

## PROGRAM NOTES

### IT MOVES US NOT (2020)

Tucker Fuller

IT MOVES US NOT is a symphony in four movements, each movement taking its title from Wordsworth's sonnet, *The World Is Too Much with Us*, in which the poet condemns a world that he believes has become too materialistic and disconnected from nature. This performance includes the first movement, which was originally composed in 2013 and revised in 2020.

The instrumentation is for small chamber orchestra, in the manner of Mozart's 40th (the Great G minor). Movement I ("It moves us not") is in a modified sonata-allegro form, with coda, alternating between a Neoclassical presentation of its first and second theme groupings and a more austere, Minimalist aesthetic.

*The World Is Too Much With Us*, William Wordsworth (1770-1850)

The world is too much with us; late and soon,  
Getting and spending, we lay waste our powers;—  
Little we see in Nature that is ours;  
We have given our hearts away, a sordid boon!  
This Sea that bares her bosom to the moon;  
The winds that will be howling at all hours,  
And are up-gathered now like sleeping flowers;  
For this, for everything, we are out of tune;  
It moves us not. Great God! I'd rather be  
A Pagan suckled in a creed outworn;  
So might I, standing on this pleasant lea,  
Have glimpses that would make me less forlorn;  
Have sight of Proteus rising from the sea;  
Or hear old Triton blow his wreathèd horn.



**Tucker Fuller** lives in New Orleans. Recent projects include a trilogy of song cycles in collaboration with poet Megan Levad: *Murder* (2010), *Love* (2011), and *Labor* (2014). For the Marigny Opera House and Marigny Opera Ballet: *Salve Regina*, for mezzo-soprano and chamber orchestra (Winner, 2014 Tribute to the Classical Arts Award for Best Performance of New Classical Music); *Orfeo*, a full-length ballet score (October 2015); *Giselle Deslondes* (November 2016). The Louisiana Philharmonic Orchestra commissioned and premiered *Louie the Buoy* (2016). His music has been played by the Albany Symphony, New Resonance Orchestra, Polymnia Quartet, Musaica, Da Capo Chamber Players, and the American Symphony, among others. He studied with composers Joan Tower, Christopher Theofanidis, Evan Chambers, Bright Sheng, and Michael Daugherty, and holds degrees from Bard College (B.A.), Peabody Conservatory (M.M.A.), and the University of Michigan (D.M.A.).

## **Symphony No. 1 In G Major, Op. 11** **Joseph Bologne, Chevalier de Saint-Georges (1745-1799)**

Joseph Bologne, Chevalier de Saint-Georges is not a readily familiar name to modern Classical music enthusiasts, but the details of his life and music reveal him to be one of the most interesting and perhaps under-rated figures in music history. As a Black eighteenth-century violinist and composer, Saint-Georges overcame adversities of class, race, and prejudice to become a highly regarded musical figure in pre-Revolutionary Paris. He was so respected that he received royal appointments from Marie Antoinette and Louis XVI. He was the first Black classical musician to achieve notoriety throughout Europe and was an inspiration to both Haydn and Mozart. His compositions include three sets of string quartets, two symphonies, eight symphonie-concertantes, six operas, three violin sonatas, and fourteen violin concerti. Today, he is often referred to as the “Black Mozart.”

Not only was Saint-Georges a violin virtuoso but also he was an accomplished athlete, swordsman, and military man who first served as an officer of the king’s bodyguard and later as a Colonel in the French Revolution leading a troop of 1000 Black soldiers known as the “Légion Saint-Georges.” He was such a skilled fencer that he earned the nickname “the god of arms,” and United States President John Adams called him “the most accomplished man in Europe.”

Symphony No. 1 in G Major, Op. 11 is a brief three movement work composed as part of a set of two symphonies somewhere between 1771 and 1779. This work is a concise, yet delightful example of the Parisian Classical symphonic style at the dawn of the French Revolution. The first movement, Allegro, presents two themes with a beautiful shape and polish to the music. The second movement, Andante, has a simple and understated beauty. The finale, Allegro Assai, is short (at under 4 minutes) and cheerful. This work is charming, elegant, and could nearly be mistaken for early Mozart., leaving the listener to wonder what Saint-George’s contributions to the symphonic repertoire would have been had he continued composing in the genre.



**Joseph Bologne, Chevalier de Saint-Georges** (often referred to as “Black Mozart”) was born in 1739 in Basse Terre, Guadeloupe. His father, George Bologne Saint-Georges, was a former Gentleman of the King’s Bedchamber and owner of a coffee and sugar plantation. His mother, Nanon, was a household slave of Senegalese origin. Joseph’s early years were spent in the Caribbean. While he was young, his family moved to Saint Domingue (now Haiti), and it was there that he likely began studying the violin under the direction of his father’s plantation manager.

When Joseph was 10, the family relocated to Paris, France. As his father’s recognized heir despite his illegitimacy, Bologne began his formal education and received training in riding, dancing, swimming, skating, and fencing. He showed great promise in fencing and became a master swordsman, and was considered the greatest in Europe during his prime.

Before he turned 20, Bologne studied violin with Jean-Marie Leclair (1697-1764), and composition with François-Joseph Gossec (1734-1829). Between 1758 and 1768, Bologne focused his efforts on music and became as accomplished on the violin as he was with a sword. In 1769, Gossec appointed Bologne as first violinist of the Concerts des Amateurs, the young composer’s first professional post. His great musical success occurred in 1772, when he made his debut as soloist in performing his own Op. 2 violin concerti. Although these violin concerti require tremendous virtuosity, the audience was most impressed with the expression Bologne infused into his performances. His musical output during this time included assorted sonatas, string quartets, seven Sinfonie Concertanti, a ballet (*L’amant Anonyme*), and two operas (*Ernestine* and *La fille-garçon*).

By 1773, Bologne’s reputation was well-established and he assumed Gossec’s post as director of the Concerts des Amateurs. In 1775, Queen Marie-Antoniette appointed Saint-Georges as her music director, and King Louis XVI named him director of the Paris Opera. He withdrew his appointment, however, after singers refused to work with a person of color.

When the Revolution began in 1789, the newly ennobled Joseph Bologne, Chevalier de Saint-Georges, joined the pro-Revolution national guard and assembled a new military force in northern France. In 1791, he abandoned music completely to become the captain of the National Guard in Lille. Saint-Georges was wrongfully accused of misappropriation of funds intended for the troops, stripped of his command, and imprisoned. As soon as he was acquitted, he returned to Saint Domingue to participate in its slave rebellion. Saint-Georges returned to Paris in 1797 to resume his musical career, directing a new musical organization, Le Cercle de l’Harmonie. After two years, Saint-Georges died in poverty, never able to recover personally or professionally after the Revolution.

## **Symphony No. 40 in G Minor, K. 550 (Revised Version)** **Wolfgang Amadeus Mozart (1756-1791)**

During the summer of 1788, Wolfgang Amadeus Mozart's career was in decline. He was nearly bankrupt, coping with the death of his six-month-old daughter, caring for his sick wife Costanza, and had moved his family to a suburb of Vienna. Despite his professional and personal problems, he began composing a set of three symphonies: No. 39 in E-flat Major, No. 40 in G Minor, and No. 41 in C Major (*Jupiter*). All three were completed within nine weeks, and he composed each symphony in the typical four-movement format of the late Classical symphony. This means that Mozart would have spent on average a little over five days composing each movement, not including other works he was composing at the time or family obligations.

According to a letter written to his friend and fellow freemason Michael Puchberg, Mozart hoped to have these three symphonies performed as a set in a series of concerts to take place in 1788. These concerts, however, did not materialize as Mozart hoped. Symphony No. 40 is the only one of these three last symphonies known to have been performed during his lifetime, conducted by Antonio Salieri in Vienna in April of 1791.

Symphony No. 40 in G Minor is one of only two symphonies that Mozart composed in a minor key—the earlier symphony was No. 25, also in G minor, composed in 1773 during Mozart's adolescence. Symphony No. 40 has been nicknamed "The Great" to differentiate it from Symphony No. 25. In this performance, the LPO is performing the Revised Edition, in which Mozart added clarinets, an instrument for which Mozart had developed an affection and for which he composed increasingly during the course of his life.

This symphony is in the *Sturm und Drang* ("Storm and Stress") style, which was popular in the late eighteenth century and characterized by its turbulent emotion. The turmoil and explosive character found in Symphony No. 40 resonated with nineteenth century composers, and it remained one of a small group of Mozart's large-scale works to remain popular throughout the Romantic era. In fact, Richard Wagner said that it was "pivotal to the romantic world."

Today, Symphony No. 40 is one of Mozart's most popular and frequently performed works. Its beginning is as recognizable to the modern listener as the first four notes of Beethoven's Fifth Symphony. Considered to be one of the greatest symphonies ever written, Symphony No. 40 is a testament to the natural and effortless genius that characterizes Mozart's music.



Wolfgang Amadeus Mozart (1756-1791) was born in Salzburg to a musical family. From an early age, the young Mozart exhibited extraordinary musical talent. By the time he was five years old, he could read and write music, and entertained people playing the keyboard. By the age of six, he was composing and had composed his first symphony by the time he was eight.

Leopold Mozart, an accomplished violinist, quickly recognized his young son's talents and became a formidable publicist capitalizing on his son's gifts. During Wolfgang's childhood, the Mozart family traveled throughout Europe, where he performed Mozart for distinguished guests and royalty. Dressed in the finest clothes, the child prodigy Mozart left an enduring impression on everyone he encountered. Contemporary composer Johann Hasse stated: "He has done things which for such as age are really incomprehensible; they would be astonishing in an adult."

At 17, he accepted his first position as a musician in the court of Prince-Archbishop Hieronymus Colloredo, the ruler of Salzburg. The young Mozart felt frustrated with the lack of independence from his patron and felt unappreciated with the small salary he was paid. Despite his dissatisfaction, the next few years were a time of prolific composition including symphonies, sonatas, string quartets, masses, serenades, and a few minor operas. In 1777, he negotiated the release from his contract. After travelling to Paris and Germany, and he moved permanently to Vienna, Austria in 1781 where he lived for the remainder of his life.

Mozart initially worked for Archbishop Colloredo in Vienna, but continued to feel that the Archbishop was placing unreasonable demands and restrictions on him. Much to his father's chagrin, Mozart's relationship with the Archbishop ended soon after his arrival in Vienna. Capitalizing on his fame as a composer, Mozart decided not to enter the employment of a patron and earn his living on commissions.

In Vienna, Mozart was in demand as a composer and performer where his brilliant and his innovative compositional style was admired. Despite his fame, he struggled to manage his finances and moved between periods of poverty and prosperity. He was frivolous with money, spending it as soon as he received it, and known for his rough sense of humor. In 1782, he married Constanze Weber against the wishes of his father. They had a very happy marriage which brought them six children, only two of which survived infancy. During this time, Mozart composed many of his piano concerti, which he often performed in unusual venues (such as a restaurant and an apartment building).

While his concerti were extremely popular, he also was successful with other genres. His opera *The Abduction of the Seraglio* premiered in 1782 and established him as a prominent opera composer. His next opera, *The Marriage of Figaro*, premiered in 1786 with great success in Vienna and even greater acclaim in Prague. Around that

time, Mozart's financial situation became more strained. Austria was at war, which kept the nobility from commissioning new works, he stopped performing publicly, and his popularity began to wane.

Mozart's last year was, until his final illness struck, a time of high productivity and personal revitalization. He composed a great deal, including some of his most admired works including *The Magic Flute*, the Piano Concerto in B-Flat Major, K.595, the Clarinet Concerto in A Major, K. 622, a string quintet (K. 614) and an unfinished *Requiem*, K. 626.

On September 6, 1791, Mozart fell ill while in Prague for the premiere of his opera *La clemenza di Tito*. Although the reasons for his death are not clear, the most likely theory is that he suffered from a combination of rheumatic fever and pneumonia. Mozart was nearly bankrupt by this time and was given the modest burial for commoners. It was not a pauper's mass grave, but was an individual grave that was subject to excavation after 10 years.

In his short 35 years, Mozart composed more than 600 works, many of which are acknowledged as pinnacles of the symphonic, chamber, operatic and choral genres. He is regarded as one of the greatest composers of all time, and his influence on Western music is profound. Many future composers, including Ludwig van Beethoven, would compose in the shadow of Mozart, and Franz Joseph Haydn wrote: "posterity will not see such a talent again in 100 years."

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