



2021-22 Hal & Jeanette Segerstrom Family
Foundation Classical Series

SAINT-SAËNS' ORGAN SYMPHONY

Preview talk with KUSC's Alan Chapman @ 7 p.m.

Thursday, March 10, 2022 @ 8 p.m.

Friday, March 11, 2022 @ 8 p.m.

Saturday, March 12, 2022 @ 8 p.m.

Carl St.Clair, Music Director

Edo de Waart, conductor

James Ehnes, violin

Christoph Bull, organ

The performance by James Ehnes
is sponsored by **Sam & Lyndie Ersan**

OFFICIAL
TV STATION



OFFICIAL
HOTEL

AVENUE OF THE ARTS
COSTA MESA
TRIBUTE PORTFOLIO

OFFICIAL
MUSIC STATION



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

PROGRAM

Ippolito

Nocturne for Orchestra
Pacific Symphony Premiere

Prokofiev

**Violin Concerto No. 2 in G
Minor, Op.63**

Allegro moderato

Andante assai

Allegro; ben marcato

James Ehnes, violin

-Intermission-

Saint-Saëns

**Symphony No. 3 in C Minor,
Op. 78 "Organ Symphony"**

PART I

Adagio - Allegro moderato

Poco adagio

PART II

Allegro moderato - Presto

Maestoso - Allegro

Christoph Bull, organ

PROGRAM NOTES

Michael Ippolito:

Nocturne for Orchestra



Fairy tales are not just for children—think of Mozart’s *Zauberflöte*, Stravinsky’s *Rossignol* and Janáček’s *Cunning Little Vixen*. Michael Ippolito’s *Nocturne for Orchestra*, too, has an element of enchantment. It was

inspired, like much of his music, by a

visual artist—in this case the Spanish surrealist Joan Miró, whose painting “Nocturne” combines a child’s whimsical sense of magic with very grown-up sophistication. As you listen to Ippolito’s *Nocturne*, try doing what Berlioz did when attending concerts: Close your eyes.

Ippolito has been praised by *The New York Times* for his “polished orchestration” that “glitters, from big-shoulders brass to eerily floating strings.” His music has been performed by leading musicians in venues around the world. Drawing on a rich musical background of classical and folk music, and taking inspiration from visual art, literature and other art forms, he has forged a distinctive musical voice in a body of work spanning orchestral, chamber and vocal music.

His orchestral music has been conducted by Edo de Waart, Marin Alsop, Michael Francis, David Alan Miller, and Jeffrey Milarsky in performances by the Chicago Symphony Orchestra, Dallas Symphony Orchestra, San Diego Symphony Orchestra, Milwaukee Symphony Orchestra, Nashville Symphony, Florida Orchestra, Cabrillo Festival Orchestra, Albany Symphony Orchestra and Juilliard Orchestra. His chamber music has been performed by the Attacca Quartet, Miro Quartet, Hub New Music, Altius Quartet and Dinosaur Annex, among others, and his vocal music has been championed by sopranos Joëlle Harvey and Lindsay Kesselman. He has received commissions from numerous organizations, including Carnegie Hall and The ASCAP Foundation, The Florida Orchestra, Chamber Music America, the University of Georgia Wind Ensemble, Staatstheater Darmstadt and the New York Choreographic Institute.

Discussing *Nocturne* on his website, Ippolito notes: My *Nocturne* was originally inspired by Joan Miro’s 1940 painting of the same name. I was first drawn to the pure visual appeal of Miro’s fantastical figures and swirling lines, but I was also intrigued by the idea of a “nocturne” with so much energy and whimsy. As I thought about the tension between the title and the image, the other approaches to the nocturne came to my mind – from the Whistler paintings and the dreamy world of Chopin and Field that inspired him, to the colorful and diverse Debussy pieces, to the creaking and sliding “night music” of Bartok. In the end, my piece is about the different connotations of the title as much as it is about an imagined nocturnal scene. *Nocturne* is in three large sections. The opening evokes a hazy world, with allusions to familiar nocturnal imagery floating in and out of focus. The middle section is a wild scherzo inspired by Miro’s bizarre nocturne. At the end, the music from the opening section returns, with a brief nod to Chopin before the music evaporates to nothing.

The original version of this piece was scored for flute, violin and piano, written in 2010. The version for orchestra was completed almost a year later.

Ippolito studied with John Corigliano at The Juilliard School and with Joel Hoffman and Michael Fiday at the Cincinnati College-Conservatory of Music. He is currently Associate Professor of Composition at Texas State University. 🌿

Sergei Prokofiev:

Violin Concerto No. 2 for Violin and Orchestra



Thanks mainly to the success of his first symphony, Sergei Prokofiev already had an international reputation when he left the Soviet Union at age 27 to tour New York and other U.S. cities as visiting pianist and composer. He would remain abroad for most of the next 18 years, and

no wonder: His arduous journey from St. Petersburg to New York—by way of Vladivostok, Tokyo and San Francisco—took four months. He composed his brilliant opera *The Love for Three Oranges* aboard trains. Successful piano recitals, which he reportedly despised, made him a celebrity and recording star here. He was also a figure of curiosity, a composer from “godless Russia” who was expected to outdo Stravinsky for sheer shock value. With continued success, however, his international stature rose, and so did the dignity accorded him.

As the 1930s opened, Prokofiev knew he would have to return to Russia as a resident citizen sometime. Did he also know of the pressures of cultural censorship and artistic tyranny borne by Dmitri Shostakovich from 1926 onward? If so, he must surely have considered that the Kremlin’s cultural bureaucracy might subject him to similar treatment upon his return. (They did.) It was during this period of ambivalence—and perhaps fear—that he produced his second violin concerto. Some listeners, including your intrepid annotator, believe that Prokofiev transmuted his angst into expressive depth in compositions including his Violin Concerto No. 2. The most important question, as always: What do *your* ears tell you? This concerto proved to be the last commission Prokofiev would receive while living outside Russia. He had recently toured with violinists Samuel Dushkin and Robert Soëstens in acclaimed performances that included his sonata for two violins, a work widely regarded as the greatest in the literature for two unaccompanied violins; the grateful Soëstens commissioned Prokofiev’s second violin concerto while the tour was still under way. “The number of places in which I wrote the Concerto shows the kind of nomadic concert-tour life I led then,” noted Prokofiev. “The main theme of the first movement was written in Paris, the first theme of the second movement at Voronezh [Russia], the orchestration was finished in Baku [Azerbaijan] and the premiere was given in Madrid.” The concerto was immediately successful, and to this day, a plaque at Madrid’s Teatro Monumental commemorates its premiere there in December 1935.

As the concerto opens, there is no denying the essential Russian sound of the somber melody that pours forth from the solo violin; we hear not only echoes of Russian song, but also Prokofiev's gift for deft modulation and purling lyricism. The opening melody flows right through the second movement, with the orchestra and soloist eventually switching parts, and the orchestra taking over the tune. Yet the more zestful third movement, a rondo, seems to cast a backward glance at Europe, and at Spain in particular—even ornamenting its main theme with castanets in Spanish style. A final coda ends the concerto in spectacular fashion, with the soloist almost dancing in a zestful, 5/4 rhythm marked “tumultuoso.” 🎻

Camille Saint-Saëns: Symphony No. 3, “Organ Symphony”



Born in 1835, when the Romantic era was still young, the spectacularly gifted Camille Saint-Saëns has been hailed as the greatest of all classical music prodigies, outpacing even Mozart and Mendelssohn. In the Organ

Symphony, Saint-Saëns combines his astounding facility for melodic invention and sonic dazzle with loftier, almost religious ambitions.

In an introductory note for the symphony, which was commissioned (like Beethoven's Ninth) by the Royal Philharmonic Society and premiered in London, the composer noted that “This symphony is divided into two parts... Nevertheless, it embraces in principle the four traditional movements, but the first is altered in its development to serve as the introduction to the poco adagio, and the scherzo is connected by the same process to the finale.” More simply stated, the work's movements are paired, so that it seems to be divided in halves rather than fourths. The symphony opens with an introductory theme comprised of a rising four-note figure. It is short, slow (marked Adagio) and haunting in quality; no sooner does it appear than it begins to evolve in an Allegro development. Formally constructed, the movement seems to build tension with its large orchestral forces mounting in waves, only to let them subside. Eventually the development resolves into a serene conclusion that almost whispers, without even a suggestion of the organ's presence. This opening is followed by a calm Adagio that introduces the organ not in thunder, but tranquility: with subtle, pianissimo pedal points. In the third movement, the beautiful non-thunder of the second movement resolves into serenity dominated by strings as a traditional symphony might, with no hint of another organ entrance in the offing. But then, in the reprise, a new theme boldly announces its presence. Tension mounts, new possibilities arise, and we are reminded of the organ's slumbering presence. The fourth movement of this symphony offers the one of the great climactic moments in music: an organ chord in C-major spanning three and a half octaves. The marking is single-forte, but the effect is as huge as a mighty fortissimo. The point is not mere aural

spectacle, but, as the composer wrote, “the defeat of the restless, diabolical element” leading to “the blue of a clear sky”—a solemn, majestic musical statement. The eruptive force of the organ is balanced by the sparkle of the piano, and its sepulchral weight is focused in a stately rhythm, all blending seamlessly with the colors of the orchestral choir. Saint-Saëns dedicated this symphony to Franz Liszt, who had admired the score but never heard it; having withdrawn from his rock-star lifestyle to live in religious contemplation, he died only months after its premiere. The dedication seems especially appropriate to a work that reconciles spectacularly contrasting forces with a sense of inner unity. It seems likely that only Saint-Saëns could have brought it off. 🎻

Micheal Ippolito

Born: January 28, 1985 in Tampa Fla.

Nocturne for Orchestra Pacific Symphony Premiere

Composed: The original version, written in 2010, was scored for flute, violin and piano. This version for orchestra was completed almost a year later

World Premiere: February 27, 2012 by the Juilliard Orchestra, conducted by Jeffrey Milarsky

Instrumentation: two flutes including piccolo, two oboes, two clarinets, two bassoons, four French horns, two trumpets, three trombones, one tuba, timpani, percussion, harp, piano and strings
Estimated duration: 10 minutes

Sergei Prokofiev

Born: April 27, 1891 in Sontsivka, Ukraine

Died: March 5, 1953 in Moscow, Russia

Violin Concerto No. 2 in G Minor, Op.63

Composed: 1935

World Premiere: December 1, 1935, at the Teatro Monumental in Madrid, Spain, by the violinist Robert Soëtens and the Madrid Symphony Orchestra, conducted by Enrique Fernández Arbós
Most recent Pacific Symphony performance: December 8, 1994 at Segerstrom Hall with Carl St.Clair as conductor and Robert McDuffie as soloist.

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

Estimated duration: 26 minutes

Camille Saint-Saëns

Born: October 9, 1835 in Paris, France

Died: December 16, 1921 in Algiers, Algeria

Symphony No. 3 in C Minor, Op. 78, “Organ Symphony”

Composed: 1886

World Premiere: May 19, 1886 in London at St James' Hall, conducted by the composer

Most recent Pacific Symphony performance: May 4, 2013 with Aziz Shokhakov conducting

Instrumentation: three flutes including piccolo, three oboes including English horn, three clarinets including bass clarinet, three bassoons including contrabassoon, four French horns, three trumpets, three trombones, one tuba, timpani, percussion, piano (four-hands), organ and strings

Estimated duration: 36 minutes

ABOUT THE ARTISTS



James Ehnes has established himself as one of the most sought-after violinists on the international stage. Gifted with a rare combination of stunning virtuosity, serene lyricism and an unflinching musicality, Ehnes is a favorite guest of many of the world's most respected conductors

and leading orchestras. In 2021, Ehnes was announced as the recipient of the coveted Artist of the Year title in the 2021 Gramophone Awards, which celebrated his recent contributions to the recording industry. This includes the launch of a new online recital series entitled 'Recitals from Home' which was released in June 2020 in response to the COVID-19 pandemic and subsequent closure of concert halls. Ehnes recorded the six Bach Sonatas and Partitas and six Sonatas of Ysaÿe from his home with state-of-the-art recording equipment and released six episodes over the period of two months. These recordings have been met with great critical acclaim by audiences worldwide, and Ehnes was described by *Le Devoir* as being "at the absolute forefront of the streaming evolution."

Recent orchestral highlights include the MET Orchestra at Carnegie Hall with Gianandrea Noseda, Gewandhausorchester Leipzig with Alexander Shelley, San Francisco Symphony with Marek Janowski, Frankfurt Radio Symphony with Andrés Orozco-Estrada, London Symphony with Daniel Harding and Munich Philharmonic with Jaap van Zweden. In 2017, Ehnes premiered the Aaron Jay Kernis Violin Concerto with the Toronto, Seattle and Dallas symphony orchestras, and gave further performances of the piece with the Deutsches Symphonie-Orchester and Melbourne Symphony Orchestra. Throughout the 2021-22 season, Ehnes is named as Artist in Residence with the National Arts Centre of Canada.

As part of the Beethoven celebrations, Ehnes was invited to perform the complete cycle of Beethoven Sonatas at the Wigmore Hall in 2019-20. His third and final installment of Beethoven Violin Sonatas recordings with Andrew Armstrong was released by Onyx in 2020 and was given a glowing review by Gramophone: "[Ehnes gave us] the flawless technique, the purity of his sound, and the extent to which everything always feels elegant and just right, with no attention-grabbing quirks or determined originalities... a huge spectrum of color and articulation [is] employed".

Ehnes has an extensive discography and has won many awards for his recordings, including a Grammy Award (2019) for his live recording of the Aaron Jay Kernis Violin Concerto with the Seattle Symphony and Ludovic Morlot and a Gramophone Award for his live recording of

the Elgar Concerto with the Philharmonia Orchestra and Andrew Davis. His recording of the Korngold, Barber and Walton violin concertos won a Grammy Award for "Best Instrumental Soloist Performance" and a JUNO award for "Best Classical Album of the Year." His recording of the Paganini Caprices earned him universal praise, with *Diapason* writing of the disc, "Ehnes confirms the predictions of Erick Friedman, eminent student of Heifetz: 'there is only one like him born every hundred years.'" Recent releases include sonatas by Beethoven, Debussy, Elgar and Respighi, and concertos by Walton, Britten, Shostakovich, Prokofiev and Strauss, as well as the Beethoven Violin Concerto with the Royal Liverpool Philharmonic Orchestra and Andrew Manze, which was released in October 2017 on Onyx Classics.

Ehnes began violin studies at the age of five, became a protégé of the noted Canadian violinist Francis Chaplin aged nine and made his orchestra debut with L'Orchestre symphonique de Montréal aged 13. He continued his studies with Sally Thomas at the Meadowmount School of Music and The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation in 1997. He is a Fellow of the Royal Society of Canada and in 2010 was appointed a Member of the Order of Canada. Ehnes was awarded the 2017 Royal Philharmonic Society Award in the Instrumentalist category. Ehnes plays the "Marsick" Stradivarius of 1715.



Organist Christoph Bull was born in Mannheim, Germany and has performed and recorded around the world, including France, Switzerland, Austria, Denmark, Northern Ireland, Russia, India, Taiwan and El Salvador, at national and regional conventions of the

American Guild of Organists and at venues such as Walt Disney Concert Hall in Los Angeles, Lincoln Center in New York City, Renée and Henry Segerstrom Concert Hall in Costa Mesa, the Cathedrals of Moscow, Saint-Denis and Salzburg as well as rock clubs like The Viper Room, The Roxy and The Whisky in Los Angeles.

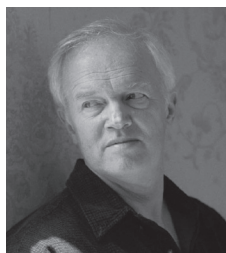
Bull improvised his first melodies on the piano at age five and gave his first organ recitals and rock concerts with a band at age 12. He's collaborated with leading orchestras, conductors, choirs and ensembles including the Los Angeles Master Chorale, James Conlon, Carl St.Clair, Pacific Chorale, Pacific Symphony and Grammy-winning Southwest Chamber Music.

His organ teachers were Cherry Rhodes, Hermann Schäffer, Ludwig Dörr, Samuel Swartz, Christoph Schöner and Paul Jordan. He also participated in master courses with Marie-Claire Alain, Guy Bovet, Craig Cramer and Rudi Lutz.

Bull is the creator of the genre-crossing, collaborative multi-media series *organica*, combining traditional and contemporary music. His collaborators include DJs, video artists, live painter, instrumentalists and singers. He has also contributed to projects by Steven Spielberg, Robin Williams, Harry Connick Jr., George Clinton and Bootsy Collins (Parliament Funkadelic), Cyndi Lauper, Lili Haydn and Nishat Khan and opened the organ series at Renée and Henry Segerstrom Concert Hall in Costa Mesa and Villa Aurora in the Pacific Palisades. His solo album *First & Grand*, the world premiere recording of the Walt Disney Concert Hall Organ, was celebrated by the international trade press and showcases the stylistic versatility and expressiveness of his playing. His original song *Peace* was featured on the benefit album *2 Unite All Together* with songs by Peter Gabriel, Stewart Copeland and others. His song *Ali* was featured on the website for the collector's book about Muhammad Ali by Taschen. His music has been broadcast on TV and radio, including on NPR's flagship station in Southern California, KCRW, on Classical KUSC and the Minnesota Public Radio program *Pipedreams*.

Bull is based in Los Angeles. In addition to his activities as a concert organist, composer, singer-songwriter, speaker, university organist and organ professor at University of California, Los Angeles (UCLA), he is organist-in-residence at First Congregational Church of Los Angeles, playing one of the largest pipe organs in the world. 🎹

ABOUT THE CONDUCTOR



Throughout his long and illustrious career, and alongside his existing posts, renowned Dutch conductor, Edo de Waart, has held a multitude of posts with orchestras around the world including music directorships with San Francisco Symphony

and San Francisco Opera, the Minnesota Orchestra, New Zealand Symphony Orchestra, Hong Kong Philharmonic, Rotterdam Philharmonic Orchestra and Sydney Symphony Orchestra and a chief conductorship with De Nederlandse Opera. He has also held posts with the Saint Paul Chamber Orchestra and the Santa Fe Opera. de Waart celebrated his 80th birthday at the end of the 2020-21 season with a series of special concerts with the Netherlands Radio Philharmonic Orchestra, with whom he holds the position of Conductor Laureate.

In the 2021-22 season, Edo de Waart celebrates his third year as principal guest conductor of the San Diego

Symphony Orchestra and continues his role as conductor laureate of the Antwerp Symphony Orchestra. He will return to the Chicago Symphony Orchestra to conduct an all-Tchaikovsky program and to Rotterdam Philharmonic Orchestra to conduct Dvořák's Symphony No.9.

Additionally, de Waart will make returns to the Minnesota Orchestra, Netherlands Radio Philharmonic Orchestra and Milwaukee Symphony Orchestra, with whom he also holds the position of music director laureate.

As an opera conductor, de Waart has enjoyed success in a large and varied repertoire in many of the world's greatest opera houses. He has conducted at Bayreuth, Royal Opera House, Covent Garden, Grand Théâtre de Genève, Opéra Bastille, Santa Fe Opera and The Metropolitan Opera. With the aim of bringing opera to broader audiences where concert halls prevent full staging, he has, as music director in Milwaukee, Antwerp and Hong Kong, often conducted semi-staged and opera in concert performances.

A renowned orchestral trainer, he has been involved with projects working with talented young players at the Juilliard and Colburn schools, and the Music Academy of the West in Santa Barbara.

De Waart's extensive catalogue encompasses releases for Philips, Virgin, EMI, Telarc and RCA. Recent recordings include Henderickx's Symphony No.1 and Oboe Concerto, Mahler's Symphony No.1 and Elgar's *Dream of Gerontius*, all with the Royal Flemish Philharmonic.

Beginning his career as an Assistant Conductor to Leonard Bernstein at the New York Philharmonic, de Waart then returned to Holland where he was appointed Assistant Conductor to Bernard Haitink at the Royal Concertgebouw Orchestra.

Edo de Waart has received a number of awards for his musical achievements, including becoming a Knight in the Order of the Netherlands Lion and an Honorary Officer in the General Division of the Order of Australia. He is also an Honorary Fellow of the Hong Kong Academy for Performing Arts. 🎹