's last orchestral work, and the culmination of his lifelong love of Mozart. Like Mozart, Ibert's works demonstrate clarity of form and clean textures. In rondo form, this sparkling piece begins with the joyful introduction of the main theme, followed by a second theme played by the flute. The main theme returns, and then a third theme is declared by the trumpets. After an ingenious development section, there is a final return of the main theme, bringing the piece to a rousing conclusion.

## **Symphony No. 41 in C Major, K. 551, “Jupiter”**

**by Wolfgang Amadeus Mozart | 31 minutes**

Remarkably, Mozart completed his last three symphonies in less than seven weeks during the summer of 1788: the E flat major Symphony, K. 543 on June 26; the G minor Symphony, K. 550 on July 25; and the Jupiter Symphony, K. 551 on August 10. Although Mozart lived for three more years, he wrote no other symphonies after the Jupiter Symphony. As musicologist Robert Bagar writes, “These three works represent Mozart the symphonist at his zenith; they bespeak the facility of the supercraftsman who has never lost the passion for experimentation. With a long string of symphonies already to his credit, he endeavors in these last creations to probe deeper mysteries, to span greater distances.” The title “Jupiter” is not Mozart's; it may have come from the German violinist and impresario Johann Peter Salomon, or perhaps from J.B. Cramer, a publisher and composer based in London. Regardless of where it came from, it is certainly an appropriate title, given the commanding nature and stateliness of this symphony.

Finding himself in financial straits during the summer of 1788, Mozart wrote several letters to Michael Puchberg, a fellow Mason, asking to borrow money. In one of the letters, he mentions a concert series and includes a pair of tickets. It is possible that Mozart was composing his last three symphonies with this concert series in mind. However, there is no evidence that the series ever took place. Nothing is known of the performance history of the Jupiter Symphony; it is possible that Mozart never heard it performed during his short lifetime.

From the stately opening flourish, the Jupiter Symphony commands one's attention. The key of C major is firmly established, a key that is often associated with strength, decisiveness and

a festive atmosphere. The timpani is prominent throughout the first movement. A secondary theme heard in G major is one that Mozart borrowed from his aria *Un bacio di mano*, which was included in an opera buffa by Pasquale Anfossi, *Le Gelosie Fortunate* (The Fortunate Jealousies). The lyrics are, “You are a bit dense, my dear Pompeo; go and study the ways of the world.” In the second movement, the violins and violas play the delicate and ethereal theme, punctuated by the woodwinds and brass. Haydn later paid tribute to Mozart, his former pupil, by quoting this movement in his own Symphony #98. A sprightly, delightful minuet follows.

When discussing the finale of the Jupiter Symphony, Arthur Jacobs writes, “And now the crown—the majestic finale with which Mozart quits the world of the symphony.” It is in sonata form, with an extended coda. The first violins announce the opening theme with four long notes: C, D, F and E. Mozart proceeds to weave this and five other themes together in marvelously creative ways until the coda, in which each of the themes is ingeniously presented in canon. As music critic and author Eric Blom writes, “There is a mystery in this music not to be solved by analysis or criticism, and perhaps only just to be apprehended by the imagination. We can understand the utter simplicity; we can also, with an effort, comprehend the immense technical skill with which its elaborate fabric is woven; what remains forever a riddle is how any human being could manage to combine these two opposites into such a perfectly balanced work of art.”

Experience today's performance online at [watch.bangorsymphony.org](http://watch.bangorsymphony.org)  
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- Any amount you donate supports our ongoing artistic and administrative endeavors

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- Support the next generation of musicians knowing you are helping to keep our programs accessible to all

### Community Partners

- A low-cost way to support and gain access to special networking events

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- Host an orchestra musician for the concert weekend in your home

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More information on our support programs online or contact **Sarah McCarthy, Director of Development (207) 942.5555 ext. 2**

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