



“PASSPORT TO VIENNA” PROGRAM NOTES

The Cape Symphony Orchestra presents “[Passport to Vienna](#)” at the [Barnstable Performing Arts Center](#) at 4:00 PM on January 24 and 3:00 PM on January 25, 2026.

Ticketholders are invited to a discussion of the concert program led by George Scharr one hour before each performance.

THE CAPE SYMPHONY ORCHESTRA

PICCOLO Wendy Rolfe	FRENCH HORN Clark Matthews Neil Godwin	VIOLIN I Jae Cosmos Lee, Concertmaster EmmaLee Holmes-Hicks Benjamin Carson Eun-Mi Lee Lino Tanaka Jiuri Yu Nozomi Murayama Norma Stiner Aleksandra Labinska Gregory Tompkins
FLUTE Erika Rohrberg Mariellen Sears	TRUMPET Kyle Spraker Tobias Monte	
OBOE Jillian Honn Mary Cicconetti	TIMPANI Michael Weinfield-Zell Michael Iadevaia	
ENGLISH HORN Laura Schaefer		VIOLIN II Heather Goodchild Wade Daniel Faris Ming-hang Tam Kaede Kobayashi-Kirker Melissa Carter Marc Benador Igor Cherevko Lawrence Chaplan Deborah Bradley Adam Vaubel
CLARINET Mark Miller Janice Smith		
BASSOON Meryl Summers Rachel Juszczak		

CAPE SYMPHONY

THE CAPE SYMPHONY ORCHESTRA, continued

VIOLA

Danielle Farina
Irina Naryshkova
Sara DeGraide
Lilit Muradyan
Gabrielle Parente
Susan Gable
Nissim Tseytlin
Nickolas Kaynor

CELLO

Jacques Lee Wood
Velleda Miragias
Eleanor Blake
Elizabeth Schultze
Michael Czitrom
Alex Norberg
Alexander Badalov
Norma Kelley

DOUBLE BASS

Peter Walsh
Luke Rogers
Caroline Samuels
Misha Bjerken
Moisés Carrasco

CONCERT PROGRAM

ARNOLD SCHOENBERG (1874-1951)

Chamber Symphony No. 2, op. 38

I. Adagio
II. Con fuoco

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto No. 23, K.488, A major

I. Allegro
II. Adagio
III. Allegro assai

Intermission (20 minutes)

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 7, op. 92, A major

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



ABOUT “PASSPORT TO VIENNA”

Our program opens with **Arnold Schoenberg’s Chamber Symphony No. 2**. Born in Vienna in 1874, Schoenberg spent his early professional life teaching and composing there and in Berlin. He emigrated to the United States with his family in 1933, having been forced from the Prussian Academy of Arts when the Nazis seized control of it. After one Boston winter, the Schoenbergs moved on to Los Angeles, where he wrote and taught at USC and UCLA, lived across the street from Shirley Temple, and played weekly tennis with George Gershwin.

Schoenberg had begun Chamber Symphony No. 2 in Vienna in 1906, but did not complete it until 1939, encouraged by Fritz Stiedry of the New Friends of Music Orchestra, which premiered the work at Carnegie Hall in 1940. Resuming the work didn’t come easily. “I have been working on the Second Chamber Symphony for a month now,” he wrote to Stiedry. “I spend most of the time trying to understand: ‘what was the composer trying to say?’ My style has deepened in the meantime, and I have trouble reconciling what I justifiably wrote down at the time...”

“Chamber Symphony No. 2 is a fascinating snapshot of Arnold Schoenberg’s compositional journey across the first 40 years of the 20th century,” says Music Director Alyssa Wang. “To classical music academics, Schoenberg is most known for his 12-tone technique, which sought to upend the building blocks of melody and harmony by creating a sequence of notes that uses all 12 tones in the scale without repeat. The emotional effect is unique—without any repeated tones to ground one’s ear, it can often sound like the music is constantly swimming and never able to find a point of stability. When Schoenberg completed this second Chamber Symphony, he had already created his 12-tone method and was experimenting with a compositional sound world that combined the instability of 12-tone with more tonal elements. The result is a highly complex and distinctive compositional language that rides the line between modernism and ultra romanticism. This is tricky for any orchestra to play, as the layers and connecting material are dense and highly specific. It takes a lot of discipline to realize Schoenberg’s many directions!”

We are thrilled to welcome celebrated American pianist [Awadagin Pratt](#) to the stage to perform **Mozart’s Piano Concerto No. 23**. Pratt has called this concerto “one of my favorite pieces of music... the piece is full of joy and vitality. There’s a real elation.” Yet, “the slow movement is one of Mozart’s personal expressions of great despair and sorrow.”

A child prodigy who toured Europe before his teens, Wolfgang Amadeus Mozart matured into a composer whose music shines with refinement and wit, profound beauty and deep emotion. When he completed Piano Concerto No. 23 in March 1786, and Piano Concerto No. 24 just

CAPE SYMPHONY

three weeks later, Mozart was at the height of his creative powers in Vienna. Piano Concerto No. 23 was part of a subscription concert series given that spring, likely played by Mozart himself. It was a prolific time; *The Marriage of Figaro* also premiered in Vienna that year.

The concerto showcases Mozart's gift for dialogue between soloist and orchestra. The opening movement fairly sparkles with elegance, as the piano enters as a conversational partner. The central Adagio – in F-sharp minor, rare for Mozart – is one of his most poignant and tender slow movements. The finale restores lightness and grace with a charming sense of play.

"Music expresses every aspect of the human condition," Pratt reflected in [an interview](#) for the San Francisco Conservatory of Music, where he is Professor of Piano. "It's a specific language that we deal in... celebrating our capacity for these extreme and normal emotions, everything from abject despair to jubilant joy."

Intermission

Your Cape Symphony Orchestra will now perform Ludwig van **Beethoven's Symphony No. 7**.

"Symphony No. 7 never fails to bring me joy!" says Alyssa Wang. "Astonishingly, Beethoven was mostly deaf when he began writing this masterpiece. The vigor and joy that are present throughout are in stark contrast to the struggles of his personal life, almost as if he were making a determined stance to be ever hopeful despite his struggles. What I love about this symphony is that Beethoven takes each emotion and goes one step further—it's not just joy, but ecstatic bliss; it's not just exciting, but bursting at the seams; and when the music is somber, as we see so famously in the second movement, it is like hearing the end of the universe. After the complexity of Schoenberg's Chamber Symphony and the refined inwardness of Mozart's piano concerto, Beethoven's *Symphony No. 7* is a perfect jubilant conclusion to finish out this concert!"

As Beethoven composed this symphony, Austria had declared war on France and Vienna had been occupied by Napoleon's army twice in four years. Inflation was high, hardship was widespread, and many aristocratic patrons of the arts had fled the city or reduced their support. Public concerts increasingly replaced private court performances as venues for new large-scale works.

Symphony No. 7 premiered in 1813 at the University of Vienna, as part of a well-attended benefit concert for Austrian soldiers wounded defeating Napoleon at the Battle of Leipzig earlier

CAPE SYMPHONY

that year. Beethoven himself conducted, relying on memory and visual cues to compensate for his hearing loss. Patriotic fervor ran high, and the Seventh Symphony was enthusiastically received. Its emphasis on rhythm, repetition, and forward momentum deeply affected Vienna's war-weary audiences, standing in contrast to the political instability of everyday life at the time.

The first movement's slow introduction establishes a sense of anticipation before launching into a kinetic *Vivace* driven by insistent rhythmic cells. The *Allegretto*, immediately encored at the premiere, was perceived by contemporary listeners as solemn and noble, its steady pulse evoking both mourning and resolve. The final movements press forward with increasing urgency. Rather than offering lyrical repose, Beethoven sustains momentum almost relentlessly, culminating in a finale of near-ecstatic force.

In early 19th-century Vienna, a city grappling with violence, loss, recovery, and national identity, Beethoven's Seventh Symphony was a mighty assertion of shared human energy, transforming rhythm into a unifying expressive power. Transcending time and place, these themes resonate to this day.

Thank you for attending "Passport to Vienna." We hope you enjoyed the concert and that we'll see you again soon.

BEHIND THE SCENES

PRODUCTION TEAM

Director of Operations

Patrick Gallagher

Stage Manager

Kimberly Monteiro

Assistant Stage Manager

Brendan Gallagher

Stage Crew

Jay Ivanof

John Bishop

Lighting Designer

Kendra Murphy

CAPE SYMPHONY

ASSISTANT CONDUCTOR

Joe Marchio

HOSPITALITY COORDINATOR

Charlotte Baxter

LIBRARIAN

Victoria Krukowski

MANAGING ARTISTIC PRINCIPAL

Jae Cosmos Lee

PERSONNEL MANAGER

Wesley Hopper

[Cape Symphony Staff and Board of Trustees](#)

The Cape Symphony Orchestra's Masterpiece series concerts are sponsored by [Cape Cod 5](#).

SUPPORT YOUR CAPE SYMPHONY ORCHESTRA

Ticket sales cover only part of the cost to maintain a professional orchestra on Cape Cod. Generous donations and community support make the difference.

Donating is easy, online at www.capesymphony.org/donations or by mail to Cape Symphony, 2235 Iyannough Road, West Barnstable, MA 02668. For more information about ways to support Cape Symphony, please contact Development Associate Becca Mitchell at rmitchell@capesymphony.org or 774-470-2282 ext. 112. Thank you!

Program Notes by [Susan Sundermeyer](#). References include carnegiehall.org; clevelandorchestra.com; esm.rochester.edu; *The Illustrated History of the Great Composers*, by Wendy Thompson; schoenberg150at; theamericanscholar.org; *The Timetables of History*, by Bernard Grun; A. Wang, pers. comm.; wqxr.org.