

Friday–Sunday, March 7–9, 2014
Zellerbach Hall

Cal Performances 2013–2014 Orchestra Residency

Vienna Philharmonic



Lorin Maazel, *conductor*
Andris Nelsons, *conductor*

Juliane Banse, *soprano*

*Support for these performances is provided by the Federal Ministry for
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*Major support for Cal Performances' 2013–2014 Orchestra Residency is provided by
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Cal Performances' 2013–2014 season is sponsored by Wells Fargo.

Friday, March 7, 2014, 8pm
Zellerbach Hall

Vienna Philharmonic

Lorin Maazel, *conductor*

Juliane Banse, *soprano*

PROGRAM

Franz Schubert (1797–1828) Symphony No. 8 in B minor, D. 759
("Unfinished") (1822)

Allegro moderato
Andante con moto

INTERMISSION

Gustav Mahler (1860–1911) Symphony No. 4 in G major (1899–1900)

Bedächtig, Nicht eilen
In gemächlicher Bewegung, ohne Hast
Ruhevoll, poco adagio
Sehr behaglich

Juliane Banse, *soprano*

RETRIEVING FRAGMENTS

Wander around Vienna's Saturday morning flea market and you'll find, even today, castoffs of an empire—a battered bugle, chipped crystal, forlorn postcards to long dead addressees. Junk mostly, the kind of accumulated detritus one finds in an attic or in one of those forgotten rooms down a long, dark corridor. But even these things have magic as fragments of a whole awaiting a resurrection that only fantasy can provide.

It's really a very 20th-century sensibility to fashion our myths from bits and pieces of discarded experience. We find it in poetic free association, mixed-media collage, and cinematic montage; it is the thing that made Gustav Mahler's music so puzzling to contemporaries. Nothing but fragments, a flea market approach to composition, bargains from a morning stroll: a tarnished set of sleigh bells, a mistuned fiddle, a cheap lithograph of a child's dream of paradise.

At the outset we hear the sleigh bells. We are in motion, on a journey, but the pace is leisurely: *Bedächtig. Nicht eilen* ("Deliberately. Do not hurry"). After the exalted pathos of the first three symphonies, Mahler takes a step back, reducing the size of his orchestra, the length and number of movements, even refraining from declaring any extramusical programs or associations in order to avoid the "banal misunderstandings" of his critics. This was to be a symphony in the spirit of Haydn, a "humoresque"—Mahler's original title—a mood of naïve innocence.

Those sleigh bells, together with a cheerful grace-note figure in the flutes, frame a lissome theme in the violins, followed by a full-throated cantabile—*Breit gesungen* ("broadly singing")—in the cellos. These contrasting themes are worked out in a development of delicious complexity and sophistication (another legacy of Haydn) within a texture of utmost transparency. The scherzo that follows originally bore a descriptive title involving Friend Hein, a gaunt specter whose scratchy fiddling (his violin tuned up a whole-step to

suggest a medieval dance of death) ushers us into the afterlife. Mahler himself described the movement as "mysterious, confused, and uncanny" but our fiddler is benign and this rustic *Ländler* in an unhurried 3/8 meter bears all the hallmarks of parody.

The symphony's emotional core lies in the *Adagio*, a set of double variations for which the *Adagio* of Beethoven's Ninth Symphony served as the model. It is a movement of exquisite serenity featuring two themes. Mahler described the first, heard over a calming pizzicato bass ostinato, as "divinely gay and deeply sad"; the contrasting second is more unsettled in its yearning. The movement reaches its climax in the coda with a splendid blaze of *fortissimo* E major, the symphony's ultimate tonal goal. The moment passes and E major sinks down to D major, which has the feel of a half cadence awaiting resolution in the movement to follow.

After the revelatory sunburst of the *Adagio*'s coda, the opening of the Finale seems anticlimactic—a child's vision of Heaven so simple and unaffected that many found it difficult to believe in Mahler's sincerity. But the composer was fully in earnest and enjoined his soloist to sing her text with "a joyful, child-like expression completely devoid of parody." This 1892 setting of "Das Himmlische Leben" ("Heavenly Life") from *Des Knaben Wunderhorn* ("The Youth's Magic Horn") is both the symphony's inspiration and its programmatic goal; even those sleigh bells were on loan from this song, where they serve as a *ritornello* between stanzas. In the last verse, Mahler regains the celestial E major glimpsed briefly in the *Adagio* and, over low undulations in the harp, the English horn transforms the flute's jingling grace-notes to a tranquil two-note benediction.

From such fragments Mahler creates his new mythology of lost innocence. Is it the *Sehnsucht* of the outsider, as his critics asserted, the Jew from the provinces, shuffling bits and pieces of cultural flotsam, or is it perhaps an artist's response to the relentless tempo of modernity, to the chaotic sprawl that threatened to overwhelm and engulf the

verities of a simpler time? In Mahler's day that simpler time was Schubert's Vienna, a *Wunderhorn* world, whose traces could still be found along twisting cobblestone streets or in the courtyards of suburban inns. In this general wave of *fin-de-siècle* nostalgia, Schubert's "Unfinished" Symphony acquired particular burnish as a kind of flea market "find," a work lost to posterity until 1865: two movements, oddly self-contained, and made all the more poignant for having shared together more than four decades of silence.

These two movements, composed in 1822, are entirely unprecedented in Schubert's *œuvre* and nothing could have better underscored their individuality than coupling them, as was done at their belated première, with the bumptious *tarantella* finale of the composer's Third Symphony. The first movement, *Allegro moderato*, begins with its brooding unison arioso in the lower strings that will provide the bulk of the drama in the often stormy development section. The first theme has an almost epic narrative quality, whereas the second is lyrical, a heartfelt outpouring. Listen to the way both grow effortlessly from the distinctive patterns that accompany and support them. Note, too, the magical transition between the two themes—a single note in the horns that opens out, wedge-like, to establish a new key.

The *Andante con moto*, which anticipates the otherworldly stasis of Mahler's *Adagio*, begins with a pastoral gesture in the horns that recalls Mendelssohn or Weber, but its two themes are quintessential Schubert, the first, in the violins and violas, inquiring over a walking bass, the second, imploring in clarinet and oboe over gently pulsating strings. Here again, as in the first movement, Schubert's transition is utter simplicity—just four notes, this time in unison violins. Such shared simplicity explains much about the complementarity of these two movements, why they are so resistant to "completion," and why this work, more than any other, gave the fragment its aura.

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Saturday, March 8, 2014, 8pm
Zellerbach Hall

Vienna Philharmonic

Andris Nelsons, *conductor*

PROGRAM

| | |
|--------------------------|--|
| Joseph Haydn (1732–1809) | Symphony No. 90 in C major, Hob. 1/90 (1788) |
| | Adagio — Allegro assai |
| | Andante |
| | Menuetto: Allegretto |
| | Finale: Allegro assai |

| | |
|-----------------------------|---|
| Johannes Brahms (1833–1897) | Variations on a Theme of Joseph Haydn, Op. 56a (1873) |
| Thema | Chorale St. Antoni. Andante |
| Variation I | Poco più animato (Andante con moto) |
| Variation II | Più vivace (Vivace) |
| Variation III | Con moto |
| Variation IV | Andante con moto (Andante) |
| Variation V | Vivace (Poco presto) |
| Variation VI | Vivace |
| Variation VII | Grazioso |
| Variation VIII | Presto non troppo (Poco presto) |
| Finale | Andante |

INTERMISSION

| | |
|--------|--|
| Brahms | Symphony No. 3 in F major, Op. 90 (1883) |
| | Allegro con brio |
| | Andante |
| | Poco allegretto |
| | Allegro |

LOOKING BACK

When Gustav Mahler called his Fourth Symphony a “return to Haydn,” he knew he was asking the impossible, that his nostalgia was tinged with irony. Johannes Brahms also knew the tug of nostalgia, but this North German pragmatist was less interested in returning to the past than retrieving its treasures. Mahler trolled culture’s flea market in search of wonders, Brahms scoured its archives in hopes of illumination; the one borrowed against the promissory note of utopia, the other kept accounts in order to settle his debts.

The debt Viennese composers feel towards their city’s classical heritage is in no small part due to the accounts Brahms kept. He was, like Mahler, an outsider and shared with his younger contemporary an acute sense of the unique legacies of his adopted home. For Brahms, the supreme legacy was the supple syntax of the classical style and more than anyone else it was Brahms who assured its continuing intellectual and expressive vitality. He may have felt himself the end of a line, but he sensed the revolutions to come, and those revolutions—by Mahler and Schoenberg, among others—were fueled by the coiled energies contained within the works of Haydn, Mozart, and Beethoven.

Haydn, the pioneer of that famous triumvirate, forged the language and channeled its resources into the sonata, string quartet, and symphony. His Symphony No. 90 of 1788, the first of a set dedicated to the Comte d’Ogny who had also commissioned the composer’s “Paris” Symphonies, is in C major, a festive key that invariably suggests the kind of pomp that Haydn no less invariably liked to puncture. He does so at the earliest possible opportunity with a slow introduction so abbreviated that it is interrupted mid-thought by an *Allegro assai*, impatient to get on with proceedings. Haydn’s makes use of this same kind of sleight-of-hand elision throughout the movement, as well as introducing passages of surprising, not to say jarring modulatory dissonance.

The slow movement is a set of dignified variations alternating between F major and minor with an unexpected excursion to D-flat major just before the close. The minuet, fashioned to French tastes, is a glittering interlude before an ambitious finale that appears to come to a rousing conclusion—Spoiler Alert!—only to begin again after four measures of silence—and in that same remote key of D-flat major that had jolted the *Andante*.

It was quite literally in Vienna’s archives that Brahms discovered what he took to be a theme by Haydn (it isn’t). His variations on this so-called *St. Anthony’s Chorale*, however, are far more than an homage to Haydn; they represent a compendium of styles and techniques that look back to his models and ahead to his own ambitions as a symphonist. The theme itself, first heard in its original scoring, has a quirky irregular phrase structure that is preserved in the variations that follow, beginning with the first in which the strings twist like rank tendrils around the barest outline of the theme in the woodwinds. These eight variations are in essence Romantic character pieces distinguished by mood, texture, and color. In variations II, V, and VI assertive accents, polyrhythms worthy of Berlioz, and the robust bounce of hunting horns give each in turn its characteristic profile. The lyric expressivity of variations IV, a somber lament, and VII, a chaste *siciliano*, are combined with a surprising degree of contrapuntal complexity, whereas variations III and VIII both display instrumental filigree of extraordinary delicacy. In the finale Brahms adds a further set of variation over a five-bar ostinato bass, a tip of the hat to the Baroque era and to Bach’s famous chaconne.

The *Variations on a Theme by Joseph Haydn* were Brahms’s final dress rehearsal for his First Symphony, which he completed in 1876. The Second Symphony followed soon thereafter in 1877 and the Third in 1883, by which time Brahms was an assured master of the genre. This latest proved his most popular symphony with its balance of heroic grandeur and lyric introspection. That equilibrium

was epitomized by a musical motive heard throughout the work: F-A-flat-F, letters representing “*Frei aber Froh*” (“Free but happy”) that Brahms, a confirmed if sometimes wistful bachelor, had adopted as his motto. We hear it at the outset rising up from the depths just as the violins plunge from the heights with a related countermotive, both featuring an oscillation between A and A-flat, underscoring the instability between the major and minor mode that will only be resolved at the movement’s conclusion. Brahms learned from Haydn how to give structural significance to such details but the degree of motivic, thematic, and tonal integration between the movements of this symphony also represents a nod to the cyclic principles developed in the works of Franz Liszt.

There is a particularly telling instance of such integration in the *Andante*, a modified sonata movement in C major whose second theme will return in altered form in the finale. In the place of a traditional scherzo, the third movement, *Poco allegretto*, is a melancholy intermezzo in C minor that proved so popular with Brahms’s contemporaries that it was regularly encored at performances of this symphony. The thematic ideas of the finale, though quite distinct, form an interlocking chain of events that flow inexorably from the ominous opening in the low strings to the variant of the *Andante*’s second theme, which then generates a lashing orchestral outburst to which the horns offer a valiant response—all within the first minute and a half. It is a tautly concentrated drama that inspired more than one of Brahms’s friends—who should have known better—to suggest fanciful narratives. In a luminous coda, Brahms comes full circle, concluding the work with the theme we heard at the beginning of the symphony. It is in fact a quotation from Robert Schumann’s “Rhenish” Symphony, yet another homage to a predecessor and yet another instance of Brahms’s enduring penchant for repaying his debts—with interest.

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Sunday, March 9, 2014, 3pm
Zellerbach Hall

Vienna Philharmonic

Andris Nelsons, *conductor*

PROGRAM

Wolfgang Amadeus Mozart (1756–1791) Symphony No. 28 in C major, K. 200 (ca. 1774)

Allegro spiritoso
Andante
Menuet & Trio
Presto

INTERMISSION

Anton Bruckner (1824–1896) Symphony No. 6 in A major, WAB 106
(1879–1881)

Majestoso
Adagio. Sehr feierlich
Scherzo. Nicht schnell — Trio. Langsam
Finale. Bewegt, doch nicht zu schnell

FASHIONING WORLDS

“The Demiurge,” said my father, “has had no monopoly of creation, for creation is the privilege of all spirits.”—Bruno Schulz

Mahler may have said it first, but what composer does not know that a symphony is like the world? The works of Haydn, Schubert, and Brahms are also assembled from things found and discovered, memories and experiences, each symphony a world spinning within solar systems and galaxies formed by other symphonies. Light years separate Mozart and Bruckner: the one young, worldly, a draughtsman of elegant design, the other half peasant, half monk, erecting soaring vaults over somber crypts in the splendid seclusion of his faith; yet they, too, share with Mahler the sovereign power of the demiurge.

If the symphonies on this program are less frequently performed, constrained in their orbit by the gravitational pull of their better known siblings, they are nonetheless integral to balance of the whole. Mozart’s Symphony in C, K. 200, is the work of a teenager still finding his way, working through influences, indebted to models. The model here is the pellucid clarity of the *style galant* in which much seems preordained: a forthright *Allegro*, a poised *Andante*, a stiffly proper Minuet, and a spirited *Presto*. But listen more closely and there is genius in the detail: in the subtle interplay between strings and winds in the second theme of the *Allegro* and the delightfully circuitous harmonic route that prepares its return in the recapitulation; in the way each half of the muted *Andante* concludes with a quiet crescendo of rhythmic and motivic textures; or in the multiple thematic relationships that intertwine the Minuet and its Trio. Most surprising is the *Presto*, in which the dignified themes that launched the *Allegro* collapse into the giddy hysterics of an opera finale.

Bruckner’s Sixth Symphony, by contrast, is a work of maturity, but like Brahms’s Third

and Mahler’s Fourth, it stands apart from its companions. All three symphonies are more compact and less demonstrative than those that came before or after, and all exhibit an unusual degree of thematic cohesion, even sharing the distinctive feature of recalling the main theme of the first movement to conclude the work. The Sixth was completed in 1881, although it was only in 1899 that it received its première, albeit with cuts, with the Vienna Philharmonic under Gustav Mahler.

Bruckner was obsessed with repetitive patterns and we find them to a notable degree in the opening *Majestoso* (a consciously Latinized variant of *Maestoso*) in a rhythmic ostinato—a typical combination of duple and triple—that accompanies the assertive first theme group. The movement is in sonata form with a total of three theme groups. Most of the drama, however, comes not in the manipulation of the pithy motivic material, but in the bold tonal architecture that explores a succession of keys worlds away from the A major tonic.

The *Adagio*, one of Bruckner’s finest, is cast in sonata form. Its three theme groups are warm and expressive: the first featuring a mournful counter-melody in the oboe that will return in the final movement, the second animated through an upward surge, the third a funeral dirge that must have appealed to Mahler. The Scherzo is more relaxed and, despite its unrelenting pulse, considerably less driven than is characteristic of Bruckner. There is also a degree of nimble grace in the softer woodwind and string passages that suggests a refined rusticity closer to Oberon’s realm than that of Bottom and his rude mechanicals. A particular delight is the trio with its tight little clusters of pizzicato strings, self-important horns, and sanctimonious woodwinds vying, each in turn, to outshine the other in a droll little fanfare.

By Brucknerian standards the Finale is slight, a mere quarter of an hour of densely packed material. Its three thematic groups are clearly differentiated, but as in the first movement the real focus is on resolving the pervasive tonal instability. It is not until the end of

the coda that Bruckner decisively affirms his tonic with a triumphant return of the opening theme from the *Majestoso*.

Johannes Maria Staud has yet to write a symphony—or at least to use that designation—but he, too, composes music in the world's embrace, drawing on such wide-ranging sources as painting, sculpture, botany, linguistics, Sartre, Nietzsche, Mozart, and Poe. Central among his recent preoccupations has been Bruno Schulz (1892–1942), a visionary Polish-Jewish graphic artist and writer, whose small body of surviving works has acquired enormous significance since his tragic death at the hands of a Gestapo officer in German-occupied Poland.

Schulz's stories center on the memories of Józef, who pieces the world together from fragments retrieved and assembled from rich repositories—an elusive Book, backstreet shops, stamp albums, city maps, weather patterns, and above all the curiously eccentric investigations of his father, Jakub. *On Comparative Meteorology*, the first part of a diptych devoted to Schulz's work, draws its title from the story "A Second Autumn," in which Józef's father investigates the causes for "a prolonged, parasitical, and overgrown" phenomenon we would recognize as an Indian summer.

On Comparative Meteorology, six short pieces performed without interruption, is described by Staud as an attempt to trace the contours of this mysterious world, but he cautions that composition is "a process of abstraction" in which even the most concrete external impulses are transformed beyond recognition through music's own immanent logic. What we hear then are not the details of a story but a distillation of those qualities that first captured Staud's imagination: "Using fantastically exaggerated memories of his own childhood, Bruno Schulz creates a bizarre world that is a law entirely unto itself, with a hyper-realistic language of incomparable colorfulness. Outside temporal causality, Schulz dissects reality into its individual components and puts them together again in new combinations like a kaleidoscope, fractured by an individual consciousness for which prosaic literalism seems not to exist." Staud's fascination with Schulz points to the historical perspective that shapes his own compositional identity. The symphonies he inherited were worlds once imagined whole; he fashions his own through the prismatic fissures of our time.

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**The Viennese sound**

The Vienna Philharmonic sees itself as having inherited a body of instrument types which at the end of the 18th century reflected the prevailing intellectual spirit and value system, not only of central Europe, but to a certain extent of the entire continent. The emergence of national schools of composition in various countries at the beginning of the 19th century led to variations in the way instruments were constructed. The works of the French impressionists, for example, and their underlying sound concepts required not only modified instruments but also reflected a change in the attitude behind the music, which had been dominated all over Europe, at least until the French revolution, by the idea of musical rhetoric. In Vienna, this change did not take place. Viennese music remained essentially faithful to concepts of sound originating in the Viennese classics, although there were some developments.

Viennese woodwinds and brasses

There are significant differences between Viennese woodwind and brass instruments and those of other symphony orchestras. The fingering on the clarinet is different, and the mouthpiece has a different form, which in turn requires a special kind of reed. The bassoon has essentially the same form as the German version, but with special fingering and reeds. The trumpet has a rotary valve system and, in places, a narrower bore.

The trombone has a narrower bore as well, which enables improved tone color and dynamics, as does the Viennese tuba, which also has a different valve system and fingering. The flute is largely the same as the conventional Boehm flute that is widely used all over the world. However, it did not replace the wooden flute in Vienna until the 1920s. Here, too, as with all wind and brass instruments in the Viennese classics, vibrato is used very sparingly. Up to that time, vibrato was regarded

as a form of embellishment rather than a permanent way of beautifying the note and it was reserved almost exclusively for the strings. It is interesting to note that an increasing number of international wind instrument soloists are rejecting vibrato as stylistically inappropriate in their interpretations of the Viennese classics. Of course, the Vienna Philharmonic winds use vibrato in pieces where it is intended as a element.

The greatest differences between Viennese and internationally used instruments are to be found in the Viennese horn, which has a narrow bore, an extended leadpipe, and a system of piston valves. The advantage of these valves is that the individual notes are not so sharply detached, making smoother legato playing possible. Viennese horns are also constructed of stronger materials than conventional double horns.

The Viennese oboe, played only in Vienna, differs from the internationally played French oboe in that it has a special bore shape, a special reed, and special fingering.

With the exception of the flute and, to some extent, the bassoon, the typical differences in tone of Viennese instruments can be described as follows: They are richer in overtones, i.e., the sound tone is brighter. They have a wider dynamic range, thus making possible greater differences between *piano* and *forte*. They enable greater modulation of sound: The musician can alter the tone color in many ways.

The way an orchestra sounds is a result of tradition and the concepts of sound arising therefrom. The roots of the Viennese brass tradition are to be found in Germany. Hans Richter played a vital role in the development of this tradition. Because of him, a great many Vienna Philharmonic brass players have been invited to play at the Bayreuth Festival, and numerous German brass players, mainly trombone and tuba players, have been engaged to play in Vienna.

Viennese percussion

Viennese percussion has the following unusual features: The skin of all the membraned instruments is genuine goat parchment, which gives a richer range of overtones than artificial skins. The adjustable kettle of the Viennese timpani is pressed against the skin. The manually operated tuning screws allow greater tuning accuracy compared to instruments that are tuned with foot pedals. Of the various types of drum, preference is given to those which have a cylinder with no draw-bar/tie-rod mounting and can thus vibrate freely. Since these instruments developed from clapperless handbells, they are cast and not made of sheet metal like today's instruments. The tonal differences between these and instruments used internationally can be measured and charted using digital analysis.

Viennese strings

In the field of the Viennese strings, which are justly famous for their sound, in-depth studies have yet to be carried out. Although there is a clearly perceptible continual development, there is no fully standardized Viennese violin school. There can be no doubt that the Viennese string instruments themselves, unlike the winds, are not of prime importance in producing the orchestra's unique sound. With a few exceptions, the quality of the instruments of the string section is not particularly outstanding. More important is that the string section of the Vienna Philharmonic is more like a workshop in the Middle Ages, in which newly arrived musicians are initiated into and absorb the secrets of the orchestra's special musical style.

Thus, an orchestral sound is created which essentially corresponds to that which the great composers of the Viennese classics, Viennese Romanticism, and the Second Viennese School intended when they were writing their works.



Terry Linke

THE VIENNA PHILHARMONIC

There is perhaps no other musical ensemble more consistently and closely associated with the history and tradition of European classical music than the Vienna Philharmonic. In the course of its 170-year history, the musicians of this most prominent orchestra of the capital city of music have been an integral part of a musical epoch, which, due to an abundance of uniquely gifted composers and interpreters, must certainly be regarded as unique. The orchestra's close association with this rich musical history is best illustrated by the statements of countless pre-eminent musical personalities of the past. Richard Wagner described the orchestra as being one of the most outstanding in the world; Anton Bruckner called it "the most superior musical association"; Johannes Brahms counted himself as a "friend and admirer"; Gustav Mahler claimed to be joined together through "the bonds of musical art"; and Richard Strauss summarized these sentiments by saying: "All praise of the Vienna Philharmonic reveals itself as understatement."

A Symbiotic Relationship: Vienna State Opera–Vienna Philharmonic

When Hans Knappertsbusch said that the Philharmonic was "incomparable," his comment was correct in more ways than one. One notable aspect of this incomparability is certainly the unique relationship between the Vienna State Opera Orchestra and the private association known as the Vienna Philharmonic. In accordance with Philharmonic statutes, only a member of the Vienna State Opera Orchestra can become a member of the Vienna Philharmonic. Before joining the Philharmonic therefore, one must first successfully audition for a position with the State Opera Orchestra and prove oneself capable over a period of three years before becoming eligible to submit an application for membership in the association of the Vienna Philharmonic.

The engagement in the Vienna State Opera Orchestra provides the musicians a financial stability which would be impossible to attain without relinquishing their autonomy to private or corporate sponsors. This independence

which the Philharmonic musicians enjoy through the opera is returned in kind due to a higher level of artistic performance gained through the orchestra's experience on the concert podium. Without the Vienna State Opera there would be no Vienna Philharmonic as we know it, and in Vienna it is common knowledge that this symbiosis is advantageous for both institutions, and that it greatly enriches the city's musical life.

Democratic Self-Administration

Over the course of one and a half centuries, this chosen path of democratic self-administration has experienced slight modifications, but has never been substantially altered. The foremost ruling body of the organization is the full orchestra membership itself. In addition to the yearly general business meeting (required by law), several additional meetings of the full orchestra take place during the year. At these meetings, any and every issue may be brought up and voted upon. In actual practice, numerous decisions are delegated to the twelve elected members of the administrative committee. These members find out at periodically scheduled elections if their decision-making still inspires the trust of the entire orchestra. With the exception of changes to the statutes, which require a four-fifths majority, all decisions are made based on a simple majority, and the execution of those votes is the responsibility of the administrative committee. While the expansion into a midsize business enterprise has required the hiring of some extra administrative personnel, it is nevertheless the elected officials, members of the orchestra alone who make decisions and carry ultimate responsibility.

Artistic and Entrepreneurial Autonomy

Since its inception through Otto Nicolai in 1842, the fascination which the orchestra has exercised upon prominent composers and conductors, as well as on audiences all over the world, is based not only on a homogenous musical style which is carefully bequeathed from one generation to the next, but also on its unique structure and history. The desire to provide artistically worthy performances of the symphonic works of Mozart and Beethoven in their own city led to the decision on the part of the court opera musicians to present a "Philharmonic" concert series independent of their work at the opera, and upon their own responsibility and risk. The organizational form chosen for this new enterprise was democracy, a concept which in the political arena was the subject of bloody battles only six years later.

The Message of Music

The Vienna Philharmonic has made it its mission to communicate the humanitarian message of music into the daily lives and consciousness of its listeners. In 2005, the Vienna Philharmonic was named Goodwill Ambassador of the World Health Organization. The musicians endeavor to implement the motto with which Ludwig van Beethoven, whose symphonic works served as a catalyst for the creation of the orchestra, prefaced his *Missa Solemnis*: "From the heart, to the heart."

VIENNA PHILHARMONIC HISTORY

Early History

Until the first Philharmonic concert on March 28, 1842, the city which gave its name to the Viennese classics—Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven—had no professional concert orchestra. Concerts of symphonic works were played by ensembles specially assembled for the occasion. Orchestras composed entirely of professional musicians were found only in the theaters.

The logical step of playing a concert with one of these orchestras was taken at the end of the 18th century, when Wolfgang Amadeus Mozart engaged the orchestra of the Vienna Court Theater for a cycle of six concerts in 1785. Ludwig van Beethoven also engaged this ensemble on April 2, 1800, for a concert in which he premiered his First Symphony. On May 24, 1824, the orchestra of the Gesellschaft der Musikfreunde ("Society of the Friends of Music") and the court orchestra joined forces with the court opera orchestra for the premiere of Beethoven's Ninth Symphony. Despite these promising beginnings, however, the largest and finest ensemble in Vienna only managed to become an organizer of classical symphonic concerts in a very roundabout way. The Bavarian composer and conductor Franz Lachner, conductor at the court opera theater from 1830, played symphonies by Beethoven in the intervals of ballet performances. From these experiments to the court opera orchestra's first entrepreneurial activities was only a small step, and in 1833 Lachner founded the Künstler-Verein for this purpose. However, the society disbanded after only four concerts due to organizational shortcomings.

The Founding: Otto Nicolai

Otto Nicolai (1810–1849) was appointed conductor at the Kärntertortheater in 1841. Encouraged by influential figures of Vienna's

musical life, he revived Lachner's idea, and on March 28, 1842, conducted a "Grand Concert" in the Großer Redoutensaal which was presented by "all the orchestra members of the imperial "Hof-Operntheater." This "Philharmonic Academy," as it was originally called, is rightly regarded as the origin of the orchestra, because all the principles of the "Philharmonic Idea," which still apply today, were put into practice for the first time:

Only a musician who plays in the Vienna State Opera Orchestra (originally Court Opera Orchestra) can become a member of the Vienna Philharmonic.

The orchestra is artistically, organizationally and financially autonomous, and all decisions are reached on a democratic basis during the general meeting of all members.

The day-to-day management is the responsibility of a democratically elected body, the administrative committee.

Thus, even before the political events of 1848, a revolutionary policy was adopted—democratic self-determination and entrepreneurial initiative undertaken by an orchestra as a partnership—which laid the foundations for technically and musically superior performances of classical symphonic works. Of course, this was only the beginning. The association of musicians would suffer serious setbacks and learn painful lessons before it finally achieved true stability.

The "Golden Era" of Hans Richter

There has been no other conductor in the history of the Vienna Philharmonic who left such a long-lasting impression on the orchestra as Hans Richter (1843–1916), the legendary conductor of the premiere of Wagner's tetralogy *The Ring of the Nibelungen* in Bayreuth. This is not only an appraisal in hindsight, but was also the predominant opinion of the musicians of that time. Richter conducted at least 243 concerts and presided over the organization with a one-year interruption from 1875 to 1898.

The artistic partnership between Richter and the Philharmonic was characterized by the fervor of individuals of flesh and blood. The era of Hans Richter, which is referred to as the “golden era,” was not a time of static complacency, but rather the constant give and take between a headstrong group of musicians and an outstanding conductor, who was in fact a member of the ensemble as the first among equals.

Under Hans Richter, the ensemble attained the status of a world class orchestra with an incomparable tradition. Also contributing to this aura were encounters with Wagner, Verdi, Bruckner, Brahms, Liszt, and others who performed with the orchestra as conductors and soloists. During the “golden era” of Hans Richter, Brahms’s Second and Third Symphonies, Anton Bruckner’s Fourth and Eighth Symphonies as well as the Tchaikovsky Violin Concerto were premiered.

The Early 20th Century

The Vienna Philharmonic performed abroad for the first time at the World Exhibition in Paris in 1900 with Gustav Mahler (1860–1911) conducting. The orchestra, officially recognized by the Austrian government as an association in 1908, did not start touring with any regularity until 1922 under Felix von Weingartner, who led the orchestra as far afield as South America.

The Philharmonic’s close relationship to Richard Strauss, of course, is of great historical importance, and represents one of the many high points in the rich history of the orchestra.

Further musical highlights were artistic collaborations with Arturo Toscanini from 1933 to 1937, and Wilhelm Furtwängler (1886–1954) who, despite the departure from the one subscription concert conductor system, was in actuality the main conductor of the orchestra from 1933 to 1945, and again from 1947 to 1954.

The Vienna Philharmonic Under National Socialism (1938–1945)

In 1938, politics encroached upon the Vienna Philharmonic in the most brutal manner. The National Socialists dismissed all Jewish artists from the Vienna State Opera and disbanded the Association of the Vienna Philharmonic. It was only the intervention of Wilhelm Furtwängler and other individuals which achieved the nullification of the disbandment order and, with two exceptions, saved the “half-Jews” and “closely related” from dismissal from the Vienna State Opera Orchestra. However, five members of the orchestra perished in concentration camps, despite the intervention of the new Nazi chairman of the orchestra, who attempted to rescue them from deportation. Another two members died in Vienna as a direct result of attempted deportation and persecution.

A total of nine orchestra members were driven into exile. The eleven remaining orchestra members who were married to Jewish women or stigmatized as “half-Jewish” lived under the constant threat of revocation of their “special permission.”

Yet, also within the orchestra, as part of the NS Personnel Organization State Opera, there was an active illegal cell, so that even before 1938, when the ban of the NSDAP was in effect, 20% of the members of the orchestra belonged to the Nazi party. In 1942, 60 of the 123 active orchestral musicians had become members of the NSDAP.

The Modern Era

After World War II, the orchestra continued the policy it began in 1933 of working with every conductor of repute. Especially important in the history of the orchestra after 1945 were the artistic collaborations with its two honorary conductors, Karl Böhm and Herbert von Karajan, and with its honorary member Leonard Bernstein.

Through its busy concert schedule, recordings on film and record, tours all over the world, and regular appearances at major international festivals, the Vienna Philharmonic meets all the requirements of the modern multimedia music business while still managing to emphasize its unique individuality, perhaps best exemplified in the annual New Year’s Concert, and in the pivotal role it plays each summer at the Salzburg Festival. Although the orchestra has moved with the times, it remains faithful to traditional principles by retaining its autonomy and the subscription concert series as the artistic, organizational and financial basis of its work.

The Vienna Philharmonic is not only Austria’s most highly coveted “cultural export,” it is also an ambassador of peace, humanity and reconciliation, concepts which are inseparably linked to the message of music itself. In 2005, the Vienna Philharmonic was named Goodwill Ambassador of the World Health Organization. For its artistic achievements the orchestra has received numerous awards, gold and platinum disks, national honors, and honorary membership in many cultural institutions.

Dr. Clemens Hellsberg

CONDUCTORS



Chris Lee

For over five decades, **Lorin Maazel** has been one of the world's most esteemed and sought-after conductors. In 2010–2011, he completed his fifth and final season as the inaugural Music Director of the spectacular, Santiago Calatrava-designed opera house in Valencia, Spain, the Palau de les Arts "Reina Sofia." Music Director of the New York Philharmonic from 2002 to 2009, he assumed the same post with the Munich Philharmonic at the start of the 2012–2013 season. He is also the founder and Artistic Director of new festival based his farm property in Virginia, the Castleton Festival, launched to exceptional acclaim in 2009 and having expanded its activities nationally and internationally starting in 2011.

Over the past twelve years, Mr. Maazel has also come into prominence as a composer with a widely varied catalogue of works. His first opera, *1984*, based on the literary masterwork by George Orwell, was given its world premiere in May 2005 at London's Royal Opera House, Covent Garden. A new production of *1984* was presented in May 2008 at La Scala in Milan; that same month, a DVD of the London production was released.

Born to an American family near Paris in 1930, Mr. Maazel started studying the violin at the age of five, received instruction in

conducting from Vladimir Bakaleinikoff at seven, and his first public appearance took place when he was eight years old. Between the ages of nine and 15 he mounted the podiums of virtually every major American orchestra and accepted an invitation from Arturo Toscanini to conduct the NBC Symphony Orchestra. At 17, he entered the University of Pittsburgh to study languages, mathematics and philosophy. In 1951, a Fulbright Scholarship enabled him to continue his studies in Italy. Two years later, he made his European conducting debut when he stepped in for an indisposed colleague at the Teatro Massimo Bellini in the Sicilian city of Catania. He quickly established himself as one of the most important orchestral conductors, received invitations to Bayreuth in 1960 (as the first American conductor there), to the Boston Symphony in 1961, and to the Salzburg Festival in 1963.

Since then, Mr. Maazel has stood on the podiums of more than 150 different orchestras in no less than 5,000 concert and operatic performances. He has conducted over 300 recordings, among them complete recordings of the orchestral works of Beethoven, Brahms, Debussy, Mahler, Schubert, Tchaikovsky, Rachmaninoff, and Richard Strauss, and been awarded ten Grands Prix du Disque for them.

In 1956, Mr. Maazel became Artistic Director and Chief Conductor of the Deutsche Oper Berlin. There followed positions as Music Director of the Cleveland Orchestra (1972–1982) and Chief Conductor of the Symphonieorchester des Bayerischen Rundfunks (1993–2002). Sixty years after his debut with the New York Philharmonic, Mr. Maazel was appointed the successor to Kurt Masur as the orchestra's Music Director in September 2002. Mr. Maazel is an Honorary Member of the Israel Philharmonic Orchestra as well as the Vienna Philharmonic, with which he has conducted the New Year's Concert eleven times, and he has received the Hans von Bülow Medal from the Berlin Philharmonic.

Besides his numerous performance engagements, Mr. Maazel still finds the time to promote up-and-coming young artists and

share his experience with the younger generation of musicians. In 2000, he established a competition for young conductors, the final round of which took place two years later in Carnegie Hall, and since then he has been an active mentor of the competition finalists. With the aid of the Châteauville Foundation, he founded a new festival and education program for young artists in Castleton, Virginia, at which promising singers, instrumentalists and conductors work together in a shared environment, supported by experienced artists and mentors.



Marco Boggione

Andris Nelsons is the newly appointed Music Director of the Boston Symphony Orchestra (BSO), starting from the 2014–2015 season. He acts as Music Director Designate for the BSO's 2013–2014 season. Mr. Nelsons made his BSO debut in March 2011, leading Mahler's Symphony No. 9 at Carnegie Hall. In summer 2012, Mr. Nelsons made his debut at Tanglewood, and in January 2013, he made his Symphony Hall debut. This new appointment cements Mr. Nelsons as one of the most sought-after conductors on the international scene today, a distinguished name both on the opera and concert podiums.

Mr. Nelsons has been Music Director of the City of Birmingham Symphony Orchestra

(CBSO) since 2008, and remains at the helm of orchestra until summer 2015, enjoying critically acclaimed seasons and an outstanding tenure. With the CBSO, he undertakes major tours worldwide, including regular appearances at such summer festivals as Lucerne Festival, BBC Proms, and Berliner Festspiele. Together they have toured the major European concert halls, including the Musikverein, Vienna, Théâtre des Champs-Élysées, Paris, Gasteig, Munich, and the Auditorio Nacional de Música, Madrid. Mr. Nelsons made his debut in Japan, on tour with the Vienna Philharmonic, and returns to tour Japan and the Far East with the CBSO in November 2013.

Over the next few seasons, he will continue collaborations with the Berlin and Vienna philharmonics, Amsterdam Concertgebouw, Leipzig Gewandhaus, Symphonieorchester des Bayerischen Rundfunks, New York Philharmonic, and Philharmonia Orchestra. Mr. Nelsons is a regular guest at the Royal Opera House, Covent Garden, the Vienna State Opera, and the Metropolitan Opera. In summer 2013 he returned to the Bayreuth Festival as musical director for *Lohengrin*, in a production directed by Hans Neuenfels, which Mr. Nelsons premiered in Bayreuth in 2010.

With the CBSO, Mr. Nelsons has an exciting recording collaboration with Orfeo International: They are working towards releasing the complete orchestral works of Tchaikovsky and of Richard Strauss, the first disc of which was praised by *The Times of London* as "one of the most sumptuous and refined accounts of *Ein Heldenleben* ever put on to disc." The majority of Nelsons's recordings are recognized with a Preis der Deutschen Schallplattenkritik and, in October 2011, Mr. Nelsons received the prestigious ECHO Klassik of the German Phono Academy, in the category "Conductor of the Year," for his recording with CBSO of Stravinsky's *Firebird* and *Symphony of Psalms*. For audiovisual recordings, he has an exclusive agreement with Unitel GmbH, the most recent release is a disc of Britten's *War Requiem* with the CBSO, released on DVD and Blu-ray.

Born in Riga in 1978 into a family of musicians, Mr. Nelsons began his career as a trumpeter in the Latvian National Opera Orchestra before studying conducting. He was Principal Conductor of Nordwestdeutsche Philharmonie in Herford, Germany, from 2006 to 2009 and Music Director of Latvian National Opera from 2003 to 2007.

SOLOIST



Her stage debut as a 20-year-old in the role of Pamina in Harry Kupfer's production of *The Magic Flute* at the Komische Oper Berlin, and her much-fêted performance as Snow White in the premiere of the opera of the same name

Stefan Nimmesgern

(*Schneewittchen*) by Heinz Holliger in Zurich ten years later are prime examples of soprano **Juliane Banse's** outstanding artistic versatility. By now her operatic repertoire ranges from the Countess in *Figaro* (her début at the Salzburg Festival), Eva (*Die Meistersinger von Nürnberg*), Fiordiligi (*Così fan tutte*), Genoveva (title role), across Tatyana (*Eugene Onegin*), Donna Elvira (*Don Giovanni*), Arabella (title role), Grete (*Der ferne Klang*) to Vitellia (*La Clemenza di Tito*), which she sang last season at the Vienna State Opera in parallel with the Daughter in Hindemith's *Cardillac*. In the same season, she also sang Eva in Wagner's *Meistersinger* at the Zurich Opera House. Recently she expanded her repertoire to include Leonore (*Fidelio*) under Nikolaus Harnoncourt at the Theater an der Wien. She can be seen performing Rosalinde (*Die Fledermaus*) in Chicago this season.

On the concert stage too, Ms. Banse is sought after in a wide variety of roles. She has worked with numerous other conductors of note, including Lorin Maazel, Riccardo

Chailly, Bernard Haitink, Franz Welser-Möst, and Mariss Jansons.

The current season takes Ms. Banse to the Schubertiade Schwarzenberg again, and to the Wigmore Hall London, as well as to the Konzerthaus Wien with Bo Skovhus. Her concert diary includes Dvořák's Requiem with the Budapest Festival Orchestra under Iván Fischer; an orchestral performance of Hindemith's *Cardillac* with the Munich Radio Orchestra; and a U.S. tour with the Vienna Philharmonic under Daniele Gatti with Mahler's Symphony No. 4. Further engagements take her to the WDR Symphony Orchestra under Christoph Eschenbach, to the Finnish Radio Symphony Orchestra under Jukka-Pekka Saraste, and to the Budapest Festival Orchestra under Mr. Fischer.

Ms. Banse was born in southern Germany and grew up in Zurich. She took lessons first with Paul Steiner, and later with Ruth Rohner at the Zurich Opera House, completing her studies under Brigitte Fassbaender and Daphne Evangelatos in Munich.

Many of her CD recordings have won awards. Two recordings with Ms. Banse won the Echo Klassik: Braunfels's *Jeanne d'Arc* with the Swedish Radio Symphony Orchestra under Manfred Honeck (nominated "first world recording of the year") and Mahler's Symphony No. 8 with the Tonhalle Orchester Zürich under David Zinman ("symphonic recording of the year, 19th century"). Further projects include a collection of opera arias under the title *Per Amore* with the German Radio Philharmonic Saarbrücken Kaiserslautern; the recording of *Lieder Tief in der Nacht* with Aleksandar Madzar; and the film *Hunter's Bride* (*Der Freischütz*) with the London Symphony Orchestra, Ms. Banse playing Agathe, directed by Daniel Harding.

2013–2014 ORCHESTRA RESIDENCY

Vienna Philharmonic

THE VIENNA PHILHARMONIC's 2014 visit to Berkeley comes at a poignant moment, as the world commemorates the 100th anniversary of the -outbreak of World War I. Cal Performances and the Vienna Philharmonic have created a wide-ranging residency that offers opportunities for our campus and community to engage deeply with the arts and artists on our stages.

RESIDENCY ACTIVITIES

Pre-Performance Talks in Zellerbach Hall

Friday, March 7, 2014, 7:00–7:30pm

Clemens Hellsberg, President of the Vienna Philharmonic

Saturday, March 8, 2014, 7:00–7:30pm

Clemens Hellsberg, President of the Vienna Philharmonic

Sunday, March 9, 2014, 2:00–2:30pm

Clemens Hellsberg, President of the Vienna Philharmonic

These events are open to concert ticket holders only.

Symposium: “The Vienna Philharmonic 100 Years After the Outbreak of World War I”

Saturday, March 8 & Sunday, March 9, 2014, Hertz Hall & Wheeler Auditorium

Free and open to the public. See the following pages for further information.

Master Classes for UC Berkeley Students

Friday, March 7, 2014, 12:00–1:00pm, Hertz Hall

Rainer Honeck, concertmaster of the Vienna Philharmonic, coaches the string section of the UC Berkeley Symphony Orchestra. *Free and open to observers.*

Saturday, March 8 & Sunday, March 9, 2014
Hertz Hall & Wheeler Auditorium

Symposium: The Vienna Philharmonic 100 Years After the Outbreak of the First World War

PROMISING TO BE as rich in discussion as the mainstage concerts will be in musicianship, this two-day symposium will provide scholarly insights into how arts and politics intermingle and the complex role that an iconic arts institution can play in the course of history.

SYMPOSIUM SCHEDULE

All symposium events are free and open to the public.

SESSION I

Saturday, March 8, 2014, 10:00am–5:30pm

HERTZ HALL

- 10:00am** “Viennese Modernism Between the First and Second World Wars”
Martin E. Jay, UC Berkeley, History, *moderator*
Christian Glanz, University of Music and the Performing Arts, Vienna
Niklaus Largier, UC Berkeley, German
Nicholas Mathew, UC Berkeley, Music
Hans Petschar, Austrian National Library
Alfred Pfoser, Vienna City Library
- 2:00pm** Chamber Concert: Music of Schoenberg, Berg, Eröd, Korngold, and Zeisl
Musicians from the Vienna Philharmonic and the Vienna State Opera
- 3:15pm** “Wartime and Postwar Memories Reconsidered”
Christian Meyer, Director, Arnold Schoenberg Center, Vienna

- 4:15pm** “Making Peace After War”
Thomas W. Laqueur, UC Berkeley, History, *moderator*
Adam Hochschild, UC Berkeley, Graduate School of Journalism
William McElheney, retired member, Vienna Philharmonic
Michael P. Steinberg, Brown University, Music and History

SESSION II

Sunday, March 9, 2014, 11:00am–1:00pm

WHEELER AUDITORIUM

- 11:00am** “Mastery of the Past”
Stefan-Ludwig Hoffmann, UC Berkeley, History, *moderator*
Richard M. Buxbaum, UC Berkeley, Law
Clemens Hellsberg, President, Vienna Philharmonic
Oliver Rathkolb, University of Vienna
Carla Shapreau, UC Berkeley, Law

*Support for this symposium is provided by the City of Vienna,
the Vienna Philharmonic, and the University of Vienna.*



*Major support for Cal Performances' 2013–2014 Orchestra Residency is provided by
The Goatie Foundation and by Patron Sponsors Roger and Silvija Hoag,
Patricia and Anthony Theophilos, and Margot and John Clements.*

Cal Performances' 2013–2014 season is sponsored by Wells Fargo.

SPEAKERS

Richard M. Buxbaum, Jackson H. Ralston Professor of International Law (Emeritus) at UC Berkeley, practiced law in Rochester, New York, and with the U.S. Army before joining the Berkeley faculty in 1961. He publishes in the fields of corporation law and comparative and international economic law, and from 1987 to 2003 was editor in chief of the *American Journal of Comparative Law*. Professor Buxbaum founded and was the first chair of UC Berkeley's Center for German and European Studies and Center for Western European Studies. From 1993 to 1999, he was dean of international and area studies at UC Berkeley.

Professor Buxbaum is contributing editor to a variety of U.S. and foreign professional journals and has been a visiting professor at the Universities of Michigan, Cologne, Frankfurt, Münster, and Sydney. He was appointed Honorary Professor of Law of Peking University, holds honorary degrees from the universities of Cologne, Osnabrück, Eötvös Loránd, McGill, Humboldt, and the Bucerius School of Law, and in 1992 received the Alexander von Humboldt Foundation Award for Humanities and Arts. Professor Buxbaum is a member of the Council on Foreign Affairs and the American Law Institute and was elected to the American Academy of Arts and Sciences in 2001.

Martin E. Jay is Sidney Hellman Ehrman Professor of History at UC Berkeley. Among his works are *The Dialectical Imagination* (1973 and 1996), *Marxism and Totality* (1984), *Adorno* (1984), *Permanent Exiles* (1985), *Fin-de-Siècle Socialism* (1989), *Force Fields* (1993), *Downcast Eyes* (1993), *Cultural Semantics* (1998), *Refractions of Violence* (2003), *Songs of Experience* (2004), *The Virtues of Mendacity: On Lying in Politics* (2010), *Essays from the Edge* (2011), and *Kracauer l'Exilé* (2014). His research interests are in modern European intellectual history, critical theory, and visual culture.

Christian Glanz, born in 1960 in Bruck an der Mur, Austria, studied musicology and history with a focus on Eastern Europe at the Karl-Franzens University in Graz. Professor Glanz is a professor at the Institute of Analysis, Theory, and History of Music at the University of Music and Performing Arts Vienna. His main focus of research is music and politics in Austria. He has published extensively on historical aspects of Austrian popular music, two monographs on Gustav Mahler (2001) and Hanns Eisler (2008), and edited the collection *Wien 1897: Kulturgeschichtliches Profil eines Epochenjahres*. Since November 2012, he has spearheaded the research project *A Political History of Opera in Vienna, 1869–1955*.

Clemens Hellsberg, President of the Vienna Philharmonic, was born in Linz, Upper Austria, and studied violin at the College of Music and Performing Arts in Vienna and music at the University of Vienna (Ph.D. 1980). He joined the Vienna State Opera Orchestra in 1976 and became a member of the Association of the Vienna Philharmonic in 1980. He joined the Vienna Hofmusikkapelle in 1993.

Professor Hellsberg is first violinist, and in 1980 became archivist of the Historical Archives, of the Vienna Philharmonic. He also served as Vice President of the orchestra from 1990 to 1993 and 1996 to 1997. Since 1997, he has been President of the Vienna Philharmonic.

In 1992 he published the book *Demokratie der Könige. Die Geschichte der Wiener Philharmoniker* ("Democracy of Kings: The History of the Vienna Philharmonic"), which was translated into French and Japanese, and he publishes extensively on music history.

Adam Hochschild's writing has usually focused on human rights and social justice. His *Half the Way Home: A Memoir of Father and Son* was published in 1986. His six subsequent books include *King Leopold's Ghost: a Story of Greed, Terror, and Heroism in Colonial Africa*, which won a J. Anthony Lukas award in the United States and the Duff Cooper Prize in England. *Bury the Chains: Prophets and Rebels in the Fight to Free an Empire's Slaves*, was a

finalist for the 2005 National Book Award and won the Los Angeles Times Book Prize. For the body of his work, he has received awards from the Lannan Foundation, the American Historical Association, and the American Academy of Arts and Letters. His latest book is *To End All Wars: A Story of Loyalty and Rebellion, 1914–1918*. He teaches at the Graduate School of Journalism at UC Berkeley.

Stefan-Ludwig Hoffmann (Dr. Phil. Bielefeld, M.A. Johns Hopkins) teaches late-modern German and European history at UC Berkeley. His first book, *The Politics of Sociability: Freemasonry and German Civil Society*, explores the afterlife of Enlightenment ideas and practices in the long 19th century. He has published another book (*Civil Society, 1750–1914*) and several articles in German and English on the transnational history of the tensions between democracy and civil society. Currently, he is working on two books: a short history of human rights and a monograph on Berlin in the 1940s, as it went from capital of the Nazi Empire to shattered metropolis of the Cold War. His most recent publications include the edited volumes *Human Rights in the Twentieth Century* and *Seeking Peace in the Wake of War: The Reconfiguration of Europe 1943–1947*.

Thomas W. Laqueur is the Helen Fawcett Distinguished Professor in the Department of History, UC Berkeley, where he has been teaching since 1973. He has written about the history of popular religion, literacy, human rights and humanitarianism, sex and sexuality, as well as on other topics in the cultural history of the West. Professor Laqueur is a regular contributor to the *London Review of Books* and has written often for *Slate*, *The Guardian*, *The Times Literary Supplement*, *Threepenny Review*, and other journals. His new book *The Work of the Dead* will be published in 2015. A member of the American Academy of Arts and Sciences and the Board of the National Humanities Center, Professor Laqueur received the Mellon Foundation Distinguished Humanist Award in 2007 that has allowed him to fund a variety of projects in religion, science

studies, human rights and the arts. He is a keen if modestly competent cellist.

Niklaus Largier is Sidney and Margaret Ancker Chair in the Humanities and Professor of German and Comparative Literature at UC Berkeley. He is currently working on a book on imagination, practices of figuration, aesthetic experience, and notions of possibility, tentatively entitled *Figures of Possibility*.

Professor Largier's research deals with German literature and philosophy, especially questions of the relations among literature, philosophy, theology, and other fields of knowledge. His most recent books explore the relation between bodily ascetic practices, eroticism, and the literary imagination (*In Praise of the Whip: A Cultural History of Arousal*, 2001), and the fascination of decadent literature with such religious practices (*Die Kunst des Begehrens: Dekadenz, Sinnlichkeit und Askese*, 2007). His current research and teaching focuses on the history of fantasy and the emotions from the Middle Ages to the Baroque era; the history of the senses, sense experience, and the stimulation of the senses—especially taste and touch—in medieval, early modern, and modern cultures.

Professor Largier joined the Berkeley faculty in 2000. From 2001 to 2004 he was the director of UC Berkeley's Program in Medieval Studies; from 2003 to 2006 he was the director of the Program in Religious Studies; and from 2006 to 2013 he was chair of the Department of German. He was a Visiting Professor at Harvard University in 2006 and a fellow at the Wissenschaftskolleg in Berlin in 2010–2011.

Nicholas Mathew is Associate Professor of Music at UC Berkeley. His work focuses on music and politics, with a particular emphasis on Vienna, and the 18th and early 19th centuries more broadly. He has been editor of the journal *Eighteenth-Century Music* and is currently Advisory Editor of *Eighteenth-Century Studies*, and has recently published the monograph *Political Beethoven* and the edited volume *The Invention of Beethoven and Rossini*. He is also a pianist who performs on a range

of modern and period instruments—and his published work on Viennese modernism overlaps with a larger project on 20th-century piano performance: a study of Webern's flamboyant piano playing and modernism's "disappearing performer."

William McElheney, retired member of the Vienna Philharmonic, was born in 1954 in Berkeley, California, and attended the Berkeley Public School system through high school while studying trombone with several prominent Bay Area trombonists. He attended the Indiana University School of Music and later completed his degree at the College of Music and Performing Arts in Vienna.

In 1974 he became principal trombonist of the Bavarian Symphony in Munich, Germany, and in 1976 principal trombonist of the State Orchestra of Kassel, Germany. In 1981, he joined the Vienna State Opera Orchestra and the Vienna Philharmonic. In 1984, he was granted full membership in the Association of the Vienna Philharmonic and joined the Vienna Hofmusikkapelle.

In 2005, he ended his career as trombonist and entered the administration of the Vienna Philharmonic, where he coordinates the orchestra's activities in the areas of IT, media, and communications. He also teaches trombone and coaches chamber music at the Institute for the International Education of Students in Vienna.

Christian Meyer, Director of the Arnold Schoenberg Center in Vienna, was born in Vienna 1962. After piano studies at Vienna Conservatory, master's and PhD studies at Vienna University of Economics and Business, studies in arts history at University Vienna as well as postgraduate studies at Harvard University, Dr. Meyer worked at a bank (1989–1990) before joining Bösendorfer Piano Manufacturers, first as the company's Export Director and later as Sales Director (1990–1993), and has served as Business Manager of the Vienna Konzerthaus Society (1993–1997). In 1997, he established the Arnold Schoenberg Center Private Foundation on behalf of the

City of Vienna and has been serving as its Director ever since.

In 2001, Dr. Meyer founded Vienna's Leopold Museum as Trustee and Business Director. Together with German stage director Peter Stein, Dr. Meyer successfully built a €30 million venue during Hannover's World Expo 2000 in Berlin and Vienna. In 2008 they produced Schiller's *Wallenstein-Trilogy* and in 2011 Dostoyevsky's *I Demoni*.

Dr. Meyer published a book on Austria's export promotion politics (1993) and Schoenberg's *Catalogue raisonné* (2005), as well as books, essays, and exhibition catalogs on themes related to 19th- and 20th-century art, music, and music business. He has lectured at Harvard University and MIT, the Sorbonne in Paris, Tchaikovsky Conservatory in Moscow, and Meiji Gakuin University in Tokyo, among others.

Hans Petschar (Ph.D. 1959) studied history and German literature at the University of Salzburg. He has published in the fields of visual history, library history and Austrian history. Since 2002, he has served as director of the Picture Archives and Graphics Department at the Austrian National Library. He is the representative of the Austrian National Library at the Board of Directors of European National Librarians.

Alfred Pfoser, born in 1952, studied German philology and history. He has served as visiting professor at Washington University in St. Louis and as lecturer at the universities of Salzburg and Vienna. From 1998 to 2007 he was Director of the Vienna Public Libraries, and since 2007 has served as Deputy Director of the Wienbibliothek. His recent publications include *Die Vermessung Wiens. Lehmanns Adressbücher 1859–1942* ("Mapping Vienna: Lehmann's Address Books, 1859–1942," 2011) and *Im Epizentrum des Zusammenbruchs. Wien im Ersten Weltkrieg* ("At the Epicenter of the Breakdown: Vienna in the First World War," 2013).

Oliver Rathkolb was born in Vienna in 1955 and is Professor at the Institute for Contemporary History at the University of Vienna. He served as Chair of the Department of Contemporary History at the University of Vienna from 2008 to 2012.

Professor Rathkolb was a Schumpeter Fellow at the Minda de Gunzburg Center for European Studies at Harvard University in 2000–2001 and Visiting Professor at the University of Chicago in 2003. He is author of several books focusing on contemporary history as well as editor and co-editor of several studies concerning interdisciplinary questions of contemporary history and communications/media history. His prize-winning study *The Paradoxical Republic: Austria 1945–2005* was published by Berghahn Books (New York & Oxford) in 2010. He is the managing editor of *Zeitgeschichte* ("Contemporary History") and member of the advisory board of the House of European History at the European Parliament in Brussels.

Carla Shapreau teaches art and cultural property law at the UC Berkeley School of Law. She is also a Research Associate in the Institute of European Studies, where she is conducting historical research regarding music-related losses during the Nazi era. Ms. Shapreau's research involves analysis of primary source and other materials in an effort to document with specificity the wartime confiscation and displacement of musical manuscripts, rare printed music and books, as well as musical instruments, including instruments of the violin family. Reconstructing evidence of such losses, post-war recoveries, and 21st-century challenges are at the core of Ms. Shapreau's research. She has been the recipient of grants from the France Berkeley Fund and the Austrian Marshall Plan Foundation, and was an honorary member of the 2009 U.S. Delegation to the European Union Holocaust Era Assets Conference in Prague, advancing the topic of Nazi-era music-related losses. She is the co-author of *Violin Fraud: Deception, Forgery, Theft and Lawsuits in England and America* and has written and lectured on a broad array of topics, a summary

of which may be found at <http://ies.berkeley.edu/contact/visiting-scholars/index.html>. In addition to her legal and academic pursuits, Ms. Shapreau is also a violin maker and serves on the nonprofit boards of the Violin Society of America and the American Federation of Violin and Bow Makers.

Michael P. Steinberg is Director of the Cogut Center for the Humanities and Professor of History and Music at Brown University. He also serves as Associate Editor of *The Musical Quarterly* and *The Opera Quarterly*. He was a member of the Cornell University Department of History from 1988 to 2005. Educated at Princeton University and the University of Chicago, he has been a visiting professor at these two schools as well as at the École des Hautes Études en Sciences Sociales in Paris and National Tsing-hua University in Taiwan. His main research interests include the cultural history of modern Germany and Austria with particular attention to German Jewish intellectual history and the cultural history of music. He has written and lectured widely on these topics for *The New York Times* and at the Lincoln Center for the Performing Arts, the Bard Music Festival, and the Salzburg Festival. He has received fellowships from the American Council of Learned Societies, the National Endowment for the Humanities, the John Simon Guggenheim Memorial Foundation as well as the Berlin Prize from the American Academy in Berlin. He is the author of studies of Hermann Broch, Aby Warburg, Walter Benjamin, and Charlotte Salomon, as well as *Theater and Ideology: The Meaning of the Salzburg Festival* (2000), of which its German edition won Austria's Victor Adler Staatspreis in 2001. *Listening to Reason: Culture, Subjectivity, and 19th-Century Music* appeared in early 2004; *Judaism Musical and Unmusical* was published in 2007. He serves as a director of the Barenboim-Said Foundation (U.S.A.) and, between 2010 and 2013, as dramaturge to the new production of Wagner's *Ring* at the Teatro alla Scala, Milan, and the Berlin State Opera.

Saturday, March 8, 2014, 2pm
Hertz Hall

Vienna Philharmonic Residency
Chamber Concert

PROGRAM

Alban Berg (1885–1935) Die Nachtigall (“The Nightingale”),
from *Sieben frühe Lieder* (1905–1908)

Erich Wolfgang Korngold (1897–1957) From *Sechs einfache Lieder*, Op. 9 (1911–1913)
No. 3 Ständchen (“Serenade”)
No. 6 Sommer (“Summer”)

Iván Erőd (b. 1936) From *Baby Tooth Songs* (1969–1973)

The Bear-guide
Marriage-planning
Lullaby
Merry-go-round

Eric Zeisl (1905–1959) From *Kinderlieder* (“Children’s Songs”) (1933)

Maiglöckchen (“May Bells”)
Sonnenlied (“Sun Song”)

Zeisl Schrei (“The Cry”), from *Sechs Lieder* (1935)

Members of the Vienna State Opera
Lydia Rathkolb *soprano*
Thomas Lausmann *piano*

Arnold Schoenberg (1874–1951) Verklärte Nacht (“Transfigured Night”),
Op. 4 (1899)

After a poem by Richard Dehmel (1863–1920)

Members of the Vienna Philharmonic
Rainer Honeck *violin*
Wilfried Hedenborg *violin*
Tobias Lea *viola*
Robert Bauerstatter *viola*
Tamás Varga *violoncello*
Bernhard Hedenborg *violoncello*

Support for this performance is provided by the Federal Ministry of
European and International Affairs.

Austrian Consulate General
Los Angeles

Alban Berg
Die Nachtigall, from *Sieben frühe Lieder*
Text by Theodor Storm

Das macht, es hat die Nachtigall
 Die ganze Nacht gesungen;
 Da sind von ihrem süßen Schall,
 Da sind in Hall und Widerhall
 Die Rosen aufgesprungen.

Sie war doch sonst ein wildes Blut,
 Nun geht sie tief in Sinnen,
 Trägt in der Hand den Sommerhut
 Und duldet still der Sonne Glut
 Und weiß nicht, was beginnen.

Das macht, es hat die Nachtigall
 Die ganze Nacht gesungen;
 Da sind von ihrem süßen Schall,
 Da sind in Hall und Widerhall
 Die Rosen aufgesprungen.

Erich Wolfgang Korngold
From *Sechs einfache Lieder*

Ständchen
Text by Joseph von Eichendorff

Auf die Dächer zwischen blassen
 Wolken schaut der Mond herfür,
 Ein Student dort auf den Gassen
 Singt vor seiner Liebsten Tür.
 Und die Brunnen rauschen wieder
 Durch die stille Einsamkeit,
 Und der Wald vom Berge nieder,
 wie in alter, schöner Zeit.

So in meinen jungen Tagen
 Hab ich manche Sommernacht
 Auch die Laute hier geschlagen
 Und manch lust'ges Lied erdacht.

Aber von der stillen Schwelle
 Trugen sie mein Lieb zur Ruh,
 Und du, fröhlicher Geselle,
 Singe, sing nur immer zu!

Sommer
Text by Siegfried Trebitsch

Unter spärlich grünen Blättern,
 unter Blumen, unter Blüten
 hör' ich fern die Amsel schmettern
 und die kleine Drossel wüten.

The Nightingale, from *Seven Early Songs*

It happened because the nightingale
 sang the whole night long;
 from her sweet call,
 from the echo and re-echo,
 roses have sprung up.

She was but recently a wild blossom,
 and now she walks, deep in thought;
 she carries her summer hat in her hand,
 enduring quietly the heat of the sun,
 knowing not what to begin.

It happened because the nightingale
 sang the whole night long;
 from her sweet call,
 from the echo and re-echo,
 roses have sprung up.

From *Six Simple Songs*

Serenade

Over the roofs between pale
 clouds, the moon gazes across;
 a student there in the street
 is singing at his beloved's door.
 And the fountains murmur again
 through the still loneliness,
 as do the woods, from the mountain down,
 just as in the good old times.

So in my young days,
 would I often on summer nights
 also play my lute here
 and invent many merry songs.

But from her silent threshold
 they have carried my love away to rest.
 And you, happy fellow,
 sing, sing ever on!

Summer

Under sparse green leaves,
 Under flowers, under blossoms,
 I hear, off in the distance, the blackbird batter
 And the small thrush rage.

Auch ein Klingen fein und leise,
 schneller Tage schneller Grüße,
 eine wehe Sommerweise,
 schwer von einer letzten Süße.

Und ein glühendes Verbrennen
 schwebt auf heißen Windeswellen,
 taumelnd glaub' ich zu erkennen
 ungeschriener Schreie Gellen.

Und ich sitze still und bebe,
 fühle meine Stunden rinne,
 und ich halte still und lebe,
 während Träume mich umspinnen.

Iván Erőd
From *Baby Tooth Songs*
Texts by Richard Bletschacher

The Bear-guide

The guide is a bear is lots of fun,
 but not so easy to be done.
 For he who does not know the trick
 might make the poor beast belly-sick.
 And therefore it is not so rare
 that guides are eaten by their bear.
 The same can happen with a puma,
 unless you keep him in good humor.
 So let's conclude this dang'rous
 matter: Just stay alone,
 that works out better.

Marriage-planning

Tell me, darling, tell me darling, would
 you like to get married soon?
 If you marry Tambourlaine, you will
 spend your life in pain.
 If you take the chimney sweeper, he
 must say: I'm going to keep her.
 Tell me, darling, tell me darling, would
 you like to get married soon?
 If you take the hangman's son
 you will never have much fun.
 If you marry Captain Moore,
 then he will leave you on the shore.
 Dearest mother, dearest mother, no, I
 don't want to marry now.
 I don't want to kiss a beard, I would
 find it rather weird. You had such an
 easy choice.
 I wish that Dad could marry twice.

And a sound, delicate and quiet,
 Fast greetings of fast days,
 A woeful summer manner,
 Heavy with a final sweetness.

And a glowing burning
 Floats on hot waves of wind,
 Stumbling, I seem to make out
 The unexpressed ring of screams.

And I sit quietly and quake,
 Feel my hours run,
 And I keep still and live,
 While dreams weave themselves around me

Lullaby

When my baby cannot sleep,
all the clocks in town will keep,
 chiming, chiming seven.
When my baby does not sleep,
Shepherd moon and all his sheep
cease to graze for sorrow.
When my child his eyes shall close,
Sandman comes to kiss his nose,
Guards him till tomorrow.

Merry-go-round

Merry-go-round, Merry-go-round,
round and round upon the ground
the handle turning master starts slowly
then goes faster.
An elephant a railway carriage a mule a swan a
ferryboat an airship a pony an ostrich a
tram, a camel and a goat.
That's how it goes around around
round round.
Although it's anchored to the ground.
Merry go round, merry go round,
merry go round.
It runs and runs around
the handle turning master now turns
it faster and faster.
An eletram an airship swan
a camelway on ostrich goat
a ferry rail tramponyphant an
air railway and carriage boat.
That's how it goes around around
round round.
Although it's anchored to the ground
Bound and anchored to the ground.
Merry go round, merry go round,
merry go go go around.
It creaks, it grates
it makes an awful sound
and then it stands still on the ground
merry go round

Eric Zeisl
From Kinderlieder
Texts from Des Knaben Wunderhorn

Maiglöckchen

Kling, kling Glöckchen, im Haus steht ein Döckchen,
im Garten steht ein Hühnerneß,
stehn drei seidne Döckchen drin.
Eins spinnt Seiden, eins flicht Weiden,

From Children's Songs

May bells

Maybells ringing, a little maiden singing,
there is a nest beside a tree,
in that nest are chickens three.
One sews pillows, one weaves willows,
one has opened heav'n so blue,

eines schließt den Himmel auf,
lässt ein bisschen Sonn heraus,
lässt ein bisschen drin,
draus Maria spinn ein Röckelein
für ihr Kindelein.
Kling, kling Glöckchen,
im Haus steht ein Döckchen.

Sonnenlied

Sonne, scheine,
Fahr über Rheine,
Fahr übers Glockenhaus,
Gucken drei schöne Puppen raus.
Eine die spinnt Seiden,
Die andre wickelt Weiden,
Die andre geht ans Brännchen,
Findt ein goldig Kindchen!
Wer solls heben?
Die Töchter aus dem Löwen.
Wer soll die Windel waschen?
Die alte Schnepptaschen.
Sonne scheine, fahr über Rheine,
fahr über's Glockenhaus.

Zeisl

Schrei, from Sechs Lieder
Text by Walther Eidlitz

Eine wilde Lokomotive
schrie in der Nacht,
in den Häusern, in den Betten
sind die Menschen aufgewacht,
in den Herzen, die sich hoben,
zitterte der weiße Schrei.
Durch die eisgefror'ne Stille
sauste er im fahlen Flug,
roter Rauch auf seiner Stirne,
leuchtend bleich ein Leichenzug.
Mit den Kolben, die sich warfen,
bohrte er sich ein mit Gier
in den grenzenlosen Abgrund,
und umarmend wie ein Tier
schrie er: »Du bist mein, du Erde,
Meer und Lande, mein, du Nacht!«
In den Häusern, in den Betten
sind die Menschen aufgewacht.

lets a bit of sunshine thru,
lets a bit there-in, that Mary may spin,
a garment sheer
for her baby dear
Maybells ringing
a little maiden singing.

Sun song

Sunshine hither over the river,
shine sun over the beltry tall.
Look there out three maidens small,
three wonderous pretty little maidens so small.
One is sewing pillows, the other twisting willows,
one in the well was prying,
found there a baby lying.
Who went and caught her,
the innkeepers daughter,
say who will tend that baby
that old cross Martha may be.
Sunshine hither over the river,
shine over the beltry tall.

The Cry

A wild locomotive
Screamed in the night,
In the houses, in the beds
The people have awakened,
In the hearts that lifted
The white scream quivered.
Through the silence frozen in ice
He whizzed in fallow flight
Red smoke on his brow
Glowing pale a funeral procession.
With the pistons, that hurled themselves,
He greedily drilled himself
Into the limitless abyss,
And embracing like an animal
He screamed: "You are mine, you Earth,
Sea and land, mine, you Night!"
In the houses, in the beds
The people have awakened!

MUSICIANS

Rainer Honeck (*violin*) is concertmaster of the Vienna Philharmonic. **Wilfried Hedenborg** (*violin*), **Tobias Lea** (*viola*), **Robert Bauerstatter** (*viola*), and **Tamás Varga** (*violoncello*) are also members of the Vienna Philharmonic. **Bernhard Hedenborg** (*violoncello*) is a member of the Vienna State Opera Orchestra.

Lydia Rathkolb (*soprano*) studied vocal arts at University of Music Vienna and in Milan, and graduated in musicology from University of Vienna. She has sung in *Il Barbiere di Siviglia* (Rosina) at Opera Sofia, *Lucia di Lammermoor*, *Die Entführung aus dem Serail* (Konstanze) at Festival Schwetzingen and in Bregenz, *The Magic Flute* (Queen of the Night) at Savonlinna Opera Festival, and *Die Fledermaus* (Rosalinde) at Opera Lisbon.

As member of the Vienna State Opera, she debuted as First Lady in *The Magic Flute* and has sung in *Ariadne auf Naxos* (Najade), *Die schweigsame Frau* (Isotta), *Parsifal* (First and Second Flower Maiden under Franz Welser-Möst and Peter Schneider), *Götterdämmerung* (Woglinde), *Il Barbiere di Siviglia*, Schoenberg's *Moses and Aron*, and *Die Fledermaus*. She participated in the Vienna State Opera's tour of Japan in 2012. This season she sang the lead female role in the world première of a children's opera at the Vienna State Opera.

As a concert singer, she has performed at Lincoln Center in New York, the Kennedy Center

in Washington, D.C., and the Kimmel Center in Philadelphia, as well as with the Vancouver Symphony, the Johannesburg Philharmonic, in Vienna's Musikverein and Konzerthaus as an oratorio soloist, and at Festival Mozart Sacral with the Vienna Symphony.

In 2012, she sang Berg's *Sieben frühe Lieder*. In 2013, she performed at the Vienna Volksoper and Opéra de Nice. Her previous engagements include Basel, Linz, Bregenz, and Heidelberg, singing in *The Magic Flute* (Pamina), *Don Pasquale* (Norina), *Les Contes d'Hoffmann* (Olympia and Antonia), *Fidelio* (Marzelline), and *La Traviata*. In 2014, she sings Mahler's Symphony No. 4 under Philippe Auguin.

Thomas Lausmann (*piano*) became director of music administration for the Vienna State Opera in the 2013–2014 season, having worked as an assistant conductor for the company since 2010. His Previous positions include associate head of music staff for Komische Oper Berlin, assistant conductor for the Hamburg State Opera, and assistant conductor for New York City Opera from 2001 to 2007. He regularly spends his summers as musical assistant to Christian Thielemann at the Bayreuther Festspiele (*Ring* cycle, 2008–2010; *Tannhäuser*, 2012; *The Flying Dutchman*, 2012–2014). Mr. Lausmann received his Master of Music degree from the Eastman School of Music and a Professional Studies Certificate in opera coaching from the Manhattan School of Music. He is an alumnus of the Merola Opera Program at San Francisco Opera.