

Friday, November 9, 2012, 8pm
Zellerbach Hall

Philharmonia Orchestra

Esa-Pekka Salonen, *Principal Conductor & Artistic Advisor*

PROGRAM

Esa-Pekka Salonen (b. 1958) Helix (2005)

Ludwig van Beethoven (1770–1827) Symphony No. 7 in A major, Op. 92
(1811–1812)

- I. Poco sostenuto — Vivace
- II. Allegretto
- III. Presto — Assai meno presto
- IV. Allegro con brio

INTERMISSION

Hector Berlioz (1803–1869) Symphonie fantastique, Op. 14 (1830)

1. Rêveries, Passions
2. Un bal (“A Ball”)
3. Scène aux champs (“Scene in the Country”)
4. Marche au supplice (“March to the Scaffold”)
5. Songe d’une nuit du Sabbat (“Dream of a Witches’ Sabbath”)

The Philharmonia Orchestra would like to thank its Principal Supporter, The Meyer Foundation, and Proud Supporter British Airways.

The Philharmonia Orchestra’s residency under the baton of Esa-Pekka Salonen is made possible, in part, by Ann and Gordon Getty, whose gift was made in honor of Jan Shrem and Maria Manetti Shrem. Additional support is provided by the Barbro Osher Pro Suecia Foundation and by Patron Sponsors Shirley D. and Philip D. Schild.

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Esa-Pekka Salonen (b. 1958)

Helix

Composed in 2005. Premiered on August 29, 2005, in London by the World Orchestra for Peace conducted by Valery Gergiev.

Conducting is tough, composing probably even harder, but some of the most brilliant musicians—Busoni, Mahler, Bernstein, Boulez, Previn—have pursued parallel careers in both fields that enriched all the facets of their creative personalities. To this select company must now be added the Finnish composer-conductor Esa-Pekka Salonen. Born in Helsinki on June 30, 1958, Salonen majored in horn at the Sibelius Conservatory, where he founded a “collective” called Ears Open for promoting and performing new music with Jouni Kaipainen, Magnus Lindberg, and Kaija Saariaho, now all major musical figures in Finland. After graduating in 1977, Salonen studied composition privately with Einojuhani Rautavaara and conducting with Jorma Panula, and attended conducting courses in Siena and Darmstadt; he also studied composition with Niccolò Castiglioni and Franco Donatoni in Italy. In 1979, Salonen made his professional conducting debut with the Finnish Radio Symphony Orchestra, and he was soon engaged as a guest conductor across Scandinavia. Successful appearances conducting *Wozzeck* at the Swedish Royal Opera and the Mahler Symphony No. 3 with the Philharmonia Orchestra of London led to his appointment as conductor of the Swedish Radio Symphony Orchestra in 1985, a post he held until 1995. He was principal guest conductor of the Oslo Philharmonic from 1984 to 1989, and of the London Philharmonia from 1985 to 1994; he has also held positions with the New Stockholm Chamber Orchestra, Avanti! Chamber Orchestra, Helsinki Festival, and London Sinfonietta. Salonen made his American debut with the Los Angeles Philharmonic in 1984, and was that orchestra’s music director from 1992 until 2009; he was named the ensemble’s Conductor Laureate in April 2009. Since 2008, he has been Principal Conductor and Artistic Advisor of London’s Philharmonia Orchestra.



Esa-Pekka Salonen

Illustration by Tom Bachtell

He also continues to guest conduct concerts and opera throughout the world and to serve as artistic director of the Baltic Sea Festival, which he co-founded in 2003. Esa-Pekka Salonen is the recipient of several major awards, including the Siena Prize from the Accademia Chigiana (the first conductor ever to receive that distinction), the Royal Philharmonic Society’s Opera Award and Conductor Award, honorary doctorates from the Sibelius Academy, Hong Kong Academy of Performing Arts, and University of Southern California, and the Helsinki Medal. In 1998, he was awarded the rank of Officier de l’Ordre des Arts et des Lettres by the French government. *Musical America* named him its “2006 Musician of the Year.” On July 26, 2012, he was chosen to carry the Olympic Flame as part of the 2012 London Summer Games torch relay.

Though his widest recognition has been as a conductor, Salonen is also an accomplished composer. (“I actually think of myself more as a composer than a conductor,” he said in 1998.) His early compositions, including a saxophone concerto, an orchestral piece titled *Giro* and a few works for solo instruments and unconventional chamber groupings, are rooted in the

avant-garde enthusiasms of his student days, but since his *LA Variations* of 1996, written for the Los Angeles Philharmonic, his work has been more immediate and easily approachable. Of his *Helix*, composed in 2005 on a commission from the BBC for the Proms Festival in London and premiered at the Royal Albert Hall on August 29, 2005, by the World Orchestra for Peace conducted by Valery Gergiev, Salonen wrote, “I decided to compose a celebratory and direct overture-like piece that would nevertheless be very rigidly structured and based on essentially one continuous process. The form of *Helix* can indeed be described as a spiral or a coil; or more academically as a curve that lies on a cone and makes a constant angle with the straight lines parallel to the base of the cone.

“The process of *Helix* is basically that of a nine-minute *accelerando*. The tempo gets faster, but the note values of the phrases become correspondingly longer. Therefore only the material’s relation to the pulse changes, not necessarily the impression of speed itself. Hence the spiral metaphor: the material (which consists essentially of two different phrases) is being pushed through constantly narrowing concentric circles until the music reaches a point where it has to stop as it has nowhere else to go.

“The musical expression changes quite drastically in the course of these nine minutes: the idyllic, almost pastoral opening phrase for piccolo and contra-bassoon returns much later in the horns and trumpets, *fortissimo*, surrounded by a very busy *tutti* orchestra. The closing section shows the material in an almost manic light.”

Ludwig van Beethoven (1770–1827)
Symphony No. 7 in A major, Op. 92

Composed in 1811–1812. Premiered on December 8, 1813, in Vienna, under the composer’s direction

In the autumn of 1813, Johann Nepomuk Mälzel, the inventor of the metronome, approached Beethoven with the proposal that the two organize a concert to benefit the soldiers wounded at the recent Battle of Hanau—with, perhaps, two or three repetitions of the concert

to benefit themselves. Beethoven was eager to have the as-yet-unheard A major Symphony of the preceding year performed, and he thought the financial reward worth the trouble, so he agreed. The concert consisted of this “Entirely New Symphony” by Beethoven, marches by Dussek and Pleyel performed on a “Mechanical Trumpeter” fabricated by Mälzel, and an orchestral arrangement of *Wellington’s Victory*, a piece Beethoven had concocted the previous summer for yet another of Mälzel’s musical machines, the “Panharmonicon.” The evening was such a success that Beethoven’s first biographer, Anton Schindler, reported, “All persons, however they had previously dissented from his music, now agreed to award him his laurels.”

The orchestra for this important occasion included some of the most distinguished musicians and composers of the day: Spohr, Schuppanzigh, Dragonetti, Meyerbeer, Hummel, and Salieri all lent their talents. Spohr, who played among the violins, left an account of Beethoven as conductor. “Beethoven had accustomed himself to indicate expression to the orchestra by all manner of singular bodily movements,” wrote Spohr. “So often as a *sforzando* [a sudden, strong attack] occurred, he thrust apart his arms, which he had previously crossed upon his breast. At *piano* [soft] he crouched down lower and lower as he desired the degree of softness. If a *crescendo* [gradually louder] then entered, he slowly rose again, and at the entrance of the *forte* [loud] jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*.”

The Seventh Symphony is a magnificent creation in which Beethoven displayed several technical innovations that were to have a profound influence on the music of the 19th century: he expanded the scope of symphonic structure through the use of more distant tonal areas; he brought an unprecedented richness and range to the orchestral palette; and he gave a new awareness of rhythm as the vitalizing force in music. It is particularly the last of these characteristics that most immediately affects the listener, and to which commentators have consistently turned to explain the vibrant power of the work. Perhaps the most famous such observation about the Seventh Symphony is that of

Richard Wagner, who called the work “the apotheosis of the Dance in its highest aspect...the loftiest deed of bodily motion incorporated in an ideal world of tone.” Couching his observation in less highfalutin language, John N. Burk believed that its rhythm gave this work a feeling of immense grandeur incommensurate with its relatively short, 40-minute length. “Beethoven,” Burk explained, “seems to have built up this impression by willfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size.”

A slow introduction, almost a movement in itself, opens the Symphony. This initial section employs two themes: the first, majestic and unadorned, is passed down through the winds while being punctuated by long, rising scales in the strings; the second is a graceful melody for oboe. The transition to the main part of the first movement is accomplished by the superbly controlled reiteration of a single pitch. This device not only connects the introduction with the exposition but also establishes the dactylic rhythm that dominates the movement.

The *Allegretto* scored such a success at its premiere that it was immediately encored, a phenomenon virtually unprecedented for a slow movement. Indeed, this music was so popular that it was used to replace the brief slow movement of the Eighth Symphony at several performances during Beethoven’s lifetime. In form, the movement is a series of variations on the heartbeat rhythm of its opening measures. In spirit, however, it is more closely allied to the austere chaconne of the Baroque era than to the light, figural variations of Classicism.

The third movement, a study in contrasts of sonority and dynamics, is built on the formal model of the scherzo, but expanded to include a repetition of the horn-dominated Trio (Scherzo–Trio–Scherzo–Trio–Scherzo).

In the sonata-form finale, Beethoven not only produced music of virtually unmatched rhythmic energy (“a triumph of Bacchic fury,” in the words of Sir Donald Tovey), but did it in such a manner as to exceed the climaxes of the

earlier movements and make it the goal toward which they had all been aimed. So intoxicating is this music that some of Beethoven’s contemporaries were sure he had composed it in a drunken frenzy. An encounter with the Seventh Symphony is a heady experience. Klaus G. Roy, the distinguished musicologist and former program annotator for the Cleveland Orchestra, wrote, “Many a listener has come away from a hearing of this Symphony in a state of being punch-drunk. Yet it is an intoxication without a hangover, a dope-like exhilaration without decadence.” To which the composer’s own words may be added. “I am Bacchus incarnate,” boasted Beethoven, “appointed to give humanity wine to drown its sorrow... He who divines the secret of my music is delivered from the misery that haunts the world.”

Hector Berlioz (1803–1869)
Symphonie fantastique, Op. 14a

Composed in 1830. Premiered on December 5, 1830, in Paris, conducted by François Habeneck.

By 1830, when he turned 27, Hector Berlioz had won the *Prix de Rome* and gained a certain notoriety among the fickle Parisian public for his perplexingly original compositions. Hector Berlioz was also madly in love. The object of his amorous passion was an English actress of middling ability, one Harriet Smithson, whom the composer first saw when a touring English theatrical company performed Shakespeare in Paris in 1827. During the ensuing three years, this romance was entirely one-sided, since the young composer never met Harriet, but only knew her across the footlights as Juliet and Ophelia. He sent her such frantic love letters that she never responded to any of them, fearful of encouraging a madman. Berlioz, distraught and unable to work or sleep or eat, wandered the countryside around Paris until he dropped from exhaustion and had to be retrieved by friends.

Berlioz was still nursing his unrequited love for Harriet in 1830 when, full-blown Romantic that he was, his emotional state served as the germ for a composition based on a musical

“Episode from the Life of an Artist,” as he subtitled the *Symphonie fantastique*. In this work, the artist visualizes his beloved through an opium-induced trance, first in his dreams, then at a ball, in the country, at his execution and, finally, as a participant in a witches’ sabbath. She is represented by a musical theme that appears in each of the five movements, an *idée fixe* (a term Berlioz borrowed from the just-emerging field of psychology to denote an unhealthy obsession) that is transformed to suit its imaginary musical surroundings. The *idée fixe* is treated kindly through the first three movements, but after the artist has lost his head for love (literally—the string pizzicati followed by drum rolls and brass fanfares at the very end of the *March to the Scaffold* graphically represent the fall of the guillotine blade and the ceremony of the formal execution), the *idée fixe* is transmogrified into a jeering, strident parody of itself in the finale in music that is still original and disturbing almost two centuries after its creation. The sweet-to-sour changes in the *idée fixe* (heard first in the opening movement on unison violins and flute at the beginning of the fast tempo after a slow introduction) reflect Berlioz’s future relationship with his beloved, though, of course, he had no way to know it in 1830. Berlioz did in fact marry his Harriet-Ophelia-Juliet in 1833, but their happiness faded quickly, and he was virtually estranged from her within a decade.

The composer gave the following program as a guide to the *Symphonie fantastique*: “A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

“Part I: *Reveries and Passions*. He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she

suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

“Part II: *A Ball*. He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

“Part III: *Scene in the Country*. One summer evening in the country he hears two shepherds playing a *ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and impart a more cheerful coloring to his thoughts; but she appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets. . . the sound of distant thunder. . . solitude. . . silence. . .

“Part IV: *March to the Scaffold*. He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now somber and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outburst. At the end, the *idée fixe* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

“Part V: *Dream of a Witches’ Sabbath*. He sees himself at the Witches’ Sabbath, in the midst of a frightful group of ghosts, magicians and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The *beloved melody* again reappears, but it has lost its noble and timid character; it has become an ignoble, trivial and grotesque dance-tune; it is *she* who comes to the Witches’ Sabbath. . . Howlings of joy at her arrival. . . she takes part in the diabolic orgy. . . Funeral knells, burlesque parody on the *Dies Irae* [the ancient ‘Day of Wrath’ chant from the Roman Catholic Requiem Mass for the Dead]. Witches’ Dance. The Witches’ Dance and the *Dies Irae* together.”

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Saturday, November 10, 2012, 7pm
Zellerbach Hall

Philharmonia Orchestra

Esa-Pekka Salonen, *Principal Conductor & Artistic Advisor*

Aidan Oliver, *Assistant Conductor*

PROGRAM

Alban Berg (1885–1935) Wozzeck (1914–1922)

Opera in Three Acts after Georg Büchner’s Woyzeck

CAST

Johan Reuter	<i>Wozzeck</i>
Angela Denoke	<i>Marie</i>
Hubert Francis	<i>Drum Major</i>
Joshua Ellicott	<i>Andres</i>
Peter Hoare	<i>Captain</i>
Tijl Faveyts	<i>Doctor</i>
Henry Waddington	<i>First Apprentice</i>
Eddie Wade	<i>Second Apprentice</i>
Harry Nicoll	<i>Idiot</i>
Anna Burford	<i>Margret</i>
Zachary Mamis	<i>Marie’s Child</i>

UC Berkeley Chamber Chorus

Marika Kuzma, *Director*

Members of the Piedmont East Bay Children’s Choir

Robert Geary, *Artistic Director*

Sue Bohlin, *Principal Accompanist & Associate Conductor*

Members of the UC Berkeley Symphony Orchestra

David Milnes, *Director*

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Alban Berg
Wozzeck

Text adapted by the composer from Georg Büchner's play Woyzeck.

Act I

FIVE CHARACTER PIECES

(Wozzeck in Relationship to His Surroundings)

Scene 1	<i>Wozzeck and the Captain</i>	Suite
Scene 2	<i>Wozzeck and Andres</i>	Rhapsody
Scene 3	<i>Marie and Wozzeck</i>	Military March and Lullaby
Scene 4	<i>Wozzeck and the Doctor</i>	Passacaglia
Scene 5	<i>Marie and the Drum Major</i>	Andante affettusoso (quasi Rondo)

Act II

SYMPHONY IN FIVE MOVEMENTS

(Dramatic Development)

Scene 1	<i>Marie and the Child, later Wozzeck</i>	Sonata Movement
Scene 2	<i>Captain and Doctor, later Wozzeck</i>	Fantasy and Fugue
Scene 3	<i>Marie and Wozzeck</i>	Largo
Scene 4	<i>Beer Garden</i>	Scherzo
Scene 5	<i>Sleeping in the Quarters in the Barracks</i>	Rondo con introduzione

Act III

SIX INVENTIONS

(Catastrophe and Epilogue)

Scene 1	<i>Marie with the Child</i>	Invention on a Theme
Scene 2	<i>Marie and Wozzeck</i>	Invention on One Note
Scene 3	<i>Inn</i>	Invention on a Rhythm
Scene 4	<i>Wozzeck's Death</i>	Invention on a Chord of Six Notes
—	Orchestral Interlude	Invention on a Key
Scene 5	<i>Children at Play</i>	Invention on Quaver Figure

Source: Kobbe's Opera Book

This program will be performed without intermission.

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Alban Berg
Wozzeck

ACT I

FIVE CHARACTER PIECES

SCENE 1: *The Captain's room, morning.*

Wozzeck shaves The Captain daily to earn some extra money. The Captain says that he fears the time stretching before him and the eternity that lies beyond, and he urges Wozzeck to go slowly in his chore. The Captain tells Wozzeck that he is a good man but “has no sense of morality” because he has fathered a child with Marie out of wedlock. Wozzeck, who has been murmuring submissive replies to The Captain's earlier comments, becomes agitated and replies that he is too poor to have morals. The Captain is surprised by Wozzeck's outburst but calms him down before dismissing him.

SCENE 2: *A field, late afternoon.*

Wozzeck and his friend and comrade Andres are cutting sticks. Andres sings a lighthearted hunting song, but Wozzeck is troubled by sinister visions, imagining that ominous sounds are coming from the ground below him and that the setting sun is illuminated by fires on the earth. A drum roll calls them back to their barracks.

SCENE 3: *Marie's room, evening.*

Marie, her child in her arms, gazes from her window at the military parade in the street below to admire The Drum-Major. Her neighbor, Margret, comments on her obvious attraction to him, and Marie, annoyed, slams her window shut. After Marie sings a lullaby to her son, Wozzeck enters and tells her of his hallucinations in the field. She holds the child out to him, but he ignores the boy and leaves. “So haunted,” she says when he is gone.

SCENE 4: *The Doctor's study, a sunny afternoon.*

Wozzeck earns a few extra *Groschen* by allowing himself to be subjected to The Doctor's outlandish dietary experiments—eat nothing, he is ordered, but beans this week and mutton next. The Doctor, like The Captain, is concerned with the afterlife, but believes he can gain immortality through his bizarre researches.

SCENE 5: *Outside Marie's door, dusk.*

Marie admires The Drum-Major as he preens and boasts of his prowess. When he tells her they should “start a line of drum-majors” she initially fights him off but soon submits. They go inside.

ACT II

SYMPHONY IN FIVE MOVEMENTS

SCENE 1: *Marie's room, morning.*

Marie sits with her child in her lap and glances into a piece of broken mirror to admire the earrings The Drum-Major has given her. Marie wants the boy to sleep but she terrifies him instead with a song about a child carried off by gypsies. Wozzeck arrives and asks Marie about the earrings. He is skeptical when she says she found them in the street, but gives her money, comments on his endless toil, and leaves. Marie expresses remorse.

SCENE 2: *A street, daytime.*

The Doctor, in a hurry, and The Captain, moving deliberately, encounter each other on the street. The Doctor comments on The Captain's poor physique and tells him that he might soon suffer an “*apoplexia cerebri*.” Wozzeck tries to rush past but they detain him and mock him about Marie and her liking for other men. Wozzeck, saying he would “almost like to hang myself,” hurries away.

SCENE 3: *Outside Marie's door, daytime.*

Wozzeck confronts Marie on her doorstep about her infidelity. Her feigned innocence enrages him and he threatens to strike her. "Rather a knife in me than a hand on me," she cries and goes inside. Wozzeck is stunned by her words and goes off musing that "man is an abyss: it makes you feel dizzy looking down into it...."

SCENE 4: *Garden of an inn, late evening.*

Apprentices, soldiers and girls dance to a tavern band while Wozzeck watches from a bench near the door. After two drunken apprentices trade songs, the dance resumes and Wozzeck sees Marie and The Drum-Major join the crowd. He curses them and starts to rise but gives up and slumps back onto the bench. Apprentices and soldiers sing a rowdy hunters' chorus and Andres bellows a few lines of a tune before speaking with Wozzeck, who says that he is comfortable on his hard bench "and in the cold grave I'll be even more comfortable." After one apprentice delivers a bibulous sermon, an Idiot appears and tells Wozzeck he smells blood. As he watches Marie and The Drum-Major resume their nightmare waltz, Wozzeck, unnerved, exclaims, "It's all going red. It's as though they were all wallowing...."

SCENE 5: *Barracks guardroom, night.*

Surrounded by snoring soldiers, Wozzeck tells Andres he cannot sleep because he is tormented by memories of the dance at the tavern and by visions of a knife. The Drum-Major, intoxicated, blunders in and picks a fight with Wozzeck. He starts to strangle Wozzeck but releases him and staggers out. The soldiers go back to sleep while Wozzeck stares into the night.

ACT III
SIX INVENTIONS

SCENE 1: *Marie's room, night.*

Marie repentantly reads the Biblical story of the woman taken in adultery. Her child, upset, presses close to her and she tells him a sad story about a boy left alone in the world. She wonders why she has not seen Wozzeck for two days before she returns to reading the Bible. She prays for mercy.

SCENE 2: *Forest path by a pond, dusk.*

Marie and Wozzeck sit beside a pond. Wozzeck asks Marie how long they have known each other and how long she thinks their time together will last. She becomes apprehensive and tries to leave but he pulls her back onto the bench and kisses her. As the blood-red moon rises, he draws a knife and stabs her in the throat. Marie dies and he runs off.

SCENE 3: *A rough tavern, night.*

Wozzeck gulps a glass of wine and shouts encouragement to the dancers moving to a course polka. He tries to dance a few steps with Margret, but she starts singing instead. When he cuts her off, she notices blood on his hand. His attempts to explain it prove futile and he rushes out.

SCENE 4: *Forest path by the pond, moonlight.*

Wozzeck returns to the scene of the murder to retrieve the knife. He stumbles over Marie's corpse but finds the weapon and tosses it into the pond. He wades into the water to throw the knife farther out and to wash off the blood, and drowns. The Doctor and The Captain appear and hear strange noises, but the sounds cease and they leave anxiously.

SCENE 5: *Outside Marie's door, morning.*

Marie's son is playing with other children. A child bursts in and tells them that Marie has been found dead by the pond. The children run off. Marie's son hesitates, then follows.

Alban Berg (1885–1935)**Wozzeck: Opera in Three Acts After Georg Büchner's Woyzeck**

Composed 1914–1922. Premiered on December 14, 1925, at the Berlin State Opera, conducted by Erich Kleiber, with Leo Schützendorf in the title role and Sigrid Johanson as Marie.

On August 27, 1824, in Leipzig's market square, Johann Christian Woyzeck, a barber and ex-soldier, was beheaded for the crime of murdering his unfaithful mistress, Christine Woost, three years before. Woyzeck's lawyers had entered a plea of insanity on the grounds that he claimed to have heard voices and was subject to hallucinations, but that defense was rejected by the court when Leipzig's chief medical officer, Dr. Johann Christian August Clarus, testified that his examination of the accused showed that he was not mentally unstable and was therefore fully accountable for his actions. A year after Woyzeck's execution, Clarus published an account of his part in the affair in a medical journal to which Dr. Ernst Büchner, a prominent district physician in the Grand Duchy of Hessen-Darmstadt and a specialist in forensic medicine, subscribed. It was from that report that the doctor's twelve-year-old son, Georg Büchner, first came to know of the Woyzeck case.

Young Georg showed precocious literary gifts in his studies at the Darmstadt Gymnasium as a teenager, but Ernst determined that his son should follow the generations-long family vocation and sent him in 1831 to begin his medical studies at the University of Strasbourg, where he passionately took up the causes of free speech, democracy and poverty relief. He continued both his professional training and his outspoken political advocacy at the University of Giessen, near Darmstadt, from 1833 to 1835, when he wrote his first play, *Dantons Tod* ("Danton's Death"), a tragedy about the title character's disillusionment with the French Revolution. He also wrote a political pamphlet at Giessen whose inflammatory sentiments necessitated his fleeing Germany and returning to Strasbourg, where he authored a romantic comedy titled *Leonce and*

Lena and began the never-finished novel *Lenz* ("Spring"). Büchner abandoned his political activities after his near-arrest in Giessen and he resumed his medical career, earning a doctoral degree from the University of Zurich for his research on the cranial nerves of fish and joining that institution's faculty in October 1835 as a lecturer in natural science. During the following months, he wrote 25 scenes for a play based on the account of Woyzeck that he had discovered a dozen years before, but he was suddenly taken ill in January 1837 and died on February 19th, probably of typhoid fever, before completing the drama. He was 23.

In 1879, the German novelist Karl Emil Franzos published Büchner's play after painstaking research that included treating the original pages with chemicals to make the greatly faded characters visible and deciphering the playwright's miniscule script—so great were the challenges of legibility that he even mistakenly transcribed the title as *Wozzeck*. Franzos's edition became well known among the literary avant-garde as a precursor of German expressionism, and in 1909 it was made stageworthy as part of Paul Landau's complete edition of Büchner's works. *Wozzeck* was first staged, 76 years after its author's death, at the Residenztheater in Munich in November 1913 and reached Vienna the following May, where it created a sensation and enthralled the 29-year-old composer Alban Berg. "Isn't it fantastic, incredible?" a friend reported Berg saying after one of the several performances that he attended. "Someone must set it to music."

Berg began his operatic *Wozzeck* in 1914, but he had to stop work on it when he was conscripted into the Austrian army the following year. He was unable to return to the opera until 1917, and made substantial progress on it only after he was discharged from military service at the end of 1918; the score was completed in April 1922. *Wozzeck* was daring in both its dramatic content and its musical style, and Berg, concerned about getting it staged, extracted *Three Fragments from "Wozzeck"* for concert performance, which the German conductor Herman Scherchen, a tireless champion of new music, conducted at the

Music Festival in Frankfurt on June 17, 1924. The Berlin State Opera accepted the challenge of *Wozzeck* the following year and premiered the epochal work on December 14, 1925. Despite some expected reactionary carping about the opera's modernity, *Wozzeck* was a great success, "a significant event in the history of music drama," according to the eminent German critic and musicologist H. H. Stuckenschmidt. The opera was produced in Prague in 1926, Leningrad in 1927 and Vienna in 1930; it was given its American premiere by the Philadelphia Grand Opera Company, conducted by Leopold Stokowski, on March 19, 1931.

Wozzeck, as adapted by Berg from Büchner's play, tells of a woebegone soldier who is made the subject of demeaning and harmful physical trials by his disinterested superiors just to see their effect. *Wozzeck* has had an illegitimate son with Marie, but she is now drawn to the regiment's Drum-Major, whom she allows to seduce her. He gives her a pair of earrings that arouse *Wozzeck*'s jealousy. *Wozzeck* broods and descends into nightmarish delusions until he stabs Marie to death at the edge of a forest pond. When he goes to console himself at a local tavern, a friend of Marie notices blood on his hands and he returns to the pond to try to hide the evidence of his crime. The moon rises blood-red and *Wozzeck*, imagining himself covered with Marie's blood, wades deeper and deeper into the water to wash it off until he drowns.

Berg enfolded this tale of scalded emotions in a musical score of great formal rigor. During his study with Schoenberg, from 1904 to 1910, Berg had been thoroughly indoctrinated in the classics of the German repertory as well as the daring atonal language of his teacher's Chamber Symphony No. 1, Five Orchestral Pieces and

Second String Quartet. Like Schoenberg, Berg was wary of the loss of the structural scaffolding inherent in the traditional tonal system, and he took great care in his works written after finishing his studies (*Altenberg Lieder*, Op. 4 [1911–1912]; Four Pieces for Clarinet and Piano, Op. 5 [1913]; Three Pieces for Orchestra, Op. 6 [1913–1915]) to create logical forms that would support his characteristic lyricism and sense of dramatic expression.

Berg built *Wozzeck* around two essential formal concepts. The first is the intimate connection between the music and the expression of character and situation, here heightened by associating recurring motives with the characters and by weaving a web of thematic references across the opera—just one of the many possible examples: when *Wozzeck* confronts Marie with her infidelity in Act II, Scene 3, she denies the accusation to his face but the orchestra plays fragments from the scene of her seduction by The Drum-Major to indicate that she is fully aware of her transgression. To implement the second design plan, one unprecedented in opera, Berg derived from Büchner's play three acts of five scenes each connected by orchestral interludes, and gave each act an overriding formal arrangement—*Five Character Pieces*, *Symphony in Five Movements*, *Six Inventions* (the sixth is the extended interlude before the final scene)—and each scene a more detailed structure. (For those interested in exploring *Wozzeck* more fully, Douglas Jarman [Cambridge University Press, 1989] and George Perle [University of California Press, 1980] have written book-length studies of the opera.)

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Sunday, November 11, 2012, 3pm
Zellerbach Hall

Philharmonia Orchestra

Esa-Pekka Salonen, *Principal Conductor & Artistic Advisor*

PROGRAM

- Gustav Mahler (1860–1911) Symphony No. 9 in D major (1908–1910)
- I. Andante comodo
 - II. Im Tempo eines gemächlichen Ländlers.
Etwas täppisch und sehr derb
 - III. Rondo — Burleske. Allegro assai. Sehr trotzig
 - IV. Adagio. Sehr langsam und noch zurückhaltend

This program will be performed without intermission.

The Philharmonia Orchestra and Esa-Pekka Salonen, together with Cal Performances, dedicate this performance of Mahler's Ninth Symphony to the memory of Elliott Carter, 1908–2012.

The Philharmonia Orchestra would like to thank its Principal Supporter, The Meyer Foundation, and Proud Supporter British Airways.

The Philharmonia Orchestra's residency under the baton of Esa-Pekka Salonen is made possible, in part, by Ann and Gordon Getty, whose gift was made in honor of Jan Shrem and Maria Manetti Shrem. Additional support is provided by the Barbro Osher Pro Suecia Foundation and by Patron Sponsors Shirley D. and Philip D. Schild.

Cal Performances' 2012–2013 season is sponsored by Wells Fargo.

Gustav Mahler (1860–1911)
Symphony No. 9 in D major

Composed in 1908–1910. Premiered on June 26, 1912, in Vienna, conducted by Bruno Walter.

“I don’t choose what to compose. It chooses me,” insisted Gustav Mahler. In the three towering works comprising the final phase of his creative life (*Das Lied von der Erde*, the Ninth Symphony and the unfinished Tenth Symphony), the Fate that had chosen to smite him was not just hinted at by the music, but was the very essence of its message. These late works were born in the shattering year of 1907, during which not one but three separate shocks befell the composer that crushed his happiness and hastened his early death at the age of 50.

First, Mahler severed his stormy association with the Vienna Opera, over which he had presided for the preceding decade. Although, according to every report, he had raised the level of performance both on stage and in the orchestra pit to an unprecedentedly high level, he had also acquired many enemies in the process. A demoniacal worker and an unremitting perfectionist, he alienated performers through his criticisms when they could not achieve the standards he demanded. Against the continuing background of budgetary distress, hide-bound Viennese conservatism and muted but pervasive anti-Semitism, Mahler began to feel that his tenure had been a failure, and he resigned in March 1907.

The second blow landed early that summer, though premonitory quiverings had been heralding its arrival for several months. Dr. Friedrich Kovacs of Vienna diagnosed a serious heart condition in Mahler caused by subacute endocarditis, and advised him that all strenuous activity would have to cease if the disease were not to prove rapidly fatal. To Mahler, an avid swimmer and hiker, this was terrible news. Apart from the change in his daily schedule, however, this condition also forced the 46-year-old composer to face squarely up to his own mortality—something that had been a residual undercurrent in his lifelong melancholia, but that now became Mahler’s obsession.

Already shaken in his career and his physical well-being, the third fateful stroke numbed his family life. In July, his beloved four-year-old daughter, Maria, died of scarlet fever and diphtheria. Mahler, like Shakespeare’s Brutus, was “sick of many griefs.”

After the discovery of his heart condition, Mahler limited his physical exercise, carrying a pedometer with him so as not to exceed the prescribed number of daily steps. He refused, however, to abandon his work. He spent four winter seasons in New York conducting the Metropolitan Opera and the New York Philharmonic, returning to Austria during the summers to compose. During the summer of 1909, he worked feverishly on his Symphony No. 9, a composition that took considerable courage on his part to complete, since he was superstitiously wary of ninth symphonies: Beethoven, Schubert, Bruckner, and Dvořák had all died without getting past that number. In an attempt to skirt the problem, Mahler had not numbered the successor to his Eighth Symphony but created it instead as a song cycle-symphony titled *Das Lied von der Erde* (“The Song of the Earth”). Since this new work would therefore actually be his *tenth* symphony, Mahler reasoned that “now the danger is past.” The music, however, gives a different message—a message of farewell, of acceptance of mortality, and of the deep realization of the wondrous gift of life just when it seemed, because of its imminent loss, to be most precious to Mahler. “I am thirstier than ever for life, and I find the ‘habit of living’ sweeter than ever,” he wrote in 1909 to his dear friend and disciple, the conductor Bruno Walter.

In addition to the personal leave-taking embodied in its notes, the Ninth Symphony, like all of Mahler’s works, expands beyond the limits of the composer’s daily life in two important directions—the communicative and the historical. Of all Mahler’s symphonies, this one goes most directly to the listener’s heart. It has a quality almost unmatched by any other music to turn our thoughts inward, to encourage us to examine the deepest and most secret recesses of our humanity.

The Ninth Symphony is a gesture of farewell in the historical sense, as well. Mahler, heir to two centuries of the greatest and most profound German music, knew that his works stood at the end of the hallowed tradition of symphonic music extending back through Brahms and Beethoven to Mozart and Haydn and Bach. He was also acutely aware that more than just this mode of artistic expression was waning. The forces that ignited World War I were already swinging into place in 1909, and Mahler was convinced that life as he knew it would be destroyed and would never come again. In the words of Edward Downes, “The composer felt that the entire tradition, the works of the past he loved, the values by which he lived, even the sensitivity to perceive these things—were all sliding with him irretrievably into oblivion.”

As did all of his sensitive European contemporaries, Mahler perceived around him a cracking of society, one that he felt was going to bring down the very political, social and artistic structures upon which he had built his life. He could not, of course, foretell his own calamities or the start of the Great War in 1914 that realized his vision, but he did bring to his last works a sense of portentous uneasiness and irreplaceable loss that mirror the era in which he lived. “Mahler’s music expressed the intuitive forebodings of an artist listening to the distant rumblings of the future and, as such, formulating the apprehensions of the suppressed and inarticulate...who found in him, the Austrian Jew, their most sympathetic spokesman,” commented the Austrian composer, conductor and musicologist Hans Redlich. The overwhelming poignancy of Mahler’s music arises from his juxtaposition of these cosmic concerns with the simple, personal joys of nature, family, love, and the other essential values that nurture our humanity. As a testament to the ebbing of a great man’s life, the art he cherished, and even the society in which he lived, Mahler’s Ninth Symphony is among the most poignant works ever composed.

Bruno Walter, who led the premiere of the Ninth Symphony in Vienna a year after the composer’s death, spoke also of the work’s “prophetic significance in purely musical terms.

Here Mahler stands once more upon the mysterious threshold beyond which lies a new unexplored province of the realm of music. Mahler’s themes appear as ghostly symbols, reduced to bare outlines; the texture is thinned out, much as in some passages of the latest Beethoven; the independent melodic entities are projected bluntly against a vast empty horizon and clash with each other in harsh, portentous friction.” The Ninth Symphony proved to be an enormous influence on Mahler’s younger Viennese colleagues, especially Arnold Schoenberg, who followed its lead in creating a new musical style for the new century.



The formal structure of Mahler’s Ninth Symphony is unusual. It comprises two fast, sardonic central movements flanked at beginning and end by massive *Adagio* statements. Each movement represents a particular kind of farewell. The first is a farewell to love, to intimacy, to spiritual pleasures. The second, a hard-edged *Ländler*, an Austrian peasant dance, could be either (or both) a farewell to the simple joys of country life or a modern evocation of that fearful Medieval omnipresence, the Dance of Death. The third movement, a mocking *Burleske*, leaves behind the tawdry attractions of the city and of sophisticated life. The stunning finale is a farewell to life itself.

Throughout his score, both in the musical notes and in the performance markings, Mahler left not mere indications of these meanings, but a trail of neon signposts. The ending is marked *ersterbend* (“dying away”); one section bears the legend *Freund Hein spielt auf* (“the Grim Reaper plays”), another *Wie ein schwerer Kondukt* (“like a somber funeral procession”); “O vanished days of youth, O scattered love...” is scrawled at one point in the manuscript. It is the music, however, that most fully reflects Mahler’s mind: the violent clashes of contrasting materials in the unique and complex structure of the first movement (the works of Beethoven’s last years, such as the Piano Sonata, Op. 109, come to mind); the distorted and brittle dance of the second; the

chaotic maelstrom of the third; the gradual slipping away of the delicate strands of melody—of life itself—in the finale. These tell us more about the feelings of the dying composer than could any written words.

“What one makes music from is still the whole—that is the feeling, thinking, breathing, suffering human being,” Mahler told Bruno Walter. Mahler lived his life bravely, productively, wholly, right to the end. Walter, in his loving book on his mentor, wrote, “The music [of the Ninth Symphony] grew to be a tragically moving and noble epitome of the farewell feeling. A unique soaring between farewell sadness and a vision of Heavenly light, it lifts the Symphony into an atmosphere of celestial bliss.”

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VIOLIN I

Zsolt-Tihamér Visontay*
 Sarah Oates
 Nathaniel Anderson-Frank
 Imogen East
 Eleanor Wilkinson
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Emily Davis*
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Ida Bryhn*
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 Cheremie Hamilton-Miller
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Timothy Walden*
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 Eric Villeminey
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BASS

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 Simon Oliver
 Michael Fuller
 Adam Wynter
 Brendan Kane
 William Cole
 Jeremy Watt

FLUTE

Samuel Coles*
 June Scott
 Sophie Johnson (Nov. 11)
 Luke Strevens (Nov. 11)

PICCOLO

Keith Bragg
 Sophie Johnson (Nov. 10)

OBOE

Gordon Hunt*
 Timothy Rundle
 Eugene Feild

COR ANGLAIS

Jill Crowther*

CLARINET

Mark van de Wiel (Nov. 9 & 10)[†]
 Barnaby Robson (Nov. 10 & 11)*
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 Duncan Gould (Nov. 10 & 11)
 Katie Lockhart (Nov. 11)

E-FLAT CLARINET

Jennifer McLaren*
 Katie Lockhart (Nov. 10)

BASS CLARINET

Laurent Ben Slimane (Nov. 10 & 11)*

BASSOON

Amy Harman*
 Michael Cole
 Tamsin Thorn
 Luke Whitehead

CONTRABASSOON

Luke Whitehead*

HORN

Katherine Woolley (Nov. 9 & 11)
 Nigel Black (Nov. 10)*
 Nicholas Hougham*
 Antonio-Geremia Iezzi
 Carsten Williams
 James Handy

TRUMPET

Alistair Mackie
 Mark Calder
 Paul Sharp
 Robert Farley

CORNET

Alistair Mackie
 Mark Calder

TROMBONE

Byron Fulcher
 Philip White

BASS TROMBONE

Daniel West

TUBA

Peter Smith (Nov. 9 & 10)[†]
 Sasha Koushk-Jalali

TIMPANI

Paul Philbert
 Timothy Gunnell

PERCUSSION

Henry Baldwin
 Peter Fry
 David Corkhill
 Christopher Terian
 Timothy Gunnell

HARP

Bryn Lewis
 Ruth Holden

* Chamber Orchestra in Wozzeck

† Tavern Band in Wozzeck

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 Jennifer Ashworth*
 Felicia Chen*
 Katherine Chen
 Seenia Hong
 Katherine Howell*
 Alison Mackey
 Valerie Pooudomsak
 Kayla Sheehan*
 Christina Swindlehurst-Chan
 Vanessa Yang*

ALTO

Miriam Anderson
 Kira Bartholomew
 Deborah Benedict[†]
 Elsa Bishop
 Ellie Broadman
 Nancy Hall
 Hong Ju Jung
 Karen Kim
 Miriam Kjellgren
 Lexi Kopan
 Shan Hui Lin
 Alana Mailes
 Andrea Mich
 Tanya Varimezova

TENOR I

Seth Arnopole[†]
 Thomas Busse*
 Elliot Franks[†]
 Victor Huang
 August Johannson
 Charles Olson
 Jimmy Wu

TENOR II

Ed Betts[†]
 Kevin Gibbs[†]
 Nicholas Koo
 Robert Landicho
 Eric Tuan[†]
 Keith Perry[†]
 Garrett Wellenstein

* Alumni of the UC Berkeley Chamber Chorus

† Guest singer

BARITONE I

Nathaniel Ben-Horin
 Gregory Fair*
 Sam Maurer
 Dylan Moore
 Nik Nackley[†]

BARITONE II

Daniel Alley
 Aviel Ballo
 Jeff Fields[†]
 Anders Froelich[†]
 Sean Mullin

BASS I

Steven Anderson*
 Asher Davison[†]
 Hayden Eric Godfrey
 Matthew Lovell[†]
 Anthony Pasqua[†]
 Rio Vander Stahl

BASS II

Andrew Chung*
 David Hess[†]
 Chulki Lee
 Chung-Wai Soong[†]
 Keith Watts

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 Sue Bohlin, *Principal Accompanist & Associate Conductor*

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 Elsa Savant
 William Schaff
 Ailey Simpson
 Alina Whatley
 Daphne Williams

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Members of the UC Berkeley Symphony Orchestra

David Milnes, *Director*

VIOLIN (TAVERN BAND)

Tammy Lian
Vivian Hou

FLUTE

Michael Williams
Eric Delgado

PICCOLO

Mary Anne Kidwell

OBOE

Liam Boisset
Allison Schwartz

E-FLAT CLARINET

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THE PHILHARMONIA ORCHESTRA is one of the world's great orchestras. Acknowledged as the United Kingdom's foremost musical pioneer, with an extraordinary recording legacy, the Philharmonia leads the field for its quality of playing, and for its innovative approach to audience development, residencies, music education, and the use of new technologies in reaching a global audience. Together with its relationships with the world's most sought-after artists—most importantly its Principal Conductor and Artistic Advisor Esa-Pekka Salonen—the Philharmonia Orchestra is at the heart of British musical life.

Today, the Philharmonia has the greatest claim of any orchestra to be the United Kingdom's national orchestra. It is committed to presenting the same quality, live music-making in venues throughout the country as it brings to London and the great concert halls of the world. In 2012–2013, the Orchestra is performing more than 160 concerts, as well as recording scores for films, CDs, and computer games. Under Esa-Pekka Salonen a series of flagship, visionary projects—*City of Dreams: Vienna 1900–1935* (2009), Bill Viola's *Tristan und Isolde*

(2010), and *Infernal Dance: Inside the World of Béla Bartók* (2011)—have been critically acclaimed. For 16 years, the Orchestra's work has been underpinned by its much admired U.K. and International Residency Programme, which began in 1995 with the launch of its residencies at the Bedford Corn Exchange and London's Southbank Centre. During 2012–2013, the Orchestra not only performs more than 35 concerts at Southbank Centre's Royal Festival Hall, but also celebrates its 16th year as Resident Orchestra of De Montfort Hall in Leicester and its twelfth year as Orchestra in Partnership at The Anvil in Basingstoke; and enters the second year of its new residencies at the new Marlowe Theatre in Canterbury and the Three Choirs Festival. The Orchestra's extensive touring schedule this season also includes a Beethoven symphony cycle at the Bonn Beethovenfest (October), a tour of the United States featuring a three-concert residency at Cal Performances and performances at Disney Hall, Los Angeles, and Lincoln Center, New York (November); and a tour to Japan (February), all conducted by Esa-Pekka Salonen.

During its first six decades, the Philharmonia Orchestra collaborated with most of the great classical artists of the 20th century. Conductors associated with the Orchestra include Wilhelm Furtwängler, Richard Strauss, Arturo Toscanini, Guido Cantelli, Herbert von Karajan, and Carlo Maria Giulini. Otto Klemperer was the first of many outstanding Principal Conductors, and other great names have included Lorin Maazel (Associate Principal Conductor), Sir Charles Mackerras (Principal Guest Conductor), Riccardo Muti (Principal Conductor and Music Director), Kurt Sanderling (Conductor Emeritus), and Giuseppe Sinopoli (Music Director). In addition to Esa-Pekka Salonen, current titled conductors are Christoph von Dohnányi (Honorary Conductor for Life) and Vladimir Ashkenazy (Conductor Laureate).

The Philharmonia Orchestra continues to pride itself on its long-term collaborations with the finest musicians of our day, supporting both new and established artists. This policy extends into the Orchestra itself, where many of the players have solo or chamber music careers alongside their work with the Orchestra. The Philharmonia's Martin Musical Scholarship Fund has for many years supported talented musicians at the start of their careers, including an Orchestral Award which allows two young players every year to gain performing experience within the Orchestra.

The Orchestra is also recognized for its innovative programming policy, at the heart of which is a commitment to performing and commissioning new works by leading composers, among them the Artistic Director of its *Music of Today* series, Unsuk Chin.

Since 1945, the Philharmonia Orchestra has commissioned more than 100 new works from composers including Sir Harrison Birtwistle, Sir Peter Maxwell Davies, Mark-Anthony Turnage, and James MacMillan. Throughout its history, the Philharmonia Orchestra has been committed to finding new ways to bring its top quality live performance to audiences worldwide, and to use new technologies to achieve this. Many millions of people since 1945 have enjoyed their first experience of classical music through a

Philharmonia recording, and in 2012–2013 audiences can engage with the Orchestra through webcasts, podcasts, downloads, computer games, and film scores. More than 3,500 people a month download free monthly Philharmonia video podcasts, which include artist interviews and features on repertoire and projects; these films have also been watched by more than one million people on YouTube. In May 2010, the Orchestra's digital "virtual Philharmonia Orchestra" project, RE-RITE, won both the RPS Audience Development and Creative Communication Awards, and after appearances in London, Leicester, and Lisbon, toured to Dortmund in November 2011, Tianjin in China in April–May 2012, and Izmir (Turkey) in June 2012. RE-RITE, devised with Esa-Pekka Salonen, secured the Philharmonia's position as a digital innovator, and in 2011 the Orchestra announced the launch of a new digital production company, Rite Digital. The follow-up audio-visual installation to RE-RITE, *Universe of Sound: The Planets*, premiered at the Science Museum in May–July 2012, and will tour to Birmingham and Canterbury in May and June 2013.

Recording and broadcasting both continue to play a significant part in the Orchestra's activities, notably through its partnership with Signum Records, releasing new live recordings of Philharmonia performances with its key conductors. Since 2003, the Philharmonia has enjoyed a major partnership with Classic FM, as The Classic FM Orchestra on Tour, as well as continuing to broadcast on BBC Radio 3. Visit www.philharmonia.co.uk.

The Philharmonia's 2012 U.S. tour is managed by Opus 3 Artists, 470 Park Avenue South, 9th Floor North, New York, New York 10016, www.opus3artists.com.

In 2012–2013, composer and conductor **Esa-Pekka Salonen** commences his fifth season as Principal Conductor and Artistic Advisor of the Philharmonia Orchestra, London. Additionally, after 17 years as its Music Director, the Los Angeles Philharmonic appointed him Conductor Laureate in 2009.

Mr. Salonen's artistic collaboration with the Philharmonia Orchestra has been dominated by landmark multidisciplinary festivals, exploring the music of key 20th-century composers and musical movements in their widest possible cultural, social, and historical contexts. In 2013, the Philharmonia Orchestra marks the centenary of the birth of Witold Lutosławski with *Woven Words: "Music begins where words end"*, a pan-European portrait of Mr. Salonen's teacher and mentor, Witold Lutosławski. Beyond Lutosławski's anniversary, 2013 also marks another important centenary, that of the first performance of Stravinsky's iconic ballet *The Rite of Spring*. Mr. Salonen will be celebrating the work, leading the Philharmonia in performances at the Théâtre des Champs-Élysées in Paris (where it was premiered in 1913), as well as at the Royal Festival Hall in London, almost 100 years to the day after it was first performed. Autumn 2012 saw Mr. Salonen embark on an expansive tour with the Philharmonia through the United States, including a residency at Cal Performances.

Mr. Salonen holds the position of Artistic Director and co-founder of the Baltic Sea Festival, an event that annually invites celebrated orchestras, conductors, and soloists to promote unity and ecological awareness among the countries around the Baltic Sea.

As a composer, Mr. Salonen sees his works regularly performed and broadcast around the world; *Floof* and *LA Variations* have become established as modern classics. His Violin Concerto won the 2012 University of Louisville Grawemeyer Prize for Music Composition. Three major retrospectives of his work—the most recent at Festival Présences Paris in February 2011, at the Stockholm International Composer Festival in October 2004, and at Musica Nova, Helsinki, in March 2003—were presented to capacity audiences and were critically acclaimed.



Mr. Salonen's appointment with the Philharmonia cements a relationship that dates back over 25 years. He made his London conducting debut with the Orchestra in 1983, stepping in at the last minute to lead a now-legendary performance of Mahler's Symphony No. 3. He accepted the position of Principal Guest Conductor, which he held from 1985 to 1994, and has regularly returned to conduct the Orchestra ever since. Some of the Philharmonia's most ambitious and important projects during this time, from *Clocks and Clouds* (Ligeti, 1996) to *Related Rocks* (Magnus Lindberg, 2001–2002), took place under his artistic leadership.

In addition to the recordings of his own compositions, Mr. Salonen has a considerable discography on the Signum (together with the Philharmonia Orchestra), Deutsche Grammophon, and Sony Classical labels.

Mr. Salonen's dedication to technology, digital platforms and outreach has been realized through his work with the Philharmonia Orchestra on a number of innovative projects. In 2012,

Mr. Salonen and the Philharmonia's Digital Department have created *Universe of Sound*, an interactive hi-definition major installation at the Science Museum in London. In recent seasons, the award winning RE-RITE, first exhibited in London in 2009, has gone on to appear in Portugal, China and Turkey as well as Germany, returning to London as part of the *Rite of Spring Centenary* in spring 2013.

At the beginning of the 2010–2011 season, Mr. Salonen began a residency at the Konzerthaus Dortmund. The project *Expedition Salonen* has woven his life as conductor, composer, and creator into the fabric of the Konzerthaus Dortmund's artistic life over three consecutive seasons. He has appeared in Dortmund with the Philharmonia Orchestra, Mahler Chamber Orchestra, Symphonieorchester des Bayerischen

Rundfunks, and as part of the hugely successful interactive digital installation with the Philharmonia, RE-RITE, in autumn 2011.

During Mr. Salonen's tenure with the Los Angeles Philharmonic, where he was Music Director from 1992 to 2009, his contributions extended far beyond subscription concerts and international tours. The genesis of many unique festivals and collaborations under his leadership included a production of *Saint François d'Assise* at the Salzburg Festival (1992), and a Stravinsky festival together with Pierre Boulez at the Théâtre du Châtelet in Paris (1996). Mr. Salonen's orchestral guest appearances are also diverse and include regular appearances with the Vienna Philharmonic, Bavarian Radio Symphony, and North German Radio Symphony orchestras, as well as the Chicago Symphony and New York Philharmonic. Visit esapekkasalonen.com.



A versatile conductor with particular involvement in the fields of opera and choral music, **Aidan Oliver** (*Assistant Conductor*) is Director of Music at St. Margaret's Church, Westminster Abbey (the Parliamentary Church) and the founding Director of Philharmonia Voices, the elite professional chorus that collaborates regularly with the Philharmonia Orchestra. As a guest chorus master, he is in high demand: recent collaborations have included projects with the BBC Symphony Chorus, English National Opera, the John Wilson Orchestra, and the Bach Choir. He also assists regularly on the music staff at the Royal Opera House, Covent Garden. Since 2004 he has conducted Dulwich Choral Society, and in 2012 he was appointed Associate Conductor of the St. Endellion Festival in Cornwall. As director of Philharmonia Voices, he has collaborated frequently with the orchestra's Principal Conductor, Esa-Pekka Salonen, as well as with conductors including Vladimir Ashkenazy, Lorin Maazel, Richard Hickox, and Christoph von Dohnányi.

SOLOISTS



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Copenhagen-born **Johan Reuter** (*Wozzeck*) studied at the Royal Academy of Music and at the Academy of the Royal Theatre in his hometown. He frequented the master classes of Ernst Haefliger, Anthony Rolfe Johnson, and Richard Trimborn. Since 1996, he has been a soloist of the Royal Theatre in Copenhagen, where he sings a variety of repertoire.

He began his international career in 2000, with a concert in Berlin conducted by Christian Thielemann, followed by performances of Guglielmo (*Così fan tutte*) in Hamburg and Figaro (*Le nozze di Figaro*) at the Deutsche Oper Berlin.

During 2003–2004 season, he made his highly acclaimed debut as Wotan in Kasper Bech Holton's *Ring* cycle in Copenhagen. He made his debut in the title role of *Don Giovanni* in Frankfurt. That same year, he appeared at the Paris Opéra and Teatro Real Madrid (*From the House of the Dead* directed by Patrice Chéreau conducted by Marc Albrecht); the Salzburg Festival (*Alceste* conducted by Ivor Bolton); and in Copenhagen, where he sang Verdi's *Macbeth* for the first time. His universally praised debut in the role of *Wozzeck* came in 2006 at Covent Garden, the house where he has since appeared regularly (*Elektra*, *Salome*, *The Tsar's Bride*, and Birtwistle's *The Minotaur*).

Mr. Reuter's recent engagements include his Metropolitan Opera debut in Janáček's *The Makropulos Case* opposite Karita Mattila; his role debut as *Boris Godunov*; *Die Frau ohne Schatten* in Copenhagen; Strauss's *Arabella* in Vienna; and *The Makropulos Case* at the Salzburg Festival. He has worked with such conductors as Valery Gergiev, Mark Elder, Antonio Pappano, Sir Simon Rattle, Daniel Harding, Zubin Mehta, and Kazushi Ono.

He has recorded Kunzen's *Holger Danske* (Grammy Award nominee), Nielsen's *Maskarade*

(Gramophone Award-winner), and Schubert's *Winterreise* in Danish. Latest additions to his discography are two critically acclaimed solo albums, *Rare Verdi* and a song recital disc of Strauss, Nielsen, and Børresen.



Angela Denoke (*Marie*) was born in Stade near Hamburg, Germany. After completing her studies at Hamburg's Hochschule für Musik und Theater, she joined the ensemble of the Theater Ulm, followed by the Staatsoper Stuttgart.

She is closely associated with the Vienna State Opera (*Lady Macbeth of Mtsensk*, *Arabella*, *Salome*, *Die tote Stadt*, *Parsifal*, *Jenůfa*, *Der Rosenkavalier*, *Lohengrin*, *Tannhäuser*, and *Pique Dame*), the Opéra National de Paris (*Salome*, *Káta Kabanová*, *Cardillac*, *Der Rosenkavalier*, *Wozzeck*, *Parsifal*, *Fidelio*, and *The Makropulos Case*), the Deutsche Staatsoper Berlin (*Tannhäuser*, *Fidelio*, *Pique Dame*, and *Erwartung* under Daniel Barenboim; *Der Rosenkavalier* and *Tannhäuser* under Philippe Jordan) and the Bayerische Staatsoper (*Salome*, *Der Rosenkavalier*, *Parsifal*, *Jenůfa* and *Wozzeck*). For the Salzburg festivals she has sung *Káta Kabanová*, *Die tote Stadt*, *Wozzeck*, *Fidelio* and *The Makropulos Case*.

She has sung with the London Symphony Orchestra (Daniel Harding and Valery Gergiev) and the Berliner Philharmoniker (Sir Simon Rattle), and she appears at the Royal Opera House, the Metropolitan Opera in New York, Netherlands Opera, Semperoper Dresden, Teatro Real Madrid, Gran Teatre del Liceu Barcelona, and at the Théâtre du Châtelet in Paris. She has also made a highly acclaimed debut at Teatro alla Scala in Milan in *The Makropulos Case*.

Her future engagements include appearances with the London Symphony Orchestra and Gianandrea Noseda and the Philharmonia Orchestra with Esa-Pekka Salonen and Andris Nelson. She returns to London (*Salome* and

Parsifal), Munich (*Wozzeck* and *Parsifal*) and Vienna (*Parsifal* and *Salome*).

Her recordings include *The Makropulos Case* from the Salzburg Festival 2011 (DVD); *Salome* from Baden Baden (DVD); a New Year's Eve Lehar Gala from Dresden with Christian Thielemann (CD and DVD); *Die tote Stadt*, *Die Walküre*, *Káta Kabanová*, *Cardillac*, Beethoven Symphony No. 9 (with Mikhail Pletnev for DG and Daniel Barenboim for Warner); *Wozzeck* (with Ingo Metzmacher for EMI); and *Fidelio* (with Sir Simon Rattle for EMI).

She was voted Singer of the Year by *Opernwelt* in 1999, and in 2007 she received the Deutsche Theaterpreis der Faust for her portrayal of Salome. In February 2009, the Austrian Government awarded her the title of Kammersängerin of the Wiener Staatsoper.



Australian tenor **Hubert Francis** (*Drum Major*) kicks off the 2012–2013 season as Vitek in *The Makropulos Case*, a role and house debut at Finnish

National Opera, followed by his return to the Royal Opera House, Covent Garden, to appear as Spoletta in Jonathan Kent's revival of *Tosca*, the production in which he previously appeared with Angela Gheorghiu, Jonas Kaufmann, and Bryn Terfel that was committed to DVD for commercial release.

Recent successes include his appearance with Singapore Opera in his debut as Herod in *Salome*, a role he soon sings in Australia. He joined De Nederlandse Opera for the role of the Bear Handler in *The Legend of the Invisible City of Kitezh and the Maiden Fevroniya*, with which company he also sang Thibault in a new production of Verdi's *Les Vêpres Siciliennes* directed by Christof Loy, a role he repeated at the Grand Théâtre de Genève.

His past engagements at Covent Garden include Male Chorus in *The Rape of Lucretia*, Harlekin in *Der Kaiser von Atlantis*, Trin in *La Fanciulla del West*, Third Jew in David MacVicar's new production of *Salome* conducted by Philippe Jordan, and Loge (cover) in *Das*

Rheingold in Keith Warner's recent *Ring* under the musical direction of Antonio Pappano.

Mr. Francis's international appearances include Yannakos in David Pountney's production of *The Greek Passion* at the Janáček Theatre in Brno; Shabby Peasant in *Lady Macbeth of Mtsensk*, directed by Paul Curran, for Canadian Opera Company; Terry Bond in *Playing Away* (David Pountney) and Ferdinand in *Karl V* (Uwe-Eric Laufenberg) at the Bregenz Festival; and Kedril/Hlas in *From the House of the Dead* at Teatro Massimo in Palermo.

Other credits include Chekalinsky in *The Queen of Spades* (Alexander Polianichko) with Welsh National Opera; Don Basilio in *Le nozze di Figaro* and Marquis des Grieux in *The Gambler* (André de Ridder) at Grange Park Opera; Ivan in *The Nose* for the Opera Group; and Poole in *Burning Waters* at Buxton Festival.



Lyric tenor **Joshua Ellicott** (*Andres*) was born in Manchester, England, and read music at York University before continuing his vocal studies at the Guildhall School of Music and Drama in London.

His recent performances include a gala concert with the Deutsche Kammerphilharmonie Bremen; Purcell's *Fairy Queen* with the Gabrieli Consort under Paul McCreesh; Schubert's Mass in E-flat with Daniel Harding at the St. Denis Festival; Handel's *Saul* with The Sixteen in Versailles and the Evangelist in Bach's *St. Matthew Passion* for Boston's Handel and Haydn Society, both under Harry Christophers; Shepherd and Sailor in *Tristan und Isolde* with the Philharmonia Orchestra under Esa-Pekka Salonen; a staged *St. Matthew Passion* with the Orchestra of the Age of Enlightenment; Mozart's Requiem in Japan with Mr. Harding and the Swedish Radio Symphony Orchestra; Handel's *L'Allegro* with the Netherlands Radio Chamber Orchestra and Handel's *Theodora* with the Scottish Chamber Orchestra, both under Kenneth Montgomery; Birtwistle's *The Last Supper* with Elgar Howarth

and the London Sinfonietta; *St. Matthew Passion* with Harry Bicket and the Rotterdam Philharmonic Orchestra; and Beethoven's *Choral Fantasy* with the BBC Symphony Orchestra under Roger Norrington at the Last Night of the Proms.

Future plans include Beethoven's Symphony No. 9 with the Royal Philharmonic Orchestra at London's Barbican Centre and Symphony Hall, Birmingham; Haydn's *Creation* with the Valencia Orchestra under Robert King; and a Monteverdi Vespers tour of Europe under Emmanuelle Haim.

No stranger to the opera stage, he works regularly with Opera North, most recently as Richard Dauntless in Gilbert and Sullivan's *Ruddigore*. Other roles there have included Jaquino in *Fidelio*, Belmonte in *Die Entführung aus dem Serail*, and Sergei in *Paradise Moscow*. He appeared as Pedrillo in *Die Entführung* for English Touring Opera, Idiot in *Wozzeck* for La Monnaie Brussels, and he has also worked with Scottish Opera. In 2013, Mr. Ellicott will see his Royal Opera House, Covent Garden, debut, as Basilio in *Le nozze di Figaro* under Sir John Elliot Gardiner.



Peter Hoare (*Captain*) was born in Bradford and studied percussion at the Huddersfield School of Music. Following several years as a freelance percussionist, he began his professional singing career in 1992.

His operatic roles have included Bacchus in *Ariadne auf Naxos*, Captain in *Wozzeck*, Herod in *Salome*, and Laca in *Jenůfa* (Welsh National Opera); Basilio in *Le nozze di Figaro*, Monostatos in *Die Zauberflöte*, Larry King in *Anna Nicole* (Royal Opera House, Covent Garden); and Shapkin in *From the House of the Dead* (Metropolitan Opera, New York; Teatro Alla Scala, Milan; Wiener Festwochen; the Holland Festival; and the Aix en Provence Festival); Sharikov in *A Dog's Heart* (English National Opera); Tikhon in *Káta Kabanová* (Grand Théâtre de Genève, WNO); Sellem *The*

Rake's Progress (Théâtre des Champs Élysées, WNO); Desportes in *Die Soldaten* (Rhur Triennale; New National Theatre, Tokyo; Lincoln Center, New York); and Luigi Nono's *Al gran sole carico d'amore* (Salzburg Festival and Staatsoper Berlin).

In concert, Mr. Hoare has performed *Das Lied von der Erde* with the Royal Concertgebouw Orchestra, the Royal Flemish Philharmonic, and Fundação OSESP in São Paulo; Berlioz's *Romeo et Juliette* (Berlin Philharmonic Orchestra/Sir Simon Rattle); Britten's *Serenade for Tenor, Horn and Strings* (Bournemouth Symphony Orchestra; Bochumer Symphoniker); *Judas Maccabaeus*, recorded for Anglia Television; and *La Damnation de Faust* and *Mahagonny* at the Edinburgh Festival.

His recordings include Delius's *Song of the High Hills* and Master of Ceremonies in Britten's *Gloriana* (Sir Charles Mackerras/Decca) and Leonard Meryll in *Yeomen of the Guard* (Mackerras/Orchestra of WNO) for the Telarc label.

Recent and future engagements include Bob Boles in *Peter Grimes* and *A Dog's Heart* for Teatro alla Scala, Milan; Alwa in *Lulu* for WNO; *Die Soldaten* for Opernhaus Zürich; *Wozzeck* with the Philharmonia Orchestra; *Il Prigioniero* for the New York Philharmonic; and Michel in *Julietta* for English National Opera.



The Belgian bass **Tijn Faveyts** (*Doctor*) became internationally known in 2006 when he performed Sarastro in *Die Zauberflöte* at age 26 under Daniel Harding's baton at the Festival Aix-en-Provence.

Mr. Faveyts gives his U.S. debut as Doctor in Berg's *Wozzeck* with the Philharmonia Orchestra under Esa-Pekka Salonen's baton in Berkeley, Los Angeles, and at Lincoln Center in New York. Further highlights of the 2012–2013 season include his return to the Nederlandse Opera in Amsterdam and to the Théâtre Royal de la Monnaie in Brussels, as well as performances at the Tchaikovsky Concert Hall in Moscow.

Until summer 2012, he was a member of the Theater Sankt Gallen. Guest appearances led him to the Vlaamse Opera Gent, Grand Théâtre de Luxembourg, Festival d'Aix-en-Provence, Vienna Festwochen, Theater an der Wien, Musikverein Vienna, Théâtre Royal de la Monnaie, Concertgebouw Amsterdam, Nederlandse Opera, Staatsoper Stuttgart, and Israeli Opera Tel Aviv, where he worked with such conductors as Jiří Kout, Kazushi Ono, Fabio Luisi, Daniel Harding, Carlo Rizzi, Antonino Fogliani, Antonello Allemandi, David Stern, Andreas Sperling, Carlo Franci, and Tomáš Netopil.

His opera repertoire includes roles like Sarastro, Raimondo (*Lucia di Lammermoor*), Alfonso (*Così fan tutte*), Sparafucile (*Rigoletto*), Zuniga (*Carmen*), Don Pasquale (*Don Pasquale*), Commendatore (*Don Giovanni*), Old Hebrew (*Samson et Dalila*), Eremit (*Der Freischütz*), Struthion (*Des Esels Schatten*), Doctor (*Wozzeck*), and Des Grieux (*Manon*).

Mr. Faveyts is a sought-after concert singer and has performed Bach's *St. Matthew* and *St. John* passions, Handel's *The Messiah*, Haydn's *Die Jahreszeiten*, and Schubert's *Winterreise*.

He studied at the Conservatory in Brussels and at the University of Music in Vienna with Ralf Döring and Robert Holl. He obtained the master's degree with distinction.

In the 2013–2014 season he will join the ensemble of the Aalto Theater Essen.



Henry Waddington (*First Apprentice*) studied at the Royal Northern College of Music. He has sung regularly with the Glyndebourne Festival (most recently as Christus in Bach's *St. Matthew Passion*), Glyndebourne on Tour, the Royal Opera House, La Monnaie in Brussels, Liceu in Barcelona, Teatro Real in Madrid, Opera North, Welsh National Opera, English National Opera, and Garsington and Grange Park operas. His repertoire includes the title role of *Falstaff*; Banquo in

Macbeth; Colline in *La bohème*; Don Basilio in *Il barbiere di Siviglia*; Tutor in *Le comte Ory*; Geronimo in *The Secret Marriage*; Publio in *La clemenza di Tito*; Plutone in *Orfeo*; Valens in *Theodora*; Soljony in *Three Sisters* (Eötvös); Leporello in *Don Giovanni*; Don Magnifico in *Cenerentola*; Don Fernando in *Fidelio*; Don Alfonso in *Così fan tutte*; Pallante in *Agrippina*; Frère Laurent in *Roméo et Juliette*; and Quince and Bottom in *A Midsummer Night's Dream*.

His concert repertoire includes the Mozart Mass in C for the Salzburg Festival with Ivor Bolton; Brander in *La damnation de Faust* for the Philharmonia with Charles Dutoit; Puccini *Messe di Gloria* for the BBC National Orchestra of Wales at St. David's Hall, Cardiff; and a tour of Handel's *Solomon* with the Orchestra of the Age of Enlightenment and René Jacobs, including concerts in London, Paris, and New York. He has performed Kurt Weill's *The Firebrand of Florence* with the BBC Symphony Orchestra under Sir Andrew Davis, Haydn's *Sieben Letzten worten* at the Edinburgh International Festival, as well as a concert and recording of Getty's *Plump Jack* at St. John's Smith Square. He made his Wigmore Hall debut in January 2007 singing Haydn arias with the Classical Opera Company.

Recent and future operatic engagements include Jupiter in *Castor and Pollux*; Sacristan in *Tosca* and Lt. Ratcliffe in *Billy Budd* for English National Opera; Spinellochio in *Gianni Schicci* for Royal Opera House, Covent Garden; Bartolo in *Figaro* for Welsh National Opera; Lt. Ratcliffe for Netherlands Opera; Pallante for the Gran Teatre del Liceu, Barcelona; Kothner in *Die Meistersinger* for Glyndebourne Festival Opera; Publio in *La clemenza di Tito*, Lodovico in *Otello*; and Bottom in *A Midsummer Night's Dream* for Opera North; Swallow in *Peter Grimes* for the Aldeburgh Festival; as well as concert performances of *Wozzeck* with the Philharmonia Orchestra under Esa-Pekka Salonen in Europe and the United States. Concert engagements include Berlioz's *L'Enfance du Christ* with BBC National Orchestra of Wales and Bach's *St. Matthew Passion* with Aberdeen Bach Choir.



Eddie Wade (*Second Apprentice*) studied at the Guildhall School of Music and Drama and at the National Opera Studio.

He sings regularly with the Royal Opera, Covent Garden, Welsh National Opera, English National Opera, Scottish Opera, and Glyndebourne. He has worked with many leading conductors, including Mackerras, Elder, Pappano, Gatti, Benini, Wigglesworth, Rizzi, Auguin, and Edwards.

Notable operatic appearances include Conte Almaviva in *Le nozze di Figaro*, Foreman in *Jenůfa*, Peter in *Hansel and Gretel*, Sprecher in *Die Zauberflöte*, Marcello in *La Bohème*, Baron Douphol in *La Traviata*, and Melot in *Tristan und Isolde* for WNO; Baron Douphol in *La Traviata*, Mandarin in *Turandot*, and Indian in *The Bartered Bride* for the Royal Opera House, Covent Garden; and Sharpless in *Madama Butterfly* for WNO and Scottish Opera. Other roles include Giorgio Germont in *La Traviata* and Scarpia in *Tosca* with Diva Opera; and Executioner in the European premiere of James Macmillan's *Inés de Castro* for Scottish Opera.

Mr. Wade's concert performances include the Verdi's and Brahms's Requiems, Elgar's *Dream of Gerontius*, Mendelssohn's *Elijah*, Handel's *Messiah*, and Dvořák's *Te Deum*. He has sung with the London Symphony and Royal Philharmonic orchestras, and for Raymond Gubbay at the Royal Albert Hall and the Barbican Centre. His recent performance of Orff's *Carmina Burana* with the RTÉ Concert Orchestra was live broadcast for Lyric FM.

Recent and future highlights include Baron Douphol in *La Traviata* for the Royal Opera House and for WNO; Gunther in *Götterdämmerung* for Longborough Festival Opera; Eustachio in *L'assedio di Calais* for English Touring Opera; Mereia and Lepidus in Detlev Glanert's *Caligula* for English National Opera; and the title role in *Rigoletto* for Scottish Opera.



Harry Nicoll (*Idiot*) hails from Inverness in the Scottish Highlands, studied at the Royal Academy of Music and Drama in Glasgow, and now lives in London.

For many seasons, he has been a regular guest at the Royal Opea House, Covent Garden, where his roles have included Goro in *Madama Butterfly*, Major Domo in *Der Rosenkavalier*, Master of Ceremonies in *The Queen of Spades*, Erster Priester in *Die Zauberflöte*, Doyen de la Faculté in *Cendrillon*, Curzio in *Le nozze di Figaro*, and Joe in *La Fanciulla del West*. Among the highlights of his early career are Almaviva in *Il barbiere di Siviglia* (Welsh National Opera, Scottish Opera, New Israeli Opera); Vašek in *The Bartered Bride* (New Israeli Opera, Welsh National Opera, Oper Köln); Pedrillo in *Die Entführung aus dem Serail* (Glyndebourne Touring Opera, de Vlaamse Opera, Opéra de Nantes); Ballad Singer in *Of Mice and Men* (Bregenzer Festspiele); Médor in *Roland* (Lully) (Théâtre des Champs Élysées, Paris); Soliman in *Zaïde* (La Fenice); and the Innocent in *Boris Godounov* (Teatro dell'Opera di Roma).

In more recent years, he has concentrated on character roles: The Old One in *Magdalena* (Villa-Lobos) (Théâtre du Châtelet, Paris); the title role in *Platée*, Spalanzani in *Les Contes d'Hoffmann*, and Sellem in *A Rake's Progress* (Reisopera, Holland); Basilio in *Le nozze di Figaro* (Glyndebourne Touring Opera, Opera North, Scottish Opera); Guillot de Morfontaine in *Manon* and Goro (Scottish Opera); Bardolfo in *Falstaff*, M. Triquet in *Evgeny Onegin*, and Monostatos in *Die Zauberflöte* (Glyndebourne Touring Opera). Mr. Nicholl's recordings include Britten's *Company of Heaven* for Hyperion and the Bayerischer Rundfunk.

His current season and future plans include Schmidt in *Werther* for Scottish Opera, Horace Adams in *Peter Grimes* for the Accademia Nazionale di Santa Cecilia in Rome, and Erster Priester and Curzio for the Royal Opera House.



Anna Burford (*Margret*) was born in Cornwall, England, and studied at the Royal Northern College of Music.

Operatic engagements include her U.S. debut in the title role *Giulio Cesare* for Seattle Opera; the title role *Orfeo ed Euridice* and Roswita in *Heloise et Abelard* for Opera National du Rhin, Strasbourg; Roswita in *Heloise et Abelard* for Théâtre du Châtelet, Paris; Olga in *Eugene Onegin* at Théâtre de Caen; Owl in *The Cricket Recovers* at Bregenz Festival; Mrs. McLean in *Susannah* and Mrs. Nolan in *The Medium* for Wexford Festival; and Cesare in *Giulio Cesare* for Opera Ireland. In Britain, her roles include Ursule in *Beatrice and Benedict*, Magdalena in *Die Meistersinger von Nürnberg*, Suzuki in *Madama Butterfly*, Maddalena in *Rigoletto*, and Page in *Salome* for Welsh National Opera; and Amastris in *Xerxes*, Maddalena, Anna in *The Trojans*, and Dresser, Schoolboy, and Waiter in *Lulu* for English National Opera.

Concert highlights include *Messiah* with the Seattle Symphony Orchestra; Handel's *Rodelinda* with the Gabrieli Consort; *Sea Pictures* and *A Child of Our Time* with the Royal Liverpool Philharmonic; *Serenade to Music* with the BBC Symphony Orchestra; Verdi's Requiem with the Royal Philharmonic Orchestra; and Beethoven's Symphony No. 9 with the Hallé Orchestra, Orchestre de Tours, Royal Liverpool Philharmonic Orchestra, and Bournemouth Symphony Orchestra.

Zachary Mamis (*Marie's Child*) is a member of the Ragazzi Boys Chorus, Joyce Keil, Artistic Director.

CHORUS

The **Chamber Chorus of UC Berkeley** is the University's premier concert choir ensemble. The Choir's concert engagements have included appearances throughout the Bay Area as well as concert tours to the East Coast, Canada,

and Europe. Performances of the UC Chamber Chorus have been featured in broadcasts of the Voice of America, Public Radio International, and Austrian Radio. Among Chamber Chorus recordings, its Handel *Susannah* on the Harmonia Mundi label won a Grammy Award, and its *Icons of Slavic Music* is known in Eastern Europe as well as the United States. A select group of some 30 singers, it is particularly acclaimed for its readings of early music and contemporary music. It has often performed with the Philharmonia Baroque Orchestra in productions with the Mark Morris Dance Group. In the realm of contemporary music, it has recently performed Steve Reich's *Desert Music*; Morton Feldman's *Rotbko Chapel*; James MacMillan's *Seven Last Words* with Berkeley Symphony under Joana Carneiro; and Lou Harrison's *La Koro Sutro*.

UC Chamber Chorus Director **Marika Kuzma** has been invited to prepare choruses for the Berkeley Symphony, Midsummer Mozart Festival, Oakland Symphony, Philharmonia Baroque Orchestra, and Youth Orchestra of the Americas, and has been a guest "*chef de chœur*" for the Montreal Symphony, collaborating with conductors Joana Carneiro, George Cleve, Jane Glover, Michael Morgan, and Kent Nagano.

The internationally acclaimed **Piedmont East Bay Children's Choir** offers children throughout San Francisco's East Bay an outstanding program of choral training and performance. Led by Artistic Director Robert Geary, the Choir has performed with the Oakland East Bay Symphony, Berkeley Symphony, San Francisco Opera, San Francisco Symphony, San Francisco Choral Society, Volti, for national and regional conventions of ACDA and OAKE, with John Denver, the Mark Morris Dance Group, the Barenaked Ladies, and more. In addition to its vigorous program of innovative new music projects, commissions, and premieres, the Choir has established itself as a leading force in international choral activities, with far-reaching collaborations and the establishment of the Golden Gate International Children's and Youth Choral Festival. The

Choir has earned grand prizes, first prizes, and gold medals at prestigious competitions across Europe, Asia, and the Americas, including three gold medals at Grand Prix St. Petersburg Choral Festival (2008); two gold medals at the Hong Kong International Children's Choral Festival (2006); and first prize in Contemporary Music at the Choral Olympics in Linz, Austria (2000). Piedmont East Bay Children's Choir is celebrating its 30th anniversary season in 2012–2013; activities include chorus parts in Berg's *Wozzeck* with Esa-Pekka Salonen and Philharmonia Orchestra in Berkeley and Los Angeles, *Break Bread* with Michael Morgan and Oakland East Bay Symphony, *The Hard Nut* with the Mark Morris Dancy Company at Cal Performances, and *Battle Hymns* by David Lang with Volti, the San Francisco Choral Society, and the Leah Stein Dance Company.

Robert Geary, founding Artistic Director of the Piedmont East Bay Children's Choir, Volti, and the Golden Gate International Choral Festival, also serves as Artistic Director of the San Francisco Choral Society. For the past 30 years, he has overseen the development of the Piedmont East Bay Children's Choir, an innovative education and performance program whose record of success in international competition is at the highest national standard. Recipient of awards for Outstanding Conductorial Achievement in Giessen Germany and Artistic Interpretation from the Międzyzdroje Festival in Poland, Mr. Geary has also received the KDFC Music Educator of the Year Award, and the Lois B. Rawlings Educational Inspiration Award. His choirs have been recognized in the United States by invitations to perform for the national conferences of Chorus America, the American Choral Directors Association, the Organization of American Kodály Educators, and the College Music Society. His choirs can be heard on recordings with many labels including Other Minds, Harmonia Mundi, Koch International, Swiss International Radio, Ablaze, and Innova. Mr. Geary also has prepared his choirs for some of the world's leading conductors, including Helmuth Rilling, Robert Shaw, Kurt Herbert Adler, Edo de Waart, Krzysztof Penderecki,

Herbert Blomstedt, Dale Warland, Kent Nagano, and Michael Tilson Thomas.

Sue Bohlin, Principal Accompanist & Associate Conductor of the Piedmont Choirs, enjoys a career as accompanist, freelance pianist, composer, vocal coach, and conductor. A music performance graduate of the Conservatory at University of the Pacific, she taught oboe at the National Conservatory in Mexico City and played with several orchestras. She was Music Director with George Coates Performance Works Theater for a decade. She has toured and worked with Robert Geary's choirs extensively since 1984, including the San Francisco Chamber Singers (now Volti) and Piedmont East Bay Children's Choir, where she has conducted the children in Britten's *War Requiem* and *The Hard Nut*, among others, as well as trained them for solo parts in various professional opera or musical productions. She is recipient of the Choir's Founders Award and has written several pieces for them and her own Anchor Bay Children's Choir, which recently premiered a work by Texas composer Marty Regan. Her publishers are Alliance Music and Santa Barbara Music Publishers. San Francisco composer Mark Wings has written music for her, including *Oh of Moon and Piano* for choir and piano, which can be heard on Innova Records.

MILITARY & TAVERN BANDS

Established in 1923, the **UC Berkeley Symphony Orchestra** is the oldest performing arts ensemble in the University of California system. Throughout its long history, the orchestra has provided students and other members of the campus community with the opportunity to expand their musical talents, while at the same time presenting outstanding musical programs to the campus and wider Bay Area communities. Past conductors have included Modeste Alloo, Albert Elkus, Joaquin Nin-Culmell, Michael Senturia, and Jung Ho-Pak. **David Milnes** (see pages 12–13) has served as the University Symphony Orchestra's Music Director since 1996, and has instituted cycles of symphonic music of Beethoven, Brahms,

Bruckner, Debussy, Ligeti, Lutosławski, Mahler, Prokofiev, Shostakovich, and Sibelius, among many others. Rehearsing, performing, and recording works of faculty and graduate-student composers has long been a core mission for the orchestra; the Symphony's programs regularly feature world premieres of major new works by gifted Berkeley composers.

The UC Berkeley Symphony Orchestra performs several evening and noon concerts each semester, supports a chamber orchestra and a wide-ranging chamber music program under the direction of Leighton Fong, and continues during the summer months as the UC Berkeley Summer Symphony. An annual concerto competition results in regular concerto performances by the orchestra's leading soloists, and regular coachings for each section are given by a number of noted Bay Area professional musicians.