MARIA MANETTI SHREM AND ELIZABETH SEGERSTROM
CALIFORNIA ORCHESTRA RESIDENCY

VIENNA PHILHARMONIC
YANNICK NÉZET-SÉGUIN, *CONDUCTOR*

CAL PERFORMANCES • UNIVERSITY OF CALIFORNIA, BERKELEY • MARCH 5-7, 2025

Paola Kudacki/Met Opera

Maria Manetti Shrem

Born in Florence, Italy, Maria Manetti Shrem relocated to San Francisco in 1972, where she played a pivotal role in the internationalization of iconic fashion brands such as Gucci and Fendi.

Together with her husband, Jan Shrem, Maria has supported over 55 charitable programs across the US, Italy, France, Mexico, Africa, and the UK, contributing to more than 35 foundations. Their philanthropy spans education, music, art, and medicine, creating meaningful social impact worldwide.

In the US, the Manetti Shrems have supported institutions such as the Metropolitan Opera in New York City, UC Davis, the San Francisco Opera, Festival Napa Valley, UC Berkeley – Cal Performances, KQED, Francisco Park, the San Francisco Symphony, SF Film, SF MoMA, ArtSmart, KDFC, and hospitals like UCSF and Sutter Health–CPMC.

In Europe, Maria has been a principal benefactor for organizations including the King's Foundation, the Royal Drawing School, Palazzo Strozzi Foundation, Teatro del Maggio Musicale Fiorentino, Friends of the Louvre, Friends of Versailles, the Venetian Heritage, the Italian National Trust, Museo 900, and the Andrea Bocelli Foundation, with which she helped construct four new schools, including one at the Meyer Children's Hospital.

Additionally, the Manetti Shrems are founders and lifetime members of the Cabo Jewish Center. Maria also funded a scholarship in Africa through the Global Sojourns Giving Circle, empowering the next generation of women leaders.

Maria and Jan co-founded the Jan Shrem and Maria Manetti Shrem Museum of Art at UC Davis, which opened in 2016, fulfilling a 60-year legacy in the arts. The museum's collection features celebrated California artists such as Wayne Thiebaud, William T. Wiley, Robert Arneson, Roy De Forest, and Manuel Neri. Its architectural design has been recognized by *ARTnews* as "One of the World's 25 Best Museum Buildings of the Past 100 Years."

Maria has been honored as a cultural ambassador and philanthropist. In 2019, Italian President Sergio Mattarella awarded her the Grand Officer of the Order of the Star of Italy. In 2022, the Mayor of Florence presented her with the Keys of the City for her exemplary patronage, following in the spirit of the Medici legacy. The City and County of San Francisco also declared June 22 as "Manetti Shrem Day for Philanthropy."

Maria's accolades include the inaugural Angels of the Arts Award from Festival Napa Valley, the Spirit of the Opera Award from San Francisco Opera, and the lighting of San Francisco City Hall in the Italian flag colors during "Maria—50 Years in America," a celebration of her legacy. She also received the 2023 UC Davis Medal, the highest honor from the University of California system, in recognition of her extraordinary contributions to the arts. In 2024, UC Berkeley recognized Maria and Jan as "Builders of Berkeley."

In Spring 2024, Maria made history by endowing the College of Letters and Science at UC Davis with its largest gift ever, establishing eight endowments to protect the arts and humanities in perpetuity. Her visionary donation integrates arts, humanities, science, and technology, creating a Renaissance Zeitgeist through the establishment of a dedicated Art District, inaugurated in January 2025. In recognition of her global philanthropy, Maria received the 2024 Premio StellaRe from Fondazione Sandretto Re Rebaudengo in Torino, Italy.

Maria Manetti Shrem continues to lead with vision and generosity, shaping cultural landscapes and enriching lives across the globe.

Opposite: Maria Manetti Shrem. Photo by J. Henry Fair.

Elizabeth Segerstrom

Elizabeth Segerstrom is Co-Managing Director of C.J. Segerstrom & Sons and South Coast Plaza, the renowned international shopping and dining destination in Orange County, California, and serves on the Board of Directors of Segerstrom Center for the Arts. She is an accomplished entrepreneur and published author.

Born in Olsztyn, Poland, Elizabeth's father was an accomplished painter and journalist, and her mother was a journalist. When Elizabeth was 15, her family moved to Warsaw and then to St. Petersburg, where her father served as cultural attaché. After earning degrees in psychology from Warsaw University and the University of Geneva, Elizabeth went on to study at Yale University and New York University, where she earned her doctoral degree in psychology. Following graduation, she opened a practice in New York, which was the first clinic in New York City to serve the mental health needs of Eastern European immigrants in their native languages.

In 2000, Elizabeth met Henry Segerstrom, and they married that same year.

After moving to Orange County, she joined Henry in the finalizing the design of the 2,000-seat Renée and Henry Segerstrom Concert Hall in Costa Mesa on the campus of Segerstrom Center for the Arts. Designed by César Pelli, the concert hall opened in 2006 and is home to the Pacific Symphony, Pacific Chorale, and Philharmonic Society of Orange County. Elizabeth chaired the six-week opening celebration of the new concert hall as well as the opening of the intimate Samueli Theater located within the new venue. She and her husband not only helped to create the Renée and Henry Segerstrom Concert Hall, but also to bring incredible artists to its stage. The year it opened, the two were instrumental in bringing a three-week Mariinsky Festival that featured the first Southern California presentation of Wagner's *Ring* Cycle, and the year following they launched the new Elizabeth and Henry Segerstrom Select Series with the Philharmonic Society of Orange County, which continues to bring the highest quality of internationally acclaimed performances to Segerstrom Center for the Arts. In 2007, Elizabeth Segerstrom was honored for her contributions to the region by the Guilds of the Center, a support group for Segerstrom Center for the Arts, and in 2011 she received the Golden Baton Award from the Philharmonic Society for her extraordinary dedication to the arts in Southern California.

Following Henry's passing in 2015, Elizabeth has continued the couple's philanthropic endeavors. In addition to supporting Segerstrom Center for the Arts and the Philharmonic Society of Orange County, she is an active supporter of many other organizations, including American Ballet Theatre, Carnegie Hall, Cal Performances, The Getty's PST ART, LA Opera, Turnaround Arts: California, American Friends of the Louvre, and the American Friends of Versailles, among others.

In 2022, Elizabeth underwrote and co-presented Reunited in Dance at Segerstrom Center for the Arts, which brough together leading ballet stars displaced by Russian's invasion of Ukraine. The following year, she presented the United Ukrainian Ballet's production of Alexei Ratmansky's *Giselle*.

Opposite: Elizabeth Segerstrom. Photo by Lauren Hillary.

Above: Yannick Nézet-Séguin. Photo by Antoine Saito.
Below: Vienna Philharmonic. Photo © Julia Wesely.

The Maria Manetti Shrem and Elizabeth Segerstrom
California Orchestra Residency

Wednesday, March 5, 2025, 7:30pm
Zellerbach Hall

Vienna Philharmonic

Yannick Nézet-Séguin, *conductor*

PROGRAM 1

Wolfgang Amadeus MOZART (1756–1791)	Symphony No. 41 in C major, K. 551, *Jupiter* (1788) Allegro vivace Andante cantabile Menuetto. Allegretto. Trio Molto Allegro

INTERMISSION

Gustav MAHLER (1860–1911)	Symphony No. 1 in D major (1884–1888) Langsam. Schleppend. Kräftig bewegt. Trio. Recht gemächlich Feierlich und gemessen, ohne zu schleppen Stürmisch bewegt

This performance is dedicated to the memory of Jan Shrem.

Leadership support for these performances is provided by Lead Sponsors Maria Manetti Shrem and Elizabeth Segerstrom for the Maria Manetti Shrem and Elizabeth Segerstrom California Orchestra Residency.

These performances are made possible in part by major sponsors Diana Cohen and Bill Falik (March 5), Jerome and Thao Dodson (March 5), Beth DeAtley (March 6), and an anonymous patron sponsor (March 7).

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Wolfgang Amadeus Mozart
Symphony No. 41 in C major, K. 551, *Jupiter*

Mozart did not actually call his last and most famous symphony, completed on August 10, 1788, the *Jupiter.* According to his son Franz Xaver Mozart, it was the London impresario Johann Peter Salomon (the same man who engineered Haydn's spectacular London career in the 1790s) who devised this nickname as a catchy advertising device for the symphony's London performances in 1819.

Why might Salomon have chosen the name of the thunderbolt-hurling chief of the Roman gods for this work? Certainly it is the loftiest and most magisterial of Mozart's symphonies, with a formal and ceremonial quality in keeping with its key of C major. Although today we think of that designation as the plainest and most basic of keys—all white notes on the piano—in the late 18th century it was usually associated with court and high church pomp since it was well suited to the valve-less trumpets of the period. And we find two of them adding brilliance to this work, along with the timpani that invariably accompanied them.

The *Jupiter*'s ceremonial quality, however, extends far beyond key and scoring. Throughout this work, there is a majesty of conception we find in no other Mozart symphony. Its melodic themes are more formal and less personal than those he created for its two companions, Symphonies Nos. 39 and 40. Donald Francis Tovey, the dean of annotators, called them not only formal but formulas: stock musical gestures used over and over by composers in the late 18th century. The originality and greatness of the *Jupiter* are not to be found in the materials Mozart used but in *how* he used them. Above all, the finale with its spectacular fugal deployment of themes shows Mozart's genius at its zenith. In its stately progression to this greatest of all Mozart movements, the *Jupiter* becomes a grand summation of the splendors of 18th-century music, incorporating the aesthetics of both its Baroque first half and its Classical conclusion.

The dramatic intensity of the sonata-form first movement reflects Mozart's opera *Don Giovanni*, which had received its Viennese premiere just three months earlier. And, indeed, in the three major theme groups of this movement we experience the emotional versatility that made Mozart an operatic composer without peer. First, the bold, masculine opening music: imperial and full of courtly flourishes, with overtones of bombast and militarism ironically recalling the ongoing Austrian-Turkish hostilities that were then curtailing Mozart's concert activities. Next, music of feminine lyricism and tenderness for the violins and woodwinds. Finally, a sassy little melody, also launched by the violins; this is taken from a comic aria "Il bacio di mano" ("A Kiss of the Hand") that Mozart had recently written. Interestingly, it is this impudent tune that generates one of Mozart's most exciting development sections, in which we hear the first stirrings of the contrapuntal excitement he will unleash in the finale.

In the slow movements of his last three symphonies, Mozart sent innocent-sounding melodies on dangerous journeys. Here, a gently melancholy theme in F major soon enters a dark and agitated world in C minor. The development section travels farther into this thicket, full of painfully dissonant thorns. When the opening music finally returns, the innocent melody has taken on new dimensions of maturity and wisdom. A lovely coda, apparently added by Mozart as an afterthought, closes this movement.

The third-movement minuet provides the *Jupiter*'s most conventional music: a formal dance for an imperial ballroom. Notice the Mozartean touch of beautiful, slip-sliding music for the woodwinds near the end of the minuet. In the middle trio

section, Mozart slyly puts the cart before the horse by beginning most phrases with a closing cadence in the woodwinds to which the violins must provide a suitable opening. And here, too, listen for a loud preview of the famous four-note theme that will spark the finale.

Mozart leaves the best for last. Throughout the 1780s, he had studied counterpoint—the art of weaving together many independent musical lines—with passionate interest and had poured over the scores of J. S. Bach. But rather than a ponderous display of contrapuntal erudition, he uses the intricate interplay of his instrumental lines here to create an overwhelming sense of richness, splendor, and excitement. Mozart weaves his magic with a half-dozen pithy themes, beginning with the sturdy opening four-note motive. Derived from Gregorian chant, this theme was a musical cliché of the period, used frequently by other composers as well as Mozart himself in earlier works. But again the artistry is not in the "what" but in the "how." The apotheosis comes in the closing moments of the symphony when Mozart sets five of his themes spinning together in a double fugue, revealing, in Elaine Sisman's words, "vistas of contrapuntal infinity." Even if Mozart had thought this might be his final symphony—and at age 32 surely he did not—he could not have contrived a more glorious finish to his symphonic career.

Symphony No. 1 in D major
Gustav Mahler

When Gustav Mahler, age 29, premiered his First Symphony in Budapest on November 20, 1889, the audience responded with tepid applause and scattered boos. At subsequent performances in Berlin and in Vienna, the reaction was even more negative.

Before we start feeling smug about our superiority to those benighted audiences 136 years ago, consider what kind of music they were used to hearing. Works contemporary with Mahler's First included Brahms' Fourth Symphony (1885), Saint-Saëns' *Organ* Symphony (1886), and Tchaikovsky's super-romantic Fifth (1888). Now forget about all the modern music you've heard, time travel back to 1889, and consider how *you* might have reacted to Mahler's musical mood swings, daring orchestral sounds, searing dissonances, and shocking mixture of popular and classical idioms if these were the symphonic works you were accustomed to. For in what was probably the most remarkable and daring first symphony ever written (only Berlioz's *Symphonie fantastique* can match its shock value), Mahler revealed himself as fully and radically himself.

Strangely, Mahler had expected an easy success. As he later told his friend Natalie Bauer-Lechner: "Naively, I imagined it would be child's play for performers and listeners, and would have such immediate appeal that I should be able to live on the profits and go on composing." Yet he was also aware of the originality of his artistic vision. Of his first two symphonies he wrote: "My whole life is contained in them: I have set down in them my experience and suffering…to anyone who knows how to listen, my whole life will become clear, for my creative works and my existence are so closely interwoven that, if my life flowed as peacefully as a stream through a meadow, I believe I would no longer be able to compose anything."

When Mahler was creating this work, he would have dearly loved to have been able "to live on the profits," for he was leading a rather precarious existence. There were no summers off or peaceful cottages in the woods for him then, and any composing he accomplished had to be done in odd hours, often late at night. He jumped rapidly from one opera house to another, as assistant and eventually conductor. But, despite his un-

questioned talent, he found keeping a job difficult. Obstinate and uncompromising, he made a bad subordinate. The Symphony No. 1 was composed during the winter of 1887–88 in moments stolen from his work as co-conductor of the Leipzig Stadttheater; by May, he had been forced to resign. By September, he had signed a contract with the Royal Opera House in Budapest, but that too lasted little more than a year.

The symphony the Budapest audience heard was different from the one we hear today. An innovator in matters of symphonic form, Mahler originally created a five-movement work divided into two sections. He called it a "Symphonic Poem" and gave it the subtitle *Titan*. Unsatisfied, he returned many times to revise it: reducing it to the conventional four movements and refining its orchestration. The version we hear now is his last word from 1906.

Mahler admitted to a friend Max Marschalk that the work was inspired by a passionate love: "The symphony begins where the love affair ends; it is based on the affair which preceded the symphony in the emotional life of the composer." The lady may have been Marion von Weber, the wife of a prominent Leipzig citizen; this scandal probably hastened Mahler's departure from that city.

Mahler marked the slow introduction to the first movement as "Wie ein Naturlaut"—"like a sound of nature." He compared it to life awakening on a beautiful spring morning. A quiet pedal on A, stretched from highest violins to lowest basses, hovers expectantly. Gradually, little motives come to life: a pattern of descending fourths in various woodwinds (the interval of the fourth is central to this work), a military fanfare on the clarinets (Mahler grew up in a army garrison town), woodwind bird calls. Then the tempo accelerates, the key solidifies into D major, and we hear the cellos sing the jaunty walking theme of the second song of Mahler's *Songs of a Wayfarer* cycle, in which the disappointed lover strides out into the countryside to drown his grief in nature's beauty. Later, the walking song returns and gradually builds to a big climax, the only loud moment in this subtle movement. On route to this climax, listen for a series of heavily accented, downward swoops in the violins; this anguished music will return much later in the symphony's finale.

The second movement is a robust peasant *ländler* dance based on the composer's 1880 song, "Hans und Grethe," and likely inspired by his rural Bohemian childhood. The clattering sounds are the violas and cellos striking the strings with the wooden part of their bows. The trio section is very sentimental, even a little boozy, with lurching glissandos for the strings and some tipsy dissonant harmonies for the woodwinds.

The funeral-march third movement in D minor is what really outraged Mahler's first audiences, for it mixes tragedy and levity, "vulgar" music with "serious" symphonic themes in a schizophrenic manner unique to this composer. The stifled sound of a muted solo bass lugubriously introduces the German children's song "Brüder Martin" (better known to us as "Frère Jacques") as a funeral dirge, which spreads solemnly in canon through the orchestra. Then Mahler abruptly launches an incongruous episode of up-tempo popular music mingling traces of *klezmer* with the schmaltz of a Hungarian gypsy cafe. And then amid all this craziness, he offers up a lyrical section in G major of great peace and loveliness, using the melody of the last of the *Wayfarer* songs, in which the unhappy lover finds solace under a linden tree.

"The cry of a wounded heart" (Mahler's description) assaults us in the screaming, violently dissonant opening of the finale. Hysteria reigns for many moments, only to yield unexpectedly to peace: one of Mahler's

most beautiful spun-out melodies shared between the cellos and violins. The frenzy returns, but trumpet fanfares hint of triumph to come. But first we return to the slow morning music with which the symphony began. In a final struggle, the heavy downward-swooping violin motive from that movement finds resolution in the trumpet victory theme. Following Mahler's instructions, the seven horn players rise to their feet and play "as if to drown out the entire orchestra" in one of the most thrilling endings in the symphonic repertoire.

—Janet E. Bedell © 2025

Janet E. Bedell is a program annotator and feature writer who writes for Carnegie Hall, the Metropolitan Opera, Los Angeles Opera, Caramoor Festival of the Arts, and other musical organizations.

ABOUT THE ARTISTS

There is perhaps no other musical ensemble more closely associated with the history and tradition of European classical music than the **Vienna Philharmonic**. Over more than 180 years, this orchestra has experienced and influenced the course of musical history around the world. Even to this day, prominent soloists and conductors refer to the unique "Viennese Sound" as the outstanding quality that sets it apart from other orchestras.

For prominent composers and conductors, as well as for audiences all over the world, the fascination that the orchestra has held since its foundation by Otto Nicolai in 1842 is based upon the conscious maintenance of a homogenous musical style that is carefully passed on from one generation to the next, as well as a unique history and organizational structure. The pillars of the "Philharmonic Idea," which remain valid even today, are a democratic organization that places the entire artistic and organizational decision-making process in the hands of the musicians themselves, and a close symbiosis with the Vienna State Opera Orchestra. Vienna Philharmonic statutes stipulate that only musicians from the opera orchestra can become members of the Vienna Philharmonic.

Another unique feature of this democratic structure is that the orchestra itself is solely responsible for the organization of concerts and the selection of repertoire, as well as the engagement of conductors and soloists. In 1860, the Subscription Concert series was introduced, for which one conductor was hired for an entire season. These concerts formed a solid artistic and economic basis that remains in place to this day. Beginning in 1933, the orchestra adapted a system of guest conductors, which promotes a wide spectrum of artistic encounters with the most prominent conductors of each generation.

The orchestra's touring activity began at the beginning of the 20th century and has since taken the orchestra to all continents on the globe. In recent years, this has included regularly scheduled concerts in Germany, Japan, the United States, and China.

In 2018, the Vienna Philharmonic Orchestra Academy was founded. The academy students are selected in accordance with a strict, internationally oriented audition process and trained at the highest level during a two-year course of study.

The Vienna Philharmonic has made it its mission to communicate the humanitarian message of music into the daily lives and consciousness of its listeners. From the beginning, the orchestra has displayed a strong social consciousness, characterized by a commitment to individuals in need and the fostering of young musicians.

The orchestra has been the recipient of numerous prizes and awards. Since 2008, it has been supported by its exclusive sponsor ROLEX.

The Vienna Philharmonic performs approximately 40 concerts in Vienna annually, among them the New Year's Concert and the Summer Night Concert Schönbrunn, which are broadcast in numerous countries around the world. The orchestra also has an annual summer residency at the Salzburg Festival and performs more than 50 concerts each year on its international tours. All of these activities underscore the reputation of the Vienna Philharmonic as one of the world's finest orchestras.

Yannick Nézet-Séguin is one of the most celebrated conductors of his generation, renowned for his artistry, leadership, and versatility. Nézet-Séguin was appointed Music Director of New York City's Metropolitan Opera in 2018, adding this to his directorship of the Philadelphia Orchestra (since 2012) and to the Orchestre Métropolitain (Montreal), of which he has been Artistic Director and Principal Conductor since 2000. He is the third-ever Honorary Member of the Chamber Orchestra of Europe, and the end of his 10-year tenure with Rotterdam Philharmonic coincided with the orchestra's centenary celebrations in its home city and culminated in an acclaimed European summer festivals tour in 2018; today, he continues as its Honorary Conductor.

Nézet-Séguin is deeply committed to broadening the classical and operatic repertoire. He regularly champions works by underrepresented composers such as Florence Price, Clara Schumann, William Dawson, and William Grant Still, while also supporting today's leading composers. He also provides a platform for the next generation of conductors to grow through his conducting academies in Domaine Forget and Montreal, graduates of which have gone on to positions in great orchestras around the world.

As a guest conductor, Nézet-Séguin has worked with many leading European ensembles and has enjoyed many close collaborations with the Berlin Philharmonic, Vienna Philharmonic, and Symphonieorchester des Bayerischen Rundfunks, as well as the London Philharmonic and London Symphony Orchestra. He has appeared several times at the BBC Proms and at many European festivals, among them Edinburgh, Lucerne, and Salzburg. North American summer appearances include New York's Mostly Mozart Festival, Lanaudière, Vail, and Saratoga. As an acclaimed opera conductor, he has conducted at the Vienna State Opera, Teatro alla Scala, Royal Opera House at Covent Garden, and Netherlands Opera, as well as at the Salzburg Festival.

A Montreal native, Nézet-Séguin studied at the Conservatoire de Montréal, where he pursued piano, conducting, and composition. He has earned numerous accolades, including four Grammy Awards, *Musical America*'s 2016 Artist of the Year, and appointments to the Order of Canada and France's Ordre des Arts et des Lettres. Through his artistry and commitment to musical excellence, Yannick Nézet-Séguin continues to inspire audiences and musicians worldwide.

Concertmaster
Rainer Honeck
Volkhard Steude
Albena Danailova
Yamen Saadi*

First Violin
Jun Keller
Daniel Froschauer
Maxim Brilinsky
Benjamin Morrison
Luka Ljubas
Martin Kubik
Milan Šetena
Martin Zalodek
Kirill Kobantschenko
Wilfried Hedenborg
Johannes Tomböck
Pavel Kuzmichev
Isabelle Ballot
Andreas Großbauer
Olesya Kurylyak
Thomas Küblböck
Alina Pinchas-Küblböck
Alexandr Sorokow
Ekaterina Frolova
Petra Kovačič
Katharina Engelbrecht
Lara Kusztrich

Second Violin
Raimund Lissy
Lucas Takeshi Stratmann*
Patricia Hood-Koll
Adela Frasineanu-Morrison
Alexander Steinberger
Tibor Kováč
Harald Krumpöck
Michal Kostka
Benedict Lea
Marian Lesko
Johannes Kostner
Martin Klimek
Jewgenij Andrusenko
Shkëlzen Doli
Holger Tautscher-Groh
Júlia Gyenge
Liya Frass
Martina Miedl
Hannah Soojin Cho*

Viola
Tobias Lea
Christian Frohn
Wolf-Dieter Rath
Robert Bauerstatter
Elmar Landerer
Martin Lemberg
Ursula Ruppe
Innokenti Grabko
Michael Strasser
Thilo Fechner
Thomas Hajek
Daniela Ivanova
Sebastian Führlinger
Tilman Kühn
Barnaba Poprawski
Christoph Hammer*

Violoncello
Tamás Varga
Peter Somodari
Raphael Flieder
Csaba Bornemisza
Sebastian Bru
Wolfgang Härtel
Eckart Schwarz-Schulz
Stefan Gartmayer
Ursula Wex
Edison Pashko
Bernhard Hedenborg
David Pennetzdorfer

Double Bass
Herbert Mayr
Christoph Wimmer-Schenkel
Ödön Rácz
Jerzy Dybał
Iztok Hrastnik
Filip Waldmann
Alexander Matschinegg
Michael Bladerer
Bartosz Sikorski
Jan Georg Leser
Jędrzej Górski
Elias Mai
Valerie Schatz

Harp
Charlotte Balzereit
Anneleen Lenaerts

Flute
Walter Auer
Karl-Heinz Schütz
Luc Mangholz
Günter Federsel
Wolfgang Breinschmid
Karin Bonelli

Oboe
Clemens Horak
Sebastian Breit
Paul Blüml*
Harald Hörth
Wolfgang Plank
Herbert Maderthaner

Clarinet
Matthias Schorn
Daniel Ottensamer
Gregor Hinterreiter
Andreas Wieser
Andrea Götsch
Alex Ladstätter*

Bassoon
Harald Müller
Sophie Dervaux
Lukas Schmid
Wolfgang Koblitz
Benedikt Dinkhauser

Horn
Ronald Janezic
Josef Reif
Manuel Huber
Wolfgang Lintner
Jan Janković
Wolfgang Vladár
Thomas Jöbstl
Lars Stransky
Sebastian Mayr

Trumpet
Martin Mühlfellner
Stefan Haimel
Jürgen Pöchhacker
Gotthard Eder
Daniel Schinnerl-Schlaffer

Trombone
Dietmar Küblböck
Enzo Turriziani
Wolfgang Strasser
Kelton Koch
Mark Gaal
Johann Ströcker

Tuba
Paul Halwax
Christoph Gigler

Timpani/ Percussion
Anton Mittermayr
Erwin Falk
Thomas Lechner
Klaus Zauner
Oliver Madas
Benjamin Schmidinger
Johannes Schneider

* *confirmed members of the Vienna State Opera Orchestra who do not yet belong to the association of the Vienna Philharmonic*

Retired
Reinhold Ambros
Volker Altmann
Roland Baar
Roland Berger
Bernhard Biberauer
Walter Blovsky
Gottfried Boisits
Wolfgang Brand
Rudolf Degen
Alfons Egger
Dieter Flury
Jörgen Fog
George Fritthum
Martin Gabriel
Peter Götzel
Richard Heintzinger
Josef Hell
Clemens Hellsberg
Wolfgang Herzer
Johann Hindler
Roland Horvath
Josef Hummel
Gerhard Iberer
Willibald Janezic
Karl Jeitler
Rudolf Josel
Mario Karwan
Gerhard Kaufmann
Harald Kautzky
Heinrich Koll
Hubert Kroisamer
Rainer Küchl
Manfred Kuhn
Walter Lehmayer
Anna Lelkes
Gerhard Libensky
Erhard Litschauer
Günter Lorenz
Gabriel Madas
William McElheney
Rudolf Nekvasil
Hans Peter Ochsenhofer
Alexander Öhlberger
Reinhard Öhlberger
Ortwin Ottmaier
Peter Pecha
Fritz Pfeiffer
Josef Pomberger
Kurt Prihoda
Reinhard Repp
Werner Resel
Milan Sagat
Erich Schagerl
Rudolf Schmidinger
Gerald Schubert
Hans Peter Schuh
Wolfgang Schuster
Günter Seifert
Walter Singer
Helmut Skalar
Franz Söllner
René Staar
Anton Straka
Norbert Täubl
Wolfgang Tomböck
Gerhard Turetschek
Štěpán Turnovský
Martin Unger
Peter Wächter
Hans Wolfgang Weihs
Helmut Weiss
Michael Werba
Helmut Zehetner
Dietmar Zeman

The Maria Manetti Shrem and Elizabeth Segerstrom
California Orchestra Residency

Thursday, March 6, 2025, 7:30pm
Zellerbach Hall

Vienna Philharmonic

Yannick Nézet-Séguin, *conductor*

PROGRAM 2

Franz SCHUBERT (1797–1828) Symphony No. 4 in C minor, D. 417, *Tragic* (1816)

Adagio molto. Allegro vivace
Andante
Allegro vivace. Trio
Allegro

INTERMISSION

Antonín DVOŘÁK (1841–1904) Symphony No. 9 in E minor, Op. 95, *From the New World* (1893)

Adagio. Allegro molto
Largo
Scherzo. Molto vivace
Allegro con fuoco

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Franz Schubert
Symphony No. 4 in C minor, D. 417, *Tragic*

Franz Schubert composed this music when he was 19. Perhaps a teenager's sense of persecution and self-importance led him to call it his *Tragic* symphony. The title simply has nothing to do with the content of this inviting, elegant work. Granted, its weightier moments are more portentous than anything in the graceful symphonies that immediately precede and follow it, the Third and Fifth being charmers. But even at its gravest, No. 4 has nothing in common with the one genuinely tragic Schubert symphony, the B minor, written six years after this one and left unfinished.

Some find Schubert's Symphony No. 4 continues in the spirit of Mozart and Haydn. But it was composed in 1816, when Beethoven had already written the first eight of his nine symphonies. Schubert revered Beethoven, and while we may not identify Beethoven's presence in the Schubert Fourth, we cannot identify Beethoven in most of the 19th-century symphonies that followed his, much as their composers longed to emulate him. Aspire as they might to write music that matched Beethoven's expansive spirit, no one wrote as Beethoven wrote, not even Brahms. So while Schubert surely absorbed inspiration from Beethoven, his Fourth Symphony seems not to look back to the source of his ambitions, but ahead to Mendelssohn and Schumann.

The Leipzig audience that heard Schubert's Fourth Symphony when it was premiered on November 19, 1849, exactly 21 years after the composer's death, would have been well-acquainted with Mendelssohn and Schumann, familiar with Mendelssohn's *Italian* and *Scottish* symphonies, and with the first two Schumann symphonies. All those works preceded the first performance of the Schubert Fourth.

A slow introduction leads into a tense allegro that starts with an obsessive repeating string figure, a figure woven throughout the stormy first movement. Schubert exhibits here a sure sense of orchestral effect and hue, even more apparent in the beautifully balanced slow movement. In the Andante's lyrical first section, prominent winds float their reedy accents above singing strings. Listen to the many variants Schubert finds in this "song" as he develops it. Serenity is dispelled in a tense episode, then returns; and though interrupted again by nervous string repetitions, it cannot be submerged. As the movement ends, the opening melody is sung by the whole orchestra, punctuated by winds and horns, ending with a sense of calm restored.

The minuet's outer sections might be taken for a taunting Beethoven scherzo, though the central section is truly dance-like. The turbulent finale, pulsing with a manic string accompaniment reminiscent of the opening movement, ends triumphantly. Where the tragedy resides is anyone's guess.

Antonín Dvořák
Symphony No. 9 in E minor, Op. 95,
From the New World

Dvořák's *New World* Symphony completes a great quartet. The composer's symphonies Nos. 6, 7, and 8 may be overshadowed by No. 9, but those earlier works are packed with drama and a wealth of memorable tunes, characteristics that in the *New World* Symphony find their culmination. Dvořák himself seems to have regarded his Ninth Symphony as a kind of full stop. He never wrote another symphony, turning instead to opera, a genre he believed would enable him to reach an even broader audience than he had through his orchestral and chamber works, all music whose delights, you might imagine, could make stones dance. Miraculous.

The *New World* Symphony is clearly the work of a Czech composer, yet it holds an all but unique place in the annals of American music. This is how the *New World* came

about. In 1885, Jeannette Thurber, a wealthy New York arts patron, established the National Conservatory of Music of America. It was housed on West 25th Street, just off Sixth Avenue. Thurber was a visionary. She championed the rights of women, advocated racial equality, and supported the handicapped. She also believed that every country should have its own national music, an unusual position at that time, when American composers modeled their work on European examples. That Thurber recruited Antonín Dvořák to direct her school and to teach there is not the irony it appears to be. True, Dvořák was one of the pre-eminent European composers of the day. But he was also a nationalist who embraced a deeply Czech idiom in his music, much of which sounds as though it arose straight from the heart of the Bohemian countryside. He believed in folk music, in the people's music. And he was determined to demonstrate how American music could grow from American roots.

At the conservatory, Dvořák befriended the student Harry Burleigh, who would go on to become one of the first Black composers to make a lasting mark on American music. Burleigh had a fine baritone voice, and to pay for his studies he worked as a handyman at the conservatory, singing spirituals while going about his chores. Dvořák liked what he heard and asked Burleigh to sing for him. Burleigh would later write that Dvořák filled himself with the spirit of the music. In Burleigh's songs, Dvořák found inspiration. "I am convinced that the future music of this country must be founded on what are called Negro melodies," he said. "These can be the foundation of a serious and original school of composition…. They are the folk songs of America and your composers must turn to them." Call it appropriation if you like, but his motive was respect.

When the New York Philharmonic commissioned a symphony from Dvořák in 1893, he was eager to put his theories into practice. While he did not quote literally from either Black or Native American music, which also interested him, he absorbed the spirit of the music, as Burleigh noted, and tried to convey a sense of it in his symphony. This was exactly the sort of thing Jeannette Thurber wanted. She suggested Dvořák subtitle the work *From the New World*. At its premiere by the Philharmonic on December 16, 1893, each movement elicited a huge round of applause from the Carnegie Hall audience.

This is music better enjoyed than analyzed. Just a few points: The main theme of the first movement has a long, wide-open-spaces quality, perhaps an evocation of the plains and grasslands surrounding the Bohemian community in Spillville, Iowa, a tiny town (even today its population stands at around 400) where Dvořák spent his summers during his American sojourn. The second theme has affinities with the spiritual "Swing Low, Sweet Chariot." The lovely Largo is familiar as the spiritual-like song "Goin' Home," but the melody is pure Dvořák. The words for "Goin' Home" were fit to the melody in 1922 by Dvořák's former pupil William Arms Fisher, who was a native San Franciscan, and white. The boisterous third movement, said Dvořák, was suggested by the festive dance in Longfellow's *Hiawatha*. The finale is a counterpart to the opening movement, recapturing its spirit. One can only imagine how those Carnegie listeners were stirred by the *New World* Symphony, the first American musical epic created on American soil.

—Larry Rothe

Larry Rothe writes about music for Cal Performances and San Francisco Opera. Visit larryrothe.com.

For orchestra background and a biography of the conductor, please see pp. 17–18.

The Maria Manetti Shrem and Elizabeth Segerstrom
California Orchestra Residency

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Vienna Philharmonic

Yannick Nézet-Séguin, *conductor*

Yefim Bronfman, *piano*

PROGRAM 3

Ludwig van BEETHOVEN (1770–1827) — Piano Concerto No. 3 in C minor, Op. 37 (1800–1803)
Allegro con brio
Largo
Rondo. Allegro

INTERMISSION

Richard STRAUSS (1864–1949) — *Ein Heldenleben* (*A Hero's Life*), Op. 40 (1898)
Der Held (The Hero)—
Des Helden Widersacher
(The Hero's Adversaries)—
Des Helden Gefährtin
(The Hero's Companion)—
Des Helden Walstatt (The Hero's Battlefield)—
Des Helden Friedenswerke
(The Hero's Works of Peace)—
Des Helden Weltflucht und Vollendung
(The Hero's Flight from the World
and the Fulfillment of his Life)

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Janus, Prometheus, and the Furies: Beethoven's Third Piano Concerto

Beethoven made his earliest attempt at composing a piano concerto during his teenage years in Bonn—around the time Mozart was at the height of his own groundbreaking concertos. The piano part of an early, unnumbered concerto from 1784 has survived, and the work officially known as the Piano Concerto No. 2 has its origins in Bonn as well.

But Vienna embodied an abundant opportunity to someone with young Beethoven's gifts. Mozart had famously dubbed it "the land of the clavier." When Beethoven settled in the Habsburg capital in November 1792—just a year after Mozart's death—he followed the pattern established by his predecessor and firmed up his reputation as a virtuoso keyboard performer. The piano served as his center of gravity, the tool with which he cultivated a distinctive personality among his patrons.

Carl Czerny, a child prodigy when Beethoven took him on as a student, much later recalled the charisma he exuded while improvising: "There was something wonderful in his expression in addition to the beauty and originality of his ideas and his spirited style of playing them." Czerny noted that Beethoven "would burst into loud laughter and banter his hearers" after witnessing how some of his listeners had been brought to tears by his playing.

Like Mozart, Beethoven found the format of the piano concerto a powerful vehicle to promote what he had to offer as a composer-performer. The concertos allowed for greater public visibility and were a useful calling card for the concerts Beethoven himself organized as fundraising efforts. The first three of his five canonical concertos bear the stamp of the Mozartian models he carefully studied. At the same time, they reveal a new sensibility that Beethoven was evolving.

The Third Concerto is situated on the cusp between Beethoven's so-called early- and middle-period styles: Janus-like, it looks both backward and forward. Beethoven pays homage to the piano concerto Mozart had cultivated, making actual references to his predecessor. Yet the Concerto in C minor also looks ahead to the ambitiously innovative approach and expressive intensity that would characterize his "new path" in the first decade of a new century.

It was long believed that Beethoven composed the bulk of the score at the height of his early phase (around 1800) for a concert that was eventually canceled. But Leon Plantinga, an expert on the Beethoven concertos, argues that the Third was largely composed between May 1802 and March 1803 and therefore not completed until shortly before the concert in which it was unveiled to the public, on April 5, 1803, when it shared the program with the Second Symphony and the oratorio *Christ on the Mount of Olives*.

Regardless of whether Beethoven actually despaired of the "anxiety of influence" of competing with the legacy of Mozart's own great Concerto in C minor (K. 491, from 1785–1786)—a well-known anecdote alleges that he once proclaimed to a colleague: "We'll never be able to do anything like that!"—unmistakable influences of the earlier work mark the first movement. Still, Mozart is only one point of reference for the mesmerizing drama of this music. The concision of Beethoven's material intensifies its effect, as we notice at once in the extensive orchestral exposition, its march-like theme somberly ascending and then reversing direction. The incisive rhythmic figure that is the tail of the theme becomes a powerful unifying device, even insinuating its way into the contrasting lyrical theme.

The soloist enters with an electrifying sequence of scales before erupting into the main theme. At the end of the solo cadenza near the end of the first movement, as the orchestra steals back on the scene, the drums play the rhythmic tail of the main theme, adding a note of shadowy menace.

The Largo showcases Beethoven's gift for beautifully nuanced orchestration. Shifting to an unexpected key (E major), this slow movement casts the relationship between the solo piano and orchestra in a very different light from that of the outer movements. With a delicately singing line, the soloist explores a realm of rhapsodic meditation that was anticipated by the second theme in the opening movement.

Plantinga observes that Beethoven's writing creates an "atmospheric sound" that recalls "the contemporaneous vogue of the Aeolian harp, that instrument that Nature herself played upon, through whose nebulous sonorities she was able to speak directly to humankind."

The finale takes shape as a fiercely dramatic whirlwind, echoing the turbulence of the opening movement. The first two notes of its angular theme fixate on the same part of the C minor scale that had generated a striking dissonance in the concerto's opening measures. A temporary respite reconnects with the Largo's blissful lyricism but cannot keep the Furies in check. But in the coda, Beethoven transforms the first two notes of the theme into a playful, decorative flourish that propels the music forward with unstoppable exuberance.

A Battlefield of Inner Conflicts:
Strauss' *Ein Heldenleben*

Beethoven was already at work on a groundbreaking symphony and would plunge whole-heartedly into its composition soon after the premiere of the Third Concerto. Titled *Eroica* by Beethoven himself, this "heroic" symphony embodied a seismic shift in 19th-century thinking about what music could express. Its bold innovations redefined the very concept of a symphony.

When Richard Strauss set out to write his own orchestral essay on the trope of heroism, it was inevitable that he would choose the same "heroic" key of E-flat major for its home tonality as Beethoven had done for his *Eroica* Symphony. Strauss was just 34 when he completed *Ein Heldenleben* (usually rendered as "A Hero's Life" in English) in 1898; curiously, Beethoven finished work on the *Eroica* at almost the same age (in 1804). Throughout his long career, Strauss conducted *Ein Heldenleben* many times and recorded it with the Vienna Philharmonic in 1944.

Ein Heldenleben stands apart as the most ambitious manifestation of the tone poem during the decade in which Richard Strauss achieved his first major breakthrough in this format with *Don Juan* (1888). While he had already projected facets of his personality onto the various characters and situations depicted in the tone poems leading up to it, *Ein Heldenleben* takes an audacious turn, conveying all of the curiosity about the world around him that shaped Strauss' sense of his mission as an artist.

To suggest that the hero of the title "A Hero's Life" is to be unironically identified with Strauss himself, however, is to deny the sense of humor that is a characteristic of this artist. *Ein Heldenleben* should not be taken at face value as self-congratulatory autobiography—an exercise in narcissism (tempting as that might seem in our own era of rampant narcissists). By casting himself as the protagonist who sets out to do "battle" against the world—his original working title for the piece was *Held und Welt*, "Hero and World"—Strauss fashions a self-conscious myth of the modern, post-Wagnerian artist riddled with irony. His contemporary Gustav Mahler was at the same time revolutionizing the symphony by making it a form of spiritual autobiography. The respected Strauss authority Michael Kennedy describes *Ein Heldenleben* as allegorical in nature, where the battlefield is one "of the spirit, of inner conflicts."

References to the tradition in which Strauss claims lineage find a place in *Ein Heldenleben*'s tapestry as well: from the tormented harmonies of *Tristan und Isolde* to a particularly striking citation from the

Eroica's finale. Strauss designs the work as a single enormous movement in six distinct sections. These are tightly unified by his compositional art, undergirded by the basic outline of sonata form. Also implicit is the outline of a four-movement work—opening movement, scherzo (two actually), Adagio, and grand conclusion—all within the single expanded-sonata template.

The protagonist steps into the spotlight immediately in the first section ("The Hero"—to cite the subtitles used in early performances of the work, though Strauss suppressed these from the published score). His emblem is a long unaccompanied theme whose wide span of several octaves spreads over eight bars, suggesting a condition of restless striving.

This "Hero" theme is also easily fragmentable into smaller units that can be recombined with other ideas. Once the Hero is loosed upon the world, the sense of expectation becomes intensified by the pause written into the score before the second section, "The Hero's Adversaries." Starting with querulously chromatic woodwinds, Strauss at first characterizes the Hero's critics—and, by extension, the philistine rejection of art itself and innovation—as more of a pesky nuisance than a serious threat. Contemporary critics were quick to take the bait. Mockery turns out to be the most potent defense.

Eventually, the seductive voice of a solo violin emerges, segueing into the third and longest section: "The Hero's Companion." Strauss sometimes uses his massive orchestral forces like thick daubs of paint (including "lots of horns, which are the yardstick of heroism," as he put it). But he also treats individual instruments with great precision to delineate particular roles. The concertmaster plays the part of the Woman who is indispensable for the Hero/Strauss' quest: a stand-in for his wife, Pauline de Ahna, she receives an astonishingly multifaceted portrayal in what amounts to a miniature violin concerto. The music ranges from teasing flirtation, with promiscuous changes of key, to ardent passion as the music culminates in a swooning love scene.

Signaled by fanfares from offstage trumpets, the fourth section, "The Hero's Battlefield," builds tremendous storm and stress through heavy percussion and pugnacious dissonances that seem to come from all directions. This was considered the most "avant-garde" section by Strauss' original critics, who, in this very passage, at last emerge as formidable opponents.

Strauss reconfigures his storehouse of themes in a quasi-development section that finds its way to an exultant recapitulation of the Hero theme, its opening glory recaptured. Previously, the composer had introduced several quotations from his own works. Now, in the fifth section, titled "The Hero's Works of Peace," he takes a survey of all that the artist (Strauss) has accomplished, stitching almost three dozen citations from his earlier tone poems as well as other compositions into an imaginative montage.

Strauss introduces the final section ("The Hero's Flight from the World and the Fulfillment of his Life") with transition music of magical beauty featuring a pastoral solo for English horn. The threat of the adversaries briefly intrudes again but is swept away by consoling strains from the solo violin. The atmosphere of the final pages combines pathos with above-the-battle serenity, as the Hero, turning his gaze inward, retreats with his beloved. *Ein Heldenleben* ends in a spirit closer to elegy, though Strauss appends a sequence of proudly swelling chords to give a fully heroic closure.

—Thomas May

Thomas May is a writer, critic, educator, and translator. Along with essays regularly commissioned by the San Francisco Symphony, the Juilliard School, the Ojai Festival, and other leading institutions, he contributes to the New York Times *and Musical America and blogs about the arts at www.memeteria.com.*

For orchestra background and a biography of the conductor, please see pp. 17–18.

Internationally recognized as one of today's most acclaimed and admired pianists, **Yefim Bronfman** stands among a handful of artists regularly sought by festivals, orchestras, conductors, and recital series. His commanding technique, power, and exceptional lyrical gifts are consistently acknowledged by the press and audiences alike.

A frequent touring partner with the world's greatest orchestras and conductors, the 2024–25 season began with the Pittsburgh and NDR Hamburg symphonies on tour in Europe followed by China and Japan with the Vienna Philharmonic. With orchestras in the US he returns to Cleveland, New York, Houston, Portland, Los Angeles, Philadelphia, Baltimore, Miami, Sarasota, and Pittsburgh and in Europe to Hamburg, Helsinki, Berlin, Lyon, and Vienna. In advance of a spring Carnegie Hall recital his program can be heard in Austin, St. Louis, Stillwater (OK), San Francisco, Santa Barbara, Washington (DC), Amsterdam, Rome, Lisbon, and Spain. Two special projects are scheduled this season—duos with flutist Emmanuel Pahud in Europe last fall and trios with Anne-Sophie Mutter and Pablo Ferrandez in the US in spring.

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Widely praised for his solo, chamber, and orchestral recordings, Bronfman has been nominated for 6 Grammy Awards, winning in 1997 with Esa-Pekka Salonen and the Los Angeles Philharmonic for their recording of the three Bartók Piano Concertos. His prolific catalog of recordings includes works for two pianos by Rachmaninoff and Brahms with Emanuel Ax, the complete Prokofiev concertos with the Israel Philharmonic and Zubin Mehta, a Schubert/Mozart disc with the Zukerman Chamber Players, and the soundtrack to Disney's *Fantasia 2000*. His most recent CD releases are the 2014 Grammy-nominated Magnus Lindberg's Piano Concerto No. 2 commissioned for him and performed by the New York Philharmonic conducted by Alan Gilbert on the Da Capo label; Tchaikovsky's Piano Concerto No.1 with Mariss Jansons and the Bayerischer Rundfunk; a recital disc, *Perspectives*, complementing Bronfman's designation as a Carnegie Hall Perspectives artist for the 2007–08 season; and recordings of all the Beethoven piano concertos as well as the Triple Concerto together with violinist Gil Shaham, cellist Truls Mørk, and the Tönhalle Orchestra Zürich under David Zinman for the Arte Nova/BMG label.

Now available on DVD are his performances of Liszt's Piano Concerto No. 2 with Franz Welser-Möst and the Vienna Philharmonic from Schoenbrunn (2010) on Deutsche Grammophon; Beethoven's Piano Concerto No. 5, *Emperor*, with Andris Nelsons and the Royal Concertgebouw Orchestra from the 2011 Lucerne Festival; Rachmaninoff's Third Concerto with the Berlin Philharmonic and Sir Simon Rattle on the EuroArts label; and both Brahms Concertos with Franz Welser-Möst and the Cleveland Orchestra (2015).

Born in Tashkent in the Soviet Union, Yefim Bronfman immigrated to Israel with his family in 1973, where he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States, he studied at the Juilliard School, Marlboro School of Music, and the Curtis Institute of Music, under Rudolf Firkusny, Leon Fleisher, and Rudolf Serkin. A recipient of the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists, Bronfman was further honored as the 2010 recipient of the Jean Gimbel Lane prize in piano performance from Northwestern University and a 2015 honorary doctorate from the Manhattan School of Music.