

## **11 Questions with Jesse Read**

**Title:** Managing Director and Executive Vice President

**Number of years with the Festival:** 28 years

**Permanent Residence:** Vancouver, Canada

**What career other than music would you like to attempt?** Formula One Driving, Metal Sculpting, Surgery

**Describe a typical day in the life of Jesse Read.**

Up at 5:00, 6:00 at the latest. Breakfast of fruit, yogurt, and espresso, then a short commute to the University as I listen to the news. Practice early, check email, interact with faculty and students, work on Bach Festival details, rehearse with the University Orchestra, plan and attend meetings, talk on the phone, e-mail, maybe practice a bit more and then I'm off to the gym 3-4 times per week.

Sometimes I pick up something interesting for dinner (Luciana and I share cooking duties). We talk over dinner, then watch the 6:00 PBS news. I spend the rest of the evening checking e-mail, responding, and chatting. I'm asleep by 11:00....with luck.

### **The Festival**

**What is your favorite Bach piece?** The Passion According to St. Matthew and the works for solo lute, even though they may not be by Bach....all the more interesting....

**Why do we include a contemporary composer in the Saturday concert such as this year's piece by Arvo Pärt?** We want to share the legacy of Bach with our patrons and bring the 21st Century into our realm. The living composers who were influenced by Bach and the 18th-Century can inspire and excite us in new and marvelous ways.

Pärt's gentle, colorful, moving music fits into the Festival, and especially his music based on the name of BACH( musical notes of B flat, A, C and B natural!).

This is an old tradition, and many composers have written such pieces. It will be again something special, a kind of ear-cleaner that will show the traditional music in a different, and even more clear light.

**What do you think have been the biggest changes in the Festival since Bruno Weil became the conductor?**

A diversity of repertoire, especially emphasizing the Viennese Classic music of Beethoven, Mozart and Bruno's great love - Haydn - has added a special dimension to the Festival.

Open rehearsals, watching Bruno make a program and sharing it with the audience, and the Aha! concept. These are some of the many creative and special contributions Bruno Weil has brought to the Festival.

**What is your favorite Twilight Concert program this Festival?** We will perform a program that includes the Grand Nonet by Louis Spohr, and that will be a small orchestra-like group of 9 star performers from the Festival. This wonderfully Romantic work will be a great contrast to the rest of the programming.

## **The Music**

**What is on your iPod?** What's an iPod? Does everyone have one? I have been listening to Fado music from Portugal, the most soulful and dramatic vocal music imaginable, a tradition dating back to the 15th-Century, 99 Italian lessons, David Gordon singing "Georgia on My Mind" and Rameau "Dardanus"

**Name 3 composers (living or dead) that you would most like to have dinner with and why.**

Mozart, of course. I need to ask him some questions about tempos, dynamics, and articulations....not to mention if Salieri really poisoned him.....

Jan Dismas Zelenka. He had to be a very unusual person, allied with the Jesuits in Dresden, wrote the most amazing, crazy and intriguing music.

Leonard Bernstein. A last-century genius. Imagine that dinner conversation!

**You are going to be stuck on a desert island and you can only bring 10 CDs with you - which ones will you bring?**

- 1) Late Beethoven String Quartets
- 2) Mahler-Symphony #2 "Resurrection"
- 3) Rameau-Dardanus
- 4) Zelenka-Masses
- 5) Misia-Fado songs from Portugal
- 6) Beethoven-Symphony #7
- 7) Paul Desmond & Gerry Muligan "Two of a Mind"
- 8) Mozart - Don Giovanni

9) Haydn - The Creation

10) Miles Davis - Carnegie Hall

**What is the most difficult piece of music you have ever attempted to perform?**

Stockhausen "In Freundshaft" solo bassoon work.

I am still working on my version of Bach's Partita for solo flute, which I play on bassoon, in the highest register. I started working on it in 1971.....

### **Rococo Saturday Morning**

**What does the Rococo style refer to with regard to the program for the Viennese Matinee concert?**

The Rococo age was one of culmination, a final phase of an already highly ornamented, elaborate, sometimes even excessively decorative style.

In the visual arts it was said that the baroque style was one of a "fear of unused, undecorated space, continual activity, movement, organic shapes, and sometimes even bizarre, exotic, asymmetrical expression."

Baroque was an exuberant style, but later its final phase, termed "rococo", was known for a more superficial, obtrusive artificiality, unnaturalness and triviality. The rococo style had a parallel in music known formally as the "gallant".

Late 18th-Century baroque style in music continued to evolve along similar lines as the visual art movement. It was clear that the converging styles of French, Italian and German music had opened many doors for a highly ornamented pallet of colors, yet internally there was a continuous conflict and polemic around free improvisation and ornamentation in performance.

The "gallant" style evolved as a yet more refined and delicate expression, and set in motion the beginnings of the "neo-classic" movement, a conscious return to "classical"-meaning "classical Greek" forms and ideals. The Classical and Neo-classical movements evolved as a reaction, therefore, against the superficiality of the late Baroque.

Mozart and the other composers of the early "classical" period were caught up in this changing taste and style, emerging in the time of well mannered, poised, elegantly dressed members of court. As painting and architecture of the time evolved a light, graceful, clear and well-balanced form, so did music. The structures were balanced, transparent and meticulously formed.

Nietzsche refers to Mozart as "rococo," to "his 'good company,' his tender enthusiasms, his childlike delight in curlicues, his courtesy of the heart, his longing for the graceful, those in love, those dancing, those easily moved to tears, his faith in the south."

The Bassoon Concerto (K.191 ) written in 1774, when Mozart was 18 years old, was the first concerto by Mozart for a wind instrument, in fact, for any other instrument other than Piano. The Concertone for two violins with orchestra, written just before the Bassoon Concerto ( K.190 ), features not only the violins, but oboe and cello from the small, intimate orchestra.

Haydn's early Symphony known as "Matin" (#6 of 104!) is the first of his series of three, "Morning, Noon and Evening". It depicts the rising sun and the peace and tranquility of the day as it comes to life. Composed in 1761, it more reflects the early gallant style with its formal clarity, tender simplicity, and contained, joyful enthusiasm in the fast movements.