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LA PHIL

GUSTAVO DUDAMEL
Music & Artistic Director

Gustavo Dudamel

LOS ANGELES PHILHARMONIC

GUSTAVO DUDAMEL conductor

MICHELLE DEYOUNG mezzo-soprano

SUNDAY, MAY 7, 2017, 4PM

The Granada Theatre (Santa Barbara Center for the Performing Arts)

Vern Evans

COMMUNITY ARTS MUSIC ASSOCIATION

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LOS ANGELES PHILHARMONIC

GUSTAVO DUDAMEL, conductor
MICHELLE DEYOUNG, mezzo-soprano

SUNDAY, MAY 7, 2017, 4PM

The Granada Theatre (Santa Barbara Center for the Performing Arts)

FRANZ SCHUBERT

(1797-1828)

Symphony No.1 in D Major, D.82

Adagio; Allegro vivace

Andante

Menuetto

Allegro vivace

GUSTAV MAHLER

(1860-1911)

Lieder eines fahrenden Gesellen (Songs of a Wayfarer)

Wenn mein Schatz Hochzeit macht

Ging heut' Morgen über's Feld

Ich hab' ein glühend Messer

Die zwei blauen Augen von meinem Schatz

Michelle DeYoung, mezzo-soprano

INTERMISSION

SCHUBERT

Symphony No.2 in B-flat Major, D.125

Largo; Allegro vivace

Andante

Menuetto

Presto vivace

Programs and artists subject to change

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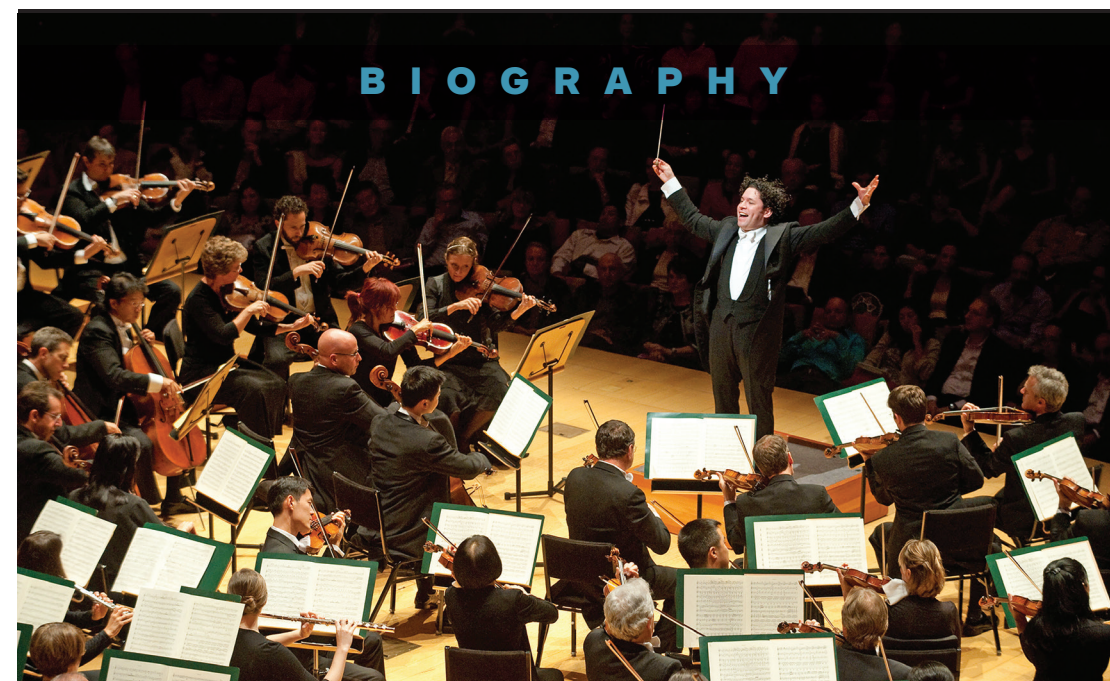
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The Los Angeles Philharmonic, under the leadership of Music & Artistic Director Gustavo Dudamel, is invested in a tradition of the new, through a commitment to foundational works and adventurous explorations. Both at home and abroad, the Philharmonic is leading the way in ground-breaking programming. 2016/17 marks the orchestra's 98th season.

More than 250 concerts are either performed or presented by the Philharmonic each season at its two iconic venues: Walt Disney Concert Hall and the Hollywood Bowl. During its 30-week winter subscription season at Walt Disney Concert Hall, the LA

Phil creates festivals, artist residencies, and other thematic programs designed to enhance the symphonic music experience and delve further into certain artists' or composers' work. The organization's commitment to the music of our time is evident throughout the season programming, as well as in the exhilarating Green Umbrella series and the LA Phil's extensive commissioning initiatives.

Since 2003, the LA Phil's home has been the inimitable Frank Gehry-designed Walt Disney Concert Hall, which embodies the energy, imagination, and creative spirit of the city of Los Angeles and its orchestra. Praise for both the

design and the acoustics of the Hall has been effusive.

The orchestra's involvement with Los Angeles extends far beyond symphony concerts in a concert hall, with performances in schools, churches, and neighborhood centers of a vastly diverse community. Among its wide-ranging education initiatives is Youth Orchestra LA (YOLA). Inspired by Venezuela's revolutionary El Sistema, the LA Phil and its community partners provide free instruments, intensive music training, and academic support to over 700 students from underserved neighborhoods.

Always inspired to expand its cultural offerings, the LA Phil each season produces concerts featuring distinguished artists in recital, jazz, world music, songbook, and visiting orchestra performances, in addition to special holiday concerts and series of chamber music, organ recitals, and Baroque music.

Through an ongoing partnership with Deutsche Grammophon, the orchestra has a substantial catalog of concerts available online. In 2011, the Los Angeles Philharmonic and Gustavo Dudamel won a Grammy for Best Orchestral Performance for their recording of the Brahms Symphony No.4.

The Los Angeles Philharmonic was founded by William Andrews Clark, Jr., who established the city's first permanent symphony orchestra in 1919. Walter Henry Rothwell became its first Music Director, serving until 1927; since then, ten renowned conductors have served in that capacity: Georg

Schnéevoigt (1927-1929); Artur Rodzinski (1929-1933); Otto Klemperer (1933-1939); Alfred Wallenstein (1943-1956); Eduard van Beinum (1956-1959); Zubin Mehta (1962-1978); Carlo Maria Giulini (1978-1984); André Previn (1985-1989); Esa-Pekka Salonen (1992-2009); and Gustavo Dudamel (2009-present). ■

GUSTAVO DUDAMEL

MUSIC & ARTISTIC DIRECTOR

Walt and Lilly Disney Chair

As an internationally renowned symphonic and operatic conductor, Gustavo Dudamel is motivated by a profound belief in music's power to unite and inspire. He currently serves as Music & Artistic Director of the Los Angeles Philharmonic and Music Director of the Simón Bolívar Symphony Orchestra of Venezuela, and the impact of his leadership extends from the greatest concert stages to classrooms, cinemas and innovative digital platforms around the world. Dudamel also appears as guest conductor with some of the world's most famous musical institutions: in 2017, he tours Europe with the Berlin Philharmonic and is the youngest-ever conductor to lead the Vienna Philharmonic's famous New Year's Day Concert, watched annually by over 50 million people in 90 countries.

As he enters his eighth season as Music & Artistic Director of the

Los Angeles Philharmonic, Dudamel's contract has been extended to the end of the 2021/2022 season. At his initiative, the Los Angeles Philharmonic has dramatically expanded the scope of its community outreach programs, including most notably the creation of Youth Orchestra Los Angeles (YOLA), influenced by the philosophy of Venezuela's admired El Sistema, which encourages social development through music. With YOLA and diverse local educational initiatives, Dudamel brings music to children in underserved communities of Los Angeles. These programs have in turn inspired similar efforts throughout the United States, as well as in Sweden (Hammarkullen) and Scotland (Raploch).

At the Los Angeles Philharmonic, not only is the breadth of audiences reached remarkable, but also the depth of programming performed under Dudamel. LA Phil programs continue to represent the best and boldest in new music, including numerous premieres and commissions by composers such as John Adams, Philip Glass, Bryce Dessner, Arvo Pärt, Sofia Gubaidulina, and Kaija Saariaho. A West Coast tour kicks off the LA Phil's 2016/17 season, followed by season highlights including Haydn's *Creation*, Janáček's *Glagolitic Mass*, the world premiere of Andrew Norman's *New Work for Orchestra, Part 2*, several pieces by Lutoslawski and a series of evenings contrasting the works of Schubert and Mahler.

Dudamel's work in his native Venezuela serves as the cornerstone of his engagement with young people, and



he steadfastly commits some 25 weeks of his annual schedule to the orchestras and children of El Sistema, both in Caracas and around the country. During his 18th season as Music Director of the entire El Sistema project, he continues to lead the Simón Bolívar Symphony Orchestra in Venezuela, as well as on tour around the globe. Following a late summer 2016 European tour, the Bolívars and Dudamel launch the Carnegie Hall season in New York with three programs. In March 2017, they perform entire Beethoven symphony cycles in Barcelona, Vienna and for the opening of Hamburg's new Elbphilharmonie concert hall.

Recordings, broadcasts and digital innovations are also fundamental to Dudamel's passionate advocacy for universal access to music. As a Grammy-winning Deutsche Grammophon artist since 2005, Dudamel has a discography that includes landmark recordings of John

Adams' Gospel According to the Other Mary (commissioned and performed by the Los Angeles Philharmonic), the soundtrack to the motion picture *Libertador*, for which Dudamel also composed the score, Mahler Symphonies 5 and 7 with the Simón Bolívar Symphony Orchestra, and Mahler 9 with the Los Angeles Philharmonic. A unique performance of Mahler's "Symphony of a Thousand" featuring the combined forces of the LA Phil and the Bolívars and over 1000 choristers and children from across Venezuela, was captured for DVD/Blu-Ray and broadcast live to cinemas in the US and Canada. A film documentary, *Let the Children Play*, featuring Dudamel, was also shown in over 500 Fathom movie theaters nationwide. A special charity LP release of Mendelssohn's "Scottish" Symphony with the Vienna Philharmonic raised funds for music education projects in Europe and Latin America. Dudamel has also independently produced an all-Wagner recording available exclusively for download, a complete set of Beethoven symphonies for digital learning, and a streaming broadcast of two Stravinsky ballets with the Simón Bolívar Symphony Orchestra in cooperation with the Berlin Philharmonic's Digital Concert Hall.

Gustavo Dudamel has been featured three times on CBS's *60 Minutes* and was subject of a PBS special, *Dudamel: Conducting a Life*. He appeared on Sesame Street with Elmo, on programs with Charlie Rose and Conan O'Brian, and on The Late Show with Stephen Colbert. Most recently, Gustavo had a cameo role in Amazon Studio's award-winning series, *Mozart in the Jungle*, guest-conducted on

the soundtrack for *Star Wars: The Force Awakens* and, together with members of YOLA, became the first classical musician to participate in the Superbowl Half Time Show, appearing alongside pop stars Coldplay, Beyoncé and Bruno Mars.

Gustavo Dudamel is one of the most decorated conductors of his generation. He received the *Americas Society Cultural Achievement Award* in 2016, and the 2014 *Leonard Bernstein Lifetime Achievement Award* for the Elevation of Music in Society from the Longy School. He was named Musical America's 2013 *Musician of the Year*, one of the highest honors in the classical music industry, and was voted into the *Gramophone Hall of Fame*. In October of 2011, he was named Gramophone Artist of the Year, and in May of the same year, was inducted into the Royal Swedish Academy of Music in consideration of his "eminent merits in the musical art." The previous year, he received the *Eugene McDermott Award in the Arts* at MIT. Dudamel was inducted into l'Ordre des Arts et des Lettres as a Chevalier in Paris in 2009, and received an honorary doctorate from the Universidad Centroccidental Lisandro Alvarado in his hometown of Barquisimeto. He also received an honorary doctorate from the University of Gothenburg in 2012. In 2008, the Simón Bolívar Youth Orchestra was awarded Spain's prestigious annual *Prince of Asturias Award for the Arts* and, along with his mentor José Antonio Abreu, Dudamel was given the "Q" Prize from Harvard University for extraordinary service to children.

Named one of *Time Magazine's* 100 most influential people in 2009, Gustavo

Dudamel was born in 1981 in Barquisimeto, Venezuela. He began violin lessons as a child with José Luis Jiménez and Francisco Díaz at the Jacinto Lara Conservatory. He continued his violin studies with Rubén Cova and José Francisco del Castillo at the Latin American Academy of Violin. His conducting studies began in 1996 with Rodolfo Saglimbeni and, that same year, he was given his first conducting position, Music Director of the Amadeus Chamber Orchestra. In 1999, he was appointed Music Director of the Simón Bolívar Youth Orchestra and began conducting studies with the orchestra's founder, Dr. Abreu. Dudamel was brought to international attention by winning the inaugural Bamberger Symphoniker Gustav Mahler Competition in 2004. He then went on to become Music Director of the Gothenburg Symphony (2007-2012), where he currently holds the title Honorary Conductor. His early musical and mentoring experiences inspired his life-long commitment to music as a catalyst for learning, integration, and social change.

For more information about Gustavo Dudamel, visit his official website: www.gustavodudamel.com. ■

MICHELLE DEYOUNG

mezzo-soprano

Michelle DeYoung has already established herself as one of the most exciting artists of her generation. She appears frequently with many of the world's



leading orchestras, including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Minnesota Orchestra, Pittsburgh Symphony Orchestra, The Met Orchestra (in Carnegie Hall), the Met Chamber Ensemble, Vienna Philharmonic, BBC Symphony Orchestra, Royal Philharmonic Orchestra, Philharmonia Orchestra, Orchestre de Paris, Bayerische Staatsoper Orchestra, Berliner Staatskapelle, São Paulo Symphony, and the Amsterdam Concertgebouw Orkest. She has also appeared in the prestigious festivals of Ravinia, Tanglewood, Aspen, Cincinnati, Saito Kinen, Edinburgh, Salzburg, St Denis, and Lucerne.

The conductors with whom she has

worked include Daniel Barenboim, Pierre Boulez, James Conlon, Sir Colin Davis, Stéphane Denève, Christoph von Dohnányi, Gustavo Dudamel, Christoph Eschenbach, Daniele Gatti, Alan Gilbert, Bernard Haitink, Manfred Honeck, Mariss Jansons, James Levine, Lorin Maazel, Zubin Mehta, Kent Nagano, Seiji Ozawa, Antonio Pappano, André Previn, David Robertson, Donald Runnicles, Esa-Pekka Salonen, Michael Tilson Thomas, Franz Welser-Möst, and Jaap van Zweden.

DeYoung has also appeared with many of the finest opera houses of the world including the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Seattle Opera, Opera Philadelphia, Glimmerglass Opera, La Scala, Bayreuth Festival, Berliner Staatsoper, Hamburg State Opera, Opera National de Paris, Théâtre du Châtelet, Opéra de Nice, Theater Basel, and the Tokyo Opera. She was also named the 2015 Artist in Residence at Wolf Trap Opera. Her many roles include the title roles in *Samson et Dalila* and *The Rape of Lucretia*, Fricka, Sieglinde, and Waltraute in The Ring Cycle; Kundry in *Parsifal*, Venus in *Tannhäuser*, Brangäne in *Tristan und Isolde*, Herodias in *Salome*, Eboli in *Don Carlos*, Amneris in *Aida*, Santuzza in *Cavalleria rusticana*, Marguérite in *La damnation de Faust*, Judith in *Bluebeard's Castle*, Didon in *Les Troyens*, Gertrude in *Hamlet*, and Jocaste in *Oedipus Rex*. She also created the role of the Shaman in Tan Dun's *The First Emperor* at the Metropolitan Opera.

In recital, Michelle DeYoung has been presented by the University of Chicago Presents series, the Ravinia Festival, Weill Recital Hall, Alice Tully Hall, San Francisco

Symphony's Great Performances series, Cal Performances in Berkeley, SUNY Purchase, Calvin College, the Pittsburgh Symphony, Roy Thomson Hall, the Théâtre du Châtelet, the Gulbenkian Foundation (Lisbon), the Edinburgh Festival, London's Wigmore Hall, and Brussels' La Monnaie.

DeYoung's recording of *Kindertotenlieder* and Mahler's Symphony No.3 with Michael Tilson Thomas and the San Francisco Symphony (SFS Media) was awarded the 2003 Grammy® for Best Classical Album. She has also been awarded the 2001 Grammys for Best Classical Album and Best Opera Recording for *Les Troyens* with Sir Colin Davis and the London Symphony Orchestra (LSO Live). Her growing discography also includes recordings of Mahler's Symphony No.3 with the Chicago Symphony Orchestra and Bernard Haitink (CSO Resound) and with the Pittsburgh Symphony and Manfred Honeck (PID); Bernstein's Symphony No.1, "Jeremiah," with the BBC Symphony Orchestra and Leonard Slatkin (Chandos), *Das Klagende Lied* with the San Francisco Symphony and Michael Tilson Thomas (BMG), and *Das Lied von der Erde* with the Minnesota Orchestra (Reference Recordings). Her first solo disc was released on the EMI label.

Michelle DeYoung's many engagements this season include appearances with the Cleveland Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, St. Louis Symphony Orchestra, Kansas City Symphony, Nashville Symphony, Portland Symphony, Finnish National Radio Orchestra, Paris Ensemble Intercontemporain, NHK Symphony in Tokyo, Hong Kong Philharmonic, Melbourne Symphony, and the New Zealand Symphony. ■



ABOUT THE PROGRAM

Notes by Linda Shaver-Gleason

SYMPHONY NO.1 IN D MAJOR, D.82 FRANZ SCHUBERT

Composed: 1813

Length: c. 30 minutes

Orchestration: flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

First LA Phil performance: May 5, 2017, Gustavo Dudamel conducting

This program features symphonies from a prolific songwriter and songs from

a prominent symphonist, two figures on opposite ends of the Romantic era. These works all come from early in their composers' careers, as they were developing their craft and had yet to inhabit the roles that music history would eventually assign them. Nevertheless, for both composers, their work in other genres informed their personal styles and shaped their legacies.

In the case of Franz Schubert, composer of over 600 art songs, appreciation for his skills as a symphonist

came posthumously; his “Great” C-Major symphony was discovered by Robert Schumann a decade after his death. That symphony manifests Schubert’s efforts to secure a reputation as a “serious” composer in the mold of Beethoven. Yet Schubert had been writing symphonies since he was a teenager, with the earliest ones reflecting his studies of Mozart and Haydn.

Schubert completed his Symphony No.1 on October 28, 1813, when he was sixteen years old. He was nearing the end of his education at the Vienna Stadtkonvikt (Imperial Seminary) and preparing to become a schoolteacher like his father. During his five years at the seminary, he had trained with Antonio Salieri; Schubert would continue composition lessons with him privately even after he embarked on his new career.

The first movement begins with a solemn Adagio, full of established, attention-grabbing techniques: bold statements in octaves, decisive arpeggios, and unexpected harmonic shifts. This leads to the nimble Allegro vivace, with a scampering theme that soon runs into chords that echo the dramatic harmonies of the introduction. After a transition from the woodwinds, the strings introduce a carefree melody. This second theme forms the basis of the development section, its

SCHUBERT COMPLETED HIS SYMPHONY NO.1 ON OCTOBER 28, 1813, WHEN HE WAS SIXTEEN YEARS OLD. HE WAS NEARING THE END OF HIS EDUCATION AT THE VIENNA STADTKONVIKT (IMPERIAL SEMINARY) AND PREPARING TO BECOME A SCHOOLTEACHER LIKE HIS FATHER.

arching melody veering though tragic woodwind solos and duets. The strings carry the work of development for a while, but the woodwinds ultimately steer the movement back to a surprising return of the introduction, this time set at the faster tempo. After a recapitulation of the earlier themes, Schubert ends the movement as emphatically as it began.

The Andante rolls out

a sunny melody in the first violins, nudged forward by the other strings gently embellished by the woodwinds. The mood suddenly turns plaintive, with halting phrases. The opening melody returns, but it has been affected by the tragedy, dipping into minor.

The Menuetto follows a Haydnesque design, complete with moments of cleverness: It begins with a boisterous Allegro that becomes fixated on an eighth-note turning gesture. The contrasting Trio passage evokes the *Ländler*, a traditional Austrian folk dance, before returning to a literal repeat of the minuet section.

The Allegro vivace finale begins with just the two violin sections: the firsts toss off the melody as the seconds establish the eighth notes that run nearly nonstop throughout the movement. Even as the rest of the orchestra joins the fray and the texture grows more complex, indefatigable energy drives the finale to its conclusion.

SONGS OF A WAYFARER GUSTAV MAHLER

Composed: 1883-1885; 1809

Length: c. 15 minutes

Orchestration: Three flutes (3rd = piccolo), two oboes (2nd = English horn), three clarinets (3rd = bass clarinet), two bassoons, four horns, two trumpets, three trombones, timpani, percussion (bass drum, cymbals, orchestra bells, suspended cymbal, tam-tam, triangle), harp, strings, and solo voice

First LA Phil performance:

August 6, 1953, Erich Leinsdorf conducting, with soloist Carol Brice

Although Schubert found that being known primarily as a composer of *Lieder* did not carry enough artistic significance to make him a “serious” composer on par with Beethoven, over the course of the 19th century public perception of both the composer and the genre shifted. What had begun as domestic music, meant to entertain or edify privately among family or a circle of friends, became emblematic of the Romantic era’s preoccupation with integrating multiple art forms. The art song gained intellectual and spiritual gravitas as it developed. Linking multiple poems together in a song cycle allowed composers to trace complex emotional arcs; Schubert himself composed several song cycles, most famously *Die schöne Müllerin* (1823) and *Winterreise* (1827).

Also true to Romantic sensibilities, composers expanded the accompaniment beyond the intimacy of a single piano,



Gustav Mahler, photo by Adolph E. Bieber-Kohut (1900)

opting for the diverse palate of tone color available from the ever-increasing orchestra. Yet with its continued emphasis on the realization of poetry, orchestral *Lieder* tended to display the contemplative spirit of its modest roots rather than the extravagance of other genres combining voice and orchestra, such as opera.

By the time Gustav Mahler started his career, Schubert was a long-acknowledged early master of a respected genre and an obvious model for the younger composer’s early attempts at *Lieder*. Mahler had written several stand-alone songs for voice and piano, starting as a teenager, but around the end of 1883 (when he was in his mid-20s), heartbreak prompted him to attempt his first song cycle. He had become infatuated with soprano

Johanna Richter while he conducted at the opera house in Kassel, but their relationship ended unhappily.

Mahler wrote the poetry for *Lieder eines fahrenden Gesellen* (“Songs of a Wayfarer”) himself, though he was heavily influenced by the folk verses in the collection *Des Knaben Wunderhorn* (“The Youth’s Magic Horn,” selections from which he would later set for voice and orchestra). His poems are almost certainly autobiographical; Mahler casts the protagonist/himself as “a travelling journeyman who has met with adversity, setting out into the world and wandering on in solitude.”

He originally penned six poems but trimmed the cycle down to four, which he composed for voice and piano. (They are performed by either male or female singers.) During this time, Mahler also worked on his first symphony, honing techniques that would distinguish him as one of the last great Romantic symphonists. Sometime around 1890 Mahler decided to orchestrate the accompaniment, bringing his symphonic sensibilities back to his first song cycle.

Irony abounds in the first song, “*Wenn mein Schatz Hochzeit macht*” (“When My Sweetheart is Married”): Chipper triangle and woodwind flourishes alternate with slow, drooping phrases from the singer and strings as the narrator expresses anguish at his beloved marrying someone else. Mahler realizes the poem’s nature imagery in the second half, with birdsong evoked through trills, but the slow, mournful wedding song returns.

The melody of the second song, “*Ging*

heut’ Morgen über’s Feld” (“This Morning I Went Over the Field”), became the opening theme of Mahler’s first symphony – and his treatment of the theme in the symphony informed his instrumentation choices when later setting the songs with orchestra. The song is relentlessly cheerful and the accompaniment bustling with layers of activity as the surrounding nature repeatedly asks the narrator, “Is it not a beautiful world?” But for the final refrain, the tempo slows as he responds that his happiness can never bloom.

The third song, “*Ich hab’ ein glühend Messer*” (“I Have a Gleaming Knife”), opens with a tumultuous orchestral introduction before the narrator courses through waves of agony. The storm retreats as Mahler thins out the texture, leaving flutes, horns, harp, and muted strings to accompany the singer as the narrator reflects on the pain of constant reminders of lost love. But the forces of the orchestra cannot be held back for long, overwhelming the narrator once more.

The final song, “*Die zwei blauen Augen von meinem Schatz*” (“The Two Blue Eyes of my Beloved”), begins with a funeral march, similar to the third movement of Mahler’s first symphony – both works share his penchant for juxtaposing Major and minor instances of the same musical gesture. As the song continues, it incorporates gently rocking lullaby tropes to represent the narrator resting beneath the linden tree. It seems that the wandering has come to an end, yet the song ends inconclusively, with flutes and harp unable to find resolution.

SYMPHONY NO.2 IN B-FLAT MAJOR, D.125

FRANZ SCHUBERT

Composed: 1814-1815

Length: c. 30 minutes

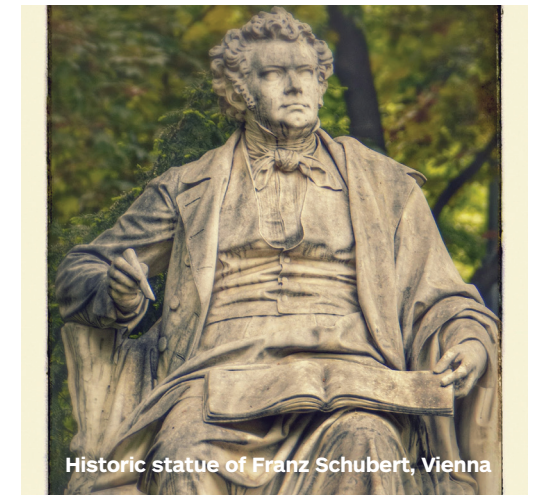
Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

First LA Phil performance:

November 20, 1928, Georg Schnéevoigt conducting

Schubert composed his Second Symphony between December 1814 and March 1815, as he started his teaching at his father’s school. Yet the symphony still has ties to the seminary that had trained him: It is dedicated to the headmaster, Innocenz Lang, and the seminary orchestra played the premiere performance.

Like his First Symphony, it begins with a slow introduction: The Largo alternates between forceful chords from the winds, brass, and timpani, and winding, chromatic lines from the strings. The ensuing Allegro vivace bursts forth with a sprinting theme that borrows heavily from Beethoven’s overture to *The Creatures of Prometheus*. Schubert’s theme, however, playfully places an accent on the second beat of the measure, giving a slight displacement that jolts the melody forward. The second theme maintains the momentum through a constantly oscillating accompaniment that buzzes beneath the soaring melody. The development isolates a three-note gesture and layers it on top of itself, all



while the eighth notes continue their frantic pace. The texture grows more intricate, then clears up just before the recapitulation revisits the earlier thematic material.

The Andante second movement features a theme and variations. The theme, introduced by the strings alone, is characteristic of Schubert the songwriter: tuneful and balanced. The five ensuing variations demonstrate his ability to recast the simple melody in many forms, from a pastoral scene with horn calls to a tempestuous *minore*.

The Menuetto begins with a brusque Allegro vivace, far removed from the amicable minuet of his previous symphony. The Trio section lightens up by paring down to solo oboe and sparse string accompaniment; other instruments add embellishments to the delicate texture before the minuet comes tromping back. The Presto vivace provides a suitable closure to the symphony as a whole, with galloping melodies occasionally overcome by sudden, intense drama. ■

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change seats periodically.

In those sections where
there are two principals the
musicians share the position
equally and are listed in
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