

JANUARY 8 & 10

# ALL ABOUT THE PIANO: RHAPSODY IN BLUE



SAN DIEGO SYMPHONY PIANO FESTIVAL



JAHJA LING, MUSIC DIRECTOR

JACOBS MASTERWORKS SERIES

FRIDAY January 8, 2016 – 8:00pm  
SUNDAY January 10, 2016 – 2:00pm

*conductor* Karina Canellakis  
*piano* Marc-André Hamelin

All performances at The Jacobs Music Center's Copley Symphony Hall

## PROGRAM

**CLAUDE DEBUSSY /**  
Orch. by Bernardino Molinari

*L'isle joyeuse*

**MAURICE RAVEL**

Piano Concerto for the Left Hand in D Major

**Marc-André Hamelin, piano**

### INTERMISSION

**GEORGE GERSHWIN /**  
Orch. by Frede Grofé

*Rhapsody in Blue*

**SERGEI RACHMANINOFF /**  
Orch. by Ottorino Respighi

*Cinq Études-tableaux*

La mer et les mouettes (The Sea and the Seagulls)

La foire (The Fair)

Marche funèbre (Funeral March)

Le Chaperon rouge et le Loup (Little Red Riding Hood and the Wolf)

Marche (March)

The appearance of Karina Canellakis is generously sponsored by *The Dow Divas*.

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

# ABOUT THE ARTISTS

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KARINA CANELLAKIS, CONDUCTOR

**C**urrently entering her second season as Assistant Conductor of the Dallas Symphony, **KARINA CANELLAKIS** has rapidly gained international recognition as one of the most dynamic and exciting young American conductors. She recently made her European conducting debut with the Chamber Orchestra of Europe at the Styriarte Festival in Graz, Austria, filling in for Nikolaus Harnoncourt. Earlier in the season, she also made headlines filling in last minute for Jaap Van Zweden in two subscription concerts with the Dallas Symphony, conducting Shostakovich's 8th Symphony and Mozart Piano Concerto No. 14 (K. 449) with soloist Emanuel Ax, earning rave reviews.

In the 2015-16 season, Ms. Canellakis makes her debuts with the Hong Kong Philharmonic, San Diego Symphony, Detroit Symphony, Cincinnati Chamber Orchestra and at the renowned Grand Teton Music Festival in summer 2016. As the Assistant Conductor in Dallas, she conducts more than 30 concerts per season with the Dallas Symphony, including innovative programs on the Remix Series, standard repertoire on the "DSO On the Go" series, Youth and Family concerts as well as various other concerts geared towards specific audiences in the community.

In 2015 she made her debuts with the Houston Symphony at Miller Outdoor Theatre, the North Carolina Symphony in two all-Russian programs at Booth Amphitheatre, the Grant Park Festival at Millennium Park in Chicago, Chautauqua Music Festival in New York, Music in the Mountains Festival in Durango, Colorado,

as well as her Los Angeles debut as guest soloist/conductor with the Los Angeles Chamber Orchestra, which received glowing praise from the *L.A. Times*. Other engagements included the Colorado Symphony, Toledo Symphony and the Orchestra of St. Luke's. In the summer of 2014, Ms. Canellakis was one of only two Conducting Fellows at the Boston Symphony's Tanglewood Music Center.

She made her Carnegie Hall conducting debut in Zankel Hall in 2013, leading works of John Adams and Steven Mackey, and frequently appears as guest conductor of New York's groundbreaking International Contemporary Ensemble (ICE).

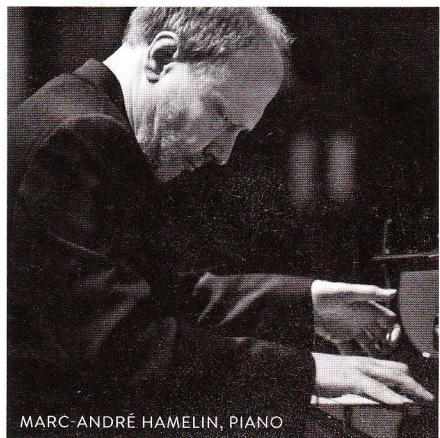
Ms. Canellakis is a recipient of a 2015 Solti Foundation U.S. Career Assistance Award. She was also the winner of the 2013 Taki Concordia Conducting Fellowship, founded by Marin Alsop. In 2014 she was the featured guest conductor for the annual commencement concert with the Juilliard Orchestra in Alice Tully Hall, Lincoln Center. She was a selected conductor in the 2013 Lucerne Festival master class with Bernard Haitink, and conducted the Pacific Music Festival Orchestra in Japan as well as the Tonhalle Orchester in Switzerland as part of international master classes.

Already known to many in the classical music world for her virtuoso violin playing, Ms. Canellakis was initially encouraged to pursue conducting by her mentor Sir Simon Rattle while she was playing regularly in the Berlin Philharmonic for two years as a member of their Orchester-Akademie. In addition to appearing frequently as soloist with various North American orchestras, she subsequently played regularly in the Chicago Symphony for over three years, and she appeared on several occasions as Guest Concertmaster of the Bergen Philharmonic in Norway. She spent many summers performing at the Marlboro Music Festival; her approach to conducting is firmly rooted in her detailed and dedicated experience as a chamber musician. She plays a 1782 Mantegazza violin on generous loan to her from a private patron.

She holds a Bachelor's degree in violin from the Curtis Institute of Music and a Master's degree in orchestral conducting from The

Juilliard School, where she was the recipient of the Charles Schiff Award for Excellence in Orchestral Conducting, the American Conductors Award and the Bruno Walter Memorial Scholarship. In addition to Rattle and Zweden, her most prominent mentors are Alan Gilbert and Fabio Luisi.

Karina Canellakis was born and raised in New York City. She speaks French, German and Italian, and is equally at home performing all genres of the repertoire. ■



MARC-ANDRÉ HAMELIN, PIANO

**M**ARC-ANDRÉ HAMELIN has rapidly gained international recognition as one of the is ranked among the elite of world pianists for his unrivaled blend of musicianship and virtuosity in the great works of the established repertoire, as well as for his intrepid exploration of the neglected music of the nineteenth and twentieth centuries.

The summer of 2015 included a return to the BBC Proms for the Ravel Left Hand piano concerto on BBC NOW with François Xavier Roth, a work he repeats at the Colorado Music Festival. Recitals include the Ruhr Piano Festival, Santa Fe Chamber Music Festival, Rockport Chamber Music Festival, Cheltenham Music Festival, Festival Cully Classique, the International Keyboard Festival in New York City, Aspen Music Festival and Wigmore Hall.

In 2015-16 Mr. Hamelin performs with the London Philharmonic and Vladimir Jurowski at the Alte Oper Frankfurt (Liszt Totentanz and Rachmaninoff's *Paganini Variations*) and again later in the season at the Royal Albert Hall for performances and a record-

# ABOUT THE MUSIC

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ing of Rachmaninoff Piano Concerto No. 3 and Medtner Piano Concerto No. 2. He tours North America with the Liszt Piano Concerto No. 1 with the Budapest Festival Orchestra and Iván Fischer to Carnegie Hall, the Kennedy Center and the Maison symphonique de Montréal. Also, he will be participating in a three part residency at the Muziekgebouw in Amsterdam while debuting at the Teatro alla Scala with the La Scala Orchestra led by Jakob Hrusa.

Orchestral appearances in North America include Edmonton, Los Angeles Chamber, Manitoba, National Arts Centre, Quebec, San Diego and Toronto Symphony orchestras. In addition to the London Philharmonic, in Europe Mr. Hamelin appears with the Berlin Radio Symphony, the Hallé, the Lucerne Symphony and the Orchestra Orchestra della Svizzera Italiana in repertoire ranging from Mozart to Brahms, Ravel and Messiaen.

In recital, he plays on the Keyboard Virtuoso series in Stern Auditorium at Carnegie Hall, as well as solo concerts for Chicago Symphony Presents, the Van Cliburn, Spivey Hall, ProMusica Montreal, Music Toronto and the Green Center in Sonoma. European recitals include Munich, DeSingel in Antwerp, Moscow State Philharmonic Society, Perugia, Heidelberg Festival, Bilbao and the Salzburg Mozarteum.

Mr. Hamelin records exclusively for Hyperion Records. His most recent releases are a two-disc set of Mozart Sonatas and the Shostakovich Piano Quintet with the Takács Quartet. He was honored with the 2014 ECHO Klassik Instrumentalist of Year (Piano) and Disc of the Year by *Diapason Magazine* and *Classica Magazine* for his three disc set of *Busoni: Late Piano Music*.

Other recent recordings include *Debussy Images and Préludes Book II*, Haydn concertos with Les Violons du Roy and Bernard Labadie; three double-disc sets of Haydn sonatas; and an album of his own compositions, *Hamelin: Études*, which received a 2010 Grammy® nomination (his ninth) and a first prize from the German Record Critics' Association. The Hamelin études are published by Edition Peters.

Mr. Hamelin's Hyperion discography of over 50 recordings includes concertos and works

for solo piano by such composers as Alkan, Godowsky and Medtner, as well as brilliantly-received performances of Brahms, Chopin, Liszt, Schumann and Shostakovich.

Born in Montreal and a resident of Boston, Marc-André Hamelin is the recipient of a lifetime achievement award from the German Record Critic's Association. He is an Officer of the Order of Canada, a Chevalier de l'Ordre du Québec and a member of the Royal Society of Canada. ■

### *L'isle joyeuse*

CLAUDE DEBUSSY

(Orch. Bernardino Molinari)

Born August 22, 1862,

Saint-Germain-en-Laye

Died March 25, 1918, Paris

After years of struggle, Debussy finally achieved success with his opera *Pelléas and Mélisande* in 1902 and began work on *La mer*. Then came a complete change. In June 1904, Debussy abandoned his wife of five years and ran off with Emma Bardac, a singer and the estranged wife of a wealthy banker. In the first rush of excitement, Debussy took Emma to the Isle of Jersey off the Normandy coast, and it was there, during the summer of 1904, that he composed his *L'isle joyeuse*. Debussy frequently drew his inspiration from contemporary sources, but for this brief piano piece he turned to the past, specifically to an early eighteenth-century painting, *L'embarquement pour Cythère* by the French painter Jean-Antoine Watteau (1684-1721). Watteau's painting depicts the moment of departure of a group of revelers for the island of Aphrodite, goddess of erotic love, and Debussy sets out to duplicate the sensual expectancy of such a scene. It is hard not to believe that the details of Debussy's own life—he too was escaping to an island with a new lover—were the direct inspiration for this spirited music.

*L'isle joyeuse* opens with a brief introductory passage marked *Quasi una cadenza*, built largely on anticipatory trills. The main theme quickly appears, so full of triplets and dancing dotted rhythms that it seems to spill over with rococo decoration, with an almost arabesque elegance. The music, fast and festive, is in rondo form, and Debussy

soon moves to a gently-rocking 3/8 meter, perhaps intended to suggest the motion of the boat. (He marks this section "undulating and expressive.") Gradually the tempo accelerates, the music becomes more and more animated, and *L'isle joyeuse* rushes to a sonorous and exciting close.

*L'isle joyeuse* is a spectacular work for the piano, and its proud creator wrote to his publisher: "This piece seems to embrace every possible manner of treating the piano, combining as it does strength with grace, if I may presume to say so." However pianistic this music may be, its power and range of color suggested an orchestral sonority to even its earliest audiences. In 1917, working with Debussy's approval, the Italian conductor Bernardino Molinari (1880-1952) made the orchestration of *L'isle joyeuse* heard on this program. Molinari transcribed *L'isle joyeuse* for a large orchestra, and it is a measure of this music's power that he employed two harps, celesta, a large percussion battery and full wind and brass sections to orchestrate music that Debussy had conceived for one single piano. ■

### Piano Concerto for the Left Hand

in D Major

MAURICE RAVEL

Born March 7, 1875,

Ciboure, Basses-Pyrénées

Died December 28, 1937, Paris

In 1929, while he was at work on his Piano Concerto in G Major, Ravel had a visit from the Austrian pianist Paul Wittgenstein. Wittgenstein, brother of the linguist and philosopher Ludwig Wittgenstein, had been a promising young pianist before World War I, but during the war his right arm was shattered and had to be amputated, and the field hospital where he was being treated was overrun by the Russian army. Wittgenstein spent time in a prisoner-of-war camp in Siberia before he was repatriated. While his career as a pianist appeared to be over, Wittgenstein set out to create a piano literature for the left hand, and he made use of the family fortune to commission works for the left hand from Richard Strauss, Prokofiev, Britten, Hindemith, Korngold, Schmidt and others. Now he asked Ravel to write a piano concerto for the left hand.