

2024-25 Hal & Jeanette Segerstrom
Family Foundation Classical Series

GLUZMAN PLAYS BRAHMS

Preview Talk at 7 p.m.
KUSC midday host Alan Chapman
Thursday, Nov. 14, 2024 @ 8 p.m.
Friday, Nov. 15, 2024 @ 8 p.m.
Saturday, Nov. 16, 2024 @ 8 p.m.

Valentina Peleggi, conductor
Vadim Gluzman, violin
Pacific Symphony

BARBER Symphony No. 1 in One Movement, Op. 9
 I. *Allegro ma non troppo*
 II. *Allegro molto*
 III. *Andante tranquillo*
 IV. *Con moto (Passacaglia)*

TCHAIKOVSKY *Francesca da Rimini*, Op. 32

—INTERMISSION—

BRAHMS Violin Concerto in D Major, Op. 77
 I. *Allegro non troppo*
 II. *Adagio*
 III. *Allegro giocoso; ma non troppo vivace*
 Vadim Gluzman, violin

This concert is being recorded for broadcast
on Feb. 16, 2025 on Classical California KUSC.

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



ABOUT THE CONDUCTOR

Valentina Peleggi, conductor



Valentina Peleggi has been Music Director of the Richmond Symphony (Virginia, USA) since the 2020-21 season and has already revitalized the orchestra's artistic output. While focusing on developing the orchestra's own sound she has also launched new concert formats, joined national

co-commission partnerships, started a three-year composer-in-residence program, launched conducting masterclasses in collaboration with the local universities, and championed neglected composers from diverse backgrounds. During the pandemic she sat on the jury of the first virtual Menuhin Competition hosted by the Richmond Symphony.

Last season, saw a string of debuts in North America, including Dallas and Chicago symphonies, New World and Kansas City symphonies, Grant Park Music Festival. She will return to conduct Chicago Symphony at Ravinia in 2024. This season, Peleggi conducts BBC Scottish Symphony and Ulster orchestras, Polish National Radio Symphony Orchestra, and at Teatro Colon and Arena di Verona. Other engagements in recent seasons have included the Colorado and Baltimore symphonies, Royal Philharmonic, BBC National Orchestra of Wales, Brussels Philharmonic, Antwerp Symphony, Orchestre Philharmonique Royal de Liege, Nuremberg Symphoniker, Gulbenkian Orchestra, Norrking Symphony, Orchestra della Toscana, and Pomeriggi Musicali di Milano.

Opera (especially bel canto) is a vital part of Peleggi's activity; in May 2024, she made her debut at Seattle Opera conducting *Il Barbiere di Siviglia*. In 2022, she returned to Teatro Verdi di Trieste for *Rigoletto*, also making her debut in a new production of Piazzolla's *Maria de Buenos Aires* at the Opéra de Lyon. She conducted an acclaimed Rossini's *Le Comte Ory* with the Philharmonia Orchestra at Garsington Opera in 2021 and was a Mackerras Fellow at English National Opera in 2018 and 2019, where she conducted a wide range of repertoire including *Carmen* and *La Bohème*.

2021 saw the release of her CD, featuring a cappella works by Villa Lobos in a new critical edition for Naxos guest edited by Peleggi and performed by the São Paulo Symphony Chorus. She returns this season to conduct an a capella concert. While acting Principal Conductor and Artistic Advisor of the Chorus, she was concurrently Resident Conductor of the São Paulo Symphony Orchestra and Music Director (responsible for Italian repertoire) of the Theatro Sao Pedro in São Paulo.

The first Italian woman to enter the conducting program at the Royal Academy of Music of London, she graduated with distinction and was awarded the DipRAM for an outstanding final concert as well as numerous other prizes and was recently honoured with the title of Associate. She furthered her studies with David Zinman and Daniele Gatti at the Zurich Tonhalle and at the Royal Concertgebouw masterclasses. She won the 2014 Conducting Prize at the Festival International de Inverno Campos do Jordão, received a Bruno Walter Foundation Scholarship at the Cabrillo Festival of Contemporary Music in California, and the Taki Alsop Conducting Fellowship 2015-2017 under Marin Alsop.

Peleggi holds a Master in Conducting with honors from the Conservatorio Santa Cecilia in Rome, and in 2013 was awarded the Accademia Chigiana's highest award, going on to assist Bruno Campanella and Gianluigi Gelmetti at Teatro Regio di Torino, Opera Bastille Paris, Lyric Opera of Chicago, Teatro Regio di Parma, and Teatro San Carlo. She also assisted on a live worldwide broadcast and DVD production of Rossini's *Cenerentola* with the Orchestra Nazionale della RAI. From 2005 to 2015, she was the Principal Conductor and Music Director of the University Choir in Florence and remains their Honorary Conductor, receiving a special award from the Government in 2011 in recognition of her work there.

Peleggi is passionate about the arts and holds a Master in Comparative Literature.

ABOUT THE ARTIST

Vadim Gluzman, violin



Universally recognized among today's top performing artists, Vadim Gluzman breathes new life and passion into the golden era of the 19th and 20th centuries' violin tradition. Gluzman's wide repertoire embraces new music, and his performances are heard around the world through livestreams, broadcasts, and a

striking catalogue of award-winning recordings for the BIS label.

The Israeli violinist appears with the world's leading orchestras and conductors, including Tugan Sokhiev with the Berlin Philharmonic, Boston Symphony, and Orchestre de Paris; Neeme Järvi with Chicago Symphony and London Philharmonic; Riccardo Chailly with the Royal Concertgebouw Orchestra and the Gewandhaus Orchestra, Santtu-Matias Rouvali with Gothenburg Symphony and Philharmonia Orchestra, as well as with the Cleveland Orchestra under the batons of Hannu Lintu and Michail Jurowski. He appears at Ravinia, Tanglewood, BBC Proms, Grant Park, and the North Shore Chamber Music Festival, which he founded in 2011.

During the 2023-24 season, Gluzman returned to the London Proms with the BBC Symphony and Gustavo Gimeno, followed by performances with the Deutsches Symphonie-Orchester Berlin, London Philharmonia Orchestra, Prague Philharmonia, as well as Florida Orchestra, Vancouver, and Indianapolis Symphony Orchestras. He conducted a masterclass and performed at the Kronberg Festival and continued to lead performances with the ProMusica Chamber Orchestra in Columbus, Ohio, where he serves as a Creative Partner and Principal Guest Artist.

Gluzman has premiered works by Sofia Gubaidulina, Moritz Eggert, Giya Kancheli, Elena Firsova, Päteris Vasks, Michael Daugherty, and Lera Auerbach. In the current season, he will introduce a new violin concerto by Erkki-Sven Tüür with HR Frankfurt Radio Orchestra and Nicholas Collon.

Accolades for his extensive discography include the *Diapason d'Or* of the Year, *Gramophone's* Editor's Choice, *Classica* magazine's Choc de Classica award, and Disc of the Month by *The Strad*, *BBC Music Magazine* and *ClassicFM*.

A Distinguished Artist in Residence at the Peabody Conservatory, where he teaches a selected group of young violinists, Gluzman performs on the legendary 1690 "ex-Leopold Auer" Stradivari, on extended loan through the Stradivari Society of Chicago.

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Samuel Barber

Symphony No. 1 in One Movement, Op.9

Born: Mar. 9, 1910 in West Chester, PA

Died: Jan. 23, 1981 in New York City

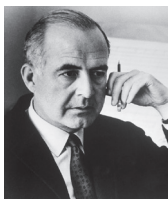
Composed: 1936

Premiered: Dec. 13, 1936 in Rome, Italy by the Philharmonic Augusteo Orchestra conducted by Bernardino Molinari

Most recent Pacific Symphony performance: Feb. 18, 1984 at Santa Ana High School, conducted by Keith Clark

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

Approximate duration: 21 minutes



The critic and writer Paul Horsley aptly described Samuel Barber as “a born romantic.” Barber’s melodic, dignified music has survived changing trends to go out of fashion and come back in again. Born in 1910, Barber grew up in genteel surroundings in West Chester, Pennsylvania, where he was encouraged in

his musical interests by his aunt, the noted Metropolitan Opera contralto Louise Homer. At age 14 he became one of the first students accepted at the newly opened Curtis Institute, now a conservatory of legend and legendary rigor. There he met his longtime companion, Gian Carlo Menotti, the Italian-American opera composer and librettist whose work, like Barber’s, has been pigeonholed by some critics as neo-romantic. Their music is currently attracting a resurgence of interest.

Barber reached creative maturity in a time when spiky atonality was in vogue, but never flinched from writing music “as tonal as it needed to be” to express heartfelt emotion. Describing his musical idiom, the great conductor Dimitri Mitropoulos said that “It was a miracle that a composer had the courage to write music in this style.”

Though it is performed in one movement, Barber’s Symphony No. 1 replicates the traditional four-movement symphonic form. In his own analysis for the premiere in 1937, when he was 27, Barber noted:

The form of my Symphony in One Movement is a synthetic treatment of the four-movement classical symphony. It is based on three themes of the initial *Allegro non troppo*, which retain throughout the work their fundamental character. The *Allegro ma non troppo* opens with the usual exposition of a main theme, a more lyrical second theme, and a closing theme. After a brief development of the three themes, instead of the customary recapitulation, the first theme in diminution forms the basis of a scherzo section (*vivace*). The second theme (oboe over muted strings) then appears in augmentation, in an extended *Andante tranquillo*. An intense crescendo introduces the finale, which is a short *passacaglia*

based on the first theme (introduced by violoncelli and contrabassi), over which, together with figures from other themes, the closing theme is woven, thus serving as a recapitulation for the entire symphony.

The current performing edition is based on revisions Barber completed in 1943.

Piotr Ilyich Tchaikovsky

Francesca da Rimini, Op. 32, TH 46

Born: May 7, 1840 in Votkinsk, Russian Empire

Died: Nov. 6, 1893 in St. Petersburg, Russian Empire

Composed: Oct. and Nov. 1876 in Moscow

Premiered: 1877 in Moscow by the Russian Musical Society conducted by Nikolai Rubinstein

Most recent Pacific Symphony performance: Mar. 11, 1993 in Segerstrom Hall, conducted by Jerzy Semkow

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

Approximate duration: 22 minutes



Looking to the events of composers’ lives to find insight into their compositions can be misleading, and musicologists often warn us against it. But Tchaikovsky is a notable exception. Historians have connected the expressiveness of his romantic narratives with his own deeply held, thwarted passions. In the tone poem *Francesca da Rimini*, we almost certainly hear the turbulence of Tchaikovsky’s own romantic feelings—feelings that he could only express in music.

Composers, painters, and writers have drawn inspiration from the story of Francesca and her lover Paolo since medieval times, when these lovers were trapped in a real-life melodrama. But the literary treatment goes back even further: to Ovid’s mythic tale of the love affair between Mars and Venus, whose husband, Vulcan, found vengeance by forging an invisible net, locking them in an inescapable embrace. The historical Francesca, a 13th-century Italian noblewoman, was also trapped...in a politically expedient, loveless marriage. Her affair with the dashing Paolo prompted her husband, Giovanni Malatesta—known as “Giovanni the Lame”—to kill her. In the *Inferno*, Dante depicts the eternal punishment of the adulterous lovers as they are tossed by the swirling winds of a storm without end. Theirs is an eternity of remembered passion and unrequited yearning as they pass in midair, never reunited or touching ground.

Dante’s masterpiece is one of several inspirations we hear in Tchaikovsky’s intense, tempestuous *Francesca*. In a letter dated July of 1876, Tchaikovsky noted that “This morning, when I was in the train, I read [the Fifth Canto of Dante’s *Inferno*] and was seized with a burning desire to write a symphonic poem on *Francesca*.” He also knew Liszt’s “Dante” symphony on the same

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subject, and wrote about how the four revolutionary operas of Wagner's *Ring* cycle affected his composition despite his antipathy to most of the German composer's musical ideas. In a letter he called this connection "strange," but the result was music of remarkable intensity. An operatic setting by Zandonai came too late for Tchaikovsky to hear (1914), but Tchaikovsky had been composing operas since early in his career, and his way with Dante's narrative is unmistakably operatic. In it, Camille Saint-Saëns noted, "the gentlest and most kindly of men has unleashed a fearful tempest."

Much of what we know of Tchaikovsky's stormy inner life comes from scholarship on his violin concerto, which he composed in 1878, shortly after completing *Francesca*. This research has helped us understand more about Tchaikovsky's torment over the homosexual feelings he desperately repressed. To escape the pain of his failed marriage and the false hopes it represented, he sequestered himself in a country house and immersed himself in work on the concerto. Musicologists draw a straight line from his agonized, unconsummated marriage—which arose from a young woman's declaration of love in a letter—to Tatiana's declaration of love in the "letter scene" of *Eugene Onegin*, considered his greatest opera.

Are these painful experiences among the reasons why, in all his musical narratives on romantic themes, Tchaikovsky so convincingly expresses the dark side of love as well as its joys? Many listeners say yes. Even in the *Nutcracker*, a story of Christmas and children and toys, there's a bit of menace about young Clara's "Uncle Drosselmeyer." Tchaikovsky's *Romeo and Juliet* captures the young lovers' romantic fervor, but it is tinged with tragedy from beginning to end. His *Francesca da Rimini* narrative is even darker. "But," as Saint-Saëns noted, "such was the composer's talent and supreme skill that one takes pleasure in [Francesca's and Paolo's] damnation and torture."

Johannes Brahms

Concerto, Violin, Op.77, D Major

Born: May 7, 1833 in Hamburg, Germany

Died: Apr. 3, 1897 in Vienna

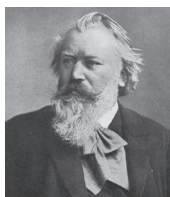
Composed: 1878

Premiered: Jan. 1, 1879 in Leipzig, Germany, with the composer conducting and Joseph Joachim as soloist

Most recent Pacific Symphony performance: Jun. 15, 2010 in the Renée and Henry Segerstrom Concert Hall, conducted by Maxim Eshkenazy and with Vadim Gluzman as soloist

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

Approximate duration: 38 minutes



Born six years after the death of Beethoven—who pretty much invented the form—Brahms lived during the great era of monumentally scaled, spectacularly virtuosic concertos. Most of these concertos showcased either the violin or the piano. It was customary

for composers to dedicate concertos to the soloists who premiered them and to consult with these artists as the music took shape—especially since their difficulty pushed the very limits of playability.

Himself a pianist of the highest order, Brahms had no need of such help in composing his two piano concertos. But his compositions for strings, including numerous chamber works and his great violin concerto, were a different matter. While his piano concertos camouflage their technical challenges in poetic restraint, his violin concerto is more flamboyant. It bears the stylistic stamp of the Magyar music he loved.

The fact is, Brahms loved Hungarian music and was deeply influenced by it. With the struggles of the Romany people as we understand them today, the term "Gypsy" is best used with historically informed sensitivity. But in Brahms' day, what became known as the Gypsy style of violin combined cultural stereotype and deep nuance: the great Magyar tradition that was part of European classical music, along with clichéd "Gypsy" melodies, husky, and impassioned. The entire gamut was important to Brahms and influenced his writing for stringed instruments—especially after he met the violinists Eduard Remenyi and Joseph Joachim, both masters of the style.

Joachim was, in fact, Brahms' dedicatee for this concerto. They first met when Brahms was only 20; by the time he composed this concerto, he was 45, and famous. In keeping with musical tradition, the first movement opens with a stately introduction that Brahms develops into a vigorous opening in D-major, which flows into a stately second theme. The movement is long and discursive, displaying Brahms' faultless technical craft.

The slower central movement takes a hymnlike theme as its foundation. But it is in the last movement that we hear the Magyar influence in the music. It calls for buoyant energy, with speed on the neck and a bow arm that can dig into the string with fearless abandon. When violinists talk about the sheer joy of playing this concerto—and they do—this movement is usually the reason.

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and has written numerous articles for magazines and newspapers in the U.S. and U.K. and hundreds of program notes for orchestras and opera companies. Operahound.com