

MICHAEL STERN, *Music Director*

JASON SEBER, *Associate Conductor, David T. Beals III Chair*

FIRST VIOLINS

Sunho Kim, *Acting Concertmaster*
Miller Nichols Chair
Stirling Trent,
Acting Associate Concertmaster
Chiafei Lin,
Acting Assistant Concertmaster
Anne-Marie Brown
Betty Chen
Anthony DeMarco
Susan Goldenberg*
Tomoko Iguchi
Dorris Dai Janssen
Filip LazovskiΔ
Vladimir Rykov
Rachel SandmanΔ
Alex Shum*

SECOND VIOLINS

Tamamo Someya Gibbs, *Principal*
Kristin Velicer, *Acting Associate Principal*
Minhye Helena Choi,
Acting Assistant Principal
Nancy Beckmann
Mary Garcia Grant
Kazato Inouye
Rena Ishii
Lisa JacksonΔ
Stephanie Larsen
Francesca Manheim
Sarah PetersΔ

VIOLAS

Matthew Sinno, *Acting Principal*
Jessica Nance, *Acting Associate Principal*
Duke Lee, *Acting Assistant Principal*
Kent Brauning
Sean Brumble
Marvin Gruenbaum
Jennifer Houck
Jesse Yukimura

CELLOS

Mark Gibbs, *Principal*
Robert A. Kipp Chair
Susie Yang, *Associate Principal*
Richard Hill Chair
Alexander East, *Assistant Principal*
Maria Crosby
John Eadie
Lawrence Figg
Rung Lee*
Meredith McCook
Allen Probus

DOUBLE BASSES

Evan Halloin, *Acting Principal*
Richard Ryan, *Acting Associate Principal*
Jeffrey Kail ‡, *Principal*
Joseph NuñezΔ
Caleb Quillen
Nash Tomey
Keith WymerΔ
Brandon Mason ‡

FLUTES

Michael Gordon, *Principal*
Marylou and John Dodds Turner Chair
Shannon Finney, *Associate Principal*
Kayla Burggraf Michal

PICCOLO

Kayla Burggraf Michal

OBOES

Kristina Fulton, *Principal*
Shirley Bush Helzberg Chair
Alison Chung, *Associate Principal*

CLARINETS

Raymond Santos, *Principal*
Bill and Peggy Lyons Chair
Silvio Guitian, *Associate Principal*
John Klinghammer

E-FLAT CLARINET

Silvio Guitian

BASS CLARINET

John Klinghammer

BASSOONS

Ann Bilderback, *Principal*
Barton P. and Mary D. Cohen Chair
Thomas DeWitt, *Associate Principal*
Maxwell Pipinich

CONTRABASSOON

Thomas DeWitt

HORNS

Alberto Suarez, *Principal*
Landon and Sarah Rowland Chair
David Sullivan, *Associate Principal*
Elizabeth Gray
David Gamble
Stephen Multer,
Associate Principal Emeritus

TRUMPETS

Julian Kaplan, *Principal*
James B. and Annabel Nutter Chair
Steven Franklin, *Associate Principal*
Grant SmileyΔ
Brian Rood ‡

TROMBONES

Roger Oyster, *Principal*
Porter Wyatt Henderson,
Associate Principal
Adam Rainey

BASS TROMBONE

Adam Rainey

TUBA

Joe LeFevre, *Principal*
Frank Byrne Chair

TIMPANI

Timothy Jepson, *Principal*
Michael and Susan Newburger Chair

PERCUSSION

Josh Jones, *Principal*
David Yoon, *Associate Principal*

HARP

Katherine Siochi, *Principal*

LIBRARIANS

Elena Lence Talley, *Principal*
Fabrice Curtis

Justin White,

Director of Orchestra Personnel

Renee Hagelberg,

Assistant Personnel Manager

David Tebow,

Stage Manager

* Non-Rotating Musician

‡ On Leave of Absence

Δ One-Year Member

SCHUMANN'S "RHENISH" WITH BEETHOVEN'S FOURTH PIANO CONCERTO

Friday and Saturday, November 26-27, 2021 at 8 p.m.

Sunday, November 28, 2021 at 2 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

JOHANNES DEBUS, *guest conductor*

ERIC LU, *piano*

SAMUEL BARBER

Essay No. 2, op. 17

LUDWIG VAN BEETHOVEN

Concerto No. 4 in G Major for Piano and Orchestra, op. 58

I. Allegro moderato

II. Andante con moto

III. Rondo: Vivace

Eric Lu, *piano*

INTERMISSION

ROBERT SCHUMANN

Symphony No. 3 in E-flat Major, op. 97, "Rhenish"

I. Lebhaft

II. Scherzo: Sehr mässig

III. Nicht schnell

IV. Feierlich

V. Lebhaft

The 2021/22 season is generously sponsored by

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The Classical Series is sponsored by the

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Saturday's concert is sponsored by

THE GERSON FAMILY FOUNDATION, IN MEMORY OF PETER AND JULIE GERSON

Eric Lu appears by special arrangement with Curtis on Tour,
the Nina von Maltzahn global touring initiative of the Curtis Institute of Music.

Eric Lu's performance is underwritten by

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Guest conductor Johannes Debus is sponsored by LIZ AND JOHN HJALMARSON

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SAMUEL BARBER

Essay No. 2, op. 17 (1942)

11 minutes

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, field drum, tam-tam and strings.

THE STORY

For many people, the title “Essay” conjures nightmares of academic writing on a dusty dull topic. Samuel Barber used the form for its concise abstract potential but his Essay No. 2 is anything but dusty or dull. The distinguished conductor Bruno Walter had a warm relationship with the New York Philharmonic and asked the popular young composer — fresh from the success of his *Adagio for Strings* — to write a piece as part of the Philharmonic’s centenary celebration. The ink was hardly dry on the score in March 1942 when Barber showed it to Walter, who agreed to conduct the premiere on April 16, 1942. The work was well received and quickly entered the repertory. It is dedicated to the poet Robert Horan, who returned the favor, dedicating his 1948 book, “A Beginning,” to Barber and Gian Carlo Menotti.

THE MUSIC

Just as an essay in literature is generally structured in three parts — introduction, body, and conclusion — Barber uses the same approach for this essay. The opening theme, with its wide intervals evoking Aaron Copland, is spare but not skeletal. Parsed by the flute and circulated among woodwinds, the theme gradually builds. The strings join with an undulating accompaniment and eventually take hold of the melody. Barber has the violas toss off a related new theme that holds sway throughout the orchestra until the horns gloriously return to the initial melody.

A sharp chord launches the middle section, a zingy fugue in the woodwinds. The trumpets offer a brief statement of the subject before strings take over as the woodwinds frenetically play the piece’s second theme. The brass eventually lead a powerful and assured resurgence of the work’s opening theme. As the energy subsides, timpani and drum beat a soft tattoo setting the stage for a lush string chant, taken up by the entire orchestra, growing more and more insistent. At the climax, a full-throated cry is answered by raw chords resolving into a blaze of light.

Alternating between bold and tender, Barber unerringly shapes the music’s dramatic arc. His craftsmanship is superb and all the more wondrous for how seamlessly he develops melodic material across a complex rhythmic and metrical scheme. This compact essay is very persuasive. **ETW**

Program notes by AJ Harbison (AJH) and Eric T. Williams (ETW).



SAMUEL BARBER (1910-1981)

Known for:

- *Adagio for Strings* (1936)
- *Violin Concerto* (1939)
- *Knoxville: Summer of 1915* (1947)

- One of America’s most eminent composers, Samuel Osborne Barber II knew his destiny at an early age. The 9-year-old Barber wrote his mother a letter saying, “I was not meant to be an athlete [sic]. I was meant to be a composer, and will be I’m sure.” A year later, he wrote a brief opera called *The Rose Tree*, launching his life’s work.
- Barber grew up surrounded by music. His pianist mother encouraged his musical endeavors. His aunt Louise Beatty Homer, who sang at the Metropolitan Opera, and his uncle Sidney Homer, a composer, offered crucial mentorship. Early piano studies enabled young Samuel to serve as organist at a Presbyterian church in his hometown of West Chester, Pennsylvania.
- At 14, Barber became one of the first students at a new conservatory — the Curtis Institute of Music in Philadelphia — studying piano, voice and composition. His teachers included renowned conductor Fritz Reiner and composer Rosario Scalero. At Curtis, he met fellow student Gian Carlo Menotti, who would become his life partner.
- His Overture to *The School for Scandal* was premiered by the Philadelphia Orchestra in 1933 and helped establish Barber’s reputation as a talented young composer. His String Quartet followed in 1936 and he arranged its second movement for string orchestra at the behest of NBC Symphony conductor Arturo Toscanini. The *Adagio for Strings* rapidly became his most famous work and secured his status as a composer of lyrical music.
- The 1940s and 50s marked the height of Barber’s fame when he received three Guggenheim Fellowships, a Pulitzer Prize and an honorary doctorate from Harvard University.
- While many composers embraced the experimental approaches favored by academics in the 1960s, Barber stayed true to his own expressive style, resulting in waning popularity. The shifting winds of artistic taste contributed to Barber’s sense of isolation and rejection toward the end of his life. He struggled with depression and alcoholism, composing virtually nothing for several years. He succumbed to cancer in 1981, leaving a catalog of more than 40 published works and over 100 still unpublished. **ETW**

LUDWIG VAN BEETHOVEN

Concerto No. 4 in G Major for Piano and Orchestra, op. 58 (1805-1806)

34 minutes

Solo piano, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE STORY

Beethoven first came to the notice of Viennese musical cognoscenti as a brilliant pianist with a formidable reputation for spectacular improvisations. As with most other instrumental virtuosos of the time, Beethoven composed piano concerti as vehicles to display his virtuosity. His first three were written between 1795 and 1803. His deafness was increasing by that point and he directed his energy to other genres before returning to the piano concerto form in 1805.

Beethoven completed his Fourth Piano Concerto in 1806 and offered it at a private concert at the residence of his patron, Prince Lobkowitz, in March 1807. The public premiere took place at a famous program on December 22, 1808, in the Theater an der Wien. Beethoven thought that a massive concert of his own works would generate considerable profits to stabilize his finances. This marathon concert included the premieres of his Fifth Symphony, Sixth Symphony, “Choral Fantasy” and the Fourth Piano Concerto as well as excerpts from his Mass in C, a concert aria and an improvisation for solo piano. Beethoven’s outbursts on the podium during rehearsals infuriated the orchestra and drove a soprano soloist to quit, leading to a severely under-rehearsed concert badly played. The theater was also bitterly cold because the heating system had broken. Beethoven’s musical innovations were met with chilled indifference if not outright antipathy. Sadly, that was to be his last public performance as a piano soloist.

THE MUSIC

Radical. Revolutionary. What composer in his right mind would actually begin a concerto with the solo instead of the orchestra?! How unconventional. Beyond the eccentric opening, Beethoven subjects the somewhat spare material to his usual exhaustive development, exploring virtually every conceivable rhythmic and melodic permutation, leaving no musical stone unturned. The second movement is scored for solo piano and strings alone, yet another departure from convention. The aggressive unison strings are answered at every turn with a serene piano response, soothing and yet melancholy. A brief outburst from the piano, framed in trills, slowly recedes and the movement ends quietly, suspended in time and space. Some 19th-century composers and writers likened it to Orpheus taming wild creatures with his music. The third movement starts immediately in that same hushed character but with a vibrant energy that soon overtakes the piece with its sheer exuberance. A triumphant conclusion to an innovative concerto well deserving of its renown. **ETW**



LUDWIG VAN BEETHOVEN (1770-1827)

Known for:

- 9 symphonies
- 5 piano concertos
- 6 string quartets

- Widely considered one of the greatest composers of all time, Beethoven did not have an idyllic childhood. His alcoholic father regularly beat him and deprived him of sleep while forcing him to practice piano and violin incessantly. Ludwig’s formal education ended at age 10 and he struggled with math and spelling his entire life.
- Beethoven moved to Vienna in 1792 and began studying composition with Franz Joseph Haydn. However, he first made his reputation as a virtuoso pianist, dazzling one and all with his formidable technique and exceptional prowess at improvisation.
- Although an urban dweller, Beethoven loved the great outdoors. He was fascinated by nature’s elemental power and regularly walked in the woods around Vienna. He even contemplated moving to a more rural setting. He moved a lot; by one count, he moved 67 times during his 35 years in Vienna.
- Beethoven’s deafness became manifest in his late 20s and he struggled to hide it. In the famous *Heiligenstadt Testament*, a letter Beethoven wrote to his brothers in 1802 but never sent (it was discovered among his papers at his death in 1827), he detailed the anguish of his affliction and how he resolved to continue living solely because of music.
- Whether due to his thorny personality or physical appearance, Beethoven never married or had children. There is tremendous speculation about his love interests, especially one known as the “Immortal Beloved,” but certainty is elusive.
- Beethoven’s groundbreaking Ninth Symphony includes four vocal soloists and a chorus singing his glorious setting of Friedrich Schiller’s poem “Ode to Joy.” Since its premiere in 1824, the Symphony’s brilliant music and message of friendship has inspired people the world over. **ETW**

ROBERT SCHUMANN

Symphony No. 3 in E-Flat Major, op. 97, "Rhenish" (1850)

31 minutes

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

THE STORY

Much of Europe was beset by political upheaval in 1848/49. The revolutionary uprisings that roiled so many cities were failing in 1849 when violence broke out in Dresden where Robert and Clara Schumann were living. The resultant government repression caused many artists and intellectuals to flee, and in 1850 the Schumanns sought refuge in Düsseldorf where Robert obtained a post as municipal musical director. He was ill-suited to the job due to his deficiencies as a conductor and the orchestra quickly lost confidence in him. Regardless, he found renewed energy for composition and produced his Cello Concerto in only two weeks during October 1850.

As this was the first time Robert had lived outside the region of Saxony, he was eager to explore the Rhineland and the family traveled to nearby Cologne on a day trip. Robert was mightily impressed by the magnificence of Cologne's cathedral and returned in November for a second visit. Inspiration flowed and he completed the "Rhenish" Symphony in just five weeks on December 9. He conducted the premiere of the work on February 6, 1851 to great acclaim. He wrote to a friend about the composition process:

I cannot see that there is anything remarkable about composing a symphony in a month. Handel wrote a complete oratorio in that time. If one is capable of doing anything at all, one must be capable of doing it quickly, the quicker the better, in fact. The flow of one's thoughts and ideas is more natural and more authentic than lengthy deliberation.

Clara Schumann, his greatest proponent, wrote about the symphony in her diary:

I am continually amazed at Robert's creative powers. He always has something new in melody and harmony, as well as form ... I cannot say which of the five movements I like best.

THE MUSIC

Echoing the five-movement structure of Beethoven's "Pastoral" Symphony, the "Rhenish" Symphony begins exuberantly, marked by rhythmic suavity that sweeps one along. Schumann's orchestration choices reflect a sure hand and bold confidence. The music flows inexorably, much as the Rhine River itself. The next movement is titled scherzo but feels more leisurely, in the character of a ländler, a Germanic-Austrian folk dance in triple time. A lovely intermezzo marked "not fast" harkens back to the many songs that Robert had composed a decade earlier. The tender melody is brief but no less heartfelt. The fourth movement's rich brass sound — with trombones adding heft and solemnity — is balanced by sustained strings, creating a sense of majesty. The concluding movement is filled with vibrant rhythms and joyful energy. After the premiere, Schumann removed descriptive titles from the work, noting, "We must not show our heart to the world — a general impression of a work of art is better; at least no preposterous comparisons can then be made." *ETW*



ROBERT SCHUMANN (1810-1856)

Known for:

- *Kreisleriana*
- Piano Concerto in A Minor
- *Träumerei* (Dreaming)

- Robert Schumann was born in Zwickau, Saxony (Germany). His father was a bookseller, publisher, and novelist so Robert's bookish demeanor was understandable.
- In his late teens, Schumann embarked in legal studies at the University of Leipzig acceding to his mother's wishes and seeking to satisfy the requirement for receiving his inheritance. He also started piano studies with Friedrich Wieck. As a boarder in the Wieck household, Robert could not help but notice Wieck's 9-year-old daughter Clara, a remarkable piano prodigy. Abandoning the legal studies his mother had encouraged, Robert devoted himself to the piano, practicing incessantly, but a right-hand injury dashed his hopes of a career as a virtuoso, forcing him to redirect his energy to composition and writing about music.
- Following an 1833 depressive episode, Schumann launched *Die Neue Zeitschrift für Musik* (New Journal for Music) in April 1834, giving the 24-year-old critic a platform for his writing. He also became engaged to 16-year-old Ernestine von Fricken but broke off the engagement on learning that she would have no dowry. His romantic attentions then turned to 15-year-old Clara Wieck and they began meeting clandestinely because her father was opposed to their relationship. Following a lengthy and rancorous legal battle with Friedrich Wieck, Robert and Clara wed in 1840. They would go on to have 8 children, 7 surviving infancy.
- The Schumanns moved from Leipzig to Dresden in 1844 but Robert's mental health continued to decline, resulting in fits of shivering, acrophobia, delusions of being poisoned and auditory hallucinations, including constantly hearing the note "A." These challenges notwithstanding, he continued composing, writing the Piano Concerto in A Minor, Symphony No. 2, and his only opera, *Genoveva*.
- The couple moved to Düsseldorf in 1850 where Robert became municipal director of music. In 1853, the 20-year-old composer Johannes Brahms turned up at the Schumanns' house unannounced, bearing a letter of introduction from their mutual friend, the renowned violinist Joseph Joachim. The budding friendship would soon be tested by crisis as Robert, hearing noises of "tigers and hyenas," attempted suicide by throwing himself into the Rhine River in February 1854. Rescued by fishermen, Robert, fearing he might harm Clara in his deluded state, asked to be hospitalized. He entered a private institution in Bonn where he was largely isolated for the next two and a half years, suffering a downward spiral. Brahms would visit but Clara was kept away until just days before Robert's death in July 1856.
- Historians have surmised that Robert suffered from bipolar disease, given his episodes of depression and manic activity. There is also conjecture that a case of syphilis contracted in his student days and its treatment with mercury may have contributed to his hand injury and eventual death. An autopsy revealed a tumor at the base of his brain, possibly causing the hallucinations that plagued him. *ETW*



JOHANNES DEBUS, GUEST CONDUCTOR

Johannes Debus has been music director of the Canadian Opera Company since 2009, appointed immediately following his debut. Outside of Toronto, Debus conducts regularly at the Metropolitan Opera, Bayerische Staatsoper Munich, Staatsoper unter den Linden Berlin, Oper Frankfurt, and Santa Fe Opera.

Equally at home on the symphonic stage, Debus' most recent engagements include performances with the Cleveland Orchestra; Houston, Baltimore, Seattle, Oregon, Milwaukee, San Diego, and Kansas City symphonies; ORF Vienna and Frankfurt radio symphonies; Hallé; and the symphony orchestras of Bilbao, Spain, and Perth and Tasmania, Australia.

Debus graduated from the Hamburg Conservatoire before being engaged as

répétiteur and, subsequently, Kapellmeister by Oper Frankfurt where he acquired an extensive repertoire from Mozart to Thomas Adès. As an advocate for contemporary music, he has collaborated with internationally acclaimed ensembles such as Ensemble Intercontemporain, Ensemble Modern, Klangforum Wien, and Musikfabrik. He enjoys an ongoing relationship with the Royal Conservatory of Music in Toronto.



ERIC LU, PIANO

Eric Lu won first prize at the Leeds International Piano Competition in 2018, the first American to win the prestigious prize since Murray Perahia in 1972. He made his BBC Proms debut the following summer and is currently a member of the BBC New Generation Artist Scheme. Lu is a recipient of the 2021 Avery Fisher Career Grant and is an exclusive Warner Classics recording artist.

Forthcoming concerto highlights include debuts with the London Symphony Orchestra (Marin Alsop), Royal Stockholm Philharmonic (Mirga Gražinytė-Tyla), Seattle Symphony (Thomas Dausgaard), Kansas City Symphony (Johannes Debus), Oslo Philharmonic (Eivind Aadland), Finnish Radio Symphony (Tanita Berglund) and Detroit Symphony (Eduardo Strausser). He also will give recitals at the Elbphilharmonie,

Queen Elizabeth Hall, Cologne Philharmonie, Wigmore Hall, New York's 92nd St Y and Leipzig Gewandhaus.

In recent seasons, Lu has appeared in recital at Amsterdam Concertgebouw, BOZAR Brussels, Philharmonie Luxembourg, Wigmore Hall, St. Petersburg Philharmonia, Fondation Louis Vuitton Paris, Seoul Arts Centre, Grand Theatre Shanghai and Sala São Paulo. He has collaborated with the Royal Liverpool Philharmonic (Vasily Petrenko), the Hallé orchestra (Mark Elder and Tomáš Hanus), Shanghai Symphony (Long Yu), Warsaw Philharmonic (Niklas Willén), Singapore Symphony (Darío Ntaca) and Swedish Chamber Orchestra (Thomas Dausgaard and Martin Fröst). He also went on tour with the Orchestre National de Lille (Alexander Bloch).

In 2020, Warner Classics released Lu's first studio album, featuring Chopin's 24 Preludes and Schumann's *Geistervariationen*. It was met with critical acclaim, including being named one of BBC Music Magazine's "Instrumental Records of the Year." In 2018, Lu's winning performances of Beethoven and Chopin from the Leeds competition with the Hallé orchestra and Edward Gardner were released by Warner. He also has released a Mozart, Schubert and Brahms recital on Genuin Classics.

Born in Massachusetts in 1997, Eric Lu first came to international attention as a prize winner at the 2015 Chopin International Competition in Warsaw aged just 17. He previously won the 2015 U.S. National Chopin Competition and was awarded the International German Piano Award in 2017. He is a graduate of the Curtis Institute of Music, studying with Robert McDonald and Jonathan Biss. He is also a pupil of Dang Thai Son. He is now based in Berlin and Boston.