

Dear Friends,

The month of January brings us a welcome change and continued reflection of new year's resolutions. The new year also brings us new beginnings, renewed vigor, and musical prosperity. As we continue our celebratory 70th anniversary season, we are thrilled this month to finally welcome one of our closest collaborators and bi-annual visitors to the Philharmonic Society—the Royal Philharmonic Orchestra.

Our long-anticipated return of these sensational musicians is finally here, and we begin our 2024 visiting orchestra series with an exclusive, week-long residency of concerts, education, and community engagements. Beginning January 14th through the 20th, the **Royal Philharmonic Orchestra** and **Music Director Vasily Petrenko** will make Orange County their home as they engage with our community, work with our own Orange County Youth Symphony, perform a free family concert at Santa Ana High School for local families, participate in unique residency activities with both the UCI Claire Trevor School of the Arts and UCI Health, and of course perform beautifully programmed concerts for our Orange County audiences right here in the gorgeous Renée and Henry Segerstrom Concert Hall.

The Royal Philharmonic Orchestra will perform three unforgettable concerts: our first concert on January 18th features the extraordinary *Anne Akiko Meyers* as soloist as well as Rimsky-Korsakov's captivating and story-laden *Scheherazade*; the second program on January 19th features pianist and rising star **Isata Kanneh-Mason** performing an historical, yet marginalized concerto by Clara Schumann, as well as features the tour-de-force second symphony of Rachmaninoff; and our third and final concert will culminate with a side-by-side concert with both the Royal Philharmonic and **Orange County Youth Symphony** performing Brahms' majestic second Symphony.

These concerts are respectively both included in the Donna L. Kendall Classical Series as well as the Henry T. and Elizabeth Segerstrom Foundation Select Series. We give our deep appreciation to Donna Kendall and Elizabeth Segerstrom for their dedication to ensuring that the community of Orange County continues to experience world-class music with the finest soloists and orchestras from around the world. Through the generosity of these two individuals, we are all beneficiaries of the great music of the world's finest artists. Additional support for the Royal Philharmonic Residency is provided by The Colburn Foundation, the National Endowment for the Arts, The Segerstrom Foundation, and Classical California KUSC. The education and community engagement activities of the RPO Residency are supported in part by the American Friends of the Royal Philharmonic Orchestra.

In addition to our generous sponsors who help make it possible for all of us to enjoy these incredible performances, I'd like to thank our community partners who are collaborating with us to ensure the impact of this phenomenal musical ensemble is shared throughout our community. The **UCI Claire Trevor School of the Arts, UCI Health, UCI Senior Health Center, and UCI Comprehensive Stroke Center** have partnered with the Philharmonic Society to engage in a groundbreaking initiative to explore the **RPO's STROKESTRA®** program involving trainings about music's impact on the stroke recovery process. Our thanks go to many in this endeavor, with a special thanks to the leadership of Dean Tiffany López and Dr. Lisa Gibbs.

Finally, we'd like to make special mention of the dedications of both our January 18th and 19th concerts to the memories of long-time Philharmonic Society patrons, donors, past Board of Directors members, and music lovers: Jerry Harrington and Jane Grier. Our January 18th concert is dedicated to Jerry Harrington, and our January 19th concert is dedicated to Jane Grier. We know they would have both loved every aspect of this residency, and so we dedicate these concerts to them and hope the music speaks as much to all of you as it did to each of them. Please see our included dedications in the program pages to follow.

I hope you all enjoy these beginnings of 2024, and I look forward to joining you for these wonderful concerts ahead.

Musically,



Tommy Phillips

TOMMY PHILLIPS
President and Artistic Director



John Flemming

JOHN FLEMMING
Chair, Board of Directors

Thursday, January 18, 2024, 8pm

Renée & Henry Segerstrom Concert Hall, Segerstrom Center for the Arts

Pre-concert lecture at 7pm by KUSC's Brian Lauritzen

HENRY T. & ELIZABETH

SEGERSTROM
FOUNDATION
SELECT SERIES

ROYAL PHILHARMONIC ORCHESTRA

VASILY PETRENKO, MUSIC DIRECTOR

WITH

ANNE AKIKO MEYERS, VIOLIN

Claude DEBUSSY (1862-1918)

Danse, Tarantelle styrienne
(orchestrated by Maurice Ravel)

Felix MENDELSSOHN (1809-1847)

Violin Concerto in E minor, Op. 64

Allegro molto appassionato

Andante

Allegretto non troppo; Allegro molto vivace

INTERMISSION

Nikolai RIMSKY-KORSAKOV (1844-1908)

Scheherazade, Op. 35

The Sea and Sinbad's Ship

The Story of the Kalander Prince

The Young Prince and the Young Princess

Festival at Baghdad; the Sea; Shipwreck

Royal Philharmonic Orchestra Tour Direction: Sheldon Artists

Anne Akiko Meyers is represented by Colbert Artists Management, Inc.
212-757-0782 | www.colbertartists.com

Anne Akiko Meyers may be heard on the Avie Label, eOne, Camerata, Hyperion, Naxos, RCA Victor Red Seal, RPO, Sony and Warner Classics family of labels.

Additional support for the Royal Philharmonic Residency provided by the Colburn Foundation and National Endowment for the Arts.

The education and community engagement activities of the RPO residency are supported in part by the American Friends of the Royal Philharmonic Orchestra.

 Colburn foundation

 NATIONAL ENDOWMENT FOR THE ARTS

 AMERICAN FRIENDS OF THE ROYAL PHILHARMONIC ORCHESTRA

This performance is dedicated in memory of Jerry Harrington

Part of the

HENRY T. & ELIZABETH SEGERSTROM FOUNDATION SELECT SERIES

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Anne Akiko Meyers / David Zentz

DEBUSSY: DANSE, TARANTELE STYRIENNE (ORCHESTRATED BY MAURICE RAVEL)

In 1890, Debussy composed a short piece for piano he called *Tarantelle styrienne*. That title seems a strange geographical mix: a tarantella was originally of Italian origin, a fast dance in 6/8 from the Naples region, while Styria is the region in northern Austria much loved by Schubert. Apparently, Debussy had his own doubts about that title—when the piece was republished in 1903, he called it simply *Danse*. In any case, this is very lively music, fully worthy of its roots in the tarantella. Debussy marks the opening *très léger* (“very light”), but the music surprises us with its rhythmic energy. Though set in 6/8, it is often pulsed in 3/4, and much of its excitement comes from Debussy’s continuous syncopation of theme and accompaniment. A calmer central episode marked *espressivo* leads to a return of the opening material and a blazing rush to the close.

In 1922, four years after Debussy’s death, the French publisher Jean Jobert asked Maurice Ravel to orchestrate two of the older composer’s piano pieces, the *Danse* and *Sarabande*. Ravel was interested, but he took care to write to Debussy’s widow to ask her permission before he began;



she readily agreed, and he completed the orchestration in the summer of 1922. This was a fortuitous moment to ask Ravel to orchestrate someone else's piano music. At exactly this same time, he made his stunning orchestration of Mussorgsky's *Pictures at an Exhibition*, and perhaps Ravel used his orchestration of the two brief Debussy pieces as a way of preparing to work on the Mussorgsky. Ravel's orchestration of the *Danse* is just as brilliant as his conception of *Pictures*: colorful and extremely difficult for its performers, it drives to an opulent conclusion. Paul Paray led the premiere at the Concerts Lamoureux in Paris on March 18, 1923.

MENDELSSOHN: VIOLIN CONCERTO IN E MINOR, OP. 64

"I would like to write you a violin concerto for next winter. One in E minor keeps running through my head, and the opening gives me no peace." So wrote Mendelssohn to his lifelong friend, violinist Ferdinand David, in 1838, and that opening has given millions of music-lovers no peace ever since, for it is one of the most perfect violin melodies ever written. Mendelssohn's Violin Concerto seems so polished, so effortless in its easy flow that this music feels as if it must have appeared in one sustained stroke of Mendelssohn's pen. Yet this concerto took seven years to write. Normally a fast worker, Mendelssohn worked very carefully on this music, revising, polishing, and consulting with David—his concertmaster at the Leipzig Gewandhaus Orchestra—at every step of its composition. He completed the score during the summer of 1844, and David gave the premiere in Leipzig on March 13, 1845.

We do not normally think of Mendelssohn as an innovator, but his Violin Concerto is as remarkable for its originality as for its endless beauty. So over-familiar has this music become that it is easy to miss its many innovations. These begin in the first instant:

Mendelssohn does away with the standard orchestral exposition and has the violin enter in the second bar with its famous theme, marked *Allegro molto appassionato* and played entirely on the violin's E-string; this soaring idea establishes the movement's singing yet impassioned character from the very beginning. Other themes follow in turn—a transitional figure for the orchestra and the true second subject, a chorale-like tune first given out by the woodwinds. This concerto offers wonderful violin music: Mendelssohn played the violin himself, and he consulted with David at every point—the result is a concerto that sits gracefully under the violinist's hand and sounds to its listeners as poised and idiomatic as it actually is. It is also easy to miss how deftly this concerto is scored: Mendelssohn writes for what is essentially the Mozart-Haydn orchestra (pairs of woodwinds, trumpets, and horns, plus timpani and strings), and he is able to keep textures transparent and the soloist audible throughout, but he can also make that orchestra ring out with a splendor that Mozart and Haydn never dreamed of. Another innovation: Mendelssohn sets the cadenza where we do not expect it, at the end of the development rather than just before the coda, and that cadenza—a terrific compilation of trills, harmonics, and arpeggios—appears to have been largely the creation of David, who fashioned it from Mendelssohn's themes. The return of the orchestra is a masterstroke: it is the *orchestra* that brings back the movement's main theme as the violinist accompanies the orchestra with dancing arpeggios.

Mendelssohn hated applause between movements, and he tried to guard against it here by tying the first two movements together with a single bassoon note (this has not always stopped audiences, however). The two themes of the *Andante* might by themselves define the term "romanticism." There is a sweetness about this music that could—in other hands—turn cloying, but



ABOUT THE PROGRAM

Mendelssohn skirts that danger gracefully. The soloist has the arching and falling opening melody, while the orchestra gives out the darker, more insistent second subject.

Mendelssohn joins the second and third movements with an anticipatory bridge passage that subtly takes its shape from the concerto's opening theme. Resounding fanfares from the orchestra lead directly to the soloist's entrance on an effervescent, dancing melody so full of easy grace that we seem suddenly in the fairyland atmosphere of Mendelssohn's own incidental music to *A Midsummer Night's Dream*. Several other themes appear along the way, but it is the sprightly opening melody that dominates as the music flies through the sparkling coda and concludes on the violin's exultant three-octave leap.

RIMSKY-KORSAKOV: SCHEHERAZADE, OP. 35

In the summer of 1888, Nikolai Rimsky-Korsakov, then 44 years old, went to his summer estate on the shores of Lake Cheryemenyetskoye and set to work on a new orchestral composition. He called it *Scheherazade* and added a subtitle—"Symphonic Suite on 1001 Nights"—that made clear its inspiration. Each movement had a title that suggested a definite program: *The Sea and Sinbad's Ship*, *The Story of the Kalender Prince*, *The Young Prince and the Young Princess*, and the concluding *Festival in Bagdad*, which ends with a *Shipwreck*. And the composer included an introductory note in the score: "The Sultan Schahriar, persuaded of the falseness and faithfulness of all women, had sworn to put to death each of his wives after the first night. But the Sultana Scheherazade saved her life by arousing his interest in tales which she told him during a thousand and one nights. Driven by curiosity, the Sultan put off his wife's execution from day to day

and at last gave up his bloody plan altogether." *Scheherazade*, composed within the month of July 1888, quickly became one of the most popular works in symphonic literature, played (and overplayed) around the world, where audiences could revel in the stories with which the wily Scheherazade entranced her dangerous husband.

But does this music tell a story? Each of the movements has a descriptive title, and certain themes are obviously musical portraits: the menacing opening is clearly the ferocious Sultan, while the solo violin is just as clearly the sly and sensual Sultana, spinning her tales. And along the way we hear the swaying sea, the sighs of the young lovers, the festival in Baghdad, and the crash of the ship against the rock.

Or do we? Despite what seems obvious musical portraiture, Rimsky-Korsakov discouraged any talk of this music's telling a specific story and suggested that his intentions were much more general: "In composing *Scheherazade*, I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders..." The composer even went so far as to temporarily withdraw the descriptive titles of the four movements. After all, the symphonic suite is written about the Arab world through the eyes of a Russian composer.

And so listeners are free to approach this music in any way they wish. They can experience it as the Sultana's depiction of a thousand wondrous tales and even imagine the specific events the music and



movement titles seem to evoke. Or they can listen for Rimsky-Korsakov's endless transformation of just a few themes, which return in an array of new shapes and colors. Or they can listen for the opulence of the sound he is able to draw from the orchestra, for *Scheherazade* remains—more than a century after its creation—one of the most sumptuous scores ever composed. Perhaps some of the charm of this music is that it simply cannot be pinned down but remains as elusive, evocative, and mysterious as the Sultana's tales.

— Program notes by Eric Bromberger

ANNE AKIKO MEYERS, VIOLIN

One of the most respected and admired violinists, Anne regularly performs around the world as soloist with leading orchestras and in recital. She is a prolific recording artist with more than 40 releases, and a staple of classical music radio stations and streaming platforms. A muse and champion of living composers, Anne recently premiered and performed *Fandango* by Arturo Márquez with Gustavo Dudamel and the Los Angeles Philharmonic at the Hollywood Bowl, and *Blue Electra* by Michael Daugherty at the Kennedy Center with Gianandrea Noseda and the National Symphony Orchestra to massive critical and audience acclaim.

Her 2023-24 season includes the Philip Glass Concerto No. 1 at the Hollywood Bowl with the Los Angeles Philharmonic, in Prague with the Prague Philharmonia, and the world premiere of a requiem by Billy Childs with the Los Angeles Master Chorale at Disney Hall. She appears on NPR's popular *Tiny Desk* series and performs the Mendelssohn Violin Concerto with the Royal Philharmonic Orchestra, Márquez's *Fandango* with the Utah Symphony, and a residency at the Laguna Beach Music Festival where Anne is this year's artistic director. In September 2023, Apple Music will be releasing the highly anticipated

live recording of Arturo Márquez's *Fandango* with Gustavo Dudamel and the Los Angeles Philharmonic.

Last season highlights included appearances with the Los Angeles National, Albany, Detroit, Nashville, Princeton, San Diego, San Jose, Tucson, and Wichita Symphony Orchestras. She premiered *Fandango* at Carnegie Hall (WQXR's live broadcast is available on demand), Disney Hall, and in Mexico City on tour with Gustavo Dudamel and the Los Angeles Philharmonic. She released *Mysterium*, a recording of newly imagined violin/choral music by J.S. Bach and Morten Lauridsen, with Grant Gershon and the Los Angeles Master Chorale, and *Shining Night*, her 40th recording, which features world premieres and new arrangements of music by J.S. Bach, Brouwer, Corelli, Ellington, Piazzolla, Ponce, and Lauridsen, with pianist Fabio Bidini and guitarist Jason Vieaux.

Anne has worked closely with some of the most important composers of the last century, including Arvo Pärt (*Estonian Lullaby*), Einojuhani Rautavaara (*Fantasia*, his final complete work), John Corigliano (cadenzas for the Beethoven Violin Concerto; *Lullaby for Natalie*), Arturo Márquez (*Fandango*), Michael Daugherty (*Blue Electra*), Mason Bates and Adam Schoenberg (violin concertos), Jakub Ciupínski, Jennifer Higdon, Samuel Jones, Morten Lauridsen, Wynton Marsalis, Akira Miyoshi, Gene Pritsker, Somei Satoh, and Joseph Schwantner, performing world premieres with the symphony orchestras of Chicago, Dallas, Los Angeles, Nashville, Phoenix, Pittsburgh, San Diego, Seattle, Washington D.C., Helsinki, Hyogo, Leipzig, London, Lyon, and New Zealand.

Anne's first national television appearances were on *The Tonight Show*



ABOUT THE ARTIST

with *Johnny Carson* at the age 11, and later performances include *Evening At Pops* with John Williams, *CBS Sunday Morning*, *Great Performances*, *Countdown with Keith Olbermann* (in a segment that was the third most popular story of that year), The Emmy Awards, and *The View*. John Williams personally chose Anne to perform *Schindler's List* for a *Great Performances* PBS telecast and Arvo Pärt invited her to be his guest soloist at the opening ceremony concerts of his new centre and concert hall in Estonia. Krzysztof Penderecki selected Meyers to perform the Beethoven Violin Concerto at the 40th Pablo Casals Festival with the Montreal Symphony that was broadcast on A&E, and Meyers premiered Samuel Jones's Violin Concerto with the All-Star Orchestra led by Gerard Schwarz in a nationwide PBS broadcast special and a Naxos DVD release. Her recording of Somei Satoh's *Birds in Warped Time II* was used by architect Michael Arad for his award-winning design submission which today has become The World Trade Center Memorial in lower Manhattan.

Career highlights include a performance of the Barber Violin Concerto at the Australian Bicentennial Concert for an audience of 750,000 in Sydney Harbour; performances for the Emperor and Empress Akihito of Japan; Queen Máxima of the Netherlands in a Museumplein Concert with the Royal Concertgebouw Orchestra; and the national anthem at T-Mobile Park in Seattle and Dodger Stadium. She was profiled on NPR's *Morning Edition* with Linda Wertheimer and *All Things Considered* with Robert Siegel, and she curated "Living American" on Sirius XM Radio's Symphony Hall.

Anne has been featured in commercials and advertising campaigns including Anne Klein, shot by legendary photographer

Annie Leibovitz; J.Jill; Northwest Airlines; DDI Japan; and TDK; and was the inspiration for the main character's career path in the novel, *The Engagements*, written by popular author, J. Courtney Sullivan. She collaborated with children's book author and illustrator, Kristine Papillon, on *Crumpet the Trumpet*, appearing as the character Violetta the violinist, and featured in a documentary about legendary radio personality, Jim Svejda. Outside of traditional classical, Anne has collaborated with a diverse array of artists including jazz icons Chris Botti and Wynton Marsalis; avant-garde musician, Ryuichi Sakamoto; electronic music pioneer, Isao Tomita; pop-era act, Il Divo; and singer, Michael Bolton.

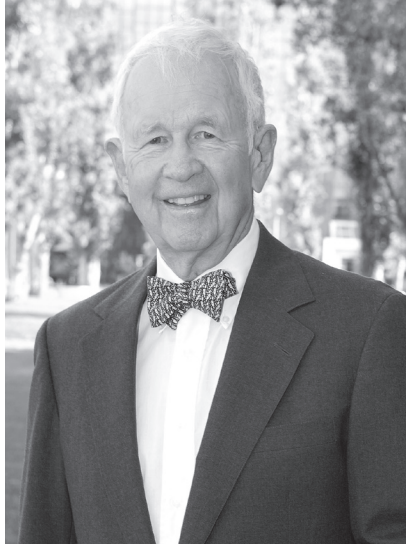
Anne was born in San Diego and grew up in Southern California where she and her mother traveled 8 hours roundtrip from the Mojave Desert to Pasadena for lessons with Alice and Eleonore Schoenfeld at the predecessor to the Colburn School of Performing Arts. Anne moved to New York at the age of 14 to study at The Juilliard School with legendary teacher, Dorothy DeLay, Masao Kawasaki, and Felix Galimir; signed with management at 16; and recorded her debut album of the Barber and Bruch Violin Concertos with the RPO at Abbey Road Studios, at 18. She has received the Avery Fisher Career Grant, Distinguished Alumna Award and an Honorary Doctorate from The Colburn School, and serves on the Board of Trustees of The Juilliard School.

Meyers endorses Larsen Strings and performs on the Ex-Vieuxtemps Guarneri del Gesù, dated 1741, considered by many to be the finest sounding violin in existence.

anneaikomeyers.com



The Philharmonic Society dedicates this evening's presentation of the Royal Philharmonic Orchestra with Anne Akiko Meyers to Jerry Harrington.



Jerry was a loyal and generous supporter of the Philharmonic Society of Orange County, and served on the Board of Directors from 2010-2017. When the Philharmonic Society created its Esterhazy Patron program in 1994 to establish a base of support for artistic programming, Jerry and his wife Maralou were one of the first to make their gifts.

A prolific traveler who could claim that he'd visited all seven continents, Jerry was particularly supportive of our presentations of international artists. He also enjoyed the classic orchestras and ensembles, and up until his passing, he continued to remain engaged with the Philharmonic Society by attending concerts and supporting our major fundraising events.

We will miss Jerry's warm personality, infectious smile, and many stories and tales of traveling the world.

Friday, January 19, 2024, 8pm

Renée & Henry Segerstrom Concert Hall, Segerstrom Center for the Arts

Pre-concert lecture at 7pm by KUSC's Brian Lauritzen

DONNA L. KENDALL

— classical series

ROYAL PHILHARMONIC ORCHESTRA

VASILY PETRENKO, MUSIC DIRECTOR

WITH

ISATA KANNEH-MASON, PIANO

Felix MENDELSSOHN (1809-1847)

Fingal's Cave Overture, Opus 26

Clara SCHUMANN (1819-1896)

Piano Concerto in A minor, Op. 7

Allegro non troppo

Romanze: Andante non troppo con grazia

Finale: Allegro non troppo; Allegro molto

INTERMISSION

Sergei RACHMANINOFF (1873-1943)

Symphony No. 2 in E minor, Op. 27

Largo; Allegro moderato

Allegro molto

Adagio

Allegro vivace

Royal Philharmonic Orchestra Tour Direction: Sheldon Artists

Isata Kanneh-Mason appears by arrangement with Enticott Music Management
Isata Kanneh-Mason records exclusively for Decca Classics

Additional support for the Royal Philharmonic Residency provided by the Colburn Foundation and National Endowment for the Arts.

The education and community engagement activities of the RPO residency are supported in part by the American Friends of the Royal Philharmonic Orchestra.

Colburn *foundation*



This performance is dedicated in memory of Jane Grier

Part of the
DONNA L. KENDALL CLASSICAL SERIES

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THE SEGERSTROM FOUNDATION

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Isata Kanneh-Mason / David Venni

MENDELSSOHN: FINGAL'S CAVE OVERTURE, OP. 26

In 1829, twenty-year-old Felix Mendelssohn made the first of many visits to England, and after giving a series of concerts in London, he set off on a walking tour of Scotland, where he was able to visit the novelist Sir Walter Scott. On August 8, Mendelssohn made a voyage out to the Hebrides Islands to see the island of Staffa, with its famous Fingal's Cave, a name that is said to come from the Gaelic *Fionn na Ghal*, which means "Chief of Valor." The crossing was extremely difficult. The day was dark and violently stormy, and not until they were almost on top of the island did the famous black basaltic cliffs emerge from the mists as the ocean crashed against the mouth of the dark cave. Legend has it that on the spot the young composer jotted down the opening 21 bars of what would eventually become his *Fingal's Cave Overture*, but in fact Mendelssohn had actually sketched that theme the day before, after a rough crossing to the Island of Mull.

This music goes under several names— it is sometimes called *The Hebrides*, and Mendelssohn briefly considered calling it *The Lonely Island*. It is built on two main ideas: the strings' quiet but ominous opening and the cellos' soaring second



subject. Mendelssohn supplements these with a wealth of rhythmic secondary figures, and from this material he builds a concert overture in sonata form. Despite its disciplined classical structure, though, this music might best be understood as an evocative mood-piece that paints a picture of the gloomy vistas the young composer encountered on his various voyages to the islands of Scotland. Throughout, one feels the rocking sea, sees swirling mists, and hears waves crashing against forbidding cliffs. The music drives to a climax, then vanishes into the mists on fragments of its opening idea.

From the moment of its premiere in London on May 14, 1832, *Fingal's Cave Overture* has been an audience favorite and has been praised by other composers. Wagner, no particular admirer of Mendelssohn or his music, called it “an aquarelle by a great scene painter,” and Brahms is reported to have said that he would give all his works just to be able to say that he had composed *Fingal's Cave Overture*.

SCHUMANN: PIANO CONCERTO IN A MINOR, OP. 7

In a famous line in her diary, the nineteen-year-old Clara Schumann suggested her ambivalence about composing: “I once thought that I possessed creative talent, but I have given up this idea; a woman must not desire to compose—not one has been able to do it, and why should I expect to? It would be arrogance, although, indeed, my father led me into it in earlier days.” Clara *did* compose a few works—her list of opus numbers runs to 22—but she stopped composing about the time of the death of her husband Robert in 1856 and thereafter devoted herself to the life of a concert pianist and mother of seven children (an eighth had died in infancy).

Her Piano Concerto in A minor is the work of a young composer—a very young

composer. Clara was only 14 when she sketched a fast movement for piano and orchestra in 1833 that she titled *Konzertsatz* (“Concert Movement”). The 23-year-old Robert Schumann, who was living with her family at the time (and who Clara would marry seven years later), helped her with the orchestration. Clara performed the *Konzertsatz* several times with great success, and then she went back and rethought the entire work. She made that movement the finale of a Concerto in A minor, and now she composed the concerto's first and second movements, revising Robert's orchestration as she worked. The sixteen-year-old composer was soloist at the concerto's premiere, which took place in Leipzig on November 9, 1835, with Felix Mendelssohn conducting.

The Concerto in A minor is very much in the mold of the three-movement romantic piano concerto. The writing for piano—often set high in that instrument's range and demanding long passages played in octaves—gives some sense of how good a pianist Clara was, even as a young teenager. The *Allegro maestoso* bursts to life with a firm orchestral introduction, and the pianist enters on a series of octave runs in both hands. The second theme is more flowing and lyric, somewhat in the manner of Chopin, and as the movement develops, much of the writing is set high in the pianist's right hand in the piano's ringing upper register. Matters subside to the movement's close, where a one-measure transition for solo piano leads to the *Romanze*. The scoring here is unusual. After the powerful first movement, the *Romanze* is scored for only two instruments: piano and cello. Piano leads the way with a long solo passage, joined along the way by the cello, and the two of them play what is essentially chamber music. A series of timpani rolls leads the way into the finale.

The concluding *Allegro non troppo* opens with firm fanfares from the orchestra



before the entrance of the soloist, whose part can emphasize glittering brilliance one moment, quiet reflectiveness the next. This is the longest movement in the concerto, and at the end an *Allegro molto coda* drives the work to its close on a resounding A from everyone on the stage.

RACHMANINOFF: SYMPHONY NO. 2 IN E MINOR, OP. 27

In the fall of 1906, the 33-year-old Rachmaninoff moved from Moscow to Dresden, taking his wife and young daughter with him. In Dresden he found a quiet apartment and over the next few years composed what would be his finest orchestral works: the Second Symphony, the tone poem *The Isle of the Dead*, and the Third Piano Concerto. Rachmaninoff began work on the new symphony in October 1906, had a rough sketch complete by the following January, and completed the orchestration the following year. He led the successful premiere in Moscow in February 1908.

The Second Symphony is Rachmaninoff's longest orchestral work, and it shows all his virtues: soaring melodies darkly tinged with Slavic intensity, sumptuous writing for full orchestra, and careful attention to orchestral color (such as important parts for solo oboe and English horn, solo strings, and glockenspiel). This is a very long symphony, and in the Bad Old Days it was customary to perform it with numerous cuts, which had been officially sanctioned by a reluctant composer in the name of making the music more "compact" (and also to help get the symphony recorded in the era of 78-rpm records). Today it is almost always played in its uncut version, which stretches out to nearly an hour.

The stereotype of Rachmaninoff as the gloomy composer of wonderful melodies has led us to overlook the discipline that underlies his finest music. Much of the Second Symphony is derived directly from

the seven-note motif announced at the very beginning by the lower strings. This shape will reappear both as theme and rhythm in many ways throughout the symphony. It opens the *Largo* introduction and is soon transformed into a flowing melody for violins. This in turn evolves into the true first theme, a pulsing violin melody at the *Allegro moderato*, and attentive listeners may take particular pleasure in following the evolution of this seemingly simple figure across the span of the symphony. The lengthy first movement (nearly twenty minutes) contrasts this flowing main idea with a gentle clarinet tune, and Rachmaninoff builds the movement to a massive climax.

The second movement, a scherzo marked *Allegro molto*, is dazzling. Over pounding accompaniment (the ring of the violins' open E-strings is an important part of this sound), the entire horn section punches out the exciting main theme; Rachmaninoff sets this in high relief with a gorgeous second subject, a violin tune derived from the symphony's opening motif. The fugal trio section, a tour de force of contrapuntal writing for the strings, demands virtuoso playing from all sections, and as a countertheme Rachmaninoff creates an ominous little march built on a series of distant brass fanfares. Instead of thundering to its close, this movement vanishes in a wisp of smoke.

The *Adagio* soars on two melodies that seem to sing endlessly: the violins' melting first theme (derived once again from the opening motto) and the solo clarinet's wistful tune, marked *espressivo e cantabile*. Once again, Rachmaninoff spins these simple tunes into a climax of impressive power before the movement falls away to end quietly. Out of this calm, the boisterous finale leaps to life, propelled by the wild triplet rhythms of its opening. Again, Rachmaninoff



uses secondary material that may sound familiar—an ominous little march for winds and yet one more soaring melody for violins—and gradually he begins to re-introduce material from earlier movements. The motto appears in several forms, the main theme of the *Adagio* returns in all its glory, and finally the symphony whips to a brilliant close on the dancing rhythms that opened the finale.

— Program notes by Eric Bromberger

ISATA KANNEH-MASON, PIANO

Pianist Isata Kanneh-Mason is in great demand internationally as a soloist and chamber musician. She offers eclectic and interesting repertoire with recital programs encompassing music from Haydn and Mozart via Fanny Mendelssohn and Clara Schumann, Chopin and Brahms to Gershwin and beyond. In concerto, she is equally at home in Felix Mendelssohn and Clara Schumann (whose piano concerto featured on Isata's chart-topping debut recording) as in Prokofiev and Dohnányi.

Highlights of the 2023-24 season include performances with the Philadelphia Orchestra, National Arts Centre Orchestra Ottawa, London Mozart Players, Royal Philharmonic Orchestra on tour in the USA and Germany, Royal Northern Sinfonia, Cleveland Orchestra, Toronto Symphony, and Stockholm Philharmonic. With her cellist brother, Sheku, she appears in recital in Japan, Singapore, and South Korea in addition to an extensive European recital tour. Isata also gives a series of solo recitals on tour in the USA and Canada as well as at London's Wigmore Hall, the Lucerne Festival, and across Germany.

In 2022-23 Isata made successful debuts at the Barbican, Queen Elizabeth and Wigmore halls in London, the Philharmonie Berlin, National Concert Hall Dublin, Perth Concert Hall and

Prinzregententheater Munich. As concerto soloist, she appeared with orchestras such as the New World Symphony Miami, City of Birmingham Symphony, Barcelona Symphony, Geneva Chamber Orchestra and Los Angeles Philharmonic and was the Artist in Residence with the Royal Philharmonic Orchestra.

Isata is a Decca Classics recording artist. Her 2019 album, *Romance—the Piano Music of Clara Schumann*, entered the UK classical charts at No. 1, *Gramophone* magazine extolling the recording as “one of the most charming and engaging debuts”. This was followed by 2021's *Summertime*, featuring 20th-century American repertoire including a world premiere recording of Samuel Coleridge-Taylor's Impromptu in B minor and 2023's endearingly titled album *Childhood Tales* is a tour-de-force showcase of music inspired by a nostalgia for youth.

2021 also saw the release of Isata's first duo album, *Muse*, with her brother Sheku Kanneh-Mason, demonstrating the siblings' musical empathy and rapport borne from years of playing and performing together. Isata and Sheku were selected to perform in recital during the 2020 BBC Proms, which was a vastly reduced festival due to the Covid-19 pandemic and they performed for cameras to an empty auditorium. 2023 sees her BBC Proms solo debut, this time to a fully open Royal Albert Hall, alongside Ryan Bancroft and the BBC National Orchestra of Wales.

Isata was an ECHO Rising Star in 2021-22 performing in many of Europe's finest halls and she is also the recipient of the coveted Leonard Bernstein Award, an Opus Klassik award for best young artist and is one of the Konzerthaus Dortmund's Junge Wilde artists.

isatakannehmason.com



The Philharmonic Society dedicates this evening's presentation of the Royal Philharmonic Orchestra with Isata Kanneh-Mason to Jane Grier in honor of her unwavering support of the Philharmonic Society of Orange County.



Jane was the longest-serving Board member at the Philharmonic Society at more than 30 years. She was a member of the Alta Bahia Committee since 1977 as well as a member of the La Casa Committee. Jane was a generous supporter, faithful subscriber, and lover of music, and is recognized as an Honorary Life Member of the Philharmonic Society.



Jane impacted the Philharmonic Society's growth in many ways and served multiple terms as Chairman of the Board of Directors and President of The Committees. She was especially influential in the establishment of several music education programs and fundraisers, including the Disneyland Concerts for Second Graders and the Philharmonic House of Design.

She showed her support of the staff not only through her constant words of encouragement but also through the much-anticipated treats she baked for the staff every Christmas.

We were honored to know and work alongside Jane. She will be dearly missed by many at the Philharmonic Society.



Saturday, January 20, 2024, 5pm

Renée & Henry Segerstrom Concert Hall, Segerstrom Center for the Arts

Prelude Concert with OCYSE at 4:15pm / Lucy Lu, conductor

ROYAL PHILHARMONIC ORCHESTRA

VASILY PETRENKO, MUSIC DIRECTOR

WITH

ORANGE COUNTY YOUTH SYMPHONY

JOHANNES MÜLLER STOSCH, MUSIC DIRECTOR



Vasily Petrenko / Andy Paradise

Brendan MCBRIEN (b. 1960)

Prologue for Brass and Percussion (world premiere)

George Frideric HANDEL (1685-1759)

Concerto in B-flat major for Harp, Op. 4, No. 6, HWV 294

Andante - Allegro

Leenah Yoon, harp

Camille SAINT-SAËNS (1835-1921)

Cello Concerto No. 1 in A minor, Op. 33

Allegro non troppo
Tempo primo

Joey Zhou, cello

INTERMISSION

Johannes BRAHMS (1833-1897)

Symphony No. 2 in D major, Op. 36

Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

Royal Philharmonic Orchestra Tour Direction: Sheldon Artists

Additional support for the Royal Philharmonic Residency provided by the Colburn Foundation and National Endowment for the Arts.

The education and community engagement activities of the RPO residency are supported in part by the American Friends of the Royal Philharmonic Orchestra.



Additional support from
THE SEGERSTROM FOUNDATION

KUSC PARTNER SHOW



MCBRIEN: PROLOGUE FOR BRASS AND PERCUSSION (WORLD PREMIERE)

FROM THE COMPOSER: Prologue for Brass and Percussion was commissioned by the Philharmonic Society of Orange County for a combined premiere by the Orange County Youth Symphony and members of the Royal Philharmonic Orchestra.

In composing a work for a combination of student and professional players, there were several important considerations. Length and difficulty were my primary concerns, but composing music that was interesting, pleasing to the ear, and appropriately challenging for different skill levels seemed daunting. As a veteran music educator of 35 years who has composed over 100 works for middle and high school groups, I was confident but cautious. The ultimate goal became to write a work that would be playable by student musicians but wouldn't try the patience of experienced professionals. That was the challenge.

Composing a concert opener is also a unique and important task. I think of the first work on a program as a nice "appetizer" before a fine meal, preparing the audience for the "main course" that



ABOUT THE PROGRAM

is to follow (in tonight's case, works by Handel, Saint-Saëns, and Brahms). I started by exploring a few strong thematic ideas, but the music that was coming to mind seemed more suited for a piece in the middle of a concert, so I continued to explore more sturdy musical themes until I arrived at the one that opens the work this evening.

My approach was to write a fanfare without it actually being one. Fanfares are wonderful, but to be effective they need to be more focused and less developed than other types of music. What I settled on was something like a "fanfare and variations." The theme is introduced by the first and second trumpets and handed to the trombones before being passed to the third and fourth trumpets. It then moves to the horns, who return it to the trumpets to complete the introduction of our theme.

With this established, the work features the theme in a series of variations in contrasting keys, tonalities, meters, and accompaniments. In each case, the theme should still be recognizable but distinctively different from the original. In a few instances, the theme is compressed (known as diminution), while in others it is elongated (augmentation).

Following this, a more agitated passage is introduced for contrast. The theme here is only loosely related to the main melody and features some rapid dialogue passages between the sections of the ensemble. This ends with the return of the full theme, leading to the nostalgic and reflective concluding section. We hear the theme stated for the last time by the trumpets as the work comes to a dramatic and emotional close.

Prologue for Brass and Percussion is composed for 4 trumpets, 4 horns, 2

trombones, bass trombone, tuba, 4 timpani, snare drum, bass drum, cymbals, tam-tam, wood blocks, orchestra bells, xylophone, marimba, and vibraphone. The work is 7 minutes in length.

— *Brendan McBrien*

HANDEL: HARP CONCERTO IN B-FLAT MAJOR, OP. 4, NO. 6 (I. ANDANTE - ALLEGRO)

During the 1730s, when Handel made his transition from opera to oratorio, he felt that he needed something to entertain his audiences between the different parts of oratorios. This entr'acte music could be elaborate: during a performance of the oratorio *Alexander's Feast* in 1736, the interpolated pieces included a concerto grosso, an organ concerto, and a harp concerto. This harp concerto was later rewritten and published as an organ concerto, but in its original form for harp it had a very specific purpose in *Alexander's Feast*.

That oratorio is based on an ode by the same name, written in 1697 by the English poet John Dryden. *Alexander's Feast* tells of the victory banquet put on by Alexander the Great to celebrate his conquest of Persia. At this banquet, the playing of the musician Timotheus on the flute and lyre so overpowers Alexander that he rushes out to avenge Greeks slain in earlier battles. Handel placed the *Harp Concerto* near the beginning of *Alexander's Feast* as a demonstration of Timotheus' powers on the lyre, and it was originally intended to follow the lines in the oratorio:

Timotheus placed on high,
Amid the tuneful Quire,
With flying Fingers touch'd the Lyre;
The trembling Notes ascend the Sky,
And heav'nly Joys inspire.



In either of its versions, this is delightful music, delicate in texture and expression. Handel provides a very restrained accompaniment: the orchestra usually announces the main theme and then offers unobtrusive accompaniment to the extended harp solos.

**SAINT-SAËNS: CELLO CONCERTO
NO. 1 IN A MINOR, OP. 33
(I. ALLEGRO NON TROPPO)
(III. TEMPO PRIMO) ***

The French defeat by Germany in the Franco-Prussian War of 1870—an event celebrated so gleefully by Brahms—was the occasion in France for a great deal of anguish, soul-searching, and an emerging nationalism. Nowhere was this new national consciousness more evident than in the world of music, where a group of young composers, rebelling against the moribund state of musical life in France and against French audiences' reflexive veneration for German music, set out to champion the cause of the French composer. In 1871, the year after the humiliating armistice, young Saint-Saëns was one of the co-founders of the Société Nationale de Musique, dedicated to encouraging French composers and performing French music. The Société, whose motto was "Ars Gallica," specifically wished to create a new French music, cleansed of the influence of Wagner.

It was under these conditions that Saint-Saëns composed his Cello Concerto in A minor in the fall of 1872, when he was 37. The concerto is a good example of the new music that the Société was calling for. Rather than falling into the three-movement pattern of the classical concerto, it is in one continuous movement that divides into a fast-slow-fast sequence. Rather than building each movement on entirely new ideas, Saint-Saëns instead derives much of his thematic material from the cello's opening statement, which

then evolves ingeniously across the span of the concerto. And rather than opting for the heavy sound of the nineteenth-century German orchestra, Saint-Saëns consciously opts for classical clarity: his orchestra is literally Mozart's (pairs of woodwinds, trumpets, and horns, plus timpani and strings), and with it he achieves a clarity of texture that keeps the cellist nicely balanced with the orchestra.

**Note from the Music Director: Towards the end, the piece will cut from the first movement to the third movement. The third movement is slightly longer but recycles the opening material from the first movement, beautifully creating a composite movement in ABA form.*

**BRAHMS: SYMPHONY NO. 2 IN
D MAJOR, OP. 36**

Brahms was haunted by the example of Beethoven's nine symphonies. "You have no idea how the likes of us feel when we hear the tramp of a giant like him behind us," Brahms remarked to the conductor Hermann Levi, and he worked on his own First Symphony for nearly twenty years before he was ready to take it before audiences. The premiere in November 1876 was a success, and Brahms himself conducted the new work throughout Europe during the winter concert season. With the stress of that tour behind him, he spent the summer of 1877 in the tiny town of Pörtlach on the Wörthersee in southern Austria, and there he began another symphony. This one went quickly. To Clara Schumann he wrote, "So many melodies fly about that one must be careful not to tread on them." Brahms' First Symphony may have taken two decades, but his Second was done in four months, and its premiere in Vienna on December 30, 1877, under Hans Richter was a triumph.



ABOUT THE PROGRAM

While the Second Symphony is quite different from the turbulent First, this music is not all pastoral sunlight. The first two movements in particular are marked by a seriousness of purpose and a breadth of expression. Brahms' friend Theodor Billroth spoke of only one side of the Second Symphony when he said: "It is all rippling streams, blue sky, sunshine and cool green shadows. How beautiful it must be at Pörttschach!" For all the sunshine in this symphony, the first two movements explore some of those shadows in depth.

The hand of a master is everywhere evident in the Second Symphony, particularly in Brahms' ingenious use of the simple three-note sequence (D-C#-D) heard in the cellos and basses in the first measure. This figure recurs hundreds of times throughout the Second Symphony, giving the music unusual thematic and expressive unity. The constant repetition of so simple a figure might become monotonous or obsessive in the hands of a lesser composer, and it is a mark of Brahms' skill that he uses this figure in so many ways. It gives shape to his themes, serves as both harmonic underpinning and blazing motor-rhythm, is by turns whispered softly and shouted at full-blast. Once aware of this figure, a listener can only marvel at Brahms' fertile use of what seems such unpromising material.

The *Allegro non troppo* opens with this figure, and a rich array of themes quickly follows: a horn call, a flowing violin melody (derived from the opening three-note motto), a surging song for lower strings (Brahms characteristically sets the cellos above the violas here), and a dramatic idea built on the violins' octave leaps. This wealth of thematic material develops over a very long span, and—crowned by a wonderful solo for French horn—the movement comes to a relaxed close.

The expressive *Adagio non troppo* opens with the cellos' somber melody; while this is in B major, so dark is Brahms' treatment that the movement almost seems to be in a minor key. The center section, with its floating, halting melody for woodwinds, brings relief, but the tone remains serious throughout this movement, which comes to a quiet conclusion only after an eruption in its closing moments.

After two such powerful movements, the final two bring welcome release. The charming third movement comes as a complete surprise. Instead of the mighty scherzo one expects, Brahms offers an almost playful movement in rondo form. The oboe's opening melody (Brahms marks it *grazioso*: "graceful") leads to two contrasting sections, both introduced by strings and both marked *Presto*. This movement so charmed the audience at the symphony's premiere that it had to be repeated.

The *Allegro con spirito* opens quietly and quickly—so quickly that one may not recognize that its first three notes are exactly the same three notes that began the symphony. In sonata form, the finale features a broad second subject that swings along easily in the violins. Full of energy and explosive outbursts, this movement drives to a mighty conclusion. We do not usually think of Brahms as a composer much concerned with orchestral color, but the writing for brass in the closing measures of this symphony is thrilling, no matter how often one has heard it.

— Program notes by Eric Bromberger



Brendan McBrien

BRENDAN MCBRIEN, COMPOSER

Brendan McBrien grew up in Sunnyvale, California, where he began his musical training on the French horn in 4th grade. He moved to Southern California to attend California State University, Long Beach, receiving his bachelor’s and master’s degrees in music composition and conducting.

For over 30 years he was a professional French horn player in the Los Angeles and Orange County areas playing for symphony, television, movie, and theater orchestras. Brendan is an active composer and his many compositions and arrangements for band and orchestra are performed worldwide and published with the Alfred, Warner Brothers, Kendor, and Kjos Music Companies.

Brendan began teaching in the Irvine Unified School District in 1988 and has been the director of bands and orchestras at Irvine High School, Venado Middle School, and most recently Rancho San Joaquin Middle School. In June of 2022, he retired from the Irvine USD after 34 years of teaching.

Brendan is an active adjudicator, clinician, and honor group conductor who has served six terms on the board of the Southern California School Band and Orchestra Association. He has presented many workshops at both state and local conventions and has received several awards including Middle School Teacher of the Year for the Irvine Unified School District and Orange County Department of Education. He currently teaches Music Arranging, Brass Methods, and supervises student teachers at California State University, Long Beach. He is also an adjunct faculty member at the UCLA Herb Alpert School of Music where he teaches Instrumental Methods, and Concordia University, Irvine where he teaches Intro to Music Education and Music in Secondary Schools. Decidedly, Brendan’s greatest joy is being married to his wife of 25 years, Karen, and father to his sons Kevin and Patrick, and daughter Megan.

ORANGE COUNTY YOUTH SYMPHONY AND STRING ENSEMBLE

Founded in 1970, the Orange County Youth Symphony (OCYS) and String Ensemble (OCYSE) is one of Southern California’s finest youth symphony programs. The diverse roster represents student musicians from nearly 60 middle school, high school, and college programs from San Clemente to Fullerton and beyond.

In its 50+ year history, OCYS has traveled the world representing Orange County’s best young adult musicians presenting performances in Austria, China, Germany, Hong Kong, Italy, Japan, Spain, Switzerland, the United Kingdom, the United Nations, and New York. It has appeared and participated in many prestigious performances



OCYS / Paul Cressey

and projects, including U.S. and West Coast premieres by composers such as Mark-Anthony Turnage and Kurt Schwetsik and a season-long project with Beethoven's Symphony No. 9 culminating in a documentary entitled *Beethoven's Ninth: Journey to Joy* that was selected by PBS SoCal for multiple broadcasts.

In time for the celebration of its 50th season in 2019-2020, the Philharmonic Society of Orange County announced the appointment of Johannes Müller Stosch as the new Music Director and Conductor of the Orange County Youth Symphony and premiered an additional performance group, Orange County Youth String Ensemble.

Highlights of past seasons include masterclasses with Ray Chen, Midori, Hilary Hahn, and Sheku Kanneh-Mason, as well as a mini residency by the Kronos Quartet. An annual tradition, OCYS is the featured orchestra for the Philharmonic Society's acclaimed Concerts for Fifth Grade at the Renée and Henry Segerstrom Concert Hall. This concert series has

provided music education for more than a million students for more than 30 years. Additionally, OCYS and OCYSE appear in their own performances in prestigious venues across Orange County.

ocyouthsymphony.com

JOHANNES MÜLLER STOSCH, OCYS MUSIC DIRECTOR

Currently, Johannes Müller Stosch serves as Director of Orchestral Activities at the Bob Cole Conservatory of Music at California State University, Long Beach, as well as Music Director and Conductor of Holland Symphony Orchestra in Michigan. He has also held conducting positions with the Cincinnati Symphony Orchestra, the Brockport Symphony in New York, Tri State Players in Ohio, and served repeatedly on the conducting and coaching staff at the Opera Theatre Festival in Lucca, Italy.

Müller Stosch keeps an active guest-conducting schedule both internationally and nationally, with recent engagements



Johannes Müller Stosch

including concerts with Long Beach Symphony, Kunming Philharmonic in China, University Symphonies in Vancouver, Canada, and at the University of Oregon in Eugene. In 2009, he was a featured guest conductor with the Busan Sinfonietta in Korea in a concert that was broadcast on national TV (KBS).

An avid operatic conductor, he previously served as Music Director of the Museumsinsel-Operafestival in Berlin, Germany; has frequently guest conducted new opera productions at Cincinnati's famous College-Conservatory of Music; and worked repeatedly as visiting opera conductor at the Opera Theater at Webster University in St. Louis, Missouri. Aside from his passion for conducting, Müller Stosch has a special interest in performance practice and early music. In Germany, he worked with Hannover's L'Arco, Bremer Ratsmusik, and Concerto Brandenburg. He also frequently appears on organ and harpsichord with the Pacific Symphony. Concert tours as a soloist and collaborative artist have taken him throughout the U.S., Germany, Italy, Chile, and Japan. Müller Stosch has several commercial recordings to his credit all of which have been played on public radio.

Maestro Müller Stosch received his Doctorate of Musical Arts in Conducting from the Eastman School of Music. After winning the coveted Strader Organ Competition in Cincinnati, Ohio, he received two Master of Music degrees in organ performance and orchestral conducting.



Lucy Lu

LUCY LU, OCYSE CONDUCTOR & OCYS STRINGS COACH

Ms. Lu has served as the OCYS/E strings coach since the 2022-23 season and is very familiar with the staff and returning student members. She is an active teacher, soloist, chamber and orchestral musician.

Ms. Lu has performed as soloist with the Nie'Er Symphony Orchestra in China, Four Seasons Youth Orchestra, LA Chamber Choir, and Celestial Opera Company and has performed at places such as the Dorothy Chandler Pavilion, Cerritos Performing Art Center, Irvine Barclay Theatre, Musco Center of the Arts, and Carpenter Performing Arts Center in the Los Angeles area. Ms. Lu also performs with the Dana Point



ABOUT THE ARTISTS

Symphony Orchestra, Millennium Choir and Orchestra, Corona Symphony, La Mirada Symphony and Rio Honda Symphony Orchestra.

Additionally, Ms. Lu founded Violinbaby Music Studio where she trains young violinists. She received her Masters degree from the Bob Cole Conservatory at California State University, Long Beach where she studied with Professor Moni Simeonov.

Ms. Lu is excited for the opportunity to begin to lead and work with the String Ensemble throughout the 2023-2024 season. Please join us in congratulating Ms. Lu on her new role!

ROYAL PHILHARMONIC ORCHESTRA

The Royal Philharmonic Orchestra's (RPO) mission to enrich lives through orchestral experiences that are uncompromising in their excellence and inclusive in their appeal, places it at the forefront of music-making in the UK and internationally. Typically performing approximately 200 concerts a year and with a worldwide live and online audience of more than 60 million people, the Orchestra is proud to embrace a broad repertoire and reach a diverse audience. Whilst artistic integrity remains paramount, the RPO is unafraid to push boundaries and is equally at home recording video game, film and television soundtracks and working with pop stars, as it is touring the world performing the great symphonic repertoire.

Throughout its history, the RPO has attracted and collaborated with the most inspiring artists and in August 2021, the Orchestra was thrilled to welcome Vasily Petrenko as its new Music Director. A

landmark appointment in the RPO's history, Vasily's opening two seasons with the RPO have been lauded by audiences and critics alike.

As well as a busy schedule of international performances, the Orchestra enjoys an annual season of concerts in London's Royal Albert Hall (where the RPO is Associate Orchestra), the Southbank Centre's Royal Festival Hall and Cadogan Hall, where it is celebrating its 20th Season as Resident Orchestra. The RPO tours extensively around the UK and this fits with its mission to place orchestral music at the heart of contemporary society. Through collaboration with creative partners, the RPO fosters deeper engagement with communities to ensure that live orchestral music is accessible to as inclusive and diverse an audience as possible. To help achieve this goal, in 1993 the Orchestra launched RPO Resound, which has grown to become the most innovative and respected orchestral community and education programme in the UK and internationally.

Discover more online at rpo.co.uk

VASILY PETRENKO, CONDUCTOR

Vasily Petrenko is Music Director of the Royal Philharmonic Orchestra (RPO), a position he commenced in 2021. He is Conductor Laureate of the Royal Liverpool Philharmonic Orchestra, following his hugely acclaimed fifteen-year tenure as their Chief Conductor from 2006–2021. He is Chief Conductor of the European Union Youth Orchestra (since 2015), Associate Conductor of the Orquesta Sinfónica de Castilla y León, and has also served as Chief Conductor of the Oslo Philharmonic Orchestra (2013–2020) and Principal Conductor of the National Youth Orchestra of Great Britain (2009–2013).



Royal Philharmonic Orchestra / Ben Wright

He stood down as Artistic Director of the State Academic Symphony Orchestra of Russia 'Evgeny Svetlanov' in 2021 having been their Principal Guest Conductor from 2016 and Artistic Director from 2020.

Vasily was born in 1976 and started his music education at the St Petersburg Capella Boys Music School—Russia's oldest music school. He then studied at the St Petersburg Conservatoire where he participated in masterclasses with such luminary figures as Ilya Musin, Mariss Jansons and Yuri Temirkanov.

He has worked with many of the world's most prestigious orchestras including the Berlin Philharmonic, Bavarian Radio Symphony, Leipzig Gewandhaus, London Symphony, London Philharmonic, Philharmonia, Accademia Nazionale di Santa Cecilia (Rome), St Petersburg Philharmonic, Orchestre National de France, Czech Philharmonic, NHK Symphony, Hong Kong Philharmonic and Sydney Symphony

orchestras, and in North America has led the Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Cleveland Orchestra, and the San Francisco, Boston, Chicago and Montreal Symphony orchestras. He has appeared at the Edinburgh Festival, Grafenegg Festival and made frequent appearances at the BBC Proms. Equally at home in the opera house, and with over thirty operas in his repertoire, Vasily has conducted widely on the operatic stage, including at Glyndebourne Festival Opera, Opéra National de Paris, Opernhaus Zürich, the Bayerische Staatsoper, Bavarian State Opera and Metropolitan Opera, New York.

Recent highlights with the Royal Philharmonic Orchestra have included wide-ranging touring, across major European capitals, Japan and the USA, including an acclaimed performance at New York's Carnegie Hall. In London, he led an impressive survey of Mahler's



ABOUT THE ARTISTS



Vasily Petrenko / Tarlova.com

the University of Liverpool and Liverpool Hope University (in 2009), and an Honorary Fellowship of the Liverpool John Moores University (in 2012), awards which recognise the immense impact he has had on the Royal Liverpool Philharmonic Orchestra and the city's cultural scene.

vasilypetrenkomusic.com

choral symphonies at the Royal Albert Hall. In the 2023–24 Season, Vasily and the RPO will tour the U.S.A. and Europe, whilst in London their Icons Rediscovered series will explore the music of Elgar and Rachmaninov at the Southbank Centre's Royal Festival Hall and embrace grand works by Tchaikovsky, Wagner and Verdi in the Royal Albert Hall.

Vasily has established a strongly defined profile as a recording artist. Amongst a wide discography, his Shostakovich, Rachmaninov and Elgar symphony cycles with the Royal Liverpool Philharmonic Orchestra have garnered worldwide acclaim. With the Oslo Philharmonic Orchestra, he has released cycles of Scriabin's symphonies and Strauss' tone poems, and works by Prokofiev and Myaskovsky.

In September 2017, Vasily was honoured with the Artist of the Year Award at the prestigious annual Gramophone Awards, one decade on from receiving their Young Artist of the Year Award in October 2007. In 2010, he won the Male Artist of the Year at the Classical BRIT Awards and is only the second person to have been awarded Honorary Doctorates by both



Vasily Petrenko, Music Director

First Violins

Duncan Riddell

Tamás András
Janice Graham
Shana Douglas
Esther Kim
Andrew Klee
Kay Chappell
Anthony Protheroe
Erik Chapman
Adriana Iacovache-
Pana
Imogen East
Judith Choi-Castro
Emma Lisney
Caroline Frenkel
Maya Bickel
Aysen Ulucan

Second Violins

Andrew Storey

David O'Leary
Jennifer Christie
Charlotte Ansbergs
Peter Graham
Stephen Payne
Manuel Porta
Sali-Wyn Ryan
Charles Nolan
Clare Wheeler
Sophie Phillips
Susie Watson
Nicola Hutchings
Emanuela Buta

Violas

Abigail Fenna

Liz Varlow
Joseph Fisher
Ugne Tiškutė
Jonathan Hallett
Gemma Dunne
Rebecca Gould
Christine Anderson
Lisa Bucknell
Raquel Lopez Bolivar
Raymond Lester
Anna Growns

Cellos

Richard Harwood

Jonathan Ayling
Roberto Sorrentino
Jean-Baptiste Toselli
William Heggart
Rachel van der Tang
Naomi Watts
Anna Stuart
George Hoult
Angus McCall

Double Basses

Benjamin Cunningham

David Gordon
David FC Johnson
Martin Lüdenbach
Mark O'Leary
Lewis Reid
Marianne Schofield
Owen Nicolaou

Flutes

Charlotte Ashton

Joanna Marsh
Diomedes Demetriades

Piccolo

Diomedes Demetriades

Joanna Marsh

Oboes

Steven Hudson

Timothy Watts
Patrick Flanagan

Cor Anglais

Patrick Flanagan

Clarinets

Sonia Sielaff

Massimo Di Trolio

Bass Clarinet

Katy Ayling

Bassoons

Roberto Giaccaglia

Fraser Gordon

Horns

Alexander Edmundson

Ben Hulme

Finlay Bain
Jake Parker
Flora Bain

Trumpets

Matthew Williams

Adam Wright
Mike Allen

Trombones

Matthew Gee

Rupert Whitehead

Bass Trombone

Josh Cirtina

Tuba

Kevin Morgan

Timpani

Christopher Ridley

Percussion

Stephen Quigley

Martin Owens
Gerald Kirby
Richard Horne
Oliver Yates

Harp

Bryn Lewis

Management

Managing Director

James Williams

Business

Development Director /

Deputy Managing

Director

Huw Davies

Finance Director

Ann Firth

Concerts Director

Louise Badger

Tours Manager

Rose Hooks

Tours Coordinator

Victoria Webber

**Director of Community
and Education**

Chris Stones

Senior Orchestra

Manager

Kathy Balmain

Orchestra Manager

Rebecca Rimmington

Librarian

Patrick Williams

Transport and

Stage Manager

Nathan Budden

Stage Managers

Dan Johnson

Esther Robinson



ABOUT THE ORCHESTRA

ORANGE COUNTY YOUTH SYMPHONY & STRING ENSEMBLE

Johannes Müller Stosch, OCYS Music Director
Lucy Lu, OCYSE Conductor

First Violin

Candice Lee, *concertmaster*
Jared Pepito, *principal*
Alice Ahn
Ariana Chen
Claudia Cheng
Nagyung (Anna) Cho
Kayden Ishii
Eric Kim
Mason Leykauf
Christine Nam
Thalia Nguyen-Khoa
Tiffany Oh

Second Violin

Allison Oh, *principal*
Yasmin Dennis,
assistant principal
Katelyn Chang
Aden Chen
David Chung
Ellen Kim
Sari Nakajima
Connor Ho
Rassul (Xiang) Li
Ella Yang
Aileen Lee Yang
Allison Yun
Ruhan Harold Zhang

Viola

Yeeun (Grace) Chung, *principal*
Callista Kwan,
assistant principal
Grace An
Olivia Guo
Grace Hsia

Yejee (Gina) Kim
Leona Lee
Adarsh Pashikanti
Peyton Tan
Ruth Wu

Cello

Edelweiss Pak, *principal*
Joyce (Chihyu) Chang,
assistant principal
Tyler Chang
Justice Cheng
Aidan Chien
Tiancheng Dong
Jason Ho
Lauren Ko
James Koo
Alvina Lin
Morgan Tien
Caitlin Walsh
Yirina Wang
Joey Zhou

Double Bass

Joshua Calen, *principal*
Alyssa Morrone
Sophia Lin
Samuel Yamarik

Flute

Michael Lei, *principal*
Seowon Han
Riwon (Olivia) Lee

Oboe

Hannah Macias, *principal*
Noah Chun
Aidan Jio Lee

Bassoon

Kaitlyn Liu, *principal*
Megan Liu

Clarinet

Eric Wong, *principal*
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Samuel Lee
Kenny Song

French Horn

Francis Samson, *principal*
Julian Macy
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Trumpet

Miles Petrick, *principal*
Emily Eli

Trombone

Timothy McElroy, *principal*
Toby Hung
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Tuba

Hayden Smith

Percussion

TaeEun Jun, *principal*
Jonathan Yu

Harp

Leenah Yoon

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Cadence Park, *principal*
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Isaac Lin
Claire Kim
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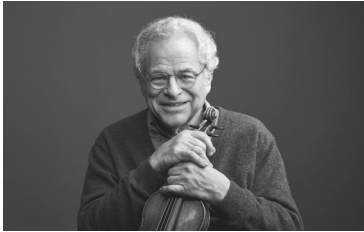
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The Philharmonic Society's Forward Campaign is the first of its kind in the organization's history. It will grow the Philharmonic Society's endowment—providing greater opportunities for the presentation of the world's leading orchestras and other musical performances while expanding our educational and community outreach—and also establish a current needs fund for organizational sustainability and flexibility. We are proud to recognize those who are helping secure the Society's future with a gift to the Philharmonic Forward Campaign. We are grateful for their support, which will help fuel the Philharmonic Society's growth and provide a legacy of incomparable music and superb music education programs in perpetuity.

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For more information, please contact (949) 553-2422, ext. 233, or email support@philharmonicsociety.org.






PHILHARMONIC SOCIETY OF ORANGE COUNTY CELEBRATING 70 YEARS | 1954-2024

Founded in 1954 as Orange County's first music organization, the Philharmonic Society of Orange County presents national and international performances of the highest quality and provides dynamic and innovative music education programs for individuals of all ages to enhance the lives of Orange County audiences through music.

For more 70 years the Philharmonic Society has evolved and grown with the county's changing landscape, presenting artists and orchestras who set the standard for artistic achievement from Itzhak Perlman, Gustavo Dudamel, Yo-Yo Ma, and Renée Fleming to the Berlin Philharmonic, Vienna Philharmonic, Chicago Symphony Orchestra, and many others. In addition, the Philharmonic Society celebrates multi-disciplinary performances under its Eclectic Orange brand and embraces music from a wide range of countries with its World Music performances. Its celebrated family concerts introduce children to classical music with creative and inspiring performances, instilling music appreciation for future generations.

The Philharmonic Society's nationally recognized Youth Music Education Programs, offered free of charge, engage more than 100,000 students annually through curriculum-based music education programs that aim to inspire, expand imaginations, and encourage learning at all levels. These programs are made possible by the Committees of the Philharmonic Society comprised of 500 volunteer members who provide more than 90,000 hours of in-kind service each year.

As a key youth program, the exceptional Orange County Youth Symphony and String Ensemble provide top-tier training to the area's most talented young musicians through multi-level ensemble instruction, leadership training, touring opportunities, challenging professional repertoire, and performances in world-class venues. The Philharmonic Society also promotes life-long learning by connecting with colleges and universities to conduct masterclasses and workshops and providing pre-concert lectures to introduce audiences to program selections.

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May 22, 1954

The newly formed Philharmonic Society sponsors the Orange County Philharmonic Orchestra with Frieda Belinfante conducting at Santa Ana High School.

1954

Frieda Belinfante conducts first "Concerts for Youth" at Orange Coast College Auditorium and Fullerton High School.

The first Women's Committee (now known as The Philharmonic Committees) met in Newport Beach.

1964

London Symphony Orchestra makes its first Orange County appearance with Sir Colin Davis conducting works by Mozart, Weber, and Walton at Orange Coast College.

1965

Chicago Symphony Orchestra makes its Orange County debut with Jean Martinon conducting a program of Schubert, Strauss, and Mussorgsky at Melodyland.

1986

The Orange County Performing Arts Center opens, and the Women's Committees present 24 Youth Concerts in the new Center, reaching an unprecedented 70,000 students.

1998

The Philharmonic Society hosts a seven-month Beethoven Festival, with Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique and Monteverdi Choir closing the festival with performances of all nine Beethoven symphonies.

1999

Eclectic Orange Festival is born, a new mix of music and ideas in 25 performances of 17 events.

2001

Berlin Philharmonic makes its Orange County debut under the baton of Claudio Abbado, performing works by Beethoven and Wagner.

2003

The first Laguna Beach Chamber Music Festival is presented with pianist Claude Frank as artistic director, a collaboration with Laguna Beach Music Society, Laguna Beach Live! and the Philharmonic Society.

2006

The Renée and Henry Segerstrom Concert Hall opens as a new artistic home for the Philharmonic Society. Artists presented in the hall's first year include the Salzburg Mozarteum, Kirov Orchestra, New York Philharmonic with Lorin Maazel, Philadelphia Orchestra, and Murray Perahia among others.

2009

Philharmonic Society presents the West Coast edition of *Ancient Paths, Modern Voices: A Festival Celebrating Chinese Culture*—marking the first time that Carnegie Hall's live festival programming was offered to audiences outside New York City. The partnership continued the following season with *JapanOC*.

2020

Prompted by the COVID-19 pandemic, the Philharmonic Society presents 50 virtual concerts, including performances by the organization's inaugural Virtual Artists-in-Residence violinist Hilary Hahn and sibling duo Sheku and Isata Kanneh-Mason, reaching audiences in more than 100 countries.

2021

The first Triumph Over Adversity Festival is held virtually, featuring artistic directors Anthony and Demarre McGill. The Festival continues in-person in 2023 with Davone Tines as artistic director.



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