

**SEGERSTROM CENTER FOR THE ARTS**  
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

## YO-YO MA

The performance begins at 8 p.m.

**CARL ST. CLAIR** • CONDUCTOR  
**YO-YO MA** • CELLO

Modest Mussorgsky (1839-1881)  
Orch. Maurice Ravel

### **Pictures at an Exhibition**

Promenade  
Gnomus  
Promenade  
The Old Castle  
Promenade  
Tuileries  
Bydlo  
Promenade  
Ballet of the Chicks in Their Shells  
Samuel Goldenberg and Schmuyle  
Limoges  
Catacombs  
Cum mortuis in lingua mortua  
The Hut on Fowl's Legs  
The Great Gate of Kiev

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INTERMISSION

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Antonin Dvořák (1841-1904)

### **Concerto in B Minor for Cello and Orchestra, Op. 104**

Allegro  
Adagio ma non troppo  
Finale: Allegro moderato  
*Yo-Yo Ma*

This concert is generously sponsored by **Charlie and Ling Zhang,**  
**Jennifer Cheng and The Cheng Family Foundation, Tony and Tina Guilder** and **Janet Zheng Kong and Donald Hu.**



**MODEST MUSSORGSKY**  
(1839-1881)

### **Pictures at an Exhibition** (orch. Maurice Ravel)

*Instrumentation: 3 flutes (second and third doubling piccolo), 3 oboes (3rd doubling English horn), 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone (doubling euphonium), tuba, timpani, 5 percussion, 2 harps, celesta, alto saxophone, strings*  
*Performance time: 35 minutes*

#### **Background**

Over time, Modest Mussorgsky has acquired a reputation as a wild man of Russian music—a notion that is understandable if not entirely deserved; it is certainly reinforced by the thundering climaxes we hear again and again in *Pictures at an Exhibition*. But while the mysterious Mussorgsky seemed to shun formal conservatory studies, training as a composer primarily through personal association with other composers and self-teaching, he was well-born and musically disciplined. If his compositions are moody and steeped in Russian folk traditions, that description could fit many of his peers. Still, Mussorgsky's voice is well-nigh unmistakable. His *Pictures at an Exhibition* is a landmark example, popular as a virtuoso showpiece in both its orchestral and solo piano forms.

Led by his passions and ardent, if mercurial, in his beliefs, Mussorgsky left a relatively small body of work, some of it remaining unfinished. All of it is marked by high drama, dark textures and boldly innovative harmonies that colleagues including Rimsky-Korsakov, a master of music theory, judged as excitingly expressive but “raw.” The exposed emotion and vividness of Mussorgsky's expression suggests a visual component in almost everything he wrote—but most markedly in *Pictures at an Exhibition*, which was written both to create a musical evocation of a series of paintings and to memorialize the lost artist who painted them: Viktor Hartmann.

Mussorgsky had met and befriended Hartmann, a painter and architect, probably in 1870. Both were emerging artists; Hartmann, at 36, would have been five years older than Mussorgsky. He was prominent in Russia's art scene, with an influence that went far beyond building design. But only three years after meeting Mussorgsky, Hartmann died of an aneurysm, an unexpected loss

that shook the highly emotional Mussorgsky and the entire Russian art world. Hartmann's tragically early death and the retrospective exhibition that followed it so moved Mussorgsky that he wrote the piano score for *Pictures at an Exhibition* in about six weeks of passionate inspiration that gave us one of the great showpieces of the orchestral and piano literature.

How *Pictures at an Exhibition* became a great orchestral showpiece is another story that involves shifting musical tastes, Mussorgsky is one of a few major composers of his era who were judged during and immediately after their lifetimes to be deficient as orchestrators; Schumann and Chopin are two others. In recent years, the scoring abilities of all three have been reassessed and deemed perhaps not so wanting after all. But even though Mussorgsky himself never orchestrated *Pictures*, one of the supreme orchestral colorists in classical music history—Maurice Ravel—did, in an arrangement that bristles with texture and graphic effects, especially in its novel use of the woodwinds and percussion. Without the original harsh assessments of Mussorgsky's scoring abilities, we might not have Ravel's stunning orchestration, a *tour de force* that makes Hartmann's paintings seem to materialize before our eyes.

In form, *Pictures* is equally novel, even unique—an overused descriptor that really does apply to a high proportion of Mussorgsky's works, including his largest-scale masterpiece, the opera *Boris Godunov*. Structurally, there is nothing in the classical repertoire that resembles *Pictures at an Exhibition*, which is constructed as a series of musical paintings separated by promenades that combine to simulate the experience of walking through a gallery. The pictures on which it is based are mostly lost to history, but the surviving paintings by Hartmann seem rather academic and subdued compared to Mussorgsky's music, which is full of bold dynamics and innovative harmonies.

One major apparent disconnect is between Hartmann's surviving watercolor study of an architectural proposal for a city gate in the Ukrainian city of Kiev—academic in style but significant as an expression of vernacular, non-European architectural style—with Mussorgsky's monumental sounding and intensely emotional “Great Gate of Kiev,” which seems to celebrate an epic history in its notes. Another contrast between source and score is in the comical musical depictions of scurrying unhatched chicks (their legs stick out from their eggs), based on static costume designs for a Russian ballet. So the best way to enjoy the graphic suggestiveness of these aural pictures may be to start with the visual cues from tonight's concert and let your imagination roam.

Another stylistic element cannot go unmentioned in a modern Western program annotation of *Pictures at an Exhibition*, and that is the specter of anti-Semitism in the music. More than just a prevailing cultural attitude, anti-Semitism in the czarist Russia of Mussorgsky was institutionalized, extreme and often violent. A number of Hartmann's images were watercolor studies of Jews, and those viewed by your intrepid annotator in reproduction do not appear to be caricatures or hostile. But Mussorgsky's routine use of anti-Semitic epithets in his correspondence is an established fact of music history, and the musical evidence may be in the musical treatments of Hartmann's subjects Samuel Goldenberg and Shmuel. These seem to ridicule Talmudic scholars by rendering them as a commonly held stereotype, bickerers engaged in a meaningless and exegetical debate that dismisses the rest of the world's values. About 30 years later, Richard Strauss would employ the same stereotype in his opera *Salome* despite having family ties to Jews. Strauss was investigated after World War II and was found not to have committed anti-Semitic

# NOTES

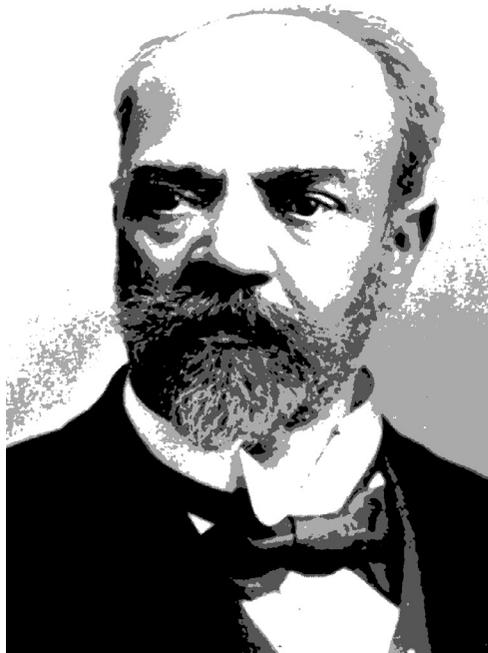
acts or to have collaborated with the Nazi regime. What you hear in Mussorgsky's depictions of Samuel Goldenberg and Shmuel, and in their overall impact on a great work of music, is ultimately a matter for your own ears, brain and heart.

## What to Listen For

Experts who have analyzed both Mussorgsky's score and Hartmann's few surviving paintings suggest that the following program could serve as a loose "gallery guide" for Mussorgsky's tour of Hartmann's work. The pictures' original titles were rendered in Russian, Polish, Italian and French

- Promenade (as we enter the gallery and walk from one picture to the next)
- Gnomus (Picture 1, a gnome)
- Promenade (our gallery walk resumes)
- Il vecchio castello (Picture 2, "The Old Castle")
- Promenade (third promenade through the gallery)
- Dispute d'enfants après jeux (Picture 3, Dispute Between Children After Playing, a painting set in the Tuileries gardens of Paris)
- Bydło (Picture 4, Cattle, perhaps oxen pulling a cart—the title is Polish)
- Promenade (fourth promenade)
- Picture 5, Ballet of the Chicks in Their Shells (in Russian, "Battle of the Unhatched Chicks")—probably a watercolor Hartmann executed to demonstrate designs for a ballet. Hartmann was a major figure in set and costume design as well as building design
- Picture 6, Samuel Goldenberg and Shmuel
- Promenade (fifth promenade)
- Picture 7, Limoges, le marché: La grande nouvelle (the market at Limoges: the great news)
- Picture 8, Catacombæ: Sepulcrum romanum and Cum mortuis in lingua mortua (Catacomb: Roman crypt—with the dead in a dead language)
- Picture 9, The Hut on Fowl's Legs—Baba Yaga. The fascinating Baba Yaga, a folk-figure of Eastern Europe, is the progenitor of the witch in the Western tale of Hansel and Gretel as well as Russia's nesting matryushka dolls; we see her as well in movies such as *The Cat People* and in the recent novel *Baba Yaga Laid an Egg*, by Dubravka Ugresic. Baba Yaga may dwell in the woods in a house built on fowl's legs, an equivalent of the witch's gingerbread house encountered by Hansel and Gretel. She may bless or curse those who come across her, depending on their own actions.
- Picture 10, The Great Gate of Kiev (the Bogotyr Gate)—This, one of Mussorgsky's most celebrated themes, is the principal surviving relic of what was to be Hartmann's masterpiece—a large gated monument to memorialize heroes in the city of Kiev. Stylistically, there is an apparent disconnect between Hartmann's surviving watercolor study for his architectural proposal for the heroes' gate in Kiev—academic and conservative but significant as an expression of vernacular,

non-European architectural style—with the overwhelming grandeur of Mussorgsky's intensely emotional "Great Gate of Kiev," which seems to celebrate an epic history in its notes. Here, as in Mussorgsky's comical music depicting the scurrying of unhatched chicks, Mussorgsky's pictures make a far stronger impression than Hartmann's.



**ANTONIN DVOŘÁK**  
(1841-1904)

## Concerto for Cello and Orchestra in B minor

*Instrumentation: 2 flutes (second doubling on piccolo), 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 2 trombones, bass trombone, tuba, timpani, percussion, strings, solo cello*

*Performance time: 40 minutes*

### Background

Dvořák's Cello Concerto is one of those pieces that is said to have "changed everything." Yes, other masterpieces for the cello preceded it—notably Bach's six suites for unaccompanied cello. Among Romantic-era composers, Schumann and Saint-Saëns wrote important cello concertos. But before Dvořák wrote this concerto for his friend Hanuš Wihan, the instrument was viewed mainly as suitable for chamber music or as a team player in the orchestra. And Dvořák himself seemed to find the cello somewhat problematic, complaining of a "nasal" upper register and a lower register that could sound hoarse. In fact, the composer had started a cello concerto in A major almost 30 years earlier, but never completed it. Over the years, his grumbings about the cello and this concerto have become almost legendary, perhaps because they are so starkly at odds with the work's merits. "I have... written a cello concerto, but am sorry to this day I did so, and I never intend to write another," he told one of his composition students. "...As a solo instrument [the cello] isn't much good."

It's difficult to reconcile this backstory with the passion and brilliance that distinguish Dvořák's cello concerto. Today we encounter nothing in this work that hints at revolution, or at discontent with the instrument. The concerto presents itself in the traditional romantic mold of three movements. As was customary, the tempos are

arranged in fast-slow-fast sequence. The long, stately introduction that precedes the solo cello's entrance could even have been called old-fashioned when it was composed in 1894 and 1895. What was there about this concerto that astounded early listeners?

In fact, it was Dvořák's success in elevating the cello to the level of the violin or piano as a solo instrument. This is a concerto not of intimacy but of grandeur and passion, imbued with a sense of importance and human dimension in the solo voice that we now take for granted in cello compositions. Dvořák's success in writing with unprecedented expressiveness for the cello may have been, in part, a matter of timing: Pablo Casals, the brilliant Catalan cellist destined to bring new global popularity to the cello, was 18 and already well-established in his early European career when Dvořák composed his concerto. Dvořák himself was inspired by the playing and composing of Victor Herbert, whom he heard in New York; the Irish-born Herbert, a mainstay of the Golden Age of operetta, had arrived there as an immigrant in 1883 and won acclaim as a cello soloist and composer.

Now we revere the cello as one of those instruments that, in the hands of the right composer and soloist, sings in an ineffably human way. The violin and the clarinet are two others, but the cello stands alone in its depth and the burnished, grainy quality of its tonal surface; it can rejoice, but its serious side is never far away. Dvořák built upon these characteristics as no composer ever had, eulogizing his sister-in-law, Josefina Kaunitzová, in the concerto's melodies. Josefina was the great unrequited love of Dvořák's earlier years; he eventually married her sister.

Dvořák's friend Johannes Brahms recognized the cello concerto as a breakthrough for the instrument, and potentially for all music. "Why on earth didn't I know that one could write a cello concerto like this?" he reportedly asked on his deathbed. (His beautiful double concerto for violin and cello draws far less on the cello's emotional range. "Had I known, I would have written one long ago." Almost 80 years later, editor and author Stephen Greco added his voice retrospectively: "Alas the cello," he wrote in an elegy after Casals' death in 1973, "With her subtle hips and winy voice/that only some can savor..." it's doubtful he could have captured the dark richness of the cello in those lines if Dvořák had not done so first in this concerto.

## What to Listen For

Composed in traditional sonata form, this is a big concerto with a big sound. Its extended introductory section quickly establishes a mood of high drama, with a primary and secondary theme stated in the orchestra; the primary theme recurs throughout the first movement. The aural stakes are high by the time the sound of the orchestra recedes into silence, clearing the way for the cello's solo entrance—a passage that almost growls at us in its seriousness. It is spontaneous, yet portentous. The movement also quickly presents us with virtuosic display, with spectacular triple-stop chords, double-stops and parallel octaves. Following an impressive passage of trills and a high octave on B, the movement concludes with an emphatic restatement of the initial theme.

In the second movement—an extended, contemplative adagio—we hear the melody of Dvořák's song "Lasst mich allein," one of his sister-in-law Josefina's favorites. This theme returns at the end of the concerto, interrupting the momentum of the finale. Here the typically energetic final movement, propelled until this point by dancing rhythms, gives way to a melancholy passage in which the solo cello is joined by a solo violin. Dvořák biographer Otakar Sourek takes special note of this reprised theme as a tribute to Josefina, who was

ill while the concerto was being composed. He suggests a romantic subtext: in the concerto's closing—written when Dvořák had returned to Bohemia from New York—this section, slow and sad, conveys the sense of a love duet that is almost operatic in its drama. It takes on added emphasis coming, as it does, just when we expect to hear the concerto's fastest music: a climactic final presto.

On matters of fingering, bowing, cadenzas and the like, Dvořák solicited advice from his friend Hanuš Wihan, the cellist to whom the concerto is dedicated. But he rejected almost all the help he was given, and insisted that the concerto be played as written. That fact, along with Wihan's failure to play its premiere, was long taken as evidence that the two erstwhile friends had fallen out. Happily, we now know that Wihan and Dvořák maintained their cordial relationship, and Wihan's creditable edition of the concerto is sometimes performed as a matter of historical interest.

## THANK YOU TO OUR SPONSORS

### Charlie and Ling Zhang

Pacific Symphony is deeply indebted to Charlie Zhang, who has been extraordinarily generous in his support. A new Board member in 2014, Charlie became one of the Symphony's Visionaries in November with an outstanding commitment to sponsor our Donor Challenge for the next four years. He has been a strong advocate for Pacific Symphony Youth Ensembles, and he continues to find new ways to contribute his time and expertise. Charlie is certainly one of our stars!

### Jennifer Cheng and the Cheng Family Foundation

Pacific Symphony is incredibly thankful to Jennifer Cheng and the Cheng Family Foundation for their tireless commitment to the orchestra, as well as its Youth Ensembles. Arlene and George Cheng provided tremendous support to Pacific Symphony; helping the Symphony navigate its earliest years. As a Board member, Arlene founded the Chinese American League to showcase young musicians. Jennifer is currently the executive director of the Diavolo Dance Company and serves on the Pacific Symphony Board of Directors. We are deeply grateful to The Cheng Family Foundation; they have been instrumental in the growth and development of the Youth Orchestra, Wind Ensemble and Santiago Strings programs.

### Tina and Tony Guilder

Pacific Symphony is delighted to thank Tina and Tony Guilder for their co-sponsorship of our concert featuring cellist Yo-Yo Ma. Tina—one of the Symphony's new board members—serves as president and CEO of TWi Pharmaceuticals, managing the company's business development activities in the United States. She is also a classically trained pianist and passionate about the future of American orchestras. We are extremely grateful to welcome Tina and Tony into the Symphony family and appreciate their gracious support.

### Janet Zheng Kong and Donald Hu

Pacific Symphony is exceedingly grateful to have Janet Zheng Kong and Donald Hu as co-sponsors. Donald is the founder and CEO of JDH Pacific and a new Board member for the Symphony. Janet and Donald both have vibrant backgrounds in the arts, having first met in the music department at USC (Janet plays piano and Donald plays violin). We are grateful to have such knowledgeable classical supporters like Donald and Janet, and thank them for their vision and commitment to the Symphony.



**YO-YO MA**  
CELLO

Yo-Yo Ma's multi-faceted career is testament to his continual search for new ways to communicate with audiences and to his personal desire for artistic growth and renewal. Whether performing new or familiar works from the cello repertoire, coming together with colleagues for chamber music or exploring cultures and musical forms outside the Western classical tradition, Ma strives to find connections that stimulate the imagination.

One of Ma's goals is the exploration of music as a means of communication and as a vehicle for the migrations of ideas across a range of cultures throughout the world. Expanding upon this interest, in 1998, Ma established Silkroad, a nonprofit organization that seeks to create meaningful change at the intersections of the arts, education and business. Under his artistic direction, Silkroad presents performances by the acclaimed Silk Road Ensemble and develops new music, cultural partnerships, education programs and cross-disciplinary collaborations. More than 80 new musical and multimedia works have been commissioned for the Silk Road Ensemble from composers and arrangers around the world. Silkroad's ongoing affiliation with Harvard University has made it possible to develop programs such as the Arts and Passion-Driven Learning Institute for educators and teaching artists, held in collaboration with the Harvard Graduate School of Education and a new cultural entrepreneurship initiative in partnership with Harvard Business School.

As the Chicago Symphony Orchestra's Judson and Joyce Green Creative Consultant, Ma is partnering with Maestro Riccardo Muti to provide collaborative musical leadership and guidance on innovative program development for The Negaunee Music Institute of the Chicago Symphony Orchestra, and for Chicago Symphony's artistic initiatives. Ma's work focuses on the transformative power music can have in individuals' lives, and on increasing the number and variety of opportunities audiences have to experience music in their communities. Ma and the Institute have created the Citizen Musician Initiative, a movement that calls on all musicians, music lovers, music teachers and institutions to use the art form to bridge gulfs between people and to create and inspire a sense of community.

Ma is also widely recognized for his strong commitment to educational programs that bring the world into the classroom and the classroom into the world. While touring, he takes time whenever possible to conduct master classes as well as more informal programs for students—musicians and non-musicians alike. He has also reached young audiences through appearances on *Arthur*, *Mister Rogers' Neighborhood* and *Sesame Street*.

Ma's discography of over 90 albums (including 18 Grammy Award winners) reflects his wide-ranging interests. He has made several successful recordings that defy categorization, among them *Hush* with Bobby McFerrin, *Appalachia Waltz* and *Appalachian Journey* with Mark O'Connor and Edgar Meyer, and two Grammy-winning tributes to the music of Brazil, *Obrigado Brazil* and *Obrigado Brazil—Live in Concert*. Ma's recent recordings include Mendelssohn Trios with Emanuel Ax and Itzhak Perlman; *The Goat Rodeo Sessions*, with Edgar Meyer, Chris Thile and Stuart Duncan, which received the 2013 Grammy for Best Folk Album; and *A Playlist Without Borders* with the Silk Road Ensemble released in 2013. Across this full range of releases, Ma remains one of the best-selling recording artists in the classical field. All of his recent classical albums have quickly entered the Billboard charts, remaining in the Top 15 for extended periods, often with as many as four titles simultaneously on the list. In 2009, Sony Classical released a box set of over 90 albums to commemorate Ma's 30 years as a Sony recording artist.

Ma was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age 4 and soon came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at The Juilliard School. He has received numerous awards, among them the Avery Fisher Prize (1978), the National Medal of Arts (2001) and the Presidential Medal of Freedom (2010). In 2011, Ma was recognized as a Kennedy Center Honoree. He is currently serving as a UN Messenger of Peace and as a member of the President's Committee on the Arts & the Humanities. Most recently, Ma has joined the Aspen Institute Board of Trustees. He has performed for eight American presidents, most recently at the invitation of President Obama on the occasion of the 56th Inaugural Ceremony.

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*Carl St. Clair with Charlie Zhang. Mr. Zhang is offering to match each new or increased gift made to Pacific Symphony, up to \$250,000.*

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To celebrate Music Director Carl St. Clair's 25th anniversary, Pacific Symphony is honored to have received a \$250,000 challenge grant from Board member and Orange County philanthropist Charlie Zhang, who has offered to match dollar-for-dollar every new or increased gift made to the Annual Fund by June 30, 2015.

Pacific Symphony brings music into the lives of more than 300,000 people every year, through more than 100 concerts, essential education programs, innovative programming and community experiences. Over 60 percent of the Symphony's operating budget is covered by contributions and donations to the Annual Fund, which provides the core financial support to perform extraordinary range of concerts and activities.

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