



Philharmonia Orchestra

Esa-Pekka Salonen

Principal Conductor and Artistic Advisor

March 12–13, 2019

Hill Auditorium

Ann Arbor

CONTENT

Tuesday, March 12, 7:30 pm	3
Wednesday, March 13, 7:30 pm	13
Artists	24

Philharmonia Orchestra

Esa-Pekka Salonen

Principal Conductor and Artistic Advisor

Truls Mørk / *Cello*

Tuesday Evening, March 12, 2019 at 7:30

Hill Auditorium

Ann Arbor

36th Performance of the 140th Annual Season
140th Annual Choral Union Series

Work-in-Progress Workshop:
***Dreamers* by Jimmy López and Nilo Cruz**

Wednesday, March 13 // 4:30 pm // Hill Auditorium

This special preview event will focus on the creative process behind *Dreamers*, a new oratorio written for the Philharmonia Orchestra by composer Jimmy López and librettist Nilo Cruz that focuses on the experience of young undocumented immigrants in the United States. NPR Arts Desk Reporter Neda Ulaby will interview Mr. López, Mr. Salonen, soprano Ana María Martínez, and local immigration experts about the creation of the work and its implications in our current political climate. The Philharmonia will offer excerpts from the work in advance of its world premiere in California later this week.

The world premiere of Jimmy López's work *Dreamers* will be livestreamed on Sunday, March 17 at 6:00 pm ET. The program also includes Stravinsky's *Firebird*. You may access this livestream at ums.org/live. Please note that this stream will only be available at 6:00 pm on Sunday and will not be archived for on-demand listening.

This evening's performance is supported by the Menakka and Essel Bailey Endowment Fund for International Artistic Brilliance, Peter and Julie Cummings, and Bank of Ann Arbor.

This evening's performance is funded in part by The Andrew W. Mellon Foundation.

Media partnership provided by WRCJ 90.9 FM and WGTE 91.3 FM.

The Steinway piano used in this evening's performance is made possible by William and Mary Palmer.

Special thanks to Teagan Faran, Daniel Lopez, William Lopez, Yvonne Navarrete, Neda Ulaby, Stephen West, and the U-M Department of Vocal Performance for their participation in events surrounding this week's performances.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of lobby floral art for this evening's performance.

The Philharmonia Orchestra appears by arrangement with Opus 3 Artists.

The Philharmonia Orchestra's tour is supported by the Philharmonia Foundation and the generous donors to the Philharmonia's Future 75 Campaign.

Truls Mørk appears by arrangement with Harrison/Parrott Ltd.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

PROGRAM

Esa-Pekka Salonen

Cello Concerto

(In three movements)

Mr. Mørk

Sound Design by Ella Wahlström

Intermission

Igor Stravinsky

The Firebird (Complete Ballet)

Introduction

Kastchei's Enchanted Garden

The Firebird Enters, Pursued by Ivan Tsarevich

The Firebird's Dance

Ivan Tsarevich Captures the Firebird

The Firebird Begs to Be Released

Entrance of the Thirteen Enchanted Princesses

The Princesses Play with the Golden Apples (Scherzo)

Ivan Tsarevich Appears

The Princesses' Khorovod (Round Dance)

Daybreak

Ivan Tsarevich Enters Kastchei's Palace

Entrance of Kastchei the Immortal

Dialogue between Kastchei and Ivan Tsarevich

The Princesses Plead for Mercy

The Firebird Enters

Dance of Kastchei's Retinue under the Firebird's Magic Spell

Infernal Dance of Kastchei and His Subjects

The Firebird's Lullaby

Kastchei Awakens

Kastchei's Death

Kastchei's Spell Is Broken

CELLO CONCERTO (2016)

Esa-Pekka Salonen

Born June 30, 1958 in Helsinki, Finland

UMS premiere: This piece has never been performed on a UMS concert.

Snapshot of History...In 2016:

- The Chicago Cubs win the World Series for the first time since 1908
- The Summer Olympics are held in Rio de Janeiro, Brazil, the first time in a South American nation
- The United Kingdom votes in a referendum to leave the European Union

Some of the ideas for my cello concerto can be traced back by at least three decades, but the actual material for the piece was mostly developed in the summer of 2015, when I decided to spend a few months researching for new kinds of textures without a concrete plan of how to use them. I decided to use some phrases from my 2010 solo cello work *...knock, breathe, shine...* in the second and third movements, as I always felt that the music of the solo piece was almost orchestral in its scope and character, and would function well within an orchestral environment.

I have never — not even during the quite dogmatic and rigid modernist days of my youth — felt that the very idea of writing a solo concerto would in itself be burdened with some kind of dusty bourgeois tradition. A concerto is simply an orchestral work where one or several instruments have a more prominent role than the others. A concerto does not suggest a formal design the same way a symphony does. I also happen to like the concept of a virtuoso operating at the very limits of what is physically (and sometimes mentally) possible.

In Nietzsche's words: "You have made danger your vocation; there is nothing contemptible in that." (No program note feels complete without a quotation from *Thus Spake Zarathustra*.)

I have learnt, however, that virtuosity doesn't limit itself to the mechanics of playing an instrument. A true virtuoso can also capture the beauty and expression in the quietest moments, to fill near-stasis with life through a musician's imagination and ability to communicate. In my other life as a performer I witness that almost every day: how musicians can create meaning from a single note. The composer-me is humbled by it, but also deeply grateful. After all, all those symbols on paper mean nothing until somebody gives them life.

The first movement opens with what in my sketchbook had the title "Chaos to line." Chaos here must be understood metaphorically, as a stylized version of the idea. I like the concept of a simple thought emerging out of a complex landscape. Almost like consciousness developing from clouds of dust.

This leads to the second semi-cosmological metaphor: a comet. I imagined the solo cello line as a trajectory of a moving object in space being followed and emulated by other lines/instruments/moving objects. A bit like a comet's tail. In musical terms it could be described as a canon, but not quite, as the imitation is not always literal or precise. The *gestus* remains, however, almost identical every time. Sometimes the imitating cloud flies above the cello, sometimes in the very same register. It thins out to two lines and finally to one.

There are faster, more playful episodes alternating with the cloud, and finally the movement gains enough speed for the balance to tilt towards fast music. At the end a variation of the cloud returns.

The second movement is very simple in form, more complex in texture. It starts with a wedge-formed cloud [>] and ends with another [<], if one can imagine such a thing. The slow cello arches are looped to create harmony from single lines. Sometimes the loops are dispersed in space. The middle section is a playful duet between the solo cello and the alto flute.

The third movement starts with a slow, brooding cello solo under the residue of the second wedge-cloud. The expression quickly becomes more extroverted through a series of *accelerandi*. A rhythmic mantra starts to develop in the congas and bongos. It will appear often later in the course of the movement, mostly in the timpani. This music is often dance-like; sometimes gesticulating wildly, perhaps from the sheer joy of no longer having anything to do with clouds and processes.

An acrobatic solo episode leads to a fast *tutti* section where I imagined the orchestra as some kind of gigantic lung, expanding and contracting first slowly, but accelerating to a point of mild hyperventilation which leads back to the dance-like material. Quixotic solo cello episodes lead to a joyful coda based on the "lung" music, but now with a solo cello line. Finally, the kinetic energy burns itself out gently, the rapid movement slows down, and the cello line climbs slowly up to a stratospherically high 'B-flat,' two centimeters to the left from the highest note of the piano.

Program note by Esa-Pekka Salonen.

THE FIREBIRD (COMPLETE BALLET) (1910)

Igor Stravinsky

Born June 17, 1882 in Lomonosov, Russia

Died April 6, 1971 in New York City

UMS premiere: Philadelphia Orchestra conducted by Leopold Stokowski;
May 1936 in Hill Auditorium.

Snapshots of History...In 1910:

- African-American boxer Jack Johnson defeats American boxer James J. Jeffries in a heavyweight boxing match, sparking race riots across the US
- The first air flight for the purpose of delivering commercial freight takes place in the US, between Dayton and Columbus, Ohio, made by Wright brothers pilot Philip Parmalee
- Henry Ford sells 10,000 automobiles

Sergei Diaghilev's Paris-based Ballets Russes was one of the greatest ballet companies in history that united many of the best dancers of its time. Diaghilev, the director, combined the soul of a brilliant artist with the mind and skills of a shrewd businessman. He was committed to exciting and innovative productions, and he sought out the best modern artists and composers available. Among musicians alone, he worked over the years with Debussy, Ravel, Falla, Prokofiev, and others. However, he never made a more sensational nor a more fruitful musical discovery than when he engaged the 27-year-old Igor Stravinsky to write the music for Michel Fokine's new ballet, *The Firebird*. It was the start of a long collaboration that was to give the world *Petrushka*, *The Rite of Spring*, *Les Noces*, *Mavra*, and *Apollon Musagète*, and which ended only shortly before Diaghilev's death in 1929.

Since the end of the 19th century, there had been a great affinity between Russia and France. The political alliance between the two countries had brought Russia closer to France (France had always been close to Russia, where French had long been the language of the educated classes). At the same time, the geographical distance and the difference in culture endowed things Russian with an exotic flavor in the eyes of the French. Both Debussy and Ravel admired, and were influenced by, the music of the 19th-century Russian masters Mussorgsky and Rimsky-Korsakov.

To create a story of an appropriately exotic flavor, Fokine used several Russian fairy tales in the scenario of *The Firebird*. The stories of the beneficent Firebird and the evil ogre Kastchei the Immortal are combined in an ingenious plot, which Eric Walter White summarized in his standard book on Stravinsky as follows:

A young Prince, Ivan Tsarevich, wanders into Kastchei's magic garden at night in pursuit of the Firebird, whom he finds fluttering round a tree bearing golden apples. He captures it and extracts a feather as forfeit before agreeing to let it go. He then meets a group of 13 maidens and falls in love with one of them, only to find that she and the other 12 maidens are princesses under the spell of Kastchei. When dawn comes and the princesses have to return to Kastchei's palace, he breaks open the gates to follow them inside; but he is captured by Kastchei's guardian monsters and is about to suffer the usual penalty of petrification, when he remembers the magic feather. He waves it; and at his summons the Firebird appears and reveals to him the secret of Kastchei's immortality [his soul, in the form of an egg, is preserved in a casket]. Opening the casket, Ivan smashes the vital egg, and the ogre immediately expires. His enchantments dissolve, all the captives are freed, and Ivan and his Tsarevna are betrothed with due solemnity.

According to the original plans, the music for *The Firebird* was to be written by Nikolai Tcherepnin and, after Tcherepnin's withdrawal, by Anatoli Lyadov or Alexander Glazunov. However, none of these more experienced composers delivered the score on time, so Diaghilev approached Stravinsky, who had already worked for him as an orchestrator, and whose orchestral piece *Fireworks* had greatly impressed him. The young composer, honored by the commission, put aside the opera *The Nightingale*, whose first act he had just completed, and began work on the ballet.

The complete ballet consists of 19 musical numbers. Eighteen of these

belong to the first tableau, and the last number alone constitutes the second tableau. The music had to follow the plot very closely, in a strict descriptive style we don't often find in Stravinsky's works.

To describe the magic world of fairy-birds and evil sorcerers, Stravinsky had a whole tradition to build on, a tradition he had inherited from his teacher Rimsky-Korsakov. In the last years before his death in 1908, Rimsky had written three operas on fantastic subjects, one of which was titled *Kastchei the Immortal* (the two others were *The Legend of the Invisible City of Kitezh* and *The Golden Cockerel*). In his fantastic operas, as elsewhere, Rimsky-Korsakov made ample use of a special scale Russian musicians knew as the "Rimsky scale," which was also adopted by the master's most famous pupil. (The "Rimsky" scale, also known as the "octatonic" scale, consists of the regular alternation of half-steps and whole steps: C–C-sharp–D-sharp–E–F-sharp–G–A–B-flat). This particular grouping of tones, lying outside the major-minor system, is always associated with the evil Kastchei. The music of the magical Firebird is also chromatic in nature, related in part to the Kastchei music. The motifs of the Tsarevich, on the other hand, are purely diatonic (using a traditional seven-note scale) and are derived from a central type of Russian folksong known as the "long-drawn-out" song (*protyazhnaya pesnya*). Both the story and the musical style of the ballet seemed highly original in the West, where the Russian traditions that had nourished it were largely unknown.

For all the Rimsky influence, Stravinsky's first ballet shows a remarkable degree of individuality. The handling of rhythm in particular (with already quite a few typical Stravinskian *ostinatos*, or "stubbornly" repeated figures) is quite innovative, and the orchestration reveals the hand of a true master. Even at this early age, Stravinsky knew how to draw the most spectacular effects from his enormous orchestra. One may cite special items like the famous harmonic *arpeggios* (broken chords) for strings in the introduction or the solos for the small D-clarinet at several points. But even more important are the many new combinations of instrumental colors appearing on virtually every page of the score.

The score contains numerous section titles that correspond to the stage action, though there are no actual pauses in the music. The sections, with a brief musical description of each, are as follows:

The **Introduction** begins with the rumble of low strings, trombones, and bassoons, with the higher-pitched instruments entering gradually as the curtain rises on the first tableau.

Kastchei's Enchanted Garden. The motif of the introduction is taken over by the violins, punctuated by short figures in the woodwind, harp, and celesta.

The Firebird Enters, Pursued by Ivan Tsarevich. For the first time, the music becomes more agitated as the anguished fluttering of the bird is contrasted with a simple, Russian-flavored theme representing the

prince. After a measure of general rest, the...

The Firebird's Dance begins. The melody in this brilliantly orchestrated dance is derived entirely from sound color, with the piccolo flute and piccolo clarinet taking the lead; the harp and the strings accompany with trills and broken chords. The *pizzicati* (plucked strings) in the cello provide the rhythmic support.

Ivan Tsarevich Captures the Firebird. The flourishes in the woodwinds come to a sudden standstill, and the repeated chords in the four horns indicate that the bird is no longer free to move.

The Firebird Begs to Be Released. A slow, expressive melody is played by solo viola, oboe, and English horn, later taken over by the violins. The tempo speeds up as the Firebird's plea becomes more insistent (flute and oboe solos). After a return of the slower theme, the prince (solo horn) lets the bird go, and the flaps of its wings can be heard in the woodwind.

Entrance of the Thirteen Enchanted Princesses is announced by a magical chord progression in the violins. A series of expressive solos create a tender, lyrical mood.

The Princesses Play with the Golden Apples (Scherzo). Dominated by fast-moving 16th-notes in the strings, the scherzo is briefly interrupted by a lyrical middle section with a clarinet solo.

Ivan Tsarevich Appears. As before, the prince is represented by the solo horn

and a simple Russian melody in the minor mode.

The Princesses' Khorovod (Round Dance). One of the ballet's great melodies is introduced by the solo oboe in a slow tempo. The actual dance is slightly faster; the strings and woodwind are joined, after a while, by the first horn.

Daybreak. A trumpet call heralds the arrival of the dawn. A brief and forward-thrusting theme indicates that Prince Ivan is approaching the place where he will meet his great challenge.

Three measures of energetic string scales: **Ivan Tsarevich Enters Kastchei's Palace.** The distinctive melodic style of the evil sorcerer appears here for the first time. The monsters charge Prince Ivan as we hear a massive orchestral buildup; the motion stops abruptly as he is captured (not unlike what happened to the Firebird earlier).

The Entrance of Kastchei the Immortal is proclaimed by austere brass chords and frightening tremolos in strings and percussion.

Dialogue between Kastchei and Ivan Tsarevich. It seems that the poor prince can hardly get a word in edgewise in this dialog, for the short section is entirely dominated by the music of the sorcerer.

The Princesses Plead for Mercy. The solo violin plays the princesses' theme from earlier in the ballet, but the melody is cut short by Kastchei's

wild brass and percussion sounds.

The Firebird Enters. This brief *allegro* section, in which the firebird's familiar musical style is in evidence throughout, leads directly into the...

Dance of Kastchei's Retinue under the Firebird's Magic Spell. More and more of Kastchei's minions are swept up in the ecstatic dance, with a gradual crescendo leading to a *tutti* climax.

Infernal Dance of Kastchei and His Subjects. A fast timpani roll introduces a syncopated motif arising from the lower registers (bassoons, horn, tuba) and gradually taken over by the entire orchestra. There is a lyrical countersubject symbolizing the plight of Kastchei's prisoners.

As a total contrast, **The Firebird's Lullaby** is a delicate song for solo bassoon, accompanied by harps and muted strings.

A dissonant fanfare accompanies as **Kastchei Awakens.** But the evil sorcerer's end is imminent: a powerful *tutti* downbeat and a rapidly descending orchestral figure accompanied by a *decrescendo* on the bass drum depict...

Kastchei's Death — a short interlude of divided string tremolos. The scene changes.

Kastchei's Spell Is Broken. The finale, in which everyone celebrates the wedding of Prince Ivan and the princess, contains what is probably the most famous Russian folksong in the ballet. This beautiful melody,

first played by the first horn (Ivan's instrument), grows in volume and orchestration until the full orchestra plays it. Here a significant rhythmic change is introduced: the symmetrical triple meter (3/2) is transformed into an asymmetrical 7/4, bringing the music to its final culmination point.

Program note by Peter Laki.

Please turn to page 24 for complete artist biographies and an orchestra roster.

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Philharmonia Orchestra

Esa-Pekka Salonen

Principal Conductor and Artistic Advisor

Wednesday Evening, March 13, 2019 at 7:30

Hill Auditorium

Ann Arbor

37th Performance of the 140th Annual Season
140th Annual Choral Union Series

**World-premiere Livestream:
Dreamers by Jimmy López and Nilo Cruz**

The world premiere of composer Jimmy López's work *Dreamers*, as offered by Esa-Pekka Salonen and the Philharmonia Orchestra in Berkeley, California, will be livestreamed on Sunday, March 17 at 6:00 pm ET. The program also includes Stravinsky's *Firebird*. You may access this livestream at ums.org/live. Please note that this stream will only be available at 6:00 pm on Sunday and will not be archived for on-demand listening.

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PROGRAM

Arnold Schoenberg

Verklärte Nacht, Op. 4

Intermission

Anton Bruckner

Symphony No. 7 in E Major

Allegro moderato

Adagio: Sehr feierlich und sehr langsam

Scherzo: Sehr schnell

Finale: Bewegt, doch nicht schnell

**VERKLÄRTE NACHT, OP. 4 (TRANSFIGURED NIGHT)
(1899; STRING ORCHESTRA ARRANGEMENT 1917, REV. 1943)**

Arnold Schoenberg

Born September 13, 1874 in Vienna

Died July 13, 1951 in Los Angeles, California

UMS premiere: Chicago Symphony Orchestra conducted by Frederick Stock;
May 1926 in Hill Auditorium.

Snapshots of History...In 1899:

- A peace treaty is ratified to end the Spanish-American War; the Philippine-American War begins
- Anton Chekhov writes *Uncle Vanya*
- Sigmund Freud publishes *The Interpretation of Dreams*

Arnold Schoenberg was alone among the great European composers in being almost entirely self-taught. He did not have the benefit of a musical family or a good teacher early in life. He taught himself to play the violin, later the cello, and played an enormous amount of chamber music with his friends, most notably Oskar Adler, a physician who was also a professional-level violinist. Additional advice came from another friend named David Josef Bach and, most importantly, from the composer Alexander von Zemlinsky, who later became Schoenberg's brother-in-law. But none of this guidance amounted to a full-scale course of study in composition: Schoenberg was really his own teacher. (Maybe that is why he could become such a great and dedicated teacher himself.) He diligently worked his way through the entire classical tradition and absorbed it so completely that by 1897 (at the age of 23) he was able to write a string quartet in D Major that not only demonstrated a flawless technique

but showed unmistakable signs of originality and even genius.

Two years later, Schoenberg wrote the string sextet *Verklärte Nacht*, the work that made him first infamous and, soon afterwards, famous. Growing up in Vienna, the young Schoenberg was naturally a follower of Brahms, who dominated musical life in the city. Later, through Zemlinsky, he discovered the music of Wagner, who was considered to be Brahms's antithesis. With *Verklärte Nacht*, then, Schoenberg managed to infuriate both the Brahms and the Wagner camps, transferring as he did the idea of program music, associated with Wagner and the "New German School," to the chamber medium, which was Brahms's bailiwick and traditionally devoted to "absolute" music only. To add insult to injury, Schoenberg used a particular dissonance that could not be found in the existing harmony textbooks, and this gave the Vienna Composers' Association the excuse they needed to turn the piece down.

The title *Verklärte Nacht* comes from a poem by Richard Dehmel (1863–1920), a German poet very highly regarded at the time. Dehmel’s success rested on his individual combination of naturalism and political consciousness with an expressionistic, visionary passion. The poem in question, printed in Dehmel’s 1896 collection *Weib und Welt* (Woman and World), is a good example: its central event (a woman’s admission to her lover that she is bearing another man’s child) is a declaration of war on conventional bourgeois morality. (It has to be stressed, though, that she conceived the child *before* meeting the love of her life.) This shockingly frank confession, which represents the naturalistic layer of the poem, is, however, immediately “transfigured,” partly by the man’s words of comfort and partly by the background of the magical, moon-lit landscape which elevates the lurid story to a completely different, almost cosmic plane.

Schoenberg closely followed the outline of Dehmel’s poem. There are five sections: introduction — the woman speaks — interlude — the man speaks — postlude.

The introduction, interlude, and postlude share the same thematic material, a descending scale motif with a dotted rhythm, suggestive of the two people walking in the night. At the beginning, this theme is soft and almost neutral. In the middle, it becomes loud and impassioned, with each note heavily emphasized. At the end, it is soft again, but surrounded by sensuous chromatic countersubjects and special devices such as *arpeggios* (broken chords),

tremolos (“trembling” note repeats), and *pizzicatos* (plucked strings).

The woman’s speech, with d minor as its central tonality, is filled with dramatic passion. Its tension-laden main theme rises from a subdued *pianissimo* to a desperate outburst. The influences of Wagner and Richard Strauss are evident, though Schoenberg goes beyond both in his bold handling of dissonances.

In total contrast, the man’s speech begins in a calm and peaceful D Major with an entirely classical cadence. While the continuation is more adventurous, the lyrical element always prevails. The tenderness of the music is underscored by special playing techniques (harmonics, and *sul ponticello*, or playing near the bridge). The tempo, slow at first, gradually speeds up, but returns to its initial state at the end of the section.

Although rejected at first, *Verklärte Nacht* soon became accepted as one of the greatest chamber works of the decade. Richard Dehmel attended a performance in 1912, and subsequently wrote to the composer:

Dear Mr. Schönberg!
Yesterday I heard Verklärte Nacht, and I should consider it a sin of omission if I failed to say a word of thanks to you for your wonderful sextet. I had intended to follow the motives of my text in your composition, but I soon forgot to do so, I was so enthralled by the music
With cordial greetings, your
Dehmel

And Dehmel added four lines of poetry in which he expressed his gratitude (and did not hesitate to compare himself to God in the process):

*A word of thanks — o beauteous tones!
The echo of the creator's word.
We all can sense no loftier joy:
The world now answers God in sound.*

If Dehmel lost the thread of his own poetry while listening to the music, it is maybe advisable that we, too, hear it as an independent work of art, without referring to the program. On the other hand, the piece would not have been written in the first place had it not been for that program. Yet Schoenberg, with unerring instinct, concentrated not on the concrete but on the transcendent aspects of the poem (the main characters, faced with a critical situation, rise above the obstacles that stand in their way). Dehmel's work, taken in itself, verges on the banal; it is only through the music that we realize how close the story is to *Tristan*, where another man (King Mark) casts a transient shadow on the love of the two protagonists. In Schoenberg's music, the particulars of the story all disappear and only timeless feelings remain, leaving us all a little bit "transfigured" when it is over.

SYMPHONY NO. 7 IN E MAJOR (1881–83)

Anton Bruckner

Born September 4, 1824 in Ansfelden, Upper Austria

Died October 11, 1896 in Vienna

UMS premiere: The Cleveland Orchestra conducted by Erich Leinsdorf; November 1945 in Hill Auditorium.

Snapshots of History...In 1881:

- The American Red Cross is established by Clara Barton
- The Thumb Fire in Michigan destroys over a million acres and kills 282 people
- US President James A. Garfield is assassinated in Washington, DC

Who was Anton Bruckner? This question is harder to answer than would be similar questions about Beethoven, Wagner, Brahms, or Mahler, to name only composers who, as ancestors, contemporaries, or successors of Bruckner, are part of the same stream of Austro-German music history. Most 19th-century composers left personal documents such as correspondence and other prose, in which they disclosed something about themselves and about the way they viewed their art. They wrote vocal music with texts that reflected their literary tastes and the ideas that preoccupied them. Bruckner, on the other hand, was never particularly good with words. His surviving letters, with a few rare exceptions, reveal very little about his inner world; nor did he often respond to poetry with musical compositions. There are many anecdotes about Bruckner's life, his country upbringing, his devoutness, his odd Upper Austrian dialect, his difficulties in adjusting to life in Vienna, and his tragic lack of success with the numerous young girls to

whom he proposed. All of this has led many people to see Bruckner as some kind of *idiot savant*, hopelessly out of sync with his environment, who removed himself from the world in order to spend his life stubbornly building (and rebuilding) his symphonies, those majestic cathedrals of sound.

There is no doubt that Bruckner marched to his own drummer. He didn't conform to other people's expectations as to what a composer should be like or how he should behave, and he did not articulate his artistic ideas verbally. That doesn't mean, however, that those ideas were necessarily any less cogent or, for that matter, any less "timely" (whatever we mean by that word). In fact, in an era obsessed with innovation versus traditionalism (which is what the respective champions of Wagner and Brahms were endlessly debating), Bruckner created a unique synthesis between those two concepts. He was considered part of the Wagner "camp," and there was probably no one in his generation who felt

Wagner's music more deeply and responded to it with more originality than he. Yet if he stood with one foot in the world of *Zukunftsmusik* (music of the future), his other foot was planted firmly in the conservative Austrian Catholic tradition into which he was born. He was marked for life by the monumental monastery of St. Florian, a masterpiece of Baroque architecture whose origins go back into the Middle Ages. In addition, this great organist and church composer who was deeply touched by the sensuality of *Tristan und Isolde* had acquired some of his earliest musical experiences as a fiddle player at village weddings, gaining an intimate knowledge of Austrian folk music — a knowledge manifest in several of the scherzo movements in those large “cathedrals of sound.” It took many components to bring about the Bruckner phenomenon, and those components didn't combine in anyone else in quite the same way.

Bruckner began work on his Seventh Symphony on September 23, 1881, exactly 20 days after completing his Sixth. At 57, he had just enjoyed the first truly important success of his career earlier that year when, in February, Hans Richter gave a highly acclaimed performance of the Fourth Symphony with the Vienna Philharmonic. (The Philharmonic had earlier rejected the Second and Third Symphonies.) At this point he had been teaching organ, counterpoint, and harmony in Vienna for 13 years; among the many young musicians he had inspired was a teenage Gustav Mahler. The previous year (summer of 1880) Bruckner had undertaken a trip to Switzerland, where he gave many

organ recitals, and he also took a train from Geneva to Chamonix, near the Mont Blanc. The view of the highest peak of the Alps must have been on his mind as he was embarking on his next monumental symphony — although Bruckner, who wasn't particularly good with words, never said so explicitly.

Bruckner interrupted the composition of the symphony to attend the premiere of Wagner's *Parsifal* in Bayreuth. It is, then, hardly a coincidence that the work is full of Wagnerian quotations, some veiled, some more overt. Commentators have detected echoes from *Tristan, Parsifal*, and *Tannhäuser*. Music analyst Graham Phipps sees the whole first movement as “Bruckner's free application of strict Sechterian theory with stimulation from Wagnerian sources” — Simon Sechter being the professor who had taught Bruckner counterpoint. The synthesis between traditional church style and “the music of the future” was complete.

The first movement rests on three mighty pillars, three distinct thematic groups. The first is a soaring cello melody against some quintessentially Brucknerian *tremolos* in the violins. The second is a singing theme marked *ruhig* (calm), introduced by the woodwinds with accompanying horns and trumpets. Finally, the third, appearing after the first of many powerful *crescendo* surges, is a predominantly rhythmic idea, presented by strings and woodwinds. These three different characters start to interact in a development section that doesn't really “develop” in the classical sense at all. Instead of the increasing level of activity

one finds in classical developments, the music actually becomes slower and more fragmented, but then it suddenly erupts in a *molto animato* section. The ascending motive of the opening is here turned upside down, its serene E Major becomes a dramatic c minor, and instead of being played in the warm singing tone of the cellos, it is blasted forth by the entire orchestra. Here and in the recapitulation, Bruckner amplified his thematic material by adding rich contrapuntal voices. It is during the solemn concluding section that the kettledrum is heard for the first time in the symphony. The *tremolo* of the timpani lasts a full 52 measures, increasing, decreasing, and rising again in volume as the rest of the orchestra brings the movement to its stunning conclusion.

On one of the rare occasions he revealed something of his feelings in verbal form, Bruckner told his former student, the conductor Felix Mottl, about the impulse that led to the composition of the sublime “Adagio” of the Seventh Symphony: “One day I came home and felt very sad. The thought had crossed my mind that before long the Master [Wagner] would die, and then the c-sharp minor theme of the ‘Adagio’ came to me.”

For this solemn theme, Bruckner used a quartet of Wagner tubas, the special instruments Wagner had devised for his *Ring* cycle. It was the first time another composer had employed these tubas, created to evoke the gods of Valhalla and to portray many dramatic moments involving death. Structurally, the movement was influenced by the “Adagio” of Beethoven’s Ninth, in

which a slow thematic group in 4/4 time alternates with a slightly faster one in 3/4. After a sensual second theme, the Wagner-tuba theme returns in a more elaborate form than before, with new countersubjects, varied and expanded, culminating in a glorious outburst in the bright key of G Major. The second theme, a half-step higher (A-flat Major), also gains in coloristic detail on second hearing. Yet the high point of the entire movement comes when the Wagner tubas begin their theme for the third time. This time, a *crescendo* more astonishing than anything that has gone before brings us to the full radiance of C Major, a moment of arrival marked by the work’s only cymbal crash, appearing exactly at midpoint in the hour-long symphony.

The composer had progressed this far when he received news of Wagner’s death on February 13, 1883. During the “unwinding” that follows the climax, a horn motive filled with extreme pain expresses Bruckner’s sadness more clearly than words could ever do.

As with the Fifth and Sixth Symphonies, the “Scherzo” of the Seventh is in a minor key, which immediately undermines the humorous character one habitually expects of scherzos, despite the fast tempo and the dance rhythms. Contrary to the norm, which demands that the minor mode be softened by major at the end of the first formal unit, Bruckner modulates from one minor key (a minor) to another (c minor). A mysterious timpani solo serves as link between the various sections of the scherzo proper, as well as between the scherzo and the

slower, more genial trio. The latter, which finally brings major-mode relief, begins with a singing violin melody over a long-held pedal note in the bass. Fleeting memories of the scherzo's trumpet motive ruffle the smooth surface of the music, as some intensely Wagnerian modulations complicate the initially simple and folk-like melody. The a-minor scherzo is then repeated in its entirety.

Bruckner's "Finale" perplexed even some of his most enthusiastic supporters. Both the composer Hugo Wolf and the conductor Hermann Levi found certain parts of it "incomprehensible," though both eventually came around to appreciate its unique beauty. Even though the Seventh has its share of fanfares

at the end, many commentators have felt the triumph to be less than complete. At 13 minutes against the first movement's 22, it is also much smaller in size.

Yet the finale of the Seventh is unusual for reasons other than its length. Its structure is not the usual sonata form, but something called *Bogenform* (arch form) in German, which means that in the recapitulation, the three thematic groups return in reverse order: A-B-C becomes C-B-A. The character of Bruckner's three thematic groups are as follows: "A" is resolute but understated, like a biblical "still small voice." "B" is a religious chorale with *Tristan*-like chromatic harmonies, while "C" is a variant of "A" where

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the voice becomes powerful and triumphant as the Wagner tubas are heard again. Both “A” and “C” are, by the way, closely related to the opening motive of the first movement. By reversing “A” and “C” in the recapitulation, Bruckner allows the more subdued form of the theme to have the last word, and even though the theme gains a lot of power, especially in the coda, the tempo remains emphatically *bewegt, doch nicht schnell* (animated but not fast). The coda of the finale brings back the opening motive of the first movement in its original form, in addition to its transformations which are present simultaneously. Like at the end of the first movement, the timpani enters after a long silence with an extended *tremolo* over which the concluding measures of the symphony unfold.

Bruckner finished his Seventh during the first days of September 1883. After playing through the score, Arthur Nikisch, one of the great conductors of the time, immediately decided to perform it with the Gewandhaus Orchestra in Leipzig. This performance was followed by numerous others in many cities of Europe as well as the US, where it was introduced only a year and a half after the world premiere. The Seventh became, without a doubt, the greatest success of Bruckner’s life. King Ludwig of Bavaria, who had been Wagner’s great benefactor, allowed Bruckner to dedicate the work to him. As the composer reported to a friend, Hermann Levi had called the symphony “the most important symphonic work since 1827” [the year of Beethoven’s death] — a *Wunderwerk* (wonderful work) that

was the “crowning event” of his career as a conductor. (This is no small praise from the man who had conducted the first performance of *Parsifal* in Bayreuth!)

After these triumphs, Bruckner’s home city of Vienna finally gave him his due as well: in 1886, he received a high decoration from the Imperial Court, and, on September 23 of that year, he was received by Emperor Franz Joseph I in person. The monarch asked the composer if there was anything he could do for him. Bruckner, who was definitely not good with words, replied in his flavorful Upper Austrian dialect: “Your Majesty, will you graciously forbid [music critic Eduard] Hanslick to write so badly about me.”

Program notes by Peter Laki.

ARTISTS

Esa-Pekka Salonen's (*principal conductor and artistic advisor*) restless innovation drives him constantly to reposition classical music in the 21st century. He is known as both a composer and conductor and is currently the principal conductor and artistic advisor for the Philharmonia Orchestra and the conductor laureate for both the Swedish Radio Symphony Orchestra and the Los Angeles Philharmonic, where he was music director from 1992–2009. In 2020, he will become the music director of the San Francisco Symphony. He is the artist in association at the Finnish National Opera and Ballet, where he will conduct *Pelléas et Mélisande* this season. Mr. Salonen co-founded the annual Baltic Sea festival, serving as artistic director from 2003–2018.

This season, 13 of Mr. Salonen's works are programmed around the world, from playful early pieces to his melodically and rhythmically complex new works. He also conducts his own *Pollux* at Maggio Fiorentino, and his cello concerto on tour with the Philharmonia Orchestra with Truls Mørk as soloist. Last year the New York Philharmonic and the Barbican Centre shaped their programming around Mr. Salonen's music as part of his composer-in-residence in New York and a season-long focus in London.

The current season sees Mr. Salonen conducting the Philharmonia Orchestra on tour across Europe, the US, and Asia. In spring 2019 he brings a series that he created at the Philharmonia to the Los Angeles Philharmonic, presenting programs of Stravinsky's "Myths," "Rituals," and "Faith." Mr. Salonen will also direct a new Ivo Van Hove production of Weill's *Rise and Fall of the City of Mahagonny* at the Aix-en-Provence

Festival in summer 2019. Recent years have seen Mr. Salonen experiment with groundbreaking ways to present music, with the first major virtual-reality production from a UK symphony orchestra; the award-winning RE-RITE and Universe of Sound installations; and the much-hailed iPad app, The Orchestra.

Mr. Salonen has an extensive and varied recording career. An album of Henri Dutilleux's *Correspondances*, recorded in the presence of the composer, was released in 2013 on the composer's 97th birthday. Also that year, Sony completed a project that began with Mr. Salonen and the LA Phil nearly 30 years before: a two-disc set of the orchestral works of Witold Lutosławski. Mr. Salonen's most recent recordings include a disc of Stravinsky's *Persephone*, released by Pentatone Music; and a 61-disc box set of all Mr. Salonen's recordings for Sony. 2019 sees a much-anticipated release of Mr. Salonen's cello concerto.

Truls Mørk's (*cello*) compelling performances, combining fierce intensity, integrity, and grace, have established him as one of the preeminent cellists of our time. He is a celebrated artist who performs with the most distinguished orchestras, including the New York Philharmonic, the Philadelphia and Cleveland orchestras, Boston Symphony Orchestra, and Los Angeles Philharmonic. In Europe he has appeared with Orchestre de Paris, Berliner Philharmoniker, Royal Concertgebouw Orchestra, Münchner Philharmoniker, Philharmonia Orchestra, and Leipzig Gewandhaus Orchestra. He has collaborated with conductors including Mariss Jansons, David Zinman, Manfred Honeck, Esa-Pekka Salonen,

Gustavo Dudamel, Sir Simon Rattle, Kent Nagano, Yannick Nézet-Séguin, and Christoph Eschenbach.

Following his appearance at the 2018 Baltic Sea Festival performing Esa-Pekka Salonen's Cello Concerto (2016), also conducted by the composer, Mr. Mørk will play the work again with the Philharmonia Orchestra under Mr. Salonen in London, and on tour to the US, including Lincoln Center in New York, Hill Auditorium in Ann Arbor, and Cal Performances in Berkeley. He continues to give regular recitals at major venues and festivals throughout the world. He has recently developed a collaboration with Behzod Abduraimov, which will see them perform on tour in the US and Europe.

A great champion of contemporary music, Mr. Mørk has given over 30 premieres, including Rautavaara's *Towards the Horizon* with the BBC Symphony Orchestra and John Storgårds, Pavel Haas' Cello Concerto with Wiener Philharmoniker and Jonathan Nott, Krzysztof Penderecki's *Concerto for Three Cellos* with the NHK Symphony Orchestra and Charles Dutoit, and Haffiði Hallgrímsson's Cello Concerto, co-commissioned by the Oslo Philharmonic, Iceland Symphony, and Scottish Chamber orchestras.

With an impressive recording output, Mr. Mørk has recorded many of the great cello concertos for labels such as Virgin Classics, EMI, Deutsche Grammophon, Ondine, Arte Nova, and Chandos, many of which have won international awards, including Gramophone, Grammy, Midem, and ECHOKlassik awards.

Founded in 1945, the **Philharmonia Orchestra** is a world-class symphony orchestra for the 21st century. The Orchestra's home is Southbank Centre's

Royal Festival Hall, in the heart of London, where the Philharmonia has been resident since 1995 and presents a season of around 50 performances each year. Under principal conductor and artistic advisor Esa-Pekka Salonen, the Philharmonia has created a series of critically acclaimed visionary projects, distinctive for both their artistic scope and supporting live and digital content. Recent series include *Stravinsky: Myths & Rituals* (2016), which won a South Bank Sky Arts Award. In 2019, Maestro Salonen presents his newest series with the Orchestra, *Weimar Berlin: Bittersweet Metropolis*.

The Philharmonia is resident orchestra at Bedford Corn Exchange, De Montfort Hall in Leicester, The Marlowe in Canterbury, The Anvil in Basingstoke, the Three Choirs Festival in the West of England, and Garsington Opera. At the heart of these residencies is an education program that empowers people in every community to engage with and participate in orchestral music.

Internationally, the Philharmonia is active across Europe, Asia, and the US. This season, the Orchestra performs extensively in Europe and undertakes three major international tours, to China and South Korea (October 2018); to Cartagena in Colombia, in a joint digital installation-live concert tour (January 2019); and to the US (March 2019).

The Philharmonia's international reputation in part derives from its extraordinary recording legacy, which in the last 10 years has been built on by its pioneering work with digital technology, most recently blazing a trail for classical music in virtual reality. VR experiences featuring music by Sibelius, Mahler, and Beethoven, placing the viewer at the heart

of the orchestra, have been presented at Southbank Centre and internationally.

The Philharmonia records and releases music across multiple channels and media. An app for iPad, *The Orchestra*, has sold tens of thousands of copies; Hollywood composers choose to record their scores for films, video games, and television series with the Orchestra; the Philharmonia is Classic FM's "Orchestra on Tour" and broadcasts extensively on BBC Radio 3; and the Philharmonia releases live recordings of signature concerts with Signum Records.

Finnish conductor and composer Esa-Pekka Salonen has been principal conductor and artistic advisor since 2008. Jakub Hrůša and Santtu-Matias Rouvali are principal guest conductors. Christoph von Dohnányi is honorary conductor for life, and Vladimir Ashkenazy is conductor laureate. Composer Unsuk Chin is artistic director of the *Music of Today* series. The Philharmonia's principal international partner is Wuliangye. For more information, please visit philharmonia.co.uk.

Ella Wahlström (*sound designer*) is an international sound designer. She was born in Finland, where she studied violin and moved to London in 2010 to train at Rose Bruford College. She is the sound designer of Esa-Pekka Salonen's Cello Concerto, which had its world premiere in Chicago in 2017 with Yo-Yo Ma as the soloist. She is an original sound operator of the multi-award-winning *The Encounter* by Simon McBurney of Complicite, which toured internationally, including in Ann Arbor, London, and Broadway. She is also the co-sound designer of Robert Wilson and Mikhail Baryshnikov's *Letter to a Man*. Other sound design credits include *Peter Pan Goes Wrong* (London West End, UK and international tour); *Black & White*

(SJACC, Kuwait); *Trying It On* (UK tour, RSC, Royal Court); *End of the Pier* (Park Theatre); *Jellyfish* (The Bush); *This Restless State* (The Oval House); *Of Kith and Kin* (Sheffield Crucible/The Bush); *The Life* (English Theatre Frankfurt); *The Ballad of Robin Hood, A Study in Scarlet, Klippiies*, and *In Lambeth* (Southwark Playhouse); *The Bunker Trilogy*, *The Frontier Trilogy*, *The Capone Trilogy*, and *Sirenia* (Edinburgh Fringe/International Tour); *Chicken Dust* (Finborough Theatre); *Titus Andronicus* (Arcola); *Theatre Uncut* (Theatre Uncut, Young Vic); and *The Revenger's Tragedy* and *Henry V* (Old Red Lion Theatre). She was associate sound designer for *Othello* (Frantic Assembly), *JOHN* (DV8), and *The Cripple of Inishmaan* (Michael Grandage Company).

UMS ARCHIVES

This week's performances mark the **Philharmonia Orchestra's** third and fourth performances under UMS auspices, following the Orchestra's November 1955 debut in Hill Auditorium, conducted by Herbert von Karajan. The Orchestra most recently appeared in September 1986 under the baton of Giuseppe Sinopoli. UMS welcomes **Esa-Pekka Salonen** and cellist **Truls Mørk** as they make their UMS debuts this week.

PHILHARMONIA ORCHESTRA

Esa-Pekka Salonen / *Principal Conductor and Artistic Advisor*

Violin I

Zsolt-Tihamér Visontay
Sarah Oates
Fabrizio Falasca
Eugene Lee
Soong Choo
Minhee Lee
Eleanor Wilkinson
Victoria Irish
Adrián Varela
Karin Tilch
Lulu Fuller
Erzsebet Racz
Charlotte Reid
Cassandra Hamilton
Alessandro Cannizzaro
Caroline Frenkel

Violin II

Tamás Sándor
Emily Davis
Fiona Cornall
Samantha Reagan
Gideon Robinson
Nuno Carapina
Sophie Cameron
Julian Milone
Jan Regulski
Susan Hedger
Helen Cochrane
Marina Gillam
Teresa Pople
Emma Oldfield

Viola

Yukiko Ogura
Nicholas Bootiman
Sylvain Séailles
Cheremie Hamilton-Miller
Carol Hultmark
Michael Turner
Gijs Kramers
Linda Kidwell
Stephanie Edmundson
Ellen Blythe
Rebecca Carrington
Lucia Ortiz Saucó

Cello

Timothy Walden
Karen Stephenson
Richard Birchall
Eric Villeminey
Anne Baker
Ella Rundle
Alexander Rolton
Yaroslava Trofymchuk
Miwa Rosso
Tessa Seymour

Bass

Tim Gibbs ††
Christian Geldsetzer
Michael Fuller
Gareth Sheppard
Simon Oliver
Josie Ellis
Philip Nelson
Mark O'Leary

Flute

Samuel Coles †
June Scott
Kristin Hammerseth

Alto Flute

June Scott

Piccolo

Keith Bragg †
Kristin Hammerseth

Oboe

Tom Blomfield †
Timothy Rundle ††
Katherine Bryer

English Horn

Jill Crowther †

Clarinet

Mark van de Wiel †
Jennifer McLaren
Jordan Black

E-flat Clarinet

Jennifer McLaren

Bass Clarinet

Laurent Ben Slimane †

Contrabass Clarinet

Laurent Ben Slimane †

Bassoon

Robin O'Neill †
Shelly Organ
Fraser Gordon

Contrabassoon

Luke Whitehead
Fraser Gordon

Horn

Nigel Black *
Diego Incertis Sanchez
Kira Doherty
Alex Wide
Carsten Williams
Jonathan Maloney

Trumpet

Jason Evans *
Mark Calder *
Alistair Mackie *

Offstage Trumpet

Robert Farley †

Trombone

Byron Fulcher *
Philip White

Bass Trombone

James Buckle

Tuba

Peter Smith

Wagner Tuba

Diego Incertis Sanchez
Richard Berry
Jonathan Maloney
Carsten Williams

Timpani

Antoine Siguré
Elsa Bradley

Percussion

Emmanuel Curt
Paul Stoneman
Peter Fry
Kevin Hathway
Elsa Bradley

Harp

Heidi Krutzen
Stephanie Beck

Piano

Alison Procter

Celeste

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†† Professor at the Guildhall School of
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† Professor at the Royal Academy of
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* Professor at the Royal College of
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- 3/14 Penny Stamps Distinguished Speaker Series:
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 (Michigan Theater, 603 E. Liberty Street, 5:10 pm)
- 3/15 U-M Master Class with Eric Owens
 (Britton Recital Hall, Earl V. Moore Building, 1100 Baits Drive, 2:30 pm)
- 3/15 Detroit Master Class with Lawrence Brownlee
 (Carr Center at Detroit School of the Arts, 123 Selden St., Detroit,
 2:30 pm)
- 3/15 *Triptych (Eyes of One on Another)* Pre-Show Talk:
 Richard Meyer on Robert Mapplethorpe
 (U-M Institute for the Humanities, 202 S. Thayer Street, 6:00 pm)

Educational events are free and open to the public unless otherwise noted.

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