

JOSHUA BELL PLAYS TCHAIKOVSKY

Friday, May 24, 2013, 8 pm

Saturday, May 25, 2013, 8pm

Sunday, May 26, 2013, 2 pm

All performances are at Symphony Hall.

Jahja Ling, conductor

Joshua Bell, violin

PROGRAM

BEDŘICH SMETANA	Overture to <i>The Bartered Bride</i>	c. 7'
PIOTR ILYICH TCHAIKOVSKY	Violin Concerto in D Major, Op. 35 Allegro moderato Canzonetta: Andante Finale: Allegro vivacissimo Joshua Bell, violin	c. 33'

INTERMISSION

LUDWIG VAN BEETHOVEN	Symphony No. 3 in E-flat Major, Op. 55: <i>Eroica</i> Allegro con brio Marcia funebre: Adagio assai Scherzo: Allegro vivace Finale: Allegro molto	c. 47'
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The approximate running time for this program, including intermission, is two hours and five minutes.

VIOLIN

Jeff Thayer
Concertmaster
 DEBORAH PATE AND JOHN FORREST
 CHAIR
 Nick Grant
Principal Associate Concertmaster

Jisun Yang
Associate Principal I

Alexander Palamidis
Principal II

TBD
Associate Principal II

Randall Brinton

Yumi Cho

Hernan Constantino

Alicia Engley

Pat Francis

Kathryn Hatmaker

Angela Homnick

Mei-Ching Huang

Igor Pandurski

Julia Pautz

Wesley Precourt (S)

Susan Robboy

Shigeko Sasaki

Yeh Shen

Anna Skálová

Edmund Stein

Hanah Stuart (S)

John Stubbs

Pei-Chun Tsai

Jing Yan

Joan Zelickman

VIOLA

Thomas C. Turner
Acting Principal
 KAREN AND WARREN KESSLER CHAIR
 Nancy Lochner
Associate Principal

Rebekah Campbell

Chi-Yuan Chen

Wanda Law

Qing Liang

Thomas Morgan

AJ Nilles

Dorothy Zeavin

Gareth Zehngut

CELLO

Yao Zhao
Principal
 Chia-Ling Chien
Associate Principal

Marcia Bookstein

Glen Campbell

Michael Deatherage
 Karla Holland-Moritz
 Richard Levine
 Ronald Robboy
 Mary Oda Szanto

BASS

Jeremy Kurtz-Harris
Principal
 SOPHIE AND ARTHUR BRODY
 FOUNDATION CHAIR
 Susan Wulff
Associate Principal

W. Gregory Berton

Samuel Hager

Jory Herman

Margaret Johnston +

Allan Rickmeier

Michael Wais

FLUTE

Rose Lombardo
Principal

Sarah Tuck

Elizabeth Ashmead

PICCOLO

Elizabeth Ashmead

OBOE

Sarah Skuster
Principal

Betsy Spear

Andrea Overturf

ENGLISH HORN

Andrea Overturf

CLARINET

Sheryl Renk
Principal

Theresa Tunnicliff

Frank Renk

BASS CLARINET

Frank Renk

BASSOON

Valentin Martchev
Principal

Ryan Simmons

Leyla Zamora

CONTRABASSOON

Leyla Zamora

HORN

Benjamin Jaber
Principal
 Darby Hinshaw
Assistant Principal & Utility

Warren Gref

Tricia Skye

Douglas Hall

TRUMPET

Calvin C. Price
Principal
 John MacFerran Wilds
 Ray Nowak

TROMBONE

Kyle R. Covington
Principal

George Johnston

Richard Gordon +

Michael Priddy

BASS TROMBONE

Michael Priddy

TUBA

Matthew Garbutt
Principal

HARP

Julie Ann Smith
Principal

TIMPANI

Ryan J. DiLisi
Principal
 Andrew Watkins
Assistant Principal

PERCUSSION

Gregory Cohen
Principal

James Plank

Andrew Watkins

PIANO/CELESTE

Mary Barranger

ORCHESTRA PERSONNEL MANAGER

Magdalena O'Neill

ASSISTANT PERSONNEL MANAGER

Douglas Hall

PRINCIPAL LIBRARIAN

Courtney Secoy Cohen

LIBRARIAN

Tricia Lee, *Acting*

BILL CONTI,
 PRINCIPAL POPS
 CONDUCTOR

MATTHEW GARBUTT,
 PRINCIPAL SUMMER
 POPS CONDUCTOR

KEN-DAVID MASUR,
 ASSISTANT CONDUCTOR

(L) On Leave
 (S) Long Term Substitute Musician
 + Staff Opera Musician

All musicians are members of the American
 Federation of Musicians Local 325.



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ABOUT THE ARTIST

JACOBS MASTERWORKS - May 24, 25 & 26, 2013



Joshua Bell, violin

Often referred to as the “poet of the violin,” **Joshua Bell** is one of the world’s most celebrated violinists. He continues to enchant audiences with his breathtaking virtuosity, tone of sheer beauty and charismatic stage presence. His restless curiosity, passion, universal appeal and multi-faceted musical interests have earned him the rare title of “classical music superstar.” Bell’s most recent challenge is his appointment as the new Music Director of the Academy of St Martin in the Fields, the first person and first American to hold this post since Sir Neville Marriner formed the orchestra in 1958. The ensemble’s first 15-concert tour to the United States garnered rave reviews, and as one orchestra member blogged in *Gramophone*, “the audience reaction all tour has been nothing short of rock concert enthusiasm.” Their first recording under Bell’s leadership as Music Director/conductor is the Fourth and Seventh Symphonies of Beethoven (just released by Sony Classical February 2013) with plans to eventually perform and record all the Beethoven symphonies.

Equally at home as a soloist, chamber musician, recording artist and orchestra leader, Bell’s 2012 summer appearances included the premiere of a new concerto for violin and double bass by Edgar Meyer performed by Bell and Meyer at Tanglewood, Aspen and the Hollywood Bowl. In addition Bell appeared at the Festival del Sole, Ravinia, Verbier, Salzburg, Saratoga and Mostly Mozart festivals. He kicked off the San Francisco Symphony’s fall season followed by performances with the Philadelphia Orchestra and the Boston, Seattle, Omaha, Cincinnati and Detroit Symphonies. Fall highlights included a tour of South Africa, a European tour with the Academy of St Martin in the Fields and a

European recital tour with Sam Haywood.

In 2013 Bell will tour the United States with the Cleveland Orchestra and Europe with the New York Philharmonic; there will also be performances with the Tucson, Pittsburgh, San Diego and Nashville Symphony Orchestras.

Joshua Bell currently records exclusively for Sony Classical, and since his first LP recording at age 18 on the Decca Label he has recorded more than 40 CDs. Sony releases include *French Impressions* with pianist Jeremy Denk, featuring sonatas by Saint-Saëns, Ravel and Franck, *At Home With Friends*, Vivaldi’s *The Four Seasons* with The Academy of St Martin in the Fields, The Tchaikovsky Concerto with the Berlin Philharmonic, as well as *The Red Violin Concerto*, *The Essential Joshua Bell*, *Voice of the Violin*, and *Romance of the Violin* which *Billboard* named the 2004 Classical CD of the Year (also naming Bell the Classical Artist of the Year). Bell received critical acclaim for his concerto recordings of Sibelius and Goldmark, Beethoven and Mendelssohn, and the Grammy® Award-winning Nicholas Maw concerto. His Grammy®-nominated *Gershwin Fantasy* premiered a new work for violin and orchestra based on themes from *Porgy and Bess*. Its success led to a Grammy®-nominated Bernstein recording that included the premiere of the *West Side Story Suite* as well as the composer’s *Serenade*. Bell appeared on the Grammy®-nominated crossover recording *Short Trip Home* with composer and double bass virtuoso Edgar Meyer, as well as a recording with Meyer of the Bottesini Gran Duo Concertante. Bell also collaborated with Wynton Marsalis on the Grammy® Award-winning spoken word children’s album *Listen to the Storyteller* and Bela Flecks’ Grammy® Award-winning recording *Perpetual Motion*. Highlights of the Sony Classical film soundtracks on which Bell has performed include *The Red Violin*, which won the Oscar® for Best Original Score, the Classical Brit-nominated *Ladies in Lavender* and the films *Iris* and *Defiance*.

Always seeking opportunities to increase the violin repertoire, Bell has premiered new works by composers Nicholas Maw, John Corigliano, Aaron Jay Kernis, Edgar Meyer, Behzad Ranjbaran and Jay Greenberg. Mr. Bell also performs and has recorded his own cadenzas to many of the major violin concertos.

Bell has been embraced by a wide television audience with appearances ranging from *The Tonight Show*, *Tavis Smiley*, *Charlie Rose* and CBS *Sunday Morning* to *Sesame Street* and *Entertainment Tonight*. In 2010 Bell starred in his fifth Live from Lincoln Center Presents broadcast titled *Joshua Bell with Friends @ The Penthouse*. Other PBS shows include *Great Performances – Joshua Bell: West Side Story Suite* from Central Park, a Memorial Day Concert performed on the lawn of the United States Capitol and A&E’s *Biography*. He has twice performed on the Grammy® Awards telecast, performing music from *Short Trip Home* and *West Side Story Suite*. He was one of the first classical artists to have a music video air on VH1, and he has been the subject of a *BBC Omnibus* documentary. Bell has appeared in publications ranging from *Strad* and *Gramophone* to *The New York Times*, *People Magazine*’s 50 Most Beautiful People issue, *USA Today*, *The Wall St. Journal*, *GQ*, *Vogue* and *Readers’ Digest* among many. In 2007 Bell performed incognito in a Washington, DC subway station for a Washington Post story by Gene Weingarten examining art and context. The story earned Weingarten a Pulitzer Prize and sparked an international firestorm of discussion which continues to this day.

Growing up with his two sisters in Bloomington, Indiana, Bell indulged in many passions outside of music, becoming an avid computer game player and a competitive athlete. He placed fourth in a national tennis tournament at age 10 and still keeps his racquet close by. At age four he received his first violin after his parents, both mental health professionals, noticed him plucking tunes with rubber bands he had stretched around the handles of his dresser drawers. By 12 he was serious about the instrument, thanks in large part to the inspiration of renowned violinist and pedagogue Josef Gingold, who had become his beloved teacher and mentor. Two years later, Bell came to national attention in his highly acclaimed debut with Riccardo Muti and the Philadelphia Orchestra. His Carnegie Hall debut, an Avery Fisher Career Grant and a notable recording contract soon followed, further confirming his presence in the musical world.

In 1989 Bell received an Artist Diploma in Violin Performance from Indiana University where he currently serves as

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PROGRAM NOTES BY ERIC BROMBERGER

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both danced the lead role and sang these songs. Briefly, the story tells of the young gypsy woman Candelas who loved a passionate but dissolute gypsy who has died. Candelas is now pursued by the handsome Carmelo, but she is haunted by the ghost of her former lover: whenever she and Carmelo are about to exchange “the perfect kiss” that will symbolize their love, the ghost appears and prevents it. Carmelo devises a plan: remembering the dead gypsy’s fondness for all beautiful young women, he asks his friend Lucia to accompany them. The ghost appears and begins to flirt with Lucia, freeing Candelas and Carmelo to exchange “the perfect kiss.” Vanquished, the ghost disappears forever and triumphant bells ring out.

Falla’s title *El amor brujo* does not translate easily into English and has been rendered variously as *Enchanted Love*, *The Spectre’s Bride*, *Wedded by Witchcraft*, and *Love, the Magician*. Perhaps it is simplest—and most euphonious—to leave it in the

original Spanish. Though Falla did not use any authentic gypsy or folk tunes, he tried to adapt the idiom of gypsy music for *El amor brujo*. This shows up in many ways: in the Andalusian dance rhythms of some of the pieces, in the percussive accompaniment to the famous *Ritual Dance of Fire*, in his use of the Cadiz tango rhythm 7/8 for the lovely *Pantomime* and particularly in the use of *cante hondo*. That term, which means literally “low song,” refers to a type of Andalusian song sung in a low register, with much repetition of the same note and florid decoration of the vocal line.

Falla generates all the color and excitement of this passionate story with relatively modest forces: he uses the Mozart-Haydn orchestra, adding only piccolo, piano and bells. The story is easily followed: opening flourishes lead to *In the Cave*, and we hear *Song of a Broken Heart*. The apparition first appears in a flourish of trumpet calls, and now Candelas dances the rhythmic *Dance*

of Terror, spiked with the sound of trumpets that accompany the ghost. Frightened, she draws a magic circle, and we hear the prayer-like *Fisherman’s Tale*. Midnight arrives on its twelve quiet strokes, and now Candelas makes a further attempt to exorcise the demon: though the *Ritual Fire Dance* fails to chase off the dissolute ghost, it has become famous on its own (and also became one of Arthur Rubinstein’s most successful encore pieces). The brief Scene leads to the second song, *Song of the Will-o’-the-Wisp*, where Candelas compares the flickering flame before her to the difficulties of love. The gorgeous *Pantomime* is the Cadiz tango, and then comes Candelas’ third song, *Dance of the Game of Love*, where she denounces her dissolute former lover and lays his ghost to rest. *El amor brujo* concludes with the triumphant sound of morning bells and the dawn of a new life for Candelas and Carmelo. ■

ABOUT THE ARTIST

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a senior lecturer at the Jacobs School of Music. His alma mater honored him with a Distinguished Alumni Service Award; he has been named an “Indiana Living Legend” and is the recipient of the Indiana Governor’s Arts Award.

In 2011 Bell received the Paul Newman Award from Arts Horizons and the Huberman Award from *Moment Magazine*. Bell was named “Instrumentalist of the Year, 2010” by *Musical America* and that same year received the Humanitarian Award from Seton Hall University. In 2009 he was honored by Education Through Music, and he received the Academy of Achievement Award in 2008 for exceptional accomplishment in the arts. In 2007 he was awarded the Avery Fisher Prize and recognized as a Young Global Leader by the World Economic Forum. He was inducted into the Hollywood Bowl Hall of Fame in 2005.

Bell serves on the artist committee of the Kennedy Center Honors and is on the Board of Directors of the New York Philharmonic. He has performed before President Obama at Ford’s Theatre and at the White House and recently returned to the Capital to perform for Vice President Biden and President of the People’s Republic of China, Xi Jinping.

Bell performs on the 1713 Huberman Stradivarius violin and uses a late 18th century French bow by Francois Tourte. ■

The poster for the San Diego Symphony China Tour is set against a vibrant red background. At the top left, the San Diego Symphony logo is displayed, featuring a stylized figure and the text 'SAN DIEGO SYMPHONY' and 'JAHJA LING, MUSIC DIRECTOR'. To the right, the text 'SAN DIEGO SYMPHONY' is written in a white, serif font. Below this, 'CHINA TOUR' is prominently displayed in large, white, serif capital letters, followed by 'November 2013' in a smaller white font. Further down, the cities 'Beijing · Yantai · Shanghai' are listed in white. At the bottom of the text section, it says 'Featured Violinists Joshua Bell & Augustin Hadelich' in white. On the right side of the poster, there is a circular emblem with a red border containing the text 'FRIENDSHIP TOUR' at the top, a stylized figure in the center, and 'SAN DIEGO SYMPHONY' and '2013' at the bottom. The central image shows a photograph of an orchestra performing, with several violinists in the foreground. A large, flowing yellow ribbon graphic is overlaid on the image. At the bottom of the poster, a white banner contains the text 'For more information visit sandiegosymphony.com' in red.