

ORANGE COUNTY PERFORMING ARTS CENTER  
SAMUELI THEATER

Sunday, January 16, 2011, at 3:00 p.m.



PRESENTS

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# BEETHOVEN, BEETHOVEN, BEETHOVEN!

BENJAMIN LULICH, CLARINET • ROSE CORRIGAN, BASSOON  
KEITH POPEJOY, HORN • RAYMOND KOBLER, VIOLIN  
ROBERT BECKER, VIOLA • TIMOTHY LANDAUER, CELLO  
STEVE EDELMAN, BASS • ORLI SHAHAM, PIANO

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**BEETHOVEN** Sonata for Horn and Piano in F Major, Op. 17  
**(1770-1827)** Allegro moderato  
Poco adagio  
Rondo: Allegro molto  
KEITH POPEJOY  
ORLI SHAHAM

Clarinet Trio No. 4 in B-flat Major, Op. 11, "Gassenhauer"  
Allegro con brio  
Adagio  
Tema con variazioni (Pria ch'io l'impegno: Allegretto)  
BENJAMIN LULICH • TIMOTHY LANDAUER  
ORLI SHAHAM

— I N T E R M I S S I O N —

**BEETHOVEN** Septet in E-flat Major, Op. 20  
Adagio; Allegro con brio  
Adagio cantabile  
Tempo di Menuetto  
Tema con variazioni  
Scherzo: Allegro molto e vivace  
Andante con moto alla Marcia; Presto  
BENJAMIN LULICH • ROSE CORRIGAN  
KEITH POPEJOY • RAYMOND KOBLER  
ROBERT BECKER • TIMOTHY LANDAUER  
STEVE EDELMAN

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# PROGRAM NOTES

BY MICHAEL CLIVE

## Sonata for Horn and Piano in F major, Op. 17

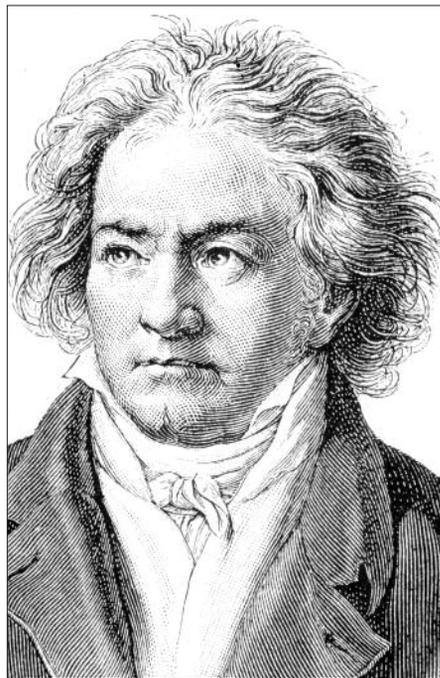
LUDWIG VAN BEETHOVEN  
(1770–1827)

“Who is this Beethoven?” asked a critic in attendance at the premiere of the Op. 17 sonata for horn and piano. “His name is not known to us.”

Of course, we could ask the same of this uncelebrated critic. But when Beethoven wrote this virtuoso sonata for horn and piano he was approaching the age of 30 and hardly a household name, while the soloist for whom it was written — the renowned, Bohemian-born Giovanni Punto — had an international reputation as a hornist of astonishing ability and innovative technique. Though the sonata is more often played by a cello in the modern era — in fact, the score is marked *Sonate pour le Forte-Piano avec un Cor ou Violoncelle* — Beethoven was well aware that Punto was regarded as the greatest horn player of his day, and he wrote the sonata to display his own skills on the piano as well as Punto’s on the horn.

In the opening movement, an allegro moderato, Beethoven creates a mood of high energy and good cheer with an almost martial edge that befits the horn. Both horn and piano must negotiate arpeggios and broken octaves at high volume, and for the horn in particular, the extremes of range are formidably challenging. The second movement is more relaxed in pace (marked poco adagio) and gentler in mood. But the final rondo, marked allegro molto, sparkles with brilliance in both instrumental parts, concluding with a final coda that is almost boisterous.

The sonata’s overall impression is one of straightforward music-making without the introspection or inner conflict we often hear in Beethoven’s later works; more than one critic has described it as



“unsophisticated.” But if traditional reports of the premiere are to be believed, musical preparations for the performance were not so simple. According to the account of Beethoven’s friend Ferdinand Ries, Beethoven was a longtime friend of Punto and had promised him a horn sonata for the occasion of this concert — but did not deliver it until the day before the premiere.

If Ries’ recollection is true, Punto would have had almost no rehearsal time, forcing him to meet the sonata’s technical obstacles while he was almost sightreading the notes. Could this possibly have been true? Today we can only guess.

## Clarinet Trio No. 4 in B-flat Major, Op. 20, “Gassenhauer”

Beethoven’s Clarinet Trio No. 4 predates his horn and piano sonata by about two years, and has the same characteristically “early” sound — the work of a maturing Beethoven who had not

yet undertaken a string quartet, symphony or opera. Some musicologists speculate that he was reluctant to tackle a form that would invite comparison with Mozart and Haydn. Why else concentrate so heavily on chamber works featuring woodwinds, most of which date from this period of his life?

Well, there are many possible reasons — most obviously his desire to explore the woodwinds intensively to learn how to handle them. One is reminded of Haydn’s supposed deathbed quip: “What a shame... I was just beginning to understand how to use the winds.” Experts such as the musicologist and composer John Palmer have said that the Op. 20 trio shows Beethoven gearing up his skills so he can deploy the woodwinds more effectively for larger-scaled works later on.

But this trio is beautiful music on its own terms. In its graceful, melodic opening movement, singing lines engage each other in artfully twined counterpoint that sounds like the work of a dedicated chamber composer — but without the brooding introspection or conflicting themes that would characterize Beethoven’s later chamber works. A tender, singing adagio follows in the second movement.

In the third movement, we hear the melody behind the word “Gassenhauer.” The trio takes its nickname from one of those all-but-untranslatable terms, a German word for “street song” or “street music.” In this case, the street song is a theme from Joseph Weigl’s 1797 opera *L’amor marinaro*, which seems to have caught the fancy of a clarinetist who asked Beethoven to incorporate it in a chamber piece for clarinet.

The fruit of this request is an initial thematic statement with an impressive series of variations based on the aria “Pria ch’io l’impegno.” As the movement unfolds, variations showcase the abilities of both pianist and clarinetist — sometimes

## PROGRAM NOTES *(continued)*



alone, sometimes together — ultimately comprising eight different versions of the “Gassenhauer” theme.

### Beethoven: Septet in E-flat Major, Op. 20

**I**n the horn sonata and the clarinet trio we discovered a number of reasons why Beethoven focused on woodwind compositions in the late 1790s. Here is another: they were popular. Not only were woodwind instruments highly favored among concertgoers at that time, but so were expansive suites such as divertimentos and serenades, which provided an abundance of melodic invention without the burden of complex musical architecture that might be found in a symphony.

The Septet in E-flat Major effortlessly embodies all these virtues in one work, and provided Beethoven with perhaps his biggest hit to date. Already known to Viennese music lovers for his skills as a pianist and improviser, Beethoven had

published his first two piano concertos and was working on his Symphony No. 1 when he composed the Septet in 1799 and 1800. It was the culmination of a major series of chamber compositions that encompassed six string quartets, four piano trios, five pieces scored for string trio, two for wind octet and for two oboes and English horn respectively.

The septet spans six movements, each one typically lasting about six or seven minutes. That’s shorter than Beethoven’s coming symphonic movements, with their searching developments. But the listening experience is more substantial than that provided by the typical divertimento or, simpler still, the country dances that Mozart loved to write. If the divertimento form owed its existence to earlier dance suites, only two of the septet’s six movements are typical dance rhythms, and one of those — the final “*alla marcia*” — leaves one more in the mood for listening than dancing.

According to the musicologist Heinz Becker, “the music seems to have left the superficial virtuosity of earlier divertimenti behind, and to have moved to the warmer region of symphonic thought.” In fact, it opens as a symphony might, with a stately introduction that opens onto a brisk *allegro*. Beethoven had been developing his Symphony No. 1 for about five years, and it received its premiere the same year as the septet.

Among the septet’s defining characteristics, there is one further element that separates it from the typical wind ensemble: most of the instruments are actually strings (violin, viola, cello and double-bass). Wind ensembles gained popularity when the classical orchestra was emerging with ever larger and more dominant string sections, and works for woodwind-only ensembles captivated listeners with their novel sound and precision playing. But these works, which were often scored for pairs of woodwind

instruments on each part, could take on a squeezebox-quality in their sound — reminiscent of an accordion or a church organ. Beethoven’s scoring — which groups a clarinet, horn and bassoon with the strings and assigns just one instrument for each part — creates a sound that is intimate but rich and varied, verging on orchestral fullness at times.

The septet retained its popularity throughout Beethoven’s lifetime, and was still attracting commission requests long after he had introduced later masterpieces, such as the symphonies. While all six movements won favor with listeners, the most popular section has traditionally been the minuet, third in sequence. If this movement sounds familiar to you, it’s probably because it draws melodic material from Beethoven’s Piano Sonata in G Major, Op. 49, No. 2, which was actually written earlier than the septet, though it bears a later opus number. Similarly, other melodic material in the septet — especially the fourth movement’s theme and variations — were later borrowed by other composers as song melodies.

*Michael Clive is a cultural reporter and critic who lives in the Litchfield hills of Connecticut.*



## ABOUT THE ARTISTS



**ORLI SHAHAM**  
ARTISTIC ADVISOR AND PIANO

A consummate musician recognized for her grace, subtlety and vitality, Orli Shaham has established an impressive international reputation as one of today's most gifted pianists. Hailed by critics on four continents, Shaham is in demand for her prodigious skills and admired for her interpretations of both standard and modern repertoire. *The St. Louis Post-Dispatch* recently praised her "wit, passion, delicacy and humor" in a performance with the St. Louis Symphony, and London's *Guardian* said Shaham's playing was "perfection" during her recent Proms debut with the BBC Symphony Orchestra.

Shaham has performed with the Boston, Cleveland and Philadelphia Orchestras, the Baltimore, Chicago, Detroit, Houston, St. Louis, San Francisco, Seattle, San Diego and Utah Symphonies, the BBC Symphony Orchestra, Filarmonica della Scala, Israel Philharmonic Orchestra, Stockholm Philharmonic, Bilbao Symphony, Orchestra della Toscana, Orchestre National de Lyon, Taiwan Philharmonic, Sydney Symphony Orchestra and the Malaysian Philharmonic. A frequent guest at summer festivals, she has performed at Ravinia, Verbier, Mostly

Mozart, Aspen, Caramoor, Spoleto and Music Academy of the West.

Shaham has given recitals in North America, Europe and Asia at such renowned concert halls as Carnegie Hall, The Kennedy Center, Amsterdam's Concertgebouw, Frankfurt's Alte Oper, and the Herkulessaal in Munich. She has worked with many eminent conductors including Sir Neville Marriner, Sir Roger Norrington, Christopher Hogwood, David Robertson, Wolfgang Sawallisch, Leonard Slatkin, Robert Spano and Gerard Schwarz, among others.

Chopin is a big part of Shaham's 2010-11 season. She will perform Chopin's Piano Concerto No. 2 with several orchestras around the United States and includes this seminal composer's works as a highlight of her recital and chamber programs this season. Her season also includes a return engagement with the New World Symphony in Miami, performing Bernstein's Symphony No. 2, *The Age of Anxiety* with her husband, David Robertson, conducting. Shaham also continues her role as curator and performer in Pacific Symphony's chamber music series and as guest lecturer for Chamber Music Society of Lincoln Center's Inside Chamber Music series.

The 2010-11 season also brings new projects to Shaham's list of artistic accomplishments. She has been recording with her brother, violinist Gil Shaham, creating a new CD of Jewish music on the Canary Classics label. The CD's release in April 2011 will coincide with a special recital of the siblings at the 92nd Street Y in New York City, where they have commissioned Israeli-American composer Avner Dorman to write a new work for the duo. Inspired by her enthusiasm for introducing young children to the pleasures of music, Shaham launched *Baby Got Bach* in November 2010, a five-part series of interactive daytime concerts

for kids at the hip Greenwich Village nightclub Le Poisson Rouge. Looking ahead to the 2011-12 season, Shaham will perform the world premiere of a piano concerto written for her by the acclaimed American composer Steve Mackey.

Shaham's recent highlights include her Proms debut with the BBC Symphony Orchestra at Royal Albert Hall, her debut with the Malaysian Philharmonic led by Claus Petr Flor and a special appearance at New York's Carnegie Hall where she performed Brahms F Minor Piano Sonata and the F-A-E Sonata with violinist Gil Shaham. Her performance with the Boston Symphony Orchestra was praised by critic Matthew Guerrieri: "Orli Shaham gave a superb account of the solo piano part, with deep color and fine details." *The Tennessean* wrote of Shaham's performance with the Nashville Symphony: "The emotional truth of her artistry is balanced with strong technical abilities." Shaham has returned to Australia again and again in recent seasons, where she has performed a wide variety of composers, including Mozart which she conducts from the keyboard.

Driven by a passion to bring classical music to new audiences, Shaham maintains an active parallel career as a respected broadcaster, music writer and lecturer. In 2005, she began collaboration with Classical Public Radio Network as the host of "Dial-a-Musician," a feature she created especially for the radio network. Shaham has taught music literature at Columbia University and contributed articles to *Piano Today*, *Symphony*, and *Playbill* magazines. Shaham has served as artist in residence on National Public Radio's *Performance Today*.



## ABOUT THE ARTISTS *(continued)*



**BENJAMIN LULICH**  
CLARINET

Benjamin Lulich was appointed principal clarinet of Pacific Symphony in May of 2007. He has also performed with the Los Angeles Philharmonic and played solo Eb clarinet on their 2008 Asian Tour. An avid chamber musician, Lulich has appeared on Pacific Symphony's Café Ludwig series and has been a guest artist for chamber music at Azusa Pacific University, Chapman University, California State University Fullerton, and Cleveland Institute of Music. Also interested in new music, Lulich was a member of the Second Instrumental Unit, a contemporary music ensemble based in New York City, where he took part in a concert honoring Milton Babbitt at Carnegie Hall's Weill Recital Hall. Lulich has won concerto competitions at the Cleveland Institute of Music, Marrowstone Music Festival and twice at Music Academy of the West.



**ROSE CORRIGAN**  
BASSOON

Rose Corrigan enjoys a varied career in orchestras, chamber music, and recording studios in addition to her teaching and solo performances. She is a graduate of the University of Southern California where she studied with Michael O'Donovan. Corrigan is the principal bassoonist in Pacific Symphony and the Hollywood Bowl Orchestra. She is also a former member of the Los Angeles Opera Orchestra and the Los Angeles Chamber Orchestra. She can be heard on numerous movie sound tracks, television scores, records and commercials including the popular documentary *March of the Penguins*, and films *Enchanted* and *The Spiderwick Chronicles*. Currently, Corrigan is on the faculty at the University of Southern California and lives in Sierra Madre with her husband and three children.



**KEITH POPEJOY**  
HORN

Principal Horn Keith Popejoy has been with Pacific Symphony since 2004. Popejoy is also a long-time resident of San Diego, having attended San Diego State University from 1983-1985. After graduating, Popejoy served as first call substitute horn for the San Diego Opera and San Diego Symphony from 1985-1994. In 1997, he played principal horn with the San Diego Chamber Orchestra, followed by two years as principal horn with the San Antonio Symphony. Concurrent with this, Popejoy became third horn with the San Diego Opera and assistant principal horn with San Diego Symphony from 1994-2008. During the summers, Popejoy can be found in San Diego, performing in La Jolla's Summerfest.



**RAYMOND KOBLER**  
VIOLIN

Violinist Raymond Kobler was appointed concertmaster of Pacific Symphony in 1999. During his illustrious career he has appeared as soloist on numerous occasions with the Cleveland Orchestra, Baltimore Symphony, Zurich Chamber Orchestra and San Francisco Symphony. In this capacity, he has collaborated with such conductors as André Previn, Lorin Maazel, Sir Neville Marriner, Leonard Slatkin, Christoph Eschenbach, Neemi Järvi, and Herbert Blomstedt. At the festivities surrounding the opening of Davies Symphony Hall in San Francisco in 1980, he performed the Bach Double Concerto with Yehudi Menuhin. In 1995, Kobler was appointed by Sir Georg Solti to be concertmaster of the World Orchestra for Peace, an ensemble comprised of concertmasters and principal musicians from major orchestras around the globe.



**ROBERT BECKER**  
VIOLA

Principal viola of Pacific Symphony since 1982, Robert Becker was recently appointed to the position of full-time director of string studies at Chapman University's Conservatory of Music. Internationally known as a pedagogue of the viola and chamber music and founder of the Viola Workout in Crested Butte, Colo., he is dedicated to the training of young violists and string players for a future career in performing, teaching, chamber music and orchestral playing. Continuing his tenure as principal viola of Pacific Symphony, he served as principal and solo viola for America Ballet Theatre's West Coast performances at Dorothy Chandler Pavilion and the Orange County Performing Arts Center in 2009-10.



**TIMOTHY LANDAUER**  
CELLO

Pacific Symphony principal cellist Timothy Landauer was hailed "a cellist of extraordinary gifts" by *The New York Times* when he won the coveted Concert Artists Guild International Award in 1983 in New York. Landauer is the winner of numerous prestigious prizes and awards, among them the Young Musicians Foundation's National Gregor Piatigorsky Memorial Cello Award, the Samuel Applebaum Grand Prize of the National Solo Competition of the American String Teacher's Association and the 1984 Hammer-Rostropovich Scholarship Award. Landauer's extensive engagements include his highly acclaimed recitals at Carnegie Recital Hall, the Ambassador Auditorium in Los Angeles, the Orford Arts Center in Montreal, the City Hall Theater in Hong Kong and in Hanover, Germany.



**STEVEN EDELMAN**  
BASS

Southern California native Steve Edelman has studied in America and Europe, his first job being assistant principal bass in the Phoenix Symphony in 1969 at the age of 19. In addition, Edelman has also appeared with the Kansas City Philharmonic and the San Diego Symphony. Upon returning to Hollywood, Edelman began his career in the recording industry, appearing on over 1000 movie scores in the past 35 years. Edelman has been with Pacific Symphony for the past 25 years, most recently receiving the opportunity to play on the 2006 European Tour.