

Karina Canellakis, conductor  
Renaud Capuçon, violin

Friday, January 18, 2019 at 10:30AM  
Saturday, January 19, 2019 at 8:00PM

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**BEETHOVEN** *Leonore Overture No. 3, op. 72b* (1806)  
(1770-1827)

**SCHUMANN** *Violin Concerto in D minor* (1853)  
(1810-1856) In kräftigem, nicht zu schnellem Tempo  
Langsam -  
Lebhaft, doch nicht zu schnell  
Renaud Capuçon, violin

INTERMISSION

**R. STRAUSS** *Symphonic Fantasy from Die Frau ohne Schatten* (1911-1917)  
(1864-1949)

**HINDEMITH** *Symphonic Metamorphosis of Themes*  
(1900-1990) *by Carl Maria von Weber* (1943)  
Allegro  
Turandot: Scherzo  
Andantino  
March

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#### ACKNOWLEDGMENTS

The 2018/2019 Classical Series is presented by **World Wide Technology and The Steward Family Foundation**.

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Renaud Capuçon is the **Sid and Jean Grossman Guest Artist**.

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# PROGRAM NOTES

BY TIM MUNRO

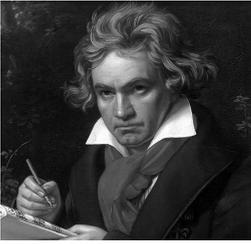
These four works by German composers span 150 years of history. It was a time when revolutions raged, an Empire and a Republic rose and fell, a dictatorship seized power. Laid in chronological order, these pieces sound like history changing gears.

Before intermission, two pieces of nineteenth century music that lean into the future. By Beethoven, whose revolutionary opera *Fidelio* was firmly aimed at posterity. And by Schumann, who worshipped Beethoven, and was to create “something new” in later compositions like the Violin Concerto.

After intermission, two pieces of twentieth century music that, fearful of the future, look backwards. Two pieces that are opposite sides of the same coin. Hindemith’s *Symphonic Metamorphosis* returns to the clarity and restraint of music from a bygone time. Strauss’s *Die Frau ohne Schatten* revels in nostalgia for the flamboyant excesses of the past.



Leonore (dressed as “Fidelio”) confronts her antagonist in a sketch of a nineteenth century production of Beethoven’s *Fidelio*.



## LUDWIG VAN BEETHOVEN

**Born** December 16, 1770, Bonn, Germany

**Died** March 26, 1827, Vienna, Austria

### *Leonore* Overture No. 3, op. 72b

Beethoven was eighteen when the Bastille fell. He watched as revolutions succeeded and failed, as republics appeared and collapsed, as leaders took and abused power.

*Fidelio*, his only opera, responds to this violent political unrest. In this political work, Florestan, a liberal, is locked up by a fearful regime. His wife Leonore masquerades as a prison worker (“Fidelio”) to rescue him.

Beethoven worked on the opera, on and off, for ten years. He rewrote and reordered sections, changed the title, and composed several overtures. *Leonore* Overture No. 3 was the longest and most ambitious of his attempts. Although discarded for use in the opera, *Leonore* No. 3 has become a popular concert work.

Its opening chord thrusts us into *Fidelio*’s drama. Beethoven sends us tumbling down to Florestan’s subterranean jail cell. Here, bassoons murmur, a clarinet sings of hope, a lonely flute calls out. In the opera, Florestan sings of his desperation: “God! What darkness here. I dared to speak the truth, and these chains are my reward.”

As the music gathers steam, we hear the hearts of Florestan and Leonore flutter with anticipation. A dagger is drawn, a gun unholstered. At a key moment, an offstage trumpet fanfare heralds the arrival of the local Minister, who will ensure the couple’s safe release.

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**First Performance** November 20, 1805, Vienna

**First SLSO Performance** December 3, 1908, Max Zach conducting

**Most Recent SLSO Performance** January 30, 2010, David Robertson conducting

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

**Performance Time** approximately 14 minutes



## ROBERT SCHUMANN

**Born** June 8, 1810, Zwickau, Germany

**Died** July 29, 1856, Bonn, Germany

### Violin Concerto in D minor

The 43-year-old Schumann was ill. His speech was slurred, he stumbled on the street, he experienced breakdowns. Schumann found himself unable to write music.

One day the fog lifted. He completed a handful of pieces, including the Violin Concerto, and found his music-making to be “wonderful.” But it would not continue. These works would be among the last he would complete before his death.

In the previous decade Schumann’s music had turned in a new direction. He experimented with new forms, like *melodrama* (works for spoken voice and piano) and *Märchen* (works inspired by fairy tales). He looked to say more with less: melodies shrank, “sentimentality” was avoided.

The Violin Concerto was written for a great virtuoso, Schumann’s friend Joseph Joachim, but it offers few chances for technical display. The music instead asks the soloist to dig deep within, to plumb emotions and exploit the dusky colors of their instrument.

The first movement unfolds slowly, like a road trip through a subtly changing landscape. The elegance and gentle drama of the solo violin part keeps attentions from wavering, keeps eyes on the road.

Schumann was tormented by sounds in his head. At times his ears were filled with incessant whistling, at others he heard beautiful melodies, like the melody of the second movement, which he said was “sent by an angel.” It feels like time is suspended, and everyday life is very far away.

As he finished the work, Schumann discovered that his wife, Clara, was pregnant with their eighth child. The concerto’s third movement seems to carry the weighty optimism of this forty-something composer in a heavy but joyful dance.

Sadly, any bright hopes for the future would be dashed. Several months later Schumann would be institutionalized, remaining in this institution until he died, just two years later.

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**First Performance** November 26, 1937, Berlin Philharmonic, Georg Kulenkampff as soloist

**First SLSO Performance** December 23, 1937, Vladimir Golschmann conducting with Yehudi Menuhin as soloist

**Most Recent SLSO Performance** November 14, 1970, Sergiu Comissiona conducting with Henryk Szeryng as soloist

**Scoring** solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

**Performance Time** approximately 31 minutes



## **RICHARD STRAUSS**

**Born** June 11, 1864, Munich, Germany

**Died** September 8, 1949,  
Garmisch-Partenkirchen, Germany

### Symphonic Fantasy from *Die Frau ohne Schatten*

By any measure, *Die Frau ohne Schatten* is a gigantic work. The opera demands a huge orchestra, expensive sets, and extravagant costumes. A performance lasts more than four hours.

But beneath this bulky exterior, *Die Frau* tells the most intimate of stories: that of a couple's struggles to have a child.

Barak and his wife, who is never named in the opera, cannot conceive. A character from the "spirit realm" comes to earth in search of a human "shadow," which would allow her to have children. She tempts Barak's wife to give up her shadow, inflaming tensions within the human couple.

Strauss's opera was a deeply personal work. Strauss and his wife Pauline had a strong, yet at times difficult, bond. She was "very complex, very feminine," he wrote, "a little perverse, at every minute different from how she had been a moment before."

When Strauss made the arrangement of *Die Frau* for orchestra, late in life, he focused on the human characters. We hear music of Barak's hope, sadness, and regret; we hear music of his wife's frustration, desires, and deep love for Barak.

*Die Frau* depicts two worlds: the human world and the spirit realm. Strauss's music for the human world glows with warmth, while his music for the spirit realm dazzles with glittering brightness.

In rejecting much of the music of the spirit realm, in focusing only on the wife and her husband, was Strauss sending a final love letter to Pauline? Pauline, who had sacrificed her own artistic career to support Richard's. Pauline, who would outlive her husband by only one year.

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#### **Listening guide:**

Strauss's *Die Frau ohne Schatten* Symphonic Fantasy is performed in one complete movement, without any breaks. The guide below is not intended as a real-time road-map, since it will be difficult to follow, but should give listeners a sense of where the excerpts occur in Strauss's opera.

Excerpt 1. Location: *A palace in the spirit realm.* Keikobad is the King of the Spirit Realm, a figure of power and fear. He lies behind all that occurs in the opera. Forceful lower brass instruments spell out the rhythm, "Kei-ko-bad."

Excerpt 2. Location: *A bare room, both home and workshop. Dyed cloths are drying on racks.* Barak and his wife, a human couple, cannot conceive. In the opera, Barak sings of his hope for children, “Oh, good fortune hangs over me, and expectation and gladness are in my heart!”

Excerpt 3. Location: *A bare room, transforming into a lordly pavilion. Servants kneel.* Barak’s wife is tempted by two characters from the spiritual realm. They show her the luxurious spirit world that would await her if she were to give up her shadow.

Excerpt 4. Barak’s wife has been tempted by the mirage of a beautiful young man. She rejects her husband: “Maybe, one evening I won’t come home again to you. You think you have me in a cage like a captive bird, but I am elsewhere, at home in another place.”

Excerpt 5. Location: *An underground vault. On the right, Barak crouches gloomily. On the left, his wife is in tears.* Barak (here played by the trombone), having lashed out, feels guilt, regret: “Entrusted to me, that I might tend her. And yet she feared my hand.” Barak’s wife, having given away her shadow, is tormented by ghosts.

Excerpt 6. Location: *Mists cover the set. Rolling thunder and stormy winds gain in frequency.* Barak and his wife struggle to find one another. They sing, “Where are you? Come to me! Lost, alas!” Meanwhile, characters from the spirit realm fight over the fate of the human couple.

Excerpt 7. Location: *A golden bridge falls across a chasm. The couple cross the bridge and embrace.* Barak: “Now I will rejoice as none ever rejoiced. We were tempered in the testing flames. We were near death, but we will now be the parents of blessed children.”

Excerpt 8. Location: *Gauze curtains obscure the figures and the landscape.* Voices of unborn children sing, “Father, nothing can threaten you. See, mother, all will soon pass, all that caused you fear and anxiety. If ever there has been a celebration, we, in secret, were the guests. . . and the hosts, too.”

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**First Performance** October 10, 1919, Vienna, Franz Schalk conducting

**First SLSO Performance** this week

**Scoring** 4 flutes (3rd and 4th doubling piccolo), 2 oboes, English horn, 2 clarinets, C clarinet, bass clarinet, basset horn, 3 bassoons, contrabassoons, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, castanets, cymbals, glockenspiel, tambourine, triangle, xylophone), 2 harps, celesta, organ, and strings

**Performance Time** approximately 22 minutes



## PAUL HINDEMITH

**Born** November 16, 1895, Hanau, Germany

**Died** December 28, 1963, Frankfurt, Germany

### *Symphonic Metamorphosis of Themes* by Carl Maria von Weber

In 1938, Paul Hindemith felt like a stranger in Germany. Heinrich Goebbels called him a “dud,” a “charlatan,” an “atonal noise-maker.” It was a country he no longer recognized, and, worried for his life, Hindemith fled the Nazis, settling in America in 1940.

Moving to America cemented Hindemith’s renown. His composition class at Yale was a huge draw, commissions flowed freely, and his music became known across the globe. But Hindemith never truly felt at home in the United States.

Involuntary exile turned him back to the music of his homeland. He wrote music on German models, with German melodies, inspired by German stories. In 1943, feeling far from a homeland that he no longer recognized, Hindemith was eager for an exercise in nostalgia.

The idea for *Symphonic Metamorphosis* came from Russian choreographer and dancer Léonide Massine. Massine wanted music for a ballet, and asked Hindemith to write arrangements of music by the German composer Carl Maria von Weber. Hindemith eventually picked four works by Weber: three short pieces for piano duet and an orchestral overture.

But Hindemith went beyond the commission. He retained the melodies and structure of Weber’s originals, but Hindemith’s fingerprints are everywhere. He took these slight works and expanded their size, fleshed out their harmonies, clothed them in colorful robes.

#### **Each movement draws from a piece by Weber:**

1. *Allegro*. (From Weber’s Eight Pieces for Piano Four Hands, Op. 60, No. 4 *Alla zingara* [“In the ‘gypsy’ style”]). Weber’s piano duets were intended for domestic use, and they started a century-long craze for such works, many of them, like this one, folk music-inspired.
1. *Scherzo*. (From Weber’s overture to Gozzi’s play *Turandot*). Weber’s overture uses a “Chinese” folk theme, and Hindemith’s playful version, highlights the brass and percussion sections.
1. *Andantino*. (From Weber’s Six Pieces for Piano Four Hands, Op. 10a, No. 2 *Andantino con moto*). Weber’s touching slow dance becomes mysterious and expressive in Hindemith’s hands, showing off the wind players of the orchestra.

*I. March.* (From Weber's Eight Pieces for Piano Four Hands, Op. 60, No. 7 *March*).  
A constant in Hindemith's career was his love for musical marches, and here  
Weber's innocent march transforms into a movement of darkness and drama.

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**First Performance** January 20, 1944, New York, Artur Rodziński conducting the New York Philharmonic

**First SLSO Performance** December 22, 1945, Vladimir Golschmann conducting

**Most Recent SLSO Performance** April 21, 2002, Park Hills, David Amado conducting

**Scoring** 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (triangle, tambourine, glockenspiel, tom toms, snare drum, tenor drum, chimes, cymbals, wood block, bass drum, gong), and strings

**Performance Time** approximately 21 minutes



A nineteenth century couple playing music for piano four hands, a very popular genre of the time.



Carl Maria von Weber, whose music for piano four hands inspired the music of Hindemith's *Symphonic Metamorphosis*.



## KARINA CANELLAKIS TALKS ABOUT THIS PROGRAM

As told to Tim Munro

My experiences working with [conductor] Nikolaus Harnoncourt's orchestra in Austria, on old instruments, have really affected my interpretations of Beethoven. It is important to ask the question: what did [Beethoven] want? How did he want his music to sound?

There is the influence of the sound of a Napoleonic military band. I like small timpani with hard sticks, so it has a crackle, pop, and intensity. There's an element of a defiant purpose [in Beethoven's music], of throwing his fist at the world. The crisp articulation and impact is what I'm going for with all of the players.

I was a professional violinist for a long time, and I played for seven years in orchestras, in the section and as concertmaster, and I never ever played Schumann's Violin Concerto! That is of course no reflection on the quality of the music, but does tell us that it is not as often performed as some of the other violin concertos such as Brahms, Beethoven, and Mendelssohn.

Schumann is a tricky composer, because the question arises: What period [of music history] does this music fit into? Is it Classical? Is it Romantic? How should we approach it, in terms of vibrato? How light to play? Balancing the orchestra to achieve transparency is crucial.

I use my violin to study [scores]. I also study with the piano, but I am a terrible pianist! I always keep contact with the violin, with actually producing sound. I try not to be too cerebral, because conducting is, in the end, very cerebral, and you're not making any sound.

A Metropolitan Opera production [of Strauss's *Die Frau ohne Schatten*] is the reason that I became obsessed with this piece. I went four times. The music itself is so unbelievable, impressive and beguiling.

Strauss himself put together this orchestral fantasy. It's a lot of fun for the orchestra, because it's a composer that everyone's familiar with, but it is a piece that usually no one has ever played. In this fantasy, he replaces a baritone solo with trombone, and it is probably the greatest trombone solo ever written, other than Mahler's Third Symphony.

I played [Hindemith's *Symphonic Metamorphosis*] as a kid in youth orchestra. It is very structured, the opposite of the Strauss. It's not free-flowing, lush, emotional music. It's quite calculated and formal.

It's one of Hindemith's most accessible pieces, in terms of an audience's ability to be pulled into that musical world, and it really makes the orchestra sound good!



## KARINA CANELLAKIS

Karina Canellakis is the newly appointed Chief Conductor of the Netherlands Radio Philharmonic Orchestra, beginning in the 2019/2020 season. Internationally acclaimed for her emotionally charged performances, technical command and interpretive depth, Karina's reputation has risen quickly since winning the Sir Georg Solti Conducting Award in 2016.

Karina makes several notable debuts in the 2019/2020 season, including with the Orchestre Symphonique de Montréal, St. Louis Symphony Orchestra, London Philharmonic, Deutsches Symphonie-Orchester Berlin, Dresdner Philharmoniker, Oslo Philharmonic, and Stavanger Symphony. She also makes her Australian debut in a four-city tour conducting the symphony orchestras of Melbourne, Perth, Adelaide, and Tasmania. In addition, Canellakis leads the prestigious 2018 Nobel Prize Concert with the Royal Stockholm Philharmonic, with whom she appears twice in this season. Over the summer, she made her Wiener Symphoniker debut at the Bregenz Festival and returned to the Proms with the BBC Symphony Orchestra.

Re-invitations this season feature the Los Angeles Philharmonic at the Hollywood Bowl as well as the symphony orchestras of Cincinnati, Dallas, Detroit, Milwaukee, and North Carolina. She also conducts *Don Giovanni* with the Curtis Opera Theater at the Kimmel Center in Philadelphia. In Europe, she returns to the London Philharmonic Orchestra, BBC Symphony Orchestra, Gürzenich Orchestra Cologne, Swedish Radio Orchestra, Orchestre National de Lyon, and Scottish Chamber Orchestra, among others.

Recent seasons have featured debuts with the Orchestre de Paris, Rundfunk-Sinfonieorchester Berlin, Bamberger Symphoniker, National Orchestra of Spain, the Hallé Orchestra, City of Birmingham Symphony Orchestra, Royal Scottish National Orchestra, Hong Kong Philharmonic, and the Toronto, Vancouver, and Houston symphonies. On the operatic stage, she has conducted *Die Zauberflöte* with the Zurich Opera, *Le nozze di Figaro* with Curtis Opera Theatre, and gave the world premiere of David Lang's opera *The Loser* at the Brooklyn Academy of Music. She has also led Peter Maxwell Davies' new opera *The Hogboon* with the Luxembourg Philharmonic, and a fully staged production of Verdi's *Requiem* at the Zurich Opera.

Already known to many in the classical music world for her virtuoso violin playing, Karina was initially encouraged to pursue conducting by Sir Simon Rattle while she was playing regularly in the Berlin Philharmonic for two years as a member of their Orchester-Akademie. In addition to appearing frequently as a soloist with various North American orchestras, she subsequently played regularly in the Chicago Symphony for over three years and appeared on several occasions as guest concertmaster of the Bergen Philharmonic in Norway. She also spent many summers performing at the Marlboro Music Festival. She plays a 1782 Mantegazza violin on generous loan from a private patron.

Karina previously served as Assistant Conductor of the Dallas Symphony Orchestra. She is a graduate of the Curtis Institute of Music and the Juilliard School. Born and raised in New York City, she speaks French, German and Italian.



## **RENAUD CAPUÇON**

Sid and Jean Grossman Guest Artist

Born in Chambéry in 1976, Renaud Capuçon began his studies at the Conservatoire National Supérieur de Musique de Paris at the age of fourteen, winning numerous awards during his five years there. Following this, Capuçon moved to Berlin to study with Thomas Brandis and Isaac Stern, and was awarded the Prize of the Berlin Academy of Arts. In 1997, he was invited by Claudio Abbado to become concertmaster of the Gustav Mahler Jugendorchester, which he led for three summers, working with conductors such as Pierre Boulez, Seiji Ozawa, Daniel Barenboim, Franz Welser-Möst and Abbado himself.

Since then, Capuçon has established himself as a soloist at the very highest level. He has played concerti with orchestras such as the Berliner Philharmoniker under Haitink and Robertson, the Boston Symphony under Dohnányi, the Orchestre de Paris under Eschenbach and Paavo Järvi, Philharmonique de Radio France under Filarmonica della Scala orchestras with Chung, Orchestre National de France and Gatti and Gergiev, and the Simon Bolivar Orchestra and Los Angeles Philharmonic with Dudamel.

Upcoming concerto engagements include concerts with the London Symphony Orchestra with François-Xavier Roth, Chamber Orchestra of Europe with Jaap van Zweden, Detroit Symphony Orchestra with Leonard Slatkin, Los Angeles Philharmonic with Matthias Pintscher and Camerata Salzburg with Robin Ticciati.

Capuçon also tours extensively as a solo recitalist and will perform in play directs with various groups such as Camerata Salzburg, Festival Strings Lucerne and Basel Chamber Orchestra.

Capuçon has a great commitment to chamber music and has worked with Argerich, Nicholas Angelich, Barenboim, Bronfman, Yuja Wang, Buniatishvili, Grimaud, Pires, Pletnev, Repin, Bashmet and Mørk, as well as with his brother, cellist Gautier Capuçon. These collaborations have taken him, among others, to the festivals of Edinburgh, Berlin, Lucerne, Verbier, Aix-en-Provence, Roque d'Anthéron, San Sebastian, Stresa, Tanglewood and Salzburg.

He is the Artistic Director of the Easter Festival in Aix-en-Provence which he founded in 2013 and was appointed Artistic Director of the Sommets Musicaux de Gstaad in 2016.

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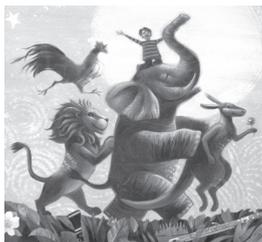


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