



# Bavarian Radio Symphony Orchestra

Mariss Jansons  
*Chief Conductor*

Leonidas Kavakos  
*Violin*

Saturday Evening, April 16, 2016 at 8:00  
Hill Auditorium  
Ann Arbor

88th Performance of the 137th Annual Season  
137th Annual Choral Union Series

Tonight's performance is sponsored by Retirement Income Solutions and is hosted by Mainstreet Ventures.

Endowed support provided by the Catherine S. Arcure Endowment Fund.

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

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

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

The Bavarian Radio Symphony Orchestra appears by arrangement with Opus 3 Artists, New York, NY.

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**

*John Corigliano*

**Fantasia on an Ostinato**

*Erich Wolfgang Korngold*

**Violin Concerto in D Major, Op. 35**

Moderato nobile

Romance: Andante

Finale: Allegro assai vivace

Mr. Kavakos

## **INTERMISSION**

*Antonín Dvořák*

**Symphony No. 8 in G Major, Op. 88, B. 163**

Allegro con brio

Adagio

Allegretto grazioso – Molto vivace

Allegro ma non troppo

## NOW THAT YOU'RE IN YOUR SEAT...

It is always a pleasure to see a European orchestra start a concert with an American work. (Of course, Latvian-born maestro Mariss Jansons is no stranger to America and its music, having served as music director of the Pittsburgh Symphony for seven years.) The second piece, the Korngold *Violin Concerto*, was also written and premiered in the US, although both the composer and the first soloist were from the Old World. And it is well known that Dvořák, shortly after completing his Eighth Symphony that will close tonight's program, embarked for New York City where he made major contributions to musical life over the next three years. Thus, if the program of the Bavarian Radio Symphony Orchestra has a theme, it must be one of intercontinental journeys, migrations, and influences (after all, Corigliano's curtain-raiser was inspired by Beethoven...).

## FANTASIA ON AN OSTINATO (1985–1986)

John Corigliano

Born February 16, 1938 in New York City

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

### SNAPSHOTS OF HISTORY...IN 1986:

- STS-61-C: Space Shuttle Columbia is launched with the first Hispanic American astronaut, Dr. Franklin Chang Díaz
- Pixar Animation Studios are opened in California
- Desmond Tutu becomes the first black Anglican Church bishop in South Africa
- *The Phantom of the Opera*, the longest running Broadway show in history, opens at Her Majesty's Theatre in London

The composer has written the following program note on *Fantasia on an Ostinato*:

*Fantasia on an Ostinato* is based on a famous repetitive passage by Ludwig van Beethoven (*Symphony No. 7*, second movement). This music is unique in Beethoven's output because of a relentless ostinato that continues, unvaried except for a long *crescendo* and added accompanimental voices, for over four minutes. Beethoven's near-minimalistic use of his material and my own desire to write a piece in which the performer is responsible for decisions concerning the duration of repeated patterns led to my first experiment in minimalist techniques.

I approached this task with mixed feelings about the contemporary phenomenon known as minimalism, for while I admired its emphasis on attractive textures and its occasional ability to achieve a hypnotic quality (not unlike some late Beethoven), I did not care for what I found were

its excessive repetition, its lack of architecture, and its overall emotional sterility.

In *Fantasia on an Ostinato*, I attempted to combine the attractive aspects of minimalism with convincing structure and emotional expression. My method was to parallel the binary form of the Beethoven Seventh Symphony ostinato by dividing the *Fantasia* into two parts. The first explores the rhythmic elements of the ostinato as well as the harmonic implications of its first half. The second part develops and extends the ostinato's second half, transforming its pungent major-minor descent into a chain of harmonies over which a series of patterns grows continually more ornate. This climaxes in a return of the obsessive Beethoven rhythm and, finally, the appearance of the Beethoven theme itself.

*Fantasia on an Ostinato* was initially conceived as a solo piano work for the 1985 Van Cliburn International Piano Competition.

In that version I left decisions concerning repetition of repeated patterns in the central section to the competitors, so that judges and audiences might hear their varied viewpoints as to the building of the climax of a musical structure. The orchestral realization, however, is completely notated, and thus completely controlled. In addition, certain sections have been expanded, both in texture and duration, especially the central section that leads to what is now a considerably more developed climax.

## VIOLIN CONCERTO IN D MAJOR, OP. 35 (1937–1945)

Erich Wolfgang Korngold

Born May 29, 1897 in Brünn, Moravia, Austria-Hungary [now Brno, Czech Republic]

Died November 29, 1957 in Hollywood, California

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

### SNAPSHOTS OF HISTORY...IN 1945:

- Franklin D. Roosevelt is inaugurated to a fourth term as President of the US, the only President ever to exceed two terms
- Anne Frank dies of typhus in the Bergen-Belsen concentration camp in Lower Saxon, Germany
- In the UK, The Princess Elizabeth, later to become Queen Elizabeth II, joins the British Army's Women's Auxiliary Territorial Service as a truck driver and mechanic
- 28 nations sign an agreement creating the World Bank

When Erich Wolfgang Korngold was nine years old, his father – who happened to be Julius Korngold, the most influential music critic in Vienna – showed the boy's first compositions to Gustav Mahler, who exclaimed: "A genius!" Mahler's reaction was understandable. The young Korngold was a unique composing prodigy who had an instinctive grasp of the most modern musical styles of the day. He grew up to be an extremely successful opera composer – his most talked-about work, *Die tote Stadt* (The Dead City), was written when he was 20. Yet he was equally attracted to operetta, and was considered an expert on Johann Strauss, Jr. His involvement with new productions of *Die Fledermaus* and other Strauss operettas (as arranger and conductor) became legendary, and brought him into contact with Max Reinhardt (1873–1943), the foremost German stage director of the time. This turned

out to be a life-saver, as it was with Reinhardt that Korngold first went to Hollywood, where he soon became a star among film composers. After the Nazi occupation of Austria in 1938, Korngold lost his original home base and settled permanently in Los Angeles.

His father, who in his 70s was forced to flee Austria and joined his son in Southern California, was deeply disappointed that Erich had given up "serious" composition in favor of the movies. To his last day, the old man kept exhorting his son to return to concert music. His advice went unheeded for years, yet towards the end of Julius's life, Erich wrote a string quartet (his third) and, after his father's death, he returned to a project started years earlier but never completed: a concerto for violin and orchestra.

The great violinist Bronislaw Huberman – an old family friend since their Vienna days – had long been asking Korngold for a violin concerto.

When the work was finally completed, however, Huberman found himself unable to commit to a performance date. (The Polish violinist was in poor health and died in June 1947 at the age of 64.) Korngold showed the concerto to Jascha Heifetz, who learned it within a few weeks and, with Huberman's blessing, gave the world premiere in St. Louis on February 15, 1947.

At this point in Korngold's career, the two aspects of his creative world – concert and film music – had become completely intertwined. His movie scores (of which the most famous are *Captain Blood* and *The Adventures of Robin Hood*) were symphonic, even operatic, in their scope. The *Violin Concerto*, on the other hand, owes much to Korngold's work in the film industry. Many of the major themes were taken over from movie scores, and there are moments where the instrumentation and the thematic development also bring back Hollywood memories.

The opening theme of the concerto comes from a score written for a film that failed and was quickly forgotten (*Another Dawn*, 1937), the second from the historical movie *Juarez* (1939). The folk-dance theme of the last movement originated in the film adaptation of Mark Twain's *The Prince and the Pauper* (1937), and became the starting point for a set of brilliant variations. These different sources form a completely new entity in the *Violin Concerto*, quite independent from the screen originals. (The beautiful melody of the second-movement "Romance" seems to have been written especially for this concerto.)

In Korngold's personal style, elements inherited from Mahler and Richard Strauss are treated with the light touch perfected at the Warner Brothers studios. This approach brought Romantic concertowriting to new life at a time when most modern composers and critics were ready to bury it. Korngold himself never had any doubts about the vitality of this tradition. His rich melodic invention, his "spicy" harmonies that nevertheless remain firmly anchored in tonality, and his perfect understanding of the virtuoso violin idiom enabled him to make an important contribution to the repertoire. Yet at first, the concerto found little favor with violinists, despite Heifetz's strong advocacy. (Heifetz recorded the work twice: once with the New York and once with the Los Angeles Philharmonic.) Since the 1970s, Korngold's *Violin Concerto* has enjoyed a spectacular comeback, with numerous new recordings and increasingly frequent concert performances all over the world.

## SYMPHONY NO. 8 IN G MAJOR, OP. 88, B. 163 (1889)

Antonín Dvořák

Born September 8, 1841 in Nelahozeves, Czech Republic

Died May 1, 1904 in Prague

UMS premiere: Cincinnati Symphony Orchestra, conducted by Thor Johnson; January 1952 in Hill Auditorium.

### SNAPSHOTS OF HISTORY...IN 1889:

- Vincent van Gogh paints *The Starry Night* at Saint Rémy-de-Provence
- The Moulin Rouge cabaret opens in Paris
- Inspired by Jules Verne, the pioneering female journalist Nelly Bly begins an attempt to beat travel around the world in less than 80 days. She finishes the journey in 72 days, 6 hours, and 11 minutes
- The first jukebox goes into operation at the Palais Royale Saloon in San Francisco

Something remarkable happened in the history of music during the 19th century: composers of symphonic music increasingly turned away from happy or cheerful feelings in favor of dramatic or even tragic ones. Instead of the light and unclouded tone found in many major works by Haydn or Mozart, Romantic composers predominantly used darker colors. Lightness was gradually pushed to the periphery of classical music and relegated to new popular genres (for instance, operetta), while large-scale symphonic works increasingly emphasized high passion and brooding melancholy.

There were two great exceptions to this general trend: Mendelssohn in the first half of the century, and Dvořák in the second half. Both had the unusual gift of writing radiantly happy music in an era where such an approach was often taken for either conservatism or naïveté. It was neither: it was merely a sign of a

different artistic personality.

If we compare Dvořák's Eighth Symphony to some of the great symphonic works written around the same time, the difference will become readily apparent. In the previous year, 1888, Tchaikovsky completed his Fifth (in e minor), in which he was grappling with grave questions about Fate and human life. The same year, César Franck introduced his *Symphony in d minor*, whose complex emotional journey leads from self-doubt to eventual triumph. Johannes Brahms finished his fourth and last symphony (also in e minor) just a few years earlier (1885) with a magnificent *passacaglia* that infused that Baroque variation form with genuine Romantic passion. (Brahms's "sunny" Second Symphony from 1877 is the exception that confirms the rule.)

Dvořák's cheerfully optimistic Eighth opens with an expressive melody in g minor that prepares the entrance of another theme, a

playful idea in G Major first given to the solo flute. A dynamic sonata exposition soon gets underway. Dvořák “overshoots the mark” as he bypasses the expected secondary key, D Major, in favor of a more remote but even brighter-sounding B Major. The development section works up quite a storm, but it subsides when the playful main theme returns, now played by the English horn instead of the flute (two octaves lower than before). The recapitulation ends with a short but very energetic coda.

The second movement (“Adagio”) begins with a simple string melody in darker tonal regions (E-flat Major/c minor) that soon reaches a bright C Major where it remains. The main theme spawns various episodes, in turn lyrical and passionate. After a powerful climax, the movement ends in a tender *pianissimo*.

The third movement (“Allegretto grazioso”) is neither a minuet nor a scherzo but an “intermezzo” like the third movements of Brahms’s First and Second Symphonies. Its first tune is a sweet and languid waltz; its second, functioning as a “trio,” sounds more like a Bohemian folk dance. After the return of the waltz, Dvořák surprises us by a very fast (“Molto vivace”) Coda, in which commentators have recognized a theme from one of Dvořák’s earlier operas. But this Coda consists of exactly the same notes as the lilting “trio” melody, only in a faster tempo, with stronger accents, and in duple instead of triple meter. It is interesting that, in the third movement of his Second Symphony, Brahms had transformed his “trio” theme in exactly the same way.

A resounding trumpet fanfare announces the fourth movement (“Allegro ma non troppo”), a complex theme-and-variations with a central episode that sounds at first like contrasting material but is in fact derived from the main theme. Dvořák’s handling of form is indebted to Beethoven and Brahms, but he filled out the form with melodies of an unmistakably Czech flavor and a joviality few composers at the time possessed. The variations vary widely in character: some are slower and some are faster in tempo, some are soft (such as the virtuosic one for solo flute), and some are noisy; most are in the major mode, though the central one, reminiscent of a village band, is in the minor. The ending seems to be a long time coming, with an almost interminable series of closing figures. When the last chord finally arrives, it still sounds delightfully abrupt due to its unusual metric placement.

*Program notes by Peter Laki.*

## ARTISTS

**Mariss Jansons** ranks among the outstanding podium personalities of our time. His orchestral work is recognized not only for his busy touring activities but also for his worldwide television and radio broadcasts worldwide, and for his extensive discography. Mr. Jansons has been chief conductor of the Bavarian Radio Symphony Orchestra (BRSO) and Choir since 2003, succeeding Eugen Jochum, Rafael Kubelík, Sir Colin Davis, and Lorin Maazel. After several exceptionally successful seasons, his contract was renewed through 2018. In 2004 he was named chief conductor of the Royal Concertgebouw Orchestra in Amsterdam, a position he held until 2015.

Born in 1943 in the Latvian capital of Riga, Mr. Jansons grew up in the Soviet Union as the son of conductor Arvids Jansons. He graduated with honors from the Leningrad Conservatory with a degree in conducting and continued his studies in Vienna with Hans Swarowsky and in Salzburg with Herbert von Karajan.

In 1971, Mr. Jansons won the Herbert von Karajan Foundation conducting competition in Berlin. That same year he was appointed assistant conductor of the Leningrad Philharmonic under Russian conductor Evgeny Mravinsky.

From 1979–2000, Mr. Jansons was chief conductor of the Oslo Philharmonic, which he shaped into a top international orchestra. He also served as principal guest conductor of the London Philharmonic Orchestra (1992–1997) and music director of the Pittsburgh Symphony Orchestra (1997–2004).

Mr. Jansons has successfully collaborated with many of the major orchestras, including the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the Boston Symphony, the

Israel Philharmonic, the London Symphony Orchestra, the Tonhalle Orchestra in Zurich, and the Dresden Staatskapelle. Of particular significance are his collaborations with the Vienna and Berlin Philharmonic Orchestras. Mr. Jansons has conducted these orchestras regularly in Vienna and Berlin as well as on tour throughout Europe, the US, and Japan. He is also a regular guest artist at the Salzburg Festival.

Mr. Jansons has led critically acclaimed concerts with the BRSO at home and abroad. He and the orchestra make regular appearances in important musical capitals and festivals around the world.

Mr. Jansons places considerable significance on his work with young musicians. He has conducted the Gustav Mahler Youth Orchestra on its European tour and worked with the Attersee Institute Orchestra, with which he appeared at the Salzburg Festival. In Munich he gives regular concerts with various Bavarian youth orchestras.

His numerous recordings with the BRSO and Choir document his wide-ranging repertoire. In 2005 he concluded a Shostakovich symphonies cycle with various orchestras, including the BRSO. His recording of Shostakovich's *Symphony No. 13* won a Grammy Award for "Best Orchestral Performance." He has received ECHO Klassik awards including "Conductor of the Year" in 2007, and "Best Recording of the Year" in 2008. The BRSO under Mr. Jansons won a 2010 ECHO Klassik "Orchestra of the Year" recognition for their recording of Bruckner's *Symphony No. 7*. Mr. Jansons is an honorary member of the Society of the Friends of Music in Vienna as well as the Royal Academy of Music in London.

In 2004, the Royal Philharmonic Society in London honored him as “Conductor of the Year.” In 2006, the MIDEM Music Trade Fair declared him “Artist of the Year.” In 2013 he received the prestigious Ernst von Siemens Music Prize for his life’s work as a conductor. During the same year, the President of the Federal Republic of Germany bestowed the “German Federal Cross of Merit with Star” on Mr. Jansons for his outstanding services to German culture.

**Leonidas Kavakos** is recognized as a violinist and artist of rare quality, known for his virtuosity, superb musicianship, and the integrity of his playing. He collaborates with the world’s greatest orchestras and is an exclusive recording artist with Decca Classics. By age 21, Mr. Kavakos had already won three major competitions: the Sibelius (1985), Paganini, and Naumburg competitions (1988). This success led to his recording the original Sibelius *Violin Concerto* (1903/4), the first recording of this work in history. It won the *Gramophone* “Concerto of the Year” award in 1991.

Mr. Kavakos has appeared regularly as soloist with the Vienna Philharmonic Orchestra (Eschenbach/Chailly), Berliner Philharmoniker (Rattle), Royal Concertgebouw Orchestra (Jansons/Gatti), London Symphony Orchestra (Gergiev/Rattle), and Gewandhausorchester Leipzig (Chailly); and, in the US, with the Boston Symphony, Chicago Symphony, Los Angeles Philharmonic, New York Philharmonic, and Philadelphia Orchestra.

Highlights of the current season include performances with the Cleveland and Philadelphia Orchestras, New York Philharmonic, San Francisco Symphony, Dallas Symphony, Boston Symphony at Tanglewood, tours with the Bayerischer Rundfunk to the US, and a tour with the London Philharmonic Orchestra to Spain.

He also presents a cycle of Beethoven Sonatas at the Dresner Musikfestspiele.

His first release on Decca Classics, the complete Beethoven Violin Sonatas with Enrico Pace (January 2013), earned him the ECHO Klassik award for “Instrumentalist of the Year,” followed by the Brahms *Violin Concerto* with Gewandhausorchester Leipzig and Riccardo Chailly (October 2013), and Brahms’s Violin Sonatas with Yuja Wang (March 2014). He was awarded *Gramophone* “Artist of the Year” in 2014. His earlier discography includes a recording of the Mendelssohn *Violin Concerto* (ECHO Klassik “Best Concerto Recording”) and Mozart’s Violin Concertos, conducting and playing with Camerata Salzburg.

Raised in a musical family in Athens, Greece, Mr. Kavakos curated a chamber music cycle for 15 years at the Megaron Athens Concert Hall. He plays the “Abergavenny” Stradivarius violin of 1724.

For more information on Mr. Kavakos, please visit [leonidaskavakos.com](http://leonidaskavakos.com) or [facebook.com/leonidas.kavakos.violin](https://facebook.com/leonidas.kavakos.violin).

Founded by Eugen Jochum in 1949, the Symphonieorchester des Bayerischen Rundfunks (**Bavarian Radio Symphony Orchestra**/BRSO) – the orchestra of Munich’s public radio and television broadcaster Bayerischer Rundfunk – has developed into an internationally renowned orchestra. The Orchestra owes its extraordinary range of repertoire and sound spectrum to the program preferences of its previous chief conductors as well as to the great flexibility and acumen of each individual musician.

The BRSO has a long tradition of fostering new music. Since its inception, the orchestra has presented contemporary works as part of the “musica viva” series, established in 1945 by Karl Amadeus Hartmann. At these concerts, audiences

have witnessed legendary performances of new works, some of which the composers themselves have conducted, including Igor Stravinsky, Darius Milhaud, Paul Hindemith, Pierre Boulez, and more recently, Karlheinz Stockhausen, Mauricio Kagel, Luciano Berio, and Peter Eötvös.

The BRSO has, in recent years, pursued new approaches to early music and now regularly collaborates with such experts in historical performance practice as Thomas Hengelbrock, Nikolaus Harnoncourt, and Ton Koopman. Many renowned guest conductors have left indelible imprints on the BRSO. Today, Bernard Haitink, Riccardo Muti, Esa-Pekka Salonen, Franz Welser-Möst, Daniel Harding, and Andris Nelsons are among the significant partners who frequently conduct the orchestra in Munich. The BRSO was also the only German orchestra regularly conducted by Leonard Bernstein.

Besides the numerous performances heard on Bayerischer Rundfunk in Munich and surrounding cities within the station's broadcast range, the BRSO is heard worldwide as part of its numerous and extensive concert tours. The BRSO, under the direction of its current chief conductor Mariss Jansons, has also served as orchestra in residence at the Easter Festival in Lucerne since 2004.

The BRSO actively supports and encourages up-and-coming young musicians. In conjunction with the ARD International Music Competition, the BRSO accompanies young musicians both in the final rounds of competition, as well as in the closing concert with the prize winners. Since October 2001 the Academy of the Symphonieorchester des Bayerischen Rundfunks has been invaluable in its efforts in preparing young musicians for their careers and thus building a solid bridge between education and professional activity. Beyond this, the BRSO maintains

a program to encourage young people to attend concerts and activities designed toward bringing the younger generation closer together with classical music.

The history of the BRSO is closely associated with its previous chief conductors, who were also concurrently chief conductors of the Chor des Bayerischen Rundfunks (Bavarian Radio Choir). The founder, Eugen Jochum, led the orchestra for 11 years (1949–1960) and established the Orchestra's distinguished reputation worldwide by engaging top musicians and implementing foreign tours.

A new chapter in the history of the BRSO began in October 2003 when Mariss Jansons assumed the post as chief conductor of the Chor and the Symphonieorchester des Bayerischen Rundfunks. In no time, he succeeded in creating an atmosphere of the highest artistic standards and a close emotional tie with the orchestra. Mr. Jansons conducts a wide range of repertoire, from the classical and romantic eras to 20th-century music and works by contemporary composers.

With numerous recording releases, among them a series of live recordings from Munich, Mr. Jansons continues to expand the orchestra's vast discography. His recording of Shostakovich's *Symphony No. 13* won the Grammy for "Best Orchestral Performance" in 2006. Since September of 2009, the BRSO has released recordings on Bavarian Broadcasting's own label, BR-KLASSIK. In 2013, the BRSO was awarded the ECHO Klassik for its recording of Mahler's *Symphony No. 9* with Bernard Haitink, and the Preis der Deutschen Schallplatten Kritik (German Record Critics' Award) for Dvořák's *Symphony No. 9* conducted by Andris Nelsons.

For further information on the BRSO, please visit [www.br-so.com](http://www.br-so.com) or follow the group on Twitter at @BRSO.

## UMS ARCHIVES

This evening's performance marks **the Bavarian Radio Symphony Orchestra's** third appearance under UMS auspices. The Orchestra made its UMS debut in October 1968 with Rafael Kubelik conducting at Hill Auditorium. The Orchestra most recently appeared under UMS auspices in April 1978 at Hill Auditorium, again under the baton of Maestro Kubelik. This evening's performance marks **Mariss Jansons's** sixth appearance under UMS auspices, following his UMS debut in November 1987 leading the Oslo Philharmonic Orchestra at Hill Auditorium. Mr. Jansons most recently appeared at UMS in November 1994 at Hill Auditorium with the Oslo Philharmonic Orchestra. **Leonidas Kavakos** makes his second appearance under UMS auspices tonight, following his UMS debut in recital with pianist Yuja Wang in November 2014 at Hill Auditorium.

**BAVARIAN RADIO SYMPHONY ORCHESTRA**

**Mariss Jansons**, Chief Conductor

**FIRST VIOLINS**

Radoslaw Szulc\*  
Anton Barachovsky\*\*  
Florian Sonnleitner\*\*  
Tobias Steymans\*\*  
Julita Smolen  
Jürgen Besig  
Bernd Herber  
Michael Christians  
Peter Riehm  
Corinna Clauser-Falk  
Franz Scheuerer  
Michael Friedrich  
Andrea Karpinski  
Daniel Nodel  
Marije Grevink  
Nicola Birkhan  
Karin Löffler  
Anne Schoenholtz  
Daniela Jung

**SECOND VIOLINS**

Korbinian Altenberger\*\*\*  
Jehye Lee\*\*\*  
Heather Cottrell\*\*\*  
Yi Li  
Wolfgang Gieron  
Andreas Wohlmacher  
Angela Koeppen  
Nicolaus Richter de Vroe  
Leopold Lercher  
Key-Thomas Märkl  
Bettina Bernklau  
Valérie Gillard  
Stephan Hoever  
David van Dijk  
Susanna Pietsch  
Celina Bäumer

**VIOLAS**

Hermann Menninghaus\*\*\*  
Wen Xiao Zheng\*\*\*  
Benedict Hames  
Andreas Marschik  
Anja Kreyrnacke  
Mathias Schessl  
Inka Ameln  
Klaus-Peter Werani  
Christiane Hörr  
Veronique Bastian  
Benedikt Schneider  
Giovanni Menna  
Alice Marie Weber

**CELLOS**

Lionel Cottet\*\*\*  
Hanno Simons  
Stefan Trauer  
Eva-Christiane Lassmann  
Jan Mischlich-Andresen  
Uta Zenke  
Jaka Stadler  
Frederike Jehkul-Sadler  
Samuel Lutzker  
Katharina Jäckle

**DOUBLE BASSES**

Heinrich Braun\*\*\*  
Philipp Stubenrauch\*\*\*  
Wies de Boevé  
Alexandra Scott  
Karl Wagner  
Frank Reinecke  
Piotr Stefaniak  
Teja Andresen

**FLUTES**

Philippe Boucly\*\*\*  
Henrik Wiese\*\*\*  
Petra Schiessel  
Natalie Schwaabe  
Ivanna Ternay

**OBOES**

Stefan Schilli\*\*\*  
Ramón Ortega Quero\*\*\*  
Marie-Lise Schüpbach  
Tobias Vogelmann

**CLARINETS**

Stefan Schilling\*\*\*  
Christopher Corbett\*\*\*  
Werner Mittelbach  
Bettina Faiss  
Heinrich Treydte

**BASSOONS**

Eberhard Marschall\*\*\*  
Marco Postinghel\*\*\*  
Wolfgang Piesk  
Rainer Seidel  
Susanne Sonntag

**HORNS**

Eric Terwilliger\*\*\*  
Carsten Carey Duffin\*\*\*  
Ursula Kepser  
Thomas Ruh  
Ralf Springmann  
Norbert Dausacker  
Francois Bastian

**TRUMPETS**

Hannes Läubin\*\*\*  
Martin Angerer\*\*\*  
Wolfgang Läubin  
Thomas Kiechle  
Herbert Zimmermann

**TROMBONES**

Hansjörg Profanter\*\*\*  
Thomas Horch\*\*\*  
Uwe Schrodi  
Richard Meyer  
Joseph Bastian

**TUBA**

Stefan Tischler

**TIMPANI**

Stefan Reuter  
Raymond Curfs

**PERCUSSION**

Markus Steckeler  
Guido Marggrander  
Christian Pilz

**HARP**

Emily Hoile

**PIANO**

Lukas Maria Kuen

**MUSIC LIBRARY**

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\* Principal Concert Master

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*Supporters of this evening's performance by the Bavarian Radio  
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Subscriptions for the  
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are on sale April 18.

Explore the full season line up  
at the **NEW** [ums.org](http://ums.org).

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Joyce DiDonato by Pari Dukovic