



London Philharmonic Orchestra

Edward Gardner, conductor
Randall Goosby, violin

WEDNESDAY, OCTOBER 9, 2024 | 7:30PM | JACKSON HALL

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A Season of Firsts

Welcome to the 24-25 Season at the Robert and Margrit Mondavi Center for the Performing Arts, UC Davis.

Whether you're a returning patron or joining us for the first time, we're grateful for your support of live performance. I'm so happy you've decided to come see a show.

This is my first full season as the Mondavi Center's new Executive Director. This year, we've chosen *Designed for Discovery* as our theme and our guiding principle. I believe it's critical that we not only bring you the familiar names you know and love, but also introduce artists that are new to you, and support the rising generation of exceptional talent.

Our classical offerings therefore begin with a Mondavi Center debut by 28-year-old violinist Randall Goosby, as part of the London Philharmonic Orchestra's first appearance. As the *L.A. Times* so aptly put it, "Goosby plays like an angel."

As well, our programming this fall features 15 Mondavi Center debuts. Like Goosby, several of these artists are early in their careers, offering you a brilliant glimpse of the future of the performing arts.

Our fall first-timers cohort is comprised of an eclectic and deeply talented bunch. Jazz artists Sean Mason and Youn Sun Nah join us for three shows each, in the intimate Vanderhoef Studio Theatre. 25-year-old vocalist Ekep Nkwelle makes her Mondavi Center debut with the Jazz at Lincoln Center Orchestra. We have new modern dance from the Asian diaspora, with work from Claudine Naganuma, SanSan Kwan, and Cloud Gate Dance Theatre of Taiwan. And we offer you some hilarious and poignant evenings of spoken word with WNBA Star Brittney Griner, futurist Baratunde Thurston, comic W. Kamau Bell, and the one and only Astria Suparak.

In another Mondavi Center first, thanks to the Manetti Shrem Opera Program at Festival Napa Valley, our fall programming includes a fully staged opera with orchestra. Whether or not you think you're an opera fan, I encourage you to join us for Donizetti's wonderful comedy, *Don Pasquale*. This fresh take on a classic is proof that opera remains relevant, and powerful, and can be a lot of fun.

As always, we're glad you're here!

Thank you,

Jeremy Ganter

Executive Director

ROBERT AND MARGRIT MONDAVI CENTER FOR THE PERFORMING ARTS PRESENTS

London Philharmonic Orchestra

Edward Gardner, conductor

Randall Goosby, violin

PROGRAM

Egmont Overture, Op. 84

Ludwig van Beethoven
(1770-1827)

Violin Concerto, Op. 14

Allegro

Andante

Presto in moto perpetuo

Samuel Barber
(1910-1981)

INTERMISSION

Symphony No. 4 in F Minor, Op. 36

Andante sostenuto

Andantino

Scherzo

Finale

Pyotr Ilyich Tchaikovsky
(1840-1893)

PROGRAM SUBJECT TO CHANGE

London Philharmonic Orchestra

The LPO's Autumn 2024 US tour is made possible with the support of Dunard Fund USA and the American Friends of the London Philharmonic Orchestra.

The photographing or sound recording of this concert or possession of any device for such photographing or sound recording is prohibited.

Land Acknowledgement » We should take a moment to acknowledge the land on which we are gathered. For thousands of years, this land has been the home of Patwin people. Today, there are three federally recognized Patwin tribes: Cachil DeHe Band of Wintun Indians of the Colusa Indian Community, Kletsel Dehe Wintun Nation, and Vocha Dehe Wintun Nation.

The Patwin people have remained committed to the stewardship of this land over many centuries. It has been cherished and protected, as elders have instructed the young through generations. We are honored and grateful to be here today on their traditional lands.

diversity.ucdavis.edu

Program Notes

Egmont Overture, Op. 84 (1809-10)

LUDWIG VAN BEETHOVEN (1770-1827)

Born in Bonn, Germany, December 17, 1770

Died in Vienna, Austria, March 26, 1827

The *Egmont* overture was composed to accompany Wolfgang van Goethe's play of the same name. In addition to the overture, Beethoven wrote nine songs for the drama, but only the overture has entered the standard concert repertoire. Beethoven greatly admired Goethe, who is regarded as one of the most important German writers. However, as is often the case, Beethoven's hero worship did not survive meeting with Goethe. When the two met in the Bohemian town of Teplitz, Beethoven was unimpressed by the writer's deference to the nobility, later writing to a friend, "Goethe delights in the court atmosphere far more than is becoming to a poet." Goethe was similarly disappointed by Beethoven's lack of social graces, describing him as "an utterly untamed personality, not completely wrong in thinking the world detestable, but hardly making it more pleasant for himself or others by his attitude."

Although unlike in manners, both respected each other as artists and Goethe approved of the music Beethoven wrote for his play. Goethe's drama depicts an individual's stand against oppression by telling the story of the Dutch count Egmont, who resisted the Spanish when they invaded the Netherlands in the sixteenth century. A stormy and dramatic beginning sets the mood of the overture with a thick, oppressive sarabande (a triple-meter Spanish dance) played by the strings. Woodwinds join, soft and dark, before the theme returns, now played by the entire orchestra. The striking introduction gives way to a less intense but still brooding section as Count Egmont continues his heroic fight against the Spanish. As in historical reality, Egmont is captured and executed for his role in organizing the resistance. Instead of framing this event as a tragedy, Goethe insisted that his work's finale be a triumphant victory, with Egmont's refusal to back down in the face of tyranny serving as an example and inspiration for others.

Violin Concerto, Op. 14 (1939)

SAMUEL BARBER (1910-1981)

Born in West Chester, Pennsylvania, March 9, 1910;

Died in New York, New York, January 23, 1981

American composer Samuel Barber is known for writing in a lyrical style that manages the nearly impossible feat of pleasing both a general audience and his fellow artists. Almost half of Barber's output consists of songs, although he has composed in almost every genre. One of his most enduringly popular compositions is *Adagio for Strings* (1936), which he wrote when he was twenty-eight. Conductor Arturo Toscanini's support of this work helped cement his status as a composer of international rank. Barber won two Pulitzer prizes, the first

for his opera *Vanessa* (1956) and the second for his Piano Concerto (1962). His nearly four-decade romantic relationship with composer Gian Carlo Menotti was artistically productive with many collaborations, including *Vanessa*, for which Menotti wrote the libretto.

Composed just a few years after the *Adagio for Strings*, Barber's violin concerto was written on a commission from soap baron and philanthropist Samuel Fels. Fels sought the commission for a young violinist he sponsored, Iso Briselli, who had studied with Barber at the Curtis Institute. Fels offered the considerable sum of \$1,000 (over \$22,00 in today's money) for the concerto, with half to be paid upfront and the remainder upon completion. Unfortunately, Briselli did not like the composition, complaining that the first two movements didn't give enough opportunities for the solo violinist to demonstrate ability and that the finale, while more virtuosic, was too lightweight. Barber stuck to his guns and refused to make alterations, thus losing out on the second half of the commission.

The violin concerto begins with the solo violin and the orchestra playing together with beautiful lyricism. The melody is lush and romantic yet hints at modern sensibilities, especially as the luxurious opening gives way to more rhythmically energetic and dissonant moments. An oboe solo starts the Andante second movement. More contemplative and inward than the first movement, Barber's compositional orientation towards the voice shines through as he directs the players to sing through their instruments. The thunder of the timpani heralds an abrupt change in mood, rejecting the opulence of the first two movements for a frenetic perpetual motion finale.

Symphony No. 4 in F minor, Op. 36 (1877-1878)

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Born in Kamsko-Votkinsk, Vyatka province, Russia,

May 7, 1840;

Died in St. Petersburg, Russia, November 6, 1893

1877 was a disastrous year for Tchaikovsky. Escalating financial problems, insecurities about his artistic abilities, and an extremely ill-considered marriage led to a nervous breakdown. In the past, historians have blamed the breakdown wholly on his wife, Antonina Ivanova Milyukova, vilifying her as a shrew. However, modern scholars understand his choice to enter such an obviously ill-suited union, Tchaikovsky was homosexual, as a symptom rather than a cause of his mental state. He fled Russia and spent time in Italy and Switzerland while recovering. It was a different woman who was to greatly affect the composition of the Fourth Symphony. Just months before his marriage, Tchaikovsky entered into a correspondence with the wealthy widow Nadezhda von Meck, who would support him financially for the next thirteen years. Although the two communicated frequently, writing over 1,200 letters during the course of their relationship, they never met in person.

Tchaikovsky dedicated the fourth symphony to Meck and, in a letter to her, disclosed his perspective on the work.

The first movement begins with an ominous horn call introducing the symphony's theme: Fate. For Tchaikovsky, fate was "that force which prevents the impulse to happiness from entirely achieving its goal, forever on jealous guard lest peace and well-being should ever be attained in complete and unclouded form." The second movement, while less bombastic, remains deeply melancholy. In his letter to Meck, Tchaikovsky characterizes this movement as a recollection of the past "sad, yet somehow sweet." The *Scherzo* provides a brief reprieve as the strings play pizzicato, creating a bouncy and bright atmosphere. In the battle between joy and fate, the fourth movement provides humanity with hope. Tchaikovsky enlivens the fiery and powerful finale with a quote from the Russian folk song "In the Fields There Stands a Birch Tree," a melody threatened by the return of the fate theme from the first movement. Impersonal fate is swept aside by raucous triumph, with Tchaikovsky declaring: "Joy is a powerful force. Rejoice in the rejoicing of others. To live is still possible."

-ELIZABETH CAMPBELL was recently awarded a Ph.D. in musicology from University of California, Davis. She graduated from Indiana University in 2017 with master's degrees in musicology and library science after completing a bachelor's degree in music at Luther College in 2014. Her dissertation work was on Lillian Evanti (1890-1967), an African American opera singer who performed in Europe, the United States, and Latin America.

About the London Philharmonic Orchestra

Uniquely groundbreaking and exhilarating to watch and hear, the London Philharmonic Orchestra has been celebrated as one of the world's great orchestras since Sir Thomas Beecham founded it in 1932. Our mission is to share wonder with the modern world through the power of orchestral music, which we accomplish through live performances, online, and an extensive education and community program.

Our home is at the Southbank Centre's Royal Festival Hall, where we're at the beating heart of London's cultural life. You'll also find us at our resident venues in Brighton, Eastbourne and Saffron Walden, and on tour worldwide. In 2024 we celebrated 60 years as Resident Symphony Orchestra at Glyndebourne Festival Opera, combining the magic of opera with Glyndebourne's glorious setting in the Sussex countryside.

Edward Gardner has been our Principal Conductor since 2021, succeeding Vladimir Jurowski who in the same year became Conductor Emeritus. Karina Canellakis is our current Principal Guest Conductor, and Tania León our Composer-in-Residence.

We're one of the world's most-streamed orchestras, with over 15 million plays of our content each month. In 2023 we were the most successful orchestra worldwide on YouTube, TikTok and Instagram, and in spring 2024 we featured in a behind-

the-scenes TV documentary series on Sky Arts: "Backstage with the London Philharmonic Orchestra." You can hear us on countless film soundtracks, and we've released over 120 albums on our own LPO Label. During 2024/25 we're once again working with Marquee TV to stream selected concerts to enjoy from your own living room.

We're committed to nurturing the next generation of musicians and music-lovers: we love seeing the joy of children and families experiencing their first musical moments, and we're passionate about inspiring schools and teachers through dedicated concerts, workshops, resources and training. Reflecting our values of collaboration and inclusivity, our OrchLab and Open Sound Ensemble projects offer music-making opportunities for adults and young people with disabilities and special educational needs.

Today's young instrumentalists are the orchestra members of the future, and we have a number of opportunities to support their progression. Our LPO Junior Artists program leads the way in creating pathways into the profession for young artists from under-represented communities, and our LPO Young Composers and Foyle Future Firsts schemes support the next generation of professional musicians, bridging the transition from education to professional careers. We also recently launched the LPO Conducting Fellowship, supporting the development of two outstanding early-career conductors from backgrounds under-represented in the profession.

lpo.org.uk



Edward Gardner, Conductor

Edward Gardner has been Principal Conductor of the London Philharmonic Orchestra since September 2021, recently extending his contract until at least 2028. He is also Music Director of the Norwegian Opera & Ballet, and Honorary

Conductor of the Bergen Philharmonic Orchestra, following his tenure as Chief Conductor from 2015-24.

During his fourth season with the LPO, Edward will conduct nine concerts at the Royal Festival Hall as well as a US tour culminating at Carnegie Hall, and in major European cities including Vienna, Frankfurt and Hamburg. Highlights of their London season include Strauss *Alpine Symphony*, Ravel and Rachmaninov double bills and several world premieres, closing with Mahler *Symphony No. 8 Symphony of a Thousand*.

Edward opens his inaugural season as Music Director of The Norwegian Opera and Ballet with concert performances of Wagner *The Flying Dutchman* and Mahler *Symphony No. 2 'Resurrection'*. He will then conduct two fully staged operas; Verdi *La Traviata* and Janáček *The Cunning Little Vixen*, following earlier productions of Bartok *Bluebeard's Castle*, Zemlinsky *A Florentine Tragedy* and Verdi *Un ballo in Maschera*.

In demand as a guest conductor, this season Edward appears with Symphonieorchester des Bayerischen Rundfunks, Frankfurt Radio, Dallas Symphony, New World Symphony, Minnesota Orchestra, Seoul Philharmonic, Sydney Symphony and West Australian Symphony Orchestras. Debuts in recent seasons include New York Philharmonic, The Philadelphia and Cleveland Orchestras, San Francisco Symphony, Staatskapelle Berlin Orchestra, Rundfunk-Sinfonieorchester Berlin, and Wiener Symphoniker; with re-invitations to Gewandhausorchester Leipzig, Montreal Symphony, Deutsches Symphonie-Orchester Berlin, and Orchestra del Teatro alla Scala di Milano. In the UK he has had longstanding collaborations with the City of Birmingham Symphony Orchestra, where he was Principal Guest Conductor from 2010-16, and the BBC Symphony Orchestra, whom he has conducted at both the First and Last Night of the BBC Proms.

In Spring 2025 Edward returns to the Royal Opera House to conduct the world premiere of Mark-Anthony Turnage *Festen* having made his debut with a new production of *Káťa Kabanová*, and he returns to Bayerische Staatsoper in June for *Rusalka*, following his debut with *Peter Grimes* in 2022 and Verdi *Otello* in 2023. Music Director of English National Opera for eight years (2007-15), Edward also built a strong relationship with The Metropolitan Opera with productions of *Damnation of Faust*, *Carmen*, *Don Giovanni*, *Der Rosenkavalier* and *Werther*. Elsewhere, he has conducted at La Scala, Chicago Lyric Opera, Glyndebourne Festival Opera and Opéra National de Paris.

Edward has an extensive discography with Chandos. His many recordings with the Bergen Philharmonic feature Brahms, Sibelius, Nielsen, Grieg, Bartok, Schoenberg and Britten, and their recording of Janáček *Glagolitic Mass* received a Grammy nomination. His recording of Tippett *The Midsummer Marriage* for the LPO Label received the Gramophone Opera Award 2023 and their most recent release is Berlioz *The Damnation of Faust*, with a disc of Michael Tippett works to follow this autumn.

A passionate supporter of young talent, Edward founded the Hallé Youth Orchestra in 2002 and regularly conducts the National Youth Orchestra of Great Britain. He has a close relationship with the Juilliard School of Music, and with the Royal Academy of Music who appointed him their inaugural Sir Charles Mackerras Conducting Chair in 2014.

Born in Gloucester in 1974, Edward was educated at Cambridge and the Royal Academy of Music and gained early recognition as Assistant Conductor of The Hallé and Music Director of Glyndebourne Touring Opera. His many accolades include the Royal Philharmonic Society Conductor of the Year Award (2008), an Olivier Award for Outstanding Achievement in Opera (2009) and an OBE for Services to Music in the Queen's Birthday Honours (2012).



Randall Goosby, Violin

“For me, personally, music has been a way to inspire others” – Randall Goosby’s own words sum up perfectly his commitment to being an artist who makes a difference.

Signed exclusively to Decca Classics in 2020 at the age

of 24, American violinist Randall Goosby is acclaimed for the sensitivity and intensity of his musicianship alongside his determination to make music more inclusive and accessible, as well as bringing the music of under-represented composers to light.

Highlights of Randall Goosby’s 2024/25 season include debut performances with the Chicago Symphony/Sir Mark Elder, the Minnesota Orchestra/Thomas Søndergård, National Arts Centre Orchestra/Alexander Shelley, Montreal Symphony Orchestra/Dalia Stasevska and Netherlands Radio Philharmonic/Michele Mariotti. He joins the London Philharmonic Orchestra on their U.S. tour led by Edward Gardner.

Goosby returns to the Los Angeles Philharmonic, Philadelphia Orchestra, Cincinnati Symphony, Detroit Symphony and Utah Symphony. He appears in recital across North America and Europe as soloist as well as with the Renaissance Quartet.

Randall Goosby was First Prize Winner in the 2018 Young Concert Artists International Auditions. In 2019, he was named the inaugural Robey Artist by Young Classical Artists Trust in partnership with Music Masters in London; and in 2020 he became an Ambassador for Music Masters, a role that sees him mentoring and inspiring students in schools around the United Kingdom.

A former student of Itzhak Perlman and Catherine Cho, he received his Bachelor’s, Master’s and Artist Diploma degrees from the Juilliard School. He is an alumni of the Perlman Music Program and studied previously with Philippe Quint. He plays the Antonio Stradivarius, Cremona, “ex-Strauss,” 1708 on generous loan from Samsung Foundation of Culture.

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Annual donations to the Mondavi Center directly support our operating budget and are an essential source of revenue. Please join us in thanking our loyal donors whose philanthropic support ensures our future ability to bring great artists and speakers to our region and to provide nationally recognized arts education programs for students and teachers.

For more information on supporting the Mondavi Center, visit MondaviArts.org or call 530.752.7354. *This list reflects all gifts received as of August 30, 2024.*

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