

Landesjugendorchester Rheinland-Pfalz

Tuesday, October 28, 8 pm, 2003
Zellerbach Hall

Klaus Arp, *conductor*
Hahn-Bin, *violin*
Daniela Bechly, *soprano*

PROGRAM

Felix Mendelssohn *Meeresstille und glückliche Fahrt*, Op. 27
Adagio
Molto allegro e vivace

Jean Sibelius *Concerto for Violin and Orchestra*
in D Minor, Op. 47
Allegro moderato
Adagio di molto
Allegro
Hahn-Bin, *violin*

INTERMISSION

Richard Strauss *Vier letzte Lieder* (Four Last Songs)
for Soprano and Orchestra
Frühling
September
Beim schlafengehen
Im Abendrot
Daniela Bechly, *soprano*

Dimitri Shostakovich *Symphony No. 9 in E-flat Major*, Op. 70
Allegro
Moderato
Presto
Largo
Allegretto

*Landesjugendorchester Rheinland-Pfalz is presented in cooperation
with the Goethe Institut, Ulrich Everding, Director.*

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and the California Arts Council, a state agency.*

Meeresstille und glückliche Fahrt

(Quiet Sea and Happy Journey), **Op. 27**

Felix Mendelssohn (1809-1847)

Goethe's famous combined poem, *Meeresstille und glückliche Fahrt*, inspired Mendelssohn in 1828 to write a concert overture, which could be the closest he came to a programmatic composition. Formally, the overture is a sonata movement with a long drawn-out introduction. The slow introduction (Adagio) suggests the oppressive quiet of the sea on a foggy morning. Musically, this is represented through stationary string chords, a quiet progression through falling fourths, and a motive based on a dotted pattern as well as individual flourishes in the brass. Soloistic flute trills announce something new: at the beginning of the main section, the wind starts up, the ship begins to move. Aspects of this transition (the change between held brass chords and figurations of eighth notes in the strings containing surprising accents) were found previously in Wagner's Overture to *The Flying Dutchman*. The main theme is presented in the basic key of D Major, taking as its beginning the pointed motive of the introduction. This motive presents itself in a changed form as a brass fanfare at the beginning of the development section. In between, a secondary theme is presented that is characterized by stationary brass chords and

the cellos in a high register. This theme, initially presented only briefly, plays a larger role in the development section. The recapitulation is markedly shortened. A broadly presented coda of festive trumpet sounds announces the arrival of the ship in the harbor to close the work.

**Concerto for Violin and Orchestra
in D Minor, Op. 47**

Jean Sibelius (1865-1957)

Sibelius's devout wish was to become a violin virtuoso, but eventually he had to conclude that he had begun the toilsome path toward virtuosity too late. Nevertheless, due to the results of these efforts, Sibelius was able to compose violin music from the standpoint of one professionally knowledgeable. This was true in a special way for the Violin Concerto, composed in 1903, of which the latest version, which will be played today, appeared in 1904-05. The virtuosity and technical refinement make this a solo concerto of the highest rank. Yet behind the glowing facade there is also substantial musical substance. Sibelius succeeded convincingly in combining brilliant passage work with a symphonic form. The traditional three-movement concerto form contains unifying elements. The main section, with three themes, is oriented toward sonata form, but instead of a development section, there is a great solo cadenza, which forms the central component in the movement. The lyrical second movement is defined by a broad-based main theme, and a great arc of suspense holds together the three-part structure. In the third movement, two themes are developed. The first is based on a sharply rhythmicized ostinato in the manner of a Nordic dance.

Vier letzte Lieder (Four Last Songs)

for Soprano and Orchestra

Richard Strauss (1864-1949)

The *Vier letzte Lieder* of Richard Strauss were composed between May and September of 1948, and are certainly the last work in a long life of composition. Again he adopted the soprano voice for which he had created so many splendid roles. The texts of the first three songs are derived from Hermann Hesse, and the last song (the first one to be composed) finds Strauss going back to the great romantic poet Joseph von Eichendorf. During the first song, "Frühling," dedicated to the springtime of life, the song of a bird is imitated in quiet coloraturas by the voice. Both of the next songs, "September" and "Beim schlafengehen," approach death more closely. In the Eichendorf song, "Im Abendrot," the question is stated directly: "Could this perchance be death?" To this, the resurrection theme from Strauss's youthful work *Death and Transfiguration* is sounded. While this is presented slowly in the lower part, the high trills of the lark are sounded once more by the voice, announcing the arrival of a new dawn. Certainly the *Vier letzte Lieder* are one of the most personal testimonies of Richard Strauss. In gentle tones life appears as a circular course in nature, in which death has lost its terror.

Symphony No. 9 in E-flat Major, Op. 70

Dimitri Shostakovich (1906-1975)

With the end of World War II the Soviet Union among the victors Shostakovich was expected to write a patriotic victory symphony in which the victory of the motherland would be celebrated with great fervor and the highest sense of pathos. Beethoven's Ninth Symphony would serve as a model. But seldom did Shostakovich disappoint Stalin's expectations to this degree. There was no chorus, no soloists, no apotheosis. Shostakovich was reproached for inappropriate formalism, which did not fulfill the present expectations of a true expression of the emotions.

The neoclassic manner of Shostakovich's Ninth Symphony is quite obvious. The influences of Haydn and Rossini are unmistakable. But this is coupled with a sarcasm that (over long stretches) produces ambiguity. The main movement closely follows the classical sonata form. Still, this regularized form, with its themes and handling of tonality, is treated

ironically through the instrumentation. Shostakovich plays with tradition as if it were still intact in the world after the war, and unmasks the formal facade as if it were hollow. In the second movement, instead of sarcasm there appears a melancholy, and dark woodwind *cantilenas* appear to represent resignation. The third movement is a burlesque scherzo that draws its themes from the first movement.

Before the closing movement, Shostakovich inserts a slow-moving largo, in the middle part of which there is a bassoon recitative. In this recitative there is obviously a tragic quality in the midst of the general joyfulness of the work. Before the completion of this melancholy recitative the main theme of the finale bursts in. Humor and witticisms replace the melancholy. But even this joyfulness appears to be two-edged, for the movement verges into the banal and the trivial. This symphony is certainly not a hymn to the victorious Stalin. But one can hear in it a parody of such a hymn.

Landesjugendorchester Rheinland-Pfalz

The Landesjugendorchester Rheinland-Pfalz (LJO) was founded in 1973 and has since developed into one of the finest youth orchestras in Germany. As many reviews in Germany testify, this ensemble of musicians between the

ages of 12 and 22 can compete with many professional orchestras in Europe or elsewhere. Germany has a reputation for the highest musical standards, and this is truly evident in this orchestra, from which many musicians are selected to perform in major professional orchestras in Europe following their tenure with LJO.

For the past 30 years, thousands of Germany's most talented students have been invited to perform with the LJO under the guidance of dedicated conductors. These students have met several times a year to train in the performance of symphonic music. Students are recommended by music teachers, and auditions are held to select the best instrumentalists. The high standard of the LJO is documented in many radio and television performances, CD productions, and reviews in major German newspapers. Since 1988, newcomers have been able to join the Junior Orchestra as the first step to becoming a member of LJO.

The conductors vary from project to project. For the past several years, Klaus Arp, conducting professor at the College of Music in Mannheim-Heidelberg, has worked frequently with the young musicians. In addition, since 1977, Michael Luig, music professor at the College of Music in Cologne, has conducted the orchestra regularly and has shaped it through his continuous and intensive work. He is also the conductor of all Junior Orchestra projects.

The belief that training in classical music is greatly enhanced by historical, social, and cultural studies finds support in the remarkable travel activities of this orchestra. Concert tours have taken the group to Africa, the Middle East, and Europe, including visits to Austria, France, England, Italy, Sweden, Israel, Greece, Spain, and Poland. Furthermore, the orchestra has traveled several times to North America, touring the United States (Illinois, Michigan, Florida) and Mexico. In 1999, the orchestra was honored to represent the Rheinland-Pfalz State at the Cultural Festival in Opatowitz/Poland.

A concert tour of South Africa in 1998—which included not only concerts in Johannesburg, Cape Town, Stellenbosch, Kimberley, and Pretoria, but also township outreach projects in Soweto and Mitchell's Plain—was the start of an intensive exchange program between the orchestra and local cultural organizations in South Africa. Since then, young musicians from disadvantaged backgrounds have been invited to join the orchestra every year in Germany.

In 1986, Opera in the Factory was conceived by the LJO. Since then, the youth orchestra has provided the orchestral accompaniment to this outstanding opera project, which takes place regularly in the Daimler-Chrysler truck factory at Wörth/Rhein. Past performances include *Cavalleria Rusticana*, *La Bobeme*, and *Carmen*.

The Landesjugendorchester Rheinland-Pfalz is sponsored in Germany by the Ministry of Cultural Affairs. It receives generous support from the nonprofit supporting association LJO-Förderkreis under the chairmanship of Dr. Ivo Meinhold-Heerlein. This association provides the orchestra with instruments, supports the music education of students from various backgrounds, and sponsors CD productions and concert tours.

Hermann Josef Lentz from Ludwigshafen founded the orchestra and was its first executive director from 1973–1983; Hellmuth Geldsetzer from Betzdorf succeeded Lentz and served from 1983–1988, and Klaus-Martin Heinz from Konz directed from 1988 to 1999. Since 1999, Miroslaw B. Fojtzik in Bernkastel-Kues has been the executive director of the Landesjugendorchester Rheinland-Pfalz.

Klaus Arp (*conductor*) was born in Soltau/ Neidersachsen, Germany, and is a multifaceted musician. He played numerous instruments in his youth (trumpet, horn, clarinet, saxophone, flute, organ), but above all, piano and double bass.

After his studies at the Hamburg Musikhochschule, he became an assistant in the Hamburg State Opera and, as a solo pianist, he participated in many presentations of the ballet company (directed by John Neumeier). Since 1978, he has directed performances there of *West Side Story* and several chamber operas.

In 1981, Arp took over the position of Kapellmeister and deputy director at the city theater in Koblenz. In 1987, he became the main director of the Radio Orchestra of the Southwest Radio Broadcasting Company (today SWR). Since 1992, he has been the artistic director of the Foundation Villa Musica in Mainz, and since 1994, curator of the German Sound Archive. In October 1993, he became professor of orchestral directing of the State Musikhochschule in Mannheim.

Aside from Germany, Arp has conducted in France, Italy, Switzerland, Austria, and Taiwan. Since 1990, he has been a guest director with the Radio Symphony Orchestra of the HRT in Zagreb (Croatia) and since 1995, of the opera company of Philadelphia (USA). His work is featured on many CDs—with the Radio Orchestra of the SWR, the Mainz Chamber Orchestra, and the State Philharmonic of Rheinland-Pfalz—released by Capriccio, Sony, Amati, Arte Nova, and other labels.

Pedagogical and professional activities are of equal importance to Arp. He demands from a youth or a high school orchestra the same precision as from a professional symphony orchestra. Arp has been involved with the Landesjugendorchester as conductor since 1992.

Hahn-Bin (*violin*), at age 16, is winning recognition as one of the world's most sensational young virtuosos. Since he made his orchestral debut at age 10 with the Seoul Philharmonic Orchestra, he has performed with numerous orchestras, including the Pacific Symphony, the San Diego Symphony, the Culver-City Westchester Symphony, the San Luis Obispo Symphony, the Indian Wells Symphony, and the Brentwood-Westwood Symphony.

He has also performed at the Grammy Awards' Salute to Classical Music, the Pacific Symphony Gala, the Bravo San Diego Performing Arts Festival, the Young Artist Music Festival, the Independent Sector Conference, and the La Jolla Chamber Music Society Series.

Born in Korea, Hahn-Bin began playing the violin when he was six, and won his first competition the same year. In 1995, he was accepted at the Korean Preliminary School of Arts as one of its youngest students. By age nine, he had won first prizes in many prestigious national competitions and had performed in virtually every major concert hall in Korea. In 1999, he moved to the United States to study with Robert Lipsett at the Colburn School of Performing Arts. He currently attends both the Colburn School and the Crossroads School as a full scholarship student.

When Hahn-Bin made his Chicago recital debut at age 12, Sam Weller of the *New City* magazine wrote, "His velvet sound wallpapered the hall; eyes closed, Hahn-Bin is calling spirits. . . . His performance was a tour de force." In May of 2002, he was invited to perform a recital as part of a prestigious series in Seoul that was also broadcast live on Korea's national radio station. *Music Magazine* of Korea wrote, "His beautiful unique sound and brilliant technique quickened one's pulse." During this past summer, Hahn-Bin participated in the Perlman Music Program in New York, working with Itzhak Perlman among others, and performed Sarasate's *Carmen Fantasy* with pianist Rohan de Silva. *The New York Times* called Hahn-Bin the "Elvis Presley of Classical Music." And during his recent tour with the Landesjugendorchester in Germany, *Die Rheinpfalz* wrote, "The immense technical ability of the young virtuoso was astonishing. More important were the expressive dimensions of his occasionally boundlessly soaring manner of playing and the fascinating variety of his tonal palette."

Hahn-Bin's engagements for the 2002-2003 season included appearances with the Zipper Orchestra, the Redlands Symphony, the Marina Del Rey Summer Symphony, and the Pasadena Youth Symphony, with recital engagements with pianist John Blacklow in Chicago, Cleveland, and Los Angeles. Hahn-Bin is also the concerto soloist for the current Landesjugendorchester Rheinland-Pfalz performance tour in Germany and California.

In 1999, he became a recipient of a G. Gagliano violin from the Mandell Collection of Southern California. He currently performs on a G.P. Maggini (ca. 1600), on extended loan through the generous efforts of The Stradivari Society of Chicago.

Daniela Bechly (*soprano*) was born and educated in Hamburg, and gained

her opera diploma at the Hochschule für Musik. She won First Prize in the 1980 Hamburg Singing Contest, was a finalist in the Vienna Belvedere Competition in 1984, and took second prize in the Bordeaux Festival International des Jeunes Solistes. After moving to the UK, she now lives with her family in Essex.

Bechly made her debut with the Braunschweig Opera. Subsequent engagements have included the Vienna Kammeroper, Krefeld-Münchengladbach, and the Deutsche Oper Berlin (four seasons), followed by a year as a guest artist at the Stadttheater in Bern. In addition, she has performed at the Royal Opera in Covent Garden, in Düsseldorf, and at the Zwingenburg Festival in Neckar. Major operatic roles include Cherubino, Susanna, Zerlina, Pamina, Donna Elvira, Cordelia, and Gretel.

Bechly's recordings include the Flowermaidens in *Parsifal* under Daniel Barenboim for Teldec Records, and the Telemann Cantatas, Schubert Mass in B-flat Major, *Der Contrabass* (Schedl), and four song cycles by Matthias Ronnefeld for Da Capo records.

Recent engagements have included Verdi's *Requiem* and Beethoven's *Missa Solemnis* at the Harwich Festival, recitals for Musica Viva in Mainz, *Le Vin Herbe* at the Cernier Festival (Switzerland), Poulenc's *Gloria* for the Essex Music Festival, Mozart's concert arias, Schumann's *Frauenlieben und Leben*, and a collaboration with the Trio Kairos Hamburg of Shostakovich Op. 127, Beethoven, and Haydn. Further concert repertoire includes *Messiah*, Strauss' *Vier letzte Lieder*, Mahler's Symphony No. 4, Haydn's *Creation*, and Mozart's *Requiem*.

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