



BRAHMS SYMPHONY NO. 4

LOS ANGELES PHILHARMONIC

GUSTAVO DUDAMEL

 **LA PHIL LIVE**

Los Angeles Philharmonic
Gustavo Dudamel, conductor

Performed live in Walt Disney Concert Hall
June 2, 3, 4, and 5, 2011

Brahms Unbound

BRAHMS

Symphony No. 4 in E minor, Op. 98

- 1 Allegro non troppo
- 2 Andante moderato
- 3 Allegro giocoso
- 4 Allegro energico e passionato

Audio Recording:
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Producer: Chris Adler
Engineer: Fred Vogler
Editing / Mastering: Chris Adler, Fred Vogler, Scott Sedillo at Bernie Grundman Mastering
Audio Crew: Kevin Wapner, Randy Piotroski
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Program notes © Los Angeles Philharmonic Association
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About the PROGRAM

Symphony No. 4 in E minor, Op. 98
Johannes Brahms (1833–1897)

Composed: 1885
Length: c. 40 minutes
Orchestration: 2 flutes (2nd – piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle, and strings

First Los Angeles Philharmonic performance:
November 30, 1923, Walter Henry Rothwell conducting

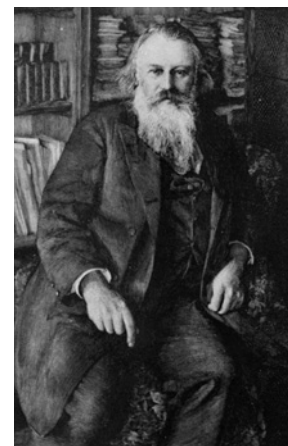
Although his catalog lists just four symphonies, Brahms wrote several other works that come close to that genre: his First Piano Concerto was indeed planned as a symphony, and the Second (which is in four movements) has been called a symphony with piano obbligato. Although the Second and Third Symphonies were introduced in Vienna, Brahms decided to give his Fourth Symphony an out-of-town tryout. He himself conducted the premiere (in October 1885) with the Meiningen Court Orchestra, where the audience was enthusiastic. Vienna was not so receptive when the work was introduced there a few months later. As it turned out, a mere ten years after his First Symphony had been given its premiere, Brahms had written his last symphony. Two years later came the Double Concerto, whose two solo parts (violin and cello) remind us of the old *sinfonia concertante* form, but there were to be no more symphonies.

For his final essay in symphonic form, Brahms produced a monumental work whose first movement grows from the simplest of materials, a simple rising and falling interval, out of which he develops long lines of powerfully emotional, yet unsentimental grandeur. The relentless organic development, which begins even as themes are being stated, leads to a complex interaction of motives and melodic fragments. The composer's friend Elisabeth von Herzogenberg wrote to him of her fears that he was dwelling too much on creating intricate thematic connections that would obscure his musical communication for the untrained listener: "...one rejoices with all the excitement of an explorer or scientist on discovering the secrets of your creation! But there comes a point where a certain doubt

creeps in...that its beauties are not accessible to every normal music-lover."

What makes the music so compelling, in fact, may be the way the longer lines ebb and flow with great urgency and lyrical beauty, while at the same time the contrapuntal complexities lend substance and richness to the texture. As an example of how the opposing camps of Wagnerites and Brahmsians always seemed to have something nasty to say about each other, note the comment of composer Hugo Wolf – one of the Symphony's detractors – that Brahms was "composing without ideas." Schoenberg, although he followed in the wake of Wagner's progressive chromatic proclivities, was a strong supporter of what he described as Brahms' technique of "developing variation." Certainly Beethoven had proved that minimal materials could be the source of substantial music.

After the powerful conclusion of the first movement, Brahms introduces the second movement with a forceful statement by two horns, followed by a ravishing passage in which all of the strings play delicate pizzicato chords supporting a sustained melody in the winds. As in the famous finale (in which Brahms looks to earlier musical models for his structure), there is an archaic quality to this music, which is the result, in part, of the composer's use of the medieval Phrygian mode. This rather mournful



meditation is interrupted by more animated passages, but there is an overriding tone of "the shadow of an inevitable fate." (Karl Geiringer)

In the other Brahms symphonies, there is no movement that could be said to fulfill the role of the scherzo in the Beethoven mold; that is not true in the Fourth Symphony. Here the third movement overflows with high spirits and raw energy, with the piccolo and triangle added to the performing forces for extra sizzle. The structure, though, is not that of a traditional scherzo with a contrasting middle section; in fact, this movement is in sonata form, and it includes material that prompted Hermann Kretschmar (writing in 1887) to note "its hastening, restless rhythms...its suddenly pulsing energy, and...the predominant harshness of its character."

Brahms, a diligent student of musical history, was always ready to draw on the styles and forms of earlier ages. The final movement of the Fourth Symphony is the best-known such instance, and it is usually characterized as a *passacaglia*, with reference to Bach. Although the theme which recurs throughout is drawn from Bach's Cantata No. 150, conductor and Baroque specialist Nikolaus Harnoncourt feels strongly that the form itself is more typical of the concluding movements in French operas from the Baroque era (especially Rameau). What is undeniable is the sense of cumulative power Brahms creates with his "old-fashioned" methods. The theme is repeated some 30 times, but the musical material is organized (texturally, dynamically, and above all emotionally) into a sonata-like structure: The extended opening section is followed by more relaxed (but still troubled) passages of a lyrical, yearning character (in which a solo flute is prominently featured). A renewed energy marks the beginning of a kind of development, culminating in three variations that recall the opening ones. The concluding pages of the Symphony are relentlessly charged with defiance and bristling with slashing intensity. For once, there is no coda. No triumph, no joy, no radiant string chords. The rest... is silence.

— Dennis Bade

Dennis Bade is Associate Director of Publications for the Los Angeles Philharmonic Association.

About the ARTISTS

Internationally acclaimed conductor **GUSTAVO DUDAMEL**, who continues to share his magnetic enthusiasm for music with audiences of all ages around the world, will begin his thirteenth year as Music Director of the Simón Bolívar Youth Orchestra (now known as the Simón Bolívar Symphony Orchestra of Venezuela) this fall. In September 2011, he will enter his third season as Music Director of the Los Angeles Philharmonic, and begin his fifth season with the Gothenburg Symphony. Armed with unparalleled passion, energy, and artistic excellence, Dudamel is dedicated to leading these orchestras, as well as to increasing his commitment to opera.

Coming from a background where being involved in music from a young age was a life-changing experience, Gustavo Dudamel is devoted to investing in classical music as an engine of social change. The message of his ongoing work in Venezuela through El Sistema, which influences hundreds of thousands of children each year, is being carried now into the United States through Youth Orchestra Los Angeles (YOLA). This program for children targets underserved Los Angeles communities and continues to grow and expand under Dudamel's leadership and that of the Los Angeles Philharmonic. He is also involved in advising on pilot programs in Gothenburg, Sweden and Raploch, Scotland.

Following an exciting fall 2010, which included the LA Phil's Opening Night Gala with guest artist Juan Diego Flórez (telecast by PBS with international distribution), a production of *Carmen* at La Scala, and two Vienna Philharmonic performances at Carnegie Hall, Dudamel inaugurated *LA Phil LIVE* in January, a series of performances transmitted live from Walt Disney Concert Hall to more than 450 movie theaters across the U.S. and Canada. The LA Phil and Dudamel also made their first international tour together, with concerts in Lisbon, Madrid, Cologne, London, Paris, Budapest, and Vienna, with repertoire including music by Adams, Bernstein, Beethoven, and Mahler. Other Dudamel conducting highlights of the LA Phil's season include the *Brahms Unbound* festival, a series of concerts pairing Brahms' complete symphonic works with premieres and newly commissioned scores, in addition to concerts with repertoire by composers

such as Bruckner, Messiaen, Mozart, Schumann, Takemitsu, and Webern.

With the Gothenburg Symphony, highlights include a national tour of Sweden during April 2011, along with numerous Gothenburg performances with repertoire focused on Mahler, Brahms, and Dvořák. Also in April, he returns to the Berlin Philharmonic for two weeks of appearances which include concerts in Berlin and at the Salzburg Easter Festival. Gustavo Dudamel continues to lead the Simón Bolívar Symphony Orchestra of Venezuela this season for concerts and recordings in Caracas, Venezuela, as well as for an extensive South American tour to Santiago, São Paulo, Rio de Janeiro, Montevideo, Buenos Aires, and Mexico City.

Gustavo Dudamel has been an exclusive Deutsche Grammophon artist since 2005. His debut recording, Beethoven Symphonies Nos. 5 and 7 with the Simón Bolívar Youth Orchestra released in 2006, received the 2007 Echo Award for "New Artist of the Year." Subsequent recordings with the Simón Bolívar Youth Orchestra include Mahler's Symphony No. 5, *FIESTA*, Tchaikovsky's Symphony No. 5 and *Francesca da Rimini*, and *Rite*, featuring Revueltas' *La noche de los mayas* and Stravinsky's *Le sacre du printemps*. The Simón Bolívar Symphony Orchestra of Venezuela's newest release is *Tchaikovsky & Shakespeare*, featuring *Hamlet*, *The Tempest*, and *Romeo and Juliet*. Dudamel DVDs include *Celebración*, the 2010/11 Opening Night Gala Concert, with Juan Diego Flórez and the LA Phil; Dudamel's Inaugural Concert as Music Director of the Los Angeles Philharmonic; *Birthday Concert for Pope Benedict XVI*; and *Live from Salzburg*, featuring performances of *Pictures at an Exhibition* and Beethoven's Triple Concerto with Martha Argerich, Renaud and Gautier Capuçon, and the SBYO. On the iTunes front, DG Concerts has released Gustavo Dudamel and the Los Angeles Philharmonic's Inaugural Concert performances of John Adams' *City Noir* and Mahler's Symphony No. 1; Berlioz' *Symphonie fantastique*; Bartók's Concerto for Orchestra; the *Celebración* concert; and, most recently, *Slonimsky's Earbox* by John Adams and Leonard Bernstein's Symphony No. 1, "Jeremiah."

Brought to international attention by triumphing in the inaugural Bamberger



Symphoniker Gustav Mahler Conducting Competition in May 2004, Gustavo Dudamel was born in 1981 in Barquisimeto, Venezuela, where he studied violin at the Jacinto Lara Conservatory with José Luis Jiménez and later, with José Francisco del Castillo, at the Latin American Academy of Violin. In 1996, he began his conducting studies with Rodolfo Saglimbeni and that same year was named Music Director of the Amadeus Chamber Orchestra. In 1999, along with assuming the Music Director position of the Simón Bolívar Youth Orchestra, he began conducting studies with José Antonio Abreu, the Orchestra's founder. In May 2007, Dudamel was awarded the Premio de la Latinidad, an honor given for outstanding contributions to Latin cultural life. In 2008, the Simón Bolívar Youth Orchestra was granted Spain's annual Prince of Asturias Award for the Arts, and in 2007, Dudamel received the Royal Philharmonic Society Music Award for Young Artists. Along with his mentor Dr. Abreu, he was granted the 2008 "Q" Prize from Harvard University for extraordinary service to children. In June 2009, he received an honorary doctorate from the Universidad Centro-Occidental Lisandro Alvarado in his hometown of Barquisimeto, Venezuela. Dudamel was awarded the Chevalier dans l'Ordre des Arts et des Lettres in Paris in 2009, and is the recipient of the 2010 Eugene McDermott Award in the Arts at MIT, which recognizes rising, innovative talents. Gustavo Dudamel was named one of the 100 most influential people of 2009 by *TIME* magazine and has been featured three times on CBS's *60 Minutes*.

Additional information can be found at his website: gustavodudamel.com.

LOS ANGELES PHILHARMONIC



The **LOS ANGELES PHILHARMONIC** is reinventing the concept of a 21st-century orchestra under the vibrant leadership of Gustavo Dudamel. Now in its 92nd season, the Philharmonic is recognized as one of the world's outstanding orchestras and is received enthusiastically by audiences and critics alike. Both at home and abroad, the Philharmonic is leading the way in innovative programming and re-defining the musical experience.

This view is shared by more than one million listeners who experience live performances by the Los Angeles Philharmonic each year. The Philharmonic demonstrates a breadth and depth of programming unrivaled by other orchestras and cultural institutions, performing or presenting nearly 300 concerts throughout the year at its two iconic venues: Walt Disney Concert Hall and the Hollywood Bowl, a popular summer tradition since 1922. The orchestra's involvement with Los Angeles also extends far beyond regular symphony concerts in a concert hall, embracing the schools, churches, and neighborhood centers of a vastly diverse community. Among its wide-ranging education initiatives is Youth Orchestra LA (YOLA). Central to YOLA is the Philharmonic's plan to build, with community partners, youth orchestras in communities throughout Los Angeles.

The Los Angeles Philharmonic was founded by William Andrews Clark Jr., a multi-millionaire and amateur musician, who established the city's first permanent symphony orchestra in 1919. Walter Henry Rothwell became its first Music Director, serving until 1927. Since then, ten renowned conductors have served in that capacity: Georg Schnévoigt (1927-1929); Artur Rodzinski (1929-1933); Otto Klemperer (1933-1939); Alfred Wallenstein (1943-1956); Eduard van Beinum (1956-1959); Zubin Mehta (1962-1978); Carlo Maria Giulini (1978-1984); André Previn (1985-1989); Esa-Pekka Salonen (1992-2009); and Gustavo Dudamel (2009-present).

In October 2003, the doors to one of the world's most celebrated venues – the Frank Gehry-designed Walt Disney Concert Hall – were opened and the Los Angeles Philharmonic took the stage in its new home, which has become

known not only as a local cultural landmark, but also as "...a sensational place to hear music... In richness of sound, it has few rivals on the international scene, and in terms of visual drama it may have no rival at all." (*The New Yorker*) Praise for both the design and the acoustics of the Hall has been effusive, and the glistening curved steel exterior of the 293,000-square-foot Walt Disney Concert Hall embodies the energy, imagination, and creative spirit of the city of Los Angeles and its orchestra.

Inspired to consider new directions, Dudamel and the Philharmonic aim to find programming that remains faithful to tradition, yet also seeks new ground, new audiences, and new ways to enhance the symphonic music experience. During its 30-week winter subscription season of 110 performances at Walt Disney Concert Hall, the Philharmonic creates festivals, artist residencies, and other thematic programs designed to delve further into certain artists' or composers' work.

The Los Angeles Philharmonic's commitment to the presentation of music of our time is evident in its subscription concerts, the exhilarating Green Umbrella series, and through its extensive commissioning initiatives. The Los Angeles Philharmonic New Music Group, devoted exclusively to performing compositions on the cutting edge of the repertoire, attracts leading composers and performers of contemporary music.

The Los Angeles Philharmonic Association expands the cultural offerings by producing concerts featuring distinguished artists in recital, jazz, world music, songbook and visiting orchestra performances, in addition to special holiday concerts and series of organ recitals, chamber music, and baroque music.

The Philharmonic has led the way into the digital age, with groundbreaking web and mobile device applications. Through an ongoing partnership with Deutsche Grammophon, the orchestra has a substantial catalog of concerts available online, including the first full-length classical music video released on iTunes. In January the orchestra launched *LA Phil LIVE*, a series of three concerts with Gustavo Dudamel transmitted live from Walt Disney Concert Hall to more than 450 movie theaters across the U.S. and Canada. Please visit LAPhil.com.

Gustavo Dudamel <i>Music Director</i> <i>Walt and Lilly Disney Chair</i>	Richard Elegino John Hayhurst Ingrid Hutman Hui Liu Meredith Snow David Stockhammer Leticia Oaks Strong Ben Ullery Minor L. Wetzel	CLARINETS Michele Zukovsky <i>Principal</i> Lorin Levee <i>Principal</i> Monica Kaenzig <i>Mauk/Nunis Chair</i> David Howard	KEYBOARDS Joanne Pearce Martin <i>Katharine Bixby Hotchkis Chair</i>
Esa-Pekka Salonen <i>Conductor Laureate</i> Lionel Bringuier <i>Associate Conductor</i> John Adams <i>Creative Chair</i> Deborah Borda <i>President</i>		E-FLAT CLARINET Monica Kaenzig	HARP Lou Anne Neill
FIRST VIOLINS Martin Chalifour <i>Principal Concertmaster</i> <i>Marjorie Connell Wilson Chair</i> First Associate Concertmaster (vacant) <i>Ernest Fleischmann Chair</i> Bing Wang <i>Associate Concertmaster</i> Mark Baranov <i>Assistant Concertmaster</i> <i>Philharmonic Affiliates Chair</i> Tamara Chernyak Michele Bovyver	CELLOS Peter Stumpf <i>Principal</i> <i>Bram and Elaine Goldsmith Chair</i> Daniel Rothmuller <i>Associate Principal</i> <i>Sadie and Norman Lee Chair</i> Ben Hong* <i>Assistant Principal</i> Jonathan Karoly	BASS CLARINET David Howard	LIBRARIANS Kazue Asawa McGregor Kenneth Bonebrake Stephen Biagini
Rochelle Abramson Camille Avellano Elizabeth Baker Minyoung Chang Robert Vijay Gupta Mischa Lefkowitz Edith Markman Judith Mass Mitchell Newman Barry Socher Lawrence Sonderling Stacy Wetzel	David Garrett Barry Gold Jason Lippmann Gloria Lum Serge Oskotsky Brent Samuel	BASSOONS Whitney Crockett <i>Principal</i> Shawn Mouser <i>Associate Principal</i> Michele Grego Patricia Kindel	PERSONNEL MANAGER Jeffrey Neville
SECOND VIOLINS <i>Principal (vacant)</i> <i>Dorothy Rossel Lay Chair</i> Mark Kashper <i>Associate Principal</i> Kristine Whitson Johnny Lee	BASSES Dennis Trembly <i>Principal</i> Christopher Hanulik <i>Principal</i> Oscar M. Meza <i>Assistant Principal</i> David Allen Moore*	CONTRABASSOON Patricia Kindel	PRODUCTION DIRECTOR Paul M. Geller
Dale Breidenthal Ingrid Chun Jin-Shan Dai Chao-Hua Jin Nickolai Kurganov Guido Lamell Varty Manouelian Paul Stein Yun Tang Suli Xue	Jack Cousin Richard D. Kelley Peter Rofé John Schiavo Frederick Tinsley	HORNS <i>Principal (vacant)</i> <i>John Cecil Bessell Chair</i> Eric Overholt <i>Associate Principal</i> Elizabeth Cook-Shen <i>William and Sally Rutter Chair</i> Brian Drake <i>Loring Charitable Trust Chair</i> Bruce Hudson Ethan Bearman <i>Assistant</i> <i>Bud and Barbara Hellman Chair</i>	CONDUCTING FELLOWS David Afkham Jean-Michel Lavoie Manuel López Joshua Weilerstein
VIOLAS Carrie Dennis <i>Principal</i> <i>John Connell Chair</i> Dale Hikawa Silverman <i>Associate Principal</i> Dana Hansen <i>Assistant Principal</i>	FLUTES David Buck <i>Principal</i> <i>Virginia and Henry Mancini Chair</i> Catherine Ransom Karoly <i>Associate Principal</i> <i>Mr. and Mrs. H. Russell Smith Chair</i> Sarah Jackson	TRUMPETS Donald Green <i>Principal</i> James Wilt <i>Associate Principal</i> Christopher Still	*on sabbatical <i>The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.</i> <i>In those sections where there are two principals the musicians share the position equally and are listed in order of length of service.</i> <i>The musicians of the Los Angeles Philharmonic are represented by Professional Musicians Local 47, AFM.</i>
	PICCOLO Sarah Jackson	TROMBONES James Miller <i>Associate Principal</i> <i>Abbott and Linda Brown Chair</i> Herbert Ausman	
	OBOES Ariana Ghez <i>Principal</i> Marion Arthur Kuszyk <i>Associate Principal</i> Anne Marie Gabriele Carolyn Hove	BASS TROMBONE John Lofton	
	ENGLISH HORN Carolyn Hove	TUBA Norman Pearson	
		TIMPANI Joseph Pereira <i>Principal</i> <i>Cecilia and Dudley Rauch Chair</i>	
		PERCUSSION Raynor Carroll <i>Principal</i> James Babor Perry Dreiman	