


DETROIT SYMPHONY ORCHESTRA
A COMMUNITY-SUPPORTED ORCHESTRA

LEONARD SLATKIN, Music Director Laureate
Music Directorship endowed by the Kresge Foundation

JEFF TYZIK
Principal Pops Conductor

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*Fred A. and Barbara M. Erb
Jazz Creative Director Chair*

NEEME JÄRVI
Music Director Emeritus

CLASSICAL SERIES
MAHLER SYMPHONY NO. 5

Thursday, March 14, 2019 at 7:30 p.m.
Friday, March 15, 2019 at 8 p.m. 
Saturday, March 16, 2019 at 8 p.m.
at Orchestra Hall

RAFAEL PAYARE, *conductor*
YOONSHIN SONG, *violin*

Wolfgang Amadeus Mozart Violin Concerto No. 5 in A major, K. 219
(1756 - 1791)
I. Allegro aperto
II. Adagio
III. Rondo: Tempo di menuetto
Yoonshin Song, violin

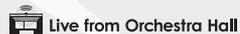
Intermission

Gustav Mahler Symphony No. 5 in C-sharp minor
(1860 - 1911)
Part I:
1. Trauermarsch
2. Stürmisch bewegt, mit grösster
Vehemeng
Part II:
3. Scherzo: Kräftig, nicht zu schnell
Part III:
4. Adagietto, sehr langsam
5. Rondo - Finale: Allegro

This Classical Series performance
is generously sponsored by



Friday's performance will be webcast via our exclusive Live From Orchestra Hall series,
presented by Ford Motor Company Fund and made possible by the John S. and James L. Knight Foundation.



Program Notes

PROGRAM AT-A-GLANCE

GRAND FINALES: *Two pieces with famous endings*

The Finale of Mozart's Violin Concerto No. 5, a beloved Rondo, has given the whole piece a nickname: "The Turkish Concerto."

About halfway through the movement, a shift in both key and time signature pushes the music towards a decidedly "eastern" tone, one that felt highly exotic in Mozart's time.

Mozart would explore "Turkish" music further in his 1782 opera *Die Entführung aus dem Serail* and the 1783 Piano Sonata in A.



The penultimate movement of Mahler's Symphony No.

5, the Adagietto, is perhaps the composer's most famous composition. Most fans agree that it is a musical love letter to the composer's wife Alma, to be paired with a love poem he wrote at the same time:

How much I love you, you my sun,
I cannot tell you that with words.

I can only lament to you my longing
and my love, my bliss!



Violin Concerto No. 5 in A major, K. 219

WOLFGANG AMADEUS MOZART

B. January 27, 1756, Salzburg, Austria

D. December 5, 1791, Vienna, Austria

Scored for solo violin, 2 oboes, 2 horns, and strings. (Approx. 31 minutes)

Between April and December of 1775, Mozart wrote five concertos for solo violin and orchestra. The A major concerto, the fifth and last piece in this series, may have been fashioned for Gaetano Brunetti, a violinist who shared concertmaster duties with Mozart in the orchestra maintained by the Prince-Archbishop of Salzburg.

The first movement of the concerto begins with the usual orchestral exposition, one whose several brief themes convey great enthusiasm. But the entrance of the solo violin changes the music's character completely. Indeed, the featured instrument seems to have stumbled into the wrong composition, rhapsodizing in slow tempo over a murmuring accompaniment. Mozart once

again shifts gears and returns to the original tempo, allowing the movement to develop straightforwardly.

The ensuing Adagio is more conventional, being concerned chiefly with the subject given out by the orchestra in the opening measures. But the finale, a rondo-form movement using a minuet melody as its recurring principal theme, has as its third episode a humorous interlude in "Turkish" style. The exotic fad constituted a popular strain of composition among Austrian musicians of the late eighteenth century, and Mozart toyed with it in his Piano Sonata in A major and the opera *Die Entführung aus dem Serail* in addition to the present work. The conclusion of this surprising passage returns us once more to the minuet theme, as though the Eastern excursion had been only a dream.

The DSO most recently performed Mozart's Violin Concerto No. 5 in March 2015, conducted by Cristian Măcelaru and featuring violinist Karen Gomyo. The DSO first performed the piece in March 1939, conducted by Eugene Ormandy and featuring violinist Robert Virovai.

Symphony No. 5 in C-sharp minor

GUSTAV MAHLER

B. July 7, 1860, Kaliště, Bohemia (now Czech Republic)

D. May 18, 1911, Vienna, Austria

Scored for 4 flutes (2 doubling on piccolo), 3 oboes, English horn, 3 clarinets (1 doubling on bass clarinet), E-flat clarinet, 3 bassoons (1 doubling on contrabassoon), 6 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings. (Approx. 1 hour 12 minutes)

The monumental Symphony No. 5 is often considered a turning point in Gustav Mahler's output. The first of Mahler's works in thirteen years not to rely explicitly on a text, the Symphony No. 5 has nevertheless been connected to Mahler's settings of poetry by Friedrich Rückert, specifically "Ich bin der Welt abhanden gekommen" ("I have become a stranger to the world"), a sentiment often considered fitting for this largely melancholy work.

In five movements placed within three larger sections, the symphony's expansiveness belies the leanness of the music. The opening trumpet fanfare, in C-sharp minor, suggests a relationship to Beethoven's "fate motive" of the latter's own fifth symphony. Mahler generally traced this type of fanfare back to his childhood, where he heard similar music from nearby army barracks. Funeral music follows, a persistent theme throughout Mahler's work, which alternates with passages of stormy chromaticism. Continual re-orchestration of the dirge theme exploits the variety of tone colors possible with a large orchestra. The movement fades away with reminiscences of the fanfare.

The storm of the second movement is

punctuated by slow funereal themes related to those in the first movement. It ends, like the preceding movement, by disintegrating into thematic fragments and echoes. The Scherzo initially provides relief from the weighty opening movements. Simple and lyrical melodies suggest country dance music. Another trumpet fanfare reminds us of the symphony's beginning, but the mood here is significantly brighter. Yet, the Scherzo's generally light character disguises tremendous musical challenges and complicated counterpoint in the orchestra.

The famous Adagietto is sometimes excerpted for performance, initially because the performance of the complete symphony was considered "too risky" for early-century audiences, and subsequently because of its sheer popularity. The diminutive title is a reference to the movement's length, not a faster tempo—Mahler emphatically insisted on a "very slow" pulse. The radiant finale that follows stands in stark contrast to the serenity of the Adagietto, but close listening reveals themes from the second and fourth movements. This use of the same motives across all movements creates a cyclical structure typical of Mahler, uniting a great expanse of musical landscape into a coherent architectural whole.

—Amy Kimura

The DSO most recently performed Mahler's Symphony No. 5 in February 2012, conducted by Leonard Slatkin. The DSO first performed the piece in November 1959, conducted by Paul Paray.

RAFAEL PAYARE

Venezuelan conductor Rafael Payare was recently named music director of the San Diego Symphony, beginning in the 2019-2020 Season.

He currently serves as music director of the Ulster Orchestra, where he was appointed principal conductor in 2014.

Payare has conducted many of the world's leading orchestras, including Philharmonia Orchestra, the BBC Symphony Orchestra, the Royal Stockholm Philharmonic, Montreal Symphony Orchestra, and others. He enjoys a close relationship with Sinfonietta Cracovia in Poland, which recently named him as their honorary conductor.

Payare has collaborated with a variety of notable soloists, including Daniil Trifonov, Frank Peter Zimmerman, Gil Shaham, Jean-Yves Thibaudet, Nikolai Lugansky, Christiane Karg, his wife Alisa Weilerstein, Nikolaj Znaider, Piotr Anderszewski, Elisabeth Leonskaja, Sergey Khachatryan, Jonathan Biss, and Dorothea Röschmann.

Born in 1980 and a graduate of the celebrated El Sistema in Venezuela, Payare began his formal conducting studies in 2004 with José Antonio Abreu. He has conducted all the major orchestras in Venezuela, including the Simón Bolívar Orchestra. Having also served as Principal Horn of the Simon Bolivar Orchestra, he took part in many prestigious tours and recordings with conductors including Giuseppe Sinopoli, Claudio Abbado, Sir Simon Rattle, and Lorin Maazel.



■ These performances mark Rafael Payare's DSO debut

YOONSHIN SONG

Concertmaster
Katherine Tuck Chair

Violinist Yoonshin Song was born in South Korea, where she began her musical studies at age 5. Making her solo debut with the Seoul Philharmonic at age 11, she has since built a successful performing career throughout Korea, the United States, and Europe.



As a soloist, she has performed with many orchestras around the world—including the DSO, the Houston Symphony Orchestra, the Utah Symphony Orchestra, New Mexico Philharmonic Orchestra, Bayreuth Festival Orchestra, the Paul Constantinescu Philharmonic Orchestra, Seoul Philharmonic Orchestra, and KBS Philharmonic Orchestra.

Since 2012, Song has served as Concertmaster of the Detroit Symphony Orchestra, and has enjoyed close collaborations with inspiring guest artists such as Gil Shaham, Joshua Bell, and Jamie Laredo. She currently plays on a 1700 Vincenzo Rugeri violin on loan to her from a generous sponsor in Michigan.

■ **MOST RECENT APPEARANCE (AS A SOLOIST) WITH THE DSO:** July 2018, performing Saint-Saëns's Introduction and Rondo capriccioso at Ford House (cond. Joshua Gersen)

■ **FIRST APPEARANCE (AS A SOLOIST) WITH THE DSO:** May 2013, performing Brahms's Violin Concerto (cond. Leonard Slatkin)