

Elgar and Tchaikovsky

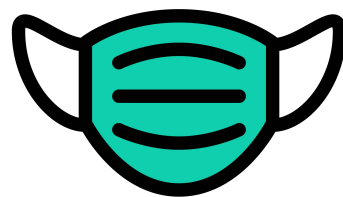
Los Angeles Philharmonic
Paolo Bortolameolli, conductor
Camille Thomas, cello

INVITATIONAL
REHEARSAL
FRIDAY

MARCH 4, 2022

10:00AM – 12:30PM

Miguel FARÍAS	<i>Estallido</i> (c. 9 minutes) (world premiere) (EXCEPT FRIDAY)
ELGAR	Cello Concerto in E minor, Op. 85 (c. 30 minutes) Adagio; Moderato Lento; Allegro molto Adagio Allegro; Moderato; Allegro, ma non troppo Camille Thomas
	INTERMISSION
TCHAIKOVSKY	Symphony No. 6 in B minor, Op. 74, "Pathétique" (c. 46 minutes) Adagio—Allegro non troppo Allegro con grazia Allegro molto vivace Finale: Adagio lamentoso



MASK POLICY

Please keep mask on for the duration of the rehearsal.

Guests must wear a mask at all times unless they are actively eating or drinking.

Food or drink is not permitted inside the theater.

There may be an intermission during this rehearsal.

Thank you for attending the Friends Invitational Rehearsal and for your generous support of the LA Phil!

Please note that this is a working rehearsal.
Programs and artists subject to change.

AT A GLANCE

A spirit of wistful melancholy suffuses these masterpieces by Tchaikovsky and Elgar. Both set firmly in related minor keys, with predominantly slow tempos and lyrical themes drooping downward, they were valedictory works. Tchaikovsky's contested death from cholera nine days after the *Pathétique's* 1893 premiere provoked rumors that he had written a "musical suicide note." Elgar lived for 15 years after the Concerto's unsuccessful 1919 debut, but sank into ill health, depression, and creative inertia

over the devastation wrought by World War I. Cellist Jacqueline DuPre gave the piece new life with her vibrant 1965 recording.

Extroverted and avowedly political, Miguel Fariás' *Estallido* ("explosion") knows no melancholy. This exuberant response to the 2019 "social outbreak" in Chile, where Fariás lives and works, launches a heavily loaded arsenal of percussion to recreate the clamorous music of resistance heard in the urban streets. —Harlow Robinson

ESTALLIDO

Miguel Fariás (b. 1983)

Composed: 2019

Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, timpani, percussion (xylophone, triangle, glockenspiel, congas, cowbell, snare drum, vibraphone, chimes, mark tree, wood chimes, crotales, bongos, temple blocks, tam-tam, spring drum, metal bars), and strings.

First Los Angeles Philharmonic performance: March 5, 2022.

Composer Miguel Fariás has a PhD in Latin American Studies. He studied in Chile, Switzerland, and France, and is the winner of several international prizes and beneficiary of commissions and residences in Chile and Europe. Fariás was a finalist in the "Composer Project" and "Roche Commissions" programs of the Lucerne Festival, with Pierre Boulez as a member of the jury. In June 2012, Fariás won the 2012 "Art Critics" Prize in the National Opera category and the 2013 National Arts Prize "Altazor" for his opera Renca, Paris y Liendres, premiered by the Chilean Symphony Orchestra. In 2018, his second opera El Cristo de Elqui (stage directed by Jorge Lavelli) was premiered by the Chilean

National Opera, at the Municipal de Santiago, earning him the Beaux-Arts Chilean Academy prize. Since 2018, Fariás has been teaching at the Pontificia Universidad Católica de Chile.

Estallido (in English, "explosion" or "outbreak") is a roar or noise that produces something when exploding. This idea is what inspires the work, sounds that accumulate tension, intensities that grow in mass, notes that densify, and a musical structure and discourse that alternates these accumulations of tension with explosions of sound.

In this piece, you can hear explosions that represent the urban, built from the sound of metal and wood, and of bright, crystalline, and expressive sounds, representing a resounding clamor that speaks from musical tension.

This piece was written for Paolo Bortolameolli during the last months of 2019, which coincided with the "social outbreak" in Chile. After several conversations about the piece, Paolo made me see, "Don't you realize that what you narrate in the piece is precisely what is surrounding you socially?" Thus, the piece ended up taking shape, considering that the purely musical ideas on which I based the work were really a transcription of the social context in which it was written. The result is a sound

explosion, in which the rhythms and colors of an intense social and finally musical revolt are reflected from the street and the city itself. How does the street speak, or how does the street sing and sound in an outburst context? This piece is a reinterpretation of that voice, thought from a musical form based on the accumulation of tension and a speech thought from the purely musical. —Miguel Fariás

CELLO CONCERTO IN E MINOR, OP. 85

Sir Edward Elgar (1857-1934)

Composed: 1919

Orchestration: 2 flutes (2nd=piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings, and solo cello.

First Los Angeles Philharmonic performance: December 12, 1968, Zubin Mehta conducting, with Jacqueline du Pré, soloist.

Elgar's name and the *Enigma Variations* are inextricably bound, but those who think of him as a one-piece composer need only look at his large catalog of compositions in virtually all instrumental and vocal forms to realize the scope of the man's creativity.

The Cello Concerto of 1919 was the last full-scale orchestral work Elgar was destined to complete. With some deviations from its norm, the Concerto moves from dour to dourer—which I think aptly describes the brief introduction and the main theme that follows. The fact that the Concerto was completed after World War I's armistice, which proved to be the last nail in the Edwardian era's coffin, almost certainly accounts for a reticence and sobriety that before had not been nearly so pervasive in Elgar's works. The composer had been deeply troubled by the war. Further, he was financially insecure and in ill-health. "I am more alone and the prey of circumstances than ever before," he said. "Everything good and nice and clean and fresh and sweet is far away, never to return." This pathetic lament is reflected in the Cello Concerto as possibly in no other of his pieces.

It is not only the musical materials of the Concerto which bespeak his despairing frame of mind, but also the concise structures housing them and the spare orchestration in which they are clothed. This is not to say that the characteristic Elgar is not present in the Concerto, but rather that here he has arrived at the point where he can unify his own best inspirations, methods, and manners. Schumann, Wagner, Dvořák, Strauss, Mahler, etc., still lie beneath the surface, but Elgar's working of a special English incantation on them has rendered their images less distinct and given them his own individuality deeper and fuller definition. Such compositional fingerprints as the sequential repetition of materials and the persistent use of square rhythmic patterns are still to be found (the Concerto's very first theme reveals both), but here they seem more intrinsic to the musical thought and less of a mannerism.

The four-movement work begins with a short cello passage marked with one of Elgar's favored

performing directives, *Nobilmente*. This assertive but morose musical gesture, which returns briefly in the second movement and also at the end of the Concerto, contrasts sharply with the austere, long-limbed main theme of the movement proper given by violas alone. Resignation and bitterness seem to mingle here, with only flickering moments of hope entering the autumnal atmosphere.

The first movement is linked to the second by rhapsodic material in the cello that begins with a *pizzicato* allusion to the first movement's opening, and then goes on to a perpetual motion, virtuosic course as a Scherzo.

A brief, meditative, and searching slow movement prefaces a finale notable for rich contrasts that include an energetic main theme, an accompanied cadenza, and a return of part of the slow movement's materials as well as that first idea with which the Concerto began. But behold, after all of the deep melancholy that has suffused the work, the ending has about it the kind of bravado that tells much about British fortitude, about the "chin up, carry on" strength of that people. It is a good and a bold stroke. —Excerpt from a note by **Orrin Howard**

SYMPHONY NO. 6 IN B MINOR, OP. 74, "PATHÉTIQUE"

Peter Ilyich Tchaikovsky
(1840–1893)

Composed: 1893

Orchestration: 3 flutes (3rd=piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, and tam-tam), and strings

First Los Angeles Philharmonic performance: March 19, 1920, Walter Henry Rothwell conducting

The emotional turbulence of Tchaikovsky's mature masterpieces often suggests a confessional quality around which it's tempting to construct a narrative. His best music has remained firmly entrenched in the repertoire because it "says" something far richer, more passionate, and more profoundly moving than any dated characterization could convey.

Tchaikovsky himself showed ambivalence about the issue of program music. By the time of his final Symphony No. 6, Tchaikovsky developed an esoteric, "private," and unpublished program. According to one of the many legends that surround the work, Tchaikovsky's brother Modest (as he later claimed) came up with the name "Pathétique"—which suggests "impassioned suffering" in its Russian context. Whether or not the composer acquiesced to this christening before his sudden death just a little over a week after the world premiere (Oct. 28, 1893, in St. Petersburg), it has come to seem uncannily suitable for the devastating psychological drama the Symphony lays bare.

The first movement—around twice the length of each of the other three—immediately ushers us into a world of bleak despair that attains a crushing intensity. Tchaikovsky employs the mastery of his technical skill to give his emotional power resilient shape. He manages his traditional orchestral forces in unexpected ways, with brass chorales as rousing as Judgment Day and delicately sprung wind solos. Even the composer's trademark roulades possess a shattering, nervous energy that seems unique here.

Two inner movements of entirely different character turn out to be interludes rather than actual shifts of direction. The second movement's flowing, dance-like charm is given a subtle displacement through the use of

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5/4 meter (two beats followed by the triple pattern of the waltz). In the third movement, Tchaikovsky presents a blazing but hollowly triumphant, brass-reinforced march that revels in aggressive, swaggering rhythms.

It's often been pointed out that had Tchaikovsky simply switched the order of the final two movements, he would

have preserved the optimistic, Beethovenian model of light over darkness. Yet by reversing that model and ending with the nihilistic, dying fall of the Adagio (the same tempo with which the Symphony began), he introduces a radically new concept of the symphonic journey (Mahler's Ninth would follow a similar pattern). The

valedictory plunge into silence from a sustained B-minor chord deep in the strings sets the stage for a new century of bleak requiems. Tchaikovsky declared that he had put his "whole soul into this work." And there it remains—beyond all attempts at reductive explanations—for us to encounter anew. —Excerpt from a note by **Thomas May**

ABOUT THE ARTISTS



PAOLO BORTOLAMEOLLI

Currently Associate Conductor of the Los Angeles Philharmonic, Chilean-Italian conductor Paolo Bortolameolli has a bustling concert schedule across the Americas, Asia, and Europe. In addition to his post in Los Angeles, he is also Music Director of the Orquesta Sinfónica Nacional Esperanza Azteca (México) and Principal Guest Conductor of Filarmónica de Santiago (Chile).

Having conducted every significant orchestra in his Chilean homeland and been awarded prizes four times by the Arts Critics Association as Symphonic and Opera Conductor of the Year, Paolo has regular

conducting relationships across Latin and North America, Europe, and Asia, including with the Houston Symphony, Cincinnati Symphony, Detroit Symphony, Hong Kong Sinfonietta, Orchestra della Toscana (Italy), Gulbenkian Orchestra (Portugal), Polish National Radio Symphony Orchestra, Orquesta Sinfónica Simón Bolívar (Venezuela), Orquesta de las Américas, Orquesta Clásica Santa Cecilia (Spain), Orquesta Filarmónica de Buenos Aires (Argentina), Orquesta Sinfónica del SODRE (Uruguay), Orquesta Sinfónica de Minería (México), and Orquesta Filarmónica Joven de Colombia in addition to the Los Angeles Philharmonic.

Paolo's relationship with the LA Phil continues throughout the 2021/22 season, during which he is conducting subscription concerts and increasing his engagement with the Judith and Thomas L. Beckmen YOLA Center designed by architect Frank Gehry. Paolo has conducted concerts at both the Hollywood Bowl and Walt Disney Concert Hall every season since his arrival in LA, including a landmark new production of Meredith Monk's inventive opera *ATLAS*, performed at Walt Disney Concert Hall in

Los Angeles in 2019. This season, Paolo is also working with other top orchestras in North America: Kansas City Symphony, San Antonio Symphony, and Charlotte Symphony, as well as orchestras and opera houses at the highest level across Europe.

Paolo is passionately committed to new music and audiences. He is currently Artistic Director of the Esperanza Azteca National Symphony Orchestra as part of an educational residency run by the Fundación Azteca de Grupo Salinas in Mexico. Paolo has also developed innovative projects such as "Ponle Pausa," a project that seeks to rethink the concept of music education through the implementation of short videos and concerts targeting social network users.

In 2018, he was a guest lecturer for a TED Talk in New York, and in 2020, he released his first book: *RUBATO: Procesos musicales y una playlist personal*.

Paolo holds a Master of Music degree (Yale School of Music, 2013), a Graduate Performance Diploma (Peabody Institute, 2015), a Piano Performance Diploma (Universidad Católica de Chile, 2006) and a Conducting Diploma (Universidad de Chile, 2011).



CAMILLE THOMAS

The first cellist signed by Deutsche Grammophon in over 40 years, Camille Thomas blends a brilliant command of her instrument with a rare musicality to offer truly memorable performances. Her first DG recording (Saint-Saëns, Offenbach) vividly illustrates the reasons for DG's historic signing and her growing number of enthusiastic fans the world over. Camille's special talent was also recognized at the European Broadcasting Union Competition, at which she was awarded first prize and named "New Talent of the Year" in 2014.

Whether she is playing Saint-Saëns, Dvořák, Elgar, Haydn, Schumann, a neglected work that she champions, or the new concerto Fazil Say wrote for her (*Never Give Up*), you can be sure of a passionate and compelling

performance. Her fascinating recital programs offer traditional and underplayed repertoire, themes, and collaborations with composer-pianists—all conceived to stimulate the audience, as well as the artist. Camille has won numerous prizes at national and international competitions, including the Seventh Antonio Janigro International Competition in Croatia, the Yamaha Music Foundation of Europe Strings Competition, the Edmont Baert Competition, the Léopold Bellan Competition, and was chosen for Forbes' prestigious "30 under 30" list.

In the 2019/20 season, Camille made her highly anticipated U.S. debut at the Brevard Music Festival performing the Elgar Concerto under the baton of Keith Lockhart. Her whirlwind season then brought her to a number of other leading series and orchestras, including Purdue Convocations, The Cliburn, Houston's Society of the Performing Arts, Savannah Music Festival, Interlochen Presents, Peoples' Symphony Concerts (her New York City debut), and the Des Moines, Delaware, and Illinois Symphony Orchestras. Camille also had the pleasure of making her Walt Disney Concert Hall recital debut as a featured artist of the Piatigorsky International Cello Festival.

Recent and upcoming international appearances

include concertos with Paavo Järvi in Bremen, with Mikko Franck at the Accademia Nazionale di Santa Cecilia and the Orchestre Philharmonique de France, with the Lucerne Festival Strings in Munich, and with Alondra de la Parra at the renowned Elbphilharmonie in Hamburg. In recital and chamber music, she performs at prestigious venues and festivals all around Europe, collaborating with top artists from both sides of the ocean.

Following the success of her acclaimed Deutsche Grammophon debut album, Camille released her second DG recording (*Voice of Hope*) alongside the internationally renowned conductor Stéphane Denève and the Brussels Philharmonic.

Camille studied in Frans Helmerson's and Wolfgang-Emmanuel Schmidt's classes at the Hochschule für Musik Hanns Eisler in Berlin, after working with Marcel Bardon and Philippe Muller in Paris and Stephan Forck in Berlin.

Camille plays the Stradivarius "Feuermann" (1730) thanks to the generosity of the Nippon Music Foundation and a bow by Eugène Sartory kindly offered on extended loan from the Fondation Roi Baudouin—Fonds Bollandsee. Camille Thomas records exclusively for Deutsche Grammophon.

camillethomas.com

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⁺ on sabbatical

The Los Angeles Philharmonic string
section utilizes revolving seating on a
systematic basis. Players listed
alphabetically change seats periodically.

The musicians of the Los Angeles
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