

MICHAEL STERN, *Music Director*

JASON SEBER, *Associate Conductor, David T. Beals III Chair*

### FIRST VIOLINS

Sunho Kim, *Acting Concertmaster*  
*Miller Nichols Chair*  
Stirling Trent,  
*Acting Associate Concertmaster*  
Chiafei Lin,  
*Acting Assistant Concertmaster*  
Anne-Marie Brown  
Betty Chen  
Anthony DeMarco  
Susan Goldenberg\*  
Tomoko Iguchi  
Dorris Dai Janssen  
Filip LazovskiΔ  
Vladimir Rykov  
Rachel SandmanΔ  
Alex Shum\*

### SECOND VIOLINS

Tamamo Someya Gibbs, *Principal*  
Kristin Velicer, *Acting Associate Principal*  
Minhye Helena Choi,  
*Acting Assistant Principal*  
Nancy Beckmann  
Mary Garcia Grant  
Kazato Inouye  
Rena Ishii  
Lisa JacksonΔ  
Stephanie Larsen  
Francesca Manheim  
Sarah PetersΔ

### VIOLAS

Matthew Sinno, *Acting Principal*  
Jessica Nance, *Acting Associate Principal*  
Duke Lee, *Acting Assistant Principal*  
Alyssa BeckmannΔ  
Kent Brauningner  
Sean Brumble  
Marvin Gruenbaum  
Jenifer Houck  
Jesse Yukimura

### CELLOS

Mark Gibbs, *Principal*  
*Robert A. Kipp Chair*  
Susie Yang, *Associate Principal*  
*Richard Hill Chair*  
Alexander East, *Assistant Principal*  
Maria Crosby  
John Eadie  
Lawrence Figg  
Rung Lee\*  
Meredith McCook  
Allen Probus

### DOUBLE BASSES

Evan Halloin, *Acting Principal*  
Richard Ryan, *Acting Associate Principal*  
Jeffrey Kail ‡, *Principal*  
Joseph NuñezΔ  
Caleb Quillen  
Nash Tomey  
Keith WymerΔ

### FLUTES

Michael Gordon, *Principal*  
*Marylou and John Dodds Turner Chair*  
Shannon Finney, *Associate Principal*  
Kayla Burggraf Michal

### PICCOLO

Kayla Burggraf Michal

### OBOES

Kristina Fulton, *Principal*  
*Shirley Bush Helzberg Chair*  
Alison Chung, *Associate Principal*

### CLARINETS

Raymond Santos, *Principal*  
*Bill and Peggy Lyons Chair*  
Silvio Guitian, *Associate Principal*  
John Klinghammer

### E-FLAT CLARINET

Silvio Guitian

### BASS CLARINET

John Klinghammer

### BASSOONS

Ann Bilderback, *Principal*  
*Barton P. and Mary D. Cohen Chair*  
Thomas DeWitt, *Associate Principal*  
Maxwell Pipinich

### CONTRABASSOON

Thomas DeWitt

### HORNS

Alberto Suarez, *Principal*  
*Landon and Sarah Rowland Chair*  
David Sullivan, *Associate Principal*  
Elizabeth Gray  
David Gamble  
Stephen Multer,  
*Associate Principal Emeritus*

### TRUMPETS

Julian Kaplan, *Principal*  
*James B. and Annabel Nutter Chair*  
Steven Franklin, *Associate Principal*  
Grant SmileyΔ  
Brian Rood ‡

### TROMBONES

Roger Oyster, *Principal*  
Porter Wyatt Henderson,  
*Associate Principal*  
Adam Rainey

### BASS TROMBONE

Adam Rainey

### TUBA

Joe LeFevre, *Principal*  
*Frank Byrne Chair*

### TIMPANI

Timothy Jepson, *Principal*  
*Michael and Susan Newburger Chair*

### PERCUSSION

Josh Jones, *Principal*  
David Yoon, *Associate Principal*

### HARP

Katherine Siochi, *Principal*

### LIBRARIANS

Elena Lence Talley, *Principal*  
Fabrice Curtis

Justin White,

*Director of Orchestra Personnel*

Renee Hagelberg,

*Assistant Personnel Manager*

David Tebow,

*Stage Manager*

\* Non-Rotating Musician

‡ On Leave of Absence

Δ One-Year Member

# LA MER AND BRAHMS' VIOLIN CONCERTO

Friday and Saturday, March 25-26, 2022 at 8:00 p.m.  
Sunday, March 27, 2022 at 2:00 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

MICHAEL STERN, *conductor*

MIDORI, *violin*

ANNA CLYNE

*This Midnight Hour*

CLAUDE DEBUSSY

*La mer*

- I. De l'aube à midi sur la mer  
(From Dawn to Noon on the Sea)
- II. Jeux de vagues (Play of the Waves)
- III. Dialogue du vent et de la mer  
(Dialogue of Wind and Sea)

### INTERMISSION

JOHANNES BRAHMS

Concerto in D Major for Violin and Orchestra, op. 77

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace

Midori, *violin*

The 2021/22 season is generously sponsored by  
SHIRLEY and BARNETT C. HELZBERG, JR.

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TOM AND MADELINE JOHNSON  
RICHARD DURWOOD

Additional support provided by



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## ANNA CLYNE

### *This Midnight Hour* (2015)

13 minutes

*Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, vibraphone, crotales, tam-tam, suspended cymbal and strings.*

### FROM THE COMPOSER

The opening to *This Midnight Hour* is inspired by the character and power of the lower strings of L'Orchestre national d'Île de France. From here, it draws inspiration from two poems. Whilst it is not intended to depict a specific narrative, my intention is that it will evoke a visual journey for the listener.

— Anna Clyne

### THE POEMS

¡La musica; — mujer desnuda, corriendo loca por la noche pura! Juan Ramón Jiménez	Music; — a naked woman, running crazed through the pure night!
“Harmonie du soir” Voici venir les temps où vibrant sur sa tige Chaque fleur s'évapore ainsi qu'un encensoir; Les sons et les parfums tournent dans l'air du soir; Valse mélancolique et langoureux vertige! Chaque fleur s'évapore ainsi qu'un encensoir; Le violon frémit comme un coeur qu'on afflige; Valse mélancolique et langoureux vertige! Le ciel est triste et beau comme un grand reposoir. Le violon frémit comme un coeur qu'on afflige, Un coeur tendre, qui hait le néant vaste et noir! Le ciel est triste et beau comme un grand reposoir; Le soleil s'est noyé dans son sang qui se fige. Un coeur tendre, qui hait le néant vaste et noir; Du passé lumineux recueille tout vestige! Le soleil s'est noyé dans son sang qui se fige... Ton souvenir en moi luit comme un ostensor!	“Evening Harmony” Now comes the time when, quivering on its stem, Each flower sheds perfume like a censer; Sounds and scents turn in the evening air; Melancholy waltz and reeling languor! Each flower sheds perfume like a censer; The violin throbs like a wounded heart, Melancholy waltz and reeling languor! The sky is sad and beautiful like a great altar. The violin throbs like a wounded heart, A fond heart that loathes the vast black void! The sky is sad and beautiful like a great altar. The sun has drowned in its congealing blood. A fond heart that loathes the vast black void And garners in all the luminous past! The sun has drowned in its congealing blood... Your memory within me shines like a monstrance!

Charles Baudelaire

Translation © Richard Stokes, from *A French Song Companion* (Oxford, 2000)

Text and translation provided courtesy of Oxford Lieder



Photo by Jennifer Taylor

## ANNA CLYNE (1980)

London-born Anna Clyne is a Grammy<sup>®</sup>-nominated composer of acoustic and electro-acoustic music. Described as a “composer of uncommon gifts and unusual methods” in a New York Times profile and as “fearless” by National Public Radio, Clyne is one of the most acclaimed and in-demand composers of her generation, often embarking on collaborations with innovative choreographers, visual artists, filmmakers and musicians.

Several upcoming projects explore Clyne’s fascination with visual arts, including *Color Field* for the Baltimore Symphony Orchestra, inspired by the artwork of Mark Rothko, and “Between the Rooms,” a film with choreographer

Kim Brandstrup and Los Angeles Opera. Her elegy *Within Her Arms* opened the New York Philharmonic’s 2021-2022 season. Other recent and upcoming premieres include *PIVOT*, which opened the 2021 Edinburgh International Festival; *A Thousand Mornings* for the Fidelio Trio; *Strange Loops* for the Orchestra of St. Luke’s; *Fractured Time* for the Kaleidoscope Ensemble; *Overflow* for wind ensemble for the Scottish Chamber Orchestra; *Woman Holding a Balance*, a film collaboration with Orchestra of St. Luke’s and artist Jyll Bradley; and *In the Gale* for cello and bird song, performed by Yo-Yo Ma.

Clyne composed a trilogy of Beethoven-inspired works that premiered in 2020 for Beethoven’s 250th anniversary: *Stride* for string orchestra, inspired by Beethoven’s *Sonata Pathétique*, premiered by the Australian Composers Orchestra; *Breathing Statues*, premiered by the Calidore String Quartet; and *Shorthand* for solo cello and string quintet premiered by The Knights at Caramoor.

Other recent premieres include *Sound and Fury*, first performed by the Scottish Chamber Orchestra and Pekka Kuusisto in Edinburgh, and her Rumi-inspired cello concerto, *DANCE*, premiered with Inbal Segev at the Cabrillo Festival of Contemporary Music, led by Cristian Măcelaru. *DANCE* was also recently recorded for AVIE Records by Segev and the London Philharmonic Orchestra, led by Marin Alsop, and has garnered more than five million plays on Spotify.

Clyne has served as Composer-in-Residence for the Chicago Symphony Orchestra, Baltimore Symphony Orchestra, L’Orchestre national d’Île-de-France and Berkeley Symphony. She is currently the Scottish Chamber Orchestra’s Associate Composer through the 2021-2022 season and a mentor composer for Orchestra of St Luke’s DeGaetano Composer Institute.

Clyne’s music is represented on the AVIE Records, Cantaloupe Music, Cedille, MajorWho Media, New Amsterdam, Resound, Tzadik and VIA labels. In October 2020, AVIE Records released “Mythologies,” a portrait album featuring Clyne’s works recorded live by the BBC Symphony Orchestra. Both *Prince of Clouds* and *Night Ferry* were nominated for 2015 Grammy Awards.

Her music is published exclusively by Boosey & Hawkes. [www.boosey.com/clyne](http://www.boosey.com/clyne)  
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## CLAUDE DEBUSSY

### *La mer* (The Sea) (1903-05)

23 minutes

*Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 cornets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam, triangle, orchestra bells, 2 harps and strings.*

### THE STORY

In 1903, Claude Debussy was enjoying a degree of validation for his unconventional music, having just been named to the Légion d'honneur. In a September letter to conductor André Messager, he declared that he had begun composing *La mer*, despite working on this musical seascape in Burgundy, far from the ocean. Reflecting on his source of inspiration, he noted, "I have innumerable memories, and those, in my view, are worth more than a reality which, charming as it may be, tends to weigh too heavily on the imagination." Writing to his publisher, Jacques Durand, Debussy evinced his love of the sea: "[T]he sea is always endless and beautiful ... The sea has been very good to me. She has shown me all her moods. You do not know perhaps that I was intended for the fine career of a sailor and only the chances of life led me away from it."

Debussy's life was far from placid at the time. His marriage to Rosalie "Lilly" Texier was disintegrating and he was beginning an affair with Emma Bardac, the married mother of one of his piano students. The affair drove Texier to attempt suicide. She survived and the ensuing outrage complicated divorce proceedings. Debussy and Bardac fled to England in 1905 to avoid the public censure, staying in the British resort of Eastbourne where Debussy finished *La mer*.

Scandal surrounded the October 15, 1905 premiere of the piece in Paris. Debussy attended the performance with Bardac, who was nine months pregnant with their daughter, Claude-Emma. This likely colored the critical response to *La mer* which was decidedly cool. It would take several years but the work eventually gained public acceptance and has become a staple in the symphonic repertoire.

The era saw a French craze for Japanese art and design and Debussy was similarly affected, hanging a print of Hokusai's iconic "Under the Wave off Kanagawa" in his studio. Debussy was fanatical about personally selecting cover artwork for his scores and implored his publisher to use a section of Hokusai's image as the cover for *La mer*. Durand agreed and the result is striking.



### THE MUSIC

A sea of ink has been spilled writing about Debussy's *La mer*, all failing to capture his ineffable evocation of waves, sunlight and sky. The work's three movements, or "symphonic sketches" as Debussy called them, have vague titles, no doubt frustrating those seeking a specific program in the music but offering wonderful flights of fancy for more free-spirited listeners.

Each movement offers a unique seascape, with iridescent timbres, irregular rhythms and wild tempo changes creating evanescent images. Throughout the work, chords dissolve into one another while overall harmonic changes offer as much in the way of color shifts as providing tonal movement. Brief melodic fragments emerge from the mass of sound but Debussy doesn't develop a melodic narrative, preferring to focus on tone color as an end in itself. **ETW**

Program notes by AJ Harbison (AJH) and Eric T. Williams (ETW)



## CLAUDE DEBUSSY (1862-1918)

Known for:

- *Clair de lune* (1890/1905)
- *Prelude to the Afternoon of a Faun* (1894)
- *La mer* (1905)

- Claude Debussy was the eldest of five children born to Victorine and Manuel-Achille Debussy. His mother was a seamstress and his father worked in a printing factory following an unsuccessful venture running a china shop. He began piano lessons at age 7 and made exceptional progress, being admitted to the Conservatoire de Paris in 1872. Extremely talented, Debussy was a casual student, prone to skip classes and rather careless about his responsibilities. He was an excellent pianist but not inclined to pursue a career as a performer.
- In 1880, Debussy obtained a job as pianist in the retinue of Nadezhda von Meck, Tchaikovsky's patroness. He travelled with her family across France, Switzerland and Italy, and to her home in Moscow, another aspect of his less-than-conventional education. His compositions also began to flaunt orthodoxy for which he incurred disapproval from the Conservatoire's faculty. Despite this censure, Debussy won the prestigious Prix de Rome and spent two years in Rome. He was not enamored with Italian music and found the Roman sojourn more stifling than inspiring.
- Upon returning to Paris in 1887, Debussy heard a portion of Richard Wagner's opera *Tristan und Isolde* and he found inspiration in its brilliant harmonies. The Paris Exposition of 1889 offered another discovery for the composer: Javanese gamelan music. Its scales and textural possibilities appealed to Debussy and he began incorporating its sensibilities in

his music. His String Quartet debuted in 1893 and his revolutionary *Prélude à l'après-midi d'un faune* (Prelude to the Afternoon of a Faun) premiered in 1894. At the time, he was working on his operatic masterpiece, *Pelléas et Mélisande*. Its premiere in 1902 brought Debussy great acclaim in France and internationally. He was appointed a Chevalier of the Légion d'honneur in 1903 and eventually became a member of the governing council of the Conservatoire.

- Paris was a heady place for the arts and Debussy's circle of friends and acquaintances included Erik Satie, Ernest Chausson, Maurice Ravel, Igor Stravinsky, Manuel de Falla, Serge Diaghilev and Paul Dukas. Over the years, many would disown Debussy for his cavalier treatment of spouses and lovers. He had one child, a beloved daughter nicknamed "Chouchou," to whom the *Children's Corner* Suite is dedicated. She died in the diphtheria epidemic of 1919, 16 months after her father's death.
- Debussy had largely abandoned chamber music following the success of his String Quartet in 1893. His publisher, Jacques Durand, encouraged Debussy to return to the genre in 1914 and a set of six sonatas for various instruments was envisioned, paying homage to 18th century French composers. Debussy completed three sonatas before succumbing to colorectal cancer in 1918 while World War I was still raging. **ETW**

## JOHANNES BRAHMS

### Concerto in D Major for Violin and Orchestra, op. 77 (1878)

36 minutes

Solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

### THE STORY

The composition of Brahms' Violin Concerto may date to 1878 but its origin extends back 30 years when a youthful Brahms heard the remarkable Hungarian virtuoso Joseph Joachim perform Beethoven's landmark Violin Concerto. Brahms was enraptured and when the two met five years later, they became lifelong friends. Joachim introduced Brahms to Robert and Clara Schumann, setting in motion Robert's influential endorsement and Clara's enduring friendship with Brahms. In addition to performing, Joachim was a skilled composer and had written two violin concerti in the 1850s. Perhaps out of deference to Joachim — and certainly well aware of Beethoven's looming legacy — Brahms did not undertake composing a violin concerto until the year after writing his second symphony. Most of the concerto was composed while Brahms was on holiday at Pörtschach, an Austrian lakeside resort.

Brahms' Violin Concerto owes a great deal to Joachim's input. As a pianist, Brahms was reliant on Joachim's expert advice concerning violin technique, even if he didn't always heed the proffered guidance. Despite the increasingly prevalent practice of composers writing cadenzas for concerti instead of allowing performers to improvise or write their own, Brahms left the first movement cadenza up to Joachim and it has become the standard used by most violinists ever since.

Joachim premiered the concerto on January 1, 1879, with Brahms conducting the Leipzig Gewandhaus Orchestra. Harkening back three decades, the program began with Beethoven's Violin Concerto. Pairing the two was hardly accidental as both focus on a more integrated approach to musical expression rather than serving as a virtuoso vehicle. The initial reaction to Brahms' new concerto was lukewarm but Viennese concertgoers responded more enthusiastically when they heard it two weeks later. Over time, the concerto has moved from tepid acceptance to being an adored cornerstone of the repertoire.

### THE MUSIC

Brahms' singular Violin Concerto is a complex work, seemingly unadorned yet virtuosic in its demands. There is extensive interplay between the soloist and orchestra, shared dialogue and extended conversation, quite atypical of "standard" concerti intended to showcase pure virtuosity with the orchestra in a subordinate accompanying role. Conductor Josef Hellmesberger glibbed that the work was "a concerto not for, but against the violin." Yet it is precisely because of this cohesive musical interaction that the work has endured in popularity.

The opening theme is spare and Brahms immediately explores its melodic potential and the interstitial realm between duple and triple meters. The solo violin's fiery entrance quickly transforms into a lyrical exposition of the thematic material. The musical development feels organic, with Brahms carefully weaving together the movement's various motifs. The second movement leads off with one of Brahms' more luscious melodies played by the oboe. The solo violin takes over and a sense of refinement prevails throughout. Acknowledging the Roma violin tradition in Joachim's native Hungary, Brahms concludes the concerto with a vivacious romp that never devolves into display for effect. *ETW*



### JOHANNES BRAHMS (1833-1897)

Known for:

- Violin Concerto (1878)
- Hungarian Dances (1869-1879)
- A German Requiem (1857-1868)

- Brahms started piano studies at age 7, no doubt encouraged by his father who was a double bassist with the Hamburg Philharmonic.
- There is considerable academic debate whether Brahms was forced to play piano in Hamburg's waterfront bars and brothels as a youth because of his family's poverty. Brahms is alleged to have told stories about the experience but many of the tales have questionable provenance.
- By all reports, Brahms could be cynical, ill-tempered, blunt, tactless, prickly and gruff. "I am only too often reminded that I am a difficult person to get along with. I am growing accustomed to bearing the consequences of this."
- Brahms came to prominence with the assistance of Robert and Clara Schumann, whom he met in 1853. A composer and influential music critic, Robert wrote an article celebrating Brahms as a genius and heir to Beethoven's legacy. When Robert was hospitalized in 1854, Brahms helped Clara manage the Schumann household (and its 7 children). Although the ultimate truth of their relationship remains obscure, it is documented that Brahms and

Clara were strongly attracted to one another. Robert's death in 1856 made marriage possible but they chose not. Brahms never married and Clara never remarried. Their relationship deepened over the years and, while not immune to disagreements, they remained devoted to one another for the rest of their lives.

- Cambridge University offered Brahms an honorary doctorate of music but he declined it. The University of Breslau (now University of Wroclaw in Poland) conferred an honorary doctorate of music on the curmudgeonly composer and suggested that he write a piece in appreciation of the award. The practical joke-loving Brahms responded with *Academic Festival Overture*, a work he described as a "rollicking potpourri of student's songs" associated more with drinking than studious endeavors. *ETW*





## MIDORI, VIOLIN

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Midori is a visionary artist, activist and educator who explores and builds connections between music and the human experience and breaks with traditional boundaries, which makes her one of the most outstanding violinists of our time. She has performed with many of the world's most prestigious orchestras and has collaborated with world-renowned musicians including Leonard Bernstein, Yo-Yo Ma, and many others.

As someone deeply committed to furthering humanitarian and educational goals, she has founded several non-profit organizations: the New York City-based Midori & Friends; MUSIC SHARING, based in Japan; Partners in

Performance (PiP), which helps to bring chamber music to smaller communities in the U.S.; and the Orchestra Residencies Program (ORP), which supports American youth orchestras. In recognition of her work as an artist and humanitarian, she serves as a United Nations Messenger of Peace, and in 2021, she was named a Kennedy Center Honoree.

She began her 2021-22 season with the Festival Strings Lucerne and will appear with orchestras in Atlanta, New Mexico, Phoenix, Austin, Kansas City and Palm Beach, in U.S. recitals and on tour throughout Europe and Asia. She will perform Detlev Glanert's Violin Concerto No. 2 with the Royal Scottish National Orchestra (World Premiere) and with the NDR Elbphilharmonie Orchestra.

The most recent recording in Midori's diverse discography is Beethoven's *Violin Concerto* and *two Romances* with the Festival Strings Lucerne (2020, Warner Classics).

Midori was born in Osaka in 1971 and began her violin studies with her mother, Setsu Goto, at an early age. In 1982, conductor Zubin Mehta invited the then 11-year-old Midori to perform with the New York Philharmonic in the orchestra's annual New Year's Eve concert. Midori holds academic positions at the Curtis Institute of Music and the Peabody Institute. She plays the 1734 Guarnerius del Gesù *ex-Huberman* and uses four bows – two by Dominique Peccatte, one by François Peccatte and one by Paul Siefried.



## EUNICE KEEM, GUEST CONCERTMASTER

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Violinist Eunice Keem has established herself as a dynamic and engaging artist, equally compelling as both soloist and chamber musician. A Chicago native, she attended Carnegie Mellon University for her music studies. After joining the Dallas Symphony Orchestra in September 2011, she began her new position as associate concertmaster in the 2014/15 season.

Keem has been featured as a soloist with the Dallas Symphony, National Chamber Orchestra, Park Ridge Civic Orchestra, Keweenaw Symphony, Eastern Connecticut Symphony and Evanston Symphony, among others. A winner of numerous competitions, she received

top prizes at the Irving M. Klein International Competition, Schadt International Competition, Corpus Christi International Competition and Kingsville International Competition as well as a Paganini prize at the 7th International Violin Competition of Indianapolis, among others.

As a chamber musician, Keem was a member of the Fine Arts Trio, first place winners of the Fischhoff National Chamber Music Competition. They also performed on Chicago WFMT's "Dame Myra Hess Concert Series" and "Live From Studio One." Several years later, she again received first prize at the Fischhoff National Competition, this time with the Orion Piano Trio. She was also a founding member of Carnegie Mellon University's Starling Quartet, with which she toured Costa Rica, China and the United States, presenting a series of concerts and masterclasses.

Keem has participated in the Grand Teton, Lake George, Colorado and Breckenridge music festivals. She currently serves as adjunct professor of violin at the University of North Texas.