

ORANGE COUNTY PERFORMING ARTS CENTER  
RENÉE AND HENRY SEGERSTROM CONCERT HALL  
Thursday–Saturday, February 25–27, 2010, at 8:00 p.m.



PRESENTS

---

2009–2010 HAL AND JEANETTE SEGERSTROM  
FAMILY FOUNDATION CLASSICAL SERIES

FANTASTIQUE!

CARL ST. CLAIR, CONDUCTOR  
JEFFREY BIEGEL, PIANO

---

**BEETHOVEN** Overture to *Egmont*, Op.84  
(1770–1827)

**DANIELPOUR** Mirrors for Piano and Orchestra (WORLD PREMIERE)  
(b. 1956)  
The Trickster  
The Witness  
The Gambler  
The Poet  
The Warrior  
JEFFREY BIEGEL

— I N T E R M I S S I O N —

**BERLIOZ** *Symphonie fantastique* (Fantastic Symphony), Op.14  
(1803–1869)  
Rêveries, Passions (Daydreams, Passions)  
Un bal (A Ball)  
Scène aux champs (Scene in the Country)  
Marche au supplice (March to the Scaffold)  
Songe d'une nuit du sabbat (Dream of a Witches' Sabbath)

---

Pacific Symphony proudly recognizes its Official Partners:

Official Airline



Official Hotel

**THE WESTIN**  
SOUTH COAST PLAZA

Official Television Station



The Saturday, February 27, performance is broadcast live on **KUSC**, the official classical radio station of Pacific Symphony.  
CLASSICAL | 91.5

The simultaneous streaming of this broadcast over the internet at [kusc.org](http://kusc.org) is made possible by the generosity of the Musicians of Pacific Symphony.

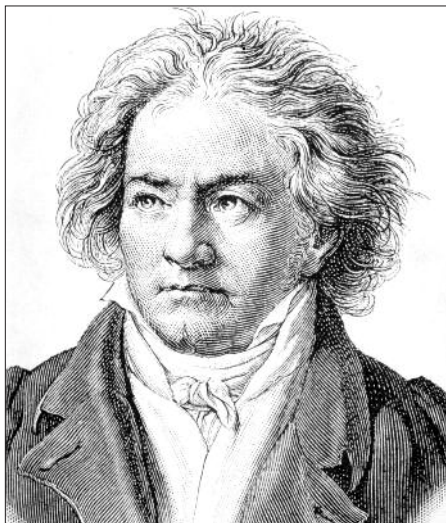
The Pacific Symphony broadcasts are made possible by a generous grant from **usbank**

---

SEGERSTROM CENTER FOR THE ARTS

# PROGRAM NOTES

BY PETER LAKI, *Program annotator for the Cleveland Orchestra and Pacific Symphony*



## Overture to *Egmont*, Op. 84 (1810)

BY **LUDWIG VAN BEETHOVEN**  
(BONN, 1770 - VIENNA, 1827)

*Instrumentation* 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.  
*Performance time:* 9 minutes.

Three years before Beethoven was born, the German playwright Gotthold Ephraim Lessing published an important theoretical work on theatre called the *Hamburg Dramaturgy*. In it, Lessing wrote at length about the role of music in spoken drama, an area in which he felt substantial changes were needed. 18th-century aesthetics insisted not only on music's power to express human emotions, but also its obligation to do so as fully as possible. According to Lessing, music for spoken plays should express the subject matter at hand, rather than just provide a background or a distracting entertainment.

In the same year, 1767, Christoph Willibald Gluck wrote a preface to his opera *Alceste*, in which he said: "My idea was that the overture ought to indicate the subject and prepare the spectators for the character of the piece they are about to hear."

In the hands of Gluck, Mozart, and Beethoven, the genre of the overture became capable of dramatic expression to a degree never dreamed of by Lessing. Beethoven discovered entirely new possibilities in the overture, and when, between the second and third versions of his opera *Fidelio*, he turned to the spoken theatre to write *Egmont*, he incorporated incidental music into the drama like no one had ever done before.

The action of Goethe's tragedy *Egmont*, written in 1786, takes place in the 16th century, when Flanders was occupied by the Spanish. Count Lamoral van Egmont, scion of a noble family of Flanders, was appointed governor of the province by Spain's King Philip II (the stepfather and rival of Don Carlos in Schiller's tragedy and Verdi's opera). Seeing the suffering of his oppressed fellow countrymen, Egmont turned against the Spaniards and challenged the King to give freedom to the Low Countries. In response, Philip had Egmont executed in Brussels on June 4, 1568; this cruel act touched off a war of independence that eventually ended with the victory of the Flemish insurgents.

This story of a foreign oppression challenged could never have been timelier than in the Vienna of 1809, occupied by Napoleon's forces. And surely no composer had treated the themes of oppression, struggle, and freedom as often and as gloriously as Beethoven, whose opera *Fidelio* was about the liberation of a freedom-fighter from unjust imprisonment and whose Fifth Symphony climaxed in a breathtaking transition from darkness to light.

Lessing had written in the *Hamburg Dramaturgy*: "The overture must only indicate the general tendency of the play and not more strongly or decidedly than the title does. We may show the spectator the goal to which he is to attain, but the various paths by which he is to attain it

must be entirely hidden from him." In fact, the Overture to *Egmont* describes the goal (victory) through a transition from darkness to light not unlike those in the earlier Fifth Symphony and the "Leonore" Overture No. 3.

### WHAT TO LISTEN FOR

The overture consists of three sections: a slow introduction, followed by a dramatic Allegro and a triumphant coda. The introduction is based on two themes, a forte chordal passage played by the strings and a doleful melody given to the woodwinds. A short transition leads into the passionate Allegro, written in a heroic style with reminiscences of the Fifth Symphony. The chordal passage from the introduction reappears as the Allegro's second theme. Another dramatic transition ushers in the coda (concluding section), in which the fanfare of the horns and trumpets proclaims the triumph of the cause of freedom.

Goethe's tragedy ends as Egmont confronts his executioners without fear; as the curtain falls, Goethe's stage direction calls for a *Siegessymphonie* (symphony of victory) to be played by the orchestra; and that is exactly what Beethoven composed here.

## Mirrors for Piano and Orchestra

BY **RICHARD DANIELPOUR**  
(B. 1956)

*Program note written by the composer*

I always loved writing for the piano, but with the passing years, after having written three piano concertos, my devotion to the more traditional format and modus operandi of the "Piano Concerto" had become less attractive to me. Even back as far as 2000 with my third concerto, "Zodiac Variations," written for the left hand in 13 movements, I had been reaching for another way to make sense

of the relationship between the piano and orchestra in my work.

Enter “Mirrors,” a 22-minute, five-movement suite for piano and orchestra which uses personality archetypes as points of departure for the prevailing character of each movement. The piece is called Mirrors because of the internal (and external) conversation between the piano and orchestra which is present throughout. The piano represents the more private, internal aspects of the character in question while the orchestra gives voice to a more public side. And sometimes, the private and the public come together as one. The work is also called Mirrors because these various themes find their way into each of the five movements, giving voice to the notion of the I that is We, and by extension and with equal parts thanks to Martin Buber, I, and Thou.

Mirrors was composed throughout the summer of 2009 for Jeffrey Biegel, an old friend and classmate from my days at The Juilliard School.

—Richard Danielpour, December 2009

## *Symphonie fantastique*, Op. 14 (1830)

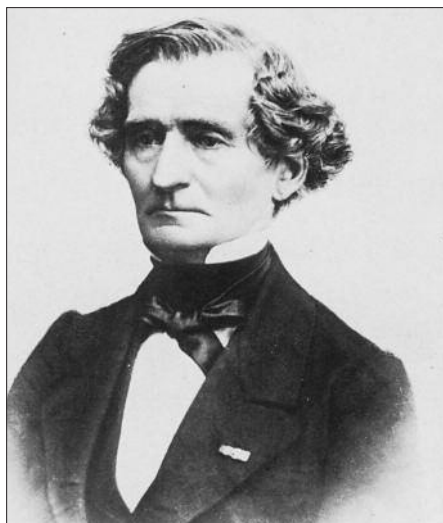
BY HECTOR BERLIOZ  
(LA CÔTE-SAINT-ANDRÉ, FRANCE, 1803 - PARIS, 1869)

*Instrumentation: 2 flutes (second doubling piccolo), 2 oboes (second doubling English horn), 2 clarinets, 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, 2 ophicleides (an obsolete brass instrument now replaced by tubas), timpani, percussion (cymbals, bass drum, snare drum, and bells), 2 harps, and strings. Performance time: 50 minutes.*

Eighteen-hundred thirty was an extraordinary year in the political and cultural history of France. On February 25, the Comédie-Française premiered *Hernani* by the 28-year-old Victor Hugo, a drama that openly challenged the conventions of classical drama, and it came to an

outright battle between the conservatives and the defenders of the new work. Then, in July, the fighting hit the streets as the revolution broke out. The Bourbon dynasty, overthrown in the Great Revolution of 1789 but restored to power in 1815, was finally ousted for good, and Louis-Philippe, the “Citizen King,” assumed the throne to preside over an era of modernization. On December 5, Berlioz’s *Symphonie fantastique* was performed for the first time at the Conservatoire. The premiere was somewhat overshadowed by the political events, but the 27-year-old Berlioz’s first large orchestral work, written in the wake of the *Hernani* scandal and shortly before the July Revolution, clearly exudes the revolutionary spirit of the time.

Berlioz claimed to “take up music where Beethoven had left it off.” The *Fantastique* is certainly indebted to Beethoven’s Sixth Symphony (“Pastorale”), in which a fifth movement had been added to the usual four, and each movement had a programmatic title. But Berlioz took the idea of program music much further than Beethoven had done. In addition to providing titles for the symphony as a whole (“Episode in the Life of an Artist”) and its individual



movements, Berlioz wrote an extensive literary program that he insisted should be distributed to the audience in the concert hall.

In the first edition of 1845, the program read as follows:

The composer’s intention has been to treat the various states in the life of an artist, insofar as they have musical quality. Since this instrumental drama lacks the assistance of words, an advance explication of its plan is necessary. The following program, therefore, should be thought of as if it were the spoken text of an opera, serving to introduce the musical movements and to explain their character and expression.

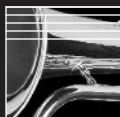
### Episode in the Life of an Artist

#### *First Movement: Daydreams — Passions*

The composer imagines that a young musician, troubled by that spiritual sickness which a famous writer\* has called “le vague des passions,” sees for the first time a woman who possesses all the charms of the ideal being he has dreamed of, and falls desperately in love with her. By some strange trick of fancy, the beloved vision never appears to the artist’s mind except in association with a musical idea, in which he perceives the same character—impassioned, yet refined and diffident—that he attributes to the object of his love.

This melodic image and its model pursue him unceasingly like a double *idée fixe*. That is why the tune at the beginning of the first allegro constantly recurs in every movement of the symphony. The transition from a state of dreamy melancholy, interrupted by several fits of aimless joy, to one of delirious passion, with its impulses of rage and jealousy, its returning moments of tenderness, its





## PROGRAM NOTES *(continued)*

tears, and its religious solace, is the subject of the first movement.

### **Second Movement: A Ball**

The artist is placed in the most varied circumstances: amid the hubbub of a carnival, in peaceful contemplation of the beauty of nature—but everywhere, in town, in the meadows, the beloved vision appears before him, bringing trouble to his soul.

### **Third Movement: Scene in the Country**

One evening in the country, he hears in the distance two shepherds playing the *ranz des vaches*<sup>†</sup>; this pastoral duet, the effect of his surroundings, the slight rustle of the trees gently stirred by the wind, certain feelings of hope which he has been recently entertaining—all combine to bring an unfamiliar peace to his heart, and a more cheerful color to his thoughts. He thinks of his loneliness; he hopes soon to be alone no longer... But suppose she deceives him!... This mixture of hope and fear, these thoughts of happiness disturbed by dark forebodings, form the subject of the Adagio. At the end, one of the shepherds again takes up the *ranz des vaches*; the other no longer answers... Sounds of distant thunder... solitude... silence...

### **Fourth Movement: March to the Scaffold**

The artist, now knowing beyond doubt that his love is not returned, poisons himself with opium. The dose of the narcotic, too weak to take his life, plunges him into a sleep accompanied by the most terrible visions. He dreams that he has killed the woman he loved, and that he is condemned to death, brought to the scaffold, and witnesses his own execution. The procession is accompanied by a march that is sometimes fierce and somber, sometimes stately and brilliant; loud crashes are followed abruptly by the dull thud of heavy footfalls. At the

end of the march, the first four bars of the *idée fixe* recur like a last thought of love interrupted by the fatal stroke.

### **Fifth Movement: Dream of a Witches' Sabbath**

He sees himself at the witches' sabbath, in the midst of a ghastly crowd of spirits, sorcerers, and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, far-off shouts to which other shouts seem to reply. The beloved tune appears once more, but it has lost its character of refinement and diffidence; it has become nothing but a common dance tune, trivial and grotesque: it is she who has come to the sabbath... A roar of joy greets her arrival... She mingles with the devilish orgy... Funeral knell, ludicrous parody of the *Dies irae*, sabbath dance. The sabbath dance and the *Dies irae* in combination.

Anyone having read this program is likely to remember the witches, the execution and the ball, but it is easy to forget the very first sentence, according to which these figures and events are represented "insofar as they have musical quality" (*dans ce qu'elles ont de musical*). In other words, the program isn't really an "extra-musical" one, since it builds upon musical types such as dance, march or plainchant, endowing them with some more concrete meanings. Music and program are strongly interdependent: the musical style of the symphony, with its many unusual features, would hardly make sense without the program, but the program itself is full of musical references.

Some of the dreams described in the program were undoubtedly Berlioz's own (and we know that he had tried opium shortly before writing the symphony). There was a woman in real life who seemed to him to "possess all the charms of the ideal being"; this *idée fixe* was named Harriet Smithson, an Irish-born

actress playing Shakespearean roles in an English company in Paris. Berlioz fell madly in love with Smithson after seeing her on stage just once, and his passion was burning for several years even though he had never met her in person. (They did eventually meet; they got married, had a son, were unhappy ever after, and, finally, separated—but that's quite another story.)

The *Symphonie fantastique* reflects Berlioz's intense feelings at the time of his infatuation with Harriet Smithson; yet some of the work's themes came from earlier compositions. The tune of the opening Largo was taken from a song of Berlioz's adolescence, and parts of the *idée fixe* may be found in an early cantata. Most importantly, the fourth-movement March seems to have come from Berlioz's unfinished opera *Les Francs-Juges* ("The Self-Appointed Judges," 1826), a tale about a band of vigilantes in medieval Germany (we have only indirect knowledge of this connection since the march does not survive in its original form). Some critics have argued that the presence of these self-borrowings diminishes the relevance of the program (after all, some of the music was originally composed with other ideas in mind), but in reality, the program and the new context effectively change the meaning of these borrowed themes which fit in perfectly with the newly composed materials.

### **WHAT TO LISTEN FOR**

To start at the beginning—the slow introduction to the first movement—there is so much more to it than that tune taken from a childhood essay. It contains some highly agitated passages where the conventional melody is suddenly swept away by utterly new sounds. The Allegro agitato has been said to be a fairly regular sonata movement; yet the exposition is extremely brief and consists merely of the first appearance of the *idée*



*fixe*, followed by what could be described as transition material (containing some truly hair-raising modulations). The development section is interrupted by a passage in which all thematic relationships are suspended: all we hear is ascending and descending chromatic scales in the strings, with frightening interjections from woodwinds and horns. Then, a three-measure general rest follows, after which all the rules of the sonata form are thrown overboard. It is at this point that we hear the only complete recapitulation of the *idée fixe* (but not in the home key), followed by more development, including a wonderful counterpoint to the *idée fixe* played by the solo oboe (we are told that it was a compositional afterthought). The *idée fixe*, in varied form, is soon taken up by the whole orchestra, but by this time we are clearly in the coda of the movement. The first segment of the *idée fixe* and a series of C-major and F-major chords end the movement, to be played, according to Berlioz's instructions, "as soft as possible."

The second movement ("A Ball") had originally stood in third place, but Berlioz soon reversed the two movements, so that a central slow movement is now flanked by a dance and a march. The ball scene starts with a transition from the first movement's C major to A major, the key of the waltz that follows. The dance is twice interrupted by the *idée fixe* that appears in foreign keys to "disturb the artist's peace of mind."

The *ranz des vaches* that opens the third movement ("In the Meadows") is a dialogue between the English horn and the oboe (the latter positioned, according to the instructions, behind the scene). It is not an actual quote from an Alpine folksong; yet Robert Schumann found it so convincing that he wrote in his famous review of the symphony: "Just wander about the Alps and other shep-

herds' haunts and listen to the shawms and alphorns; that's exactly the way they sound." The movement's main theme is introduced by the flute and the first violins (the same combination that played the *idée fixe* for the first time!) and brought to a climax by the full orchestra. The *idée fixe* is then heard again in the flute and the oboe. The meadow scene has a symmetrical structure; after the *idée fixe*, the main theme returns, followed by a coda in which we hear the *ranz des vaches* again.

The fourth movement, "March to the Scaffold," is one of the wonders of orchestration, with effects such as the pizzicatos (plucked strings) of the divided double basses and the innovative tremolos of the timpani. The movement's first idea is a seven-note descending scale figure superimposed on a six-note rhythmic pattern—because of this discrepancy, the music never repeats itself exactly. The second idea is a regular march theme dominated by the distinctive sonority of the brass, especially the trombones and ophicleides (tubas). At the end of this movement, the solo clarinet intones the *idée fixe*, as the artist's last thought before the guillotine comes down on him with a fatal blow.

It is perhaps in the last movement that Berlioz went the farthest in his innovations of both sound and musical form. The slow introduction to this movement with its special uses of percussion and novel wind effects creates an eerie suspense, into which bursts a cruel parody of the *idée fixe*, first scored for C-clarinet, and then for the shrill-sounding small E-flat clarinet. It is the image of the artist's beloved turned into a witch and showing up at the sabbath! The "devilish orgy" begins with the Gregorian melody of the "Dies irae," the sequence from the *Mass of the Dead*, presented in slow notes by the bassoons and tubas, repeated in a faster tempo by the horns,

and finally transformed into a dance tune by the woodwind. The witches begin a round dance which is eventually combined with the "Dies irae" and brings the symphony to a truly blood-curdling close.

Many listeners in the 1830s were completely taken aback by the novelties of Berlioz's symphony. The musicologist François-Joseph Fétis wrote a scathing review, but even as great a musician as Mendelssohn found it "utterly loathsome" and depressing, even though he had met Berlioz and found him a thoroughly likable person. It is all the more surprising that Schumann devoted one of the longest and most analytical of his critical essays to the *Fantastique*. Schumann had not heard the piece and knew it only from Liszt's published piano transcription. His review, written in response to Fétis' attack, was full of admiration. Although he did see some flaws in the work, he was one of the first to recognize Berlioz's genius. As a direct result of his article, the French composer's name became widely known in German musical circles, and his international career was under way.

\* The "famous writer" is François-René Chateaubriand (1768-1848), whose *René* was widely read at the time. In this book, Chateaubriand defined "the vagueness of passion" as an emotional state that "precedes the development of great passions, when all the faculties, young, lively, and whole, but closed, have only acted on themselves, without aim and without object."

† The *ranz des vaches* is "a type of Swiss mountain melody played on the alphorn by herdsmen to summon their cows." (*Harvard Dictionary of Music*)



## ABOUT THE ARTISTS

### JEFFREY BIEGEL PIANO



Jeffrey Biegel is one of today's most revered artists, having created a multi-faceted career as a pianist, composer and arranger. His electrifying technique and mesmerizing touch has received critical acclaim and garners praise worldwide. Leonard Bernstein himself said of Biegel: "He played fantastic Liszt. He is a splendid musician and a brilliant performer." The pianist won the First Grand Prize in the 1989 Marguerite Long International Piano Competition and First Prize in the 1985 William Kapell/University of Maryland International Piano Competition.

Composer Richard Danielpour created tonight's premiere especially for Biegel, who will also premiere William Bolcom's "Prometheus for Piano, Orchestra and Chorus" with Pacific Symphony during its 2010-11 season. Long known for his standard-setting performances, Biegel stepped in on short notice in 2009 to perform Tchaikovsky's Piano Concerto No. 1 with the Orquesta Filarmonica de Bogota in Colombia, with Muhai Tang conducting. His recent recordings include Leroy Anderson's "Concerto in C" conducted by Leonard Slatkin with the BBC Concert Orchestra, along with solo Vivaldi transcriptions, a CD of "Classical Carols" and the complete sonatas of Mozart. Biegel is currently assembling a global commissioning project for Ellen Taaffe Zwilich's next work for piano and orchestra for the 2011-12 and 2012-13 seasons. In 2010, Naxos will release Biegel's world premiere recording of Zwilich's *Millennium Fantasy* (2000) and *Peanuts Gallery*. 2010 also sees the release of Biegel's *Hanukah Fantasy* for SATB/piano.

Biegel's career has been marked by bold, creative achievements and highlighted by a series of firsts: He initiated the first live internet recitals in New York and Amsterdam in 1997 and 1998, and, in

1999, assembled over 25 orchestras to celebrate the millennium. He performed the Boston premiere of the restored, original 1924 manuscript of George Gershwin's "Rhapsody in Blue" with the Boston Pops. He also transcribed Balakirev's "Islamey Fantasy" for piano and orchestra, which he premiered with the American Symphony Orchestra in 2001, followed by Charles Strouse composing a new work titled "Concerto America" for Biegel, premiered with the Boston Pops in 2002. He arranged the piano part for Billy Joel's "Symphonic Fantasies" in 2006, with performances at the Eastern Music Festival, the Boris Brott Festival and with other U.S. orchestras. He has also recorded new editions of Schumann's *Scenes from Childhood*, a new *Sonatina* album, Tchaikovsky's *Nutcracker Suite* and Prokofiev's *Music for Children*, Opus 65 for Schirmer's Performance Editions.

Biegel joined 18 co-commissioning orchestras for Lowell Liebermann's Concerto No. 3 for Piano and Orchestra, composed exclusively for him for the 2006-07 and 2007-08 seasons. The world premiere took place with the Milwaukee Symphony Orchestra, and the European Premiere featured the Schleswig-Holstein Symphony Orchestra

A graduate of The Juilliard School, as an infant Biegel was unable to hear or speak until corrected by surgery at the age of three. This "reverse Beethoven" phenomenon can explain Biegel's life in music, as he heard only musical vibrations in his formative years. Biegel is currently on the piano faculty at the Brooklyn Conservatory of Music at CUNY Brooklyn College, as well as CUNY's Graduate Center. Visit his website at [www.jeffreybiegel.com](http://www.jeffreybiegel.com)

### RICHARD DANIELPOUR COMPOSER

Among the most honored composers of this generation, and a previous composer-in-residence with Pacific Symphony, Richard Danielpour has written a wide



range of orchestral, chamber, instrumental, ballet, and vocal works. He has been commissioned by a Who's Who of international musical institutions, festivals, and artists, and his music has

been championed by Yo-Yo Ma, Jessye Norman, Dawn Upshaw, Emanuel Ax, Frederica von Stade, Thomas Hampson, Gary Graffman, the Kalichstein-Laredo-Robinson Trio, the Guarneri, Emerson, and American String Quartets, and conductors Leonard Bernstein, Kurt Masur, Charles Dutoit, David Zinman, Zdenek Macal, and Leonard Slatkin. His first opera, *Margaret Garner*, with Nobel Laureate Toni Morrison, was hailed as a triumph during its recent sold-out runs at the Michigan Opera Theater and Cincinnati Opera, commissioners with Opera Company of Philadelphia.

Danielpour has received a Grammy Award, a Lifetime Achievement Award and the Charles Ives Fellowship from the American Academy of Arts & Letters, a Guggenheim Award, Bearn's Prize from Columbia University, and grants and residencies from the Barlow Foundation, MacDowell Colony, Yaddo, Copland House, and the American Academy in Rome. He was one of the first composers invited for a coveted residency at the American Academy in Berlin. He was only the third composer—after Stravinsky and Copland—to be signed to an exclusive recording contract by Sony Classical, and his music can also be heard extensively on Delos, Koch, Harmonia Mundi, New World, and Reference Recordings.

Danielpour is an active educator and believes deeply in the nurturing of young musicians. Beyond serving on the faculties of both the Curtis Institute of Music and the Manhattan School of Music, he also spends a great deal of time giving master classes throughout the country, and coaching and mentoring young musicians.