



Love Notes!

*Music and stories,
all about love*

MONDAY, FEBRUARY 14, 2022 | 7:00 PM PT

Featuring your favorite on-air hosts, sharing stories and performances of the music they love the most.

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PROGRAM

Be our Valentine – join All Classical Portland for *Love Notes!*

This radio program features your favorite on-air hosts, sharing stories and performances of the music they love the most. Plus, hear a special appearance from pianist **María García**, All Classical Portland's 2022 Artist in Residence.

A celebration of music and love in all its forms, ***Love Notes!*** is the perfect soundtrack for your Valentine's Day. Tune in at 89.9 FM in Portland or anywhere in the world at **allclassical.org**.

Love Notes! is generously sponsored by **Bob's Red Mill**.

PROGRAM

Eric Whitacre: *The Seal Lullaby*

The Eric Whitacre Singers

Christopher Glynn, piano

Selected by Brandi Parisi

Edward Elgar: *Salut d'amour*

Gil Shaham, violin

Orpheus Chamber Orchestra

Selected by Warren Black

PROGRAM

PROGRAM (CONTINUED)

Léo Delibes: "Sous le dôme épais:" The Flower Duet from *Lakmé*

Renee Fleming, soprano

Susan Graham, mezzo-soprano

Philharmonia Orchestra

Sebastian Lang-Lessing, conductor

Selected by Andrea Murray

Gustav Mahler: IV. Nachtmusik II: Andante amoroso, from Symphony No. 7

London Symphony Orchestra

Valery Gergiev, conductor

Selected by Christa Wessel

Johann Sebastian Bach: Sarabande from French Suite No. 5 in G Major, BWV 816

María García, piano

Selected by María García, All Classical Portland's 2022 Artist in Residence

Lionel Daunais: *Le Pont Mirabeau*

Musica Intima

Selected by John Burk

PROGRAM

PROGRAM (CONTINUED)

Wolfgang Amadeus Mozart: *Finale Rondo* from Piano Concerto No. 22 in E-Flat Major, K. 482

Alfred Brendel, piano

Scottish Chamber Orchestra

Charles Mackerras, conductor

Selected by John Pitman

Jacque Offenbach: “*Belle nuit, o nuit d’amour:*” *The Barcarolle* from *Tales of Hoffmann*

Anna Netrebko, soprano

Elina Garanca, mezzo-soprano

Prague Philharmonia

Emmanuel Villaume, conductor

Selected by Ed Goldberg

Gustav Mahler: “*Liebst du um Schönheit*” from *Rückert-Lieder*

Arleen Auger, soprano

Dalton Baldwin, piano

Selected by Suzanne Nance

PROGRAM

PROGRAM (CONTINUED)

Giacomo Puccini: “O mio babbino caro” from *Gianni Schicchi*

An extra Love Note from Suzanne Nance

LOVE NOTES! IS GENEROUSLY SUPPORTED BY BOB’S RED MILL

Bob’s Red Mill was founded by Bob Moore and his wife Charlee in 1978, with the mission of providing wholesome foods to folks around the world. Based in Milwaukie, Oregon and 100% employee owned since 2020, Bob’s Red Mill has been making stone-ground, whole grain flours for over four decades.

For Bob Moore, it all started with a kernel of truth—a wheat kernel, that is. Back in the 1960s, Bob’s wife, Charlee, decided that she would feed her family nutritious whole grains, starting with an incredible loaf of whole wheat bread fresh from the oven. **Read more about the history of Bob’s Red Mill on their website.**



PROGRAM

PROGRAM NOTES

The Seal Lullaby

Eric Whitacre (b. 1970)

Selected by Brandi Parisi

Eric Whitacre wrote this sweet little lullaby in 2004 for a proposed film project: an animated adaptation of Rudyard Kipling's children's story, *The White Seal*. Kipling's story begins with a gentle lullaby that a mother seal sings to her pup: "Hush thee, my baby, the night is behind us ... " Whitacre set these lovely words to music – then found out that the film project was cancelled. The composer says he used it as a lullaby for his baby son instead: he "sang it to my baby son every night to get him to go to sleep."

Salut d'amour

Edward Elgar (1857-1934)

Selected by Warren Black

Elgar's *Salut d'amour* is a literal love-note. He wrote the piece in 1888 for his fiancée Caroline Alice Roberts, in response to a love poem she'd sent him, titled "Love's Grace." Elgar dedicated *Salut d'amour* "To Carice" – his nickname

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for Caroline Alice, a contraction of her first and middle names. The Elgars must have loved this sweet invented name: they named their daughter Carice when she was born in 1890.

"Sous le dôme épais:" The Flower Duet from *Lakmé*

Léo Delibes (1836-1891)

Selected by Andrea Murray

This ethereal duet is from Delibes' most successful opera: *Lakmé*. It premiered in Paris in 1883, and audiences were immediately entranced by the story, about the forbidden love between Lakmé, the daughter of a Hindu priest, and Gérald, a British officer, in colonial India. In this duet, *Lakmé* (soprano) and her servant Mallika (mezzo soprano) sing as they gather jasmine and roses by a river.

IV. Nachtmusik II: Andante amoroso, from Symphony No. 7

Gustav Mahler (1860-1911)

Selected by Christa Wessel

Mahler composed his Seventh Symphony slowly over the course of several years, beginning in 1904 with the second and fourth movements, both titled "Nachtmusik" (Night Music). "Nachtmusik" is a reference to the Viennese

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tradition of the serenade: evening-time, outdoor music, of which a famous example is Mozart's serenade *Eine kleine Nachtmusik* (A Little Night Music). This performance direction of this *Nachtmusik* is *Andante amoroso*, suggests this might be a lover's romantic serenade – or perhaps a parody of one.

Sarabande from French Suite No. 5 in G Major, BWV 816

Johann Sebastian Bach (1685-1750)

Selected by María García, All Classical Portland's 2022 Artist in Residence

Bach likely composed the six keyboard suites known as the French Suites between 1722-1725. At the time, he was employed by the court of Anhalt-Köthen, where he had access to a wonderful staff of instrumental musicians and was expected to compose secular music for court entertainment. The French Suites are collections of stylized dances for harpsichord, including this stately *Sarabande*, a triple-meter dance style that originated in the Spanish colonies.

Program Notes by Emma Riggle

All Classical Portland's Music Researcher & Archivist

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Le Pont Mirabeau

Lionel Daunais (1902-1982)

Selected by John Burk

Le Pont Mirabeau (The Bridge Mirabeau) is a work for unaccompanied chorus by the 20th-century French Canadian composer Lionel Daunais. Daunais was a baritone and director who specialized in operetta and enjoyed a long, influential career based in Montreal. *Le Pont Mirabeau* is Daunais's impressionistic setting of a poem by 20th-century French poet Guillaume Apollinaire. It tells of a love separated physically by the bridge Mirabeau, which crosses the Seine, and separated spiritually, by fate and the passage of time.

Finale Rondo from Piano Concerto No. 22 in E-Flat Major, K. 482

Wolfgang Amadeus Mozart (1756-1791)

Selected by John Pitman

Mozart completed this concerto in Vienna on December 16, 1785. He may have intended it for a performance on December 23 of that month, when he'd been invited to play a new concerto at Vienna's Burgtheater. The concert's central feature was an oratorio by Dittersdorf, but the program also advertised

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“a pianoforte concerto newly composed by W.A. Mozart.” This finale is a rondo, a form featuring a recurring theme – a charming, delightful one in this case. Film lovers might recognize this movement from its appearance in the film *Amadeus*.

“Belle nuit, o nuit d’amour:” The Barcarolle from Tales of Hoffmann

Jacques Offenbach (1819-1880)

Selected by Ed Goldberg

Offenbach’s *Tales of Hoffmann* takes the dark fantasy stories of German author E.T.A. Hoffmann as a jumping off point – and inserts Hoffmann himself as a character in his own fictional worlds. Each act explores a different Hoffmann tale. “Belle nuit, o nuit d’amour,” the beloved Barcarolle (or Boat Song) opens the act set in Venice. Giulietta (soprano) and Nickolausse (mezzo soprano) ride a moonlit gondola and sing of the “beautiful night, O night of love.”

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“Liebst du um Schönheit” from Rückert-Lieder

Gustav Mahler (1860-1911)

Selected by Suzanne Nance

Mahler had a fascination with the 19th-century poet Friedrich Rückert: in addition to his set of songs known as the Rückert-Lieder (1901-2), he also set the poet's work in the grief-themed cycle Kindertotenlieder. “Liebst du um Schönheit” is a tender and vulnerable love song: the speaker begs their lover to love them not for beauty, youth, or wealth, but only for their own love given in return.

“O mio babbino caro” from Gianni Schicchi

Giacomo Puccini (1858-1924)

This passionate aria comes from Gianni Schicchi, the light and comedic finale of Puccini's *Il trittico* (The Tryptich). This set of three one-act operas premiered in 1918 at the Metropolitan Opera in New York. Gianni Schicchi concerns the uproar caused when a family patriarch wills his money to the church instead of to his family. Rinuccio, a young relative, was counting on an inheritance in order to marry his love Lauretta, daughter of the wily Gianni Schicchi.

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In “O mio babbino caro” (Oh dear father), Lauretta begs Schicchi to find a solution for this predicament so that she can marry her lover.

Program Notes by Emma Riggle

All Classical Portland's Music Researcher & Archivist



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ABOUT ALL CLASSICAL PORTLAND

All Classical Portland is Portland, Oregon's classical radio station. Established in 1983, All Classical Portland's mission is to advance knowledge of and appreciation for classical music; to build and sustain culturally vibrant local and global communities around this art form; to reflect the spirit of the Pacific Northwest; and to foster integrity, quality, and innovation in all that we do.

The stations of All Classical Portland rebroadcast the KQAC signal from Portland. Classical music for the Hood River area became a reality with the launch of KQHR 90.1FM in November 2001. All Classical Portland added a new station in October 2008, KQDL 88.1 The Dalles. In May 2008, a long-time dream to have a classical station at the Oregon Coast became reality when KQOC 88.1 FM went on the air from Cape Foulweather. In March 2020, All Classical Portland integrated KSLC 90.3 FM into its radio network, in partnership with Linfield University, bringing classical music to Oregon's wine country.

For a full history of the station visit **allclassical.org/about**.

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