



2022-23 Hal & Jeanette Segerstrom
Family Foundation Classical Series

TCHAIKOVSKY & STRAUSS

Preview Talk with Alan Chapman @ 7 p.m.

Thursday, Feb. 23 @ 8 p.m.

Friday, Feb. 24 @ 8 p.m.

Saturday, Feb. 25 @ 8 p.m.

Carl St. Clair, conductor
Dennis Kim, violin
Pacific Symphony

This concert is generously sponsored by
Dr. Daniel Temianka & Dr. Zeinab Dabbah

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This concert is being recorded for broadcast on
July 9, 2023 on Classical KUSC.

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

PROGRAM

R. STRAUSS

Serenade for Winds

JOHN WINEGLASS

Joshua Tree:
Scenes from the Mojave.
Concerto for Violin and
Orchestra (World Premiere)
I. *Desert Sun to Night Crawlers*
II. *Morning Dawn to*
Evening Twilight
III. *Ancient Rock Formations*
to the Gold Rush Frontier
Dennis Kim, violin

-INTERMISSION-

TCHAIKOVSKY

Symphony No. 4
Andante sostenuto
Andantino in modo di canzona
Scherzo: Pizzicato ostinato
Finale: Allegro con fuoco

ABOUT THE ARTIST



Pacific Symphony's concertmaster, Dennis Kim was born in Korea, raised in Canada, and educated in the United States. He has spent more than a decade leading orchestras in the United States, Europe, and Asia. He was first appointed concertmaster of

the Tucson Symphony at the age of 22. He then served as the youngest concertmaster in the history of the Hong Kong Philharmonic, before going on to lead the Seoul Philharmonic and Tampere Philharmonic in Finland. Previous to his current position, he was concertmaster of the Buffalo Philharmonic in New York.

After making his solo debut at the age of 14 with the Toronto Philharmonic, Dennis Kim has gone on to perform as a soloist with all of the most important orchestras in Asia. During his tenure as concertmaster with the Buffalo Philharmonic and Tampere Philharmonic, he was featured annually as a soloist. Over the last few seasons, he was a guest soloist with the Lebanon Philharmonic and Orchestra NOW, with repertoire ranging from Mozart and Haydn to Glass and Penderecki.

A graduate of the Curtis Institute of Music and Yale School of Music, Kim's teachers include Jaime Laredo, Aaron Rosand, Peter Oundjian, Paul Kantor, Victor Danchenko, and Yumi Ninomiya Scott. He plays the 1701 ex-Dushkin Stradivarius, on permanent loan from a generous donor.

ABOUT THE COMPOSER



John Christopher Wineglass is a multiple Emmy® award-winning composer who has performed on five continents, before U.S. presidents since Ronald Reagan and regaled numerous world leaders including the former King Hussein of Jordan and

Chancellor Mikhail Gorbachev of the former Soviet Union. In mainstream genres, John has worked with several OSCAR® and GRAMMY® award-winning artists, including Aretha Franklin, Whitney Houston, and Jamie Foxx to name a few.

Wineglass has written several scores and incidental music for shows on MSNBC, CNN, NBC, CBS, and ABC as well as documentaries, and several of his nationally syndicated commercials include music for the United States Army, American Red Cross, and Texaco as well.

Wineglass holds seven Emmy® nominations and is a recipient of three (two consecutive) Daytime Emmy® Awards for Outstanding Achievement in Music Direction and Composition for a Drama Series, and three ASCAP Film and Television Music Awards.

In the classical music genre, he has garnered commissions from the esteemed Cabrillo Festival of Contemporary Music with Maestra Marin Alsop to the Kennedy Center Concert Hall, with *The Washington Post* describing his concert-hall work as having “iridescent colors in the world premiere of a beautifully crafted suite” while conductor Marvin Hamlisch introduces and congratulates the occasion by commenting “... with a name like Wineglass, it had to be good.”

Wineglass’ “iridescent” (*The Washington Post*) compositions are inspired by the beauty of creation and the splendor of nature—as well as bringing to light social justice issues of the past and present. Commissioned works in the 2018-19 season alone included four symphonic works with two with full SATB chorus.

In 2021-22, Wineglass made his debut symphonic recordings released on Navona Records with the Zagreb Festival Orchestra, the Brno Philharmonie, and lastly the esteemed London Symphony at St. Luke’s recording his stunning mini-violin concerto *#elijah*—a direct tribute to not only the life of Elijah Jovan McClain but to the lost lives of many people of color at the hands of those who are entrusted to serve and protect.

Wineglass is currently serving a five-year appointment as Composer-in-Residence with the Monterey Symphony where both of his pandemic response works *Alone for Solo Violin*, *Live EFX and Electronica*, and *Alone Together for Percussion, Harp and Strings* have been curated to be included in the permanent collection of COVID-19 response art at the Library of Congress. The subsequent short-film for *Alone for Solo Violin*, *Live EFX and Electronica* directed by filmmaker Doug Mueller has won international acclaim.

Wineglass has received major commissions from the National Endowment for the Arts, the Pittsburgh Foundation, the Alfred P. Sloan Foundation, the Benjamin Harris Memorial Fund, the Heinz Foundation and the Opportunity Fund along with a wide cadre of private sponsors.

He received his Bachelor of Music degree in Music Composition with a minor in Viola Performance at The American University and later received his master’s degree in Music Composition with an emphasis in Film Scoring for Motion Pictures, Television, and Multi-Media at New York University, studying primarily with Justin Dello-Joio of the Juilliard School.

For more information, about Wineglass and his work, including audio clips and score samples, visit www.johnwineglass.com

PROGRAM NOTES

Richard Strauss

Serenade for 13 Wind Instruments, Op. 7

Born: June 11, 1864, Munich, Germany

Died: September 8, 1949, Garmisch-Partenkirchen, Germany

Composed: 1881

Premiered: November 27, 1882 in Dresden

Most recent Pacific Symphony

performance: February 14, 2021 (virtual concert); June 3, 1993 in Segerstrom Concert Hall with Carl St.Clair conducting

Instrumentation: two flutes, two oboes, two clarinets, three bassoons including contrabassoon, four horns

Estimated duration: Approximately 10 minutes

International fame came gradually for Richard Strauss. Born in 1864, he finally achieved international standing—perhaps notoriety is a better word—in 1905, with his one-act opera based on Oscar Wilde’s *Salome*. Its sexual frankness shocked many of Strauss’ contemporaries, as did its thickly layered harmonies, which sounded more modern than they were.

In the years before *Salome* (which hit the boards in 1905), Strauss’ most important compositions were mainly instrumental showpieces: solo piano works and big-orchestra tone poems such as *Don Juan* and *Till Eulenspiegel*. He was still in his early twenties when he composed his *Serenade for 13 Wind Instruments*, a virtuoso work that showcases the skills of both the composer and players.

The features that would later become hallmarks of the Strauss style are here: abundant motifs, which range from deft touches to lush melodies, are embedded in dense chords whose slippery tonalities can change in mid-phrase. The scoring is bold, requiring Strauss to achieve coloristic variety within a relatively narrow range of instruments. Not surprisingly, he emphasized the French horn; his father was the pre-eminent hornist playing in Germany and Austria. The ensemble sound is deepened by the richly melodious growl of the contrabassoon.



John Wineglass

Joshua Tree: Scenes from the Mojave Concerto for Violin and Orchestra World Premiere

Born: 1973

Composed: 2022

Premiered: This is a World Premiere by Pacific Symphony

Instrumentation: three flutes including piccolo, three oboes including English horn, three clarinets including bass clarinet, three bassoons including contrabassoon, four horns, three trumpets, three trombones, one tuba, timpani, percussion, harp, and strings

Estimated duration: Approximately 25 minutes

Both topical and timeless, the music of the three-time Emmy® award-winning composer John Wineglass spans the television screen and concert hall. With this premiere performance, his violin concerto *Joshua Tree: Scenes from the Mojave* joins the ranks of modern classical works drawing inspiration from American landscape—including Olivier Messiaen’s *Des canyons aux étoiles* and Ferde Grofé’s *Grand Canyon Suite*. **Writing about the concerto, Wineglass notes:**

During the creative process and research for a previous 30-minute work and premiere in the 2018-19 season, *Voices of The West for Symphony Orchestra and Chorus*, I came across and was intrigued by the national treasure of Joshua Tree situated on the outskirts of the Mojave Desert in Southern California. While the context of the earlier work took on another direction, I knew one day I would codify this striking landscape in the language of music as it continues to have a profound impact and vast impression on my scope of life and Creation.

The opening movement, *Desert Sun to Night Crawlers*, describes my all-day and -night maiden hike into Joshua Tree, which encompassed everything from blinding sun desolation with little water as an east coast city-boy novice to the night creatures of the desert nights. It also encapsulates my many drives watching sunsets as (phenomenally) temperatures actually rise driving deeper into and across the darkness of the Mojave Desert from the West coast.

The second movement opens up to an early morning dawn with playful desert creatures by day coupled with breathtaking majestic views of ridges, river basins with seas of purple blooming beaver-tail cactus and sea floors carved by former ocean waters...quite sobering when one thinks about the number of centuries it took to create this landscape.



PROGRAM NOTES

The third movement opens with big (slow) and deliberate glissandi from the lower registered instruments of the entire orchestra and subsequent theme describing the sanctuary of ancient giant rock formations peppered with Joshua trees (hence the name of the area) all-throughout the epic north main entrance in route to the remote city of Twentynine Palms in San Bernardino County. This movement then explodes into a ‘fleeting and sprightly’ violin hoe-down jostling between 7/8 and 4/4 meters moving along at a fast BPM (beats per minute) of 165 with a final giant climatic ending of various thematic ideas from throughout the entire work with hemiolas and augmented gestures of those motifs signifying the emergence of the new frontier of settlers.

DEDICATIONS

Commissioned by Pacific Symphony for Concertmaster Dennis Kim for the 2022-23 season conducted by the esteemed Carl St. Clair commemorating the beautiful yet challenging landscape of Joshua Tree National Park and the Mojave Desert.

THANK YOUs

I want to first and foremost thank the incredible Carl St.Clair and the amazing soloist Dennis Kim for initially approaching me with this opportunity after performing and virtually premiering through some VERY challenging pandemic times the work *Alone Together for Percussion, Harp and Strings*.

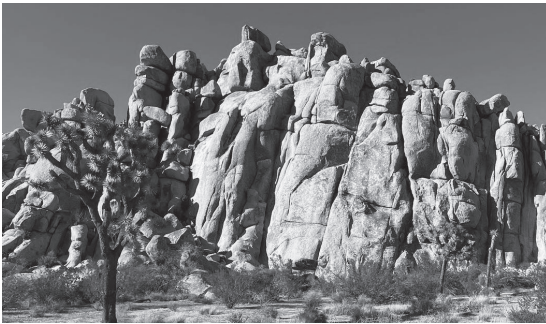
Exceptional thanks go to Dr. Daniel Temianka and his wife Dr. Zeinab Dabbah, who are sponsoring this work. Dr. Temianka, who is the son of the famous violin virtuoso, conductor, author, and music educator Henri Temianka, has commented: “The wonderful opportunity that John Wineglass and Pacific Symphony have given us fits perfectly with our vision of Henri’s legacy. We are thrilled and grateful to support this new composition for the violin repertoire.”

Special thanks to President & CEO John E. Forsyte, Executive Vice President & COO Sean Sutton, Senior Vice President of Artistic Planning and Production Eileen Jeanette, Director of Communications Jean Oelrich, and Associate Director of Publications and Content Heather Arias de Cordoba, Artist Service Manager Dani Reynolds, Orchestra Librarian Alison Spaeth, and the ENTIRE staff of Pacific Symphony! You guys are AMAZING! It’s been a joy and looking forward to the next one.

Thanks to my copyist Brad Ritchie and Main Office Productions on I-don’t-know-how-many trips now around the sun! I’ve stopped counting!

Thanks to all of my immediate family (Denise, Abbey, Gilbert, Audrey, and Fred) who have and continue to support this crazy dream of mine of becoming a composer and all my musical endeavors. Thanks ALWAYS to my parents Ezekiel and Juanita Wineglass—forever grateful and continue to rest in peace.

May this work open space for one to continue to contemplate and consider our planet, its universe, and the beauty of Creation.



PROGRAM NOTES

Pyotr Ilyitch Tchaikovsky

Symphony No. 4 in F Minor, Op. 36

Born: May 7, 1840, Votkinsk, Russia

Died: November 6, 1893, Saint Petersburg, Russia

Composed: 1877-1878

Premiered: February 22, 1878 in Moscow

Most recent Pacific Symphony

performance: October 22, 2016

in the Renée and Henry Segerstrom Concert Hall with Carl St.Clair conducting

Instrumentation: three flutes including piccolo, two oboes, two clarinets, two bassoons, four French horns, two trumpets, three trombones, one tuba, timpani, percussion, and strings

Estimated duration: Approximately 44 minutes

Much as we enjoy drawing connections between a composer's life and his music, it can often be misleading to do so. Not so in the case of Tchaikovsky—especially with respect to his compositions dating to the years 1877 and 1878, which included the Symphony No. 4.

According to many musicologists, including the noted Tchaikovsky authority David Brown, this symphony and his opera *Eugene Onegin* reflect the turbulent state of Tchaikovsky's emotions at the most difficult time of his life.

Always self-conscious about the way he was perceived by critics, colleagues, and friends, Tchaikovsky was tormented by inner confusion over his sexual identity and seemed desperate to live a life of mature respectability. In 1877, during the period when he was working on both the fourth symphony and *Onegin*, he became aware of a letter that had been written to him by a 16-year-old student, Antonina Miliukhova, who was infatuated with him.

In the "letter scene" of *Onegin*, an operatic setting of a novel-length romantic satire by Pushkin, Tchaikovsky dramatized a similar incident in which the opera's heroine, Tatyana, pours her soul into a confession of love to Onegin, who rejects her. Many musicologists call this scene—which captures the agonized depths of Tatyana's desire and its inevitable rejection—the greatest in all of Tchaikovsky's operas, informed by his own deep ambivalence regarding Antonina. At the same time, composing his fourth symphony, he was preoccupied with the role of implacable fate in personal happiness, and embedded it in the symphony: Throughout the Fourth, we hear power of fate juxtaposed against the struggle for personal happiness.

"It seems to me as if the power of fate has drawn to me that girl," Tchaikovsky wrote to his patron and confidante Nadezhda von Meck, to whom he dedicated his Fourth.



Letters to his brother from the same period show he was considering the possibility of marriage to counter rumors about his homosexual encounters. Dangerous as homosexuality was in that time and place—punishable by exile to Siberia—it seems likely that Tchaikovsky was more concerned with appearances, and saw marriage to Antonina as his chance for an outwardly normal life. He married her (the proposal was hers) on July 6 of 1877. The marriage was an unmitigated disaster even though Tchaikovsky made it clear in his written acceptance to Antonina that there could be no physical relationship between them. Still, the reality of marriage plunged Tchaikovsky into such unbearable tension that he could not bear to be near her. In one near-encounter when they found themselves in the same room, they passed without exchanging a word.

The opening movement of Tchaikovsky's Fourth comprises more than half the symphony's total length and sets up the contest between implacable fate and personal happiness. Though the symphony has always inspired comparisons to Beethoven's Fifth—characterized in schoolroom mnemonics as "fate knocking at the door"—Tchaikovsky's represents a personal struggle rather than a philosophical one. From the first moments we hear the blazing fanfare of the fate theme opening the reaches of a wintry landscape to the listener. The intensity of the melody and its realization in the brasses conveys not only the power of fate, but also the composer's personal fright in confronting it.

The melancholy second movement seems to open an icy, windswept Russian landscape before us. The thematic material, though original to Tchaikovsky, is inspired by Russian folklore, but the structure is a classical canon. In the third movement, a scherzo with beautiful, persistent pizzicato passages in the strings, has an exotic sound with the feeling of an arabesque—perhaps informed by Tchaikovsky's ballet writing. (It is also noted for its brief but technically demanding solo for piccolo, one of the most difficult in the symphonic repertory.)

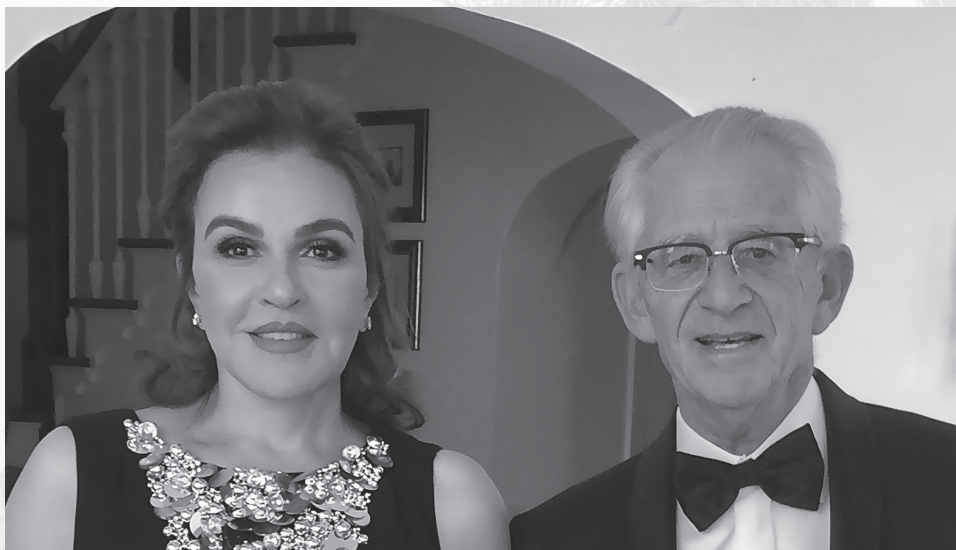
The fourth movement is marked *allegro* and combines familiar Russian folk themes with the original fate theme from movement one. Here the implacability of fate, which had the power to sweep aside everything in its path in movement, seemingly finds resolution with the human search for daily happiness. The unanswerable questions for critics, and for us listeners, is this: Is this resolution authentic, or is it just Tchaikovsky groping for a solution, as he did with his marriage?

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.

Thank you

DR. DANIEL TEMIANKA AND DR. ZEINAB DABBAH

**Sponsors of the World Premiere Performance of John Wineglass'
Joshua Tree: Scenes from the Mojave Concerto for Violin and Orchestra**



Pacific Symphony is grateful to Dr. Daniel Temianka and his wife, Dr. Zeinab Dabbah for their generous support for the world premiere performance of *Joshua Tree: Scenes from the Mojave* Concerto for Violin and Orchestra by John Wineglass.

Dr. Temianka shared his thoughts on sponsoring this new work. "A central interest of ours has been developing the legacy of my late father, the virtuoso violinist, conductor, educator, and author Henri Temianka. He was the first graduate of the Curtis Institute, and pioneered speaking from the stage about the music that he performed with the Paganini Quartet, his California Chamber Symphony, and many other great musicians. A professorship and scholarship in strings have been established in his name at Chapman University, which also houses the lifetime archives of his letters, photographs, and other memorabilia.

"The wonderful opportunity that John Wineglass and Pacific Symphony have given us fits perfectly with our vision of Henri's legacy. We are thrilled and grateful to support this new composition for the violin repertoire.

"We would like to dedicate *Joshua Tree* to our friend William Fitzpatrick, the first Temianka Endowed Professor in Music."