



San Bernardino SYMPHONY

AUTUMN
Magic

An enchanting evening of music and theatre.

HOME
for the Holidays

A chorus of angelic voices and musical selections to warm the heart.

SYMPHONIC
Surprise

Lilha Kapoor

The profound and sublime meet in an evening of extraordinary musical merit.

Spring String
FLING

Steven Kintanowitz

A superb blending of piano and orchestra to tug at your heartstrings.

MUSIC *for an*
Elegant Afternoon

Patricia Ouel

An afternoon of melodies as pure and radiant as a mother's love.



Autumn Magic

Saturday, October 15, 2016

7:30 p.m.

LIBBY LARSEN **24 December 1950 - Present**
Dancing Man Rhapsody

For our season opening concert, the San Bernardino Symphony is proud to present the Southern California Premier of Larsen's *Dancing Man Rhapsody*. The presentation of a premier piece has been a strategic goal of the Symphony for many years. The commissioning was part of a three orchestra project originating in Northern California. We were delighted to find the composition is one which exudes the wit and color one would expect from the composer's decidedly characteristic sound (described by the Minneapolis Star Tribune as "composed of freshly sprung rhythms, freely tonal harmony and bright orchestration.")

With more than 500 major works, Libby Larsen's vivid and adventuresome catalogue has made her one of America's most performed living composers. Her work includes massive technical operas and symphonies, as well as intimate chamber and vocal pieces. A true trailblazer in the world of repertory composition, Larsen was the first female composer in residence with a major orchestra thus opening doors for the next generation through the American Composers Forum which she co-founded in 1973.

From her first symphony *Water Music*, to her stunning opera *Frankenstein: The Modern Prometheus*, to her most recent world premiere *Earth – an essay from space* made to fill the gap in Holst's *The Planets* – Larsen's wide-ranging body of work is united by its imaginative risk-taking, rhythmic energy, and essential optimism.

CAMILLE SAINT-SAENS 9 October 1835 - 16 December 1921

Danse Macabre, Op. 40

Saint-Saëns was a French composer, organist, conductor and pianist of the Romantic era. A musical prodigy, Saint-Saëns made his concert debut at the age of ten. After studying at the Paris Conservatoire he followed a conventional career as a church organist, first at Saint-Merri, Paris and, beginning in 1858, at La Madeleine, the official church of the French Empire. By the time he left the post twenty years later, he was a successful freelance pianist and composer, in demand in France, mainland Europe, Britain, and the Americas.

As a young man, Saint-Saëns preferred the modern music of the day, particularly that of Schumann, Liszt and Wagner, although his own compositions were generally within a conventional classical tradition. He was a scholar of musical history, and remained committed to the structures worked out by earlier French composers. However, this brought him into conflict in his later years with composers of the impressionist and dodecaphonic schools of music; although there were neoclassical elements in his music and he is often regarded as an artistic reactionary.

Saint-Saëns held only one teaching post, at the *École de Musique Classique et Religieuse* in Paris, and remained there for less than five years. It was nevertheless important in the development of French music: his students included Gabriel Fauré, among whose own later pupils was Maurice Ravel.

Written in 1874, *Danse Macabre* is an art song for voice and piano with a French text by the poet Henri Cazalis who based his work on an old French superstition. In 1874, the composer expanded and reworked the piece into a tone poem, replacing the vocal line with a solo violin.

According to legend, "Death" appears at midnight every year on Halloween, calling forth the dead from their graves to dance for him while he plays his fiddle (as represented by a solo violin which will be played by Symphony Concertmaster Todor Pelev). The skeletons dance for him until the rooster crows at dawn when they must return to their graves until the next year.

The piece opens with a harp playing a single note, D, twelve times to signify the twelve strokes of midnight. The solo violin enters playing the tritone, which was known during the Medieval and Baroque eras as the *diabolus in musica* ("the devil in music") consisting of an A and an E-flat—in an example of scordatura tuning, the violinist's E string is actually tuned down to an E-flat to create the dissonant tritone. The first theme is heard on a solo flute, followed by the second theme, a descending scale on the solo violin which is accompanied by soft chords from the string

section. The first and second themes, or fragments of them, are then heard throughout the various sections of the orchestra. The piece becomes more energetic and at its midpoint, right after a contrapuntal section based on the second theme, there is a direct quote played by the woodwinds of the *Dies Irae*, a Gregorian chant from the Requiem that is melodically related to the work's second theme. After this section the piece returns to the first and second themes, peaking with the full orchestra playing very strong dynamics. Then there is an abrupt break in the texture and the coda represents the dawn breaking (listen for a cockerel's crow, played by the oboe) and the skeletons returning to their graves.

The piece makes particular use of the xylophone to imitate the sounds of rattling bones. Saint-Saëns uses a similar motif in the *Fossils* movement of his *The Carnival of the Animals*.

WOLFGANG AMADEUS MOZART 27 January 1756 - 5 December 1791

Don Giovanni Overture

Featuring the Inland Valley Repertory Theatre

Wolfgang Amadeus Mozart, baptized as Johannes Chrysostomus Wolfgangus Theophilus Mozart, was a prolific and influential composer of the Classical era. He showed prodigious ability from his earliest childhood when, already competent on keyboard and violin, he began composing original pieces at the age of five.

At 17, Mozart was engaged as a musician at the Salzburg court, but grew restless and traveled in search of a better position. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas.

Mozart composed more than 600 works, many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. He is among the most enduringly popular of classical composers, and his influence is profound on subsequent Western art music. Ludwig van Beethoven composed his own early works in the shadow of Mozart, and Joseph Haydn wrote that "posterity will not see such a talent again in 100 years."

At this concert, the San Bernardino Symphony will perform Mozart's *Don Giovanni Overture*. *Don Giovanni* is an Italian opera in two acts with music by Mozart and Italian libretto by Lorenzo Da Ponte. It is based on the legends of Don Juan and was premiered by the Prague Italian opera at the Teatro di Praga on 29 October 1787. *Don Giovanni* was originally to have been performed on 14 October 1787 for a visit to Prague of the Archduchess Maria Theresa of Austria, niece of the Emperor Joseph II,

and her new husband, Prince Anthony of Saxony; however, the score was not complete and the production could not be prepared in time so *Le nozze di Figaro* was substituted instead on the order of the emperor himself.

Da Ponte's libretto was billed, like many of its time, as *dramma giocoso*, a term that denotes a mixing of serious and comic action. Mozart, however, entered the work into his catalogue as an *opera buffa* for its comic elements. Although sometimes classified as comic, the opera blends comedy, melodrama and supernatural elements.

JOHANNES BRAHMS **7 May 1833 - 3 April 1897**
Symphony No. 1 in C minor

Johannes Brahms was a German composer and pianist. Born in Hamburg into a Lutheran family, Brahms spent much of his professional life in Vienna, Austria. In his lifetime, Brahms's popularity and influence were considerable. He is considered one of the greatest composers in history, and is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the "Three Bs," a moniker generally attributed to the nineteenth-century conductor Hans von Bülow.

Brahms composed for piano, organ, chamber ensembles, symphony orchestra, and for voice and chorus. A virtuoso pianist, he premiered many of his own works. He also worked with some of the leading performers of his time, including the pianist Clara Schumann and the violinist Joseph Joachim.

Many of his works have become staples of the modern concert repertoire, but the number of these creations is fewer than were composed. Brahms, an uncompromising perfectionist, destroyed some of his works and left others unpublished.

Brahms is often considered both a traditionalist and an innovator. His music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters. He was a master of counterpoint, the complex and highly disciplined art for which Johann Sebastian Bach is famous, and of development, a compositional ethos pioneered by Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, and other composers. Music scholars believe Brahms aimed to honor the "purity" of these venerable "German" structures and advance them into a Romantic idiom, in the process creating bold new approaches to harmony and melody.

While many contemporaries found his music too academic, his contribution and craftsmanship have been admired by subsequent figures as diverse as Arnold Schoenberg and Edward Elgar. The diligent, highly constructed nature of Brahms's

works was a starting point and an inspiration for a generation of composers. Within this meticulous structure is embedded, however, a highly romantic nature.

The **Symphony No. 1 in C minor**, Op. 68, required at least fourteen years to complete (Brahms' notes date from 1854). Brahms himself declared that the symphony, from sketches to finishing touches, took 21 years, from 1855 to 1876.

The piece is presented in four movements:

- I. Un poco sostenuto -Allegro - Meno allegro (C minor, ending in C major)
- II. Andante sostenuto (E major)
- III. Un poco allegretto e grazioso (A-flat major)
- IV. Adagio - Più andante - Allegro non troppo, ma con brio - Più allegro (C minor - C major)

The symphony premiered on November 4, 1876 in Karlsruhe, then in the Grand Duchy of Baden, and was conducted by the composer's friend Felix Otto Dessoff. Although Vienna's music critics were notoriously stern, that performance went well, with the only discouraging words coming from Brahms himself, who described the new symphony as "long and not especially amiable."

Shortly thereafter, Brahms scheduled a Vienna performance, and it was on that occasion that a number of parallels with Beethoven's work were identified. Celebrated Austrian music critic Eduard Hanslick compared the styles of the two masters, suggesting that Brahms had relied rather heavily on the serious side of Beethoven at the expense of what he called "heartwarming sunshine." Furthermore, he insisted that the regal string melody of the fourth movement was strikingly similar to the *Ode to Joy* in Beethoven's *Symphony No. 9 in D Minor*, Op. 125. German conductor and pianist Hans von Bülow, a student of Hungarian piano virtuoso and composer Franz Liszt, agreed with Hanslick's assessment and memorably tagged the piece "Beethoven's Tenth."

FEATURED PERFORMERS

Dr. Todor Pelev

San Bernardino Symphony Concertmaster Todor Pelev's public performances started at an early age in his native Bulgaria after capturing the gold medal of the most prestigious national violin competition. Dr. Pelev attracted international attention when he was awarded the silver medal at the Wieniawski International Violin Competition, second only to the famed Russian virtuoso Viktoria Mullova. Subsequently, he was invited to present concerts in Poland, Hungary, Italy, Russia,

and soloed with major European orchestras. After personal invitation to study at Juilliard, he relocated to the United States and won the American Contemporary Record Society Competition, followed by repeated solo appearances with the National Symphony at the Kennedy Center, also with the Aspen Concert Orchestra, and with the Baltimore Symphony at the Carnegie Hall.

Dr. Pelev has soloed several times at the Dorothy Chandler Pavilion at “The Green Umbrella” concert series and was featured as a soloist at the 70th anniversary celebration of the distinguished composer John Cage. He has presented numerous recitals and participated in radio and television broadcasts in Bulgaria, Poland, Hungary, Taiwan, Japan, Italy, Russia, and Canada and in the United States. He has collaborated with many noted contemporary composers, giving first performances of some of their music, such as Mario Davidovsky, Mel Powell, Morton Subotnick, John Cage, performing as a soloist, or as a member of the avant-garde contemporary music ensemble the Twentieth Century Players (now New Millennium) as a faculty member at Cal Arts. He has always had interest in all music genres and has played in concert with Kenny G, Wynton Marsalis, George Benson and Ray Charles.

Dr. Pelev has been a concertmaster of the Baltimore Opera, Riverside, South Bay and Redlands Symphony Orchestras and is serving presently as a concertmaster of the San Bernardino Symphony. Currently, a faculty member of Idyllwild Arts, and Pomona College, he has been on the faculty of the California Institute for the Arts, the University of Redlands, Cal Baptist University and the Claremont Graduate University.

The Inland Valley Repertory Theater Company

The Inland Valley Repertory Theatre Company (IVRT) was founded in 1990 by Frank and Donna Marie Minano, with the goal of presenting high quality local theatrical productions to promote the talents of aspiring actors of all ages.

During its initial ten-year run, and now since its successful re-launch in 2007, IVRT has remained true to its vision by consistently producing critically-acclaimed and award-winning theatrical works which have garnered widespread honors such as the Rancho Cucamonga Community Foundation’s *Primavera Award* for “Outstanding Contributions to the Arts.”

IVRT is a non-profit, regional theatre company that has performed throughout the Inland Valley in various venues. In 2007, IVRT announced an alliance with the Candlelight Pavilion and the “Wednesdays Just Got Dramatic” concept was born. During the past eight seasons, the Wednesdays series has become a huge success.

Last season, the Symphony welcomed IVRT actors as composer re-enactors at our pre-concert lectures. We are pleased to announce we will continue this popular practice this season, as well!



Home for the Holidays
Saturday, December 17, 2016
7:30 p.m.

LUDWIG VAN BEETHOVEN 17 December 1770 - 26 March 1827
Symphony No. 9 in D minor "Ode to Joy"

German composer Ludwig van Beethoven was a crucial figure in the transition between the Classical and Romantic eras in Western art music; he remains one of the most famous and influential of all composers. His best-known compositions include nine symphonies, five piano concertos, one violin concerto, 32 piano sonatas, 16 string quartets, his great Mass the *Missa solemnis* and an opera, *Fidelio*.

Born in Bonn, then the capital of the Electorate of Cologne and part of the Holy Roman Empire, Beethoven displayed his musical talents at an early age and was taught by his father Johann van Beethoven and by composer and conductor Christian Gottlob Neefe. At the age of 21, he moved to Vienna where he began studying composition with Joseph Haydn, and gained a reputation as a virtuoso pianist.

By his late 20s, his hearing began to deteriorate and by the last decade of his life he was almost totally deaf. In 1811, he gave up conducting and performing in public but continued to compose; many of his most admired works come from these last 15 years of his life.

The **Symphony No. 9 in D minor**, Op. 125 (also known as "the Choral") was Beethoven's final complete symphony. The Philharmonic Society of London originally commissioned the symphony in 1817. The main composition work was done between autumn 1822 and the completion of the autograph in February 1824.

The symphony is presented in four movements:

- I. Allegro ma non troppo, un poco maestoso (D minor)
- II. Scherzo: Molto vivace - Presto (D minor)
- III. Adagio molto e cantabile - Andante moderato - Tempo primo - Andante moderato - Adagio - Lo stesso tempo (B \flat major)
- IV. Recitative: (D minor-D major) (Presto - Allegro ma non troppo - Vivace - Adagio cantabile - Allegro assai - Presto: *O Freunde*) - Allegro molto assai: *Freude, schöner Götterfunken* - Alla marcia - Allegro assai vivace: *Froh, wie seine Sonnen* - Andante maestoso: *Seid umschlungen, Millionen!* - Adagio ma non troppo, ma divoto: *Ihr, stürzt nieder* - Allegro energico, sempre ben marcato: (*Freude, schöner Götterfunken - Seid umschlungen, Millionen!*) - Allegro ma non tanto: *Freude, Tochter aus Elysium!* - Prestissimo, Maestoso, Molto prestissimo: *Seid umschlungen, Millionen!*

The premiere of Symphony No. 9 involved the largest orchestra ever assembled by Beethoven and required the combined efforts of the Kärntnertor house orchestra and The Vienna Music Society, along with a select group of capable amateurs. While no complete list of premiere performers exists, many of Vienna's most elite performers are known to have participated.

This symphony was the first example of a major composer using voices in a symphony (thus making it a choral symphony). The words are sung during the final movement by four vocal soloists and a chorus. They were taken from the "Ode to Joy", a poem written by Friedrich Schiller in 1785 and revised in 1803, with additions made by the composer. Today, it stands as one of the most played symphonies in the world.

There are a number of anecdotes about the premiere of the Ninth. Most notably, some participants recounted it was under-rehearsed and lacking in execution. But Beethoven was not to blame, as violinist Joseph Böhm recalled: "Beethoven directed the piece himself; that is, he stood before the lectern and gesticulated furiously. At times he rose, at other times he shrank to the ground, he moved as if he wanted to play all the instruments himself and sing for the whole chorus. All the musicians minded his rhythm alone while playing."

When the audience applauded at the end of the performance, Beethoven was several measures off and still conducting. Because of that, the contralto Caroline Unger walked over and turned Beethoven around to accept the audience's cheers and applause. According to one witness, "the public received the musical hero with the utmost respect and sympathy, listened to his wonderful, gigantic creations with the most absorbed attention and broke out in jubilant applause, often during sections, and repeatedly at the end of them." Five standing ovations were given and there were

handkerchiefs in the air, hats, and raised hands, so Beethoven, who could not hear the applause, could at least see the ovation gestures.

Beethoven's Symphony No. 9 remains one of the best-known works in classical music. Among critics, it is almost universally considered one of Beethoven's greatest works, and many consider it one of the greatest compositions in the western musical canon.

In 2001, Beethoven's autograph score of the Ninth Symphony, held by the Berlin State Library, was added to the United Nations Memory of the World Programme Heritage list, becoming the first musical score so honored.

PYOTR ILYICH TCHAIKOVSKY

25 April/7 May 1840 - 25 October/6

November 1893

Selections from The Nutcracker

Peter Ilyich Tchaikovsky, was a Russian composer of the late-Romantic period. He is thought to be the first Russian composer whose music made a lasting impression internationally, bolstered by his appearances as a guest conductor in Europe and the United States.

Although musically precocious, Tchaikovsky was educated for a career as a civil servant. There was scant opportunity for a musical career in Russia at that time and no system of public music education. When an opportunity for such an education arose, he entered the Saint Petersburg Conservatory, from which he graduated in 1865. The formal Western-oriented teaching he received there set him apart from composers of the contemporary Russian nationalist movement. However, trying to create large scale Western-style compositions constrained by a background based on the Russian principles of melody, harmony and other fundamentals was a daunting task, and it caused personal antipathies that dented Tchaikovsky's self-confidence.

Despite his many popular successes, Tchaikovsky's life was punctuated by personal crises and depression. Contributory factors included his early separation from his mother for boarding school followed by his mother's early death, the death of his close friend and colleague Nikolai Rubinstein, and the collapse of the one enduring relationship of his adult life, which was his 13-year association with the wealthy widow Nadezhda von Meck.

While his music has remained popular among audiences, critical opinions were initially mixed. Some Russians did not feel it was sufficiently representative of native musical values and expressed suspicion that Europeans accepted the music for its Western

elements. In an apparent reinforcement of the latter claim, some Europeans lauded Tchaikovsky for transcending stereotypes of Russian classical music. However, others dismissed Tchaikovsky's music as "lacking in elevated thought," according to longtime *New York Times* music critic Harold C. Schonberg, and derided its formal workings as deficient because they did not stringently follow Western principles.

The Nutcracker is one of Tchaikovsky's most beloved compositions. The two-act ballet was originally choreographed by Marius Petipa and Lev Ivanov and the libretto was adapted from E.T.A. Hoffmann's story *The Nutcracker and the Mouse King*, by way of Alexander Dumas' adapted story 'The Nutcracker.' It premiered at the Mariinsky Theatre in St. Petersburg on Sunday, December 18, 1892, on a double-bill with Tchaikovsky's opera *Iolanta*.

Although the original production was not a success, the 20-minute suite that Tchaikovsky extracted from the ballet was. Over time, the complete *Nutcracker* has enjoyed enormous popularity and is now performed by countless ballet companies, primarily during the Christmas season. As a matter of fact, major American ballet companies generate around 40 percent of their annual ticket revenues from performances of *The Nutcracker*.

MORTON GOULD December 10, 1913 - February 21, 1996 **Serenade of Carols**

Born in Richmond Hill, New York, composer Morton Gould was recognized early on as a child prodigy with the ability to improvise and compose. At the age of six he had his first composition published. He studied at the Institute of Musical Art (now the Juilliard School) under Abby Whiteside (piano) and Vincent Jones (composition).

In addition to his Pulitzer Prize and Kennedy Center Honor, he was *Musical America's* 1994 Composer-of-the-Year. A long-time member of the American Society of Composers, Authors, and Publishers, Gould was elected president of ASCAP in 1986, a post he held until 1994. In 1986 he was elected to the American Academy and Institute of Arts and Letters. He also served on the board of the American Symphony Orchestra League and on the National Endowment for the Arts music panel. Capping a life full of achievements in all facets of music are Morton Gould's 1995 Pulitzer Prize for Stringmusic, commissioned by the National Symphony for the final season of music director Mstislav Rostropovich, and his 1994 Kennedy Center Honor in recognition of lifetime contributions to American culture.

Gould's **Serenade of Carols** was written in 1949. The piece includes a number of well-loved holiday tunes, specifically: *The Babe of Bethlehem*, *The Boar's Head Carol*, *Carol of Service*, *Come, Love We God*, *Coventry Carol*, *God Rest Ye Merry Gentlemen*, *Greensleeves*, *The Holly and the Ivy*, *Irish Carol*, *My Dancing Day*, *Pat-A-Pan* (Willie, *Take Your Little Drum*), *Rocking*, *Wassail Song*, and *We Three Kings of Orient Are*.

IRVING BERLIN **May 11, 1888 - September 22, 1989**

White Christmas

Irving Berlin (born Israel Isidore Baline) was an American composer and lyricist, widely considered one of the greatest songwriters in the country's history. His music forms a great part of the Great American Songbook.

Born in Imperial Russia, Berlin arrived in the United States at the age of five. He published his first song, *Marie from Sunny Italy*, in 1907, receiving 33 cents for the publishing rights, and had his first major international hit, *Alexander's Ragtime Band* in 1911. He also was an owner of the Music Box Theatre on Broadway.

Alexander's Ragtime Band sparked an international dance craze in places as far away as Berlin's native Russia, which also "flung itself into the ragtime beat with an abandon bordering on mania." Over the years he was known for writing music and lyrics in the American vernacular: uncomplicated, simple and direct, with his stated aim being to "reach the heart of the average American," whom he saw as the "real soul of the country." In doing so, said Walter Cronkite, at Berlin's 100th birthday tribute, he "helped write the story of this country, capturing the best of who we are and the dreams that shape our lives."

He wrote hundreds of songs, many becoming major hits, before he turned thirty. During his 60-year career he wrote an estimated 1,500 songs, including the scores for 19 Broadway shows and 18 Hollywood films, with his songs nominated eight times for Academy Awards. Many songs became popular themes and anthems, including *Easter Parade*, *White Christmas*, *Happy Holiday*, *This Is the Army*, *Mr. Jones*, and *There's No Business Like Show Business*. His Broadway musical and 1942 film, "This is the Army," with Ronald Reagan, had Kate Smith singing Berlin's *God Bless America* which was first performed in 1938. Celine Dion recorded it as a tribute, making it no. 1 on the charts after the September 11 attacks in 2001. And in 2015, pianist and composer Hershey Felder began touring nationwide as a one-man show, portraying Berlin and performing his songs.

Berlin's songs have reached the top of the charts 25 times and have been extensively re-recorded by numerous singers including Eddie Fisher, Al Jolson, Fred Astaire, Ethel Merman, Louis Armstrong, Frank Sinatra, Dean Martin, Deana Martin, Ethel

Waters, Judy Garland, Barbra Streisand, Linda Ronstadt, Rosemary Clooney, Cher, Diana Ross, Bing Crosby, Rita Reys, Frankie Laine, Johnnie Ray, Billy Eckstine, Sarah Vaughan, Nat King Cole, Billie Holiday, Doris Day, Jerry Garcia, Willie Nelson, Bob Dylan and Ella Fitzgerald. Composer Douglas Moore sets Berlin apart from all other contemporary songwriters, and includes him instead with Stephen Foster, Walt Whitman, and Carl Sandburg, as a "great American minstrel"—someone who has "caught and immortalized in his songs what we say, what we think about, and what we believe." Composer George Gershwin called him "the greatest songwriter that has ever lived", and composer Jerome Kern concluded that "Irving Berlin has no *place* in American music—he *is* American music."

White Christmas is a 1942 Irving Berlin song reminiscing about an old-fashioned Christmas setting. According to the *Guinness World Records*, the version sung by Bing Crosby is the best-selling single of all time, with estimated sales in excess of 100 million copies worldwide. Other versions of the song, along with Crosby's, have sold over 150 million copies.

Accounts vary as to when and where Berlin wrote the song. One story is that he wrote it in 1940, in warm La Quinta, California, while staying at the La Quinta Hotel, a frequent Hollywood retreat also favored by writer-director-producer Frank Capra, although the Arizona also claims the song was written there.^[6] He often stayed up all night writing — he told his secretary, "Grab your pen and take down this song. I just wrote the best song I've ever written — heck, I just wrote the best song that anybody's ever written!"

JEFFREY BIEGEL 1961 - Present

Hanukah Fantasy

Jeffrey Biegel is one of today's most revered artists having created a multi-faceted career as a pianist, recording artist, composer, and arranger. His electrifying technique and mesmerizing touch has received critical acclaim and garners praise worldwide. But until the age of three, he could neither hear nor speak, until corrected by surgery. The 'reverse Beethoven' phenomenon explains his life in music, having heard only vibrations in his formative years. Mr. Biegel is of Russian and Austrian heritage, as his cousin, pianist Herman Kosoff, emigrated to the United States in the early 20th century, having studied with the legendary pianist, Leopold Godowsky in Austria.

Chosen the first pianist to record for the Steinway & Sons recording label, Mr. Biegel's 'Bach On a Steinway' debuted #3 on the Classical Billboard charts, followed by 'A

Steinway Christmas Album' reaching the #1 spot on the Billboard chart. This was followed with a tribute to the Golden Age pianists for Steinway's release, 'A Grand Romance', featuring knuckle-busters performed by the great pianists of the early 20th century. In 1997, he created and performed the first live audio/video recitals on the internet from Steinway Hall in New York, and the recording is preserved on a recording bearing the website name at that time, cyberecital.com. The videos from these historic recitals are available on Mr. Biegel's website and YouTube.

In the world of chamber music, his most recent creation is the Dicterow-DeMaine-Biegel piano trio, joined by violinist Glenn Dicterow and cellist Robert DeMaine. Their debut on the Chamber Music Society of Fort Worth series garnered accolades from Olin Chism and Gregory Sullivan Isaacs in their reviews.

As a pioneer of commissioning projects joining multitudes of orchestras as a model for commissioning new music in the 21st century, Mr. Biegel created the first largest consortium of orchestras in 1998 toward bringing a new work to audiences in 2000. He brought 27 orchestras into the largest commissioning project up until that time, for Ellen Taaffe Zwilich's 'Millennium Fantasy' premiered with the Cincinnati Symphony Orchestra in 2000. In 2000, he decided to go one step further and create the first 50 state project with Tony award winning composer, Charles Strouse's 'Concerto America.' The Boston Pops, conducted by Keith Lockhart, delivered a brilliant World Premiere in June 2002, followed by a performance with the former Honolulu Symphony Orchestra. Taking commissioning to a new level, Mr. Biegel created a new project joining 17 orchestras in the USA with an orchestra in Germany, representing the European Premiere for Lowell Liebermann's 'Concerto no. 3, Opus 95'. The Milwaukee Symphony Orchestra with Maestro Andreas Delfs gave the premiere in 2006, followed by the Landestheater Sinfonieorchester Schleswig-Holstein in Germany, conducted by Gerard Oskamp. In 2010, Mr. Biegel performed the World Premiere of William Bolcom's 'Prometheus' for piano, orchestra and chorus, with Carl St. Clair leading the Pacific Symphony Orchestra and Pacific Chorale, followed with performances by the Detroit Symphony Orchestra led by Leonard Slatkin, the Calgary Philharmonic and Chorus representing the Canadian commissioning member orchestra, and several more involved in this project. In addition, Mr. Biegel gave the World Premiere of Richard Danielpour's 'Mirrors' with the Pacific Symphony Orchestra, also with Maestro St. Clair conducting. During the 2015-16 season, Mr. Biegel performed the World Premiere of Kenneth Fuchs's 'Piano Concerto' based on three paintings by American abstract artist, Helen Frankenthaler, with orchestras in the USA including the Springfield Symphony Orchestra (MA) and the Wheeling Symphony Orchestra.

Further developing the repertoire by some of the finest composers of our time, Mr. Biegel returned one decade later in 2010 to Pulitzer Prize composer, Ellen Taaffe Zwilich, for a new commissioning project. 'Shadows' features piano, orchestra and one percussionist on drum set, djembe and crotales. The piece reflects the many who emigrate from their homeland to new lands, bringing their native cultures, music, language and styles with them, hence creating 'shadows' of their heritage in their new homeland. The Louisiana Philharmonic Orchestra presented the World Premiere in 2011, with Maestro Carlos Miguel Prieto conducting.

Mr. Biegel is currently on the piano faculty at the Brooklyn Conservatory of Music at Brooklyn College, a City University of New York (CUNY). He resides in New York with his wife, Sharon, and their sons Craig and Evan.

His **Hanukah Fantasy** for SATB/piano is widely considered a choral tour-de-force on themes of Hanukah. With orchestration by Lucas Richman, the composition features four well-known songs and a snippet of a fifth, the work offers a panorama of full choral textures and a fresh harmonic palette. Songs include: *Maoz Tsur*, *The Dreidel Song*, *Jerusalem of Gold*, *O Hanukah*, *O Hanukah* (over an excerpt of *S'vivon* in the piano part).



Symphonic Surprise
Saturday, February 11, 2017
7:30 p.m.

WOLFGANG AMADEUS MOZART
Violin Concerto No. 3 in G major
Usha Kapoor, Violin

Described in detail in the notes for our October 15 concert, Mozart wrote his **Violin Concerto No. 3 in G major**, K. 216 in Salzburg in 1775. He was only 19 at the time.

The piece is presented in three movements:

- I. Allegro
- II. Adagio
- III. Rondeau. Allegro

The Allegro is in sonata form, opening with a G major theme, played by the orchestra. The main theme is a bright and happy discussion between the solo violin and the accompaniment, followed by a modulation to the dominant D major, then its parallel key D minor. It experiments in other keys but does not settle and eventually heads back to the tonic, G major, in the recapitulation with the help of the cadenza.

The second movement is also in ternary form, and in the dominant key of D major. The orchestra begins by playing the well known and beautiful main theme, which the violin imitates one octave higher. The winds then play a dance-like motif in A major, which the violin concludes by its own. After a conclusion in A, the violin plays the main theme again, remaining in the same key. When it should have sounded A natural, it sounds A sharp, and the melody switches to B minor, in a fairly tragic passage. It soon modulates back to A major, and to the home key of D major through

the main theme. After the cadenza, and in a quite unusual thing for Mozart to do, the violin plays the main theme again, thus concluding the movement in D. This is the only movement in five violin concertos by Mozart where instead of oboes a pair of flutes are used.

The third movement is a Rondeau Allegro, and opens with an orchestra theme. After a lonely, short passage by the oboes only, the solo violin enters with a different melody which modulates to D. A brilliant and high passage in D is soon followed by a descending arpeggio-like melodic line which eventually leads to the G string and repeats itself. After the second time, the violin plays the lonely oboe line from the introduction. A chromatic scale then leads to the original theme with the violin playing. The orchestra imitates the violin and abruptly changes to B minor and a B minor violin theme: exactly the same theme as in the first violin solo, played in the relative minor key. As the theme itself repeats, it once again abruptly changes to E minor. The small E minor cadenza introduces the orchestra, which once again plays the original theme in G major. After a couple of bars in D major by the orchestra, the music goes from Allegro to an Andante in G minor, almost in the fashion of a scherzo-trio form. The strings play saltando quavers while the violin plays a note-rest small melodic line which repeats itself and eventually leads to a G major Allegretto. The violin plays a crotchet-only playful theme, while the orchestra plays brilliant and fast threesome up-and-down notes, in a way that the solo violin's part acts as a background only. The parts switch and then the orchestra plays the playful theme, while the violin gets to show off by playing fast notes. The quick passages stop for the violin to play a more ceremonial theme played on the D and A strings. This pattern sounds two more times until the violin concludes the fast theme with a low G, and switches to Tempo 1. After a few bars, the first solo theme that the violin played is played as a variation in A minor, and the orchestra imitates it in the usual form of G major. After the typical first solo variation, this time in the tonic key. The violin plays another small cadenza which leads to the original theme played in two octaves. The orchestra plays it one third time in the lower octave.

Instead of ending the concerto in a pompous way, Mozart chose to end it instead with the lonely oboe theme in G major played piano, adding the feeling of a musical "disappearing".

JOSEPH HAYDN 31 March 1732 - 31 May 1809
Symphony No. 94 in G major "Surprise Symphony"

(Franz) Joseph Haydn was a prolific Austrian composer of the Classical period. He was instrumental in the development of chamber such as the piano trio and his

contributions to musical form have earned him the epithets "Father of the Symphony" and "Father of the String Quartet." Indeed, Haydn was a friend and a mentor of Mozart, and a teacher to Beethoven.

Haydn spent much of his career as a court musician for the wealthy Esterházy family at their remote estate. Until the later part of his life, this isolated him from other composers and trends in music so that he was, as he put it, "forced to become original." Yet his music circulated widely and for much of his career he was the most celebrated composer in Europe.

The Symphony No. 94 in G major (H. 1/94) is the second of Haydn's twelve London symphonies . It is popularly known as the Surprise Symphony.

Haydn wrote the symphony in 1791 in London for a concert series he gave during the first of his visits to England (1791-1792). The premiere took place at the Hanover in London on March 23, 1792, with Haydn leading the orchestra seated at a fortepiano.

Haydn's music contains many jokes, and the Surprise Symphony includes probably the most famous of all: a sudden fortissimo chord at the end of the otherwise piano opening theme in the variation-form second movement. The music then returns to its original quiet dynamic, as if nothing had happened, and the ensuing variations do not repeat the joke. (In German it is commonly referred to as the Symphony "*mit dem Paukenschlag*"—"with the kettledrum stroke").

In Haydn's old age, his biographer George August Griesinger asked him whether he wrote this "surprise" to awaken the audience. Haydn replied: "No, but I was interested in surprising the public with something new, and in making a brilliant debut, so that my student Pleyel, who was at that time engaged by an orchestra in London (in 1792) and whose concerts had opened a week before mine, should not outdo me. The first Allegro of my symphony had already met with countless Bravos, but the enthusiasm reached its highest peak at the Andante with the Drum Stroke. Encore! Encore! sounded in every throat, and Pleyel himself complimented me on my idea."

The work was popular at its premiere. The *Woodfall's Register* critic wrote: "The third piece of Haydn was a new Overture [i.e. symphony], of very extraordinary merit. It was simple, profound, and sublime. The *andante* movement was particularly admired."

The *Morning Herald* critic similarly wrote: "The Room was crowded last night.... A new composition from such a man as Haydn is a great event in the history of music. — His novelty of last night was a grand Overture, the subject of which was remarkably simple, but extended to vast complication, exquisitely modulated and striking in effect. Critical applause was fervid and abundant."

The symphony is still popular today, and is frequently performed and recorded.

IGOR STRAVINSKY 17 June [O.S.5 June] 1882 - 6 April 1971

Pulcinella Suite

Igor Fyodorovich Stravinsky was a Russian-French-American composer, pianist, and conductor. He is widely considered one of the most important and influential composers of the 20th century.

Stravinsky's compositional career was notable for its stylistic diversity. He first achieved international fame with three ballets commissioned by the impresario Sergei Diaghilev and first performed in Paris by Diaghilev's Ballets Russes: *The Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913). The last of these transformed the way in which subsequent composers thought about rhythmic structure and was largely responsible for Stravinsky's enduring reputation as a musical revolutionary who pushed the boundaries of musical design.

His "Russian phase" which continued with works such as *Renard*, *The Soldier's Tale* and *Les Noces*, was followed in the 1920s by a period in which he turned to neoclassical music. The works from this period tended to make use of traditional musical forms (concerto grosso, fugue and symphony), drawing on earlier styles, especially from the 18th century. In the 1950s, Stravinsky adopted serial procedures. His compositions of this period shared traits with examples of his earlier output: rhythmic energy, the construction of extended melodic ideas out of a few two- or three-note cells and clarity of form, and of instrumentation.

Stravinsky's Suite from the ballet *Pulcinella*, was written after themes by Giovanni Battista Pergolesi (1710-1736). The ballet was completed 1920 and was first performed May 15, 1920, in Paris. Scored for chamber orchestra, the suite was completed in 1922, revised in 1949, and was first performed December 22, 1922, in Boston.

Pulcinella has an interesting background. In the spring of 1919, Serge Diaghilev, the impresario who had collaborated with Stravinsky on such successes as *The Rite of Spring*, *The Firebird*, and *Petrushka*, suggested to the composer that he write a ballet based on some of Pergolesi's music. At first Stravinsky demurred, not being particularly fond of Pergolesi's works, but Diaghilev showed him some little-known manuscripts which caught his fancy, and so he agreed to the idea.

Pulcinella was an important turning point in Stravinsky's career, for it led him into the neo-classical style which was to dominate his output for the next several decades.

Unlike his earlier ballets which were characterized by huge orchestras and innovative rhythms, *Pulcinella* is relatively simple and sparse, scored for 33 chamber players and three vocal soloists, and sticking mostly to time signatures that had been used two centuries earlier. But even though Stravinsky used Pergolesi's melodies and bass lines with little change, he managed to put his own unmistakable stamp on the ballet through his use of then-modern harmonies and occasional rhythmic modifications.

In the ballet, *Pulcinella*, a traditional hero of Neapolitan *commedia dell'arte*, has captured the hearts of all the local girls. Enraged, their fiancés plot to kill him, but he outwits them and substitutes a double, who feigns death and is then "revived" by a disguised Pulcinella. When the young men return, Pulcinella arranges marriages for everyone, and himself weds Pimpinella to produce the requisite happy ending.

Despite minor squabbles between the various principals, the first production (with costumes and scenery by Picasso) was a huge success. When Stravinsky later turned the ballet into a concert suite, he selected 11 movements from the original 18, replacing the vocal solos with instrumental passages. It is in this form, as well as in Stravinsky's transcriptions for violin or 'cello with piano (under the title *Suite Italienne*), that the work has achieved its greatest popularity.

Featured Performer

Usha Kapoor

Praised for her "confidence and bearing" (*Culver City Observer*), violinist Usha Kapoor made her solo debut at age seventeen with the Phoenix Symphony conducted by maestro Kei Harada. Ms. Kapoor is the recipient of many awards, including top prizes in the 2011 International Schmidbauer Young Artist Competition and the Phoenix Symphony Concerto Competition. During the 2015-16 season, she made a number of debut performances with the Culver City Chamber Orchestra and the Culver City Symphony Orchestra and gave recitals throughout Southern California, and solo performances at the Innsbrook Institute in St. Louis, MO. She also served as co-concertmaster of the Aspen Philharmonic Orchestra at the Aspen Music Festival and School.

Previous engagements include solo performances with the Shardad Rohani Concert Orchestra in University of California, Los Angeles' Royce Hall, and the Phoenix Symphony in Phoenix Symphony Hall. In addition to her solo career, Ms. Kapoor currently serves as co-concertmaster for the Colburn Orchestra and was a participant in the 2011 New York String Orchestra Seminar conducted by Jamie Laredo. She has performed in Carnegie Hall, Walt Disney Concert Hall, Segerstrom Center for the Arts,

and Ambassador Auditorium under the batons of James Conlon, Gustavo Dudamel, Sir Neville Marriner, Esa-Pekka Salonen, and Robert Spano.

An avid chamber musician, Ms. Kapoor has collaborated with violist Paul Coletti in recital and with pianist Jean-Yves Thibaudet on the Colburn Chamber Music Society series. In 2015, Ms. Kapoor was one of four violinists to be awarded the “Talented Students in the Arts Initiative” fellowship at the Aspen Music Festival and School’s Center for Orchestral Leadership. Subsequently, she was featured on an episode of Public Broadcasting Service (PBS)’s monthly “Arts District” segment, which highlights artists’ careers from around the country.

Ms. Kapoor is currently an Artist Diploma candidate at the Colburn Conservatory of Music, where she studies with Robert Lipsett. She plays on an 1804 Baptista Ceruti violin on generous loan from the Mandell Collection of Southern California.



Spring String Fling
Saturday, March 18, 2017
7:30 p.m.

DMITRI SHOSTAKOVICH **25 September 1906 - 9 August 1975**
Piano Concerto No. 1 in C minor
Steven Vanhauwaert, piano

Dmitri Dmitriyevich Shostakovich was a Soviet composer and pianist, and a prominent figure of 20th-century music. He achieved fame in the Soviet Union under the patronage of Soviet chief of staff Mikhail Tukhachevsky, but later had a complex and difficult relationship with the government. Nevertheless, he received accolades and state awards and served in the Supreme Soviet of the RSFSR (1947-1962) and the Supreme Soviet of the Soviet Union (from 1962 until his death).

A poly-stylist, Shostakovich developed a hybrid voice, combining a variety of different musical techniques into his music. Shostakovich's music is characterized by sharp contrasts, elements of the grotesque, and ambivalent tonality. The composer was also heavily influenced by the neo-classical style pioneered by Igor Stravinsky, and (especially in his symphonies) by the post-Romanticism associated with Gustav Mahler.

Shostakovich's orchestral works include 15 symphonies and six concerti. His chamber output includes 15 string quartets, a piano quintet, two piano trios, and two pieces for string octet. His piano works include two solo sonatas, an early set of preludes, and a later set of 24 preludes and fugues. Other works include three operas, several song cycles, ballets, and a substantial quantity of film music; especially well known is *The Second Waltz*, Op. 99, music to the 1955 film *The First Echelon*, as well as the Suites composed for *The Gadfly*.

His **Concerto in C minor for Piano, Trumpet, and String Orchestra, Op. 35**, was completed in 1933. The concerto was an experimentation with a neo-baroque combination of instruments. It premiered on October 15, 1933 in the season opening concerts of the Leningrad Philharmonic Orchestra with Shostakovich at the piano, Fritz Stiedry conducting, and Alexander Schmidt playing the trumpet solos. "By all accounts, Shostakovich played brilliantly" and the concerto was well received, then performed again two days later to similar acclaim.

Despite the title, the work might more accurately be classified as a piano concerto rather than a double concerto in which the trumpet and piano command equal prominence. The trumpet parts frequently take the form of sardonic interjections, leavening the humor and wit of the piano passage work. The trumpet does assume relatively equal importance during the conclusion of the last movement, immediately after the cadenza for piano solo.

Years after he wrote the work, Shostakovich recalled that he had initially planned to write a concerto for trumpet and orchestra and then added the piano to make it a double concerto. As he continued writing, it became a piano concerto with a solo trumpet.

JOHANN SEBASTIAN BACH 31 March 1685 - 28 July 1750
Keyboard Concerto No. 1 in D minor
Steven Vanhauwaert, piano

Johann Sebastian Bach was a German composer, organist, harpsichordist, violist, and violinist whose sacred and secular works for choir, orchestra, and solo instruments drew together the strands of the Baroque period and brought it to its ultimate maturity. Although he did not introduce new forms, he enriched the prevailing German style with a robust contrapuntal technique, an unrivalled control of harmonic and motivic organization, and the adaptation of rhythms, forms and textures from abroad, particularly from Italy and France.

Bach's abilities as an organist were highly respected during his lifetime, although he was not widely recognized as a great composer until a revival of interest in and performances of his music in the first half of the 19th century. He is now generally regarded as one of the greatest composers of all time.

Born into a musical family, his father is thought to have taught him to play the violin and harpsichord, and his brother Johann Christoph Bach taught him the clavichord and introduced him to the contemporary music of the time. Apparently at his own

initiative, Bach attended St. Michael's School in Lüneburg for two years and, after graduating, held several musical posts across Germany: he served as Kapellmeister (director of music) to Leopold, Prince of Anhalt-Köthen, and as Thomaskantor in Leipzig, a position of music director at the main Lutheran churches and educator at the Thomasschule. He received the title of "Royal Court Composer" from Augustus III in 1736.

Bach's **Keyboard Concerto No. 1 in D minor** was scored for a small orchestra including a harpsichord, violin I/II, viola, and cello. Scholars of the composer generally assume this concerto is based on a lost violin concerto by Bach, because, as John Butt writes: "it contains many passages suggestive of string-crossing and of figuration based around open strings." Butt adds: "if this is indeed the case, it [was] Bach's most virtuoso violin concerto," which is "generally assumed to have been a very early concerto."

Nonetheless, both Butt and Peter Wollny have suggested the possibility that there was no violin original, and instead that, to quote Wollny, "one cannot but conclude that the work was conceived from the outset for keyboard instrument ... many features of this composition - including the repeated intrusion of the solo part into the tutti sections - can only be explained if one starts from the fundamental precedence of the keyboard instrument." Wollny qualifies the violin concerto reconstruction attempts as unconvincing.

PYOTR ILYICH TCHAIKOVSKY

25 April/7 May 1840 - 25 October/6

November 1893

Serenade for Strings in C major, Op. 48

Discussed in detail in the notes for our December concert, Pyotr Ilyich Tchaikovsky was a Russian composer of the late-Romantic period, some of whose works are among the most popular music in the classical repertoire. Tchaikovsky's *Serenade for Strings in C major*, Op. 48, was composed in 1880. It is presented in four movements:

- I. Pezzo in forma di sonatina: Andante non troppo – Allegro moderato
- II. Valse: Moderato – Tempo di valse
- III. Élégie: Larghetto elegiaco
- IV. Finale (Tema russo): Andante – Allegro con spirito

Tchaikovsky intended the first movement to be an imitation of Mozart's style, and for that reason it was based on the form of the classical sonatina, with a slow introduction. The stirring 36-bar *Andante* introduction is marked "sempre

marcatissimo" and littered with double-stopping in the violins and violas, forming towering chordal structures. This introduction is restated at the end of the movement, and then reappears, transformed, in the coda of the fourth movement, tying the entire work together.

On the second page of the score, Tchaikovsky wrote, "The larger number of players in the string orchestra, the more this shall be in accordance with the author's wishes."

The second movement, Valse, has become a popular piece in its own right.

Featured Performer

Steven Vanhauwaert

A native of Belgium, Steven Vanhauwaert made his official U.S. solo debut with a recital for the Jacaranda series, where he was hailed by the Los Angeles Times' Mark Swed for his 'impressive clarity, sense of structure and monster technique.' Since then, Mr. Vanhauwaert has appeared in solo recitals at the world's leading venues such as the Concertgebouw in Brugge, Segerstrom Hall in Costa Mesa, Bovard Auditorium in Los Angeles, the Singel in Antwerp, the Great Hall of the Brussels Conservatory, the Great Hall of the Budapest Liszt Conservatory, as well as numerous other prestigious venues in Bulgaria, Hungary, the US, the Netherlands, France, Brazil, Canada, Israel, the UK, Austria, and Spain. He frequently tours China, where he received great critical acclaim for his solo recitals at the renowned National Center for the Performing Arts in Beijing, the Shanghai Oriental Arts Center, as well as venues in Qingdao, Suzhou, Wuxi, Nanning, Nanjing, Dalian, Chongqing, Hangzhou, Guiyang, and Jinan. He has appeared with orchestras such as the Pacific Symphony, the Flemish Symphony, the Lviv Philharmonic, the USC Symphony, the Collegium Instrumentale, the Auburn Symphony, the Kyiv Kamerata, the Peninsula Symphony, and Prima la Musica, amongst others.

Mr. Vanhauwaert is passionate about discovering the less familiar jewels of the classical repertoire and sharing them with his audiences. He has given the West Coast premiere of Messiaen's *Fantaisie for violin and piano* at Grace Cathedral in San Francisco, and the US premiere of Eric Tanguy's *Piano Trio*. He also frequently collaborates with today's leading composers. This season he presented his solo debut recital with works by Busoni, Casella, Pratella, Ornstein, and Lourié at the Concertgebouw in Bruges as part of their happening on the 'fascination and fear of noise'. He was invited for a residency at New York University in Abu Dhabi, for recitals, master classes, and a multimedia project based on the works by Teresienstadt composer Viktor Ullmann, including his melodrama on Rilke's Cornet poem, and the monumental 7th piano sonata. He also made his debut for the acclaimed PianoSpheres concert series in Disney Hall's Redcat Auditorium, with a daring program consisting exclusively of 20th and 21st century Etudes for the piano,

including two special commissions by composers Eric Tanguy, and Veronika Krausas. In April 2016 he appeared as a soloist at the Walt Disney Concert Hall to premiere *Fratello* by Magnus Lindberg, written in memory of composer Steven Stucky.

Mr. Vanhauwaert enjoys collaborating with other musicians and is a frequent guest at chamber music festivals around the world, including MusikZentral, Musikfest Schloss Wonnfurt, Jerusalem Music Center, Arizona Friends of Chamber Music, Malibu Coast Music Festival, le Salon de Musiques, Salastina Festival, Chicago Duo Piano Festival, Classical Encounters, Fine Artists Series, Sundays-at-Two, Festival of Flanders, Chamber Music Society of North County, Jacaranda, Mammoth Lakes Music Festival, High Desert Chamber Music, Nevada Chamber Music Festival, Dilijan, the Riverside Villa-Lobos Festival, The Music Guild series, etc.

He is the recipient of the Maurice Lefranc award, the Rotary Prize, the Galiot Prize, and the Grand Prize at the 2004 Los Angeles International Liszt Competition. His discography includes a solo album with works by Schumann, Schubert, Liszt, Chopin, and Debussy; two 4hand-discs featuring arrangements of Stravinsky's popular ballets *Petrushka* and the *Le Sacre du Printemps*, as well as works by Satie, Ravel, Poulenc and Casella (with his 4handsLA partner Danny Holt), and a disc with works by L.A.-based composer Lior Rosner for Bridge Records. Along with violinist Guillaume Sutre and harpist Kyunghie Kim-Sutre, he recorded a disc on Sonarti Records with works by Joseph Woelfl, which received was unanimously praised in the press and received the prestigious 5 diapasons in the French magazine Diapason. The album *Pensées Intimes* for Editions Hortus, featuring works by Hans Pfitzner, Lili Boulanger, Georges Antoine, and the world premiere recording of the Gallipoli Sonata by the Australian composer F.S. Kelly, along with violinist Guillaume Sutre, received great acclaim from On-Mag, and Crescendo Magazine, and also received 5 diapasons in Diapason. A solo disc, *Dispersion*, with works by Schulhoff, Casella, Hindemith, Vierne, and a world premiere recording of the piano sonata by Belgian composer Raymond Moulart was also recently released on Editions Hortus.

Many of Mr. Vanhauwaert's performances have been broadcast live on networks such as K-MZT, K-USC, K-PFK, W-FMT, RTBF, WTV, PBS, Radio4, and KLARA. He will also be featured in a documentary on creativity for the German/French channel ARTE. He is frequently invited to give guest lecture recitals and master classes in universities throughout the world. He is the co-director of the Unbound Chamber Music Festival in Mammoth Lakes, a 3-week long summer festival featuring guest artists from around the world. Mr. Vanhauwaert is a Steinway Artist.



Music for an Elegant Afternoon
Sunday, May 14, 2017
3 p.m.

JACQUES FRANCOIS ANTOINE IBERT **15 August 1890 - 5 February 1962**
Flute Concerto
Patricia Cloud, flute

Having studied music from an early age, Jacques François Antoine Ibert studied at the Paris Conservatoire and won its top prize, the Prix de Rome at his first attempt, despite studies interrupted by his service in World War I. Ibert pursued a successful composing career, writing (sometimes in collaboration with other composers) seven operas, five ballets, incidental music for plays and films, songs, choral works, and chamber music.

As a composer, Ibert did not attach himself to any of the prevalent genres of music of his time, and has been described as an eclectic. This is seen even in his best-known pieces: *Divertissement*, for small orchestra is lighthearted, even frivolous, and *Escales* (1922) is a ripely romantic work for large orchestra, the two pieces for which he is probably best remembered.

In tandem with his creative work, Ibert was the director of the Académie de France at the Villa Medici in Rome. During World War II he was proscribed by the pro-Nazi government in Paris, and for a time he went into exile in Switzerland. Restored to his former eminence in French musical life after the war, his final musical appointment was in charge of the Paris Opera and the Opéra-Comique.

Ibert's Flute Concerto was written in 1934. The piece contains three movements:

- I. Allegro
- II. Andante
- III. Allegro scherzando

FRANZ PETER SCHUBERT 31 January 1797 - 19 November 1828
Symphony No. 6 in C major "The Little Symphony"

Franz Peter Schubert was an Austrian composer. Schubert died before his 32nd birthday, but was extremely prolific during his lifetime. His output consists of over six hundred secular vocal works (mainly Lieder), seven complete symphonies, sacred music, operas, incidental music and a large body of chamber and piano music. Appreciation of his music while he was alive was limited to a relatively small circle of admirers in Vienna, but interest in his work increased significantly in the decades following his death. Felix Mendelssohn, Robert Schumann, Franz Liszt, Johannes Brahms and other 19th-century composers discovered and championed his works. Today, Schubert is ranked among the greatest composers of the late Classical and early Romantic eras and is one of the most frequently performed composers of the early nineteenth century.

He was nicknamed "Schwammerl" by his friends, which Gibbs describes as translating to "Tubby" or "Little Mushroom". Schubert, at 1.52 m height, was not quite five feet tall. "Schwamm" is Austrian (and other) dialect for mushroom; the ending "-erl" makes it a diminutive

LUDWIG VAN BEETHOVEN baptized 17 December 1770 - 26 March 1827
Symphony No. 1 in C major

Ludwig van Beethoven was a German composer. A crucial figure in the transition between the Classical and Romantic eras in Western art music, he remains one of the most famous and influential of all composers. His best-known compositions include 9 symphonies, 5 piano concertos, 1 violin concerto, 32 piano sonatas, 16 string quartets, his great Mass the *Missa solemnis* and an opera, *Fidelio*.

Born in Bonn, then the capital of the Electorate of Cologne and part of the Holy Roman Empire, Beethoven displayed his musical talents at an early age and was

taught by his father Johann van Beethoven and by composer and conductor Christian Gottlob Neefe. At the age of 21 he moved to Vienna, where he began studying composition with Joseph Haydn, and gained a reputation as a virtuoso pianist. He lived in Vienna until his death. By his late 20s his hearing began to deteriorate, and by the last decade of his life he was almost totally deaf. In 1811 he gave up conducting and performing in public but continued to compose; many of his most admired works come from these last 15 years of his life.

Ludwig van Beethoven's **Symphony No. 1 in C major**, Op. 21, was dedicated to Baron Gottfried van Swieten, an early patron of the composer. The piece was published in 1801 by Hoffmeister & Kühnel of Leipzig. It is not known exactly when Beethoven finished writing this work, but sketches of the finale were found from 1795.^[1]

The symphony is clearly indebted to Beethoven's predecessors, particularly his teacher Joseph Haydn as well as Wolfgang Amadeus Mozart, but nonetheless has characteristics that mark it uniquely as Beethoven's work, notably the frequent use of *sforzandi* and the prominent, more independent use of wind instruments. Sketches for the finale are found among the exercises Beethoven wrote while studying counterpoint under Johann Georg Albrechtsberger in the spring of 1797.

The premiere took place on 2 April 1800 at the K.K. Hoftheater nächst der Burg in Vienna. The concert program also included his Septet and Piano Concerto No. 2, as well as a symphony by Mozart, and an aria and a duet from Haydn's oratorio *The Creation*. This concert effectively served to announce Beethoven's talents to Vienna.

Featured Performer

Patricia Cloud

Native Southern Californian Patricia Cloud is an active performer and teacher. Ms. Cloud has performed with many ensembles, including the Los Angeles Philharmonic and was acting Principal in the San Diego Symphony. She is also the Principal Flutist of the San Bernardino Symphony and the Mozart Classical Orchestra. She has been a long time member of the Long Beach Municipal band which is the oldest surviving Municipal band in the country. As a member of the North Wind Quintet, Ms. Cloud has done years of outreach into the community performing for audiences of all ages. She has participated in the Mozaic Festival and the Beverly Hills Chamber Music Festival and is the flute player for Ahmanson Theater. Besides playing in orchestras under the baton of conductors such as Frank Fetta, Christoph von Dohnanyi, Yuri Temirkanov, David Zinman, and Stewart Robertson, she has performed with a wide variety of artists including Stevie Wonder, Annie Lennox, John Tesh, and has traveled the world with the famous Persian singer, Dariush.

Ms. Cloud received her Master of Music degree from the University of Southern California where she studied with Roger Stevens and Anne Zentner and where she was a featured soloist with the USC Symphony under the direction of Daniel Lewis. She was named “Most Outstanding Graduate” of the Wind and Percussion Department and was a recipient of the Hoss Memorial Scholarship. She was on the faculty of the USC music department for over a decade, and is currently on the faculty at the University of California, Irvine. Her students have gone on to careers as performers and educators.