
SHELLEY CONDUCTS THE SORCERER'S APPRENTICE AND STRAUSS

Preview Talk at 7 p.m.
Classical California midday host
Alan Chapman

Thursday, Oct. 22, 2026 @ 8 p.m.
Friday, Oct. 23, 2026 @ 8 p.m.
Saturday, Oct. 24, 2026 @ 8 p.m.

Alexander Shelley, conductor
James Ehnes, violin
Pacific Symphony

DUKAS	<i>The Sorcerer's Apprentice</i>
JAMES	Violin Concerto No. 2
NEWTON HOWARD	James Ehnes, violin

—INTERMISSION—

STRAUSS	<i>Also sprach Zarathustra</i> , Op. 30
	Einleitung, oder Sonnenaufgang (Introduction, or Sunrise)
	Von den Hinterweltlern (Of the Backworldsmen)
	Von der großen Sehnsucht (Of the Great Longing)
	Von den Freuden und Leidenschaften (Of Joys and Passions)
	Das Grablied (The Song of the Grave)
	Von der Wissenschaft (Of Science and Learning)
	Der Genesende (The Convalescent)
	Das Tanzlied (The Dance-Song)
	Nachtwandlerlied (Song of the Night Wanderer)

Henri Temianka Distinguished Violinist Concert Series
**Sponsored by Dr. Daniel Temianka &
Dr. Zeinab Dabbah.**

Performance at the Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall.



James Ehnes, violin



ABOUT THE ARTIST

James Ehnes, violin



James Ehnes has established himself as one of the most sought-after musicians on the international stage. Gifted with a rare combination of stunning virtuosity, serene lyricism, and unfaltering musicality, Ehnes is a favorite guest at the world's most celebrated concert halls.

Recent and upcoming orchestral highlights include the Royal Concertgebouw Orchestra, Tonhalle-Orchester Zürich, NDR Elbphilharmonie Orchestra, London Philharmonic Orchestra, NHK Symphony, LA Philharmonic, Boston Symphony, Chicago Symphony Orchestra, and Cleveland Orchestra.

A devoted chamber musician, Ehnes is the Artistic Director of the Seattle Chamber Music Society and the leader of the Ehnes Quartet. As a recitalist, he performs regularly at Wigmore Hall, Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, Verbier Festival, Dresden Music Festival and Festival de Pâques in Aix.

During the 2025-26 season, Ehnes embarked on his 50th birthday recital tour in his native Canada, with performances in every province and territory. Ehnes has an extensive discography and has won many awards for his recordings, including two GRAMMYS®, three Gramophone Awards and 12 Juno Awards, the most of any classical musician in history.

In 2021, Ehnes was announced as the recipient of the coveted Artist of the Year award at the 2021 Gramophone Awards which celebrated his recent contributions to the recording industry, including the launch of a new online recital series entitled 'Recitals from Home' which was released in June 2020 in response to the COVID-19 pandemic and subsequent closure of concert halls.

Ehnes recorded the six Bach Sonatas and Partitas and six Sonatas of Ysaÿe from his home with state-of-the-art recording equipment and released six episodes over the period of two months. These recordings have been met with great critical acclaim by audiences worldwide and Ehnes was described by *Le Devoir* as being "at the absolute forefront of the streaming evolution".

Ehnes began violin studies at the age of five, became a protégé of the noted Canadian violinist Francis Chaplin aged nine, and made his orchestral debut with L'Orchestre symphonique de Montréal aged 13.

He continued his studies with Sally Thomas at the Meadowmount School of Music and The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation in 1997.

He is a Member of the Order of Canada and the Order of Manitoba, a Fellow of the Royal Society of Canada, and an honorary fellow of the Royal Academy of Music, where he is a Visiting Professor. Since 2024, he has been Professor of Violin at Indiana University's Jacobs School of Music.

Ehnes plays the "Marsick" Stradivarius of 1715.

Henri Temianka Distinguished Violinist Concert Series



Honoring Henri Temianka's Enduring Artistic Voice

Pacific Symphony is grateful to Dr. Daniel Temianka and Dr. Zeinab Dabbah for generously sponsoring this performance as part of the Henri Temianka Distinguished Violinist Concert Series. Their support honors Henri Temianka's legacy as a virtuoso, chamber music pioneer, educator and artistic voice and brings violin artistry to audiences today.



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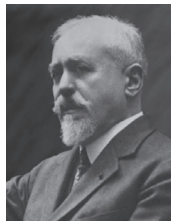
PROGRAM NOTES

Paul Dukas

Born: Oct. 1, 1865 in Paris, France

Died: May 17, 1935 in Paris, France

The Sorcerer's Apprentice



Composed: 1897

Premiered: May 18, 1897 in Paris, with the composer conducting the Société Nationale de Musique.

Most recent Pacific Symphony performance: Aug. 9, 2014, at the Verizon Wireless Amphitheatre with Richard Kaufman conducting.

Instrumentation: Three flutes

including piccolo, two oboes, three clarinets including bass clarinet, four bassoons including contrabassoon, four horns, four trumpets, three trombones, timpani, percussion, harp, and strings.

Approximate duration: 12 minutes.

Paul Dukas figures prominently in the cultural history of his native France. The extensive scholarship on his life and achievements reveals him to be an astute critic and music editor as well as an important composer who was a contemporary of Maurice Ravel and Claude Debussy, both of whom were his friends and colleagues. Dukas was influential and had a major impact on the French music scene. But in the United States, his longer, more major works—such as his fascinating opera *La peri*—are not well-known. His reputation rests on a smaller, superbly crafted work that lasts scarcely a quarter of an hour: his beguilingly spooky tone poem *The Sorcerer's Apprentice* (*L'apprenti sorcier*). Walt Disney's brilliant animation of *The Sorcerer's Apprentice* inspired an improbable alliance with Disney, superstar conductor Leopold Stokowski, and Mickey Mouse in the 1940 film classic *Fantasia*. Mickey's memorable star turn as the apprentice earned him a congratulatory handshake with the live-action Maestro Stokowski in an early bit of movie magic. The rest is Hollywood history.

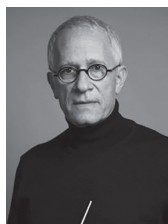
Despite its brevity, *The Sorcerer's Apprentice* fully demonstrates Dukas' skillful craftsmanship—particularly in his evocative use of orchestral color and texture, and in its harmonies, which were at the forefront of French innovation. The rhythm is unstoppably bouncy as the magic gets out of hand, but those chords! Are they major or minor? Dissonant or assonant? None of those, really, but symmetrical, constructed in uniform intervals. The result is a kind of controlled ambiguity that defines the mystery of the apprentice's predicament: in an attempt to escape his chores, he unleashes magical forces that could flood his village. How will he stop them?

Even if you haven't seen *Fantasia*, the music alone perfectly describes the arcing story line of this programmatic work, which starts serenely and ends where it started—but only after a hair-raising climax. The story is an international classic: In the Italian folk tale, the assistant to the wise old witch Strega Nona unleashes a flood of pasta! Wolfgang von Goethe's literary German version is *Der Zauberlehrling*.

James Newton Howard

Born: Jun. 9, 1951 in Los Angeles

Violin Concerto No. 2



Composed: 2025

Premiered: Jun. 12, 2025 at the Kennedy Center in Washington, D.C., with James Ehnes as soloist and James Gaffigan conducting the National Symphony Orchestra.

Most recent Pacific Symphony performance: This is a Pacific Symphony premiere.

Instrumentation: Three flutes including piccolo, two oboes including English horn, three clarinets including bass clarinet, two bassoons including contrabassoon, four horns, three trumpets, four trombones, one tuba, timpani, percussion, harp, celesta, piano, strings, and solo violin.

Approximate duration: 35 minutes.

The accomplishments of American composer James Newton Howard are beyond question, as is the certainty that you have heard his music: he has written the scores for more than 100 films including *Michael Clayton*, *The Village* and *Batman: The Dark Knight* (for which he won a GRAMMY®) as well as the hit television series *ER*, and has been nominated eight times for the Academy Award. Though he is a frequent collaborator with M. Night Shyamalan, his range extends far beyond horror films.

Howard's compositions for the concert hall have also earned high praise—including his first orchestral composition, *I Would Plant a Tree*, premiered by Pacific Symphony in 2009, and his *Violin Concerto No. 1*, which so impressed Pacific Symphony audiences that we were pleased to program his second. Howard told interviewer Jon Burlingame of the *Los Angeles Times* that he found composing entirely on his own terms, without a director's constraints, to be both liberating and difficult; for all his achievements in the difficult realm of movie music, Howard called his first orchestral commission "terrifying." Since then, his confidence as an orchestral composer has only grown. The comparison with an earlier master of movie music is interesting: Erich Korngold based his violin concerto on themes from his popular swashbuckler scores, but Howard's violin concertos assert their individuality. They are decidedly not movie music.

"This is a soul-cleansing process for me," he told Burlingame, "to be able to write completely unrestricted, provide my own narrative and work with Carl St. Clair and an orchestra the caliber of Pacific Symphony." His affinity for the violin is evident in both concertos. He worked closely with violinist Hilary Hahn on the soundtrack of *The Village*, earning a GRAMMY® nomination. They also collaborated on Hahn's 27 *Pieces* encore project, reuniting for Howard's 2023 retrospective album *Night After Night*.

Richard Strauss

Born: Jun. 11, 1864 in Munich, Germany

Died: Sep. 8, 1949 in Garmisch-Partenkirchen, Germany

Also Sprach Zarathustra



Composed: 1896

Premiered: Nov. 27, 1896 in Frankfurt, with Strauss conducting.

Most recent Pacific Symphony performance: Apr. 13, 2019, with Jean-Marie Zeitouni conducting.

Instrumentation: Four flutes including piccolo, four oboes including English horn, four clarinets

including bass clarinet and e-flat clarinet, four bassoons including contrabassoon, six horns, four trumpets, three trombones, two tubas, timpani, percussion, two harps, organ, and strings.

Approximate duration: 33 minutes.

Strauss' tone poem *Also sprach Zarathustra* is inspired by the enigmatic philosophical work of the same title by German philosopher Friedrich Nietzsche.

The work's central character, Zarathustra, serves as the voice of a series of philosophical reflections on humanity, nature, knowledge, and existence. Strauss translates these ideas into a richly expressive orchestral work, using vivid instrumental colors and dramatic contrasts to evoke a sense of cosmic scale, natural phenomena such as sunrise, and a range of human emotions, including yearning and joy.

The nine sections of Strauss' setting, played with only three major pauses, correspond to sections of Nietzsche's text. But Strauss' gift for the specifics of musical narrative are less relevant here than in a tone poem such as *Till Eulenspiegel*, with

its story-driven episodes. Zarathustra's furious orations are of limited interest today, but the mood-paintings Strauss drew from them are ravishing.

Strauss composed *Zarathustra* in 1896, when he was 31. But in 1968, two decades after his death, its place in the orchestral canon changed dramatically. That's when Stanley Kubrick included its introduction, an intensely dramatic rendering of a sunrise, in his film *2001: A Space Odyssey*. Suddenly, *Zarathustra* was everywhere, and still is.

The hyperdramatic opening of *Zarathustra* strikes many listeners as a finale, but it is actually a depiction of a beginning—and, in Kubrick's vision, appropriately profound to signal the dawn of homo sapiens' development as a questing, intelligent being. Strauss labeled the composition's nine sections as follows:

1. "Einleitung, oder Sonnenaufgang" (Introduction, or Sunrise)
2. "Von den Hinterweltlern" (Of the Backworldsmen)
3. "Von der großen Sehnsucht" (Of the Great Longing)
4. "Von den Freuden und Leidenschaften" (Of Joys and Passions)
5. "Das Grablied" (The Song of the Grave)
6. "Von der Wissenschaft" (Of Science and Learning)
7. "Der Genesende" (The Convalescent)
8. "Das Tanzlied" (The Dance Song)
9. "Nachtwandlerlied" (Song of the Night Wanderer)

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and has written numerous articles for magazines and newspapers in the U.S. and U.K. and hundreds of program notes for orchestras and opera companies. [Operahound.com](#)

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