



London Symphony Orchestra

Sir Antonio Pappano, chief conductor

Janine Jansen, violin

FEBRUARY 22, 2025 | 7:30PM

JACKSON HALL | UC DAVIS

**THIS SEASON IS PRESENTED BY
THE NANCY AND HANK FISHER FAMILY FUND**

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A Trip Around the World

In the Mondavi Center's backstage hallway, just outside the Williams Green Room, there is a map of the world. It's filled with pins, placed there to recognize and honor the home countries of our visiting artists. Every continent except Antarctica has been tagged. Only a few countries and territories do not have a pin.



It's a treat to watch visiting artists and other guests exploring the map. I love to see their excitement when a new pin is placed, or when they realize others from their home country have graced our stages. The map, which started as a simple idea (almost a joke, really), now tells the story of how the arts are a tie that binds all humanity.

As I look ahead at our season, I'm excited and proud of the global reach of our lineup and the promise of some new pins in the map. From January through May, we will present artists from the United States, Brazil, South Korea, England, Guinea, India, Ireland, Japan, France, Australia, and Ukraine.

Some of our most interesting international visitors will focus on the fascinating intersection between western classical arts traditions and the artist's own culture. Heloísa Fernandes will focus on jazz and its Brazilian heritage. Bereishit Dance Company will present modern dance informed by traditional Korean Culture. And the gravity-defying acrobats of Cirque Kalabanté will explore the rhythms of Guinean daily life (just to name a few).

I encourage you to explore this season's many international offerings, and to consider trying something entirely new to you. You'll be glad you did.



The world awaits,

Jeremy Ganter
Executive Director

ROBERT AND MARGRIT MONDAVI CENTER FOR THE PERFORMING ARTS PRESENTS

London Symphony Orchestra

Sir Antonio Pappano, chief conductor

Janine Jansen, violin

PROGRAM

Sinfonia No. 5, "Visions" (2016)

George Walker
(1922-2018)

Serenade, after Plato's Symposium

Phaedrus; Pausanias (Lento; Allegro marcato)

Aristophanes (Allegretto)

Eryximachus (Presto)

Agathon (Adagio)

Socrates: Alcibiades (Molto tenuto; Allegro molto vivace)

Leonard Bernstein
(1918-1990)

---INTERMISSION---

Symphony No. 1 in D Major, "Titan"

Langsam, Schleppend - Immer sehr gemächlich

Kräftig bewegt, doch nicht zu schnell - Recht gemächlich

*Feirlich und gemessen, ohne zu schleppen - Sehr einfach und schlicht wie eine Volksweise -
Wieder etwas bewegter, wie im Anfang*

Stürmisch bewegt - Energisch

Gustav Mahler
(1860-1911)

PROGRAM SUBJECT TO CHANGE

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

Sinfonia No. 5, "Visions" (2016)

GEORGE WALKER

Born in Washington, D.C., June 27, 1922; died in Montclair, New Jersey, August 23, 2018

George Walker's family set him on his path as a trailblazing composer. His mother, a talented singer, secured lessons for Walker on the piano when he was only five. His father was a physician who organized his own professional groups, as the American Medical Association would not admit Black doctors. Walker's musical talent was recognized early, and he studied at Oberlin, Curtis and Eastman. In 1945, he became the first Black instrumental soloist at the prestigious performance venue called Town Hall in New York. However, he had difficulty securing performance opportunities that came to white pianists of equal talent, and he turned to composition. In 1996, he became the first Black composer to win a Pulitzer Prize for music with "Lilacs," a work for orchestra and voices that sets parts of Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd," the poet's elegy to Lincoln. His other accolades include Fulbright, Whitney, Guggenheim, Rockefeller and MacDowell awards. Still, he struggled to get his works before audiences.

Walker had already begun *Sinfonia No. 5* when, in an act of racial hatred, a gunman attacked Emanuel African Methodist Episcopal Church in Charleston, SC, on June 17, 2015. Walker was deeply affected by this tragedy and altered his plans for *Sinfonia no. 5* to include parts for spoken voice and a video, created by the photographer Frank Schramm, which reflect upon the role of Charleston in the trans-Atlantic slave trade. The version presented tonight by the London Symphony Orchestra does not include these optional elements.

This tightly packed, single-movement work begins with a flurry of orchestral color. Walker layers instruments, building interest through exclamations of varied timbres rather than through melody. The overall mood simmers with discord, which occasionally erupts but never truly resolves. Walker was in his nineties when he wrote this piece and was aware *Sinfonia No. 5* was likely his last chance to make a significant artistic statement. However, this final masterpiece eschews triumphant conclusions to reflect on a troubled legacy full of disquieting ambiguity and ongoing trauma.

Serenade, after Plato's Symposium (1954)

LEONARD BERNSTEIN

Born in Lawrence, Massachusetts, August 25, 1918; died in New York, New York, October 14, 1990

Bernstein was a conductor, composer and music educator who had success in both classical and popular music. He is well remembered for his beloved Young People's Concerts and as the composer of the Broadway musical *West Side Story* (1957). Bernstein was educated at Harvard and Curtis, where he studied piano and conducting. Growing up in an era when most major American orchestras were headed by European-born conductors, Bernstein made waves when he was appointed assistant conductor of the New York Philharmonic in 1943 when he was only twenty-five. He wrote several large-scale classical musical compositions in the early 1940s while also writing for ballet and Broadway. In 1958, he advanced to musical director of the New York Philharmonic and conducted many other major orchestras in the United States and Europe. He was also a music educator who held educational concerts and gave a series of famous lectures on music at Harvard that were turned into a book, *The Unanswered Question* (1976).

Bernstein's *Serenade* is modeled after a work by Plato, *Symposium*, which describes attendees of a banquet discussing the nature of love. This being ancient Athens, erotic love between men is the primary subject. Bernstein's choice of this text was perhaps a coded reference to his own sexuality. Although he was married to a woman, he had numerous affairs with both men and women. Originally intended as a violin concerto, the work is for solo violin, strings and percussion. The work was commissioned by the Koussevitsky Foundation and dedicated to Serge and his first wife, Natalie. Koussevitsky, who directed the Boston Symphony Orchestra, was a mentor and role model for Bernstein.

The piece opens with a violin solo, which introduces melodic material that reappears throughout the work. As the orchestra joins, the violin solo is expanded into a fugue. The second movement is a delicate and charming fairytale. The percussion drops away, leaving a string sound alternatingly lush and twinkling. Here and gone in a flash, the third movement is a riot of sound and movement. The fourth movement is the most emotionally powerful of the *Serenade's* five movements, ranging from sweet to intense. A pizzicato accompaniment in the strings allows the soloist to play with soft delicacy but still soar above the orchestra. The final movement begins with a weighty and slow introduction as Socrates speaks about the intellectual knowledge of beauty. This dialogue is interrupted by drunken party crashers who carry the night away with jazzy, Dionysian revelry.

Symphony No. 1 in D Major, "Titan" **(1884–88, rev 1893–96)**

GUSTAV MAHLER

Born in Kalischt, Bohemia [now Kaliště, Czech Republic], July 7, 1860; died in Vienna, Austria, May 18, 1911

Best known during his lifetime as a conductor, Mahler's work was neglected for a number of years after his death. Born to a German-speaking Jewish family in Bohemia, Mahler often felt like an outsider. He studied piano and composition at the Vienna Conservatory before beginning his conducting career. Mahler made a name for himself in provincial theatres, conducting in Australia, Slovenia and Bohemia before securing more prestigious positions in Leipzig and Budapest. He sought a conducting post in Vienna but faced opposition based on his Jewish faith and Bohemian national origin and subsequently converted to Catholicism in 1897. After his conversion, he secured a top position at the Vienna State Opera, which he directed for ten years (1897-1907).

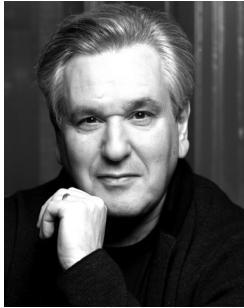
As a conductor, he was best known as an interpreter of Wagner and Mozart. Although his productions were well received by audiences, he was unpopular with orchestra players due to his dictatorial style of conduction and demanding rehearsal schedule (it was said that he treated his musicians the way a lion tamer treats his lions). His work as a conductor allowed him to study the work of previous composers. In particular, he was influenced by the symphonic tradition of Beethoven, Brahms, Schumann and Bruckner. However, Mahler was not a backward-looking traditionalist; he championed Wagner's music and achieved a fantastic blend of modern and traditional in his late-romantic symphonies.

Mahler's first symphony features a haunting and mysterious beginning, which the composer described as nature awakening from her long winter sleep. Out of the mist arises a falling fourths cuckoo call in the woodwinds, followed by other sounds from nature as the movement develops into a lively song. The birdcalls are heard again at the close of the first movement. We remain in the countryside for the second movement, beginning with a Ländler, a boisterous Austrian folk dance. The contrasting middle section is quieter and more lyrical before returning to the dance. The slow third movement is based on the children's nursery rhyme "Frère Jacques," played in a minor key. The tune is first heard in the string bass before being passed around the orchestra. Mahler layers a countermelody over the well-known song. Later, he introduces a lively melody played by a klezmer band of oboes, clarinets, trumpets, bass drum and cymbal. This addition

greatly confuses the mood, blending the joyful and the tragic in a parodic funeral march. The fourth movement begins with a cymbal crash that the composer described as a thunderclap, contrasting starkly with the end of the third movement. The movement continues with this frantic energy before Mahler introduces a more lyrical theme. The intense atmosphere returns with a glorious brass-heavy finale.

- 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.

Artist & Ensemble Bios



Sir Antonio Pappano CHIEF CONDUCTOR

One of today's most sought-after conductors, acclaimed for his charismatic leadership and inspirational performances in both symphonic and operatic repertoire, Sir Antonio Pappano is Chief

Conductor of the London Symphony Orchestra and was Music Director of the Royal Opera House Covent Garden from 2002 until 2024. He is Music Director Emeritus of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, having served as Music Director from 2005-2023. Pappano was appointed Music Director of Oslo's Den Norske Opera in 1990, and from 1992-2002 served as Music Director of the Théâtre Royal de la Monnaie in Brussels. From 1997-1999 he was Principal Guest Conductor of the Israel Philharmonic Orchestra.

Pappano is in demand as an opera conductor at the highest international level, including with the Metropolitan Opera New York, the State Operas of Vienna and Berlin, the Bayreuth and Salzburg Festivals, Lyric Opera of Chicago and the Teatro alla Scala, and has appeared as a guest conductor with many of the world's most prestigious orchestras, including the Berlin and Vienna Philharmonic Orchestras, the Staatskapelle Dresden, the Gewandhausorchester Leipzig, the Bavarian Radio, the Czech Philharmonic Orchestra, the Orchestre de Paris and the Royal Concertgebouw Orchestra, as well as the New York Philharmonic Orchestra, Chicago and Boston Symphonies, the Philadelphia and Cleveland Orchestras. He maintains a particularly strong relationship with the Chamber Orchestra of Europe.

Highlights of the 2024/25 season and beyond include return visits to Boston Symphony, the Chamber Orchestra of Europe, the Royal Concertgebouw Orchestra, the Gewandhausorchester Leipzig and a new production of *Die Walküre* at the Royal Opera House. In his first season as Chief Conductor of the London Symphony, Pappano takes the orchestra on a wide-ranging touring to the USA, including Carnegie Hall, Japan, Korea, China and across major European capitals and festivals. This collaboration also includes flagship concerts at London's Barbican Centre with concertante performances of Puccini's *La rondine* and Strauss' opera *Salome*, and symphonic repertoire including Mahler's and Walton's first symphonies, Holst's *Planets*, Strauss' *Ein Heldenleben*, Tippett's *A Child Of Our Time* and Vaughan Williams' first and ninth symphonies in the continuation of Pappano's Vaughan Williams recording cycle for LSO Live.



Janine Jansen VIOLIN

Violinist Janine Jansen works regularly with the world's most eminent orchestras and conductors. In season 21/22 she joins Berliner Philharmoniker under Chief Conductor Kirill Petrenko to perform

their prestigious New Year's Eve concerts as well as returning later in the season for concerts with Sakari Oramo. Further highlights include engagements with the Symphonieorchester des Bayerischen Rundfunks/Mallwitz, Tonhalle Orchestra/Järvi, Santa Cecilia Orchestra/Pappano, Orchestre de Paris/Saraste, Swedish Radio Symphony/Mäkelä, Philharmonia Zurich/Nosedo and Camerata Salzburg. In spring 2022 also returns to London Symphony Orchestra for performances under Gianandrea Nosedo.

Orchestral tours across Europe are planned with Chamber Orchestra of Europe, Amsterdam Sinfonietta and Deutsche Kammerphilharmonie Bremen under Paavo Järvi.

Together with pianist Denis Kozhukhin she will offer a duo recital programme across major cities including Vienna, Amsterdam, London, Berlin, Munich, Madrid, Barcelona, Brussels and Rome.

Janine records exclusively for Decca Classics. Her latest recording "12 Stradivari" released in September 2021, is a unique exploration of 12 great Stradivarius violins and the repertoire these extraordinary instruments inspired. The chosen repertoire is specially curated by Janine Jansen to showcase the unique qualities of each violin.

Aside from her successful Vivaldi's Four Seasons recording back in 2003, her discography includes performances of Bartok's Violin Concerto No. 1 with the London Symphony Orchestra and Brahms' Violin Concerto with the Orchestra dell'Accademia Nazionale di Santa Cecilia conducted by Sir Antonio Pappano. Other recording highlights include Beethoven and Britten with Paavo Järvi, Mendelssohn and Bruch with Riccardo Chailly, Tchaikovsky with Daniel Harding, Prokofiev Concerto No 2 with Vladimir Jurowski as well as two recordings featuring works by J.S. Bach. Janine has also released a number of chamber music discs, including Schubert's String Quintet and Schönberg's *Verklärte Nacht* and Sonatas by Debussy, Ravel and Prokofiev with pianist Itamar Golan.

She is Guest Artistic Director at the International Chamber Music Festival Utrecht, a festival she founded back in 2003. Since 2019 she is Professor of Violin at the HÉMU Sion (Haute École de Musique Vaud Valais Fribourg).

Janine has won numerous prizes, including the Herbert-von-Karajan Preis 2020, the Vermeer Prize 2018 awarded by the Dutch government, five Edison Klassiek Awards, der

Preis der Deutschen Schallplattenkritik, NDR Musikpreis for outstanding artistic achievement and the Concertgebouw Prize. She has been given the VSCD Klassieke Muziekprijs for individual achievement and the Royal Philharmonic Society Instrumentalist Award for performances in the UK. In September 2015 she was awarded the Bremen MusikFest Award. Janine studied with Coosje Wijzenbeek, Philipp Hirshhorn and Boris Belkin.

Janine Jansen plays the Shumsky-Rode Stradivarius from 1715, on generous loan by a European benefactor.

The London Symphony Orchestra

The London Symphony Orchestra believes that extraordinary music should be available to everyone, everywhere – from orchestral fans in the concert hall to first-time listeners all over the world.

The LSO was established in 1904 as one of the first orchestras shaped by its musicians. Since then, generations of remarkable talents have built the LSO's reputation for quality, daring, ambition and a commitment to sharing the joy of music with everyone. Today, the LSO is ranked among the world's top orchestras, reaching tens of thousands of people in London, more on stages around the world, and millions through streaming, downloads, radio and television.

As Resident Orchestra at the Barbican since the Centre opened in 1982, the LSO performs some 70 concerts there every year with its family of artists: Chief Conductor Sir Antonio Pappano, Conductor Emeritus Sir Simon Rattle, Principal Guest Conductors Gianandrea Noseda and François-Xavier Roth, Conductor Laureate Michael Tilson Thomas, and Associate Artists Barbara Hannigan and André J Thomas. The LSO has major artistic residencies in Paris, Tokyo and at the Aix-en-Provence Festival, and a growing presence across Australasia.

Through LSO Discovery, the LSO's learning and community programme, 60,000 people each year experience the transformative power of music, in person, on tour and online. The Orchestra's musicians are at the heart of this unique programme, leading workshops, mentoring bright young talent, working with emerging composers, visiting children's hospitals, performing at free concerts for the local community and using music to support neurodiverse adults. Concerts for schools and families introduce children to music and the instruments of the Orchestra, with an ever-growing range of digital resources and training programmes supporting teachers in the classroom.

The ambition of LSO Discovery is to share inspiring, inclusive opportunities with performers, creators and listeners of all ages. The home of much of this work is LSO St Luke's, the LSO's venue on Old Street. In 2025, following a programme of works, the LSO will be opening up the venue's unique facilities to more people than ever before, with new state-of-the-art

recording facilities and dedicated spaces for LSO Discovery's programme.

The LSO's record label LSO Live celebrates its 25th anniversary in 2024/25, and is a leader among orchestra-owned labels, bringing to life the excitement of a live performance. The catalogue of over 200 acclaimed recordings reflects the artistic priorities of the Orchestra – from perennial favourites including Stravinsky's *The Rite of Spring* with Sir Simon Rattle and Verdi's Requiem with Gianandrea Noseda, to popular new releases such as Ravel's *Daphnis et Chloe* with Sir Antonio Pappano.

LSO Live also enables the Orchestra to share its performances with millions of people around the world through an extensive programme of live-streamed and on-demand content. Most recently, the LSO has partnered with the leading global streaming service for the performing arts, Marquee TV, to launch a new documentary series entitled *Pappano: Behind the Symphony*. In this exclusive series, Pappano explores the history and artistry of three iconic symphonies, revealing the secrets that make them so extraordinary.

The LSO has been prolific in the studio since the infancy of orchestral recording, and has made more recordings than any other orchestra – over 2,500 projects to date – across film, video games and bespoke audio collaborations. Recent highlights include the Mercury-Music-Prize-nominated *Promises* collaboration with Floating Points and Pharoah Sanders, appearing on screen and on the soundtrack for the Oscar-nominated film *Maestro*, and an Emmy-nominated performance of *Love Will Survive* with Barbra Streisand.

Through inspiring music, learning programmes and digital innovations, the LSO's reach extends far beyond the concert hall. And thanks to the generous support of The City of London Corporation, Arts Council England, corporate supporters, trusts and foundations, and individual donors, the LSO is able to continue sharing extraordinary music with as many people as possible, across London, and the world.



Explore Recordings by the
London Symphony Orchestra

[bio.to/LSO](https://www.lso.co.uk/bio.to/LSO)

London Symphony Orchestra

Chief Conductor: Sir Antonio Pappano

Conductor Emeritus: Sir Simon Rattle

Principal Guest Conductors: Gianandrea Noseda, François-Xavier Roth

Associate Artists: Barbara Hannigan, André J Thomas

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With special thanks to the LSO's 2025 US Tour Syndicate, who have helped to make our visit possible.

We would also like to extend our thanks to those who support the wider work of the LSO through the American LSO Foundation.

The Art of Giving

The Mondavi Center is deeply grateful for the generous contributions of our dedicated patrons. Your gifts are a testament to the value of the performing arts in our lives.

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 January 15, 2025.*

We mourn the passing of our dear friends and supporters:

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