

# STRAUSS

DON JUAN

DEATH AND  
TRANSFIGURATION

TILL EULENSPIEGEL'S  
MERRY PRANKS



SUPER AUDIO CD

fresh!  
R

REFERENCE  
RECORDINGS



PITTSBURGH SYMPHONY ORCHESTRA  
MANFRED HONECK, MUSIC DIRECTOR



Richard Strauss

*from a photograph by Fr. Müller, Munich*

**T**here are few composers who have such an impressive ability to depict a story together with single existential moments in instrumental music as Richard Strauss in his *Tondichtungen* (“tone poems”). Despite the clear structure that the music follows, a closer interpretative look reveals many unanswered questions.

For me, it was the in-depth discovery and exploration of these details that appealed to me, as the answers resulted in surprising nuances that helped to shape the overall sound of the pieces. One such example is the opening of *Tod und Verklärung* (Death and Transfiguration) where it is obvious that the person on the deathbed breathes heavily, characterized by the second violins and violas in a syncopated rhythm. What does the following brief interjection of the flutes mean? The answer came to me while thinking about my own dark, shimmering farmhouse parlor where I lived as a child. There, we had only a sofa and a clock on the wall that interrupted the silence. The flutes remind me of the ticking clock hand. This is why it has to sound sober, unemotional, mechanistic and almost metallic. Another such example is the end of *Don Juan* where the strings seem to tremble. It is here that one can hear the last convulsions of the hero’s dying body. This must sound nervous, dreadful and dramatic. For this reason, I took the liberty to alter the usual sound. I ask the strings to gradually transform the tone into an uncomfortable, convulsing, and shuddering *ponticello* until the final *pizzicato* marks the hero’s last heartbeat.

Another detail I would like to emphasize can be found in the trial scene of *Till Eulenspiegel*. Before Till is sentenced to death, the D-clarinet has a note that, according to Strauss, must sound *entstellt* (“distorted”). The problem with this note is that it is impossible to hear, because the whole orchestra enters with a *fortissimo*. That is why I have this “distorted” note played one octave higher than written. This way, it does not only sound higher, but tremendously *entstellt*. In my opinion, this must have been a mistake, because Strauss surely knew that the instrumentation he asked for makes the note inaudible.

*Till Eulenspiegel's Lustige Streiche* (“Merry Pranks”) is about “funny” antics—but not all of the musically described situations are funny. Some have to be naughty, cynical, aggressive and even malicious. Many chords are marked with a *sforzato*. For me this is, at least in the beginning, where Till sticks out his tongue. Therefore, it is important that the *sforzato* sounds extremely accentuated. Another easily-overlooked detail regards the eighth-note-insertions of the horns in the first part, following bar 55. These eighth notes not only have accents, but are also marked as *mezzoforte*, while all the rest remains *piano*. It seems that Strauss wants to hear a stumbling Till, who is neither able, nor willing to walk docilely and steadily. Even the part echoing a *Wienerlied* (traditional Viennese songs), Josef Drechsler’s “*Brüderlein fein...*,” gradually loses its serene character and assumes an ironic one instead.

All three *Tondichtungen* highlight existential moments of human life. These life-defining moments deserve particular interpretative attention and acuteness. As the dying person in *Tod und Verklärung* reflects on his life, there are dance-like, swinging moments, for example, memories of his time as a student. One moment, however, seems of utmost importance to me. After the trombones have depicted “cardiac arrhythmia” in the music, the tam-tam sounds and in its echo, the soul of the deceased enters eternity. I honor this holy moment of human life by pausing with a long *fermata*. Then, a solemn pace follows (tam-tam and basses alternately), almost a march reminding me of a religious procession. Finally, you hear a sound of transfigured beauty with a hymn-like peak that signals eternal peace and rest. While *Till Eulenspiegel’s* trial scene and *Don Juan’s* last stormy *crescendo* have their peaks shortly before the end, *Tod und Verklärung* is composed with a long and solemn culmination to the very end.

These and countless other details allow the *Tondichtungen* to be told in an even more exciting way. I hope that this recording encourages listeners to continue to discover elements that make these works so vibrant and captivating even today.

—Manfred Honeck,  
Music Director



Manfred Honeck has served as Music Director of the Pittsburgh Symphony Orchestra since the 2008-2009 season. After two extensions his contract will run until the end of the 2019-2020 season. His successful work in Pittsburgh is captured on CD by the Japanese label Exton. So far, Mahler's Symphonies Nos. 1, 3, 4 and 5, Tchaikovsky's Symphony No. 5 and Richard Strauss' *Ein Heldenleben* have been released to critical acclaim. The recording of Mahler's Symphony No. 4 has won an ICMA 2012 Award.

Manfred Honeck and his orchestra present themselves regularly to the European audience. Since 2010, annual tour performances have led them to numerous European music capitals and major music festivals, amongst them Rheingau Musik Festival, Schleswig-Holstein Musik Festival, Beethovenfest Bonn, Musikfest Berlin, Grafenegg Festival, Lucerne Festival and the BBC Proms. The 2012 tour focused on a week-long residency at the Vienna Musikverein. In August and September 2013, concerts took place in Grafenegg, Berlin, Bucharest, Paris, Düsseldorf, Frankfurt, Lucerne and Bonn. From 2007 to 2011, Manfred Honeck was Music Director of the Staatsoper Stuttgart where he conducted premieres including Berlioz's *Les Troyens*, Mozart's *Idomeneo*, Verdi's *Aida*, Richard Strauss's *Rosenkavalier*, Poulenc's *Dialogues des Carmélites* and Wagner's *Lohengrin* and *Parsifal* as well as numerous symphonic concerts. His operatic guest appearances include Semperoper Dresden, Komische Oper Berlin, Théâtre de la Monnaie in Brussels, Royal Opera of Copenhagen, the White Nights Festival in St. Petersburg and the Salzburg Festival.

Born in Austria, Manfred Honeck received his musical training at the Academy of

Music in Vienna. Many years of experience as a member of the Vienna Philharmonic and the Vienna State Opera Orchestra and at the helm of the Vienna Jeunesse Orchestra have given his conducting a distinctive stamp.

He commenced his career as assistant to Claudio Abbado in Vienna. Subsequently, he was engaged by the Zurich Opera House, where he was bestowed the prestigious European Conductor's Award in 1993. Other early stations of his career include Leipzig, where he was one of three main conductors of the MDR Symphony Orchestra and Oslo, where he assumed the post of Music Director at the Norwegian National Opera on short notice for a year and, following a highly successful tour of Europe, was engaged as Principal Guest Conductor of the Oslo Philharmonic Orchestra for several years. From 2000 to 2006 he was Music Director of the Swedish Radio Symphony Orchestra in Stockholm and, from 2008 to 2011, Principal Guest Conductor of the Czech Philharmonic Orchestra, a position he will resume for another three years at the beginning of the season 2013/2014.

As a guest conductor Manfred Honeck has worked with leading international orchestras such as the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Gewandhausorchester Leipzig, Staatskapelle Dresden, Royal Concertgebouw Orchestra, London Symphony Orchestra, Orchestre de Paris, Accademia di Santa Cecilia Rome and the Vienna Philharmonic. Orchestras he conducted in the USA include New York Philharmonic, The Cleveland Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic and Boston Symphony Orchestra. He is also a regular guest at the Verbier Festival.

In 2010, Manfred Honeck earned an honorary doctorate from St. Vincent College in Latrobe, Pennsylvania. Moreover, he has been Artistic Director of the "International Concerts Wolfegg" in Germany for more than fifteen years.



### A History of the Pittsburgh Symphony Orchestra

For more than 115 years, the Pittsburgh Symphony Orchestra (PSO) has been an essential part of Pittsburgh's cultural landscape. The PSO, known for its artistic excellence, is credited with a rich history of the world's finest conductors and musicians, and a strong commitment to the Pittsburgh region and its citizens. This tradition was furthered in fall 2008, when Austrian conductor Manfred Honeck assumed the position of Music Director with the Pittsburgh Symphony Orchestra.

Heading the list of internationally recognized conductors to have led the PSO is Victor Herbert, Music Director between 1898 and 1904, who influenced the early development of the PSO. Preceding Herbert was Frederic Archer (1896-1899), the first Pittsburgh Orchestra Conductor. The Orchestra's solidification as an American

institution took place in the late 1930s under the direction of Maestro Otto Klemperer. Conductors prior to Klemperer were Emil Paur (1904-1910), Elias Breeskin (1926-1930) and Antonio Modarelli (1930-1937). From 1938 to 1948, under the dynamic directorship of Fritz Reiner, the Orchestra embarked on a new phase of its history, making its first international tour and its first commercial recording.

The PSO's standard of excellence was maintained and enhanced through the inspired leadership of William Steinberg during his quarter-century as Music Director between 1952 and 1976. André Previn (1976-1984) led the Orchestra to new heights through tours, recordings and television, including the PBS series, *Previn and the Pittsburgh*. Lorin Maazel began his relationship with the PSO in 1984 as Music Consultant but later served as a highly regarded Music Director from 1988-1996. As Music Director from 1997-2004, Mariss Jansons furthered the artistic growth of the orchestra, and upon his departure, the PSO created an innovative leadership model with Artistic Advisor Sir Andrew Davis, Principal Guest Conductor Yan Pascal Tortelier and Endowed Guest Conductor Chair Marek Janowski. These three conductors formed the primary artistic leadership for the Orchestra until January 2007, when the PSO selected Honeck to take the reins at the start of the 2008-2009 season. In February 2012, Honeck agreed to extend his contract with the PSO through the 2019-2020 season.

With a long and distinguished history of touring both domestically and overseas since 1900, the PSO continues to be critically acclaimed as one of the world's greatest orchestras. With more than 35 international tours, including 20 European tours, eight trips to the Far East, and two to South America, a Far East Tour in 2002 marked first-time concerts for the Orchestra in Kuala Lumpur and Australia. Reaching a global audience, the PSO was the first American orchestra to perform at the Vatican in

January 2004 for the late Pope John Paul II, as part of the Pontiff's Silver Jubilee celebration. In May 2009, the PSO embarked on a four concert tour of Asia, a trip which included debut performances in Shanghai, China and Kaohsiung, Taiwan, in addition to the first stop in Beijing, China since 1987. Then in September 2009, the PSO toured Europe with stops in Essen and Bonn, Germany, before closing the prestigious Lucerne Festival in Switzerland.

Following their successful European tour in 2010, the PSO and Honeck embarked on a tour of Europe in 2011, with appearances at major music festivals, including the BBC Proms at the Royal Albert Hall in London, Musikfest Berlin, Bonn's Beethovenfest, Lucerne Festival, Rheingau Musik Festival in Wiesbaden, and Schleswig-Holstein Musik Festival in Hamburg. The PSO also performed to rave reviews in Paris, Grafenegg and Vilnius, Lithuania, on this tour.

The 2011 European tour led to another thriving European tour in 2012. The PSO performed at many beautiful concert halls including *L'Auditorio* in Barcelona, *Auditorio Nacional* in Madrid, *Musikverein* in Vienna, *Salle Pleyel* in Paris, *Philharmonie* in Cologne, *Alte Oper* in Frankfurt, *Liederhalle* in Stuttgart, and *Philharmonie* in Luxembourg. Most recently, in summer 2013 enthralled audiences filled the PSO's concerts in Grafenegg, Berlin, Bucharest, Paris, Düsseldorf, Frankfurt, Lucerne and Bonn. International touring is made possible by the Hillman Endowment for International Performances.

Since 2006, the PSO has partnered with the Allegheny Conference on Community Development and its marketing affiliate, the Pittsburgh Regional Alliance, to use international tours to open doors for economic development and foreign direct investment discussions. The partnership, unique among American orchestras, has

resulted in numerous investments in the Pittsburgh region.

The Orchestra also enjoys an equally distinguished record of domestic tours, which over the years have showcased the orchestra in all of America's major cities and music centers, including frequent performances at Carnegie Hall in New York and the Kennedy Center in Washington, D.C.

The PSO has a long and illustrious history in the areas of recordings and radio concerts. As early as 1936, the PSO broadcast coast-to-coast, receiving increased national attention in 1982 through its series of network radio broadcasts by Public Radio International, produced by WQED-FM 89.3 in Pittsburgh.



Photo: Rob Davidson

**THE PITTSBURGH  
SYMPHONY ORCHESTRA**

**MUSIC DIRECTOR  
Manfred Honeck**

ENDOWED BY THE VIRA I. HEINZ ENDOWMENT

**VICTOR DE SABATA GUEST  
CONDUCTOR CHAIR  
Gianandrea Noseda**

**RESIDENT CONDUCTOR  
Lawrence Loh  
VIRGINIA KAUFMAN  
RESIDENT CONDUCTOR CHAIR**

**ASSISTANT CONDUCTOR  
Fawzi Haimor**

**FIRST VIOLIN**

**Noah Bendix-Balgley  
RACHEL MELLON WALTON  
CONCERTMASTER CHAIR**


**Mark Huggins  
ASSOCIATE CONCERTMASTER  
BEVERLYNN & STEVEN ELLIOTT CHAIR**

**Huei-Sheng Kao  
ASSISTANT CONCERTMASTER**

**Hong-Guang Jia  
ASSISTANT CONCERTMASTER**

**Jeremy Black  
Ellen Chen-Livingston  
Irene Cheng  
Sarah Clendenning  
Alison Peters Fujito  
David Gillis**

SELMA WIENER BERKMAN MEMORIAL CHAIR

**Sylvia Kim   
JENNIFER ORCHARD  
RON & DOROTHY CHUTZ CHAIR  
Susanne Park**

**Christopher Wu  
NANCY & JEFFERY LEININGER CHAIR  
Shanshan Yao**

THE ESTATE OF OLGA T. GAZALIE  
**Kristina Yoder**

**SECOND VIOLIN**

**Jennifer Ross *er*  
G. CHRISTIAN LANTZSCH & DUQUESNE  
LIGHT COMPANY CHAIR**

**Louis Lev   
THE MORRISON FAMILY CHAIR**

**Dennis O'Boyle   
Laura Motchalov  
WILLIAM & SARAH GALBRAITH CHAIR**

**Eva Burmeister  
Carolyn Edwards  
Andrew Fuller  
Lorien Benet Hart  
Claudia Mahave**

Peter Snitkovsky  
Albert Tan  
Yuko Uchiyama 🎹  
Rui-Tong Wang

VIOLA

Randolph Kelly *et*  
CYNTHIA S. CALHOUN CHAIR  
Tatjana Mead Chamis *et*  
Joen Vasquez ☒  
Marylène Gingras-Roy  
Penny Anderson Brill  
Cynthia Busch  
Erina Laraby-Goldwasser  
Paul Silver

MR. & MRS. WILLARD J. TILLOTSON, JR. CHAIR

Stephanie Tretick  
Meng Wang  
Andrew Wickesberg

CELLO

Anne Martindale Williams *et*  
PITTSBURGH SYMPHONY ASSOCIATION CHAIR

David Premo *et*  
Donald I. & Janet Moritz and  
Equitable Resources, Inc. Chair  
Adam Liu ☒  
GEORGE & EILEEN DORMAN CHAIR  
Mikhail Istomin  
Gail Czajkowski  
Louis Lowenstein  
Irvin Kauffman ◆

Michael Lipman  
Jane & Rae Burton Chair  
Hampton Mallory  
Lauren Scott Mallory  
MR. & MRS. MARTIN G. MCGUINN CHAIR

BASS

Jeffrey Turner *et*  
Tom & Dona Hotopp Chair  
Donald H. Evans, Jr. *et*  
Betsy Heston ☒  
Jeffrey Grubbs  
Peter Guild  
Micah Howard  
Stephen & Kimberly Keen Chair  
John Moore  
Aaron White

HARP

Gretchen Van Hoesen *et*  
Virginia Campbell Chair

FLUTE

Lorna McGhee *et*  
Jackman Pfouts Flute Chair  
Damian Bursill-Hall *et*  
Jennifer Conner  
Hilda M. Willis Foundation Chair

PICCOLO

**Rhian Kenny** *et*

FRANK & LOTI GAFFNEY CHAIR

OBOE

**Cynthia Koledo DeAlmeida** *et*

DR. WILLIAM LARIMER MELLON, JR. CHAIR

**Scott Bell**

MR. & MRS. WILLIAM E. RINEHART CHAIR

ENGLISH HORN

**Harold Smoliar** *et*

Johannes & Mona L. Coetzee  
Memorial Chair

Clarinet

**Michael Rusinek** *et*

Mr. & Mrs. Aaron Silberman Chair

**Thomas Thompson** *et*

**Ron Samuels**

E-FLAT CLARINET

**Thomas Thompson**

BASS CLARINET

**Richard Page** *et*

BASSOON

**Nancy Goeres** *et*

Mr. & Mrs. William Genge  
and Mr. & Mrs. James E. Lee Chair

**David Sogg** *et*

**Philip A. Pandolfi**

CONTRABASSOON

**James Rodgers** *et*

HORN

**William Caballero** *et*

ANONYMOUS DONOR CHAIR

**Stephen Kostyniak** *et*

**Zachary Smith** *et*

Thomas H. & Frances M. Witmer Chair

**Robert Lauver**

IRVING (BUDDY) WECHSLER CHAIR

**Ronald Schneider**

MICHAEL & CAROL BLEIER CHAIR

**Joseph Rounds**

Reed Smith Chair Honoring Tom Todd

TRUMPET

**George Vosburgh** *et*

MARTHA BROOKS ROBINSON CHAIR

**Charles Lirette** *et*

EDWARD D. LOUGHNEY CHAIR

**Neal Berntsen**

**Chad Winkler**

Susan S. Greer Memorial Chair

TROMBONE

Peter Sullivan *et*  
TOM & JAMEE TODD CHAIR  
Rebecca Cherian *≡*  
James Nova

BASS TROMBONE

Murray Crewe *et*

TUBA

Craig Knox *et*

TIMPANI

Edward Stephan *et*  
BARBARA WELDON  
PRINCIPAL TIMPANI CHAIR  
Christopher Allen *⊖*  
JAMES W. & ERIN M. RIMMEL CHAIR

PERCUSSION

Andrew Reamer *et*  
ALBERT H. ECKERT CHAIR  
Jeremy Branson *⊖*  
Christopher Allen  
James W. & Erin M. Rimmel Chair

FRETTED INSTRUMENTS

Irvin Kauffman *et*

LIBRARIANS

Joann Ferrell Vosburgh *et*  
JEAN & SIGO FALK CHAIR  
Lisa Gedris

STAGE TECHNICIANS

Ronald Esposito  
John Karapandi

OPEN CHAIRS

THE HENRY AND ELSIE HILLMAN  
PRINCIPAL POPS CONDUCTOR CHAIR

MR. & MRS. BENJAMIN F. JONES III  
KEYBOARD CHAIR

*et* Principal  
*≡* Co-Principal

*⊖* Associate Principal

Assistant Principal

◆ Assistant Principal Laureate

*⊖* One Year Absence

SPECIAL THANKS TO THE  
PERRY & BEE JEE MORRISON  
STRING INSTRUMENT LOAN FUND

# ***sound/mirror***

## **Technical Recording Notes**

We at Soundmirror believe, that in a good and successful recording, the sound has to serve the music. While an important goal is to truthfully represent the acoustical event in the hall, another is to capture the composer's intention reflected in the score and its realization by the performer. To achieve these goals, extensive collaboration and communication between the artists and the recording team are of utmost importance.

Based on our long experience of recording the Pittsburgh Symphony Orchestra in Heinz Hall, we chose five omnidirectional DPA 4006 microphones as our main microphone array. Supplementing those with "spot mics" to clarify the detail of the orchestration, we worked toward realizing above goals. Extensive listening sessions with Maestro Honeck and orchestra musicians were crucial in refining the final balance.

This recording was made and post produced in 64fs DSD on a Pyramix workstation to give you, the listener, the highest sound quality possible.

**We hope, you will enjoy listening to this recording as much as we enjoyed making it! —Mark Donahue, John Newton and Dirk Sobotka**

For more than 40 years, Soundmirror has been the first choice recording and post-production company for orchestras, choral groups, opera companies, solo artists, and record labels. Soundmirror's recordings have received over 80 GRAMMY® nominations and awards as well as special commendations from prestigious publications.

For more information about Soundmirror: <http://www.soundmirror.com/>

**Recorded:** June 8 – 10, 2012  
Heinz Hall for the Performing Arts, Pittsburgh, PA

**Recording Producer:** Dirk Sobotka (Soundmirror, Boston)

**Balance Engineer:** Mark Donahue (Soundmirror, Boston)

**Recording Engineers:** Ray Clover (Pittsburgh Symphony),  
John Newton (Soundmirror, Boston)

**Editing:** Dirk Sobotka (Soundmirror, Boston)

**Mastering:** Mark Donahue (Soundmirror, Boston)

**Music Notes:** Manfred Honeck

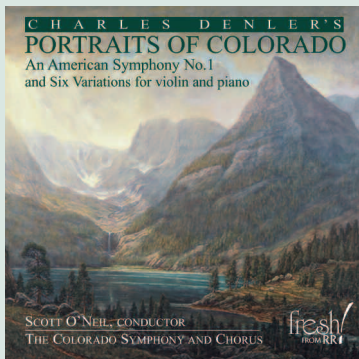
**Technical Notes:** Mark Donahue, John Newton and Dirk Sobotka

**Design:** Bill Roarty

**Back Cover Photo:** Pittsburgh Symphony Orchestra

**Pittsburgh Symphony Orchestra recordings are made possible  
by a generous grant from BNY Mellon.**

## ALSO ON FRESH! FROM RR



CHARLES DENLER'S  
*PORTRAITS OF COLORADO*  
*An American Symphony No. 1*  
and *Six Variations for violin and piano*

Scott O'Neil, conductor  
The Colorado Symphony and Chorus

WORLD PREMIERE!  
FR-706

*ANDRÉS SEGOVIA ARCHIVE*  
*SPANISH COMPOSERS*

ROBERTO MORONN PÉREZ

A SUPERB NEW  
CLASSICAL GUITAR RECORDING  
FR-705



FREE CATALOGUE AND SECURE ORDERING: [REFERENCERECORDINGS.COM](http://REFERENCERECORDINGS.COM)





PITTSBURGH LIVE!