

**ORANGE COUNTY PERFORMING ARTS CENTER**  
**RENÉE AND HENRY SEGERSTROM CONCERT HALL**  
Thursday, Friday & Saturday, September 24–26, 2009, at 8:00 p.m.  
Preview talk with Alan Chapman at 7:00 p.m.



**PRESENTS**

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**2009–2010 HAL AND JEANETTE SEGERSTROM  
FAMILY FOUNDATION CLASSICS SERIES**

CARL ST. CLAIR, CONDUCTOR  
MIDORI, VIOLIN

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**TICHEL** Shooting Stars  
**(B. 1958)**

**TCHAIKOVSKY** Concerto for Violin in D Major, Op. 35  
**(1840–1893)** Allegro moderato  
Canzonetta: Andante  
Finale: Allegro vivacissimo  
MIDORI

— I N T E R M I S S I O N —

**BRAHMS** Symphony No. 1 in C Minor, Op. 68  
**(1833–1897)** Un poco sostenuto - Allegro  
Andante sostenuto  
Un poco allegretto e grazioso  
Adagio - Più andante - Allegro non troppo ma con brio

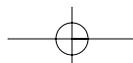
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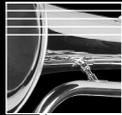
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The Saturday, September 26, performance is broadcast live on **KUSC**, the official classical radio station of Pacific Symphony.  
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## PROGRAM NOTES

BY PETER LAKI, *Program Annotator for Pacific Symphony and the Cleveland Orchestra*

### Shooting Stars (2003)

BY FRANK TICHELI  
(B. MONROE, LA, 1958)

*Instrumentation: 3 flutes, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, piano, and strings.*  
*Performance time: 5 minutes*

Frank Ticheli, professor of composition at the University of Southern California and former composer-in-residence with Pacific Symphony, wrote this brief orchestral work *Shooting Stars* to celebrate the Symphony's 25th anniversary; music director Carl St.Clair led the world premiere in October 2003.

#### WHAT TO LISTEN FOR

A lively and colorful concert overture, *Shooting Stars* was enthusiastically received by critics, one of whom (Timothy Mangan in *The Orange County Register*) called it a "little orchestral dazzler." It has also been performed elsewhere, including San Antonio, Texas, where Michael Greenberg admired its sparkling orchestration and "vibrant, constantly varying rhythms."

One may see how the image of shooting stars can give rise to excitingly unpredictable rhythmic figures. More recently, Ticheli returned to the idea in his Symphony No. 2 for symphonic band, written in 2004.

### Violin Concerto in D Major, Op. 35 (1878)

BY PIOTR ILYICH TCHAIKOVSKY  
(KAMSKO-VOTKINSK, 1840 - ST. PETERSBURG, 1893)

*Instrumentation: solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.* *Performance time: 35 minutes.*

There is certainly no shortage of great masterpieces that met with negative criticism at their premiere, but few have fared worse than Tchaikovsky's Violin Concerto. This may sound surprising, since this work—now one of the most popular of all concertos—has none of

the revolutionary spirit of Stravinsky's *Rite of Spring*, Wagner's *Ring* cycle or Beethoven's *Eroica*, to name just three works that generated heated controversies around the time of their premieres. The great violinist and teacher, Leopold Auer, for whom the concerto was written, rejected it. And the Viennese critic Eduard Hanslick, a friend of Brahms and a fierce opponent of Wagner, uttered the immortal phrase after the 1881 premiere that the concerto "stank to the ear." The composer never forgot Hanslick's diatribe to the end of his days.

The concerto was written in the spring of 1878. Tchaikovsky had retreated to the Swiss village of Clarens, on the shores of Lake Geneva, accompanied by his brother Modest, and a 22-year-old violinist named Iosif Kotek, who assisted him in matters of violin technique. The composition progressed so effortlessly that the whole concerto was written in only three weeks, with an extra week taken up by the orchestration. During this time, Tchaikovsky wrote not only the three concerto movements that we know, but a fourth one as well: the initial second movement, "Méditation," was rejected at an early runthrough and replaced with the present "Canzonetta," written in a single day. Due to Auer's initial unfavorable reaction, no violinist accepted the work for performance for three years, until the young Adolf Brodsky, a Russian-born virtuoso living in Vienna, chose it for his debut with the Vienna Philharmonic.

#### WHAT TO LISTEN FOR

One of the things that makes this concerto so great is surely the ease with which Tchaikovsky moves from one mood to the next: lyrical and dramatic, robustly folk-like and tenderly sentimental moments follow one another without the slightest incongruity, similarly to Tchaikovsky's famous Piano Concerto No. 1, written three years earlier. Another remarkable feature is the combination of virtuosity with emotional depth: although the technical difficulties

of the solo part are tremendous, every note also expresses something that goes far beyond virtuosic fireworks. All in all, it is one of the greatest violin concertos ever written, and no critic after Hanslick has ever challenged its status again or smelled anything unpleasant in the work!

### Symphony No. 1 in C Minor, Op. 68 (1876)

BY JOHANNES BRAHMS  
(HAMBURG, 1833 - VIENNA, 1897)

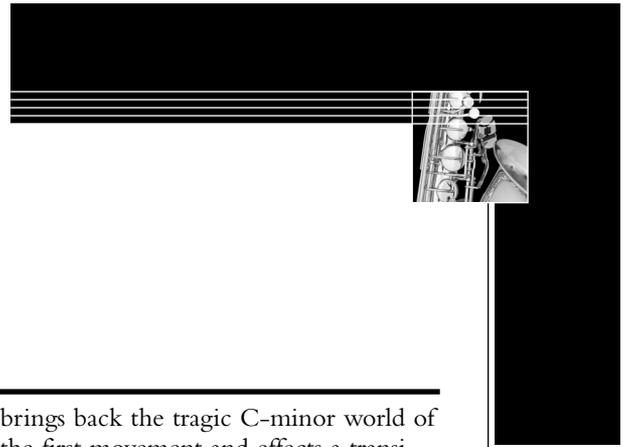
*Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.*  
*Performance time: 45 minutes.*

In his review of the Viennese premiere of Brahms' First Symphony in 1876, the famous critic Eduard Hanslick noted: "Seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation." They had to wait for a long time, too. Brahms' symphonic plans had been known to his friends for at least 15 years.

His hesitation has been explained mainly by the paralyzing effect of the challenge Beethoven's masterworks represented for Brahms. ("You have no idea how the likes of us feel when we hear the tramp of a giant like him behind us," he said in 1870.) Schumann certainly had not made things easier by publicly proclaiming the 20-year-old Brahms the next great musical genius. But the exuberant Romanticism of Schumann and Mendelssohn was difficult to carry on during the 1860 in general. The flamboyance of the young Romantics had given way to a grave and brooding disposition in the post-1848 generation, whose relationship to the past had become quite a problematic matter.

#### WHAT TO LISTEN FOR

The very first measure of Brahms' First Symphony with its throbbing timpani strokes makes it clear that we are no longer in a world of Romantic dreams.



This is tragic music of an intensity that has not been seen since Beethoven. Brahms' "Un poco sostenuto" derives its energy from its slow tempo, and the painful rise, mostly by half-steps, from C to high B-flat in the violins, against the equally painful descent from C to F in the woodwinds. The two melodic lines are somewhat like a pair of scissors slowly opening, cutting down and then repeating the same procedure a second time. Musicologist Michael Musgrave has shown that the entire symphony is dominated by a five-note pattern Schumann had used as an explicit reference to his wife Clara; in Musgrave's view, this makes the work Brahms' "Clara" symphony, an act of homage to the woman with whom he was passionately in love as a young man and who remained a close friend for 40 years. The Allegro brings no relief from the tragic mood: while other sonata movements in C minor gravitate toward E-flat major,

Brahms modulates into E-flat minor; in other words, he stays in the "tragic" minor mode for the entire movement.

In the second-movement Andante sostenuto (in E major), the tension subsides at last. The strings play an intimately lyrical melody, taken over by the solo oboe. After a more agitated middle section, the first melody returns. The part that was first played by the oboe is now given to a solo violin (the only violin solo in the four Brahms symphonies).

For his third movement, Brahms didn't write a playful Scherzo but a lyrical intermezzo in A-flat major instead, with sweet woodwind solos and delicate pizzicatos (plucked strings) in the accompaniment. The Trio, or middle section, in B major, is more rhythmical and at one point reaches fortissimo volume, just before the lyrical A-flat major theme returns in varied form.

The fourth movement opens with an extended Adagio introduction which

brings back the tragic C-minor world of the first movement and effects a transition to the C-major Allegro. The introduction incorporates the melody, played by the horn.

Finally, the joyful Allegro section begins. Certain parts of its theme are clearly reminiscent of the "Ode to Joy" melody in Beethoven's Ninth. When this was pointed out to Brahms, he retorted gruffly, "Any jackass can see that." And in fact, that reminiscence is not crucial here, for a very similar melody appears already at the beginning of Brahms' early Piano Trio in B major (Op. 8, 1858). As in the first movement, there are motivic connections between the slow introduction and the Allegro. The theme from the slow introduction unexpectedly returns later in the movement. And the symphony's brilliant Coda culminates in the reappearance of that almost forgotten brass chorale from the introduction.

## ABOUT THE GUEST ARTIST

### MIDORI VIOLIN



Since her debut at the age of 11 with the New York Philharmonic over 25 years ago, the violinist Midori has established a record of achievement which sets her apart as a master musician, an innovator, and a champion of the developmental potential of children. Named a Messenger of Peace by United Nations Secretary-General Ban Ki-moon in 2007, she has created a new model for young artists who seek to balance the joys and demands of a performing career at the highest level with a hands-on investment in the power of music to change lives.

Midori's performing schedule is bal-

anced between recitals, chamber music performances and appearances with the world's most prestigious orchestras. Midori's 2009-10 season will include new music recitals and workshops; tours of the United States, Europe and Asia; and increasing her already extensive commitment to music education in her capacity as Chair of the Strings Department at the University of Southern California's Thornton School of Music. Among the conductors with whom Midori will collaborate in the 2009-10 season are Carlos Kalmar, Miguel Harth-Bedoya, Sir Colin Davis, Leonard Slatkin and Mariss Jansons.

In 1992 Midori founded Midori & Friends, a non-profit organization in New York which brings music education programs to thousands of underprivileged children each year. Two other organizations, Music Sharing, based in Japan, and Partners in Performance, based

in the U.S., also bring music closer to the lives of people who may not otherwise have involvement with the arts. Her commitment to community collaboration and outreach extends beyond these organizations to her work with young violinists in master classes all over the world, and to her Orchestra Residencies Program in the U.S. In 2009-10 Midori will conduct community engagement programs in New York, Louisiana, Minnesota, Virginia, Japan and Mongolia.

Midori's two most recent recordings are an album of sonatas by J.S. Bach (Unaccompanied No.2) and Béla Bartók (No.1, with pianist Robert McDonald); and *The Essential Midori*, a 2-CD compilation. Both are issued by Sony Masterworks, for whom she records exclusively. Midori's violin is the 1734 Guarnerius del Gesù "ex-Huberman," which is on lifetime loan to her from the Hayashibara Foundation.