ZUKERMAN CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA

UPRIGHT & GRAND
SAN DIEGO SYMPHONY PIANO FESTIVAL

1946 2016 70 ROYAL PHILHARMONIC ORCHESTRA
70 YEARS OF EXCELLENCE

A CLASSICAL SPECIAL CONCERT

FRIDAY January 22, 2016 – 8:00pm

conductor Pinchas Zukerman
piano Vadym Kholodenko

Performance at The Jacobs Music Center's Copley Symphony Hall

PROGRAM

WOLFGANG AMADEUS MOZART

Overture to *Die Zauberflöte* (The Magic Flute), K. 620

WOLFGANG AMADEUS MOZART

Piano Concerto No. 21 in C Major, K. 467
Allegro maestoso
Andante
Allegro vivace assai

Vadym Kholodenko, piano

INTERMISSION

PIOTR ILYICH TCHAIKOVSKY

Symphony No. 4 in F minor, Op. 36
Andante sostenuto
Andantino in modo di canzona
Scherzo: Pizzicato ostinato
Finale: Allegro con fuoco

The approximate running time for this concert, including intermission, is one hour and forty-five minutes.

ABOUT THE **ARTISTS**

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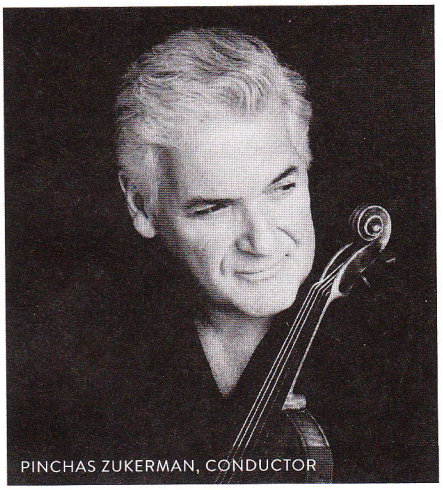
JANUARY 22


PINCHAS ZUKERMAN, CONDUCTOR

PINCHAS ZUKERMAN has remained a phenomenon in the world of music for over four decades. His musical genius, prodigious technique and unwavering artistic standards are a marvel to audiences and critics. Devoted to the next generation of musicians, he has inspired younger artists with his magnetism and passion. His enthusiasm for teaching has resulted in innovative programs in London, New York, China, Israel and Ottawa. The name Pinchas Zukerman is equally respected as violinist, violist, conductor, pedagogue and chamber musician.

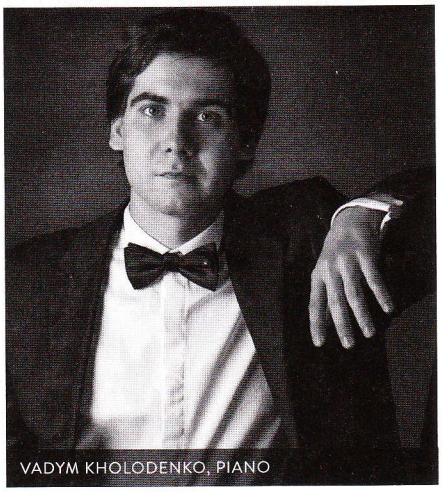
Pinchas Zukerman's 2015-2016 season includes over 100 worldwide performances, bringing him to multiple destinations in North and South America, Europe, Asia and Australia. In his seventh season as Principal Guest Conductor of the Royal Philharmonic Orchestra in London, he leads the ensemble in concerts at home in the United Kingdom as well as on an extensive U.S. tour. Additional orchestral engagements include the Boston, Chicago, San Francisco, Dallas and New World Symphonies, and Orpheus Chamber Orchestra for tour dates including New York's Carnegie Hall. Overseas he visits the Mariinsky, Korean Chamber and San Carlo Orchestras, tours with Salzburg Camerata and Staatsphilharmonie Rheinland-Pfalz and returns to Australia for appearances with the Queensland Symphony Orchestra in Brisbane and West Australian Symphony Orchestra in Perth. Recital appearances in the United States, United Kingdom, France and Australia, and tours with the Zukerman Trio in the US, Italy, Spain, Australia, Japan and throughout South America round out the season. In 2016, he begins his tenure as Artist-in-Association with the Adelaide Symphony Orchestra.

Over the last decade, Pinchas Zukerman has become as equally regarded a conductor as he is an instrumentalist, leading many of the world's top ensembles in a wide variety of the orchestral repertoire's most demanding works. A devoted and innovative pedagogue, Mr. Zukerman chairs the Pinchas Zukerman Performance Program at the Manhattan School of Music, where he has pioneered the use of distance-learning technology in the arts. In Canada, where he served as Music Director of the National Arts Centre Orchestra for the past 17 seasons, he established the NAC Institute for Orchestra Studies and the Summer Music Institute encompassing the Young Artists, Conductors and Composers Programs.

Born in Tel Aviv in 1948, Pinchas Zukerman came to America in 1962 where he studied at The Juilliard School with Ivan Galamian. He has been awarded the Medal of Arts, the Isaac Stern Award for Artistic Excellence and was appointed as the Rolex Mentor and Protégé Arts Initiative's first instrumentalist mentor in the music discipline. Pinchas Zukerman's extensive discography contains over 100 titles, and has earned him 2 Grammy awards and 21 nominations. This season sees the release of Brahms's Symphony No. 4 and Double Concerto with the National Arts Centre Orchestra and cellist Amanda Forsyth, recorded in live performances at Ottawa's Southam Hall. ■

VADYM KHOLODENKO has emerged as one of the most musically dynamic and technically gifted performers of his generation, heralded for interpretations that are "impeccable, tasteful and vibrant, and also something more: imaginative" (***Cleveland Plain Dealer***). Winner of the coveted gold medal and all special prizes at the 14th Van Cliburn International Piano Competition in 2013, he is forging an international career throughout Europe, Asia, and North America to great acclaim.

In the 2015–16 season Mr. Kholodenko makes debuts with the Atlanta, Eugene and Hawaii Symphony Orchestras, and also with the Royal Philharmonic Orchestra in a special concert presented by the San Diego Symphony. He enters the second year of his artistic partnership with the Fort Worth Symphony Orchestra with the continuation of the Prokofiev piano concerto cycle and chamber projects, and returns to the Rochester Philharmonic. European engagements include debuts with the BBC Scottish, Kristiansand Symphony, Spanish National and Sydney Symphony Orchestras and a return to the Norwegian Radio Orchestra. In August 2015 he appeared in Zürich with the Moscow Tchaikovsky Symphony Orchestra conducted by Vladimir Fedoseyev under the auspices of the Orpheum Foundation for the Advancement of Young Soloists. Recitals will take him to Austin, Budapest, Porto, Vancouver and other cities around the world.


VADYM KHOLODENKO, PIANO

In recent seasons Mr. Kholodenko has appeared with the orchestras of Fort Worth, Indianapolis, Pacific, Philadelphia, Phoenix, Omaha, Rochester, San Diego, Malmö, Madrid RTVE, Qatar, Norwegian Radio and Orquestra Sinfónica do Porto Casa da Música, working with Leonard Slatkin, Miguel Harth-Bedoya, Yuri Bashmet, Carl St. Clair, Christopher Seaman, Vladimir Spivakov and

careers ever endured by an artist, a life tormented by suffocating political repression, foreign invasion and personal tragedy. Written before these catastrophes, the First Symphony reminds us that the essence of Shostakovich's mature musical language – a sardonic wit, a Mahler-like fusion of the tragic and the commonplace and an assured handling of the orchestra – were all present in this dazzling music by an 18-year-old. ■

Piano Concerto No. 5 in E-flat Major, Op. 73: *Emperor*
LUDWIG VAN BEETHOVEN
Born December 17, 1770, Bonn
Died March 26, 1827, Vienna

In the spring of 1809 Napoleon – intent upon consolidating his hold on Europe – went to war with Austria. He laid siege to Vienna in May, and after a brief bombardment the city surrendered to the French and was occupied through the remainder of the year. The royal family fled early in May and did not return until January 1810, but Beethoven remained behind throughout the shelling and occupation, and it was during this period that he completed his Piano Concerto No. 5. Some critics have been ready to take their cue from the French occupation and to understand the concerto as Beethoven's response to it. Alfred Einstein identified what he called a "military character" in this music, and Maynard Solomon has particularized this, hearing "warlike rhythms, victory motifs, thrusting melodies and affirmative character" in it.

But far from being swept up in the fervor of the fighting, Beethoven found the occupation a source of stress and depression. During the shelling, he hid in the basement of his brother Caspar's house, where he wrapped his head in pillows to protect his ears. To his publishers, Beethoven wrote: "The course of events has affected my body and soul...Life around me is wild and disturbing, nothing but drums, cannons, soldiers, misery of every sort." The concerto he wrote during this period may be noble and powerful music, but it is noble and powerful in spite of the military occupation rather than because of it. And in fact, Beethoven had done much of the work on the concerto before the French army entered Vienna: his earliest sketches date from February 1809, and he appears to have had the concerto largely complete by April, before the fighting began.

Beethoven defies expectations from the opening instant of this music. The ***Allegro*** bursts to life with a resplendent E-flat Major chord for the whole orchestra, but this is not the start of the expected orchestral exposition. Instead, that chord opens the way for a cadenza by the solo piano, a cadenza that the orchestra punctuates twice more with powerful chords before sweeping into the movement's main theme and the true exposition. This first movement is marked by a spaciousness and grandeur far removed from Beethoven's misery over the fighting that wracked Vienna. This is music of shining sweep, built on two main ideas, both somewhat in the manner of marches: the strings' vigorous main subject and a poised second theme, sounded first by the strings, then repeated memorably as a duet for horns. After so vigorous an exposition, the entrance of the piano feels understated, as it ruminates on the two main themes, but soon the piano part – full of octaves, wide leaps, and runs – turns as difficult as it is brilliant. This ***Allegro*** is music of an unusual spaciousness: at a length of nearly 20 minutes, it is one of Beethoven's longest first movements (and is longer than the final two movements combined). Beethoven maintains strict control; he does not allow the soloist the freedom to create his own cadenza but instead writes out a brief cadential treatment of the movement's themes.

The ***Adagio un poco mosso*** transports us to a different world altogether. Gone is the energy of the first movement, and now we seem in the midst of sylvan calm. Beethoven moves to the remote key of B Major and mutes the strings, which sing the hymn-like main theme. There follow two extended variations on that rapt melody. The first, for piano over quiet accompaniment, might almost be labeled "Chopinesque" in its expressive freedom, while the second is for winds, embellished by the piano's steady strands of sixteenth notes.

As he did in the Piano Concerto No. 4, Beethoven links the second and third movements, and that transition is made most effectively here. The second movement concludes on a low B, and then Beethoven drops everything one half-step to B-flat. Out of that expectant change, the piano begins, very gradually, to outline a melodic idea, which struggles to take shape and direction. And then suddenly it does – it is as if these misty imaginings have been hit with an electric current that snaps them to vibrant life as the main theme of final movement. This ***Allegro*** is a vigorous rondo that alternates lyric episodes with some of Beethoven's most rhythmically energized writing – this music always seems to want to dance. Near the close comes one of its most striking moments, a duet for piano and timpani, which taps out the movement's fundamental rhythm. And then the piano leaps up to energize the full orchestra, which concludes with one final recall of the rondo theme.

At the time he wrote this concerto, Beethoven was 38, and his hearing was deteriorating rapidly. It had become so weak by this time that he knew he could not give the first performance of the concerto; this is the only one of his piano concertos for which he did not give the premiere. That premiere had to wait two years after the concerto's completion. It took place in Leipzig on November 28, 1811, with Friedrich Schuster as soloist. That performance, which Beethoven did not attend, was a great success; a reviewer wrote that "It is without doubt one of the most original, imaginative, most effective but also one of the most difficult of all existing concertos...the crowded audience was soon put into such a state of enthusiasm that it could hardly content itself with the ordinary expressions of recognition and enjoyment." But the Vienna premiere – on February 12, 1812, with Beethoven's pupil Carl Czerny as soloist – did not have a success. One journal noted the difficulty of the music and suggested that "It can be understood and appreciated only by connoisseurs."

The nickname ***Emperor*** did not originate with the composer, and Beethoven's denunciation of Napoleon's self-coronation several years earlier suggests that he would not have been sympathetic to it at all. Despite various theories, the source of that nickname remains unknown, and almost certainly Beethoven never heard this concerto referred to by the nickname that we use reflexively today. ■

PROGRAM NOTES BY ERIC BROMBERGER