Pacific Symphony

2026–27 Hal & Jeanette Segerstrom Family Foundation Classical Series

JOYCE YANG PLAYS GRIEG

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

Thursday, Dec. 3, 2026 @ 8 p.m.
Friday, Dec. 4, 2026 @ 8 p.m.
Saturday, Dec. 5, 2026 @ 8 p.m.

Ruth Reinhardt, conductor
Joyce Yang, piano
Pacific Symphony

DETLEV GLANERT *Three American Preludes: Prelude No. 1*

GRIEG *Piano Concerto in A Minor, Op. 16*
Allegro molto moderato
Adagio
Allegro moderato molto e marcato
Joyce Yang, piano

—INTERMISSION—

DVOŘÁK Symphony No. 6 in D Major, Op. 60
Allegro non tanto
Adagio
Scherzo (Furiant): Presto
Finale: Allegro con spirito

The Thursday, Dec. 3 performance is generously sponsored by **Kimura London & White LLP**

The 2026–27 season piano soloists are generously sponsored by **The Michelle F. Rohé Fund**.

This concert is being recorded for broadcast at 7 p.m. Saturday, Mar. 20, 2027, as part of SoCal Saturday Night on Classical California.

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

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ABOUT THE GUEST CONDUCTOR

Ruth Reinhardt, guest conductor



German conductor Ruth Reinhardt is building a reputation for her keen musical intelligence, programmatic imagination, and elegant performances.

The 2025-26 season marked the beginning of Reinhardt's term as Music Director of the Rhode Island Philharmonic, leading seven programs across the season. In the summer of 2025, she made debuts with the Seoul Philharmonic and the São Paulo State Symphony Orchestra. Other significant debuts in 2025-26 included the Staatskapelle Dresden, Philharmonia Orchestra in London, Hong Kong Philharmonic, Bruckner Orchester Linz, SWR Symphonieorchester, the Folkwang Kammerorchester in Essen, and the Sinfonieorchester St. Gallen in Switzerland. She also had return engagements with the Warsaw Philharmonic, New Jersey Symphony Orchestra, Naples Philharmonic (FL), and the Orlando Philharmonic.

Programmatically, Reinhardt's interests have led her toward contemporary repertoire, with significant emphasis on women composers of the late 20th and early 21st centuries. Her programs often introduce new names and fresh faces to many orchestras, including Grażyna Bacewicz, Kaija Saariaho, and Dai Fujikura, to name some of the more familiar ones, and pairs them with stylistically contrasting or complementary pieces, whether core masterworks by Brahms, Rachmaninoff, or Dvořák, or with "classic moderns" such as works by Bartók, Stravinsky, Lutosławski, Martinů, and Hindemith. Reinhardt is a frequent collaborator of many of today's foremost instrumentalists spanning several generations. Among them are pianists Emanuel Ax, Daniil Trifonov, and Eva Gevorgyan; violinists Augustin Hadelich and Vadim Gluzman; cellists Andrei Ioniță and Jean-Guihen Queyras; horn player Stefan Dohr; and saxophonist Steven Banks.

In past seasons, Reinhardt has appeared with many of the major North American Orchestras including the St. Louis and Charlotte Symphony Orchestra, the New York Philharmonic, Cleveland Orchestra (on four occasions), National Symphony Orchestra, and the symphony orchestras of San Francisco, Detroit, Houston, Seattle, and Baltimore. In Europe, she has appeared with Hague Residentie Orkestra, Netherlands Radio Philharmonic in Amsterdam, Orchestre National de France, Frankfurt Radio Symphony, RSO Berlin, Stockholm Philharmonic, and Tonkünstler Orchestra Wien, among many others.

Reinhardt served as Assistant Conductor of the Dallas Symphony for the final two seasons of Jaap van Zweden's tenure as Music Director (2018-20). She received her master's degree in Conducting from The Juilliard School of Music in New York in 2017. She was a Dudamel Fellow of the Los Angeles Philharmonic (2017-18), conducting fellow at both the Seattle Symphony (2015-16) and Tanglewood Music Center (2015), and Taki Concordia associate conducting fellow (2015-2017). She currently makes her home in Switzerland.

ABOUT THE ARTIST

Joyce Yang, piano



Blessed with "poetic and sensitive pianism" (*Washington Post*) and a "wondrous sense of color" (*San Francisco Classical Voice*), GRAMMY®-nominated pianist Joyce Yang captivates audiences with her virtuosity, lyricism, and interpretive sensitivity. She first came to international attention in 2005 when she won the silver medal at the 12th Van Cliburn International Piano Competition. In 2006, Yang made her celebrated New York Philharmonic debut alongside Lorin Maazel at Avery Fisher Hall along with the orchestra's tour of Asia, making a triumphant return to her hometown of Seoul, South Korea.

She received the 2010 Avery Fisher Career Grant and earned her first GRAMMY nomination (Best Chamber Music/Small Ensemble Performance) for her recording of *Franck, Kurtág, Previn & Schumann* with violinist Augustin Hadelich ("One can only sit in misty-eyed amazement at their insightful flair and spontaneity," *The Strad*).

Other notable orchestral engagements have included the Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Deutsches Symphonie-Orchester Berlin, Hong Kong Philharmonic, the BBC Philharmonic, as well as the Toronto, Vancouver, Sydney, Melbourne, and New Zealand symphony orchestras.

In solo recitals, Yang's innovative program has been praised as "extraordinary" and "kaleidoscopic" (*Los Angeles Times*). As an avid chamber musician, Yang has collaborated with the Takács Quartet for Dvořák (part of Lincoln Center's Great Performers series) and Schubert's "Trout" Quintet with members of the Emerson String Quartet at the Mostly Mozart Festival at Lincoln Center.

As a champion of new music, Yang has premiered and recorded numerous pieces by living composers including piano concerti by Michael Torke, Jonathan Leshnoff, and Reinaldo Moya.

She served as the guest artistic director for the Laguna Beach Music Festival in California, curating concerts that explore the "art-inspires-art" concept, highlighting the relationship between music and dance while simultaneously curating outreach activities to young students.

In the 2026–27 season, as one of the most in-demand soloists today, Yang continues to present her wide range of repertoire all over the U.S. and makes her anticipated return to Australia, performing with the Sydney Symphony (Sydney Opera House), Queensland Symphony, and West Australian Symphony Orchestras.

Born in Seoul, South Korea, Yang received her first piano lesson from her aunt at the age of four. In 1997, Yang moved to the United States to begin studies at the pre-college division of The Juilliard School with Yoheved Kaplinsky. She is a Steinway artist.

PROGRAM NOTES

Detlev Glanert

Born: 1960 in Hamburg, Germany

Three American Preludes: Prelude No. 1



Composed: 2014
Premiered: Jul. 20, 2015 at Seiji Ozawa Hall in Lenox, Massachusetts, with Ruth Reinhardt conducting the Tanglewood Music Center Orchestra.
Most recent Pacific Symphony performance: This is a Pacific Symphony premiere.
Instrumentation: Three flutes including piccolo, three oboes including English horn, three clarinets including bass clarinet, three bassoons including contrabassoon, four horns, three trumpets, three trombones, one tuba, timpani, percussion, harp, and strings.
Approximate duration: 6 minutes.

Known chiefly as one of the most important contemporary German opera composers, Detlev Glanert burst upon the musical world with operas that established him as the artistic heir of his early mentor, Heinz Werner Henze, including *Der Spiegel des großen Kaisers*, dating from 1995. The 1999 premiere of Glanert's opera *Joseph Süss* was a cultural event of epochal importance in Germany.

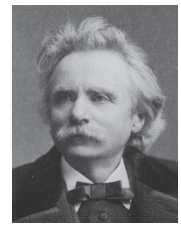
While his profound music-dramas were informed by the mentorship of Henze, Glanert's orchestral and chamber works show that he was also deeply influenced by his fascination with two widely disparate composers, Mahler and Ravel. Commenting on the importance of connecting both artistically and emotionally with his listeners, Glanert wrote that music "...must tell you something about your life and something about what you are. Opera has to have this principle, and so does orchestral music. If it does not, it will die." The first movement of his *Three American Preludes* has an exuberance that makes it an ideal introduction to an evening of listening. Moody, melodic, and—at times—spiky, it has been described as occupying aesthetic territory somewhere between Bernstein and Mahler.



Edvard Grieg

Born: Jun. 15, 1843 in Bergen, Norway
Died: Sep. 4, 1907 in Bergen, Norway

Piano Concerto in A Minor, Op. 16



Composed: 1868
Premiered: Apr. 3, 1869 in Copenhagen, with Edmund Neupert as soloist and Holger Simon Paulli conducting.
Most recent Pacific Symphony performance: Jun. 3, 2023 in the Renée and Henry Segerstrom Concert Hall with Teddy Abrams conducting and Louis Lortie as soloist.
Instrumentation: Two flutes including piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings and solo piano.
Approximate duration: 30 minutes.

Get ready for one of the most dramatic opening statements in classical music. Even if you think you don't know the Grieg piano concerto, you will probably recognize it after just a few seconds. And if you have never heard it before, you will never forget its famous opening bars after this performance.

Given the iconic status of this concerto and Grieg's accomplishment as a pianist, it is surprising that he never finished another piano concerto. Though he was a virtuoso pianist who originally expected to make his career as a soloist, his popular Concerto in A minor is the only concerto he ever wrote. He composed it during the summer of 1868, while on holiday in the Danish town of Søllerød. And though he never finished another (he started a B-minor concerto 14 years later, but never completed it), the singularity of this concerto does not reflect a lack of commitment to the form. It is a passionate work that, together with its counterparts by Tchaikovsky, Liszt, and Schumann, has formed the cinematic ideal of the piano concerto—fiery fortissimos, thundering chords and swirling arpeggios followed by portentous silences as the soloist's hands hang dramatically in the air.

Grieg, of course, is the subject of the Hollywood biopic *Song of Norway*. But in the case of this particular concerto, the cinematic quality extends to the young Grieg's composing process. He began working on the concerto when he was only 24 and was looking ahead to a concert career. He was deeply influenced by the piano music of Robert Schumann, having heard Clara Schumann play the Schumann Piano Concerto in A when he was a student in Leipzig, and enormously admired both musicians. Much is made of the similarities between Schumann's concerto and Grieg's—the stentorian, dramatic introduction with its pyrotechnics that blaze their way up and down the keyboard, and much quieter, lullaby-like central movement with the reflective intimacy characteristic of so much of Schumann's piano music.

Despite his youth, Grieg gave his concerto a grandness that made it the biggest project he ever undertook. Success attended it from the time of its premiere in Copenhagen in April of 1869. The soloist's boundless enthusiasm for the work and the fervent public reaction surely encouraged Grieg to call on

the most celebrated pianist of the day—Franz Liszt—in Rome the following year. Liszt had already contacted Grieg after hearing an early violin sonata, praising not only his creativity but also his discipline. When they were together, Liszt honored Grieg by playing a two-piano version of the sonata with him; then Liszt astonished the younger composer by improvising his own version incorporating both parts for solo piano. Grieg had brought the score of his concerto with him, but when Liszt proved eager to play through it with Grieg (two-piano arrangements were standard reductions for full-scale concertos), Grieg had to demur—he had not practiced the work enough to play it confidently.

This tantalizing predicament led to what is surely one of the most impressive and fateful incidents in the annals of musical sightreading: Liszt took the full score and played through it without advance preparation, improvising his own solo piano reduction as he went. Accounts of this encounter depict Liszt growing more and more enthusiastic as he played. Exaggerated? It's hard to say, but one can hardly imagine things having gone any other way. Even Grieg, not a man given to exaggeration, described in a letter home Liszt's increasing excitement, and how at one point he bolted from the piano with his arms upraised, singing the dramatic main theme of the concerto at a fortissimo level. "At the end," wrote Grieg, "he said to me…'You carry on, my friend; you have the real stuff in you. And don't ever let them scare you.'"

This is a concerto that begins by seeming to announce its bold ambitions. The opening bars could hardly be more dramatic: a portentous drumroll in the timpani is followed by the furious pounding of chords that introduce the piano—after which a surprisingly calm and simple theme emerges in the orchestra, ornamented by the soloist. A second theme arises in the cellos (favored by Grieg throughout his career), with trumpets spearheading a development section. Despite the serenity of its surface, this music is deep and brooding.



In the second movement, a pensive adagio, the piano plays rhapsodically over muted strings. A sequence of trills signals the entrance of the piano, which plays until a stark, jagged reintroduction of the concerto's main theme. The calmness of the adagio's opening eventually returns to the movement, leads directly into a third movement that is livelier—even rambunctious, with adventurous rhythmic groupings of 13, 22, and 27 notes. This rousing finale has a characteristically Norwegian sound, thanks to the inclusion of a Norwegian folk-dance—the 'hurling,' or 'halling'—that develops into a brisk waltz as the movement progresses. The folky textures in the strings emulate the sound of the Hardanger fiddle (pictured left), an indigenous Norwegian instrument resembling a violin. A brilliant, virtuosic cadenza brings the concerto to a close.

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***

Antonin Dvořák

Born: Sep. 8, 1841 in Nelahozeves, Bohemia (now Czech Republic)
Died: May 1, 1904 in Prague

Symphony No. 6 in D Major, Op. 60



Composed: 1880
Premiered: Mar. 25, 1881 in Prague, with Adolf Čech conducting the Czech Theatre Orchestra.
Most recent Pacific Symphony performance: This is a Pacific Symphony premiere.
Instrumentation: Two flutes including piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one tuba, timpani, and strings
Approximate duration: 41 minutes.

For three decades starting in 1950, the Pulitzer Prize-winning music critic Harold C. Schonberg reigned from his desk at *The New York Times* as most influential arbiter of American tastes in classical music. "Smetana," he wrote, "was the one who founded Czech music, but Antonín Dvořák…was the one who popularized it." When Schonberg made this pronouncement, the American taste for Dvořák was based largely on his symphonies, especially "From the New World."

His esteem here has only risen since then; he was not only a key figure in the Czech nationalist movement in music, but strongly advocated for an American style based on indigenous folk sources. He is also recognized as one of the great composers of chamber music. In the authoritative 1980 edition of *The New Grove Dictionary of Music and Musicians*, musicologist John Clapham tells us that "Brahms was the chief agent of Dvořák's success," and it is true with Brahms' very strong recommendation to the music publisher Simrock. But the success of his sixth symphony, which directly preceded his alliance with Simrock, shows that he was already well on the way to international prominence. He finished it in 1880, five years after completing his last symphony, during a period of fruitful productivity that included a number of popular compositions including the very engaging *Symphonic Variations for Orchestra* (1877), the Opus 44 *Serenade* (1878), the Opus 46 *Slavonic Dances*, and the Opus 45 *Rhapsodies*—all beautiful, appealing works with the Bohemian lilt that never left Dvořák's pen.

We hear more of that characteristically Bohemian sound in the Symphony No. 6, which he composed in 1880. The impassioned first movement, often described as majestic and proudly nationalistic, evolves from dignified restraint to resounding grandeur, engaging the full orchestra. Similarly, the second movement begins slowly, but with solemnity emphasized by the pulse of the timpani. The scherzo that follows is considered one of Dvořák's most overtly nationalistic statements.

In the finale, marked "Allegro con spirito," we are brought back to the grandeur of the symphony's opening movement. A subdued opening, marked "pianissimo," gathers momentum until it rouses the whole orchestra to a proud conclusion, palpably Bohemian and palpably danceable. We're reminded of the Czech conductor's instruction regarding another Dvořák symphony (the eighth): "Gentlemen, in Bohemia the trumpets never call to battle—they always call to the dance!"