



Sunday | November 13 | 8pm
Symphony Hall

Berliner Philharmoniker
Kirill Petrenko, conductor
Noah Bendix-Balgley, violin

Andrew Norman
(b.1979)

'Unstuck,' for orchestra (2008)

W.A. Mozart
(1756-1791)

Violin Concerto No. 1 in B-flat Major, K.207
Allegro moderato
Adagio
Presto

The cadenzas were written by Noah Bendix-Balgley.

INTERMISSION

Erich Wolfgang Korngold
(1897-1957)

Symphony in F-sharp Major, Opus 40
Moderato, ma energico
Scherzo: *Allegro molto*
Adagio: *Lento*
Finale: *Allegro*

Today's program will run approximately 2 hours,
including intermission.

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NOTES ON THE PROGRAM

Andrew Norman (b.1979)

'Unstuck,' for orchestra

I have never been more stuck than I was in the winter of 2008. My writing came to a grinding halt in January and for a long time this piece languished on my desk, a mess of musical fragments that refused to cohere. It was not until the following May, when I saw a copy of Kurt Vonnegut's *Slaughterhouse-Five* and remembered one of its iconic sentences, that I had a breakthrough realization. The sentence was this: "Billy Pilgrim has come unstuck in time," and the realization was that the lack of coherence in my ideas was to be embraced and explored, not overcome.

I realized that my musical materials lent themselves to a narrative arc that, like Vonnegut's character, comes "unstuck" in time. Bits and pieces of the beginning, middle, and end of the music crop up in the wrong places like the flashbacks and flashforwards that define the structure and style of *Slaughterhouse-Five*.

I also realized that the word "unstuck" had resonances with the way that a few of the piece's musical ideas get caught in repetitive loops. The orchestra, perhaps in some way dramatizing my own frustration with composing, spends a considerable amount of time and energy trying to free itself from these moments of stuckness.

— Andrew Norman

'Unstuck' was commissioned by the Orpheum Stiftung and premiered by the Tonhalle Orchester Zurich on September 9, 2008 with Michael Sanderling conducting.

W.A. Mozart (1756-1791)

Violin Concerto No. 1 in B-flat Major, K.207

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadé in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed the first of his five violin concertos probably in the spring of 1773; the work probably had its premiere in Salzburg not long afterward. In addition to the solo instrument, the score calls for two each of oboes and horns plus orchestral strings. Duration is about 21 minutes.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer, whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition both as a moral obligation and a financial investment. (Alfred Einstein has justly remarked, "The proportions of obligation and investment are not easy to determine.") The training included instruction on both the violin and the harpsichord, with the result that Wolfgang was able to make professional use of his skill on both instruments.

It appears that Mozart's devotion to the violin dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos.

But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin was one of his duties—one that he fulfilled with some distaste. His father continued to encourage his violin playing. In a letter of October 18, 1777, Leopold wrote, “You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe.” Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. In Vienna he preferred to play the viola even in chamber music sessions, and his concert appearances were as a pianist.

It has long been believed that the five violin concertos were all composed during nine months of a single year, 1775, while Wolfgang was still concertmaster in Salzburg, though studies of the paper on which the autographs were written have made it clear recently that the first concerto, in fact, comes from 1773. It is not certain, however, whether Mozart wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop’s orchestra. There is some evidence to suggest the latter possibility: a few years later, when Mozart wrote a new slow movement (Adagio in E major, K.261) to replace the middle movement of the Fifth Violin Concerto (K.219), Leopold referred to K.261 in a letter of October 9, 1777 as having been written for Brunetti “because he found the other one too studied.” But that is certainly not solid proof that the original concerto, much less all five of them, were composed for the Italian instrumentalist. They were, in any case, composed during the one period of Mozart’s life when he was actively performing as a violinist.

All the violin concertos—composed when Mozart was in his late teens—date from a period when he was still consolidating his concerto style and before he had developed the range and dramatic power of his mature piano concertos. To some extent, they still resemble the Baroque concerto, with its opening orchestral ritornello that keeps coming back to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the “mature” Mozart concerto, which is not at all the same thing as saying that they are “immature” pieces.

In his first essay in the medium of the violin concerto, the young Mozart is concerned to entertain with the charm of his ideas rather than shaping a closely-argued formal structure. He follows the rather stereotyped Baroque concerto form in his first movement, consisting of four tuttis (played by the full orchestra) with three solo sections interspersed (where the orchestra provides basically an accompaniment). The solo sections also correspond roughly to what would come to be defined as “exposition,” “development,” and “recapitulation” by theorists in the early 19th century.

The Adagio unfolds with themes that seem to be murmuring graciously, with some formal surprises (including the fact that the music of the opening is never heard again). The Presto is a charming rondo in which Mozart offers light-hearted dialogues between the soloist and the orchestra in lively good humor.

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Erich Wolfgang Korngold (1897-1957)
Symphony in F-sharp Major, Opus 40

Erich Wolfgang Korngold was born in Vienna, Austria, on May 29, 1897, and died in Hollywood, California, on November 29, 1957. He composed his only symphony in 1951-52; it was premiered on a radio broadcast in Vienna on October 17, 1954, with Harold Byrns conducting the Vienna Symphony, but was not heard in concert until Rudolf Kempe led the Munich Philharmonic in a performance that November. The score—"Dedicated to the memory of Franklin Delano Roosevelt"—calls for three flutes (third doubling piccolo), two oboes, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, four trombones, tuba, timpani, cymbals, gong, bass drum, glockenspiel, xylophone, marimbaphone, harp, piano, celesta, and strings.

When Erich Wolfgang Korngold was ten, his father took him to meet Gustav Mahler so that the great composer could hear the boy play his recently composed cantata, *Gold*, on the piano. As the music unfolded, Mahler stalked up and down the room muttering, "A genius—a genius." By eleven, Korngold wrote a pantomime, *Der Schneemann (The Snowman)*, which, after it was orchestrated by Zemlinsky, was performed at the Vienna Court Opera on October 4, 1911—the composer was thirteen years old! There were suspicions that this music had actually been composed by the boy's father, one of the best-known music critics of his day, but Julius Korngold replied—sensibly and humorously—that if he could write music of such quality, he would not spend his life writing articles about other people's music!

First-rate musicians were fascinated with the talented boy. Arthur Nikisch commissioned a work for the Leipzig Gewandhaus Orchestra—the first orchestra work that Korngold himself orchestrated, the *Schauspiel-Ouvertüre (Overture to a Drama)*. He began to write operas, two of them at eighteen; when he was twenty-three, *Die tote Stadt* made him famous all over the world, with productions in eighty-three opera houses. He wrote two more operas after that, and his last *Die Kathrin*, was scheduled for performance in 1938 when the Nazi Anschluss meant that the same racial attacks on the art of Jewish musicians would take place in Vienna as in Berlin—so the performance was cancelled.

By the mid-'20s, though still regarded as a prodigious talent, Korngold was also considered a representative of the past; his devotion to the romantic style of the turn of the century gave him a retrospective position in the Vienna of Schoenberg, Berg, and Webern. He arranged operettas, including some of Strauss' (*A Night in Vienna* and *Cagliostro in Vienna*); Max Reinhardt invited him to Berlin for productions of *Fledermaus* and *La belle Hélène*. By this time Korngold had already found a new métier, one in which he was to become a preeminent master—as a composer of scores for films in Hollywood. He visited first in 1933, accompanying the great German director Max Reinhardt, who was set to film *A Midsummer Night's Dream*, and who wanted Korngold to adapt Mendelssohn's score of incidental music for the film. He began to compose original scores, too, and immediately discovered that he had a special flair for this kind of work. Two of his scores (*Anthony Adverse* and *The Adventures of Robin Hood*) received Oscars. When the Nazis overran Austria, Korngold found a welcoming home in California, where, by 1947, he had composed eighteen film scores of great distinction.

He vowed not to write any more concert music until "the monster in Europe is removed from the world." After the war, he gave up writing film music and returned to the concert hall, with his Violin Concerto in D Major (written for Jascha Heifetz), his Symphonic Serenade for Strings, and his Symphony in F-sharp Major. Dimitri Mitropoulos planned to include the symphony in his 1959-60 season with the New York Philharmonic, but the conductor's death prevented that performance. (He had said, "All my life I have searched for the perfect modern work...In this symphony I have found it.")

The premiere on a Viennese radio broadcast in 1954 was poorly rehearsed and badly played, by a conductor and musicians who had little respect for a composer whose work had been “tainted” with the Hollywood connection. The day after the performance, Korngold requested Austrian Radio to suppress the tape of the performance—which it did not do. A fine performance in Munich a few weeks later under the baton of Rudolf Kempe, and a recording helped salvage the experience from disaster. But the symphony still remains little known, though Korngold’s music has gradually overcome the unfair stigma of coming from the hand of a film composer as more and more of his orchestral and chamber music has begun to be heard again.

The symphony unfolds in the traditional four movements, with the scherzo coming second. The first movement (*Moderato ma energico*) begins with a clarinet melody of considerable dark power. It is dramatic in its forward thrust before ending with a halo of strings. The second movement (Scherzo) moves quickly, like a great tarantella, but it is often powerful and weighty, not simply humorous. The Adagio is a lushly-textured, extended slow movement of high specific gravity, like Bruckner’s, though the colors here are, clearly, Korngold’s own (he even makes passing reference to his music for *The Private Lives of Elizabeth and Essex*).

If the first three movements are largely somber, even dark in character, the finale is bright, and filled with vigorous rhythms and melodic transformations. But it is worth also noting a thoughtful reference to one of his finest film scores, for *King’s Row*. It is a passage taken from the scene in which the protagonist’s grandmother, who was born in Europe and who always embodied the refinement and values of the Old World, lies near death. During this scene in the film, the musical score is played behind the words of a friend, words that might equally well have applied to Korngold’s own life and the tradition he represented: “When she passes, how much passes with her. A whole way of life—a way of gentleness, and honor, and dignity. These things are going...and they may never come back to this world.”

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ABOUT THE ARTISTS

Kirill Petrenko chief conductor

Kirill Petrenko has been chief conductor and artistic director of the Berliner Philharmoniker since the 2019/20 season. Born in Omsk in Siberia, he received his training first in his hometown and later in Austria. He established his conducting career in opera with positions at the Meininger Theater and the Komische Oper Berlin. From 2013 to 2020, Kirill Petrenko was general music director of Bayerische Staatsoper. He has also made guest appearances at the world’s leading opera houses, including Wiener Staatsoper (Vienna State Opera), Covent Garden in London, the Opéra national in Paris, the Metropolitan Opera in New York, and at the Bayreuth Festival. Moreover, he has conducted the major international symphony orchestras—in Vienna, Munich, Dresden, Paris, Amsterdam, London, Rome, Chicago, Cleveland, and Israel. Since his debut in 2006, a variety of programmatic themes have emerged in his work together with the Berliner Philharmoniker. These include work on the orchestra’s core Classical-Romantic repertoire, most notably with Beethoven’s Ninth Symphony when he took up his post. Unjustly forgotten composers such as Josef Suk and Erich Wolfgang Korngold are another of Kirill Petrenko’s interests. Russian works are also highlighted, with performances of Tchaikovsky’s operas *Mazeppa*, *Iolanta*, and the *Queen of Spades* attracting particular attention recently.

Noah Bendix-Balgley violin

Noah Bendix-Balgley enjoys a wide-ranging musical life as a violinist. He is First Concertmaster of the Berliner Philharmoniker and tours both as a chamber musician and as a soloist. His clear and heartfelt personal sound has reached and moved listeners around the world.

In the 2022/23 season, Noah makes his concerto debut at Carnegie Hall, performing as the featured soloist of the Berliner Philharmoniker USA tour under the direction of Kirill Petrenko. The season also features debuts with the Baltimore Symphony Orchestra and ProMusica Columbus, as well as a return to the Pittsburgh Symphony Orchestra, where he was concertmaster from 2011 to 2015.

As soloist, Noah appears frequently with leading international orchestras, as well as in recital at the world's finest halls. Recent highlights include concerto appearances with the Philharmonic Orchestras of Berlin, Dresden, Auckland, Nagoya, and Oklahoma City. He has also performed with the Verbier Festival Chamber Orchestra and the symphony orchestras of Utah, Pittsburgh, Quebec, Shanghai, and Guangzhou. He has toured with Apollo's Fire Orchestra performing on period instruments, performed the Brahms Double Concerto with Alisa Weilerstein and the Aspen Music Festival Orchestra, toured with the Stuttgart Chamber Orchestra, and given recitals at the Philharmonie Berlin, Beethoven-Haus Bonn, the National Forum of Music in Wrocław, and the National Concert Hall in Taipei.

Noah is a renowned performer of traditional klezmer music, a musical style that has been part of his life since an early age. He has performed with celebrated klezmer groups, such as Brave Old World, and has taught at many klezmer workshops. In 2016, Noah composed and premiered his own klezmer violin concerto, *Fidel-Fantazye*, with the Pittsburgh Symphony Orchestra conducted by Manfred Honeck. In November 2021, he premiered the chamber orchestra version of *Fidel-Fantazye* with the Kammerakademie Potsdam, and in April of 2023, he will perform his klezmer concerto with members of the Berliner Philharmoniker at a 'Late Night' concert at the Philharmonie Berlin.

A passionate chamber musician, Noah performs in several ensembles: in a trio with pianist Robert Levin and cellist Peter Wiley, with the Rosamunde String Quartet that includes members of the Los Angeles and New York philharmonics, and with the multi-genre septet Philharmonix, which features members of both the Berlin and Vienna philharmonic orchestras. Philharmonix tours worldwide, has an ongoing multi-year residency at Vienna's Konzerthaus, and in 2022 released its third album on Deutsche Grammophon. Noah's other recent chamber highlights include performances at the Seattle Music Festival, Bergen International Festival, Sarasota Music Festival, ChamberFest Cleveland, Zermatt Music Festival, and the Le Pont Festival in Japan.

Born in Asheville, North Carolina, Noah began playing the violin at age 4. At age 9, he played for Lord Yehudi Menuhin. He graduated from the Indiana University Jacobs School of Music and the Munich Hochschule. His principal mentors were Mauricio Fuks, Christoph Poppen, and Ana Chumachenko. A laureate of the 2009 Queen Elisabeth Competition, he also won top prizes at the Long-Thibaud Competition in France and the Postacchini Competition in Italy.

Now a gifted educator himself, Noah teaches at the Karajan Academy of the Berliner Philharmoniker. He has served on the juries of the Menuhin Competition, the Indianapolis International Violin Competition, and as chair of the violin jury at the Carl Nielsen Competition. He has given master classes at his *alma mater* Indiana University, and at academies around the world including Morningside Music Bridge, Domaine Forget, the Australian National Academy of Music, and the Shanghai Orchestra Academy.

Berliner Philharmoniker

The Berliner Philharmoniker, founded in 1882 as a self-governing orchestra, has long been one of the world's leading orchestras.

In the first decades, Hans von Bülow, Arthur Nikisch, and Wilhelm Furtwängler were the defining chief conductors, followed by Herbert von Karajan in 1955. Karajan developed a unique sound aesthetic and playing culture with the Berliner Philharmoniker that made the orchestra famous worldwide. In 1967, he founded the Berliner Philharmoniker Easter Festival, which has been held in Baden-Baden since 2013.

As chief conductor from 1989 to 2002, Claudio Abbado placed new emphasis on concert programming, especially with contemporary compositions. From 2002 to 2018, Sir Simon Rattle continued to expand the repertoire and establish innovative concert formats. In 2009, the video platform Digital Concert Hall was launched, where the concerts of the Berliner Philharmoniker are broadcast live and offered as recordings in a video archive. In 2014, the Berliner Philharmoniker founded their own label: Berliner Philharmoniker Recordings.

Kirill Petrenko has been chief conductor of the Berliner Philharmoniker since 2019. The Classical-Romantic repertoire, Russian music, and unjustly forgotten composers are the first programmatic focal points of his tenure. Another important aspect for Kirill Petrenko is the Berliner Philharmoniker's education program, with which the orchestra reaches out to new audiences.

As musical ambassador, Berliner Philharmoniker supports UNO-Flüchtlingshilfe in its commitment to helping refugees build safer, brighter futures. International refugee protection is at the heart of the work of UNO-Flüchtlingshilfe, the national partner of the UNHCR.

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BERLINER PHILHARMONIKER

Kirill Petrenko chief conductor

First Violins

Noah Bendix-Balgley
1st Concertmaster
Daishin Kashimoto
1st Concertmaster
Krzysztof Polonek
Concertmaster
Zoltán Almási
Maja Avramović
Helena Madoka Berg
Simon Bernardini
Alessandro Cappone
Madeleine Carruzzo
Aline Champion-Hennecka
Luiz Felipe Coelho
Luis Esnaola
Sebastian Heesch
Aleksandar Ivić
Hande Küden
Rüdiger Liebermann
Kotowa Machida
Álvaro Parra
Johanna Pichlmair
Vineta Sareika-Völkner
Bastian Schäfer
Dorian Xhoxhi

Second Violins

Marlene Ito
1st Principal
Thomas Timm
1st Principal
Christophe Horák
Principal
Philipp Bohnen
Stanley Dodds
Cornelia Gartemann
Amadeus Heutling
Angelo de Leo
Anna Mehlin
Christoph von der Nahmer
Raimar Orlovsky
Simon Roturier
Bettina Sartorius
Rachel Schmidt
Armin Schubert
Stephan Schulze
Christa-Maria Stangorra
Christoph Streuli
Eva-Maria Tomasi
Romano Tommasini

Violas

Amihai Grosz
1st Principal
Diyang Mei
1st Principal
Naoko Shimizu
Principal
Micha Afkham
Julia Gartemann
Matthew Hunter
Ulrich Knörzer
Sebastian Krunnies
Walter Küssner
Ignacy Miecznikowski
Martin von der Nahmer
Allan Nilles
Kyoungmin Park
Tobias Reifland
Joaquín Riquelme
García
Martin Stegner
Wolfgang Talirz

Cellos

Bruno Delepelaire
1st Principal
Ludwig Quandt
1st Principal
Martin Löhr
Principal
Olaf Maninger
Principal
Rachel Helleur-Simcock
Christoph Igelbrink
Solène Kermarrec
Stephan Koncz
Martin Menking
David Riniker
Nikolaus Römisch
Dietmar Schwalke
Uladzimir Sinkevich
Knut Weber

Double Basses

Matthew McDonald
1st Principal
Janne Saksala
1st Principal
Esko Laine
Principal
Martin Heinze
Michael Karg
Stanisław Pajak
Peter Riegelbauer
Edicson Ruiz
Gunars Upatnieks
Janusz Widzyk
Piotr Zimnik

Flutes

Sébastien Jacot
Principal
Emmanuel Pahud
Principal
Michael Hasel
Jelka Weber
Egor Egorkin
Piccolo

Oboes

Jonathan Kelly
Principal
Albrecht Mayer
Principal
Christoph Hartmann
Andreas Wittmann
Dominik Wollenweber
English Horn

Clarinets

Wenzel Fuchs
Principal
Andreas Ottensamer
Principal
Alexander Bader
Matic Kuder
Andraž Golob
Bass Clarinet

Bassoons

Daniele Damiano
Principal
Stefan Schweigert
Principal
Markus Weidmann
Václav Vonašek
Contrabassoon

Horns

Stefan Dohr
Principal
Paula Ernesaks
László Gál
Johannes Lamotke
Georg Schreckenberger
Sarah Willis
Andrej Žust

Guillaume Jehl
Principal
Andre Schoch
Bertold Stecher
Tamás Velenczei

Trombones

Christhard Gössling
Principal
Olaf Ott
Principal
Jesper Busk Sørensen
Thomas Leyendecker
Stefan Schulze
Bass Trombone

Tuba

Alexander von Puttkamer

Timpani

Vincent Vogel
Wieland Welzel

Percussion

Raphael Haeger
Simon Rössler
Franz Schindlbeck
Jan Schlichte

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Marie-Pierre Langlamet

Piano and Celesta

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**guest*

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