

# JAN. 8-10

classical series

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



presents

## **2014-15 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES**

Performance begins at 8 p.m.; Preview talk with Alan Chapman begins at 7 p.m.

**LEO HUSSAIN** • CONDUCTOR | **AUGUSTIN HADELICH** • VIOLIN

Toru Takemitsu (1930-1996)

**Requiem**

Piotr Ilyich Tchaikovsky (1840-1893)

**Concerto in D Major for Violin & Orchestra,  
Op. 35, TH 59**

Allegro moderato

Canzonetta: Andante

Finale: Allegro vivacissimo

*Augustin Hadelich*

INTERMISSION

Jean Sibelius (1865-1957)

**Symphony No. 2 in D Major, Op. 43**

Allegretto

Andante; ma rubato

Vivacissimo

Finale: Allegro moderato

This appearance by Augustin Hadelich is generously sponsored by **Sam B. Ersan**.

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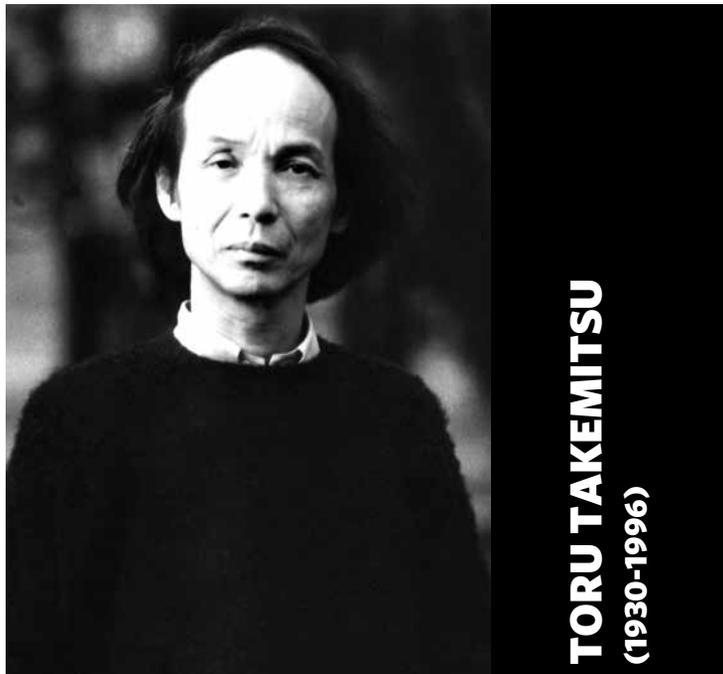
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The Saturday, Jan. 10, performance is being recorded for broadcast on Sunday, March 8, at 7 p.m. on Classical KUSC.



## Requiem

Instrumentation: strings

Performance time: 10 minutes

## Background

The name Takemitsu is familiar to American concertgoers, but not as well-known as it should be. Japanese composer Toru Takemitsu, who died in 1996 at the age of 65, was one of the first to combine elements of Eastern and Western music into a unique international style. He was innovative and influential not only in his compositions, but also in his writing on aesthetics and music theory. His compositions reached millions of people during his lifetime, mainly through his scores for major Japanese films such as *Ran* (1985), *Rising Sun* (1993) and *Harakiri* (1962), working with major directors such as Akira Kurosawa, and his music was revered by no less a composer than Igor Stravinsky.

At the time of his death, Takemitsu's portfolio included more than 180 concert pieces, 93 film scores, and several major works for theater and dance, making him one of the most prolific and significant composers on the classical scene in the latter half of the 20th century. Yet even in the 21st, his reputation in the U.S. does not yet reflect the depth of his compositions. But it may have begun to catch up.

In 2007, Alex Ross, the perceptive blogger and critic for *The New Yorker* magazine, took note of the Western commentators' underestimation of Takemitsu despite his standing as "by far the most celebrated of Japanese composers." An early trend-spotter, Ross wrote that "In the past decade or so, [Takemitsu's] music has started edging into the repertory. Carnegie Hall has presented several Takemitsu performances this season..." And he surveyed the composer's recordings, which "have multiplied into the dozens" on major labels.

Takemitsu seems to have been almost mythically destined not only to become a composer, but to bring divergent musical worlds together. His first exposure to Western music came when he was enduring a hellish existence toward the end of World War II, one among

thousands of Japanese civilians living underground in a network of shelters in the mountains west of Tokyo that had been excavated as a civil defense measure against invasion. The 14-year-old Takemitsu had never heard non-Japanese music, and no music was permitted in the shelters except for patriotic songs. But in the midst of these bleak, militarized conditions, an officer played some unauthorized music to distract some children including Takemitsu. His revelation came at an unlikely moment, as he listened to the French monologist and chanteuse Lucienne Boyer singing her biggest hit, the romantic "Parlez-moi d'amour." But he credited it as the beginning of his musical awareness.

## What to Listen For

Combining deep naturalism with urbane sophistication, Takemitsu's music provides a continuous flow of rich color and texture. Even the silences are dense and expressive. Playing it effectively requires a degree of stylistic sensitivity that his pieces did not consistently receive in the concert hall until recently. We can hear their special intensity in *Requiem*, a work that launched the self-taught Takemitsu's career as a composer in another mythic encounter—this time with Igor Stravinsky.

The year was 1957, and Stravinsky was internationally recognized as the dean of 20th-century composers when he visited Japan and heard *Requiem* by accident; it had mistakenly been selected by staff of the Japanese national broadcast station NHK as work of the Russian composer to honor him during a visit. When NHK staffers realized their error, they hastily interrupted playback, but the fascinated Stravinsky insisted on hearing *Requiem* to the end. Later, in a press conference, he expressed his admiration for the work, praising its "sincerity" and "passionate" expression.

Critics hear the influence of composers including Debussy and Messiaen in Takemitsu's style, but in the online magazine *The Eurocultur*, the Japanese writer Won Tsze connects it to the traditional Japanese aesthetic principle of *Mono no Aware* defined in *The Tale of Genji*, an 18th-century landmark of Japanese literature by the philosopher Motoori Norinaga... our consciousness of the ephemeral nature of beauty that Japanese art expresses so powerfully yet poignantly. As Tsze notes, it is the sense that "nothing in the world is permanent, that all things, both beautiful and painful, must inevitably pass away." Sensual yet melancholy, this quality gives us a very complete artistic experience in a musical work of 10 minutes' duration.

Scored for strings, *Requiem* has a taut, symmetrical structure (ABA). The naturalness of its sound, which creates a nimbus of string textures as natural as breathing, seems to make the orchestra sing.



**PIOTR ILYICH TCHAIKOVSKY**  
(1840-1893)

## Concerto in D Major for Violin & Orchestra, Op. 35, TH 59

*Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings, solo violin*

*Performance time: 33 minutes*

### Background

Tchaikovsky was nothing if not moody, and there was often the sense of foreboding that seemed to attend him in composing. But did his inner turmoil interfere with his inspiration, or support it? He began composing his Violin Concerto after his disastrous, self-deluded decision to marry left him emotionally ravaged, yet his conflicts seemed only to strengthen the merits of his greatest opera, *Eugene Onegin*, which he composed during the same period as the Concerto. In correspondence with his patron Nadezhda von Meck, he seemed to take unalloyed pleasure in the prospect of composing it, though once again the reality proved more problematic than the idea.

Tchaikovsky had seized upon the idea of composing a concerto for violin after hearing others he liked, particularly the energetic, five-movement *Symphonie espagnole* of the French composer Edouard Lalo. He worked intensively on the project, and at first seemed to it. "For the first time in my life I have begun to work on a new piece before finishing the one on hand," he wrote to Madame von Meck. "I could not resist the pleasure of sketching out the concerto..." Composition proceeded swiftly, blessedly free of emotional encumbrance.

He chose the great violinist Leopold Auer as its dedicatee and to play the premiere, and planned to convey the completed manuscript to the virtuoso via their mutual student, Josif Kotek. "How lovingly [Kotek] busies himself with my concerto," Tchaikovsky had told his brother Anatoly while composing it. "...He plays it marvelously." Because of his agonized confusion over his own sexual identity, Tchaikovsky's close friendship with Kotek has been the subject of scholarly speculation, and we can only imagine Tchaikovsky's distress when Kotek refused the manuscript outright. But having seen the

work in progress, Auer had expressed his misgivings with harshness, pronouncing the concerto "unplayable," a judgment that Kotek would have been unwise to ignore.

Finding an alternate soloist for the concerto hardly lifted the cloud hanging over it. Reviewing the premiere performance in Vienna on December 4, 1881, Eduard Hanslick—the dean of the Viennese music critics and one of the era's most influential tastemakers—lambasted it as "music that stinks to the ear," one of the most infamous phrases in the annals of music history. With hindsight it's easy to dismiss such invective, but it tormented Tchaikovsky, who reportedly re-read Hanslick's review until he had committed it to memory.

### What to Listen For

Hanslick's outburst is all the more shocking in light of the characteristically singing melodies in which this concerto abounds. Its first movement, an *allegro moderato* in D major, is all graceful lyricism—seemingly an affectionate description of the scenic charms of Clarens, the Swiss resort town where it was composed. But its virtuosity and vigor seem to delineate the existential questions that are always present and passionately articulated in Tchaikovsky's major works, especially the symphonies. This emotional intensity reaches a climax in the buildup to the first cadenza.

The second movement, a serenely mournful *andante cantabile*, contrasts markedly with the first; the violin's entry is melancholy, and it voices a singing lament that eventually gives way to a happier pastoral melody, like a song of spring. Both moods shadow each other for the duration of the movement, as we alternate between brighter and darker soundscapes.

The concerto's final movement follows the second without pause. It is extravagantly marked *allegro vivacissimo* and returns to the opening movement's D major key, recapturing its exuberant energy. This movement also incorporates an energetic Russian dance (Hanslick's whiff of vodka?) that leaps off the page as the violinist's bow dances along with it. A nostalgic second theme provides an emotional counterpoint to the movement's higher-energy passages, but it is finally eclipsed by a passionate, exuberant finale.

### COMING UP NEXT!

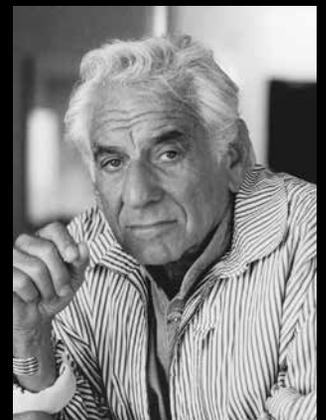
#### For the Love of Bernstein

Thursday-Saturday, Jan. 29-31  
at 8 p.m.

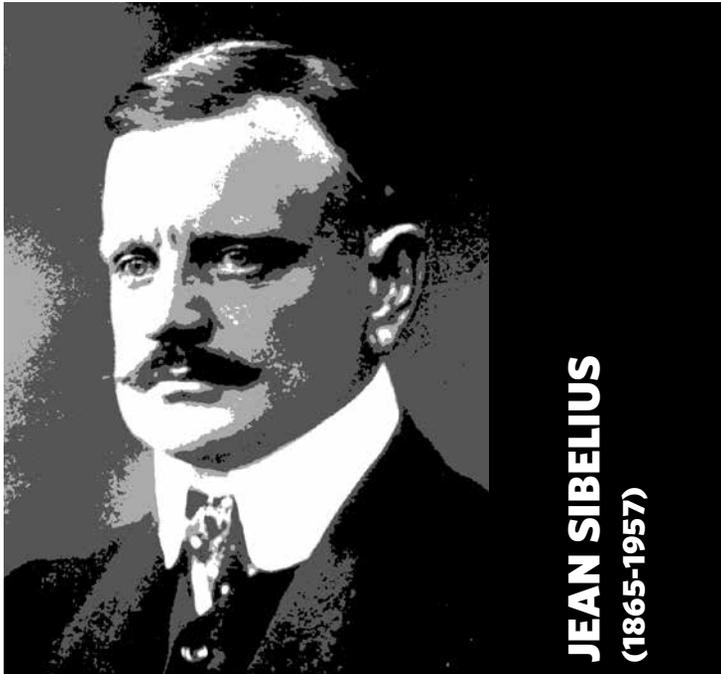
#### The Bernstein Legacy

Sunday, Feb. 1 at 3 p.m.

Carl St.Clair, *conductor*  
Benjamin Pasternack, *piano*  
Dawn Upshaw, *soprano*  
Jamie Bernstein, *special guest host*



The first American-born conductor to become a superstar, Leonard Bernstein changed the face of music. Together with other artists who were privileged to work with the fabled conductor, Music Director Carl St.Clair offers a heartfelt tribute to the man he calls the greatest influence on his musical life.



## Symphony No. 2 in D Major, Op. 43

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, strings

Performance time: 43 minutes

### Background

When the long-lived Sibelius was born in 1865, Beethoven—the composer in whose shadow all future symphonies would be written—was a living memory in the world of music. His Symphony No. 9 was completed in 1824, and to the composers who followed him it represented either the opening of infinite possibilities or the ultimate statement for the symphonic form. A handful of composers—Brahms, Bruckner, Mahler and Sibelius among them—faced the challenge of writing symphonies that rise to the level of Beethoven’s formal standards and carry them forward.

All this added to the creative burdens faced by Sibelius, who was belonged to a Swedish-speaking family of high achievers living in Finland: his father, Christian Gustaf, was a physician and his younger brother, Christian, was a professor who, as chairman of the Lapinlahti Asylum, founded the practice of modern psychiatry in Finland. In the world of the young “Janne” (he adopted the French “Jean” as an ambitious student), there was no higher brand of musical accomplishment than the virtuoso-composer; though Chopin and Paganini died before he was born, they had set the mold, and Liszt survived into Sibelius’ adulthood. Although he originally set his sights on a career as a violin virtuoso, he decided when still in his mid-20s that he could not achieve his very high standards for playing the instrument, and opted for a career as a composer.

### What to Listen For

Sibelius composed well into his 60s and died at age 91, but enjoyed some of his most creative and productive years as a composer relatively early in life. By the time he completed his Symphony No. 2, he was 37 years old and his career as a composer was well established internationally. In addition to his first symphony, he had already published other very popular works in the characteristic

Nordic style we hear in this one—including his violin concerto, *Finlandia*, the *Karelia Suite* and *Kullervo*, as well as the four *Lemminkäinen Legends*, which include the haunting *Swan of Tuonela*.

As a great symphonist’s most popular symphony, Sibelius’ second represents not only his distinctive sound, but also his approach to post-Beethoven symphonic form—a subject in which Sibelius and Mahler seemed to represent polar opposites. In their ideas about the symphony, these two great composers acknowledged their contrasting aims—Mahler’s as expansive and philosophical as the world, the heavens, life and death; Sibelius’ a more detailed projection of the human imagination and the physical world. Some critics have heard Sibelius’ second, with its traditional four-movement presentation and predominance of traditional sonata allegro form, as offering a symphonic future more directly in line with Beethoven’s disciplined formalism. Mahler’s symphonies cast off in a new direction without apparent constraints.

In the case of Sibelius’ second, the more worldly approach to symphonic expression is full of joyful energy. A great symphonist’s most popular symphony, Sibelius’ second took rise from the Finnish master’s 1901 visit to Italy and was completed in 1902. Despite the composer’s brooding and often pessimistic nature, in this composition we hear affirmation and pleasure in the world. The symphony begins with the unalloyed pleasure of Sibelius’ travels in a land he adored (he described the symphony’s sparkling first movement as a colorful Italian mosaic).

Is there also a strongly political dimension to this symphony? Is it a musical narrative of the achievement of independence for the Finnish homeland? We can choose to hear the bright colors of the first movement as offering the promise of freedom; the darker second movement, with its shift to D minor, could reflect suffering under foreign dominion; the tumultuous scherzo creates an atmosphere of fevered resistance; and perhaps the triumphant finale transmutes the sunny optimism of the first movement’s Italy to the emergence of Finland as a free and sovereign nation. If you don’t recognize it, wait for the triumphant spirit of the final movement, which can sound familiar and nationalistic even if you never heard it before. It is a culmination in every sense.

This latent political message is especially evident to natives of Finland, and has added impetus to the symphony’s popularity. While Beethoven proved that symphonies could have deeply political dimensions (his third and ninth symphonies are among his compositions that address the great sociopolitical issues of his day), in the 20th century symphonies began to address politics in a more particular way, depicting actual events programmatically. Tchaikovsky, whose compositions are among the only things about Russia that Sibelius actually liked, made his symphonies as personal and specific as a diary. It is quite possible that Sibelius made his second symphony an account of Finland’s oppression as a duchy controlled by Tsar Nicholas II of Russia, and its eventual emergence as a free nation.

*Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.*

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**L**eo Hussain came to international attention in 2009, when he was appointed music director at the Landestheater Salzburg and also made a sensational debut at Théâtre de la Monnaie, Brussels, in a universally acclaimed new production of Ligeti's *Le Grand Macabre* by La Fura dels Baus.

Following this, Hussain has quickly been invited to some of the world's major orchestras and opera houses, including the Wiener Symphoniker, Deutsches Symphonie-Orchester Berlin, BBC Symphony Orchestra, Mozarteum Orchester Salzburg, Berliner Staatsoper, Theater an der Wien, English National Opera, Mariinsky Theatre, Frankfurt Opera and several projects at La Monnaie.

Recent highlights include Hussain's American operatic debut with *La Traviata* at Santa Fe, debuts at the Bayerische Staatsoper, Munich, for *L'elisir d'amore* as well as returns to the Theater an der Wien for *Béatrice et Bénédict* and the Berliner Staatsoper for *Aida* and *Tosca*. His 2012-13 season in Salzburg included *Tristan und Isolde*, *Die Fledermaus* and Mark Anthony Turnage's *Greek*. Recent symphonic highlights include concerts with the Deutsche Radiophilharmonie, Essener Philharmoniker and a major project at the Enescu Festival, Bucharest, conducting Schoenberg's *Gurrelieder*.

This season Hussain makes his debut at the Royal Danish Theatre, Copenhagen, with Verdi's *Falstaff*, returns to Opera Frankfurt for *Tosca* and, in Salzburg, conducts productions of *Eugene Onegin*, *La Clemenza di Tito* and Saariaho's *Emilie*. Symphonic highlights include concerts with the WDR Cologne, NHK Symphony, Iceland Symphony, Prague Philharmonia and Luxembourg Philharmonic orchestras. In future seasons Hussain returns to Theater an der Wien, Frankfurt Opera, La Monnaie and Berlin Staatsoper and makes his debut at the Royal Opera House, Covent Garden and Glyndebourne Festival Opera.

Hussain received his training at Cambridge University and the Royal Academy of Music, and has since built up close working relationships with some of the world's finest conductors, including Sir Simon Rattle, Valery Gergiev, Daniel Barenboim and Yannick Nezet-Seguin. His operatic career began in 2004 as head of music for English Touring Opera's spring tours, and he subsequently conducted widely in the UK including with Glyndebourne on Tour and Opera North. Following this, he began a regular relationship with the Salzburg Festival, where he assisted Rattle and the Berlin Philharmonic for *Pelléas et Mélisande*, Gergiev and the Wiener Philharmoniker for *Benvenuto Cellini*, Muti for *Otello* and *Die Zauberflöte*, and Nezet-Seguin for *Roméo et Juliette*. He also assisted at the Opéra de Paris and Aix-en-Provence Festival.

**LEO HUSSAIN**  
CONDUCTOR

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##### Sam B. Ersan

We are grateful to our generous patron, Sam B. Ersan, for his artist sponsorship of Augustin Hadelich. An avid lover of classical music since childhood, Mr. Ersan is an enthusiastic and passionate supporter of chamber and orchestral music in San Diego and Orange County. He serves on the Board of the San Diego Symphony, and has established a chamber music series at UCSD. Thank you, Sam Ersan!



**AUGUSTIN HADELICH**  
VIOLIN

**A**ugustin Hadelich has established himself as one of the most sought-after violinists of his generation. Featured on the cover of the May 2014 issue of *Strings Magazine*, he is also becoming a familiar figure in Europe and Asia, continuing to astonish audiences with his phenomenal technique, poetic sensitivity and gorgeous tone. His consistency throughout the repertoire, from Paganini, to Brahms, to Bartók, to Adès, is seldom encountered in a single artist.

His recent premiere of a work composed specifically for him, David Lang's 35-minute solo violin work, *Mystery Sonatas*, at Carnegie's Zankel Hall in April 2014, was a resounding success. One week earlier, *The Washington Post* wrote a rave review for *Tango Song and Dance*, an originally conceived, multi-media recital premiered at Kennedy Center, featuring Hadelich, guitarist Pablo Villegas and pianist Joyce Yang.

Highlights of Hadelich's 2014-15 season include debuts with the Minnesota Orchestra, Danish National Symphony and the London Philharmonic, as well as re-invitations to perform with the New York Philharmonic and the symphonies of Baltimore, Houston, Indianapolis, Liverpool, Saint Louis and Seattle. His other projects include artist-in-residence with the Netherlands Philharmonic, a tour with the Toronto Symphony (to Montreal, Ottawa and Toronto) and his debut recital at Wigmore Hall in London.

In North America, Hadelich has also performed with the Saint Paul and Los Angeles chamber orchestras, the Boston Symphony, Cleveland Orchestra, The Philadelphia Orchestra and the Los Angeles Philharmonic, in addition to the symphonies of Atlanta, Cincinnati, Colorado, Dallas, Milwaukee, New Jersey, North Carolina, Oregon, San Diego, San Francisco, Utah and Vancouver. Festival appearances include Aspen, Blossom, Bravo! Vail Valley, Britt, Chautauqua (where he made his American debut in 2001), Eastern Music Festival, the Hollywood Bowl, Marlboro, La Jolla's SummerFest, Seattle Chamber Music, Tanglewood and Mecklenburg-Vorpommern (Germany).

Recent and upcoming worldwide appearances include the Badische Staatskapelle/Karlsruhe, BBC Philharmonic/Manchester, BBC Symphony/Barbican, Bournemouth Symphony, German Radio Philharmonic/Saarbrücken-Kaiserslautern, Dresden Philharmonic, Helsinki Philharmonic, Orchestre Philharmonique de Strasbourg, Orquesta Sinfónica Nacional de México, Orchestre Philharmonique de Monte-Carlo, NHK Symphony/Tokyo, RTE National Symphony Orchestra/Dublin, Royal Scottish National Orchestra and the Stuttgart Radio Orchestra.

Also an enthusiastic recitalist, Hadelich's numerous appearances include Carnegie Hall, The Frick Collection/New York, Kennedy Center/Washington, D.C., Kioi Hall/Tokyo, the Louvre and the chamber music societies of Detroit, Philadelphia and Vancouver. His chamber music partners have included Inon Barnatan, Jeremy Denk, James Ehnes, Alban Gerhardt, Richard Goode, Gary Hoffman, Kim Kashkashian, Cho-Liang Lin, Midori, Charles Owen, Jon Kimura Parker, Cynthia Phelps, Vadim Repin, Mitsuko Uchida, Joyce Yang and members of the Guarneri and Juilliard quartets.

Hadelich's first major orchestral recording, featuring the violin concertos of Jean Sibelius and Thomas Adès (*Concentric Paths*) with Hannu Lintu conducting the Royal Liverpool Philharmonic Orchestra, was released to great acclaim in March 2014 on the AVIE label. The disc has been nominated for a Gramophone Award. He has recorded three previous albums for AVIE: *Flying Solo*, a CD of masterworks for solo violin; *Echoes of Paris*, featuring French and Russian repertoire influenced by Parisian culture in the early 20th century; and *Histoire du Tango*, a program of violin-guitar works in collaboration with Pablo Villegas. Hadelich has just recorded the Mendelssohn Violin Concerto and Bartók's Concerto No. 2 with the Norwegian Radio Orchestra under Miguel Harth-Bedoya. This disc is scheduled for release on AVIE in the spring of 2015.

The 2006 Gold Medalist of the International Violin Competition of Indianapolis, Hadelich is the recipient of an Avery Fisher Career Grant (2009), a Borletti-Buitoni Trust Fellowship in the UK (2011) and Lincoln Center's Martin E. Segal Award (2012). The son of German parents, Hadelich was born and raised in Italy. Residing in New York City since 2004, he holds an artist diploma from The Juilliard School, where he was a student of Joel Smirnoff. He plays on the 1723 "Ex-Kiesewetter" Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

