

# HADELICH PLAYS PAGANINI

2019-20 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Michael Francis, conductor  
Augustin Hadelich, violin

Thursday, February 27, 2020 @ 8 p.m.  
Friday, February 28, 2020 @ 8 p.m.  
Saturday, February 29, 2020 @ 8 p.m.  
Segerstrom Center for the Arts  
Renée and Henry Segerstrom Concert Hall

Rouse	<b>PROSPERO'S ROOMS</b>
Paganini	<b>VIOLIN CONCERTO NO. 1 IN D MAJOR</b> <i>Allegro maestoso</i> <i>Adagio</i> <i>Rondo: Allegro spiritoso</i> Augustin Hadelich
Intermission	
Rachmaninoff	<b>SYMPHONY NO. 3 IN A MINOR</b> <i>Lento—Allegro moderato—Allegro</i> <i>Adagio ma non troppo—Allegro</i> <i>Allegro—Allegro vivace</i>

The appearances of Augustin Hadelich and Michael Francis have been generously underwritten by a gift from **Sam and Lyndie Ersan.**

OFFICIAL HOTEL

AVENUE OF THE ARTS  
COSTA MESA  
TRIBUTE PORTFOLIO

OFFICIAL TV STATION

**PBS**  
**SOCAL**

OFFICIAL MUSIC STATION

**KUSC**  
CLASSICAL | fm 91.5

OFFICIAL MEDIA SPONSOR

**Los Angeles Times**

This concert is being recorded for broadcast on Sunday, March 15, 2020, on Classical KUSC.

# PROGRAM NOTES

Christopher Rouse:

## Prospero's Rooms



Lovers of classical music lost one of their own in 2019 when the Pulitzer Prize-winning composer Christopher Rouse died just weeks before the premiere of his Symphony No. 6.

At age 70, Rouse, who had renal cancer, continued to refine the symphony until just days before his death, which came on the last day of summer.

With his often unpredictable and always passionate music, Rouse achieved both broad popularity and critical acclaim. Born in 1949, he showed musical talent early, and was largely self-taught before entering the Oberlin Conservatory in 1967. There he studied composition with Richard Hoffmann and Randolph Coleman, receiving his bachelor's degree in 1971. Before enrolling for graduate studies at Cornell, he took two years of private study with George Crumb in Philadelphia; then, after completion of his master's and doctorate degrees, he joined the faculty of the School of Music of the University of Michigan in 1978. He taught at the Eastman School of Music from 1981 to 2002, and was on the composition faculty of The Juilliard School since 1997.

Many of today's composers are described as "eclectic," but the breadth of Christopher Rouse's music goes far beyond that. After graduating from Oberlin and Cornell, he studied composition with Karel Husa and George Crumb, both rigorous musical experimenters at home

in the world of atonality; yet he was also a rock'n'roll fan (Led Zeppelin was a favorite) and taught a class on the history of rock while on the faculty at the Eastman School of Music.

Regarding *Prospero's Rooms*, Rouse noted on his website: "In the days when I would have still contemplated composing an opera, my preferred source was Edgar Allan Poe's 'Masque of the Red Death.'... However... I decided to redirect my ideas into what might be considered an overture to an unwritten opera. The story concerns a vain Prince, Prospero, who summons his friends to his palace and locks them in so that they will remain safe from the Red Death, a plague that is ravaging the countryside. He commands that there be a ball—the 'masque'—but that no one is to wear red. But of course a figure clad all in red *does* appear; it is the red death, and it claims the lives of all in the castle."

## Niccolò Paganini: Violin Concerto No. 1 in D Major



Sometimes it's best not to let the facts get in the way of a good story. From the facts of Niccolò Paganini's life, we might expect him to be just another virtuoso violinist and composer: born in 1782, third of six

children and tagged as a musical prodigy by the time he was 5. Niccolò's father was a struggling trader who supplemented his income as a mandolin player; Niccolò picked up the instrument at age 5, mastered it within two years and went on to the violin. He went on to study with the most prominent violin teachers in Italy, who

influenced his compositional as well as his playing style.

None of this even begins to suggest the nature or extent of Paganini's celebrity, which spread through Italy and then took Europe by storm. After an 1813 concert at Milan's La Scala opera house, he was spoken of in the same reverential tones as other great violinists, including Charles Philippe Lafont and Louis Spohr. But Paganini had a unique brand of virtuosity. On stage he cut a lean, charismatic figure and had a demonstrative, athletic playing style. Offstage, he was a notorious womanizer. The cult of the superstar performer can arguably be traced to the screaming, hysterical fans who were known to faint at the sound of his trill. And the legend of the magically skilled musician who got his chops in a deal with the devil—as in the myth about the legendary American bluesman Robert Johnson—starts here as well. Could anyone really play the violin like that without supernatural help?

Not surprisingly, Paganini composed his violin concertos to impress us as well as for our enjoyment. The melodies are pleasing, but it's all about the virtuosity: the skills they require are truly spectacular. Paganini began composing the Concerto No. 1 in 1817, when he was 35—not an advanced age for a violin soloist. But its densely chromatic double- and triple-stops reveal that his technical skills were already mature, possibly surpassing anything that had previously been heard.

Program listings generally show this concerto without a key signature. Paganini composed the orchestral parts in E-flat, but the solo part in D major with the violin to be tuned a semitone high (*scordatura*). Ask any fiddler: playing some of these solo passages in E-flat would be virtually impossible.

### Christopher Rouse

**Born:** 1949. Baltimore, Maryland

**Died:** 2019. Towson, Maryland

### Prospero's Rooms

**Composed:** 2011

**World premiere:** April 17, 2013, with Alan Gilbert leading the New York Philharmonic

**First Pacific Symphony performance:** Feb. 27, 2020

**Instrumentation:** 3 flutes including piccolo, 3 oboes including English horn, 3 clarinets including bass clarinet, 3 bassoons including contrabassoon; 4 horns, 3 trumpets, 3 trombones, tuba; timpani, percussion; harp; strings

**Estimated duration:** 8 minutes

### Niccolò Paganini

**Born:** 1782. Genoa, Italy

**Died:** 1840. Nice, France

### Violin Concerto No. 1 in D Major

**Composed:** 1817-18

**World premiere:** March 31, 1819 with Paganini as soloist

**Most recent Pacific Symphony performance:** Sept. 23, 2004, with Carl St.Clair conducting

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons including contrabassoon; 2 horns, 2 trumpets, 3 trombones; timpani, percussion; strings; solo violin

**Estimated duration:** 35 minutes

---

## Sergei Rachmaninoff: Symphony No. 3 in A Minor



Rachmaninoff understood symphonic composition not only as an artistic challenge, but as a career prerequisite. His potential as a conductor and pianist was not

in question, but he was committed to composition above all, and a symphony was a critically important milestone for his career. He first approached the form when he was 22, fashioning an ambitious work in the tradition of forebears he admired, including Tchaikovsky and Borodin. It was ardent, poetic and a disaster, thanks to a premiere performance that was an utter shambles. Led by the composer and conductor Alexander Glazunov, the symphony's first public performance was said to be the product of an excess of vodka and a shortage of rehearsal time. Given the time and place—St. Petersburg in still-frigid March 1897—it's a facile explanation, but appears to be true nonetheless.

The audience's bafflement and the critics' hostility resulted in one of the most famous cases of composer's block in musical history. Imagine Rachmaninoff hearing his symphony mauled bar-by-bar, a disaster unfolding in slow motion. Yes, composers are a temperamental lot, but few have been quite so vulnerable to their own doubts or those of the critics. A harsh judgment in print or less-than-enthusiastic audience reaction was enough to plunge Rachmaninoff into a despairing creative paralysis so bleak, so crippling, that we must now count ourselves fortunate to have the relative handful of compositions

that survived his depression. He would later describe the premiere of this symphony as "the most agonizing hour of my life," one that plunged him into a mental state that would certainly be diagnosed today as clinical depression. The core of his identity—belief in his calling as a composer—was gone. Initial sketches for another symphony and an opera based on Dante's tale of Francesca da Rimini were shelved. (Tchaikovsky, whom Rachmaninoff greatly admired, had composed a tone poem on that subject). Every attempt at new work brought blank aridity, and it seemed Rachmaninoff might never compose again—least of all a symphony.

Rachmaninoff's creative stasis lasted about three years. It ended as famously as it began, with what we might now call an intervention: a group of concerned individuals including an aunt, various cousins and a family friend confronted him in 1900 and persuaded him to consult the physician Nikolai Dahl, who specialized in treating alcoholic patients via hypnotherapy. Dahl treated Rachmaninoff for three years with repetitive hypnotic affirmations that could have come from the mouth of Svengali, the demonic hypnotist who first appeared around the same time (in 1895) in the novel *Trilby*. "You will work with great facility," Dahl insisted, and it's hard to deny that he effected a cure: Rachmaninoff not only resumed composing, but produced his Piano Concerto No. 2, his most popular work, like the sudden onrush of a broken logjam. He dedicated it to Dr. Dahl.

His return to symphonic composition may represent an even greater triumph. By the time he composed his second symphony, in 1906 and 1907, his success in his native Russia was such that he sought privacy with his family in Germany, relocating to the music-friendly city of Dresden. He returned to the scene of his

initial disaster for the second symphony's premiere, this time conducting it himself to critical and public acclaim.

Almost 30 years after that triumph, Rachmaninoff arrived at his newly-built retreat on the shores of Switzerland's beautiful Lake Lucerne for the express purpose of composing a third symphony. All signs augured well: the house was dazzling, his spirits were good and his initial sketches for the work went well. But soon, delays began to deter him, including a three-week rest-cure at a spa in Baden-Baden in July and a two-week interruption the following month. By summer's end he had fallen far behind, and did not finish the symphony until the following summer in 1936.

The symphony opens with a haunting theme, half-prayer and half-chant, that is richly cloaked in the textures of stopped horns, cellos and clarinets. As the movement unfolds, it daringly combines both slow movement and scherzo. Critics often describe this symphony as "surprising"; instead of the long sweeps of romantic melody that we might expect from Rachmaninoff, it gives us inner voices of contemplation and even modernity, finally returning us to the suggestive, quasi-religious feelings with which it opens.

---

*Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.*

### Sergei Rachmaninoff

**Born:** 1873. Semyonovo, Russia

**Died:** 1943. Beverly Hills, California

### Symphony No. 3 in A Minor

**Composed:** 1935-36

**World premiere:** Nov. 6, 1936, with Leopold Stokowski conducting the Philadelphia Orchestra

**First Pacific Symphony performance:** Feb. 27, 2020

**Instrumentation:** 3 flutes including piccolo, 3 oboes including English horn, 3 clarinets including bass clarinet, 3 bassoons including contrabassoon; 4 horns, 3 trumpets, 3 trombones, tuba; timpani, percussion; harp; celesta; strings

**Estimated duration:** 39 minutes



## AUGUSTIN HADELICH

Augustin Hadelich is one of the great violinists of our time. From Adès to Paganini, from Brahms to Bartók, he has mastered a wide-ranging and adventurous repertoire and is often referred to by colleagues as a “musician’s musician.” Named *Musical America’s* 2018 “Instrumentalist of the Year,” he is consistently cited around the world for his phenomenal technique, soulful approach and insightful interpretations. Hadelich will appear with over 25 North American orchestras in the 2019–20 season, including the symphony orchestras of Boston, Cleveland, New York, Montréal, Cincinnati, Pittsburgh, Minnesota, Houston, Oregon, Seattle, Toronto and numerous others.

International highlights of the 2019–20 season include performances with the Philharmonia Orchestra (London) and the NDR Elbphilharmonie Orchestra (Hamburg), as well as engagements with the BBC Philharmonic, Danish National Symphony, Deutsche Oper Berlin, Finnish Radio Orchestra, Hong Kong Philharmonic, Oslo Philharmonic, WDR Radio Orchestra Cologne and the Bavarian Radio Chamber Orchestra.

In addition to every major orchestra in North America, worldwide Hadelich has appeared with the Bavarian Radio Orchestra, Royal Concertgebouw Orchestra, London Philharmonic, Munich Philharmonic, City of Birmingham Symphony, Belgian National Orchestra, Orchestre National de Lyon, Orquesta Nacional de España, Norwegian Radio Orchestra, Rotterdam Philharmonic, São Paulo Symphony, the radio orchestras

of Frankfurt, Saarbrücken, Stuttgart and Cologne, and the Academy of St Martin in the Fields. Engagements in the Far East include the Hong Kong Philharmonic, Seoul Philharmonic, Singapore Symphony, NHK Symphony (Tokyo) and a tour with the New Zealand Symphony Orchestra. He has been artist-in-residence with the Bournemouth Symphony (UK), Fort Worth Symphony Orchestra and the Netherlands Philharmonic Orchestra. He made his BBC Proms debut in 2016 and his Salzburg Festival debut in 2018.

Hadelich is the winner of a 2016 Grammy Award—“Best Classical Instrumental Solo”—for his recording of Dutilleux’s Violin Concerto, *L’Arbre des songes*, with the Seattle Symphony under Ludovic Morlot (Seattle Symphony MEDIA). Recently signed to Warner Classics, his first release on the label—Paganini’s 24 Caprices—was released in January 2018. One of Germany’s most prestigious newspapers, *Süddeutsche Zeitung*, wrote about this recording: “Anyone who masters these pieces so confidently has, so to speak, reached the regions of eternal snow: he has reached the top.” His second recording for Warner Classics, the Brahms and Ligeti concertos with the Norwegian Radio Orchestra under Miguel Harth-Bedoya, followed in April 2019. Other recent discs include live recordings of the violin concertos of Tchaikovsky and Lalo (*Symphonie Espagnole*) with the London Philharmonic Orchestra on the LPO label (2017) and a series of releases on the AVIE label including an album of violin concertos by Jean Sibelius and Thomas Adès (Concentric Paths), with Hannu Lintu conducting the Royal Liverpool

Philharmonic Orchestra (2014), which was nominated for a Gramophone Award and listed by NPR as one of their top 10 classical CD’s of that year.

Born in Italy, the son of German parents, Hadelich is now an American citizen. He holds an artist diploma from The Juilliard School, where he was a student of Joel Smirnoff. After winning the gold medal at the 2006 International Violin Competition of Indianapolis, concerto and recital appearances on many of the world’s top stages quickly followed, including Carnegie Hall, Lincoln Center, Chicago’s Symphony Hall, the Kennedy Center, Wigmore Hall in London and the Concertgebouw in Amsterdam. Other distinctions include an Avery Fisher Career Grant (2009), a Borletti-Buitoni Trust Fellowship in the UK (2011), the inaugural Warner Music Prize (2015), as well as an honorary doctorate from the University of Exeter in the UK (2017).

Hadelich plays the 1723 “Ex-Kiesewetter” Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

### THANK YOU TO OUR SPONSORS: SAM & LYNDIE ERSAN

We are grateful to Sam and Lyndie Ersan for their generous underwriting of the appearances of Augustin Hadelich and Michael Francis. Sam and Lyndie are true champions of emerging artists, and we are grateful for their support of several of our guest artists over the past years. An avid lover of classical music since childhood, Mr. Ersan is an enthusiastic and passionate supporter of chamber and orchestral music in San Diego and Orange County. He serves on the Board of the San Diego Symphony, and has established a chamber music series at UCSD. Thank you, Sam and Lyndie Ersan!



A former double-bass player in the London Symphony Orchestra (LSO), Francis came to prominence as a conductor in January 2007 stepping in for Valery Gergiev and John Adams with the LSO.

Francis makes his home in Tampa, Fla., with his wife Cindy and 4-year-old daughter Annabella.

## MICHAEL FRANCIS

---

Michael Francis has quickly established himself as one of the leading international conductors of today. With the start of the 2019-20 season, Francis began his tenure as chief conductor of the Deutsche Staatsphilharmonie Rheinland-Pfalz. Appointed music director of the Florida Orchestra in the fall of 2014, he is now entering his fifth season with a contract extension through the 2023-24 season. His role in building a wide variety of transformative community engagement initiatives has significantly grown the organization. Since 2014 as music director of the Mainly Mozart Festival in San Diego, Calif. with a contract renewal through the summer of 2023, he continues his ambitious multi-year exploration of Mozart's life. He was chief conductor and artistic advisor of the Norrköping Symphony Orchestra from 2012-16.

For the 2019-20 season, engagements include a debut with the Detroit Symphony for their season opening, as well as return performances with the Indianapolis Symphony, Minnesota Orchestra, Tampere Philharmonic, Philharmonia, MDR Leipzig, RSB Berlin and Rundfunk-Sinfonieorchester Saarbrücken.

Previous and upcoming highlights include North American performances with the Cleveland Orchestra, the New York Philharmonic, the Rochester Philharmonic, the symphony orchestras of Cincinnati, St. Louis, San Diego, Houston, Atlanta, Pittsburgh, Pacific, Montreal, Toronto and National Arts Centre (Ottawa). In Europe, he has

conducted the Symphony Orchestra of the Bavarian Radio, the Dresden Philharmonic, the Helsinki Philharmonic, the Orquesta Sinfónica de RTVE Madrid, the Mariinsky Orchestra, the London Symphony, the Royal Philharmonic, the BBC Philharmonic, the BBC National Orchestra of Wales and the BBC Scottish Symphony. In Asia, Francis has worked with the NHK Symphony, the National Symphony Orchestra of Taiwan as well as the philharmonic orchestras of Hong Kong, Japan, Malaysia and Seoul.

Francis has collaborated with notable soloists such as Lang Lang, Arcadi Volodos, Itzhak Perlman, Christian Tetzlaff, Vadim Gluzman, Anne-Sophie Mutter, Nicola Benedetti, Javier Perianes, Jamie Barton, Truls Mørk, Håkan Hardenberger, Maximilian Hornung, Miloš, Benjamin Grosvenor, Emanuel Ax, Ian Bostridge, James Ehnes, Sting, Rufus Wainwright and many others.

Educational outreach with young musicians is of utmost priority for Francis. He returns to the National Youth Orchestra of Canada during the summer of 2020, having conducted their Spanish tour in 2019. He has also frequently conducted Miami's New World Symphony and the National Youth Orchestra of Scotland. Francis works on a regular basis with young musicians in Florida as part of the orchestra's community engagement initiative.

Francis' discography includes the Rachmaninoff piano concertos with Valentina Lisitsa and the London Symphony Orchestra, Wolfgang Rihm's *Lichtes Spiel* with Anne-Sophie Mutter and the New York Philharmonic, and the Ravel & Gershwin piano concertos with Ian Parker.