

# JACOBS' MASTERWORKS SERIES

Saturday, February 27, 2010 8 pm

*Performance is at Symphony Hall.*

*Join us in the concert hall for "What's The Score?", a stimulating talk by Nuvi Mehta given 45 minutes before the concert.*

**Philip Mann, conductor**  
**Demarre McGill, flute**  
**Julie Ann Smith, harp**



## *Program*

RICHARD STRAUSS	<i>Don Juan, Op.20</i>
WOLFGANG AMADEUS MOZART	Concerto for Flute and Harp in C Major, K.299
	Allegro
	Andantino
	Rondo: Allegro
	<b>Demarre McGill, flute</b>
	<b>Julie Ann Smith, harp</b>

## *Intermission*

CLAUDE DEBUSSY	<i>La Mer</i>
	De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
	Jeux de vagues (Play of the Waves)
	Dialogue du vent et de la mer (Dialogue of Wind and Sea)

The approximate running time for this program, including intermission, is one hour and fifty minutes.

## JACOBS' MASTERWORKS SERIES FEBRUARY 27, 2010



**PHILIP MANN**  
conductor

Hailed by the BBC as a "talent to watch out for, who conveys a mature command of his forces," American conductor Philip Mann is quickly gaining a reputation as a dynamic artist on three continents. Currently, Mann is an American Conducting Fellow and the San Diego Symphony's Assistant Conductor where he conducts selected Jacobs' Masterworks concerts, *Symphony Exposed*, family, education, Kinder Konzerts, pops, and special performances. Winner of the Vienna Philharmonic's Karajan Fellowship, he was in residence at the venerable Salzburg Festival. He previously served as cover conductor for the Cleveland Orchestra and the Indianapolis Symphony Orchestra's Schmidt Conducting Fellow. Elected a Rhodes Scholar, he taught at Oxford, winning the annual competition to become principal conductor of the Oxford University Philharmonia, culminating in a tour where the Swedish press described his Brahms Symphony No.4 as "perfectly skillful... joyful...overwhelming." A proponent of American and new music, he has conducted numerous world premieres, including those of John Corigliano. Active in both symphonic and operatic repertory, he has served as music director of the Oxford City Opera, Oxford Pro Musica Chamber Orchestra/Oxford Pops, principal guest conductor of the Arizona Camerata.

Mann was appointed Visiting Lecturer at Indiana University and worked under Imre Pallo and David Effron, with additional studies with

Michael Tilson Thomas at the New World Symphony, Leonard Slatkin at the National Conducting Institute, Esa-Pekka Salonen and Jorma Panula at the Los Angeles Philharmonic's master-classes, Alexander Vedernikov at the Moscow State Conservatory, Gustav Meir and Alan Hazeldine of London's Guildhall School of Music and Drama, and Colin Metters at the Royal Academy of Music. ■



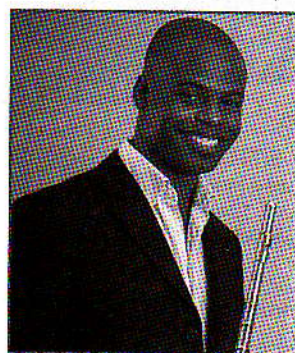
**JULIE ANN SMITH**  
harp

Principal Harpist of the San Diego Symphony, Julie Ann Smith has established herself as one of the most prominent young harpists today, performing as both an orchestral musician and concert artist. Gaining international recognition for her charismatic performing style and diverse repertoire, Ms. Smith was the Silver medalist winner in the 2004 USA International Harp Competition and Bronze medalist in 2001. She made her National Symphony Orchestra debut in 2003 and has been honored in numerous competitions throughout the country.

Ms. Smith is an active recitalist and soloist with orchestras across the country. Her appearances include performances with the New World Symphony Orchestra, the South Dakota Symphony, the Corpus Christi Symphony Orchestra, the National Repertory Orchestra, and the Cleveland Institute of Music Orchestra. She has been the opening recitalist for the American Harp Society National Conference as well as the 2007 USA International Harp Competition.

Ms. Smith is equally experienced as a chamber and orchestral musician. A founding member of the San Diego-based Myriad Trio, she regularly appears in chamber concerts and festivals across the country, and has performed abroad in Italy and Japan. During the 2006-07 season she was the Acting Principal Harpist of the Milwaukee Symphony Orchestra, and prior to that held the position of Principal Harpist for the New World Symphony Orchestra.

As a teacher, Ms. Smith maintains a private harp studio and works with students of all ages. She has served on faculty at Blue Lake Fine Arts Camp and regularly gives master-classes across the county. She has also released her first album, *The Rhapsodic Harp*, which is available from her website, [www.harpjas.com](http://www.harpjas.com). Attending the Cleveland Institute of Music, she received her Bachelor's and Master's degrees in harp performance where she studied with Yolanda Kondonassis. Her other primary teachers have included Alice Chalifoux and Patrice Lockhart. Ms. Smith is a native of Hastings, NE. ■



**DEMARRÉ MCGILL**  
flute

Winner of a 2003 Avery Fisher Career Grant, flutist Demarre McGill has performed concerti with the Chicago Symphony, Philadelphia Orchestra, Pittsburgh Symphony, San Diego Symphony, Baltimore Symphony and Milwaukee Symphony, among others. An active chamber musician, Mr.

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## ABOUT THE ARTIST CONTINUED

McGill is a member of the Jacksonville, Florida based Ritz Chamber Players and has been a member of Chamber Music Society Two, the Chamber Music Society of Lincoln Center's program for emerging young artists. He has been featured on a PBS *Live from Lincoln Center* broadcast with the Chamber Music Society performing Bach's Brandenburg Concerto #2 as well as on an Angel Records CD playing Bach's Brandenburg Concerto #5 with pianist Awadagin Pratt and the St. Lawrence String Quartet. Mr. McGill has participated in the Music from Angel Fire,

Santa Fe, Kingston, Cape Cod, Music@Menlo, Bay Chamber Concerts, Mainly Mozart, La Jolla and Marlboro music festivals. He has also performed on the Ravinia Festival's "Rising Star" series, the A&E Network Series *The Gifted Ones*, and was special guest on the *Mr. Roger's Neighborhood* television program.

Currently principal flutist of the San Diego Symphony, Mr. McGill has held the same position with The Florida Orchestra and the Santa Fe Opera Orchestra. He also served as acting principal flutist of the Pittsburgh Symphony during the 2005-06 season.

In addition to his performance schedule, Mr. McGill is the co-founder and Artistic Director of Art of Élan, a chamber music organization in San Diego that aims to expose new audiences to classical music.

Mr. McGill received his Bachelor's Degree in Flute Performance from The Curtis Institute of Music where he studied with Julius Baker and Jeffrey Khaner. He continued his studies with Mr. Baker at the Juilliard School, where he received a Masters of Music degree. ■

## JACOBS' MASTERWORKS SERIES FEBRUARY 27, 2010



*Don Juan*, Op. 20

**RICHARD STRAUSS**

Born June 11, 1864, Munich  
Died September 8, 1949,  
Garmisch-Partenkirchen

The summer of 1888 found the 24-year-old Strauss at something of an impasse. There was no question of his prodigious talent. Already he was the composer of some magnificent songs, and his First Symphony—completed when he was 20—had been premiered in New York City. But as a composer, he was still searching for an authentic voice. His career as a conductor was also stalled. He had succeeded Hans von Bülow as conductor of the superb Meiningen Orchestra at just the moment that orchestra was being downsized, and he ended up as third

conductor of the Munich Court Opera, where he was stuck conducting the operas that did not interest the other conductors (and often did not interest Strauss). In these years Strauss found himself drawn toward descriptive music, particularly to the conception of the "symphonic poem" as that had been shaped by Franz Liszt. Strauss' own movement in the direction of representational music was tentative: first, in 1886, came *Aus Italien*, written in response to an Italian holiday, more travelogue than drama. It was followed by Strauss' first true symphonic poem, *Macbeth*, but this proved a failure—even his mentor von Bülow referred to it as a "Macbethian soup from the witches' kitchen."

But his imagination—and his art—caught fire when he took up the Don Juan story. Strauss, however, chose not the legendary figure of Molina, Moliere, Gluck, and Mozart, but instead a different Don Juan, one created by the German poet Nikolaus Lenau (1802-1850). Lenau's Don is a much darker figure, a philosopher who seeks the Ideal Woman through his conquest of individual women, and his fate is to find not the ideal but only disillusion, destruction, and self-disgust. Finally confronted by Don Pedro, a relative of one of his conquests, Lenau's *Don Juan* recognizes the emptiness of his life,

purposely lowers his sword during their duel, and takes a fatal thrust through his heart. Strauss had three brief excerpts from Lenau's *Don Juan* printed in the published score, and the last of these might serve as an epitaph for his doomed hero: "... suddenly my world became a desert and darkened... the fuel is all consumed and the hearth is cold and dark."

Liszt's symphonic poems had been loosely inspired by legends, paintings, and plays, but Strauss aimed for a much more exact musical representation (Strauss once bragged that he could set a glass of beer to music), and *Don Juan* is striking in its instant creation of character, the sheer sweep of its writing, and the detail of its incidents. He worked on the score to *Don Juan* across the summer of 1888 and took it with him that fall when he became the assistant conductor of the Weimar Opera. When the management of the opera learned of this music, they insisted that he give the premiere with the local orchestra. That opera orchestra was modestly-talented, and Strauss—who had hoped for a more "visible" premiere—had doubts about its ability to handle this ferociously-difficult music. It took many, many rehearsals to get the orchestra ready, and in a letter to his parents Strauss caught the spirit of those sessions, telling of a sweaty horn-



## Jahja Ling, Music Director

Marcia Bookstein  
Glen Campbell  
Michael Deatherage  
Karla Holland-Moritz  
Richard Levine  
Ronald Robboy  
Mary Oda Szanto

BASS  
Jeremy Kurtz  
*Principal*  
Susan Wulff  
*Associate Principal*  
W. Greg Berton  
Samuel Hager  
Margaret Johnston +  
Allan Rickmeier  
Michael Wais  
Sayuri Yamamoto (S)

FLUTE  
Demarre McGill  
*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*  
Wei-Ping Chou (S)  
*Acting Assistant Principal/Utility*  
Warren Gref  
Tricia Skye  
Douglas Hall

TRUMPET  
Calvin C. Price  
*Principal*  
John MacFerran Wilds  
Mark Bedell

TROMBONE  
Kyle Covington  
*Principal*  
George Johnston  
Richard Gordon +  
Michael Fellingner

BASS TROMBONE  
Michael Fellingner

TUBA  
Matthew Garbutt  
*Principal*

HARP  
Julie Ann Smith  
*Principal*

TIMPANI  
Jason Ginter  
*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  
Nancy Fisch

ASSISTANT LIBRARIAN  
Courtney Cohen

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

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



MARVIN HAMLISCH, PRINCIPAL POPS CONDUCTOR  
MATTHEW GARBUTT, PRINCIPAL SUMMER POPS CONDUCTOR  
PHILIP MANN, ASSISTANT CONDUCTOR/  
AMERICAN CONDUCTING FELLOW

VIOLIN  
Jeff Thayer  
*Concertmaster*  
Nick Grant  
*Principal Associate Concertmaster*

Jisun Yang  
*Associate Principal I*  
Alexander Palamidis  
*Principal II*  
Jeff Zehngut  
*Associate Principal II*

Randall Brinton  
Yumi Cho (L)  
Hernan Constantino  
Alicia Engley  
Otto Feld  
Pat Francis  
Kathryn Hatmaker  
Angela Homnick  
Mei-ching Huang  
Tricia Lee (S)  
Laurence Leeland (L)  
Lenora Leggatt (S)  
Martha Nilsen (L)  
Igor Pandurski  
Susan Robboy  
Shigeko Sasaki (L)  
Edmund Stein  
John Stubbs  
Pei-Chun Tsai  
Jing Yan  
Joan Zelickman  
Mingzhao Zhou (S)

VIOLA  
Che-Yen Chen  
*Principal*  
KAREN AND WARREN KESSLER CHAIR  
Nancy Lochner  
*Associate Principal*

Rebekah Campbell  
Chi-Yuan Chen  
Wanda Law  
Qing Liang  
Thomas Morgan  
Yoko Okayasu  
Di Shi (S)  
Dorothy Zeavin  
Gareth Zehngut (L)

CELLO  
Yao Zhao  
*Principal*  
Chia-Ling Chien  
*Associate Principal*