

Friday, March 20, 2015, 8pm

Hertz Hall

2014–2015 ORCHESTRA RESIDENCY

Saint Paul Chamber Orchestra

Martin Fröst, *director and clarinet*

PROGRAM A

Igor Stravinsky (1882–1971) Dances concertantes (1941–1942)

Marche: Introduction

Pas d'action

Thème varié

Pas de deux

Marche: Conclusion

Steven Copes, *leader and violin*

John Adams (b. 1947) Shaker Loops (1978; rev. 1982)

I. Shaking and Trembling

II. Hymning SLEWS

III. Loops and Verses

IV. A Final Shaking

(Performed without pause)

Kyu-Young Kim, *leader and violin*

INTERMISSION

Wolfgang Amadeus Mozart (1756–1791) Concerto in A major for Clarinet and Orchestra, K. 622 (1791)

Allegro

Adagio

Rondo: Allegro

Martin Fröst, *director and clarinet*

Major support for this performance is provided by The Bernard Osher Foundation.

This performance is made possible, in part, by Patron Sponsor Patrick McCabe.

Cal Performances' 2014–2015 season is sponsored by Wells Fargo.

Igor Stravinsky (1882–1971)
Dances concertantes, for Chamber
Orchestra (1941–1942)

*First performed on February 8, 1942, in
 Los Angeles.*

Igor Stravinsky suffered what he called “the most tragic year of my life” in 1939. His daughter, wife, and mother all died within months of each other, and the outbreak of World War II sent him into exile for the second time, from his adopted home in Paris to the United States. He married his longtime mistress, Vera, in 1940, and together they settled in West Hollywood in 1941. Stravinsky soon accepted a commission from a local conductor, Werner Janssen, and began what would be his first major work composed entirely in the United States, *Dances concertantes*.

The musical language of *Dances concertantes* is typical of Stravinsky’s neoclassical style, full of quick character changes, crisp rhythms, bone-dry textures, and tight harmonies. With its small orchestra and ample instrumental solos, *Dances concertantes* exhibits a kinship to the “Dumbarton Oaks” Concerto from 1938; the two works have been called Stravinsky’s “Brandenburgs,” after Bach’s famous set of mixed-ensemble concertos. Even though Stravinsky designed *Dances concertantes* for the concert stage, it did not take long for its inherent dance sensibility to be recognized. Stravinsky’s friend and longtime collaborator George Balanchine was the first to choreograph the work when he created a version in 1944 for the Ballet Russe de Monte Carlo, a successor to Diaghilev’s Ballets Russes.

Dances concertantes begins with an introductory *March*, its steady meter obscured by shifting layers and displaced accents. The only extended solo in this preparatory movement is for the leader of the six-member violin section. The second movement is a *Pas d’action*, borrowing a term from ballet for an ensemble dance. The third movement, taking the form of a theme and variations, is the longest and most abstracted of the work. The thematic

section is tender and diffuse, and the playful variations and shuffling coda bear little surface resemblance to the theme. The *Pas de deux* borrows another dance convention: a dance for two, often for the romantic leads. Here, the oboe and clarinet take the spotlight, their duet surrounded by other reveries. The concluding *March* revisits the opening music.

© Aaron Grad

John Adams (b. 1947)
Shaker Loops (1978; rev. 1982)

First performed in April 1983, in New York.

John Adams was raised in New England and studied at Harvard University, but he left the Eurocentric East Coast in 1971 and settled in California. His earliest successes drew upon the Minimalism of Steve Reich and Philip Glass, and his palette expanded to incorporate rich echoes of Romanticism and mischievous references to jazz and popular music. Through his operas and diverse concert works, as well as his activities as a conductor and writer, Adams has established himself as a defining voice in contemporary American music. He wrote the following description of Shaker Loops.

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Shaker Loops began as a string quartet with the title *Wavemaker*. At the time, like many a young composer, I was essentially unaware of the nature of those musical materials I had chosen for my tools. Having experienced a few of the seminal pieces of American Minimalism during the early 1970s, I thought their combination of stripped-down harmonic and rhythmic discourse might be just the ticket for my own unformed yearnings. I gradually developed a scheme for composing that was partly indebted to the repetitive procedures of Minimalism and partly an outgrowth of my interest in waveforms. The “waves” of *Wavemaker* were to be long sequences of oscillating melodic cells that created a rippling, shimmering complex of

patterns like the surface of a slightly agitated pond or lake. But my technique lagged behind my inspiration, and this rippling pond very quickly went dry. *Wavemaker* crashed and burned at its first performance. The need for a larger, thicker ensemble and for a more flexible, less theory-bound means of composing became very apparent.

Fortunately I had in my students at the San Francisco Conservatory of Music a working laboratory to try out new ideas, and with the original *Wavemaker* scrapped I worked over the next four months to pick up the pieces and start over. I held on to the idea of the oscillating patterns and made an overall structure that could embrace much more variety and emotional range. Most importantly the quartet became a septet, thereby adding a sonic mass and the potential for more acoustical power. The “loops” idea was a technique from the era of tape music where small lengths of prerecorded tape attached end to end could repeat melodic or rhythmic figures ad infinitum. (Steve Reich’s *It’s Gonna Rain* is the paradigm of this technique.) The Shakers got into the act partly as a pun on the musical term “to shake,” meaning either to make a tremolo with the bow across the string or else to trill rapidly from one note to another.

The flip side of the pun was suggested by my own childhood memories of growing up not far from a defunct Shaker colony near Canterbury, New Hampshire. Although, as has since been pointed out to me, the term “Shaker” itself is derogatory, it nevertheless summons up the vision of these otherwise pious and industrious souls caught up in the ecstatic frenzy of a dance that culminated in an epiphany of physical and spiritual transcendence. This dynamic, almost electrically charged element, so out of place in the orderly mechanistic universe of Minimalism, gave the music its *raison d’être* and ultimately led to the full realization of the piece.

Shaker Loops continues to be one of my most performed pieces. There are partisans who favor the clarity and individualism of the solo septet version, and there are those who

prefer the orchestral version for its added density and power. The piece has several times been choreographed and even enjoyed a moment of cult status in the movie *Barfly*, an autobiographical account of the poet Charles Bukowski’s down and out days on Los Angeles’s Skid Row. In a famous scene, Bukowski (Mickey Rourke), having been battered and bloodied by his drunken girlfriend (Faye Dunaway), holes up in a flophouse room, writing poems in a fit of inspiration to the accompaniment of the insistent buzz of “Shaking and Trembling.”

John Adams

Wolfgang Amadeus Mozart (1756–1791)
Concerto in A major for Clarinet and
Orchestra, K. 622 (1791)

First performed on October 16, 1791, in Prague.

The music that Mozart wrote for his friend Anton Stadler, a clarinetist and fellow Freemason, was instrumental in establishing the clarinet as an equal to its older cousins in the woodwind family. Mozart’s first composition for Stadler was the “Kegelstatt” Trio from 1786, scored for clarinet, viola, and piano. (Mozart played the viola part himself in the first performance.) Next came a quintet for clarinet, two violins, viola, and cello, completed in 1789. This work required a basset clarinet in the key of A, an instrument with a low-range extension designed by Stadler. Mozart went on to write Stadler a concerto featuring the same instrument, completed two months before the composer’s untimely death.

The solo part in the opening movement demonstrates Mozart’s keen understanding of the clarinet’s range and agility, especially when rendered on a basset clarinet, as in this performance. (To play the concerto on a modern clarinet, the player must transpose certain passages into higher octaves.) The tonal quality of the clarinet changes through its range, from the deep resonance of the extended bass notes, through the warm and hollow

midrange of the *chalumeau* register, and up into the brilliant clarity of the highest octaves. At times, the soloist acts like several opera characters engaged in dialogue, leaping from range to range; other times, a single scale or arpeggio journeys across all four octaves of the instrument's compass.

A critic, in 1785, wrote of Anton Stadler, "One would never have thought that a clarinet

could imitate the human voice to such perfection." The slow movement that Mozart penned for Stadler demonstrates the composer's accord with that assessment.

The finale contains a bit of Haydn's sense of humor, as in the playful held notes that draw out unresolved tension. With dramatic interjections and minor-key pathos, this rondo once again shows off Mozart's operatic tendencies.



Saturday, March 21, 2015, 8pm
Hertz Hall

2014–2015 ORCHESTRA RESIDENCY

Saint Paul Chamber Orchestra

Benjamin Shwartz, *conductor*

Martin Fröst, *clarinet*

PROGRAM B

John Adams (b. 1947) Son of Chamber Symphony (2007)

- I. Quarter note = 116
- II. Eighth note = 92
- III. Presto

Benjamin Shwartz, *conductor*

Anders Hillborg (b. 1954) Concerto for Clarinet and Orchestra,
“Peacock Tales” (1997–1998)

Martin Fröst, *clarinet*

Benjamin Shwartz, *conductor*

INTERMISSION

Ludwig van Beethoven (1770–1827) Symphony No. 3 in E-flat major, Op. 55,
“Eroica” (1803)

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto — Poco andante — Presto

Steven Copes, *leader and violin*

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John Adams (b. 1947)
Son of Chamber Symphony (2007)

First performed on November 30, 2007, at Stanford University, by Alarm Will Sound, conducted by Alan Pierson.

American composer John Adams ranks among the most eminent musical voices of our time. A New England native displaced to the Bay Area, Adams was a vital force in that community's contemporary music scene during the 1970s and 1980s, becoming new music advisor to the San Francisco Symphony in 1978. In this role, alongside then-music director Edo de Waart, Adams created the New and Unusual Music series, establishing the reputation as one of America's most adventurous orchestras that San Francisco continues to enjoy today.

Since that period, Adams has become especially known for his operas based on contemporary subjects, including *Nixon in China* (1987), *Doctor Atomic* (2005), and *The Death of Klinghoffer* (1991), whose political sensitivity has sparked protests throughout its performance history, most recently directed towards New York's Metropolitan Opera in October 2014.

From 1988 to 1990, Adams served as Creative Chair of the SPCO. His numerous honors include the Pulitzer Prize, Grawemeyer Award, and *Musical America's* designation as Composer of the Year in 1997.

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Please see notes for Program C for a discussion of John Adams's *Chamber Symphony*.

John Adams composed *Son of Chamber Symphony* 15 years following his *Chamber Symphony*. As with the elder work, Junior is tautly scored: "It presents certain balance problems," the composer has conceded, "because you have a trombone and a trumpet, and only one violin instead of sixteen. But I like that challenge. I like the challenge that the players feel, that each one is a soloist. It gives me an

opportunity to do really interesting, virtuoso writing that I would never attempt with a large orchestra." (Put another way, both chamber symphonies are damned hard to play.)

Adams hasn't offered much in the way of explaining the work's playful title ("It came time to write another chamber symphony. Instead of calling it Chamber Symphony No. 2, I figured I'd give it that name."). The work serves also as the ballet score to Mark Morris's *Joyride*, a more vividly descriptive title of the music's kinetic energy—particularly in the first movement, whose buoyant, off-kilter rhythm to start quickly becomes frenetic. This movement bears a strong filial resemblance to *Chamber Symphony's* more cartoonish moments. *Son of Chamber Symphony's* second movement recalls Adams's *Naïve and Sentimental Music* (1997) and *Klinghoffer's* "Chorus of the Exiled Palestinians," with its sinewy, lyrical melody in the winds supported by a pulsating accompaniment in the strings. But this music's naïveté and sentimentality soon enough give way to bizarrerie. The caffeinated *Presto* finale alludes to the "News" aria from *Nixon in China*.

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Anders Hillborg (b. 1954)
Concerto for Clarinet and Orchestra,
"Peacock Tales" (1997–1998)

First performed on November 30, 2007, at Stanford University, by Alarm Will Sound, conducted by Alan Pierson

The clarinet has always had an important role in my music. In *Lamento* (1982) for clarinet and strings, the soloist is faced with extreme shifts regarding emotional content and expression.

In a number of pieces I've focused on the clarinet's ability to embody a grotesque and sometimes demonic character, for instance in the orchestral piece *Liquid Marble*, the tango/varieté-song *En gul böjd banan*, and especially in *Paulinesian Procession*, where 11 clarinets in an extremely high register produce a quite incredible sound...

Peacock Tales—written during three intense months in 1998, and premièred in October the same year by Martin Fröst with Leif Segerstam conducting the Swedish Radio Orchestra—is preceded by a number of smaller pieces, all written for Martin Fröst, such as: *Close Up* (1990) for clarinet (or other instrument ad lib.), *Tampere Raw* (1991) for clarinet and piano, *Nursery Rhymes* (1996), and *The Peacock Moment* (1997) for clarinet and piano/tape.

Originally intended to be a 15-minute piece, *Peacock Tales*, scored for clarinet and large orchestra, rapidly grew to become a 35-minute drama, incorporating mime/dance and lighting.

That mime/dance should be an integral part of the work was suggested by Martin from the outset, hence an important aspect of the composition was to make use of his unique combination of instrumentalist and mimer/dancer.

After the introductory very soft solo clarinet music, the strings gradually come in and the clarinet explodes in shrieks and wild glissandos.

Here starts a journey through many different musical and emotional “stations,” where the soloist sometimes appears masked, sometimes unmasked.

Anders Hillborg

Ludwig van Beethoven (1770–1827)
Symphony No. 3 in E-flat major, Op. 55,
“Eroica” (1803)

First performed on April 7, 1805.

In May 1804, Napoleon Bonaparte, whom Beethoven had admired as the embodiment of the ideals of the French Revolution, crowned himself emperor. “So he is no more than a common mortal!” an outraged Beethoven exclaimed to his confidant Ferdinand Ries. “Now, too, he will tread under foot all the rights of man, indulge only his ambition; now he will think himself superior to all men, become a tyrant!” On the composer’s desk lay the manuscript to his recently completed Third Symphony, “*intitolata Bonaparte*”; Beethoven

angrily scratched out the dedication with a knife, tearing a hole in the paper. When the grand symphony was published in 1806, it appeared as *Sinfonia Eroica*, “...composta per festeggiare il sovvenire di un grand Uomo” (heroic symphony...composed to celebrate the memory of a great man).

Befitting the grandeur of the composer’s inspiration before his eventual disillusionment, the *Eroica* Symphony loudly broke new ground for the symphonic form; it is not hyperbolic to credit the *Eroica* with changing the course Western music at large. Indeed, for Beethoven, where Napoleon disappointed, his musical vision would soar. The *Eroica* is one of the first works to distance Beethoven from the influence of Haydn and Mozart, as evidenced by the baffled critical responses it elicited. One reviewer wished that “Herr van B. would employ his admittedly great talents in giving us works like his symphonies in C and D, his ingratiating Septet in E-flat, the ingenious Quintet in C, and others of his early works that have placed him forever in the ranks of the foremost instrumental composers”—works, in other words, that continued the tradition of 18th-century Classicism. Beethoven had something else in mind. In 1803, he had declared to a friend, “I am not satisfied with what I have composed up to now. From now on I intend to embark on a new path.”

With the *Eroica*, Beethoven realized his intention. Among the symphonic repertoire, it is without precedent in magnitude and in the degree of virtuosity required of the orchestra. Each of its four movements is an individually colossal statement; together, they form a work twice as long as many early symphonies of Haydn and Mozart. Surrounded by similarly epic works in various genres, including the “Waldstein” and “Appassionata” sonatas, the “Razumovsky” Quartets, the Fourth Piano Concerto, and the Fourth and Fifth symphonies, the *Eroica* is the signature work of what has become known as Beethoven’s “heroic” period.

The symphony’s iconic opening gesture of two forceful E-flat major chords sets the tone

for the monumental opus that ensues. The cellos introduce the first theme: a seemingly innocuous melodic arpeggiation of the same E-flat major chord—but, agitated by urgent syncopations in the first violins, the melody dips strangely to C-sharp, placing the listener immediately on notice that convention will not contain Beethoven's imagination.

What strikes the listener as the *Allegro con brio* unfolds is the combination of its majestic sonority and thematic coherence with the constant, jarring defiance of melodic, harmonic, and rhythmic expectations. A propulsive sequence of two-beat chords over the movement's triple-meter tempo (with the true downbeat never accented) sets up a grand re-statement of the theme by the full orchestra; this passage is outdone at the end of the exposition with an utterly disorienting series of dissonant *sforzando* chords. The development section is equally bewildering, not least of all for the notorious "wrong" entrance by the first horn, which quietly anticipates the recapitulation two measures before the rest of the orchestra. (In intended commiseration with Beethoven, Ries asked during a rehearsal, "Can't that damned horn player count?"—nearly earning him a box on the ears from the temperamental composer.)

The second movement is a funeral march for the mythical hero at the center of the symphony. The theme appears first in the violins, *pianissimo e sotto voce*, and then is taken over with especial poignancy by the oboe, accompanied by somber triplet drumbeats in the strings. The sobriety of this music is only modestly relieved by a gentle secondary theme. A contrasting middle section in C major takes a moment of lyrical respite to an exultant climax of trumpets and timpani. The march returns, quickly giving way to a contemplative fugue on an inversion of the secondary theme.

After further drama, marked by numerous harmonic twists and turns, the movement ends quietly defeated. Hector Berlioz would later write of this affecting *Adagio assai*, "I know few examples in music of a style in which grief has been so consistently able to retain such pure form and such nobility of expression."

The caffeinated energy of the scherzo draws a measure of anxious expectancy from the whispered staccato of its opening measures. Its eventual fortissimo outburst is resplendent, leading some commentators to hear it as the hero's resurrection. Indeed, the horn chorale in the trio section is a triumphant transfiguration of the second movement funeral-march theme.

The finale provides the culmination of the *Eroica's* magnificent scope, solidifying the symphony's spirit of heroism that would come to define this period of Beethoven's career. It is a set of variations on a theme Beethoven had previously used in *The Creatures of Prometheus* and in his 15 Variations and a Fugue for Piano, Op. 35 (henceforth often called the "Eroica" Variations). The theme itself—whose melody and bass line Beethoven extensively works over throughout the movement—is not only repurposed material but, considered on its own, frankly unremarkable.

But in the theme's straightforwardness lies its potential, and especially so given the breadth of Beethoven's imagination: for, just as in such works as the Fifth and Ninth symphonies—whose melodic ideas cannot themselves be called inspired, while Beethoven's treatment of them is transcendent—the magic resides not in the bricks and mortar but in the monument. How fitting a conclusion indeed do these variations provide—an obvious melody, put through the paces of a traditional Classical form but thereby transfigured beyond what any but a visionary on the order of Beethoven could have foreseen—for a landmark symphony conceived on the premise of heroism and revolution and whose mammoth compass would chart a new horizon in Western music history.

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Sunday, March 20, 2015, 3pm
Hertz Hall

2014–2015 ORCHESTRA RESIDENCY

Saint Paul Chamber Orchestra
Benjamin Shwartz, *conductor*
Ying Fang, *soprano*

PROGRAM C

John Adams (b. 1947) Chamber Symphony (1992)

Mongrel airs
Aria with walking bass
Roadrunner

INTERMISSION

Gustav Mahler (1860–1911) Symphony No. 4 in G major (1892,
1899–1900, rev. 1901–1910)

Arranged for Chamber Ensemble by Klaus Simon (2007)

Bedächtig, nicht eilen
In gemächlicher Bewegung, ohne Hast
Ruhevoll (Poco adagio)
Sehr behaglich

Ying Fang, *soprano*

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John Adams (b. 1947)
Chamber Symphony (1992)

First performed on January 7, 1993, Dr. Anton Philipszaal, The Hague, by the Schoenberg Ensemble, conducted by John Adams.

American composer John Adams ranks among the most eminent musical voices of our time. A New England native displaced to the Bay Area, Adams was a vital force in that community's contemporary music scene during the 1970s and 1980s, becoming new music advisor to the San Francisco Symphony in 1978. In this role, alongside then-music director Edo de Waart, Adams created the New and Unusual Music series, establishing the reputation as one of America's most adventurous orchestras that San Francisco continues to enjoy today.

Since that period, Adams has become especially known for his operas based on contemporary subjects, including *Nixon in China* (1987), *Doctor Atomic* (2005), and *The Death of Klinghoffer* (1991), whose political sensitivity has sparked protests throughout its performance history, most recently directed towards New York's Metropolitan Opera in October 2014.

From 1988 to 1990, Adams served as Creative Chair of the SPCO. His numerous honors include the Pulitzer Prize, Grawemeyer Award, and *Musical America's* designation as Composer of the Year in 1997.

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Chamber Symphony, written between September and December 1992, was commissioned by the Gerbode Foundation of San Francisco for the San Francisco Contemporary Chamber Players, who gave the American première on April 12. The world première performance was given in The Hague by the Schoenberg Ensemble in January 1993.

Written for 15 instruments and lasting 22 minutes, *Chamber Symphony* bears a suspicious resemblance to its eponymous predecessor, the

Chamber Symphony, Op. 9, of Arnold Schoenberg. The choice of instruments is roughly the same as Schoenberg's, although mine includes parts for synthesizer, percussion (a trap set), trumpet, and trombone. However, whereas the Schoenberg symphony is in one uninterrupted structure, mine is broken into three discrete movements, "Mongrel Airs"; "Aria with Walking Bass" and "Roadrunner." The titles give a hint of the general ambience of the music.

I originally set out to write a children's piece, and my intentions were to sample the voices of children and work them into a fabric of acoustic and electronic instruments. But before I began that project, I had another one of those strange interludes that often lead to a new piece. This one involved a brief moment of what Melville called "the shock of recognition": I was sitting in my studio, studying the score to Schoenberg's Chamber Symphony, and as I was doing so I became aware that my seven-year-old son Sam was in the adjacent room watching cartoons (good cartoons, old ones from the 1950s). The hyperactive, insistently aggressive, and acrobatic scores for the cartoons mixed in my head with the Schoenberg music, itself hyperactive, acrobatic, and not a little aggressive, and I realized suddenly how much these two traditions had in common.

For a long time, my music has been conceived for large forces and has involved broad brushstrokes on big canvases. These works have been either symphonic or operatic, and even the ones for smaller forces like *Phrygian Gates*, *Shaker Loops*, or *Grand Pianola Music* have essentially been studies in the acoustical power of massed sonorities. *Chamber Symphony*, with its inherently polyphonic and democratic sharing of roles, was always difficult for me to compose. But the Schoenberg symphony provided a key to unlock that door, and it did so by suggesting a format in which the weight and mass of a symphonic work could be married to the transparency and mobility of a chamber work. The tradition of American cartoon music—and I freely acknowledge that I am only one of a host of people scrambling to jump on that particular

bandwagon—also suggested a further model for a music that was at once flamboyantly virtuosic and polyphonic. There were several other models from earlier in the century, most of which I come to know as a performer, which also served as suggestive: Milhaud's *La création du monde*, Stravinsky's *Octet* and *L'Histoire du Soldat*, and Hindemith's marvelous *Kleine Kammermusik*, a little known masterpiece for woodwind quintet that predates Ren and Stimpy by nearly 60 years.

Despite all the good humor, my *Chamber Symphony* turned out to be shockingly difficult to play. Unlike *Phrygian Gates* or *Pianola*, with their fundamentally diatonic palettes, this new piece, in what I suppose could be termed my post-Klinghoffer language, is linear and chromatic. Instruments are asked to negotiate unreasonably difficult passages and alarmingly fast tempi, often to inexorable click of the trap set. But therein, I suppose, lies the perverse charm of the piece. ("Discipliner et Punire" was the original title of the first movement, before I decided on "Mongrel Airs" to honor a British critic who complained that my music lacked breeding.)

Chamber Symphony is dedicated to Sam.

John Adams

Gustav Mahler (1860–1911)

**Symphony No. 4 in G (1892, 1899–1900,
rev. 1901–1910)**

*Arr. for Chamber Ensemble by Klaus Simon
(2007)*

*First performed in Munich, on November 25,
1901.*

One of the mightiest musical voices of the late Romantic period is that of the Austrian composer and conductor Gustav Mahler. Mahler's epic cycle of nine symphonies stands among the most powerful and intensely personal statements in the Western canon. In addition to his symphonies, Mahler left a significant catalogue of vocal pieces, many with orchestra, which likewise rank among the definitive works of the

turn of the 20th century. With each of his colossal symphonies and song cycles, Mahler created a vast musical world, into which he poured heartrending expressions of profound joy and sorrow, love and fear, wonder and anxiety at the world around him, and deep reflections on the human condition, in turns fatalistic and sublime.

Mahler's Fourth Symphony, completed in 1900, presents something of an anomaly among the composer's other symphonies. Especially in contrast to the unrelenting Second Symphony and the sprawling Third, whose massive opening movement alone outlasts any of Mozart's symphonies in their entirety, Mahler's Fourth is limpid and compact. Its character, too, surprised listeners of Mahler's time: having stunned audiences with the expressive enormity of his first three symphonies, Mahler now turned to an almost childlike naïveté with the Fourth. "It is basically different from my other symphonies," he admitted. "But it must be that way; it would be impossible for me to repeat myself, and just as life moves on, I likewise explore new paths in every new work." To his wife, Alma, the composer added, "my Fourth will be very strange to you. It is all humorous, 'naïve,' etc.; it represents the part of my life that is still the hardest for you to accept and which in the future only extremely few will comprehend."

While work on the symphony proper took place between 1899 and 1900, the Fourth took for its finale a song composed in 1892: *Das himmlische Leben* ("The Heavenly Life"), whose text comes from the collection of German folk poetry *Des Knaben Wunderhorn*. Motifs from this song run throughout the Symphony's preceding three movements, thus prefacing the work's conclusive statement—a vision of heaven—with prefigurations of that vision. Mahler: "It contains the cheerfulness of a higher and, to us, an unfamiliar world that holds for us something eerie and horrifying. In the final movement, although already belonging to this higher world, the child explains to us how everything is meant to be."

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SAINT PAUL CHAMBER ORCHESTRA

ARTISTIC PARTNERS

Roberto Abbado, *conductor*
 Jeremy Denk, *piano*
 Martin Fröst, *clarinet*
 Patricia Kopatchinskaja, *violin*
 Christian Zacharias, *conductor and piano*
 Thomas Zehetmair, *conductor and violin*

VIOLIN

Steven Copes, *Concertmaster*
John M. and Elizabeth W. Musser Chair
 Ruggero Alliffranchini, *Associate Concertmaster*
John H. and Elizabeth B. Myers Chair
 Kyu-Young Kim, *Principal Second Violin*
Bruce H. Coppock Chair
 Daria T. Adams
 Sunmi Chang
 Nina Tso-Ning Fan
 Elsa Nilsson
 Luosha Fang*
 Kayla Moffett*
 Sarah Grimes†
 John Marcus†
 Robin Scott†

VIOLA

Maiya Papach, *Principal*,
Alfred and Ingrid Lenz Harrison Chair
 Shuangshuang Liu*
 Maurycy Banaszek†
 Jinsun Hong†

CELLO

Julie Albers, *Principal*
Bill and Hella Mears Hueg Chair
 Joshua Koestenbaum, *Associate Principal*
Ruth and John Huss Chair
 Sarah Lewis
John and Karen Larsen Chair
 Jane Cords-O'Hara†

BASS

Zachary Cohen, *Principal*
 Rachel Calin†

FLUTE

Julia Bogorad-Kogan, *Principal*
 Alicia McQuerrey

OBOE

Kathryn Greenbank, *Principal*
Sewell Family Chair
 Barbara Bishop*

CLARINET

Richie Hawley†
 Jonathan Cohen*
Philip H. and Katherine Nason Chair

BASSOON

Charles Ullery, *Principal*
 Carole Mason Smith
 Cheryl Kelley†

HORN

René Pagen†
 Zohar Schondorf†
 Matt Wilson†

TRUMPET

Sycil Mathai*
 Lynn Erickson

TROMBONE

Thomas Hutchinson†

TIMPANI

Michael Israelievitch, *Principal*
Hulings Chair

PERCUSSION

Michael Israelievitch
 Jared Soldiviero†

KEYBOARD

Mary Jo Gothmann†
 Pedja Muzijevic†

* Guest musician for the 2014–2015 season

† Guest musician

All solo performances by SPCO musicians are endowed by the Redleaf Family Chair.

In addition to those listed above, we extend our deepest thanks to the Family of Alice Preeves and the HRK Family for endowing positions in the orchestra.



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THE SAINT PAUL CHAMBER ORCHESTRA (SPCO), having begun its 56th season in September 2014, is widely regarded as one of the finest chamber orchestras in the world. In collaboration with a team of six artistic partners—Roberto Abbado, Jeremy Denk, Patricia Kopatchinskaja, Martin Fröst, Christian Zacharias, and Thomas Zehetmair—its virtuoso musicians present more than 130 concerts and educational programs each year, and are regularly heard on public radio's *Performance Today*, which reaches 1.3 million listeners each week on 289 stations, and *SymphonyCast*, reaching 250,000 listeners each week on 143 stations nationwide. The SPCO has released 67 recordings, commissioned 142 new works, and performed the world premières of 49 additional compositions. The SPCO has earned the distinction of 17 ASCAP awards for adventurous programming. Renowned for its artistic excellence and remarkable versatility of musical styles, the SPCO tours nationally

and internationally, including performances in premier venues in Europe, Asia, and South America.

The SPCO is nationally recognized for its commitment to broad community accessibility and innovative audience outreach. Regular subscription series are performed in twelve different venues across the Twin Cities metropolitan area each season, a unique commitment to geographic accessibility for a major orchestra. The SPCO also offers the most affordable tickets of any major orchestra in the United States, with over 50% of tickets available for \$12 or less. The orchestra also recently launched an innovative new ticket membership model in which members pay \$5 per month to attend unlimited concerts.

Launched in 1994, the SPCO's award-winning CONNECT education program reaches over 5,000 students and teachers annually in twelve Minneapolis and Saint Paul public schools.



In 2013, conductor **Benjamin Shwartz** was appointed Music Director of the Orkiestra Symfoniczna NFM, Wrocław. During his initial four-year tenure, he will see the orchestra move to a new state-of-the-art

concert hall (due for completion in 2015–2016), as well as participate in the orchestra's celebrations in the occasion of the European Capital of Culture Wrocław in 2016.

Mr. Shwartz has collaborated with various orchestras, including the BBC Scottish Symphony, the Royal Scottish National, the Iceland Symphony, the Trondheim Symphony, the New World Symphony and the Oregon Symphony. Shwartz recently gave début performances with the Los Angeles Philharmonic, the Tokyo Symphony, the Duisburg Philharmonic, the Tiroler Symphonieorchester Innsbruck, the Georgian Chamber Orchestra, and the Queensland Symphony Orchestra, among others.

During the 2014–2015 season he presents his thought-provoking project *Age of Anxiety* with the Aarhus Symphony Orchestra and Turku Philharmonic, devised with distinguished visual artist Alexander Polzin: based on the Auden's poem, the music and the paintings combine to show how the momentous events at the beginning of the 20th century, culminating with the start of the Great War, irreversibly changed music and above all the perception we have of life. Further engagements include a début on tour with the Saint Paul Chamber Orchestra in Minneapolis and Berkeley, and a return invitation to Tampere Philharmonic, following a promising début last season.

In the field of opera, Mr. Shwartz has conducted a new production of Berlioz's *Béatrice et Bénédict* at the Deutsches Nationaltheater und Staatskapelle Weimar and Strauss's *Die Fledermaus* at the Royal Swedish Opera, as well as three new productions at the Curtis

Institute: Bellini's *La sonnambula*, Rossini's *Il viaggio a Reims*, and Gounod's *Faust*.

Born in Los Angeles in 1979 and raised both there and in Israel, Mr. Shwartz attended the Curtis Institute of Music in Philadelphia, where he worked closely with Christoph Eschenbach. He was appointed Resident Conductor of the San Francisco Symphony, and led the European tour of the San Francisco Symphony Youth Orchestra during summer 2008. He also studied composition with James Primosch at the University of Pennsylvania, with Karlheinz Stockhausen in Germany, and at IRCAM in Paris. He is currently based in Berlin.

As a committed advocate of new music, Mr. Shwartz has led many world premières of works by such composers of his generation as Mason Bates, Nathaniel Stookey, and Zhou Tian. He is the conductor of Mercury Soul (www.mercurysoul.org), a new music project which he curates together with Mr. Bates and the visual artist, designer, and director Anne Patterson. The ensemble presents new music for acoustic and electronic instruments in clubs and other unusual locations, effectively blurring the lines between classical, experimental, and electronic music.

Mr. Shwartz has received numerous awards for his work, including the Presser Music Award, and was a prize-winner in the 2007 Bamberg Symphony Orchestra's International Gustav Mahler Conducting Competition.



Matis Backder

Winner of the 2014 Léonie Sonning Music Prize, clarinetist **Martin Fröst** will make his début this season with the Tonhalle-Orchester Zürich (Herbert Blomstedt), Orchestre de la Suisse Romande (Neeme Järvi), and Houston Symphony (Andrés Orozco-Estrada). The Rotterdam Philharmonic Orchestra has re-engaged him for a concert with the conductor Thomas Søndergård, and he will

return as well for performances with the Cincinnati Symphony Orchestra (Louis Langrée), for which he serves as artist in residence. He is also artist in residence at Amsterdam's Concertgebouw, the Gothenburg Symphony, and London's Wigmore Hall. High points of his 2013–2014 season included débuts with the Royal Concertgebouw Orchestra (Xian Zhang), Orchestre National de France (David Zinman), National Symphony Orchestra Washington (Osmo Vänskä), and Orpheus Chamber Orchestra.

His upcoming tours include those with the Gewandhausorchester Leipzig (Riccardo Chailly), Camerata Salzburg (Louis Langrée) and the Academy of St. Martin in the Fields. Mr. Fröst also undertakes tours to the United States with the Australian Chamber Orchestra and Spain with the Swedish Chamber Orchestra (Thomas Dausgaard). In addition, he works as a conductor in association with the Norrköping Symphony and with Saint Paul Chamber Orchestra. Mr. Fröst has an extensive discography; his two most recent releases on BIS are an all-Mozart CD and Brahms's Clarinet Quintet. This year marks the tenth season of Vinterfest in Mora, Sweden, of which Mr. Fröst is Artistic Director. He is also Artistic Director of the International Chamber Music Festival in Stavanger, Norway.



Soprano **Ying Fang** has been hailed by *The New York Times* for her “pure and moving soprano, phrasing with scrupulous respect for the line and traveling with assurance through the mercurial moods,” as well as “singing with a fresh, appealing soprano and acting with coquettish flair.” She is blooming as a well-rounded singer.

Ms. Fang has most recently performed Cleopatra in Wolf Trap Opera's production of Handel's *Giulio Cesare*. She has been featured

in the Metropolitan Opera and the Juilliard School's production of “A concert of comic operas,” conducted by James Levine, in which she sang Konstanze, Teresa, and Adina. Ms. Fang made her Metropolitan Opera début in their 2013–2014 season singing the role of Madame Podtochina's Daughter in Shostakovich's opera *The Nose*. The roles she performed include: Contessa di Folleville in Rossini's *Il viaggio a Reims* with Wolf Trap Opera Company; the leading role in Mozart's opera *Zaide* with the New World Symphony; and *Bellezza* in Handel's oratorio *Il trionfo del Tempo e del Disinganno* with Juilliard 415 under the baton of William Christie at Alice Tully Hall. She was also heard in the role of Pamina in Mozart's *Die Zauberflöte* with the Aspen Opera Theater Center, sang Maria in Bernstein's *West Side Story* with the Aspen Opera Theater Center, and made her Alice Tully Hall début performing Handel's motet *Silete Venti* with conductor Steven Fox leading the Juilliard 415. She sang the soprano solo in Orff's *Carmina Burana* with the National Symphony Orchestra at the Filene Center in Wolf Trap. In Juilliard opera productions, she has been feathered as Zerlina in Mozart's *Don Giovanni*, Fanny in Rossini's *La Cambiale di Matrimonio*, and The Spirit of the Boy in Britten's *Curlew River*.

A native of Ningbo, China, Ms. Fang most recently won the Gail Robinson Award of the Sullivan Foundation, the Opera Index Award of the 2013 Opera Index Vocal Competition, and First Prize at the 2013 Gerda Lissner International Vocal Competition. In 2009, she won one of China's most prestigious awards, the seventh Chinese Golden Bell Award for Music, one of the youngest singers ever accorded this honor. She has been hailed as “the most gifted Chinese soprano of her generation” (*Ningbo Daily*).

Ms. Fang holds a master's degree from the Juilliard School and a bachelor's degree from the Shanghai Conservatory of Music. She is a member of the Metropolitan Opera's Lindemann Young Artist Development Program.