Hilary Hahn, violin

SATURDAY, NOVEMBER 14, 2020
Despite the fact that Wolfgang Amadeus Mozart was taught to play the violin from a very early age by his expert teacher-father, Leopold, the boy genius apparently hardly touched the instrument between lessons. Nevertheless, shortly after his seventh birthday, Mozart still went on to make his sensational concerto debut with the court orchestra in Salzburg. It is a sign of his all-embracing creative gift that in later life Mozart’s prodigious talent for the violin and viola was reduced to little more than an enjoyable pastime.

The received wisdom for many years was that Mozart’s five authenticated violin concertos—K.207 in B-flat major, K.211 in D major, K.216 in G major, K.218 in D major and K.219 in A major (‘Turkish’)—were composed during an eight-month period between April and December 1775. Alan Tyson’s paper studies and Wolfgang Plath’s detailed examination of the original manuscripts now suggest, however, that K.207 actually dates from two years earlier.

No one is exactly certain what compelled Mozart to show such unprecedented enthusiasm for the genre at this time. It is therefore more than likely that he simply composed the concertos for himself to play as an act of ingratiation for his powerful employer, the Archbishop of Salzburg. The concertos were extremely well received, so much so that the following year the newly-appointed leader of the Archbishop’s orchestra, Antonio Brunetti, eagerly took them under his wing.

Finest of all is K.219, whose opening Allegro aperto is notable both for its exuberant melodic invention and the soloist’s very first entry, which opens with a six-bar Adagio interlude as though it were the most natural thing in the world. Another striking feature is the finale’s ‘noisy’ third episode in A minor, composed in the then fashionable Janissary (‘alla turca’) style, with cellos and double basses instructed to play with the wood of their bows. Apparently the audiences of the time found the intensity of feeling generated by the central Adagio so perplexing that the following year Brunetti requested Mozart compose a substitute. The result is the magical Adagio in E major, K.261.
HILARY HAHN, VIOLIN

Three-time Grammy Award-winning violinist Hilary Hahn matches expressive musicality and technical expertise with a diverse repertoire guided by artistic curiosity. Her barrier-breaking attitude towards classical music and her commitment to sharing her experiences with a global community have made her a fan favorite. Hahn is a prolific recording artist and commissioner of new works. She took a year-long sabbatical over the 2019-20 concert season, with a planned return to performing in September 2020.

Hahn’s 2018-19 season revolved around the music of Bach, a constant in her musical life. Upon her admission to the Curtis Institute of Music at the age of ten, Hahn dedicated part of nearly every lesson to solo Bach; at 17 she made her recording debut with *Hilary Hahn Plays Bach*, consisting of three of Bach’s pinnacle works for solo violin. In October 2018, she released the remaining three of the same set of pieces after two decades of anticipation from fans and critics alike, bringing her relationship to this music full circle with a worldwide solo Bach recital tour.

The season was also dedicated to another mainstay of Hahn’s artistic practice: collaboration. In 2019, Hahn premiered two new works written for her: Einojuhani Rautavaara’s *Two Serenades* for violin and orchestra, completed posthumously by Kalevi Aho, and Lera Auerbach’s *Sonata No. 4: Fractured Dreams*. The season was bookended by another major release: her most recent solo commission, *6 Partitas* by Antón García Abril. García Abril, Auerbach, and Rautavaara had been contributing composers for *In 27 Pieces: the Hilary Hahn Encores*, Hahn’s Grammy Award-winning multi-year commissioning project to revitalize the duo encore genre. A print edition of the complete sheet music was recently released by Boosey & Hawkes; it contains Hahn’s fingerings, bowings, and performance notes, ensuring that the encores become part of the active violin repertoire.

Hahn has related to her fans naturally from the very beginning of her career. She has committed to signings after nearly every concert and maintains and shares a collection of the fan-art she has received over the course of 20 years. An avid and early blogger, Hahn hosts on her website a variety of original writing dating back to 2002. Her “Postcards from the Road” feature, a series of personal updates from her travels around the world, evolved from an initial year-long postcard project that she began with a classroom of third-graders. She has also published articles on music in mainstream media and created a mini-video-masterclass series around *6 Partitas*.

Most recently, Hahn has pioneered two new projects aimed at dispelling traditional barriers in classical performance.
Through #100daysofpractice, her Instagram-based practice initiative, Hahn aspires to transform the typically grueling and isolating practice process into a community-oriented, social celebration of artistic development. Since creating the hashtag two years ago, Hahn has completed the project three times under her handle, @violincase; fellow performers and students have contributed nearly 300,000 posts under the hashtag. Her Bring Your Own Baby concerts, developed over recent residencies in Vienna, Seattle, Lyon, and Philadelphia, create opportunities for parents of infants to share their enjoyment of live classical music with their children in a nurturing, welcoming environment. Always free and offered on an infant-friendly schedule, they build on Hahn’s history of performances in unconventional venues such as community dance workshops, yoga studios, and knitting circles.

Hahn is a prolific and celebrated recording artist whose nineteen feature albums on Decca, Deutsche Grammophon, and Sony have all opened in the top ten of the Billboard charts. In addition, she can be found on three DVDs, an award-winning recording for children, and various compilations. Three of Hahn’s albums—her 2003 Brahms and Stravinsky concerto album, a 2008 pairing of the Schoenberg and Sibelius concerti, and her 2013 recording of In 27 Pieces: the Hilary Hahn Encores—have been awarded Grammys. Jennifer Higdon’s Violin Concerto, which was written for Hahn and which she recorded along with the Tchaikovsky concerto, went on to win the Pulitzer Prize. In 2017, she released a fan-oriented retrospective collection that featured new live material recorded with classic direct-to-disc technology and showcased art from her fans.

Hahn has also participated in a number of non-classical productions. She was featured in the Oscar-nominated soundtrack to The Village and has collaborated on two records by the alt-rock band ....And You Will Know Us By The Trail of Dead, on the album Grand Forks by Tom Brosseau, and on tour with folk-rock singer-songwriter Josh Ritter. In 2012, Hahn launched Silfra, a free-improv project with experimental prepared-pianist Hauschka, following an intensive period of development.

Hahn is the recipient of numerous awards and recognitions. In 2001, she was named “America’s Best Young Classical Musician” by Time magazine, and in 2010, she appeared on The Tonight Show with Conan O’Brien. In 2014 Hahn was awarded the Glashütte Original Music Festival Prize; she donated the prize money to the Philadelphia music education nonprofit Project 440. She also holds honorary doctorates from Middlebury College—where she spent four summers in the total-immersion German, French, and Japanese language programs—and Ball State University, where there are three scholarships in her name.

For more information: hilaryhahn.com

Exclusive Management: imgartists.com
The Philharmonic Society is excited to announce its inaugural lineup of virtual Artists-in-Residence for Fall 2020: violinist Hilary Hahn, and cellist Sheku Kanneh-Mason with pianist Isata Kanneh-Mason. Spanning October to December, Artists-in-Residence will curate, organize, and produce a series of three intimate, virtual performances.

**HILARY HAHN PERFORMS AUERBACH, ABELS AND GINASTERA**
Saturday, December 12, 7pm PST

AUERBACH: Lonely Violinist (Ballet for a Lonely Violinist), Op. 70
MICHAEL ABELS: New Work (World Premiere)
GINASTERA: Violin Concerto, Op. 30: I. Cadenza

**SHEKU KANNEH-MASON & ISATA KANNEH-MASON PERFORM BARBER**
Sunday, November 22, 3pm PST

BARBER: Sonata for Cello and Piano, Op. 6

**SHEKU KANNEH-MASON & ISATA KANNEH-MASON PERFORM RACHMANINOFF**
Sunday, December 20, 3pm PST

RACHMANINOFF: Sonata for Piano and Cello, Op. 19

**TICKETS $20/HOUSEHOLD PER CONCERT**
On-demand streaming available for 1 week after each concert premiere

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UPCOMING EVENTS

NOVEMBER

JEREMY DENK, PIANO
Saturday, November 21, 2020, 7pm PST
Virtual Concert
Livestreamed from Irvine Barclay Theatre

R. SCHUMANN: Papillons, Op. 2
C. SCHUMANN: Three Romances, Op. 22
MAZZOLI: Bolts of Loving Thunder
BRAHMS: Four Piano Pieces, Op. 119

DECEMBER

TRIUMPH OVER ADVERSITY FESTIVAL
Anthony McGill, clarinet
Demarre McGill, flute
Additional artists TBA
December 8-13, 2020
Virtual Concerts – Free

Anthony and Demarre McGill curate programs of works spotlighting musicians and composers from marginalized communities, with pieces by Gabriela Lena Frank, Tania León, Valerie Coleman, and David Baker, and including works specifically commissioned for the McGill brothers.

STEPHEN HOUGH, PIANO
Friday, December 11, 2020, 7pm PST
Virtual Concert

BACH/BUSONI: Chaconne from Partita No. 2 in D minor, BWV 1004
SCHUMANN: Fantasie in C major, Op. 17
LISZT: Funérailles
LISZT: Mephisto Waltz No. 1, S. 514

JANUARY

ORPHEUS CHAMBER ORCHESTRA
Branford Marsalis, saxophone
Saturday, January 9, 2021, 7pm PST
Virtual Concert

ROSSINI: Overture to The Barber of Seville
RODRIGO: Suite from Soleriana
DEBUSSY: Rhapsody for Alto Saxophone and Orchestra
IBERT: Concertino da Camera
TURINA: La Oración del Torero (The Bullfighter’s Prayer), Op. 34
BRYAN: Carmen, Jazz suite on themes by Bizet (Orpheus Commission)

TETZLAFF QUARTET
Saturday, January 16, 2021, 7pm PST
Virtual Concert

BEETHOVEN: String Quartet No. 13 in B-flat major, Op. 130
BEETHOVEN: Große Fuge, Op. 133
BEETHOVEN: String Quartet No. 15 in A minor, Op. 132

LEIF OVE ANDSNES, PIANO
Thursday, January 21, 2021, 8pm PST
Renée and Henry Segerstrom Concert Hall

SCHUMANN: Three Romances, Op. 28
JANÁČEK: On an Overgrown Path, Volume 1
BARTÓK: Three Burlesques, Sz. 47
SCHUMANN: Carnaval, Op. 9

VADYM KHOLODENKO, PIANO AND BROOKLYN RIDER
Sunday, January 24, 2021, 3pm PST
Renée and Henry Segerstrom Concert Hall

The 2013 Cliburn Piano Competition Gold medalist Vadym Kholodenko teams up with string quartet Brooklyn Rider, which has been hailed as “the future of chamber music” (Strings) and continues to draw rave reviews from classical, world, and rock critics alike, in a chamber performance highlighting the performers’ commanding technique and creative interpretations. Program to be announced.
**FEBRUARY**

**JOSHUA BELL, VIOLIN**  
Wednesday, February 10, 2021, 8pm PST  
Renée and Henry Segerstrom Concert Hall

Grammy Award-winning violinist Joshua Bell returns to Orange County in a recital that will enchant audiences with his breathtaking virtuosity and captivating stage presence. Program to be announced.

**ASTOR PIAZZOLLA AT 100 WITH PHILIPPE QUINT AND MEMBERS OF THE JOFFREY BALLET**  
Philippe Quint, violin  
Members of the Joffrey Ballet*  
Additional artists to be announced  
Tuesday, February 23, 2021, 8pm PST  
Irvine Barclay Theatre

Co-presented by Irvine Barclay Theatre  
Concert sponsored by Steven M. Sorenson MD  
Additional support provided by the Ibex Foundation  
*Appearance courtesy of the Joffrey Ballet, Ashley Wheater, Artistic Director

Multi-Grammy-nominated violinist Philippe Quint and members of the world-class, Chicago-based Joffrey Ballet celebrate the centennial of tango legend Astor Piazzolla in a performance of music and dance.

**MARCH**

**SMETANA TRIO**  
Tuesday, March 2, 2021, 8pm PST  
Samueli Theater

RACHMANINOFF: Trio élégiaque No. 1 in G minor  
MARTINUŽ: Piano Trio No. 3 in C major, H. 332  
SMETANA: Piano Trio in G minor, Op 15

**GEORGE LI, PIANO**  
Thursday, March 4, 2021, 8pm PST  
Renée and Henry Segerstrom Concert Hall

BEETHOVEN: Sonata No. 14 in C-sharp minor, Op. 27, No. 2, “Moonlight Sonata”  
BEETHOVEN: Variations and Fugue for Piano in E-flat major, Op. 35  
CHOPIN: Nocturnes, Op. 27  
CHOPIN: Mazurkas, Op. 59  
CHOPIN: Scherzo No. 1 in B minor, Op. 20  
CHOPIN: Scherzo No. 4 in E major, Op. 54

**2021 Laguna Beach Music Festival COUNTERPOINT**  
Festival Artistic Director: Conrad Tao, piano  
Caleb Teicher, dancer  
Friday, March 26, 2021, 8pm PST  
Locations in Laguna Beach

Duo program with music by  
Bach, Gershwin, etc.

**2021 Laguna Beach Music Festival ITS BRILLIANCE ALMOST FRIGHTENED ME**  
Festival Artistic Director: Conrad Tao, piano  
Saturday, March 27, 2021, 8pm PST  
Locations in Laguna Beach

Laurence CRANE: Prelude No. 1  
BERG: “Traumgekrönt” from Seven Early Songs  
SCHUBERT: “Gretchen am spinnrade” (Gretchen at the Spinning Wheel)  
Eric WUBBELS: gretchen am spinnrade  
Ruth Crawford SEEGER: String Quartet  
BEETHOVEN: String Quartet No. 16, Op. 135

**2021 Laguna Beach Music Festival CHANGE THIS THREAD ON WHICH WE MOVE**  
Festival Artistic Director: Conrad Tao, piano  
Sunday, March 28, 2021, 3pm PST  
Locations in Laguna Beach

Caroline SHAW: Entr’acte (Westerlies arrangement)  
DEBUSSY: Violin Sonata in G minor  
GESUALDO: selected Madrigals  
Other works to be announced.
UPCOMING EVENTS

APRIL

ALISA WEILERSTEIN, CELLO AND INON BARNATAN, PIANO
Thursday, April 8, 2021, 8pm PST
Renée and Henry Segerstrom Concert Hall

Select Beethoven Cello Sonatas

BRENTANO QUARTET
Friday, April 9, 2021, 8pm PST
Venue TBD

HAYDN: String Quartet No. 6 in D major, Op. 17
BARTÓK: String Quartet No. 5, Sz. 102
BRAHMS: String Quartet No. 2 in A minor, Op. 51

JERUSALEM QUARTET WITH PINCHAS ZUKERMAN, VIOLIN AND AMANDA FORSYTH, CELLO
Wednesday, April 21, 2021, 8pm PST
Renée and Henry Segerstrom Concert Hall

BRUCKNER: Adagio from String Quintet in F major, WAB 112
DVOŘÁK: Sextet for Strings in A major, Op. 48
BRAHMS: Sextet for Strings No. 1 in B-flat major, Op. 18

JEAN-YVES THIBAUDET, PIANO
Saturday, April 24, 2021, 8pm PST
Renée and Henry Segerstrom Concert Hall

DEBUSSY: Préludes Books 1 and 2

MAY

DANISH STRING QUARTET
Sunday, May 16, 2021, 3pm PST
Samueli Theater

Grammy-nominated Danish String Quartet makes its second appearance in the 2020-21 season with a performance showcasing its players’ masterful technique and heartfelt expressivity. Program to be announced.

SERGIO ASSAD, CLARICE ASSAD, AND THIRD COAST PERCUSSION
Sergio Assad, guitar
Clarice Assad, piano/voice
Third Coast Percussion
Friday, May 28, 2021, 8pm PST
Renée and Henry Segerstrom Concert Hall

In an exploration of global music traditions, legendary guitarist Sergio Assad, along with Clarice Assad’s spellbinding vocals and the rhythms of Grammy-winning Third Coast Percussion, will take audiences on a vast musical journey grounded in familiar stories.

JUNE

AUGUSTIN HADELICH, VIOLIN AND ORION WEISS, PIANO
Monday, June 14, 2021, 8pm PST
Renée and Henry Segerstrom Concert Hall

BEETHOVEN: Violin Sonata No. 4 in A minor, Op. 23
DEBUSSY: Sonata in G minor, L. 140
COLL: Hyperlude No. 5 for Solo Violin
YSAŸE: Sonata No. 6 in E major for Solo Violin
BRAHMS: Sonata No. 2 in A major, Op. 100
DEBUSSY: L’île joyeuse, L. 106
ADAMS: Road Movies
RENÉE FLEMING, SOPRANO
Thursday, June 17, 2021, 8pm PST
Renée and Henry Segerstrom Concert Hall

In a rescheduled performance from the previous season, four-time Grammy winner and legendary soprano Renée Fleming appears in a program of beloved songs and arias.

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All artists, dates, times, venues, programs, and prices are subject to change.
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ABOUT US

Founded in 1954 as Orange County’s first music organization, the Philharmonic Society of Orange County presents national and international performances of the highest quality and provides dynamic and innovative music education programs for individuals of all ages to enhance the lives of Orange County audiences through music.

For more than 65 years the Philharmonic Society has evolved and grown with the county’s changing landscape, presenting artists and orchestras who set the standard for artistic achievement from Itzhak Perlman, Gustavo Dudamel, Yo-Yo Ma, and Renée Fleming to the Berlin Philharmonic, Vienna Philharmonic, Chicago Symphony Orchestra, and many others. In addition, the Philharmonic Society celebrates multi-disciplinary performances under its Eclectic Orange brand and embraces music from a wide range of countries with its World Music performances. Its celebrated family concerts introduce children to classical music with creative and inspiring performances, instilling music appreciation for future generations.

The Philharmonic Society’s nationally recognized Youth Music Education Programs, offered free of charge, engage more than 100,000 students annually through curriculum-based music education programs that aim to inspire, expand imaginations, and encourage learning at all levels. These programs are made possible by the Committees of the Philharmonic Society comprised of 700 volunteer members who provide more than 90,000 hours of in-kind service each year.

As a key youth program, the exceptional Orange County Youth Symphony and String Ensemble provide top-tier training to the area’s most talented young musicians through multi-level ensemble instruction, leadership training, touring opportunities, challenging professional repertoire, and performances in world-class venues. The Philharmonic Society also promotes life-long learning by connecting with colleges and universities to conduct masterclasses and workshops and providing pre-concert lectures to introduce audiences to program selections.

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