

1930s VIOLIN CONCERTOS VOL 1

BARBER
HARTMANN
BERG
STRAVINSKY
BRITTEN

GIL SHAHAM



CD1

Samuel BARBER

Violin Concerto, Op.14 23:11

- | | | | |
|---|-----|-------------------------|-------|
| 1 | i | Allegro | 10:12 |
| 2 | ii | Andante | 08:36 |
| 3 | iii | Presto in moto perpetuo | 04:23 |

Gil Shaham, violin
David Robertson, conductor
New York Philharmonic

Recorded live in concert, Avery Fisher Hall,
New York, February 25-27, 2010

Alban BERG

Violin Concerto 27:29 **'To the Memory of an Angel'**

- | | | | |
|---|----|---------------|-------|
| 4 | i | a) Andante | 04:44 |
| 5 | | b) Allegretto | 06:47 |
| 6 | ii | a) Allegro | 07:13 |
| 7 | | b) Adagio | 08:45 |

Gil Shaham, violin
David Robertson, conductor
Staatskapelle Dresden

Recorded live in concert, Staatsoper Dresden,
Dresden, June 13-15, 2010

Karl Amadeus HARTMANN

Concerto funebre 20:19 for solo violin and string orchestra

- | | | | |
|----|-----|---------------------------|-------|
| 8 | i | Introduktion (Largo) | 00:58 |
| 9 | ii | Adagio | 07:20 |
| 10 | iii | Allegro di molto | 07:49 |
| 11 | iv | Choral (Langsamer Marsch) | 04:12 |

Gil Shaham, violin and director
Sejong Soloists

Recorded August 31 and September 1, 2013,
LeFrak Concert Hall, Aaron Copland School of
Music, Queens College, CUNY, New York

CD2

Igor STRAVINSKY

Violin Concerto in D Major 21:39

- | | | | |
|---|-----|-----------|-------|
| 1 | i | Toccata | 05:47 |
| 2 | ii | Aria I | 04:09 |
| 3 | iii | Aria II | 05:22 |
| 4 | iv | Capriccio | 06:21 |

Gil Shaham, violin
David Robertson, conductor
BBC Symphony Orchestra

Recorded live in concert, Barbican Centre, London, December 8, 2008

Benjamin BRITTEN

Violin Concerto in D minor, Op.15 32:44

- | | | | |
|---|-----|---|-------|
| 5 | i | Moderato con moto - Agitato - Tempo primo | 09:41 |
| 6 | ii | Vivace - animando - largamente - Cadenza | 08:12 |
| 7 | iii | Passacaglia: Andante Lento (un poco meno mosso) | 14:51 |

Gil Shaham, violin
Juanjo Mena, conductor
Boston Symphony Orchestra

Recorded live in concert, Symphony Hall, Boston, November 1-3 and 6, 2012



1930s VIOLIN CONCERTOS

Claire Delamarche

The 'Roaring Twenties' in the United States, the 'Golden Twenties' in Britain, Germany's 'Goldene Zwanziger,' and the 'Années folles' of France: Whatever you call them, the 1920s were ushered in with an exuberant kicking up of heels. There was an economic boom in the wake of the war, Louis Armstrong's Hot Five made the good times flow New-Orleans-jazz-style, Josephine Baker lit up the Folies-Bergères cabaret with her pet leopard in tow, Carlos Gardel turned heads with his new tango sound, and Hollywood cinema reigned supreme over the arts. But the world was dancing on a volcano. Treaties signed at the end of World War I left some nations devastated and with industrial development came massive currency devaluation as the former belligerents faced crippling debt. The stock market crash of 1929 put an end to a beautiful illusion, the 1930s proving as troubled as the 1920s were carefree. The West sank into the Great Depression's trail of destruction – through-the-roof unemployment, rumblings of nationalist and anti-Semitic feeling, totalitarian regimes taking hold, mounting international tensions – heading inexorably towards the Second World War.

In music, the 1930s gave rise to an unprecedented flourishing of concertos for violin. Igor Stravinsky (1931), Arnold Schoenberg, Karol Szymanowski and Bohuslav Martinů (1933), Darius Milhaud (1934), Alban Berg and Sergei Prokofiev (1935), Béla Bartók and Ernest Bloch (1938), Benjamin Britten, Karl Amadeus Hartmann, Paul Hindemith, Samuel Barber and William Walton (1939), to

name a few: each brought their powers to bear on this major classical genre, Khachaturian rounding off at the start of a new decade in 1940. It was with the goal of shedding light on this curious convergence that Gil Shaham launched his project *Violin Concertos of the 1930s*. Since the 2008-09 season, he has been exploring a cluster of masterpieces with the world's most distinguished orchestras and conductors; a journey that has been captured on record.

But how to compose amid such chaos? How does this music capture the essence of the era, testify to the cruelty of political discrimination, the pain of exile, the anxiety of disaster foretold? What do Expressionism, Neoclassicism, avant-garde subversion, and folk elements all offer in response to such social upheaval? And perhaps most importantly: how do the works from those turbulent times reflect our present way of life, as a pre-echo or a warning to heed? These are the pressing questions that have guided Gil Shaham in a project spanning several years. But at the end of the day, he admits with a hint of mischief, "Maybe it's just an excuse to play some of my favorite music." Indeed, the violinist has long demonstrated his deep affinity for music of the early 20th century.

The five concertos here each offer their own responses to Gil Shaham's questions. In 1931, Stravinsky sought refuge in his quest for an "objective" style, inspired by Bach and driven purely by musical considerations; banishing all

message, all emotion. Four years later, Berg, too, drew from his musical memory bank (in Lutheran chorales as much as in popular song) as an antidote to deeply personal pain, writing his concerto using Schoenberg's twelve-tone technique without masking the work's heart-on-sleeve Romanticism. At the other end of the decade, Britten, Hartmann and Barber confronted the imminent brutality of the war. Hartmann, who chose to face the hydra from within, offered up the poignant threnody of his *Concerto funebre*, a desperate cry in which two borrowed songs bring the only moments of hope. Britten chose exile, and his concerto of unresolved tension reflects the destruction of Europe as much as the composer's alienation. As for Barber, fleeing Europe on the brink of war, he reacted with a score bursting with lyricism, though not exempt from dark shadows.

All five composers shared an idealism that could have only emerged from a world in a state of collapse, like flowers blooming on a battlefield.



Samuel BARBER (1910-1981) **Violin Concerto, Op. 14**

In early 1939, the young Barber received his first commission, from soap industry magnate Samuel Fels: a concerto intended for Fels' ward, the Russian-born violinist Iso Briselli. Gama Gilbert, a former classmate of Barber and Briselli at the Curtis Institute of Music in Philadelphia, acted as go-between for the two musicians. Barber began the concerto during the summer of 1939 in the tranquil surrounds of Sils-Maria, a small village tucked away in the Swiss Alps, but the invasion of Poland and ensuing threat of war prompted the United States to warn Americans to leave Europe

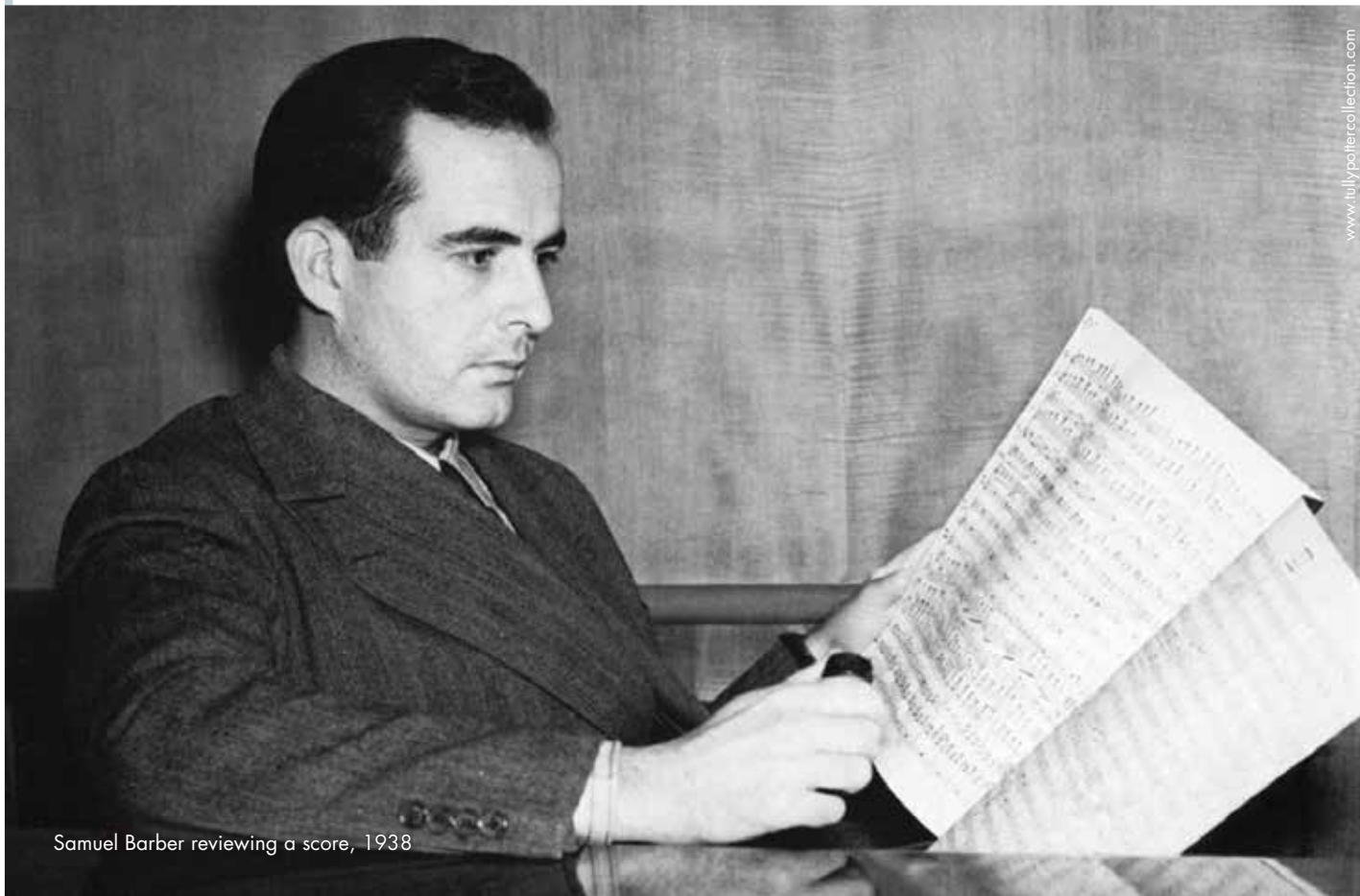
immediately. Despite widespread panic, with seats on ocean liners scarce as a massive influx of passengers clamored to cross the Atlantic, Barber managed to return home safely.

By mid-October he had completed two movements, described by Briselli as "beautiful," if "a bit too easy". Despite favorable first impressions, however, the young virtuoso refused to play the concerto. Barber's biography, for which Barbara Heyman is currently preparing the revised edition, retraces in minute detail the chain of events leading towards this outcome, in which there are still some gray areas. Albert Meiff, the violinist Fels had charged with guiding his protégé, seems to have played a key role in the debacle. When he was shown the first two movements, Meiff was critical: the concerto "hasn't got enough backbone, not strong, not majestic," and it wouldn't work "in a great hall [...]. To perform it at the Academy of Music with the support of the huge Philadelphia Orchestra is like placing a small basket of dainty flowers among tall cactus in a vast prairie." Meiff dismissed the third movement before it was even composed: Barber, having failed to master the violin, would be incapable of writing a virtuoso finale that would make up for the mediocrity of the two first movements, while his idea of concluding with a *perpetuum mobile* (first suggested by Briselli) would defy tradition and common sense.

Although Fels honored the promised advance (\$500, half the total fee), Briselli returned the score to its creator, who was stung by the rejection. Fortunately, the young composer had enough faith in his work – and enough supporters to encourage him, notably his partner and fellow composer Gian

Carlo Menotti – not to destroy his manuscript. Shaken nonetheless, he organized play-throughs and hearings of the work in various states of completion. Having heard that the virtuoso Albert Spalding was looking for an American concerto to add to his repertoire, Barber presented his. Spalding subsequently gave the premiere on February 7, 1941, in the hall and with the orchestra that Meiff had declared too grand for such music. Eugene Ormandy was at the podium.

Barber spoke to the audience at the premiere about the composition. "The Concerto for Violin and Orchestra was completed in July, 1940, at Pocono Lake Preserve, Pennsylvania. ... It is lyric and rather intimate in character and a moderate-sized orchestra is used. ... The first movement begins with a lyrical first subject announced at once by the solo violin, without any orchestral introduction. This movement as a whole has perhaps more the character of a sonata than concerto form."



Samuel Barber reviewing a score, 1938

The public success was considerable, even if detractors kept it out of the press. Its generous lyricism, particularly in the first movement, the direct diatonicism of the harmonic language, and a simple, almost Mozartian poetic charm conquered the hearts of listeners, despite attracting accusations of academic writing. Close listening reveals numerous tonal and modal subtleties by turns ferocious (in the development section of the first movement), melancholy (Adagio), and pungent (the finale), but there is nothing in the radiant opening theme to suggest the scars of the circumstances surrounding the work's composition. Discontent with what he described as "an unsatisfactory climax in the Adagio and some muddy orchestration in the finale", Barber revised the concerto in 1948, removing some passages and modifying the solo violin part (particularly in the last movement), lightening the orchestration at moments and rewriting the last 20 measures of the slow movement, which from then captured the spirit of poignant desolation. This definitive version was premiered January 6, 1949, by Ruth Posselt and the Boston Symphony Orchestra.



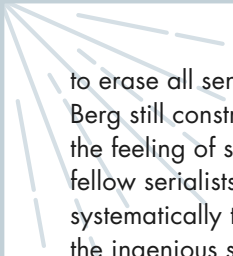
Alban BERG (1885-1935)
Violin Concerto 'To the Memory of an Angel'

When in 1935 the violinist Louis Krasner, a Russian émigré in the United States, commissioned a concerto from Berg. The composer accepted purely for practical reasons, the \$1,500 fee was certainly welcome at a time when Nazi Germany had banned any performance of his first opera *Wozzeck* and he had been struggling for years to deliver the second, *Lulu*. It was then

that personal tragedy struck: the death of Manon Gropius, who succumbed to tuberculosis on April 22 at just 18 years of age. Manon, whom Berg cherished as if she were his own child, was in fact the daughter of the architect Walter Gropius and Alma Schindler (widow of Gustav Mahler and later wife of Franz Werfel). Such profound grief gave meaning to the composition of the concerto. "Before this terrible year has passed," Berg wrote to Alma, "you and Franz will be able to hear, in the form of a score that I shall dedicate 'to the memory of an angel,' that which I feel today and cannot express."

Alban and Alma were close friends. It was through Alma that he met Hanna Fuchs-Robettin, Werfel's sister, with whom Berg carried on an affair from 1925 until his death. He spent the weeks following the loss of Manon devoted entirely to the concerto. Krasner was summoned to visit the composer at his summer retreat on the Wörthersee in Carinthia, playing and improvising in front of him for hours at a time. The concerto was sketched out by July 16. The orchestration took less than a month. It was completed by mid-August, just in time for Alma's 56th birthday.

Krasner had high hopes that Berg's innate lyricism would shine through in a score marvelously apt for defending what was still a relatively new musical cause: dodecaphony. His instinct proved right. The concerto is based on a twelve-tone row (a theme sequentially ordering the twelve notes of the chromatic scale, without repeating a note before the other eleven have all been introduced) and the techniques associated with this method: inversions, retrogrades, transpositions, and augmentations. However, while the main goal of dodecaphony is



to erase all sense of hierarchy between the notes, Berg still constructed tonal centres, creating precisely the feeling of strong harmonic undercurrents that his fellow serialists Schoenberg and Webern worked systematically to eliminate. The paradox lies in the ingenious structure of his tone row or series (G, B-flat, D, F#, A, C, E, G#, B, C#, E-flat, F), emphasizing the intervals of thirds and fifths that underpin the very basis of tonal writing. Nestled together successively within overlapping sub-sets are the triads of G minor, D Major, A minor and E Major, concluding with three ascending notes of the whole-tone scale; the series also centres judiciously on the four open strings of the violin (G-D-A-E).

In his operas, Berg had already experimented with a style of dodecaphony shaped by the lyricism of his vivid orchestration and his adherence to overarching structure – qualities from a past largely rejected by Schoenberg and Webern. There is nothing backward-looking in this ambiguity. Arguably, by confronting tradition with radical modernism, Berg rose to a higher challenge than following strict serial principles to the letter.

The concerto is thus a testament to an extremely personal approach to form. Of the two movements, each sub-divided, the first evokes happier times. Its Andante offers up a portrait of the angelic Manon, before the more dance-like Allegretto quotes a popular Carinthian song, *Ein Vogel auf'm Zwetschenbaum* (A Bird on the Plum Tree), weaving a connection between Manon and his own illegitimate daughter Albine, born of his trysts with a servant employed in the household at Wörthersee.

The opening section of the second-movement Allegro

begins with a piercing cry, giving voice to shock and anguish over the death of someone so young. “Free like a cadenza,” as Berg instructed the musicians, it builds inexorably to the violent climax of the entire work. After this intense outpouring, the final Adagio brings catharsis, transfiguration. The solo violin gives the four last notes in the series, the same melodic phrase found in the incipit of Johann Rudolf Ahle’s chorale *Es ist genug* (*It is Enough*). Four clarinets take over, in comforting organ-like tones – harmonizing on the Lutheran tune as used in Bach’s cantata *O Ewigkeit, du Donnerwort*, BWV 60. Above the melodic line in the score, Berg quoted the poignant words of the chorale: “It is enough: Lord, if it pleases You, then release me! My Jesus comes; good night now, O world! I journey to heaven’s house, I go there securely in peace, my great suffering remains behind. It is enough.”

At the end of the movement the Carinthian melody resurfaces from a distance: the final echo of Manon’s earthly presence. Combining the sensual and the spiritual (towards the end, the markings ‘religioso’ and ‘amoroso’ appear in close succession), contrasting life and death, tradition and modernity, the ambivalence at the core of the concerto bridges unfathomable gulfs.

The concerto was the last work Berg completed before he died suddenly on Christmas Eve 1935, leaving behind the unfinished *Lulu*. Webern mounted the concertos premiere in Barcelona on April 19 the following year. But in the wake of his friend’s death, he found it too painful to conduct such an emotionally charged work, relinquishing the baton to Hermann Scherchen after two rehearsals, the premiere being with Louis Krasner as soloist.



Karl Amadeus HARTMANN (1905-1963)

Concerto funebre

for solo violin and string orchestra

The son of a painter and the brother of three more, Karl Amadeus Hartmann was born and died in Munich, where he experienced firsthand the post-war collapse of the German empire and the rise of Nazism. The composer was only 28, his career just starting to take flight, when Hitler came into power in 1933. Deeply affected during his adolescence by the bloody events of the failed Workers' Revolution in Bavaria (1919), he became a staunch socialist and fierce advocate for democracy. Rather than exile, then, he chose to remain in Germany, observing and denouncing tyranny from the inside, though somewhat withdrawing from public German musical life and refusing to allow his music to be played under the Third Reich. His first major compositions thus found a public abroad, among them his symphony *Miseræ* in Prague 1935, albeit stripped of its original dedication to the first victims of the Dachau camp not far from Munich. In 1945, Hartmann was able to declare, "We have made it through these twelve sinister years. My brothers and I managed to keep our distance from the army, the militia, labor battalions and other such pleasures. We are known as one of the few truly antifascist families in Munich."

Following the Second World War, Hartmann re-established his place within German cultural life, founding the seminal *Musica Viva* concert series in Munich. But the accolades rapidly bestowed on him, both in his homeland and throughout Europe, would never make up for the lost time and the lack of

recognition caused by his self-imposed silence during the war years.

The *Concerto funebre* is his most representative work, a testament to the integrity of a composer opposed to all artistic dogma, guided above all by the expression of humanity through music. Although he could have followed in the footsteps of his mentor Hermann Scherchen, a conductor closely linked with the Second Viennese School, and despite taking private lessons with Webern, Hartmann never fully embraced twelve-tone methods. His style is closer to that of Max Reger, with whom he had a direct line of musical heritage, having studied with Reger's pupil Josef Haas. But Hartmann's admiration of Bruckner and Mahler also leaves its mark on his music, as do Stravinsky and Bartók; older masters who each evoked the barbaric horror of war.

Composed in the summer and autumn of 1939, the concerto was premiered on February 29 the following year as *Musik der Trauer (Music of Mourning)* in Saint Gallen (Switzerland) by Karl Neracher under the baton of Ernst Klug. But it wasn't until much later, for a performance in Brunswick on November 12, 1959, that Hartmann made revisions and settled on the current Italian title; the soloist on that occasion, Wolfgang Schneiderhan, was to become a devout champion of the work.

Hartmann dedicated the *Concerto funebre* to his four-year-old son Richard, whose uncertain future weighed heavily on the composer during those troubled times. The structure of four linked movements, grouped in two pairs, reflects Hartmann's state of mind: two despairing central sections bookended by hope-giving chorales. The Nazi invasion of Czechoslovakia in 1938 provided

the original impetus for the composition; the short introductory movement demonstrates solidarity by quoting from a Hussite war song, *Ktož jsú boží bojovníci* (*Ye Who Are Warriors of God*), used by Smetana in his symphonic poem *Tábor*. Following the stifling anguish of that movement, the Adagio offers a poignant chant for solo violin against a backdrop of chromatic strings. The third movement, Allegro di molto, is a grotesque scherzo in the style of Bartók, with devastating unison passages, hammered rhythms, unsettling dissonances: hallmarks of Hartmann's inventive string-writing. The work closes with a funeral march in which the chorale-style chords introduce another borrowed theme: a Russian funerary song in memory of the victims of the 1905 revolution, *Вы жертвою пали* (*For the Fallen Revolutionaries or You fell in Battle*), which Shostakovich wove into his Symphony No. 11, and for which Scherchen had published the German translation under the title *Unsterbliche Opfer* (*Immortal Victims*): "Immortal victims, you have fallen, we remain standing and weep."



Igor STRAVINSKY (1882-1971) **Violin Concerto in D Major**

It was Stravinsky's German publisher Willi Strecker at Schott in Mainz who first urged him to compose a violin concerto. The work would be destined for the Polish-born American violinist Samuel Dushkin, a student of Leopold Auer and Fritz Kreisler. Stravinsky was reluctant at first, not knowing Dushkin. He was less than enthusiastic about the idea of sacrificing his artistic ideals at the altar of soulless virtuosity; trained as a pianist, furthermore, he hesitated to tackle an instrument he didn't know

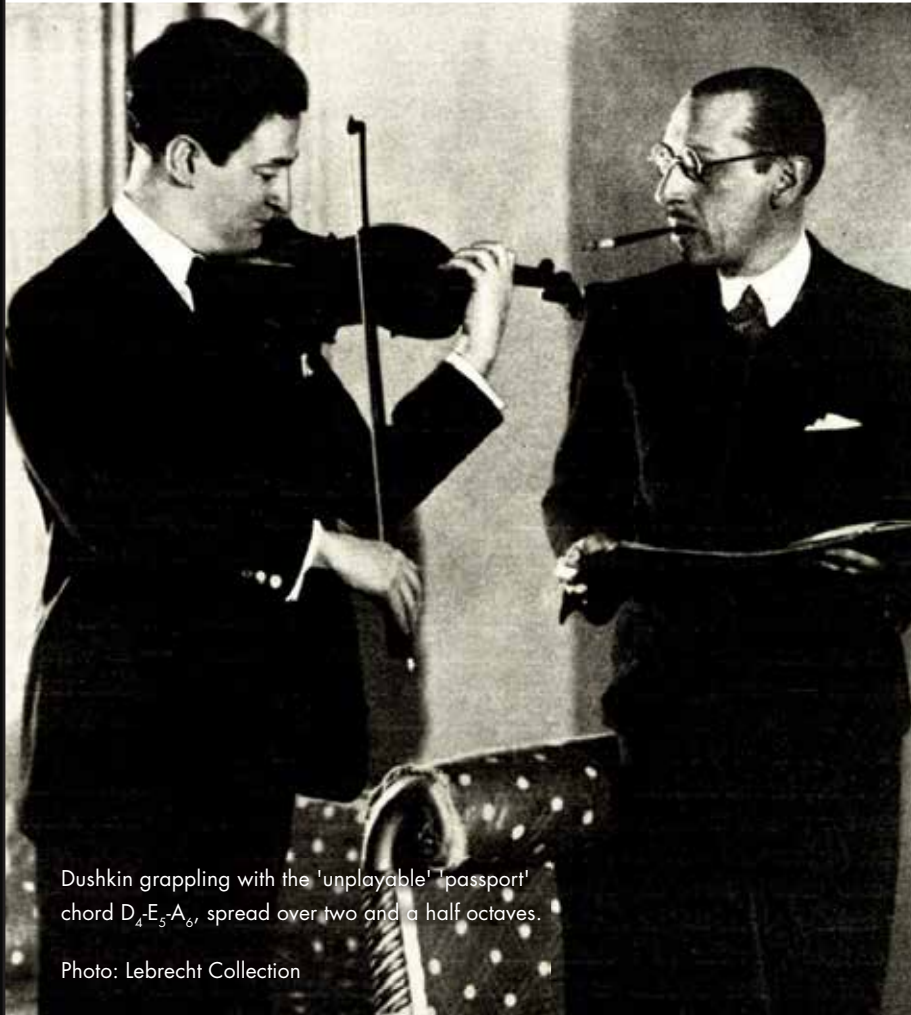
well. An initial meeting with Dushkin convinced him to take up the challenge. The composer Paul Hindemith, himself a renowned violinist and violist, assuaged Stravinsky's last remaining doubts. Hindemith reassured him that his lack of familiarity with the violin would enable him to explore freely without slipping into cliché. The work was commissioned by Dushkin's patron, the composer and American diplomat Blair Fairchild. A close collaboration ensued between the violinist and the Russian composer, who quickly became firm friends. Stravinsky himself conducted the premiere on October 23, 1931 in Berlin, at the head of the Berlin Radio Symphony Orchestra. Dushkin continued to play the work regularly on both sides of the Atlantic, making the premiere recording in 1932.

Stravinsky had no appreciation for the great violin concerto canon of Mozart, Beethoven, and Brahms; only Schoenberg's contribution to the genre met with his favor. Bach's Concerto for Two Violins BWV 1043 is the only acknowledged model, and the four movement titles (Tocatta, Aria I, Aria II, Capriccio) confirm the Baroque reference. Even so, Stravinsky objected to the term 'Neoclassical.' The concerto takes its place in his quest during the 1920s for an 'objective' style of music: leaning on the old masters as the support beams of a new modernity in response to the excesses of German post-Romanticism; a music based on purely technical and formal considerations, without needs of external message and devoid of psychological or descriptive content.

No sooner had he accepted the commission than a three-note chord suggested itself to Stravinsky:

D₄-E₅-A₆, spread across two-and-a-half octaves. Dubbed the 'passport' chord by the composer, this is the germinal idea that opens each movement. It was very nearly discarded: looking at the score, Dushkin initially declared it unplayable, later surprising himself when he tested it on the violin. Despite this motivic link between movements, the work is not designed to be cyclical. Flouting all pre-

existing structures and dispensing with the cadenza traditionally played by the soloist at the end of a movement, the form is shaped by the budding evolution and transformation of the material. The soloist is incorporated into a kaleidoscope of varied textures, often in chamber music configurations such as the duo with a solo violinist from the orchestra in the finale.



Dushkin grappling with the 'unplayable' 'passport' chord D₄-E₅-A₆, spread over two and a half octaves.

Photo: Lebrecht Collection

The concerto comprises four short movements. The first and last, both in D Major, share a rhythmic buoyancy and deliciously subversive tone. The more lyrical inner movements are in D minor and F-sharp minor, respectively.

The first sound heard, bowed stridently by the soloist over the pizzicato cellos and double basses, the 'passport' chord immediately stamps the piece with its freshness and originality. Propelled by an almost motoric pulse, the Toccata gently pokes fun at music that takes itself too seriously. The spirit of the Baroque *concerto grosso* is revitalized with completely modern effects: contrasts of color and register, bold dissonances, irregular meter.

The tempo of Aria I is similar to that of the Toccata, but its elegance – somewhere between two-part invention and ballroom dance – creates a drawn-out sensation of languor. Dominated by strings,

Aria II is cast in the style of an instrumental air by Bach, its violin cantilena floating on a slow-moving progression of chords, its poignant tone a direct violation of Stravinsky's own stated desire for music of a certain emotional inexpressivity.

Once again, the 'passport' acts as springboard for a sparkling Capriccio finale, in which the soloist indulges in all kinds of rhythmic acrobatics based on syncopation and ostinatos. Whereas so many of the scores Stravinsky conceived for ballet have found a broader audience in the concert hall, the violin concerto took the reverse path thanks to two celebrated productions devised by the choreographer George Balanchine: *Balustrade* in 1941; then, simply, *Violin Concerto* in 1972 for his New York City Ballet.



Benjamin BRITTEN (1913-1976) **Violin Concerto in D minor, Op.15**

By early 1939, the 25-year-old Benjamin Britten had already amassed a sizeable catalog: fourteen completed works he deemed worthy of bearing an opus number, alongside numerous vocal and choral scores, music for theater and for the silver screen. Nevertheless, the young composer felt unsure of his future.

For one thing, he feared his innovative style was failing to make an impression on a conservative English public; lackluster performances and a cool reception from the critics had eroded his confidence.

His main concerns, however, were the mounting tension in Europe and the threat of imminent war. As a staunch pacifist, Britten found the state of affairs unacceptable.

In January of that year, the poet W.H. Auden and his friend the novelist Christopher Isherwood decamped for the United States in search of a less turbulent life and renewed inspiration. Britten was a great admirer of Auden, the composer's elder by six years, with whom he had already collaborated on several settings and who had fought for the Republicans in the Spanish Civil War. He decided to follow in their footsteps, spurred on by a promised performance of his *Variations on a Theme of Frank Bridge* in New York, and the prospect of a Hollywood score (that never materialized). In April, he embarked for New York via Canada with the tenor Peter Pears, who was to become his lifelong companion and muse.

In his luggage, Britten brought sketches for two major projects: *Les Illuminations* "a song cycle inspired by Rimbaud", and the Violin Concerto, the idea for which had arisen in the summer of 1938. Composition had already begun over several weeks spent in Toronto, continued in Long Island the following summer, and was completed during a sojourn in Quebec in September 1939. Britten submitted the score to Jascha Heifetz, but the great virtuoso dismissed it as unplayable. Undeterred, the composer contacted Antonio Brosa, an old friend of his former teacher Frank Bridge. The Spanish violinist, also an émigré in the United States, agreed to premiere the work. It was performed at Carnegie Hall on March 28, 1940 by the New York Philharmonic Orchestra under the direction of John Barbirolli. Among the mixed reviews was praise from the American composer Elliott Carter, won over by the brilliance of the young Englishman.

Britten, for his part, considered the concerto uncharacteristically serious. The tragic circumstances

surrounding its genesis – the defeat of the Spanish Republicans, the invasion of Poland and the declaration of war – contributed to the acute homesickness that drove Britten back to England in 1942.

The unusual structure of the work adds to this overall tension: the fast movement is flanked by two slow sections, as in Britten's *Sinfonia da Requiem*, which preceded it by several months, or in Prokofiev's *Violin Concerto No. 1*, which Britten had heard in London. A feeling of directness and density emerges from the economy of thematic material, honed by Britten's distinctive use of orchestral color (a remarkable blend of sparkling clarity, dark humor, and dramatic textures).

According to Brosa, the Spanish flavor that infuses the score is a souvenir of Britten's 1936 visit to Barcelona, where the two musicians met and where Britten attended the posthumous first performance of Berg's *Violin Concerto*, an experience he described as "shattering." One of the most prominent Hispanic flourishes is the rhythm introduced in the first bars by the timpani. It haunts the entire first movement, a *Moderato con moto* tormented by the tonal struggle between the violin (striving to resolve to D Major) and the orchestra (which opens the work in F Major but continually veers towards D minor). If a sweet poignancy finds its way into the recapitulation and coda, the continued presence of the obstinate opening rhythm prevents peace from prevailing entirely.

The second-movement *Vivace* opens with a sarcastic scherzo in E minor, its biting character owing much to the influence of Shostakovich (Britten had recently

discovered his affinity for the Russian composer's music). The melodic simplicity (fragments of diatonic and chromatic scales) falls into step with the rapid tempo. The trio brings an exotic touch without quelling the encroaching storm. As the scherzo returns, the inventiveness of Britten's filigree orchestral writing shines through, with a trio of piccolos and tuba above the violins and violas in muted harmonics and tremolos. An expansive solo cadenza, seizing again on the Spanish rhythm of the first movement, climbs towards the finale.

A magnificent *passacaglia* crowns the concerto. The trombones, hitherto on the sidelines, cut off the cadenza and interject with the theme which, repeated endlessly in the bass, underpins twelve variations. Britten, a man of the 20th century, takes liberties with Baroque form, retaining nonetheless its tragic solemnity and obsessive character. The fourth variation is entrusted to the orchestra alone, with an exquisite oboe solo. In the sixth, the theme is inverted. The last variation is given over to the sublime musings of the solo violin, but the modal ambiguity between major and minor (F sharp/F natural) lurks until the final trill, leaving a bitter aftertaste.



Musicologist with the Auditorium & National Orchestra of Lyon, **Claire Delamarche** published a monograph of Béla Bartók (Fayard) in 2012, for which she claimed the three major French prizes in the category of music biography: the *Prix René-Dumesnil de l'Académie des Sciences*, the *Prix des Muses* and the *Prix de la Critique*.

English translation: Melissa Lesnie

Gil Shaham, violin

Gil Shaham is one of the foremost violinists of our time, whose combination of flawless technique with inimitable warmth and a generosity of spirit has solidified his legacy as an American master. He is sought after for concerto appearances as well as for recital and ensemble performances in the world's most hallowed concert halls and most prestigious festivals.

Shaham regularly performs with the world's top orchestras including the New York Philharmonic, the Cleveland Orchestra, the Vienna Philharmonic, the Berlin Philharmonic, the Bavarian Radio Symphony, the Dresden Staatskapelle, the Israel Philharmonic, and the BBC Symphony Orchestra, among others. In addition to his many orchestral engagements, Gil Shaham is an avid recitalist, chamber musician, and proponent of new works. He regularly collaborates with musical colleagues: composers William Bolcom, Bright Sheng, and Avner Dorman; pianists Yefim Bronfman, Akira Eguchi, and sister Orli Shaham; cellists Truls Mørk and Lynn Harrell; and his wife, violinist Adele Anthony.

Shaham's broad discography encompasses over 30 recordings including many award-winning discs, including multiple Grammys, a Grand Prix du Disque, a Diapason d'Or and a *Gramophone* Editor's Choice. Shaham's recent recordings have been produced for his own label, Canary Classics, and includes *Nigunim: Hebrew Melodies* with

Orli Shaham; Haydn Violin Concertos and Mendelssohn's Octet with Sejong Soloists; *Sarasate: Virtuoso Violin Works* with Adele Anthony, Akira Eguchi and Orquesta Sinfónica de Castilla y León; and Elgar's Violin Concerto with the Chicago Symphony Orchestra and David Zinman.

Shaham was awarded the prestigious Avery Fisher Career Grant in 1990, and in 2008 he received the coveted Avery Fisher Award, presented live on national television in the USA by conductor Gustavo Dudamel. In 2012, he was named 'Instrumentalist of the Year' by *Musical America*, which cited the 'special kind of humanism' with which his performances are imbued. Shaham was born in Illinois in 1971, and in 1982 he became a scholarship student at Juilliard, where he worked with Dorothy Delay and Hyo Kang. Shaham plays the 1699 "Countess Polignac" Stradivarius. He lives in New York City with his wife and their three children.

For more visit: gilshaham.com



David Robertson, conductor

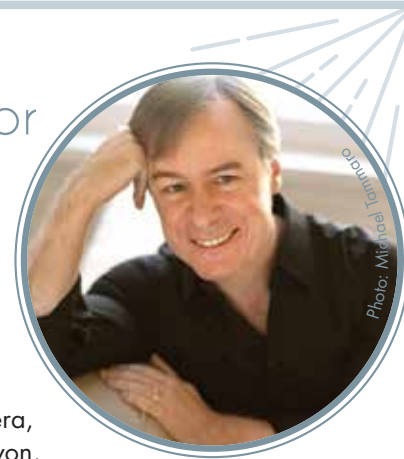
A consummate musician, masterful programmer, and dynamic presence, David Robertson has established himself as one of today's most sought-after conductors. A passionate and compelling communicator with an extensive orchestral and operatic repertoire, he has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. Since 2005, Mr. Robertson is Music Director of the St. Louis Symphony and was Principal Guest Conductor of the BBC Symphony Orchestra from 2005-2012. Key appointments prior to 2005 included Music Director of the Ensemble Intercontemporain (1992-2000) and Music Director of the Orchestre National de Lyon (2000-2004). In January 2014 he assumed the post of Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.

Under David Robertson's direction, the St. Louis Symphony has embarked on American and international tours which have included acclaimed appearances at London's BBC Proms, the Berlin and Lucerne Festivals, and Paris' Salle Pleyel, as well as New York's Carnegie Hall. Mr. Robertson is a frequent guest conductor with major orchestras around the world, including the Royal Concertgebouw Orchestra, the Staatskapelle Dresden, and the Berlin Philharmonic. A highly sought-after conductor in the USA, he regularly appears with the New York and Los Angeles Philharmonics, Boston, Chicago and Cincinnati Symphonies, and the Philadelphia and Cleveland Orchestras.

With over 50 operas in his repertoire, Mr. Robertson has appeared at many of the world's most prestigious opera houses, including The Metropolitan Opera, La Scala, Opéra de Lyon, Bayerische Staatsoper, Théâtre du Châtelet, Hamburg State Opera, Santa Fe Opera, and San Francisco Opera.

David Robertson has undertaken numerous recordings for Sony Classical, Naive, EMI/Virgin Classics, Deutsche Grammophon, Erato, Nuema, Adès, Valois, Naxos, and Nonesuch, the latter including Adams' *Dr. Atomic Symphony*, as well as *City Noir* and the *Saxophone Concerto* premiered in 2013. David Robertson has performed and recorded works of composer Brett Dean (*Vexations* and *Devotions* for BIS Records) and is also integrally involved, as is evident on this release, in recordings with his brother-in-law, violinist Gil Shaham, of violin concertos from the 1930s. Robertson is also the architect behind the St. Louis Symphony's download-only series *Live From Powell Hall*, which has recordings of works by Adams, Scriabin, and Szymanowski amongst others.

Born in Santa Monica, California, David Robertson trained at London's Royal Academy of Music, where he studied horn and composition before turning to orchestral conducting. Mr. Robertson is the recipient of numerous awards and honors.



Juanjo Mena, conductor

Juanjo Mena was appointed Chief Conductor of the BBC Philharmonic Orchestra in 2011 and is one of Spain's most distinguished international conductors.

Juanjo Mena has been Artistic Director and Principal Conductor of the Bilbao Orkestra Sinfonikoa (1999-2008), Chief Guest Conductor of the Teatro Carlo Felice in Genoa (2007-10), and Principal Guest Conductor of the Bergen Philharmonic Orchestra (2007-13) in Norway.

Juanjo Mena enjoys engagements in Europe with, among others, the Dresden Philharmonic, the Netherlands Radio Philharmonic, Danish National Symphony, Orchestre Philharmonique de Radio France, Gothenburg Symphony, and Oslo and Rotterdam Philharmonic orchestras.

In North America Juanjo Mena has conducted amongst others the symphonies of Boston, Chicago, Los Angeles, Baltimore, and Pittsburgh and returns regularly to the orchestras in Houston and Cincinnati as well as the St. Louis Symphony.

Juanjo Mena's other activities include touring with the BBC Philharmonic as well as appearances at international festivals including Stars of White Nights Festival in St. Petersburg, the BBC Proms in London, the Hollywood Bowl, Los Angeles, Chicago's Grant Park, La Folle Journée in Nantes, Western France.



As a recording conductor Juanjo Mena has recorded a survey of Basque repertoire for Naxos. Recent Chandos releases with maestro Mena conducting the BBC Philharmonic have been awarded *Gramophone* Editor's Choice: *The Three-cornered Hat* by Manuel de Falla, and an album of Gabriel Pierné works. Juanjo Mena's interpretation of Messiaen's *Turangalila-Symphonie* with the Bergen Philharmonic for Hyperion Records is said to 'utterly redefine the terms under which past/current/future Turangalilas need to be judged.' (*Gramophone*, October 2012)

Born in Vitoria, Juanjo Mena began his musical training at the Vitoria-Gasteiz Conservatory (Basque Country). He studied composition and orchestration with Carmelo Bernaola and conducting with Enrique Garcia-Asensio at the Royal Higher Conservatory of Music in Madrid, where he received the Prize of Honor. Awarded a Guridi-Bernaola Scholarship, he pursued further conducting studies in Munich with Sergiu Celibidache.

For more visit: juanjomena.com

BBC Symphony Orchestra



The BBC Symphony Orchestra has played a central role at the heart of British musical life since it was established in 1930, Sir Henry Wood being the Orchestra's inaugural conductor. The Orchestra provides the backbone of the BBC Proms concerts held annually at the Royal Albert Hall in London, with around a dozen concerts each year, including the first night and the widely broadcast 'Last Night of the Proms.' The BBC SO has a strong commitment to 20th century and contemporary music, with performances including commissions and premieres from Michael Zev Gordon, Toru Takemitsu, Magnus Lindberg, Per Nørgård, Rolf Hind, Anna Clyne, David Sawer and Jonathan Lloyd.

As Associate Orchestra of the Barbican, the BBC SO performs an annual season of concerts there. The BBC SO works regularly with Chief Conductor Sakari Oramo, Semyon Bychkov (Günter Wand Conducting Chair), Conductors Laureate Sir Andrew Davis and Jiří Bělohlávek, and Artist in Association Oliver Knussen as well as conductors of international repute. The Orchestra also tours extensively including Qatar, Japan, South Korea, Taiwan, and Switzerland.

Central to the Orchestra's life are studio recordings for BBC Radio 3 at the Orchestra's Maida Vale home, some of which are free for the public to attend. Repertoire recorded for commercial release encompasses a wide range from British composers Holst, Elgar, and Musgrave, to complete operas, orchestral music of Elliot Carter and Alexander Goehr conducted by Oliver Knussen, to music of Brett Dean conducted by David Robertson. The BBC Symphony Orchestra records for several commercial labels including Bis Records, Deutsche Grammophon, Chandos, and Naxos.

The vast majority of BBC SO concerts are broadcast on BBC Radio 3, streamed live online and available on BBC iPlayer, and a number are televised, giving the BBC Symphony Orchestra the highest broadcast profile of any UK orchestra.

The BBC SO has an on going commitment to innovative education work.

For more visit: bbc.co.uk/symphonyorchestra



Boston Symphony Orchestra

The Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, realizing the dream of its founder, the Civil War veteran/businessman/philanthropist Henry Lee Higginson, who envisioned a great and permanent orchestra in his hometown of Boston. Today the BSO reaches millions of listeners, not only through its concert performances in Boston and at Tanglewood, but also via the internet, radio, television, educational programs, recordings, and tours. It commissions works from today's most important composers; its summer season at Tanglewood is one of the world's most important music festivals; it develops future audiences through BSO Youth Concerts and educational outreach programs involving the entire Boston community; and during the Tanglewood season, it operates the Tanglewood Music Center, one of the world's most important training grounds for young professional-caliber musicians. The Boston Symphony Chamber Players, made up of BSO principals, are known worldwide, and the Boston Pops Orchestra sets an international standard for performances of lighter music. Symphony Hall, the orchestra's Boston home, inaugurated in October 1900, is one of the world's most highly revered concert halls, and the orchestra's website, bso.org, is the most visited orchestra website in the United States.

The BSO's first conductor, Georg Henschel, was succeeded by the German-born or German-trained conductors Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler, culminating in the appointment of the legendary Karl Muck. The appointments of Henri Rabaud and Pierre Monteux then marked the beginning of a French tradition maintained, even during the Russian-born Serge Koussevitzky's legendary, quarter-century tenure, with the employment of many French-trained musicians. Koussevitzky was followed as music director by Charles Munch, Erich Leinsdorf, and William Steinberg. Seiji Ozawa became the BSO's thirteenth music director in 1973 and, following his historic twenty-nine-year tenure, became Music Director Laureate in 2002. Bernard Haitink, principal guest conductor from 1995, was named Conductor Emeritus in 2004. Previous guest conductors included Michael Tilson Thomas and Sir Colin Davis. The first American-born conductor to become music director, James Levine held that post from 2004 to 2011. The charismatic young Latvian conductor Andris Nelsons became Music Director Designate in the fall of 2013 and will become music director in the fall of 2014.

For more visit: [**bso.org**](http://bso.org)

New York Philharmonic



Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States and one of the oldest in the world; on May 5, 2010, it performed its 15,000th concert – a milestone unmatched by any other symphony orchestra in the world. Since its inception the Orchestra has championed the new music of its time, commissioning or premiering important works such as Dvořák's Symphony No. 9, *From the New World* and presenting the U.S. Premiere of Beethoven's Symphony No. 9. This pioneering tradition has continued to the present day, with works of major contemporary composers regularly scheduled each season, including John Adams' Pulitzer-Prize-and-Grammy-Award-winning *On the Transmigration of Souls* and Christopher Rouse's *Prospero's Rooms*. Renowned around the globe, the Philharmonic has appeared in 432 cities in 63 countries – including its October 2009 debut in Vietnam and its February 2008 historic visit to Pyongyang, DPRK, earning the 2008 Common Ground Award for Cultural Diplomacy.

The Philharmonic's concerts are broadcast on the weekly syndicated radio program *The New York Philharmonic This Week*, streamed on nyphil.org, and have been telecast annually on

Live From Lincoln Center on US public television since the series' premiere in 1976. The Philharmonic has made almost 2,000 recordings since 1917, with more than 500 currently available. The Philharmonic released the first-ever classical iTunes Pass in 2009-10 and continues to release its self-produced concert downloads.

The Orchestra has built on its long-running Young People's Concerts to develop a wide range of education programs, including Very Young People's Concerts, for pre-schoolers; School Day Concerts, with supporting curriculum for grades 3-12; the School Partnership Program, enriching music education in New York City; Very Young Composers, enabling students to express themselves through original works; Learning Overtures, fostering international exchange among educators; and online resources used in homes and classrooms around the world.

Alan Gilbert became Music Director in September 2009, succeeding a series of 20th-century musical giants that goes back to Gustav Mahler and Arturo Toscanini. Credit Suisse is the New York Philharmonic's exclusive Global Sponsor.

For more visit: nyphil.org



Sejong Soloists

Established in 1994, the New-York-based Sejong Soloists has established itself to be the premier string orchestra performing over 500 concerts in more than 100 cities on major stages across four continents. Envisioned as a “cultural ambassador” by Artistic Director Hyo Kang, this unique ensemble brings together individually distinguished solo and chamber musicians hailing from eight different nations: Australia, Canada, China, Germany, Japan, Korea, Taiwan, and the United States, in performances, documentaries, television broadcasts, youth development activities, as well as philanthropic endeavors worldwide.

Renowned for its exceptional dynamic style with ranges of quartet-like precision to full orchestra resonance, highlights of Sejong Soloists include repeated performances at Carnegie Hall, Lincoln Center, and the Kennedy Center in the United States; Wigmore Hall and Cadogan Hall in London; Salle Gaveau in Paris, Suntory Hall in Japan, Seoul Arts Center in Korea, and the National Arts Theatre in Taiwan among many others. Sejong Soloists have served as ensemble-in-residence at the Aspen Music Festival and as host ensemble for the Great Mountains International Music Festival in South Korea. Sejong Soloists has made appearances at the Casals Festival in Puerto Rico, International Cello

Festival in Manchester, England, La Jolla SummerFest in California, and the Taipei International Music Festival in Taiwan. The ensemble has released seven highly acclaimed albums, has been featured in several documentary films, and has made special appearances on various CNN programs hosted by Paula Zahn, as well as regular broadcasts on National Public Radio’s *Performance Today* and European Broadcasting Union.

Sejong Soloists has collaborated with artists such as Joshua Bell, Sarah Chang, Kyung Wha Chung, Vladimir Feltsman, Leon Fleisher, Lynn Harrell, Sharon Isbin, Joseph Kalichstein, Garrick Ohlsson, Cho-Liang Lin, Gil Shaham, Jian Wang, and the Juilliard String Quartet. The group regularly performs outreach concerts and conducts master classes for students of all ages and levels.

Sejong Soloists is named after the 15th century Korean Emperor, Sejong the Great, who was an advocate of the arts. Sejong Soloists enjoys exceptional support from Samsung.

Sejong Soloists is an Honorary Ambassador of the 2018 Olympic Winter Games scheduled to take place in PyeongChang, South Korea.

For more visit: sejongsoloists.org

Staatskapelle Dresden



On September 22, 2008 the Staatskapelle Dresden celebrated its 460th jubilee. Founded by Prince Elector Moritz von Sachsen in 1548, it is one of the oldest orchestras in the world and steeped in tradition.

Previous directors include Heinrich Schütz, Johann Adolf Hasse, Carl Maria von Weber and Richard Wagner, who called the ensemble his 'miraculous harp.' The list of prominent conductors of the last 100 years includes Ernst von Schuch, Fritz Reiner, Fritz Busch, Karl Böhm, Joseph Keilberth, Rudolf Kempe, Otmar Suitner, Kurt Sanderling, Herbert Blomstedt, and Giuseppe Sinopoli. The orchestra was directed by Bernard Haitink from 2002-2004 and most recently by Fabio Luisi from 2007-2010. Principal Conductor since the 2012/2013 season has been Christian Thielemann. The first and only Conductor Laureate in the history of the Staatskapelle, from 1990 until his death in April 2013, was Sir Colin Davis. Myung-Whun Chung has been Principal Guest Conductor since the 2012/2013 season.

Richard Strauss and the Staatskapelle were closely linked for more than sixty years. Nine of the composer's operas were premiered in Dresden, including *Salome*, *Elektra*, and *Der Rosenkavalier*, while his Alpine Symphony was dedicated to the orchestra. Countless other famous composers have

written works either dedicated to the orchestra or first performed in Dresden. In 2007 the Staatskapelle reaffirmed this tradition by introducing the annual position of 'Capell-Compositeur.' Following on from Hans Werner Henze, Wolfgang Rihm will hold the title for the 2013/2014 season.

The Staatskapelle's home is the Semperoper, where it performs around 260 operas and ballets each season. In addition the ensemble presents another 50 symphonic and chamber concerts in the opera house, as well as playing at various musical events in Dresden's Frauenkirche. As one of the world's most celebrated and popular symphony orchestras, the Staatskapelle regularly travels abroad to the world's leading classical venues.

From 2013 the Staatskapelle Dresden is the resident orchestra of the Salzburg Easter Festival, whose Artistic Director is none other than Christian Thielemann.

At a ceremony in Brussels in 2007 the Staatskapelle became the first, and so far only, orchestra to be awarded the European Prize for the Preservation of the World's Musical Heritage.

Volkswagen's Transparent Factory has been partner of the Staatskapelle Dresden since 2008.

For more visit: staatskapelle-dresden.de



Boston Symphony Orchestra, 2012-2013 season

Andris Nelsons, *Music Director Designate*

Bernard Haitink

LaCroix Family Fund Conductor Emeritus endowed in perpetuity

Seiji Ozawa, *Music Director Laureate*

Violin 1

Malcolm Lowe
concertmaster

Tamara Smirnova
associate

concertmaster

Alexander Velinzon
assistant concertmaster

Elita Kang
assistant concertmaster

Bo Youp Hwang

Lucia Lin

Ikuko Mizuno

Nancy Bracken

Aza Raykhtsaum

Bonnie Bewick

James Cooke

Victor Romanul

Catherine French

Jason Horowitz

Julianne Lee

Ala Jojatu

Violin 2

Haldan Martinson
principal

Sheila Fiekowsky

Ronan Lefkowitz

Ronald Knudsen

Vyacheslav Uritsky

Jennie Shames

Valeria Vilker Kuchment

Tatiana Dimitriadis

Si-Jing Huang

Nicole Monahan

Wendy Putnam

Xin Ding

Glen Cherry

Yuncong Zhang

Viola

Steven Ansell *principal*

Cathy Basrak

assistant principal

Edward Gazouleas

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig

Rachel Fagerburg

Kazuko Matsusaka

Rebecca Gitter

Wesley Collins

Cello

Jules Eskin *principal*

Martha Babcock

assistant principal

Sato Knudsen

Mihail Jojatu

Jonathan Miller

Owen Young

Mickey Katz

Alexandre Lecarme

Adam Esbensen

Blaise Déjardin

Bass

Edwin Barker *principal*

Lawrence Wolfe

assistant principal

Benjamin Levy

Dennis Roy

Joseph Hearne

James Orleans

Todd Seeber

John Stovall

Flute

Elizabeth Rowe

principal

Clint Foreman

Elizabeth Ostling

associate principal

Oboe

John Ferrillo *principal*

Mark McEwen

Keisuke Wakao

assistant principal

English Horn

Robert Sheena

Clarinet

William R. Hudgins

principal

Michael Wayne

Thomas Martin

associate principal &

E-flat clarinet

Bass Clarinet

Craig Nordstrom

Bassoon

Richard Svoboda
principal
Suzanne Nelsen
Richard Ranti
associate principal

Contrabassoon

Gregg Henegar

Horn

James Sommerville
principal
Richard Sebring
associate principal
Rachel Childers
Michael Winter
Jason Snider
Jonathan Menkis

Trumpet

Thomas Rolfs *principal*
Benjamin Wright
Thomas Siders
assistant principal
Michael Martin

Trombone

Toby Oft *principal*
Stephen Lange

Bass Trombone

James Markey

Tuba

Mike Roylance
principal

Timpani

Timothy Genis

Percussion

J. William Hudgins
Daniel Bauch
assistant timpanist
Kyle Brightwell
Matthew McKay

Harp

Jessica Zhou

Librarians

Marshall Burlingame
principal
William Shisler
John Perkel

**Personnel
Managers**

Lynn G. Larsen
Bruce M. Creditor
*assistant personnel
manager*

New York Philharmonic, 2009-2010 season

ALAN GILBERT, *Music Director*

Daniel Boico, *Assistant Conductor*

Leonard Bernstein, *Laureate Conductor (1943-1990)*

Kurt Masur, *Music Director Emeritus*

Violin

Glenn Dicterow

concertmaster

The Charles E. Culpeper Chair

Sheryl Staples

principal associate

concertmaster

The Elizabeth G. Beinecke Chair

Michelle Kim *assistant*

concertmaster

The William Petschek

Family Chair

Enrico Di Cecco

Carol Webb

Yoko Takebe

Minyoung Chang

Hae-Young Ham

The Mr. and Mrs. Timothy

M. George Chair

Lisa GiHae Kim

Kuan-Cheng Lu

Newton Mansfield

Kerry McDermott

Anna Rabinova

Charles Rex

The Shirley Bacot Shamel Chair

Fiona Simon

Sharon Yamada

Elizabeth Zeltser

Yulia Ziskel

Marc Ginsberg

principal

Lisa Kim*

In Memory of Laura Mitchell

Soohyun Kwon

The Joan and Joel I. Picket Chair

Duoming Ba

Marilyn Dubow

The Sue and Eugene Mercy,

Jr. Chair

Martin Eshelman

Quan Ge

Judith Ginsberg

Myung-Hi Kim+

Hanna Lachert

Hyunju Lee

Daniel Reed

Mark Schmoockler

Na Sun

Vladimir Tsypin

Viola

Cynthia Phelps

principal

The Mr. and Mrs. Frederick

P. Rose Chair

Rebecca Young*+

Irene Breslaw**

The Norma and Lloyd

Chazen Chair

Dorian Rence

Katherine Greene

The Mr. and Mrs. William

J. McDonough Chair

Dawn Hannay

Vivek Kamath

Peter Kenote

Barry Lehr

Kenneth Mirkin

Judith Nelson

Robert Rinehart

The Mr. and Mrs. G.

Chris Andersen Chair

Cello

Carter Brey

principal

The Fan Fox and

Leslie R. Samuels Chair

Eileen Moon*

The Paul and Diane

Guenther Chair

Qiang Tu

The Shirley and Jon Brodsky

Foundation Chair

Evangeline Benedetti

Eric Bartlett

The Mr. and Mrs. James

E. Buckman Chair

Elizabeth Dyson

Maria Kitsopoulos

Sumire Kudo

Ru-Pei Yeh

Wei Yu

Bass

Eugene Levinson

principal

The Redfield D. Beckwith Chair

Orin O'Brien

acting associate

principal

The Herbert M. Citrin Chair

William Blossom

The Ludmila S. and Carl

B. Hess Chair

Randall Butler

David J. Grossman

Satoshi Okamoto

Flute

Robert Langevin
principal
The Lila Acheson Wallace Chair

Sandra Church*
Renée Siebert
Mindy Kaufman

Piccolo

Mindy Kaufman

Oboe

Liang Wang *Principal*
The Alice Tully Chair

Sherry Sylar*
Robert Botti

English Horn

Thomas Stacy
The Joan and Joel Smilow Chair

Clarinet

Mark Nuccio
acting principal
The Edna and W. Van
Alan Clark Chair

Pascual Martínez
Forteza
acting associate
principal
The Honey M. Kurtz Family
Chair

Alucia Scalzo++
Amy Zoloto++

E-Flat Clarinet

Pascual Martínez
Forteza

Bass Clarinet

Amy Zoloto++

Bassoon

Judith LeClair *principal*
The Pels Family Chair

Kim Laskowski*
Roger Nye
Arlen Fast

Contrabassoon

Arlen Fast

Horn

Philip Myers *principal*
The Ruth F. and Alan J.
Broder Chair

Erik Ralske
acting associate
principal

R. Allen Spanjer
Howard Wall

Trumpet

Philip Smith *principal*
The Paula Levin Chair

Matthew Muckey*
Ethan Bensdorf
Thomas V. Smith

Trombone

Joseph Alessi *principal*
The Gurnee F. and Marjorie L.
Hart Chair

Amanda Stewart*
David Finlayson
The Donna and Benjamin
M. Rosen Chair

Bass Trombone

James Markey

Tuba

Alan Baer *principal*

Timpani

Markus Rhoten
principal
The Carlos Moseley Chair

Percussion

Christopher S. Lamb
principal
The Constance R. Hoguet Friends
of the Philharmonic Chair

Daniel Druckman*
The Mr. and Mrs. Ronald J.
Ulrich Chair

Harp

Nancy Allen
principal
The Mr. and Mrs. William T.
Knight III Chair

Harpstring

Lionel Party

Piano

The Karen and Richard
S. LeFrak Chair

Harriet Wingreen
Jonathan Feldman

Organ

Kent Trittle

Librarians

Lawrence Tarlow
principal
Sandra Pearson**
Sara Griffin**

**Orchestra
Personnel
Manager**

Carl R. Schiebler

**Stage
Representative**

Louis J. Patalano

Audio Director

Lawrence Rock

* Associate Principal

** Assistant Principal

+ On Leave

++ Replacement/Extra

The New York Philharmonic uses
the revolving seating method for
section string players who are listed
alphabetically in the roster.

**Honorary Members
of the Society**

Pierre Boulez
Stanley Drucker
Lorin Maazel
Zubin Mehta
Carlos Moseley

Sejong Soloists

Hyo Kang, *Artistic Director*

Violin 1

Adam Barnett Hart

leader

Yu-Jeong Lee

Liu Foundation Chair

Daniel Cho

Pietro Giovanni Guarneri violin, Mantua, "Pietro di Mantova", ca. 1710

Higgin Kim, Chairman of Byucksan Engineering Co. and Stradivari Society® Loan

Higgin Kim, Chairman of Byucksan Engineering Co. Chair

Ji In Yang

Joohye Lim

Jeoung-Yin Kim

Violin 2

Wu Jie

principal

J. B. Guadagnini violin, Cremona, ca. 1758

Higgin Kim, Chairman of Byucksan Engineering Co. and Stradivari

Society® Loan

Betty Zhou

Youngsun Kim

Erin White

Eun-young Jung

Jiwon Kim

Viola

Pierre Lapointe

principal

Paul Laraia

Jung Yeon Kim

Gasparo da Sáo viola, Brescia, ca. 1590

Samsung Foundation of Culture and Stradivari Society® Loan

Molly Carr

Caroline Johnston

Cello

Na-Young Baek

principal

Matteo Goffriller cello, Venice, ca. 1715

Samsung Foundation of Culture and Stradivari Society® Loan

Hiro Matsuo

Brook Speltz

Hyewon Kim

Bass

Rachel Calin

principal

Zachary Cohen

Sejong Soloists' performance for the recording of Hartmann's *Concerto funebre* was made possible with the generous support of the Jung-Hun Foundation.

① JUNG-HUN FOUNDATION



Staatskapelle Dresden

Christian Thielemann,
Principal Conductor

Violin 1
Roland Straumer
1st concertmaster
Michael Frenzel
Christian Uhlig
Brigitte Gabsch
Johanna Mittag
Jörg Kettmann
Susanne Branny
Birgit Jahn
Anja Krauß
Anett Baumann
Annika Thiel
Roland Knauth
Anselm Telle
Sae Shimabara
Renate Hecker
Noriko Takenaka

Violin 2
Heinz-Dieter Richter
concertmaster
Conrad Muck
Frank Other
Matthias Meißner
Annette Thiem
Wolfgang Roth
Jens Metzner
Olaf-Torsten Spies
Beate Prasse
Alexander Ernst

Emanuel Held
Kay Mitzscherling
Martin Fraustadt
Nicole Amal Reich

Viola
Andreas Willwohl
principal
Norbert Tunze
Jürgen Knauer
Uwe Jahn
Ulrich Milatz
Ralf Dietze
Zsuzsanna Schmidt-Antal
Claudia Briesenick
Susanne Neuhaus
Irena Krause
Milan Líka
Reinald Ross

Cello
Isang Enders
concertmaster
Friedwart Christian
Dittmann *principal*
Tom Höhnerbach
Martin Jungnickel
Uwe Kroggel
Andreas Priebst
Bernward Gruner
Johann-Christoph Schulze
Sven Faulian
Dorothee Pluta

Bass
Andreas Wylezol
principal

Martin Knauer
Torsten Hoppe
Helmut Branny
Christoph Bechstein
Fred Weiche
Johannes Nalepa
Annett Will

Flute
Sabine Kittel
principal
Cordula Bräuer
Jens-Jörg Becker

Oboe
Bernd Schober
principal
Andreas Lorenz

Clarinet
Wolfram Große
principal
Egbert Esterl
Rolf Schindler
Friedemann Seidlitz

Bassoon
Erik Reike
principal
Thomas Berndt
Andreas Börtitz

Horn
Robert Langbein
principal
Harald Heim
Miklós Takács
Eberhard Kaiser

Trumpet
Sebastian Zech
principal
Volker Stegmann
Sven Barnkoth

Trombone
Nicolas Naudot
principal
Guido Ulfig
Lars Zobel
Frank van Nooy

Tuba
Hans-Werner Liemen
principal

Timpani
Thomas Käßler
principal

Percussion
Christian Langer
Jürgen May
Dirk Reinhold
Stefan Seidl

Harp
Astrid von Brück
principal

Samuel Barber

Violin Concerto, Op. 14

Engineer for New York Philharmonic:

Lawrence Rock

Editing and Mixing: Andrew Walton, K&A Productions

Recorded live in concert at Avery Fisher Hall, New York,

USA, February 25-27, 2010

Publisher: G. Schirmer/AMP

© 2014 New York Philharmonic

Original recording format: 88.2kHz/24 bit

Alban Berg

Violin Concerto 'To the Memory of an Angel'

Producer for MDR: Thomas Baust

Director of recording: Bernhard Steffler

Sound Engineers: Matthias Sachers, Mathias Metzner,

Martin Hertel

Editing and Mixing: Andrew Walton, K&A Productions

Recorded live in concert at Staatsoper Dresden,

Germany, June 13-15, 2010

Publisher: Universal Edition Aktiengesellschaft

© 2014 MDR/Canary Classics LLC, under license from

TELEPOOL GmbH

Original recording format: 48kHz/24 bit

Karl Amadeus Hartmann

Concerto funebre

for solo violin and string orchestra

Producer, Engineer, Editing and Mixing: Da-Hong Seetoo

Recorded August 31 and September 1, 2013,

LeFrak Concert Hall, Aaron Copland School of Music,

Queens College, CUNY, New York, USA.

Publisher: Schott and Co.

© 2014 Canary Classics LLC

Original recording format: 44.1kHz/24 bit

Igor Stravinsky

Violin Concerto in D Major

BBC Senior Producer: Ann McKay

Recording Engineers: Neil Pemberton and Simon Tindall

Editing and Mixing: Andrew Walton, K&A Productions

Recorded live in concert at the Barbican Centre, London,

UK, December 8, 2008

Publisher: Schott and Co.

© 2014 BBC Symphony Orchestra/Canary Classics LLC

Original recording format: 48kHz/24 bit

The BBC word mark and logo are trademarks of the British Broadcasting Corporation and used under licence.

BBC Logo © BBC 2007

BBC
RADIO

**Benjamin Britten**

Violin Concerto in D minor, Op. 15

Recording Engineers: James Donahue and Nick Squire

Editing and Mixing: Andrew Walton, K&A Productions

Recorded live in concert at Symphony Hall, Boston, USA,

November 1-3 and 6, 2012

Publisher: Boosey and Hawkes Inc.

© 2014 Boston Symphony Orchestra

Original recording format: 88.2kHz/24 bit

**Mastering Engineer: Andrew Walton,
K&A Productions**

Graphic Design and layout: Emily Davis

Cover photography: Luke Ratray

Canary Classics LLC is not responsible for content on external websites published in this booklet.

Canary Classics recordings can be ordered from our distributors worldwide. For more information

canaryclassics.com | info@canaryclassics.com

© 2014 Canary Classics LLC

CC12