

**ORANGE COUNTY PERFORMING ARTS CENTER  
SAMUELI THEATER**

Sunday, November 1, 2009, at 3:00 p.m.



**PRESENTS**

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# CAFÉ LUDWIG

## BACH, BEETHOVEN & BRAHMS

RAYMOND KOBLER, VIOLIN • ROBERT BECKER, VIOLA  
TIMOTHY LANDAUER, CELLO • ORLI SHAHAM, PIANO

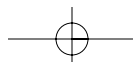
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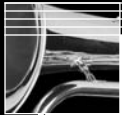
**BACH** Duets for Violin and Cello  
**(1685-1750)** Invention in D Minor  
**Transcribed by** Invention in Bb Major  
**Frederick Neumann** Prelude in G Major from *The Well Tempered Klavier I*  
RAYMOND KOBLER  
TIMOTHY LANDAUER

**BEETHOVEN** Piano Trio in D Major, Op. 70 No. 1 ("Ghost")  
**(1770-1827)** Allegro vivace e con brio  
Largo assai ed espressivo  
Presto  
RAYMOND KOBLER  
TIMOTHY LANDAUER  
ORLI SHAHAM

— I N T E R M I S S I O N —

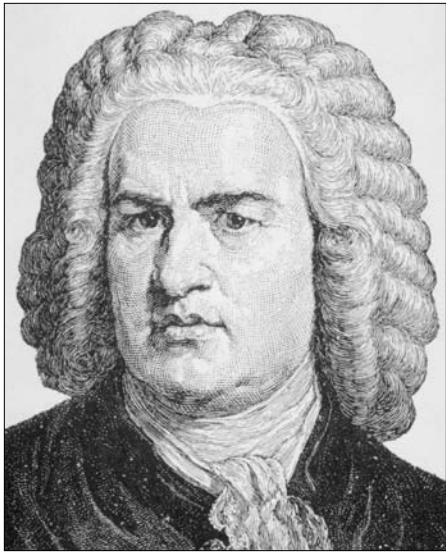
**BRAHMS** Piano Quartet No. 2 in A Major, Op. 26  
**(1833-1897)** Allegro non troppo  
Poco adagio  
Scherzo - Trio: Poco allegro  
Finale: Allegro  
RAYMOND KOBLER  
ROBERT BECKER  
TIMOTHY LANDAUER  
ORLI SHAHAM





# PROGRAM NOTES

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



## Two-Part Inventions (1723)

BY JOHANN SEBASTIAN BACH  
(EISENACH, 1685 - LEIPZIG, 1750)

For almost 300 years now, young keyboard players have been studying Bach's two-part inventions in order to learn to balance two simultaneous melodic lines, as well as to understand the foundations of counterpoint. Bach originally wrote these works (and the more advanced three-part inventions, originally called *sinfonias*) for his oldest son, Wilhelm Friedemann, when the boy was about 12 years old. The 15 short pieces cover as many different keys, omitting the more difficult ones. (In the *Well-Tempered Clavier*, whose first volume was composed at around the same time, Bach included all 24 keys of the Western tonal system.)

On the title page, Bach stated his purpose in composing the inventions and *sinfonias*: "Sincere instruction, in which lovers of the keyboard, especially those who are keen to learn, are shown a clear method, not only of learning to play clearly in two parts, but also, after further progress, of dealing well and correctly with three obbligato parts. At the same

time they are shown not only how to come by good ideas but also how to develop them well. Above all, however, they are shown how to arrive at a cantabile style of playing, while also acquiring a strong foretaste of composition."

### WHAT TO LISTEN FOR

In the inventions, there is no such thing as melody and accompaniment. Both voices are completely equal, and they frequently share the same thematic material. The voices often complement each other rhythmically, creating subjects and countersubjects intertwined according to the rules of "inverted counterpoint" (inverted because the melody of the upper voice migrates to the lower one, and vice versa). The imitative texture that results is not as strictly regulated as in a fugue, and unlike fugues, inventions don't have "episodes" where we take a break from the themes we started out with. In an invention, every single note derives from the materials introduced at the beginning.

Although originally written for a single player at the keyboard, the inventions work beautifully as chamber music, with each part played by a different string or wind instrument. All the lessons one can learn about this music are just as evident in a duet performance, where each player is responsible for only one voice, but has to listen to his or her partner very carefully in order to match their sound and their musical gestures as closely as possible.

## Piano Trio in D Major, Op. 70, No. 1 ("Ghost") (1808)

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

We don't know who first called Beethoven's D-Major trio the "Ghost" trio but, as nicknames go, this one is singularly apt. There is something undoubt-

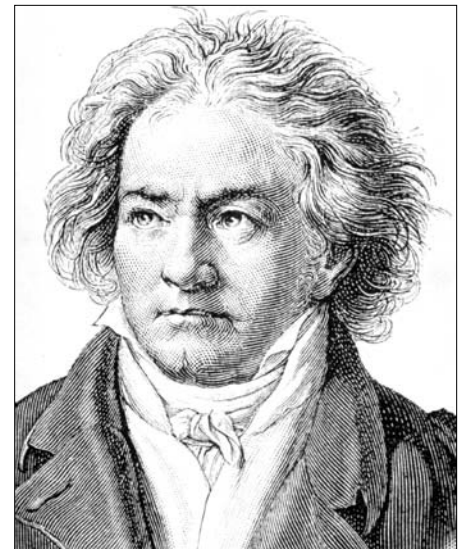
edly "spooky" about the work's central Largo, and even though it is framed by two cheerful fast movements, it is the memory of the Largo that lingers in most listeners' minds as they leave the concert.

Along with its companion work in E-flat (Op. 70, No. 2), this trio marks the first time Beethoven returned to the piano-violin-cello combination since the three trios published as Op. 1 in 1795. In the meantime, the composer had created many of his greatest works: six symphonies, five concertos, the opera *Fidelio*, more than twenty piano sonatas and nine string quartets. The piano trio was a medium associated with private chamber music parties in aristocratic salons; the two trios Op. 70 were dedicated to the Hungarian Countess Erdody, in whose Viennese palace they were first performed.

Yet there is something in these works that the sumptuously decorated walls of the Countess's music salon can't seem to hold.

### WHAT TO LISTEN FOR

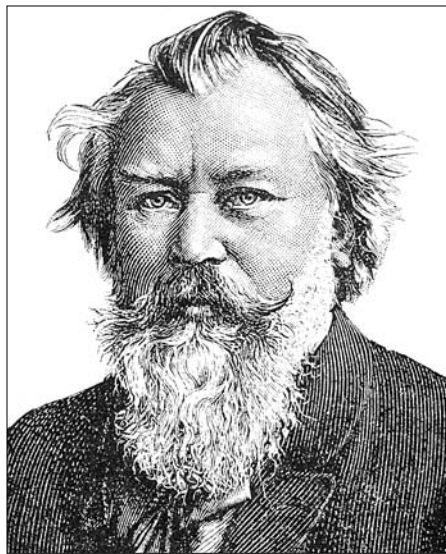
The unison melody at the beginning of the "Allegro vivace con brio" shoots up with uncommon energy, only to stop



abruptly on a note outside the key of D major. A new, lyrical melody appears but it, too, picks up considerable dramatic momentum as it is developed. The exposition is relatively brief but extremely intense. The development creates further excitement by a contrapuntal treatment of the two themes previously heard as the melodies are combined in constantly changing configurations. The recapitulation temporarily darkens the mood by an unexpected modulation from D-major to D-minor, but soon recaptures the upbeat energy of the opening.

The D-minor that was expressed in a few measures in the first movement takes center stage in the second. Sketches to this “Largo assai ed espressivo” were found on the same page where Beethoven had also jotted down ideas for an opera based on *Macbeth* that was never written. We will never know whether there is a connection between the Largo of the piano trio and the witches in *Macbeth*. Yet the unusual harmonies, the eerie tremolos and the sudden outbursts of this music are indications that Beethoven had something extremely dramatic in mind. This Largo has an atmosphere not found in any other of Beethoven’s works (or anyone else’s, for that matter).

The dark clouds vanish without a trace in the concluding Presto, a sparkling movement full of playful melodies and delicious harmonic surprises. At the same time, there is plenty of that Romantic fire that heralds a new century and with it, a whole new era in the history of music.



### Piano Quartet No. 2 in A Major, Op. 26 (1861)

**BY JOHANNES BRAHMS**  
(HAMBURG, 1833 - VIENNA, 1897)

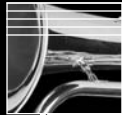
In 1861, the year of the A-major Piano Quartet, Brahms was a young man of 28, still living in his native city of Hamburg, where he had just given up the directorship of a women’s choir to devote more time to composing. Although hailed by Robert Schumann eight years earlier as the next great musical genius, the prophecy had not quite come true yet; in fact, Brahms had suffered a major setback when his D-minor piano concerto was poorly received in Leipzig. Breitkopf & Härtel, the prestigious music publishing firm in that city, accepted only one of his works for publication and turned the rest down.

In July, Brahms moved out of the house he had been sharing with his parents, elder sister and younger brother. He rented an apartment from the aunt of one of his former choir members. It was there, in the Hamburg suburb of Hamm, that he completed the two piano quartets (Op. 25 and 26), the first products of what his biographers would later call his

“first maturity.” In these two large works (each lasting over 40 minutes) he made spectacular advances in terms of harmonic and structural sophistication. Even more important, however, is the widening of the range of moods expressed by the music, from emotional turbulence to boisterous play and all the shades in between.

#### WHAT TO LISTEN FOR

The champions of the “New German” school (Liszt, Wagner) considered Brahms a conservative because he didn’t write any program music and held on to classical forms such as sonata form. What those radicals didn’t see was how completely different those forms sound in Brahms’s hands. The order in which the themes follow one another is classical, but the character of those themes is completely novel. The first movement opens somewhat tentatively with a hesitant piano melody, but we will soon get caught up in a turbulent passion of Brahms’s music. A special gem is the slow movement, an extremely profound lyrical meditation whose theme is introduced in two simultaneous variants: an expansive, singing form in the piano and a decorated version in the strings—both variants will be developed separately in the course of the movement. The third movement is labelled a “scherzo,” but Brahms is moving away from the abrupt melodic changes and sudden surprises that characterize Beethoven’s scherzos: his approach to the form is much smoother and more lyrical. The finale begins as a foot-stomping dance with a characteristic syncopation (accent on the weak second beat); it evolves into a colorful movement ingeniously combining elements of the sonata and the rondo forms, and finally reaching an exuberant conclusion.



## ABOUT THE ARTISTS

### ORLI SHAHAM ARTISTIC ADVISOR AND PIANO



A consummate musician recognized for her grace, subtlety and vitality, Orli Shaham has established an impressive international reputation as one of today's most gifted pianists. Hailed by critics on four continents, Shaham is in demand for her prodigious skills and admired for her interpretations of both standard and modern repertoire.

Shaham has performed with the Cleveland and Philadelphia Orchestras, the Baltimore, Chicago, Detroit, Houston, St. Louis and San Francisco Symphonies, the BBC Symphony Orchestra, Filarmonica della Scala, Israel Philharmonic Orchestra, Stockholm Philharmonic, Bilbao Symphony, Orchestra della Toscana, Orchestre National de Lyon, Taiwan Philharmonic, and the Sydney Symphony Orchestra. A frequent guest at summer festivals, she has performed at Ravinia, Verbier, Mostly Mozart, Aspen, Caramoor, and Spoleto.

Shaham has given recitals in North America, Europe and Asia at such renowned concert halls such as Carnegie Hall, The Kennedy Center, Amsterdam's Concertgebouw, Frankfurt's Alte Oper, and the Herkulessaal in Munich, and has worked with many eminent conductors including Sir Neville Marriner, Sir Roger Norrington, Christopher Hogwood, David Robertson, Wolfgang Sawallisch, Leonard Slatkin, and Robert Spano, among others.

Shaham's recent highlights include her Proms debut with the BBC Symphony Orchestra at Royal Albert Hall featuring Bernstein's Symphony No. 2, *The Age of Anxiety*, and a performance of John Adams' *Century Rolls* at Santa Barbara's Music Academy of the West, following successful performances in Saint Louis

and Carnegie Hall. Shaham also appeared with the Sydney Symphony Orchestra, the St. Louis Symphony under Robert Spano and gave a five-city tour with the New Jersey Symphony Orchestra. In early 2007, she made her Baltimore Symphony Orchestra debut under Jun Märkl in Olivier Messiaen's avian fantasy *Oiseaux exotiques*.

Shaham was recognized early for her prodigious talents. She received her first scholarship for musical study from the America-Israel Cultural Foundation at age 5 to study with Luisa Yoffe at the Rubin Academy of Music in Jerusalem. By age 7, she traveled to New York with her family to begin study with Nancy Stessin, and became a scholarship student of Herbert Stessin at The Juilliard School a year later. She has also won the Gilmore Young Artist Award and the Avery Fisher Career Grant, two prestigious prizes given to further the development of outstanding talent. In addition to her musical education, Shaham holds a degree in history from Columbia University.

### RAYMOND KOBLER VIOLIN



Violinist Raymond Kobler was appointed concertmaster of Pacific Symphony in 1999. During his illustrious career he has appeared as soloist on numerous occasions with the Cleveland Orchestra, Baltimore Symphony, Zurich Chamber Orchestra and San Francisco Symphony. In this capacity, he has collaborated with such conductors as André Previn, Lorin Maazel, Sir Neville Marriner, Leonard Slatkin, Christoph Eschenbach, Neemi Järvi, and Herbert Blomstedt. At the festivities surrounding the opening of Davies Symphony Hall in San Francisco in 1980, he performed the Bach Double Concerto with Yehudi Menuhin.

From 1974 to 1980, Kobler served as associate concertmaster of the Cleveland Orchestra, and from 1980 to 1998, he served as concertmaster of the San Francisco Symphony. In 2002, Kobler was nominated for a Grammy Award as a member of the chamber group AN DIE MUSIK.

Kobler presented San Francisco premieres of chamber works by Elliot Carter, Witold Lutoslawski, Ellen Taaffe Zwilich and others. He gave the first San Francisco performances of Haydn's Violin Concerto No. 1, Frank Martin's *Polyptique* in 1993, and the violin concertos of Korngold in 1994 and Rozsa in 1996.

In 1977, he was soloist in the Tippett *Fantasia*, under the composer's direction in a special performance before Britain's Prince Charles

After earning a bachelor of music degree from Indiana University, Kobler joined the United States Marine White House String Quartet, concurrently earning a master of music degree at the Catholic University of America in Washington, D.C. Upon leaving the service, he became concertmaster of the National Ballet Orchestra. He then joined the National Symphony under Antal Dorati. Two years later, he was appointed assistant concertmaster of the Baltimore Symphony.

In 1995, Kobler was appointed by Sir Georg Solti to be concertmaster of the World Orchestra for Peace, an ensemble comprised of concertmasters and principal musicians from major orchestras around the globe. The orchestra was created for the fiftieth anniversary of the United Nations.

The Outstanding Individual Artist Award of 2002 was presented to Kobler by Arts Orange County.

## ROBERT L. BECKER

### VIOLA



Principal viola of Pacific Symphony since 1982, Robert Becker was recently appointed to the position of full-time director of string studies at Chapman

University's Conservatory of Music.

Internationally known as a pedagogue of the viola and chamber music and founder of the Viola Workout in Crested Butte, Colorado, he is dedicated to the training of young violists and string players for a future career in performing, teaching, chamber music and orchestral playing. In addition to his tenure as principal viola of Pacific Symphony, Becker will serve as principal and solo viola once again for American Ballet Theatre's West Coast performances at Dorothy Chandler Pavillion and at the Orange County Performing Arts Center in 2009-10.

After transferring from Vanderbilt and Peabody to New York's Juilliard School, he received both bachelor and masters of music from this prestigious institution. During his time there, he served as the assistant to Robert Mann (founder of the Juilliard String Quartet) for an unprecedented three years and received the Werter Award for "outstanding contribution to the field of chamber music" upon graduation. A Naumberg Award winner and a founding member of the American String Quartet, he was also awarded the Vera Barstow First Prize in the Coleman Chamber Music Competition, and served as violist in the New York String Quartet. A former coordinator of student chamber music for the Aspen Music Festival, his chamber music career has included performances at Carnegie Hall, the 92nd Y series in New York, Festival Dei Due Monde in Spoleto, Italy and other European locations.

Becker's orchestral experience

includes service as principal viola of the Nashville Symphony Orchestra (appointed at age 17); the American Symphony; co-principal viola for the Juilliard Concert Orchestra; assistant principal viola for the Aspen Festival Orchestra and Chamber Orchestra; invited guest principal viola for the New York Philharmonic Chamber Orchestra; assistant and principal viola of the Hollywood Bowl Orchestra; and Opera Pacific's principal viola from its inception to its closure in 2008.

As of 2009, Becker has recorded for over 400 film and television scores. Other recordings include chamber music with the American String Quartet, New York String Quartet, and Pacific Symphony. Background recordings span genres and artists from Elvis to Elton John and everything in between: Johnny Cash, Madonna, Aerosmith, Ray Charles, Ray Price, Barbara Streisand and jazz recordings with Wayne Shorter, among others. Recently, Becker served as principal viola on George Clooney's new film *Up in the Air* and on the new season of *Desperate Housewives*.

Becker's past academic affiliations include The Juilliard School, Mannes College of Music, University of California Irvine, Asuza Pacific University, and the Aspen Music Festival. Becker's professional memberships include the American Viola Society and American String Teachers Association among others.

Becker was the recipient of the "Outstanding Individual Artist Award 2009" presented by Arts Orange County.

## TIMOTHY LANDAUER

### CELLO



Pacific Symphony Principal Cellist Timothy Landauer was hailed "a cellist of extraordinary gifts" by *The New York Times* when he won the coveted Concert

Artists Guild International Award in 1983 in New York. Landauer is the winner of numerous prestigious prizes and awards, among them the Young Musicians Foundation's National Gregor Piatigorsky Memorial Cello Award, the Samuel Applebaum Grand Prize of the National Solo Competition of the American String Teacher's Association and the 1984 Hammer-Rostropovich Scholarship Award.

Landauer's extensive engagements include his highly acclaimed recitals at Carnegie Recital Hall, the Ambassador Auditorium in Los Angeles, the Orford Arts Center in Montreal, the City Hall Theater in Hong Kong and in Hanover, Germany. He has performed as a soloist with orchestras across three continents. They include the Russian Philharmonic Orchestra, the Gulbenkian Orchestra in Lisbon, the Hong Kong Philharmonic, the Taiwan National Symphony, the Beijing Symphony and the Shanghai Symphony Orchestra. In the United States, he has appeared with the Maryland Sypmhony and the Grand Teton Festival Orchestra.

Landauer was born in Shanghai, the son of musician parents. He first studied with his father and later attended the Shanghai Conservatory Middle School, a pupil of Ying-Rong Lin. He continued his studies in the United States with Eleonore Schoenfeld at the University of Southern California where he, upon receiving his master's degree, was immediately invited to join the faculty as a lecturer and assistant to Piatigorsky Chair Professor Lynn Harrell. Landauer was the recipient of "The Outstanding Individual Artist Award 2004" presented by Arts Orange County.