

**ORANGE COUNTY PERFORMING ARTS CENTER**  
**RENÉE AND HENRY SEGERSTROM CONCERT HALL**  
 Thursday, Friday & Saturday, November 12–14, 2009, at 8:00 p.m.  
 Preview talk with Alan Chapman at 7:00 p.m.



**PRESENTS**

**2009–2010 HAL AND JEANETTE SEGERSTROM  
 FAMILY FOUNDATION CLASSICS SERIES**

GRANT LLEWELLYN, CONDUCTOR  
 JAN VOGLER, CELLO  
 CHRISTOPH BULL, ORGAN

<b>WALTON</b> (1902–1983)	Orb and Sceptre	<b>C.P.E. BACH</b> (1714–1788)	Concerto for Cello in A Major Allegro Largo Allegro assai JAN VOGLER
<b>ELGAR</b> (1857–1934)	Serenade in E Minor for String Orchestra, Op. 20 Allegro piacevole Larghetto Allegretto	<b>ELGAR</b> (1857–1934)	Variations on an Original Theme, Op.36 (“Enigma” Variations) Enigma: Andante Variation I: “C.A.E.” L’istesso tempo Variation II: “H.D.S.- P.” Allegro Variation III: “R.B.T.” Allegretto Variation IV: “W.M.B.” Allegro di molto Variation V: “R.P.A.” Moderato Variation VI: “Ysobel” Andantino Variation VII: “Troyte” Presto Variation VIII: “W.N.” Allegretto Variation IX: “Nimrod” Moderato Variation X: “Dorabella - Intermezzo” Allegretto Variation XI: “G.R.S.” Allegro di molto Variation XII: “B.G.N.” Andante Variation XIII: “*** - Romanza” Moderato Variation XIV: “E.D.U.” - Finale
<b>TCHAIKOVSKY</b> (1840–1893) <b>Arr. Fitzenhagen</b>	Variations on a Rococo Theme, Op. 33 Moderato assai quasi Andante - Thema: Moderato semplice Variation I: Tempo della Thema Variation II: Tempo della Thema Variation III: Andante sostenuto Variation IV: Andante grazioso Variation V: Allegro moderato Variation VI: Andante Variation VII e Coda: Allegro vivo JAN VOGLER		

— I N T E R M I S S I O N —

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# PROGRAM NOTES

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

## Orb and Sceptre (1953)

**BY WILLIAM WALTON**  
(OLDHAM, LANCASHIRE, ENGLAND, 1902 - ISCHIA, ITALY, 1983)

*Instrumentation: 3 flutes (third doubling piccolo), 2 oboes, English horn, 3 clarinets (third doubling bass clarinet), 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, organ (optional), and strings.*  
*Performance time: 7 minutes.*

William Walton, the composer of *Façade* and *Belshazzar's Feast*, wrote ceremonial marches for two English coronations: he honored George VI with *Crown Imperial* in 1936 and Elizabeth II with *Orb and Sceptre* in 1953. Although the first of the two is by far the better known, *Orb and Sceptre* is a gem well worth rediscovering.

### WHAT TO LISTEN FOR

Both of Walton's coronation marches follow the tradition established by Elgar's *Pomp and Circumstance* marches. Following a long-standing custom, the Trio section is set off by a more expansive melody in a slower tempo, after which the first section returns.

## Serenade in E Minor for Orchestra, Op. 20 (1893)

**BY EDWARD ELGAR**  
(BROADHEATH, NR. WORCESTER, ENGLAND, 1857 - WORCESTER, 1934)

*Instrumentation: string orchestra.*  
*Performance time: 12 minutes.*

It was only slowly and gradually that Edward Elgar rose to fame as the foremost English composer of his time. He first attempted to make his way in London's musical circles in 1889, at the age of 32. A little more than a year after moving to the capital, the composer and his wife Alice retreated to the country, disappointed by what seemed an utter

lack of success.

The Serenade in E minor was a product of these hard years in Elgar's life. It was a work of which the composer himself thought most highly; it remained one of his favorites even late in life. He was confident enough of its worth to offer it to a foreign publisher, the prestigious Breitkopf and Härtel no less, for publication. The Serenade, which received its premiere in Antwerp, was one of the first works to make Elgar's name known on the continent.

### WHAT TO LISTEN FOR

The Serenade is in three movements, of which the central Larghetto is unquestionably the most important. It is framed by an Allegro *piacevole* (a "pleasant" Allegro), and an equally charming Allegretto. The two movements' thematic materials are related: the main melody of the Allegro *piacevole* comes back in the finale. The outer movements are written in a lilting 6/8 or 12/8 meter. The melodies flow easily in both movements; the idyll is not disrupted by any discordant sounds. The Larghetto is a "song without words," built upon a single beautiful melody that keeps unfolding for the entire movement before reaching its peaceful conclusion.

## Variations on a Rococo Theme, Op. 33 (1876)

**BY PIOTR ILYICH TCHAIKOVSKY**  
(KAMSKO-VOTKINSK, RUSSIA, 1840 - ST. PETERSBURG, 1893)

*Instrumentation: solo cello, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and strings.*  
*Performance time: 20 minutes.*

Sometimes, when the realities of the present become too much to deal with, we all like to escape into the past. Tchaikovsky was no different: prone to depression and a repressed homosexual, he loved to take refuge in a world of

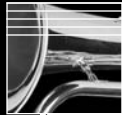
dreams, conjuring up the far-away and the long-ago.

His "Rococo Variations" for cello and orchestra evoke the world of the 18th century. The term "rococo" belongs to the vocabulary of French art history, where it refers to a specific style of architectural decoration. The word comes from *rocaille*, French for "shell"—the shell was an ornamental motif frequently encountered on Rococo artworks. Tchaikovsky intended his work as a little "diversion" (in the sense of *divertimento*, a beloved genre at the time). He kept his orchestra small, as it had been in the 18th century, and devised a theme for his variations that respected certain Classical conventions—though this melody is not really typical of Haydn or Mozart. It is, rather, exactly what Tchaikovsky wanted it to be: a nostalgic look at the past from a hundred years later.

### WHAT TO LISTEN FOR

The work opens with a short orchestral introduction followed by the first presentation of the theme. Some of the variations make use of the cello's ability to sing long lyrical melodies, while others are extremely virtuosic in character. There is no shortage of spectacular trills,





## PROGRAM NOTES *(continued)*

double stops, and other technical stunts, yet they never cover up the ingratiating melody.

Although Tchaikovsky's original version has survived, the "Rococo Variations" are still almost always played in the adaptation of its dedicatee, German cellist Wilhelm Fitzenhagen, who was Tchaikovsky's colleague at the Moscow Conservatory. Fitzenhagen changed the order of the variations and even cut one that Tchaikovsky had written, despite the composer's vehement protests. Yet it was in this form that the work conquered the world.



### Cello Concerto in A Major, H. 439 (1753)

**BY CARL PHILIPP EMANUEL BACH**  
(WEIMAR, 1714 - HAMBURG, 1788)

*Instrumentation: solo cello, strings.*  
*Performance time: 20 minutes.*

After Tchaikovsky's imagined Rococo, we shall hear a work from the time period the Russian Romantic master was dreaming of. Yet, while some sources call C. P. E. Bach a "Rococo" composer, his music is actually weightier than the label suggests. The name of J. S. Bach's second

son became synonymous with *Empfindsamkeit* ("sensitivity"), a term denoting the heightened emotional charge of many of C. P. E.'s works. It would be no exaggeration to consider him a precursor of Romanticism.

#### WHAT TO LISTEN FOR

All three of C. P. E. Bach's cello concertos exist in versions where the solo part is played either by a harpsichord or a flute. The musical material could be adapted for different instruments, with relatively minor adjustments, because the emphasis is not on instrumental color but on the melodies and their development. And C. P. E. Bach, one of the foremost composers of his generation, possessed a unique musical style. Initially influenced by his father, he quickly moved beyond the Baroque and closer to what we call the "classical style" today.

The present concerto is a good example of C. P. E. Bach's ingenious and energetic writing. Characterized by great rhythmic vigor and requiring a great deal of virtuosity. A recent reference book on cello literature calls it an "especially attractive" work with a wide range of sometimes quite quirky expression."

### Variations on an Original Theme, Op. 36 ("Enigma" Variations) (1899)

**BY EDWARD ELGAR**

*Instrumentation: 2 flutes (second doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, organ (optional), and strings.*  
*Performance time: 30 minutes.*

At its premiere led by Hans Richter in London on June 19, 1899, Elgar's "Variations" were greeted as the greatest composition for large orchestra ever written by an Englishman. Audiences have delighted in what Elgar had written

for more than a century now, but they have been equally intrigued by what he had withheld, namely that the work had a secret that he refused to divulge.

The story of the "Enigma Variations" began one night late in 1898 when Elgar was improvising at the piano at home in Worcestershire. His wife, Alice, was struck by a particular melody and asked her husband what it was. Elgar replied: "Nothing—but something could be made of it." As he continued to develop his short theme, Elgar started to toy with the idea of how it could be made to reflect the personalities of some of his friends.

With one exception, each of the fourteen variations that follow the theme is preceded by a heading that identifies the people behind the music.

The theme consists of two ideas: an expressive string melody that is constantly interrupted by rests on the downbeat (and that fits the words "Edward Elgar" surprisingly well), and a second melody that is more continuous, and is built of parallel thirds played by strings and woodwinds.

**Variation 1, "C.A.E.,"** is a portrait of Caroline Alice Elgar, the composer's wife.

**Variation 2, "H.D.S-P,"** Hew David Steuart-Powell was a pianist and Elgar's chamber music partner.

**Variation 3, "R.B.T.,"** Richard Baxter Townshend, a writer and scholar who lived in Oxford and used to ride his tricycle around town with the bell constantly ringing.

**Variation 4, "W.M.B.,"** Elgar recalled William Meath Baker as "a country squire, gentleman and scholar. This Variation was written after... [he] had ... hurriedly left the music-room with an inadvertent bang of the door."



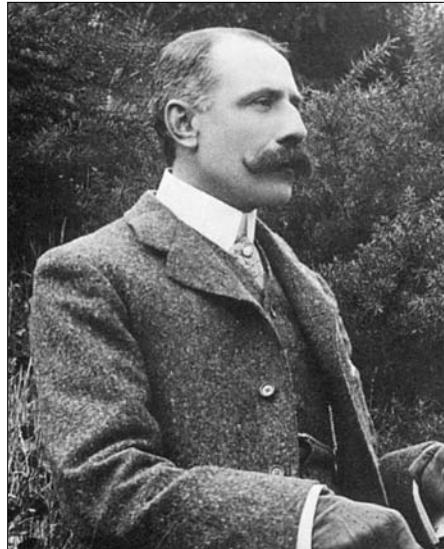
**Variation 5. “R.P.A.”** Richard Penrose Arnold, son of the poet Matthew Arnold, was “a great lover of music which he played (on the piano-forte) in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling. His serious conversation was continually broken up by whimsical and witty remarks.”

**Variation 6. “Ysobel”** Isabel Fitton was a viola player—thence the special treatment of the viola, both as a section and as a solo instrument.

**Variation 7. “Troyte”** Arthur Troyte Griffith was an architect and a close friend of Elgar’s. “The uncouth rhythm of the drums and lower strings was really suggested by some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing ‘slam’ records that the effort proved to be vain.”

**Variation 8. “W.N.”** The initials stand for Winifred Norbury, but the variation was inspired more by the 18th-century house where this lady (co-secretary of the Worcestershire Philharmonic Society) lived—in the words of musicologist Julian Rushton, the “epitome of an ideal civilisation in a rural environment.”

**Variation 9. “Nimrod”** This is the most famous variation in the set, often performed separately in England as a memorial to deceased celebrities. “Nimrod” was August Jaeger, a German-born musician and Elgar’s closest friend. He worked for Novello, the publisher of Elgar’s music, and was the recipient of the composer’s above-quoted letter announcing the Variations as a work in progress. (*Jäger* means “hunter” in German, and Nimrod is the “mighty



hunter” mentioned in Genesis 10:9.) Elgar turned the original theme into a hymn-like, soaring melody with a certain Beethovenian quality.

**Variation 10. “Dorabella”** Dora Penny was a young woman in her early twenties, to whom Elgar gave an affectionate nickname taken from Mozart’s *Così fan tutte*.

**Variation 11. “G.R.S.”** George Robertson Sinclair was organist of Hereford Cathedral. “The first few bars were suggested by his great bulldog Dan (a well-known character) falling down the steep bank into the River Wye (bar 1); his paddling up stream to find a landing place (bars 2 and 3); and his rejoicing bark on landing (second half of bar 5). G.R.S. said ‘set that to music.’ I did; here it is.”

**Variation 12. “B.G.N.”** Basil Nevinson was a cellist who, with Steuart-Powell (variation 2), often played trios with Elgar, a violinist. This is why in this variation the melody is entrusted to a solo cello, in “tribute to a very dear friend whose scientific and artistic attainments,

and the wholehearted way they were put at the disposal of his friends, particularly endeared him to the writer.”

**Variation 13. “\*\*\*” (Romanza)**

The identity of the person behind the asterisks is the first, and smaller, enigma in Elgar’s work. Elgar himself only said that the “asterisks take the place of the name of a lady who was, at the time of composition, on a sea voyage. The drums suggest the distant throb of the engines of a liner...” Since some sketches contain the initials L.M.L., this would seem to refer to Lady Mary Lygon, an acquaintance of Elgar’s who was a member of the aristocracy, but several people who knew Elgar intimated that the variation had to do instead with a youthful “romanza” of the composer’s.

**Variation 14. “E.D.U.”** (Finale, Allegro, G major, 4/4) “Edu” was the nickname Alice Elgar had given to her husband, who disguised it as a set of initials, to camouflage the fact that the last variation was a self-portrait. The theme is turned here into a march with a sharp rhythmic profile. There are two slower, lyrical episodes, after which the work ends with a grandiose climax.



## ABOUT THE GUEST CONDUCTOR

### GRANT LLEWELLYN CONDUCTOR

Music director of the North Carolina Symphony as well as principal conductor of the Handel & Haydn Society, Grant Llewellyn is known throughout the world as a musician of great talent, versatility and passion. Born in Tenby, South Wales, Llewellyn won a Conducting Fellowship to the Tanglewood Music Center in Massachusetts in 1985 where he worked with such major artists as Bernstein, Ozawa, Masur and Previn. As assistant conductor of the Boston Symphony Orchestra he conducted concerts at the Tanglewood Festival and the Boston Subscription Series as well as concerts in the Boston Pops.

Llewellyn began his tenure as North Carolina Symphony music director in 2004 after a 32-month international search. The Symphony's fifth music director since its organization in 1932, his sophisticated perspective has captured the interest and imagination of everyone he encounters. Critics and audiences alike have noted the passion and concentration of the orchestra under his baton and praise his "transcendent performances," "masterful pacing and control," and his "graceful and expressive direction."

To date, Llewellyn has held positions with three European orchestras: principal conductor of the Royal Flanders Philharmonic, principal guest conductor of the Stavanger Symphony Orchestra and associate guest conductor with the BBC National Orchestra of Wales. Notable recent European guest engagements have included the Frankfurt Radio Symphony Orchestra, the City of Birmingham Symphony, the SWR Radio Symphony Orchestra Stuttgart and the Helsinki Philharmonic. He has also conducted the Johannesburg (South Africa) Symphony Orchestra.

Llewellyn retains close links with the



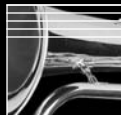
BBC Symphony Orchestra and the BBC National Orchestra of Wales, with whom he continues to undertake numerous television, radio, and recording projects. In September 2004 he was invited by the BBC Proms to conduct the BBC National Orchestra of Wales at the Royal Albert Hall, with a program including the world premiere of Joby Talbot's *Sneaker Waves* and Shostakovich's Symphony No. 9. In 2002, Llewellyn's conducting career became the subject of a BBC Wales TV documentary.

Llewellyn has conducted many major North American orchestras, including the symphonies of Boston, Houston, Montreal, Milwaukee, Saint Louis, Calgary, Toronto and Nashville. His appearance in 2003-04 with the Boston Symphony Orchestra included a major new work by Thea Musgrave commissioned by the orchestra. In 2005-06 he returned to the Calgary Philharmonic and made debuts with the Colorado Symphony as well as the Florida Orchestra. Llewellyn's first complete season as music director of the North Carolina Symphony included a series of concerts called "Crossing the Atlantic" featuring composers and works from the

United States and the United Kingdom.

As music director of the Handel and Haydn Society, America's leading period orchestra, from 2000-06, Llewellyn quickly gained a reputation as a formidable interpreter of music of the Baroque and classical periods.

An equally accomplished opera conductor, Grant Llewellyn has appeared at the opera companies of English National Opera (*The Magic Flute*) and the Opera Theatre of Saint Louis, where his repertoire has ranged from Alexander Goehr's *Arianna* to *The Magic Flute* and Handel's *Radamisto*. In 2001, Llewellyn embarked on a collaboration with the acclaimed Chinese director Chen-Shi Zheng in a production of *Dido and Aeneas* at the Spoleto Festival. This was followed by a staged version of Monteverdi's *Vespers* with the Handel & Haydn Society. In 2003, Llewellyn made his debut with Opera North in a new production of Massenet's *Manon*, and in June 2005 he conducted at the BBC Cardiff Singer of the World, one of the world's most prestigious singing competitions.



## ABOUT THE GUEST ARTIST



**JAN VOGLER**  
CELLO

Recognized for his “rapturously heartfelt” playing (*Washington Post*) Jan Vogler has rapidly established himself as one of the best young cellists on the world stage. The modern representative of the German cello tradition which goes back to Emanuel Feuermann and Julius Klengel, Jan shares his time between Dresden, Germany and New York City, combining the roots of his traditional musical education with a contemporary style of interpretation.

Vogler's distinguished career has featured concerts with some of the world's most pre-eminent conductors, and internationally renowned orchestras such as the New York Philharmonic, Dresden Staatskapelle, Montreal Symphony Orchestra, the Bavarian and Frankfurt Radio Orchestras, and the Vienna Symphony. As a passionate recitalist and chamber musician, he has performed extensively with pianists Bruno Canino, Louis Lortie, Hélène Grimaud and Andrea Lucchesini, with violinists Mira Wang and James Ehnes and soprano Angelica Kirschschlager.

Vogler has also worked with many contemporary composers including John Harbison, Tigran Mansurian and Udo Zimmermann all of whom are writing concertos for him to be premiered over the next few seasons.

Future engagements include the Boston Symphony with James Levine, the Pittsburgh Symphony with Manfred Honeck, the Cologne Radio Orchestra and Semyon Bychkov, the Cincinnati Symphony Orchestra and the BBC Scottish Symphony.

A prolific and multi-award-winning recording artist, Vogler currently records exclusively for SONY Classical. Among his recent releases is the multiple award-winning Dvořák *Cello Concerto* with the New York Philharmonic conducted by David Robertson; *My Times*, a selection of short favourites for cello and orchestra; *Concerti Brillanti* featuring 18th-century concertos; and *TANGO!* with the Moritzburg Festival Artists that spotlights the music of Astor Piazzolla. Vogler's newest CD includes Shostakovich's famous Cello Concerto No. 1, a selection of his waltzes arranged for cello and orchestra, and *Machine Gun* by Jimi Hendrix in a special arrangement for cello and orchestra. This recording also features the young New York ensemble, The Knights, in their SONY Classical debut. This live CD was recorded at Le Poisson Rouge, more famously known as the Village Gate, home to many Hendrix concerts.

His extensive discography also features Cello Concerti by Barber, Korngold, Bürger (Berlin Classics), Schumann and Fauré Piano Quintets (Sony Classical) with James Ehnes, Mira Wang, Naoko Shimizu and Louis Lortie and Mendelssohn's Cello Sonatas (Berlin Classics) also with Louis Lortie. His recording of the Schumann Cello Concerto and world premiere recording of Jörg Widmann's Concerto (Berlin

Classics). He has also recorded the Haydn cello concertos (with Virtuosi Saxoniae, directed by L. Güttler), the Schumann and Widmann cello concertos (with Munich Chamber orchestra, Christoph Poppen) and the concerto by Camille Saint-Saëns (with Hannover Radio Orchestra), the complete works by Beethoven, Schumann and Brahms with pianist Bruno Canino and the cello sonatas by Weill, Shostakovich and de Falla. His recording with violinist Mira Wang features the Duos by Ravel, Eisler and Kodaly and his solo recording works by Solo Suites by Bach and Reger.

A cello prodigy at age 6, Vogler first studied with his father, Peter Vogler, and subsequently with Josef Schwab in Berlin, Heinrich Schiff and Siegfried Palm. At the age of 20 he won the principal cello position of the Staatskapelle Dresden and became the youngest concertmaster in the history of this orchestra. However, his dream of a solo career gradually became reality and he left his position in Dresden in 1997. That same year, certain that the roots of old European music-making were to be found in America, he moved to New York, where he has remained, sharing his home with his wife, violinist Mira Wang, and their two children. He has won the Echo-Award (German equivalent of the Grammys) and the 2006 European Cultural Award.

Vogler is the new General Director of the Dresden Musikfestspiele and founder and Artistic Director of the Moritzburg Chamber Music Festival.

Vogler plays the 1721 Domenico Montagnana cello “Ex-Hekking.”