



Pacific Symphony

CARL ST. CLAIR MUSIC DIRECTOR



NOV. 14 • 7:00 P.M.

PACIFIC SYMPHONY SANTIAGO STRINGS
GET UP AND MOVE!



NOV. 15 • 7:00 P.M.

PACIFIC SYMPHONY
YOUTH WIND ENSEMBLE
RISE & SHINE



NOV. 16 • 7:00 P.M.

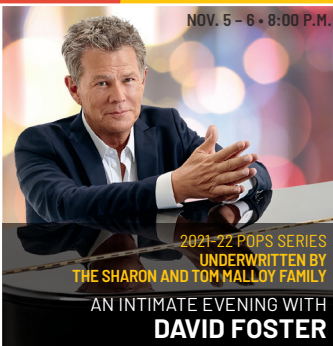
PACIFIC SYMPHONY YOUTH ORCHESTRA
FALL CONCERT



NOV. 11 - 13 • 8:00 P.M.

HAL AND JEANETTE SEGERSTROM
FAMILY FOUNDATION SERIES
2021-22 CLASSICAL SERIES

RACHEL BARTON PINE, VIOLIN
**MENDELSSOHN'S
VIOLIN CONCERTO**



NOV. 5 - 6 • 8:00 P.M.

2021-22 POPS SERIES
UNDERWRITTEN BY
THE SHARON AND TOM MALLOY FAMILY

AN INTIMATE EVENING WITH
DAVID FOSTER



Live music
is back!

Barry Perkins, Principal Trumpet
Susie and Steve Perry Chair

2021-22 SEASON | NOVEMBER 2021





RACHEL BARTON PINE, VIOLIN
PHOTO BY LISA-MARIE MAZZUCCO

2021-22 Hal and Jeanette Segerstrom
Family Foundation Classical Series

MENDELSSOHN'S VIOLIN CONCERTO

Preview Talk with Dr. Jacob Sustaita @ 7 p.m.

Thursday, November 11, 2021 @ 8 p.m.

Friday, November 12, 2021 @ 8 p.m.

Saturday, November 13, 2021 @ 8 p.m.

Teddy Abrams, conductor
Rachel Barton Pine, violin
Pacific Symphony

OFFICIAL TV STATION



OFFICIAL MUSIC STATION



Performance at the Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

PROGRAM

Gabriela Lena Frank **Concertino Cusqueño**

Mendelssohn **Violin Concerto in E Minor, Op. 64**
Allegro molto appassionato
Andante
Allegretto non troppo -
Allegro molto vivace
Rachel Barton Pine, violin

— Intermission —

Caroline Shaw **Entr'acte**
Pacific Symphony Premiere

Copland **Suite From Appalachian Spring**

*This concert is being recorded for
broadcast on Sunday, December 19, 2021,
on Classical KUSC.*

ABOUT THE ARTIST

In both art and life, violinist Rachel Barton Pine has an extraordinary ability to connect with people.

Celebrated as a leading interpreter of great classic and contemporary works, her performances combine her innate gift for emotional communication and her scholarly fascination with historical research. She plays with passion and conviction, thrilling audiences worldwide with her dazzling technique, lustrous tone and infectious joy in music-making.

Pine performs with the world's leading orchestras, including the Philadelphia Orchestra, the Royal Philharmonic Orchestra, Camerata Salzburg and the Chicago, Vienna and Detroit Symphony Orchestras. She has worked with renowned conductors, including Marin Alsop, Semyon Bychkov, Neeme Järvi, Erich Leinsdorf, Sir Neville Marriner, Nicholas McGegan, Zubin Mehta, Tito Muñoz and John Nelson, and has collaborated with artists such as Daniel Barenboim, Christoph Eschenbach and William Warfield.

Pine frequently performs music by contemporary composers, including major works written for her by Billy Childs, Mohammed Fairouz, Marcus Goddard, Earl Maneein, Shawn E. Okpebholo, Daniel Bernard Roumain, José Serebrier and Augusta Read Thomas. She has

premiered concertos written for her by Fairouz, Goddard and Maneein. In 2020, she premiered Violin Concerto No. 2, written for her by Billy Childs through a co-commission by the Grant Park Music Festival, the Boulder Philharmonic Orchestra, the Anchorage Symphony Orchestra and the Interlochen Orchestra.

Pine's prolific discography of 39 recordings includes *Dvořák and Khachaturian Violin Concertos* (Teddy Abrams and the Royal Scottish National Orchestra); *Brahms & Joachim Violin Concertos* (Carlos Kalmar and the Chicago Symphony Orchestra) and *Elgar & Bruch Violin Concertos* (Andrew Litton and the BBC Symphony Orchestra). Pine and Sir Neville Marriner's *Mozart: Complete Violin Concertos* with the Academy of St Martin in the Fields and her *Bel Canto Paganini* both charted at number three on the classical charts. Pine's *Testament: Complete Sonatas and Partitas for Solo Violin* by Johann Sebastian Bach and *Violin Lullabies*

debuted at number one. Her *Violin Concertos by Black Composers of the 18th and 19th Centuries* was nominated for a 1997 NPR heritage award. Her recent *Blues Dialogues* is an album of blues-influenced classical works by 20th- and 21st-century Black composers.

Pine has appeared on *The Today Show*, *CBS Sunday Morning*, *PBS NewsHour*, *Prairie Home Companion*, NPR's *Tiny Desk*, NPR's *All Things Considered* and *Performance Today*, and in *The Wall Street Journal*, *Los Angeles Times* and *The New York Times*. She holds prizes from several of the world's leading competitions, including a gold medal at the 1992 J.S. Bach International Violin Competition.

She performs on the "ex-Bazzini, ex-Soldat" Joseph Guarnerius "del Gesù" (Cremona 1742), on a lifetime loan from her anonymous patron. 🎻

ABOUT THE CONDUCTOR

An unusually versatile musician, Teddy Abrams is the widely acclaimed music director of the Louisville Orchestra. Now in his eighth season as music director, Teddy has fostered interdisciplinary collaborations with the Louisville Ballet and Speed Art Museum, and led Louisville's cultural response to the pandemic with the "Lift Up Lou" initiative. Among other works, the 2021-22 season includes the world premieres of Abrams' new piano concerto written for Yuja Wang and a concerto for timba band and orchestra composed by Grammy winner Dafnis Prieto. His rap-opera, *The Greatest: Muhammad Ali*, premiered in 2017, celebrating Louisville's hometown hero with an all-star cast that included Rhiannon Giddens and Jubilant Sykes, as well as Jecorey "1200" Arthur, with whom he started the Louisville Orchestra Rap School. Abrams' work with the Louisville Orchestra has been profiled on *CBS Sunday Morning*, *NPR*, *The Wall Street Journal*, *PBS' Articulate* and the *PBS NewsHour*.

Teddy Abrams has been music director and conductor of the Britt Festival Orchestra since 2013, where, in addition to an annual three-week festival of concerts, he has taken the orchestra across the region in the creation of new work—including Michael Gordon's *Natural History*, which was premiered on the edge of Crater Lake National Park in partnership with the National Parks Service and was the subject of the PBS documentary *Symphony for Nature*; and Pulitzer Prize-winning composer Caroline Shaw's *Brush*, an experiential work written to be performed this summer on the Jacksonville Woodlands Trail system.

Abrams recently collaborated with Jim James, vocalist and guitarist for My Morning Jacket, on the song cycle *The Order of Nature*, which they premiered with the Louisville Orchestra in 2018 and recorded on Decca Gold. They performed the work with the National Symphony Orchestra at the Kennedy Center in 2019. Teddy Abrams records on Universal Music Group's Decca Gold Label. In addition to

The Order of Nature, Abrams and the Louisville Orchestra recorded *All In* in 2017 with vocalist Storm Large.

Highlights of Abrams' 2021-22 season include engagements with the Buffalo Philharmonic, Sarasota Orchestra and New World Symphony. As a guest conductor, he has worked with such distinguished ensembles as the Los Angeles Philharmonic; the San Francisco, National, Houston, Indianapolis, Milwaukee, Vancouver, Colorado, Utah and Phoenix Symphonies; Saint Paul Chamber Orchestra; and the Florida Orchestra. Internationally, he has worked with the Royal Scottish National Orchestra, Orchestre Philharmonique du Luxembourg, and the Malaysian Philharmonic. Abrams served as Assistant Conductor of the Detroit Symphony from 2012-2014. From 2008 to 2011, he was the Conducting Fellow and Assistant Conductor of the New World Symphony. 🎻



PROGRAM NOTES

Gabriela Lena Frank:

Concertino Cusqueño



Identity has always been at the center of composer/pianist Gabriela Lena Frank's music. Born in Berkeley, California (September, 1972) to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Gabriela explores her multicultural heritage through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera,

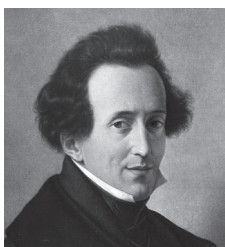
Gabriela has traveled extensively throughout South America in creative exploration. Her music often reflects not only her own personal experience as a multiracial Latina, but also refract her studies of Latin American cultures, incorporating poetry, mythology and native musical styles into a western classical framework that is uniquely her own. While a full measure of enjoyment can be derived solely from hearing her works, Gabriela often provides composer's notes that enhance the listening experience. Regarding *Concertino Cusqueño*, she writes:

Concertino Cusqueño (Concertino in the Cusco Style) finds inspiration in two unlikely bedfellows: Peruvian culture and British composer Benjamin Britten. As a daughter of a Peruvian immigrant, I've long been fascinated by my multicultural heritage and have been blessed to find western classical music to be a hospitable playpen for my wayward explorations. In doing so, I've looked to composers such as Alberto Ginastera from Argentina, Béla Bartók from Hungary, Chou Wen Chung from China and my own teacher William Bolcom from the US as heroes: To me, these gentlemen are the very definition of "cultural witnesses," as they illuminate new connections between seemingly disparate idioms of every hue imaginable...

Though Ms. Frank goes on to include Britten on this illustrious list—and even speculates how they might have shared Peruvian cultural experiences, if only she'd had the chance to meet him—her music evokes a brighter, more animated landscape than Britten's to many listeners. 🌈

Felix Mendelssohn:

Violin Concerto In E Minor



Behind the sunny disposition of his music lies the seriousness of one of the great musical intellects of all time, whose impossible precocity in childhood was on par with Mozart's. In his tragically short life (he died at age 38 in 1847), Mendelssohn achieved a statesmanlike position in European culture, directing one of the continent's

most important orchestras (the Leipzig Gewandhaus) and spurring revivals of interest in the music of Mozart and J.S. Bach. Most of all, Mendelssohn composed more than his share of indestructible all-time hits of the classical repertoire—works like the violin concerto, the octet, the "Italian" symphony and the incidental music to "A Midsummer Night's Dream."

Mendelssohn's gorgeous violin concerto is one of the three or four most beloved staples of the violin repertoire, and is universally

regarded as one of the greatest of all violin concertos. Its singing melodies traverse an arc from poetic sadness to sheer joy. Once we hear these tunes, they are ours forever. Or do they possess us, as they seem to have possessed Mendelssohn himself? "I would like to write a violin concerto for you next winter," he famously told his longtime friend, the violinist Ferdinand David, concertmaster of the Leipzig Gewandhaus, in 1838. "One in E minor runs through my head, the beginning of which gives me no peace." That beginning is the concerto's dazzling opening, which plunges into a sweetly melancholy statement in the solo violin without the drama-building introduction that precedes the soloist's entrance in most romantic concertos.

This songlike opening statement quickly gives way to a bravura display of notes that swirl downward until the opening theme is restated in the orchestra. From then on, the concerto packs in abundantly virtuosic writing. The movement contains an adventurous, complex development through highly chromatic modulations, introducing a second melody that answers the concerto's initially melancholy E minor statement with an answer in tranquil, glowing G major. On the way back to the opening E minor theme, Mendelssohn leads the soloist through an innovative cadenza that is fully notated (no improvising allowed). Of this movement's beautiful features that were modern for their day, note especially the "ricocheting" bow, which oscillates over the strings to voice arpeggios at bullet-speed while the E minor melody is played by the full orchestra. In passages such as this one, the soloist serves as accompanist—but the playing is spectacular.

As the excitement of the opening allegro movement subsides, the bassoon continues to sustain its note—a B—as the rest of the orchestra is silent. Moving up a tone to middle C, the bassoon leads us without pause into the concerto's middle movement, a serene andante in C major. The movement's lyrical beauty, which opens from E minor into C major before incorporating a darker middle section in A minor, incorporates fleet passagework for the soloist. But for many listeners, it serves mainly as a transitional movement between the concerto's sweetly melancholy opening and its joyful closing movement, an effervescent vivace in E major that sounds like a merry chase through sunny fields. A boisterous coda concludes the concerto.

Speaking on the occasion of his 75th birthday in 1906, the great violinist Joseph Joachim aptly described the world's affection for the Mendelssohn violin concerto: "The Germans have four violin concertos. The greatest, most uncompromising is Beethoven's. The one by Brahms vies with it in seriousness. The richest, the most seductive, was written by Max Bruch. But the most inward, the heart's jewel, is Mendelssohn's." 🌈

Caroline Shaw:

Entr'acte



When Caroline Shaw won the Pulitzer Prize for Music in 2013, it caused more than the usual stir. Shaw was not only the youngest composer ever to win the award, but also one of the few women. Others include Ellen Taaffe Zwilich, 1983; Shulamit Ran, 1991; Melinda Wagner, 1999; Jennifer Higdon, 2010; and, more recently (post-Shaw, that is), Julia

Wolfe, 2015; Du Yun, 2017; and Ellen Reid, 2019. Shaw, in particular, was immediately recognized as an astonishing new voice. Her prize-winning composition, *Partita for 8 Voices*, was composed for the Grammy-winning vocal ensemble *Roomful of Teeth*, a fearlessly

experimental group that defies musical tradition and has rewritten the rules of choral singing. Major singers now seek her out, and she has created works for artists including sopranos Renée Fleming and Dawn Upshaw, and mezzo-soprano Anne Sofie von Otter.

Born in Greenville, North Carolina, Shaw began playing the violin at age two and writing music at age ten. She received her Bachelor of Music in violin performance from Rice University in 2004 and her master's degree in violin studies from Yale in 2007. She entered Princeton University's PhD program in composition in 2010, and is now based in New York as a vocalist, violinist, composer and producer. She is a member of Roomful of Teeth.

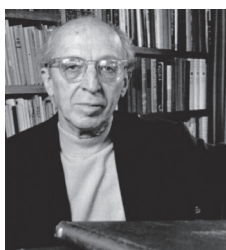
Shaw currently teaches at NYU and is a creative associate at The Juilliard School. She has held residencies at Dumbarton Oaks, the Banff Centre, Music on Main and the Vail Dance Festival. She loves the color yellow, otters, Beethoven opus 74, Mozart opera, Kinhaven, the smell of rosemary and the sound of a janky mandolin.

As we listen to *Entr'acte*, we hear the combination of old and new that is characteristic of her sound: traditional harmonies juxtaposed against startling dissonances; strict rhythms that give way to elastic, wayward rhythmic shifts. The effect is often vertiginous or dreamlike. Her deeply communicative writing for strings, which utilizes a wide array of effects, seems to reflect her early and continuing commitment to the violin. In her composer's note about *Entr'acte*, she writes:

Entr'acte was written in 2011 after hearing the Brentano Quartet play Haydn's Op. 77 No. 2—with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition.

As befits a composition that straddles both sides of Alice's looking glass, many listeners hear a surreal quality in *Entr'acte*. As writer Timothy Judd notes, "Throughout the piece we get subtle glimpses of Classical and Baroque music that has suddenly found itself in the wrong century." 🌈

Aaron Copland:



Suite From *Appalachian Spring*

Born with the 20th century, Aaron Copland — with his air of dignity and intellectualism — became known as "the Dean of American Composers" later in life largely for earlier accomplishments, such as his transcendently beautiful and quintessentially American *Appalachian*

Spring. Commissioned as a ballet score by the revolutionary American choreographer Martha Graham, *Appalachian Spring* was originally scored for a chamber orchestra of 13 players and premiered with the Graham company in 1944. Everything about the ballet was instantly recognizable as both new and classic: The dramatic vocabulary of Graham's dance language; the stark, suggestive set design by artist Isamu Noguchi; and Copland's score, which found a uniquely American voice. Rescored for full orchestra the following year, *Appalachian Spring* won the Pulitzer Prize for music and became one of the iconic works of American classical music. Copland composed *Appalachian Spring* without knowing what its title would be. The ballet depicts scenes from country life in 14 brief episodes; though story is set in springtime and focuses on the natural cycle of life's annual renewal, the "spring" in the title

is actually a brook of life-giving water rather than a season of the year, a reference Graham found in Hart Crane's poem "The Dance." The story culminates in the celebration of its characters, 19th-century Pennsylvania settlers including a young wedded couple, a "pioneer woman" and a preacher, after building a farmhouse.

For Copland, who had studied in Paris with Nadia Boulanger and explored Schoenbergian atonality, *Appalachian Spring* represented a reaffirmation of the greatness of America's musical and cultural heritage. It opens and closes with prayerful chords developed from traditional hymns, eventually centering on pastoral variations on the Quaker hymn "Simple Gifts." Its climactic setting of this stark melody combines simplicity and majesty in a way that is profoundly moving and utterly American. 🌈

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

Gabriela Lena Frank

Born: Sept. 26, 1972. Berkeley, Calif.

Concertino Cusqueño

Composed: 2012

World premiere: October 25, 2012, Philadelphia Orchestra

Most recent Pacific Symphony performance: Nov. 11, 2021

Instrumentation: two flutes including piccolo, two oboes, two clarinets including bass clarinet, two bassoons, two French horns, two trumpets, timpani, percussion, harp, celesta and strings

Estimated duration: 10 minutes

Felix Mendelssohn

Born: Feb. 3, 1809. Hamburg, Germany

Died: Nov. 4, 1847. Leipzig, Germany

Violin Concerto In E Minor, Op. 64

Composed: 1844

World premiere: March 13, 1845, Leipzig Gewandhaus Orchestra

Most recent Pacific Symphony performance: November 16, 2014 with Carl St.Clair as conductor and Chad Hoopes as soloist at Soka University of America

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two French horns, two trumpets, timpani and strings with solo violin

Estimated duration: 26 minutes

Caroline Shaw

Born: Aug. 1, 1982. Greenville, N.C.

Entr'acte

Composed: 2011

World premiere: April 2011 by the Brentano Quartet in its original string quartet version at Princeton University.

Most recent Pacific Symphony performance: Nov. 11, 2021

Instrumentation: strings only

Estimated duration: 11 minutes

Aaron Copland

Born: Nov. 14, 1900. Brooklyn, N.Y.

Died: Dec., 2, 1990. North Tarrytown, N.Y.

Suite From *Appalachian Spring*

Composed: 1943-1944

World premiere: Oct. 4, 1945, New York Philharmonic

Most recent Pacific Symphony performance: May 4, 2011

Instrumentation: two flutes including piccolo, two oboes, two clarinets, two bassoons, two French horns, two trumpets, two trombones, timpani, percussion, harp, piano and strings

Estimated duration: 23 minutes