

by Noel Morris  
Program Annotator

Concerts of  
Thursday,  
May 12, 2022,  
8:00pm  
Saturday,  
May 14, 2022,  
8:00pm  
ALEXANDER SODDY,  
conductor  
RAINER EUDEIKIS,  
cello

**ANNA CLYNE** (b. 1980)  
***Sound and Fury*** (2019) 15 MINS

**DMITRY SHOSTAKOVICH** (1906–1975)  
**Cello Concerto No. 1 in E-flat Major,**  
**Op. 107** (1959) 30 MINS

- I. Allegretto
- II. Moderato (attacca)
- III. Cadenza (attacca)
- IV. Allegro con moto  
Rainer Eudeikis, cello

**INTERMISSION** 20 MINS

**EDWARD ELGAR** (1857–1934)  
**Variations on an Original Theme,**  
**Op. 36 (“Enigma”)** (1899) 31 MINS

- I. (C.A.E.) L’istesso tempo
- II. (H.D.S-P.) Allegro
- III. (R.B.T.) Allegretto
- IV. (W.M.B.) Allegro di molto
- V. (R.P.A.) Moderato
- VI. (Ysobel) Andantino
- VII. (Troyte) Presto
- VIII. (W.N.) Allegretto
- IX. (Nimrod) Adagio
- X. (Dorabella) Intermezzo: Allegretto
- XI. (G.R.S.) Allegro di molto
- XII. (B.G.N.) Andante
- XIII. (\*\*\*) Romanza: Moderato
- XIV. (E.D.U.) Finale: Allegro

The use of cameras or recording devices during the concert is strictly prohibited. Please be kind to those around you and silence your mobile phone and other hand-held devices.

***Sound and Fury* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, percussion and strings.**

⋮ These are the first  
⋮ ASO performances.

London-born Anna Clyne is a Grammy®-nominated composer of acoustic and electro-acoustic music. Clyne is one of the most acclaimed and in-demand composers of her generation, often embarking on collaborations with innovative choreographers, visual artists, filmmakers, and musicians.

Several upcoming projects explore Clyne’s fascination with visual arts, including *Color Field* for the Baltimore Symphony Orchestra, inspired by the artwork of Rothko, and *Between the Rooms*, a film with choreographer Kim Brandstrup and LA Opera. *Within Her Arms* opened the New York Philharmonic’s 2021/22 season. Other recent premieres include *PIVOT*, which opened the 2021 Edinburgh International Festival; *A Thousand Mornings* for the Fidelio Trio; *Strange Loops* for the Orchestra of St. Luke’s; *Woman Holding a Balance*, a film collaboration with Orchestra of St. Luke’s and artist Jyll Bradley; and *In the Gale* for cello and bird song, created with and performed by Yo-Yo Ma.

Clyne served as Composer-in-Residence for the Chicago Symphony Orchestra, Baltimore Symphony Orchestra, L’Orchestre national d’île-de-France, and Berkeley Symphony. She is currently the Scottish Chamber Orchestra’s Associate Composer through the 2021/22 season and a mentor composer for Orchestra of St Luke’s.

Clyne’s music is represented on the AVIE Records, Cantaloupe Music, Cedille, MajorWho Media, New Amsterdam, Resound, Tzadik, and VIA labels. Both *Prince of Clouds* and *Night Ferry* were nominated for 2015 Grammy® Awards. Her music is published exclusively by Boosey & Hawkes. [www.boosey.com/clyne](http://www.boosey.com/clyne)

#### From the composer:

*Sound and Fury* draws upon two great works of art for its inspiration: Haydn’s Symphony No. 60 (“Il Distratto”) and Shakespeare’s *Macbeth*. The piece was premiered by the Scottish Chamber Orchestra on a program that included this Haydn symphony.



“Il Distratto” incorporates Haydn’s music for *Le Distratt*, a play by Jean-François Regnard, so it seemed fitting to draw inspiration from both musical and literary sources for *Sound and Fury*. To begin, I listened to “Il Distratto” many times and on a single sheet of paper, I wrote down the key elements that caught my ear, which ranged from rhythmic gestures to melodic ideas, harmonic progressions, and even a musical joke (Haydn brings the feverish final prestissimo to a grinding halt for the violins to re-tune). I chose between one and four elements from each of the six movements and developed them through my own lens—layering, stretching, fragmenting and looping. Whilst experienced as one complete movement, *Sound and Fury* is also structured in six sub-sections that follow the same trajectory of “Il Distratto.”

In the fifth section of *Sound and Fury* I looped a harmonic progression from Haydn’s Adagio in “Il Distratto,” and this provides a bed of sound to support the delivery of “Tomorrow, and tomorrow, and tomorrow...,” the last soliloquy delivered by Macbeth upon learning of his wife’s death, and from which this work takes its title.

*Tomorrow, and tomorrow, and tomorrow,  
Creeps in this petty pace from day to day,  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life’s but a walking shadow, a poor player,  
That struts and frets his hour upon the stage,  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.*

The connection to Shakespeare’s play emerged gradually during the writing process, but especially after watching a recording of a 1979 masterclass with Sir Ian McKellen analyzing this soliloquy’s imagery and rhythmic use of language. Time lies at the heart of it: “hereafter ... time ... tomorrow ... to day ... yesterday ...” and music provides us with this framework. The last line of this soliloquy (“Signifying nothing.”) is

incomplete; McKellen explains “the beats of the rest of that pentameter are not there—because the end of the speech is total silence—total oblivion—total emptiness.” So rich in imagery and metaphor, I also found inspiration in Shakespeare’s rhythmic use of language. For example, before delivering this soliloquy, and after learning of his wife’s death Macbeth says, “She should have died hereafter; There would have been a time for such a word.” McKellen says: “There’s something about that line which trips—in Hamlet’s words—tick tocks like a clock.” This is something that I play with also—layering rhythmic fragments that repeat and mark the passage of time.

My intention with *Sound and Fury* is to take the listener on a journey that is both invigorating—with ferocious string gestures that are flung around the orchestra with skittish outbursts—and serene and reflective—with haunting melodies that emerge and recede. Thank you to the Scottish Chamber Orchestra, The Orchestre National de Lyon and Hong Kong Sinfonietta for this opportunity to delve into “Il Distratto” for the first time, and to revisit *Macbeth*.

#### **Cello Concerto No. 1 in E-flat Major, Op. 107**

**In addition to the solo cello, this concerto is scored for two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons (one doubling contrabassoon), one horn, timpani, celeste and strings.**

It is a wonder that Dmitry Shostakovich survived the Stalin era. Around him, hundreds of thousands were imprisoned or sent to their deaths—writers, artists, educators, party officials, scientists, landowners, entertainers and the Red Army all faced Stalin’s purges. Shostakovich suffered the loss of friends, in-laws, colleagues and some of the pillars of the cultural community. He walked a fine line between self-expression and Soviet dictates. When one of his compositions strayed too far into formalism—a Party term essentially meaning “new sounds”—he would hide it in a desk drawer.

In the early days of the Soviet era, the creative community enjoyed artistic freedom, but gradually art became part

First ASO performances:  
April 25–27, 1985  
Robert Shaw, conductor  
Yo-Yo Ma, cello  
Most recent  
ASO performances:  
April 11–13, 2013  
Lionel Bringuier, conductor  
Alisa Weilerstein, cello

of the propaganda machine. On a fateful evening in 1936, Stalin attended an opera by Shostakovich and walked out mid-performance; he soon declared the composer an “enemy of the people.” Overnight, his friends stopped speaking to him. One who argued on his behalf, the theater director Vsevolod Meyerhold, was later arrested and shot.

Under this nightmarish cloud, Shostakovich got himself out of hot water in 1937 by writing his Fifth Symphony. The Soviets loved the piece and paraded him around as a rehabilitated man. Going forward, he maintained an uneasy relationship with them until 1948, when the Party denounced him a second time. This time, they fired him from the Moscow Conservatory.

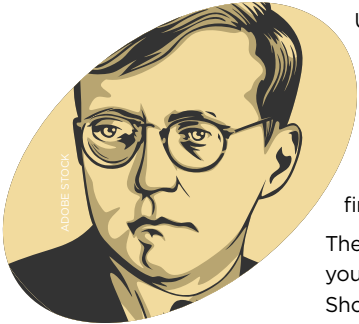
The composer had been a favorite teacher of a brilliant young cello student named Mstislav Rostropovich. Shostakovich had bought young “Slava” his first concert attire and helped him to navigate Party politics. When officials fired his teacher, Slava quit the school in protest. The two became lifelong friends.

When Stalin died in 1953, the cloud over Shostakovich lifted. With the tyrant out of the way, he began issuing his works “from the drawer.” Rostropovich considered asking his friend to write a cello concerto, but the composer’s wife intervened. She told Slava: The best way to get a piece out of her husband was not to ask. With some difficulty, Rostropovich bit his lip and was surprised on June 6, 1959, when Shostakovich announced his next piece would be a cello concerto. Rostropovich received the completed score on August 2. Four days later, he had the piece memorized.

In the end, Rostropovich received two concertos from Shostakovich. After years of butting heads with the Soviets, the cellist was forced to leave the USSR and finish out his life in the West. When he died in 2007, he was laid to rest near Shostakovich (and Prokofiev) in a Moscow cemetery.

#### The Shostakovich Motive

Shostakovich used his musical monogram in the First Cello Concerto. Based on the German language, the four-note motif spells D-S-C-H for “D. Shostakovich.” In musical terms, “S” is the German symbol for E flat, and “H” is the German symbol for B natural.



#### Variations on an Original Theme, Op. 36 (“Enigma”)

**The “Enigma” Variations are scored for two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, organ and strings.**

Edward Elgar married “up,” in the Victorian way of thinking. Caroline Alice Roberts was a general’s daughter; Elgar was a piano tuner’s son. Their marriage was an embarrassment to her class-conscious family. And despite having been knighted, the composer never got used to being among the upper class (to add to his discomfort, he was a Catholic living in a Protestant country).

Elgar’s father owned a music shop and was an active multi-instrumentalist. Clearly, little Edward absorbed a lot. Although he had almost no formal training, he became a professional musician at sixteen.

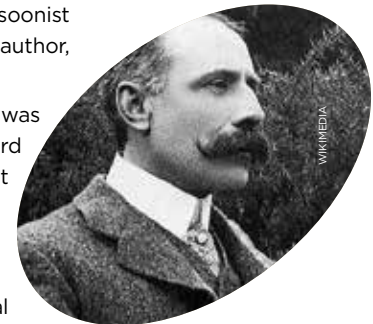
“I am self-taught in the matter of harmony, counterpoint, form and in short in the whole of the ‘mystery’ of music,” he said. A native of Worcester, he became known locally as a pianist, violinist, conductor, choral conductor, bassoonist and church organist. His wife, Alice, a published author, became his business manager and champion.

One evening in 1898, the 41-year-old composer was noodling around on the piano when Alice overheard him playing a new tune. He amused her with different portraits of people, each time infusing the same tune with an entirely different personality. The “Enigma” Variations was born.

Apart from presenting a set of portraits of real people (initially identified only by their initials), Elgar maintained that the principal theme was a counterpoint to a famous melody that isn’t heard in the piece. He never revealed his source, hence the name “Enigma” (and many an attempt to crack the code). The piece was his first major success. Years later, the composer provided detailed descriptions of his “Enigma” Variations, highlighting the personal nature of his character portraits.

C.A.E.: Caroline “Alice” Elgar was the composer’s wife. “The variation is really a prolongation of the theme with what I

- First ASO performance:
- April 1, 1952,
- Henry Sopkin, conductor
- Most recent
- ASO performances:
- February 6–8, 2014,
- James Feddeck, conductor



wished to be romantic and delicate additions,” he wrote. “Those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration.” Eight years his senior, Alice lived until 1920. Following her death, Elgar quit writing music for more than a decade.

H.D.S-P.: Hew David Steuart-Powell was an amateur pianist and chamber music partner of the composer. “His characteristic diatonic run over the keys before beginning to play is here humorously travestied in the [sixteenth-note] passages; these should suggest a Toccata, but chromatic beyond H.D.S-P.’s liking.”

R.B.T.: Richard Baxter Townshend was an author and amateur actor who was often cast as an old man. Elgar parodied his rumbling speaking voice, which sometimes leaped into the soprano range. Elgar uses plucked strings and woodwinds to imitate Townshend’s habit of riding around Oxford, ringing his bicycle bell.

W.M.B.: William Meath Baker was “a country squire, gentleman and scholar,” wrote Elgar. “In the days of horses and carriages it was more difficult than in these days of petrol to arrange the carriages for the day to suit a large number of guests. This Variation was written after the host had, with a slip of paper in his hand, forcibly read out the arrangements for the day and hurriedly left the music-room with an inadvertent bang of the door.”

R.P.A.: Richard Penrose Arnold was an amateur pianist who played with great insight. He was the son of poet Matthew Arnold. According to Elgar, “his serious conversation was continually broken up by whimsical and witty remarks.”

Ysobel: Ysobel Fitton studied viola with the composer. “It may be noticed,” he wrote, “that the opening bar, a phrase made use of throughout the variation, is an ‘exercise’ for crossing the strings—a difficulty for beginners; on this is built a pensive and, for a moment, romantic movement.”

Troyte: Arthur Troyte Griffith was one of Elgar’s best friends. “The uncouth rhythm of the drums and lower strings was really suggested by some maladroit essays to play the [piano],” wrote the composer. “Later the strong rhythm suggests the attempts of the instructor (E.E.) to make

something like order out of chaos, and the final despairing ‘slam’ records that the effort proved to be in vain.”

W.N.: Winifred Norbury lived in an eighteenth-century house with her sister, Florence. “A little suggestion of a characteristic laugh is given.”

Nimrod: Nimrod was a biblical hunter. Here, the name refers to Elgar’s dear friend and publisher, August Jaeger (Jaeger is the German word for hunter). The quality of “Nimrod’s” music underscores his importance in Elgar’s life. The variation recalls Jaeger’s musings on the exquisite slow movements of Beethoven.

Dorabella: Dora Penny was close to the composer. He nicknamed her “Dorabella” after the character in Mozart’s *Così fan tutte*. Dora spoke with a stammer, which comes through in the halting rhythms of the music.

G.R.S.: Named after George Robertson Sinclair, according to Elgar, this variation is a portrait of Sinclair’s “great bulldog Dan (a well-known character) falling down the steep bank into the River Wye (bar 1), his paddling up stream to find a landing place (bars 2 and 3); and his rejoicing bark on landing (second half of bar 5). G.R.S. said ‘set that to music.’ I did; here it is.”

B.G.N.: Cellist Basil George Nevinson was Elgar’s chamber music partner.

\*\*\*: The three asterisks represent a lady, possibly Lady Mary Lygon. A thrum in the violas and timpani suggest the engines of a steamship carrying her overseas. Elgar quotes a theme from Mendelssohn’s *Calm Sea and Prosperous Voyage*.

E.D.U.: “Edu” was Alice Elgar’s nickname for her husband, Edward Elgar.

**ALEXANDER SODDY, CONDUCTOR**

**B**ritish conductor Alexander Soddy has been General Music Director of the Mannheim National Theater since the 2016/17 season. His programmatic focus is on the classical German and Italian opera repertoire. Examples are the internationally celebrated new productions of *Pelléas et Mélisande* and *Peter Grimes*. In the 2021/22 season, his last as General Music Director, he will lead new productions of *Tristan und Isolde* and *Der Ring des Nibelungen*, as well as revivals of *The Flying Dutchman* and *Hansel and Gretel*.

At the Metropolitan Opera, he celebrated great successes with *La bohème* in 2017 and will return with *Madama Butterfly* in spring 2022. He will return to the Berlin State Opera with *Fidelio* and to the Oper Frankfurt with *Warten auf heute* (Schönberg/Martin). In the past few seasons, Soddy has regularly conducted at the Bavarian State Opera in Munich (*Die Zauberflöte*, *La bohème*) and at the Staatsoper Berlin (*Die Zauberflöte*, *Der Freischütz*, *La bohème*). After his successful debut (*Barbiere*) he returned to the Vienna State Opera with *Elektra*, *Salome* and *Carmen*. Further guest engagements have taken him to the Royal Swedish Opera Stockholm (*La bohème*, *Madama Butterfly*), the Semperoper in Dresden (*Der Freischütz*) and the English National Opera in London (*Midsummer Night's Dream*).

Soddy was born in Oxford and received his education at the Royal Academy of Music and Cambridge University. After graduating in 2004, he was immediately appointed as répétiteur and conductor at the National Opera Studio in London and is the recipient of numerous awards.

**RAINER EUDEIKIS, CELLO**

**R**ainer Eudeikis was appointed Principal Cellist, The Miriam & John Conant Chair, of the Atlanta Symphony Orchestra in 2019. He was previously the Principal Cellist of the Utah Symphony for five seasons and has performed in the same role at the Mainly Mozart Festival, Cabrillo Festival of Contemporary Music and the Central City Opera.

Recent performance highlights include Haydn's Cello Concerto No. 2 in D Major with the Atlanta Symphony and Donald Runnicles, Schumann's Cello Concerto and Strauss' Don Quixote with the Utah Symphony, and Beethoven's G minor Cello Sonata with pianist Emanuel Ax.

He has participated in numerous international festivals, including the Schleswig-Holstein Musik Festival (Germany), Britten-Pears Programme at Aldeburgh (UK), and the Académie Musicale Internationale de Vaison-la-Romaine (France). Eudeikis was a two-year fellowship recipient at the Aspen Music Festival and was a member of the New York String Orchestra at Carnegie Hall, where he was Principal Cellist in 2011.

Born in Texas, Eudeikis began cello studies at the age of 6. Following studies in Colorado with Jurgen de Lemos, he attended the University of Michigan as a student of Richard Aaron, completing his B.M. in three years with highest honors. He received his M.M. from Indiana University, where he studied with Eric Kim. In 2014, Rainer completed his Artist Diploma at the Curtis Institute of Music, studying with Carter Brey and Peter Wiley.

