



BEETHOVEN

SYMPHONY NO. 3 EROICA



STRAUSS

HORN CONCERTO NO. 1
WILLIAM CABALLERO, HORN



PITTSBURGH SYMPHONY ORCHESTRA
MANFRED HONECK, MUSIC DIRECTOR

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THOUGHTS ON THE “EROICA”: A NEW PATH FORWARD

by Manfred Honeck

It is clear that the “Eroica” Symphony marked a new path both for Beethoven and the development of the symphony. Up until this time, no symphony had had such an impact, but with the “Eroica”, Beethoven found a new direction that would come to greatly influence the genre of the symphony going forward while propelling it to a new dimension. In many ways, the “Eroica” can be seen as the key to the Romantic period and in this context, I would like to highlight three essential elements: the rhythm, harmony and formal inventiveness which had never before seen such boldness.

Beethoven began the first sketches of his Third Symphony in 1802, but worked mainly in May and June of 1803. The world premiere took place in a private concert on the 9th of June, 1804 in the Palace of Prince Lobkowitz, with the first public performance in the Theater an der Wien on the 7th of April, 1805 with Beethoven himself conducting. In the original accounts, there are many anecdotes and even confusion surrounding the nickname “Eroica” with several contemporaries of Beethoven each offering his own version of the genesis of the work. Anton Schindler, the first biographer of Beethoven, recounted that General Bernadotte had presented to Beethoven the idea to immortalize Napoleon Bonaparte through music, although Beethoven’s physician, Doctor Joseph Bertolini, reported that the inspiration for the second movement was the death of the English General Abercrombie. Ferdinand Ries, a student of Beethoven himself, described the situation after he informed Beethoven that Napoleon had crowned himself as emperor. Beethoven became enraged, and in a fury shouted, “Is he too, then, nothing more than an ordinary human being? Now he,



BEETHOVEN PORTRAIT 1814

too, will trample on the rights of man, and indulge only his ambition! He will be a tyrant.” And with that, Beethoven was said to have torn the title page of the score where Napoleon had been named as the dedicatee. We know now that the first page was not torn as Ries recounted, but instead, the title, “Sinfonia intitolata Bonaparte” (Symphony entitled Bonaparte) was erased so vigorously so as to create a hole in the title page.

In August 1804, Beethoven reported to the publisher Breitkopf & Härtel in Leipzig, “Die Symphonie ist eigentlich betitelt Bonaparte” (The symphony is really titled Bonaparte). And yet, Prince Louis Ferdinand of Prussia was also mentioned as a possible inspiration (The Prince, among his contemporaries, was regarded and honored as a hero), as was Prometheus, whom Beethoven had immortalized in his music to the ballet. Whatever the case, it is clear that there may have been many heroes in Beethoven’s mind as he set out to write the “Eroica”. For me, personally, I am not so interested to engage in the debate of the exact identity of the hero; rather, what is most important is that this composition is about a hero, whoever it may be.

Music inspired by heroes was, in fact, very much in vogue at the time when the “Eroica” was composed. Beethoven composed his Piano Sonata Op. 26 in 1802, with the slow movement entitled, “Marcia funebre sulla morte d’un eroe” (Funeral march for a dead hero). In Beethoven’s time, we must remember that a hero was absolutely emblematic of a positive, ideal picture, as a hero represented moral, social and religious values that were upheld at all costs. In the title of the first published edition of the “Eroica”, the identity of the hero remains unspecified, as it was noted, “Sinfonia eroica, composta per festeggiare il sovvenire di un grand’uomo” (A heroic symphony composed to celebrate the memory of a great man). I personally believe that Napoleon had only a limited influence on the composition; therefore, for me, it would be quite wrong to see this symphony as a portrait of Napoleon. Rather, I view it in a similar manner to the way that Beethoven later characterized his Symphony No. 6, “Pastoral”, writing, “More expression of feeling than sound painting”. Similar to the “Pastoral”, where it does not

make a difference as to which part of the countryside is being portrayed, in the end, it is not so important to identify who exactly the hero may be.

In this light, I do not see the “Eroica” as a political piece. Rather, at the heart of the work is the concept of the hero, who is an expression of the human condition with all its highs and lows. An important interpretive key for me, as well, is Beethoven’s own personal situation when he started to compose the Symphony. It is clear that during this time, Beethoven endured one of the most difficult crises of his life. It is distressing to read his “Heiligenstadt Testament”, which details his thoughts of suicide on account of the development of his hearing loss. But Beethoven worked against those dark thoughts with all of his power, seeking to create something entirely new. In this context, it can absolutely be possible that the “Eroica” is connected with a very personal type of heroism, if one is to consider this composition as a self-portrait of Beethoven.

THE MUSIC

BEETHOVEN SYMPHONY NO. 3 “EROICA”

I view all four movements of the “Eroica” as dance movements, each one with a distinctive character. The first movement, sprawling in scale, is full of interesting details, surprises and brilliant creativity. And while I cannot mention every single highlight, I’d like to start by taking a closer look at the rhythmic inventiveness that is a hallmark of this movement. It is not without reason to look at the movement as a triple meter dance, perhaps even akin to a waltz. Here, Beethoven could have written this heroic opening in a $\frac{2}{4}$ bar, but as he chose the $\frac{3}{4}$ time signature instead, the music takes on an enormous swing and momentum.

From the opening chords of the “Eroica,” everything seems to flow quite well, though it is not long before Beethoven makes use of both rhythmic and harmonic elements to create small and large interruptions. *Syncopations* (shifts of the normal accent

pattern), *hemiolas* (shifts between duple and triple meter) and even surprises like the many *subito* (sudden) fortissimi or subito pianissimi markings, all interrupt the motion. Beethoven also marks *sforzati* (a sudden or marked emphasis) throughout, with the first sforzando appearing as early as bar 9 and sforzati then found again and again. In this light, one can be sure that there is no symphony before the “Eroica” that had so many sforzati. Likewise, syncopations add a distinctive energy to the movement, ranging from the lyrical lilt of bar 45 (0:48), to the lively spirit of bar 109 (2:02), to name a few. I’d also like to quickly highlight three distinct examples of Beethoven’s use of hemiolas on top of which he has added sforzati. Consider for a moment bar 25 (0:27), which has a rather easy-going mood and swing. Things change dramatically in bar 128 (2:22) following a boisterous, stormy dance and we now experience a true hemiola in the six repeated steely, hard beats. From here, Beethoven develops the dramatic mood even further, eventually reaching a wild and ecstatic character in bar 248 (7:31) and following. In this passage, the music is emboldened not only through the use of hemiolas, but also syncopations, as well as vivid harmonies. For me, this is one of the most interesting moments as the many rhythmic and harmonic elements all come together to build dramatically toward the climax. Beginning in bar 276 (8:04), Beethoven again intensifies the expression through the use of radical harmonies and sharp dissonance. Here, E and F half-tones sound together. What an effect this must have had in the world premiere! Listen especially to the trumpets who add extreme anguish in the latter half of the bars. It was my absolute intention here to sharpen this dissonance so as to recreate the same shocking feeling that must have occurred in the first performance. This spot is perhaps reminiscent of a hero battling a dramatic struggle—it should sound like a scream. Could this be a person crying out, or perhaps even Beethoven himself calling out as he did in the “Heiligenstadt Testimony”?

Another example of harmonic expressivity can be seen in the beginning of the coda (bar 551 or 13:20). It starts in the optimistic, main key of E-Flat Major, before falling

down to a very gentle, soft D-Flat Major, before four bars later, leaping back to a bright and glorious C Major. I not only take a little bit of time here between the three key areas, but also try to bring out the different characters and expression of each key. For me, this is a brief moment of respite where Beethoven has intentionally provided a temporary relief from the dance-like motion of the movement and instead begins to prepare the listeners for something much greater to come: the longest written coda up until that time.

Several additional noteworthy details in the first movement are as follows: first, the touches of melancholy, for example in bar 154 (5:44) which I ask to be played without vibrato so as to sound like a lament and also bar 374 (9:58). We have already talked extensively about the syncopations and hemiolas, but I want to highlight Beethoven's wonderful rhythmic invention even within the smallest figurations and motives, for example bar 577 (13:51). Here, Beethoven has composed a hidden three note rhythm and I have asked for subtle accents so as to allow this figuration to emerge. I'd also like to mention the false recapitulation in bar 394 (10:22) which absolutely sounds like a recapitulation, but is not. A subito fortissimo follows (bar 397 or 10:25), which is one of many examples as I have outlined before (consider bar 320 (8:55), bar 671 (13:33) and bar 685 (15:55), to name a few) where Beethoven continues to raise the dramatic intensity with these sudden dynamic changes. In all cases, these passages must be played with extreme clarity so as to achieve the most powerful effect. Perhaps these intensifications are all inspired by the noble and exciting character of the hero? I'd also like to highlight the timpani and trumpets, starting in bar 646 (15:11), who illustrate a military group with their triplet upbeat motive, first from far away and then coming closer and closer. I ask that they play this like a military fanfare. A final point of interest is the repeat of the exposition, which is very often eliminated in both performances and recordings, though I believe that Beethoven (although himself unsure of the repetition), wished for this in the end. By including the repeat, I find a wonderful sense of balanced proportion as the three big structural blocks (exposition, development and recapitulation/

coda) are all nearly the same length.

The second movement is, for me, somehow the center of the symphony. Never before had anyone composed a funeral march in a symphony. To begin the movement, written in memory of a dead human, Beethoven indicates *sotto voce* (under the voice). Let's now recall the end of the first movement that had the triplet upbeat military fanfare motive. We find this rhythm in the strings as the underpinning of the funeral melody, here now mysterious and sad (bar 9 or 0:33).

This is music of lament (c minor is the parallel key of E Flat Major), but it is not too long before we reach the welcome relief of the Maggiore section. Here, we find a tender glimpse of sunrise that is full of light and hope. Anton Schindler, the first biographer of Beethoven, speaks about the "light up of a star of hope". I ask the oboe (now in C Major) to play extremely tenderly and as delicately as possible (bar 69 or 4:12). This contrast between dark and light, is in fact, a recurring and fascinating theme throughout this movement. Later on, the trumpets emerge with the hero-like triplet figure (bar 96 or 5:50), ultimately leading to the glorious C Major.

After the start of the fugato in bar 114 (7:01), it was important for me to continue the forward motion of the march, but to also illustrate the dramatic, heroic *espressivo* quality that can be heard in bar 135 (8:02) in the horns. As is the case in the first movement, the music leads with all of the scales and moving motives to a dramatic climax (bar 150 or 8:47). Here, Beethoven repeats, this time in the strings, the three tone upbeat figure, but now in augmentation. This passage has to be played with the most direct approach possible, so as to make the moment even more powerful and vivid. Only some bars later, Beethoven takes the drama to yet an even higher level, now in the most shocking possible contrast. Two chords sound in the air as if they are two immovable stone pillars, with the absoluteness of death (bar 158 or 9:16). What follows is an unrelenting rhythm, (I call it the death rhythm), which continues monotonously on one tone and illustrates, so to say, a death proclamation. Incidentally, this type of figure can be

found throughout the Romantic period, for example, at the end of the first movement of Anton Bruckner's Eighth Symphony, where the rhythm stays on one tone, as well. It is interesting to note that this death proclamation is already foreshadowed by Beethoven much earlier in the movement, in bar 60 (3:39), where I also ask for the articulation of the repeating notes to speak with great clarity.

The lament motive of the first movement reappears at the start of the second movement recapitulation, but this time quite hidden in the second oboe and second flute (bar 176 or 10:17), coming again later on, in bar 202 (11:52) and 207 (12:06). The timpani has a special role throughout this movement, playing now in bar 200 (11:46) the three note motive for the first time. Through the articulation of the wooden sticks, the drama and power increase enormously. But of even greater importance is the three tone upbeat in the third horn (bar 207 or 12:07). Though it is quite hidden in the music, I have always wondered, myself, why Beethoven wrote this motive quite independent of all of the other instruments. Therefore, I ask the third horn to bring this out prominently, because surprisingly, whether intentional or not, this already foreshadows the famous fate motive of Beethoven's Fifth Symphony. Here in this context, it also serves as an announcement and preparation for, in my opinion, the most beautiful and touching spot of the entire symphony: bar 209 (12:13) to 223 (13:08) where Beethoven seems to have written into the music the image of a funeral procession. We have to keep in mind that for a long time in Austria, it was typical that a deceased person was kept mostly in the house, and from there, the coffin would be accompanied to the graveyard at the church. In the procession, behind the coffin would be the priest and then close relatives, friends, and others. In addition, church bells would be ringing. I believe that Beethoven absolutely had this image in mind when he wrote this music. Therefore, the eighth notes in bar 209 (12:13), are for me not the marching of steps, but the sound of bells from the church tower; therefore, they must swing like a bell. The melody that follows represents the feelings of the relatives and friends who are walking behind the coffin. The tender

hairpin in the oboe (bar 214 or 12:37) and the clarinet (bar 215 or 12:41), for example, may indicate sadness, perhaps of children, whereas the thirds of the violins in bar 217 (12:44) represent sighs. On the highest note of the passage, Beethoven writes a sforzando, indicating great pain. The first clarinet and first bassoon add inflection on the word “Leb’wohl” (goodbye) in bar 220 (12:58).

The timpani, as was mentioned previously, plays a particular role in connection to the coda, as well, especially in bar 238 (14:05), where the timpani finishes the scale of the first flute and the first violin. Here, the final note is left over for the timpani, completely alone. Perhaps this downward scale depicts the coffin as it is being lowered to the grave and for me, the sound of the timpani might indicate the arrival of the coffin at the bottom of the earth. The sad atmosphere that follows is now illustrated through the broken melody and in the end, one can hear again “Lebe wohl” in the woodwinds. Interestingly, the motive of the hero, described earlier in the movement as a star of hope (bar 69 or 4:12) in C Major with a three note C-E-G upward line, in the end has now flipped to c-minor (perhaps now the deceased hero) with a three note downward line, G-E Flat-C.

The third movement in a symphony is traditionally a dance movement, a Menuetto, but in contrast to the tradition, the third movement here is now a real Scherzo. We see now again Beethoven’s use of rhythmic vigor and exuberance which we have already noted in the first movement, for example, the syncopations in bar 115 (0:58) and the ensuing dialogue between the woodwinds and strings beginning in bar 127 (1:04). An especially delightful and exciting passage is the rustic Trio which is in the tradition of different hunting calls and is therefore played by the horn group. The Trio is nearly the same tempo as the previous Scherzo, but it is particularly important to pay special attention to the marcato upbeat in this typical hunting music (bar 167 or 2:34).

The theme and main motive of the fourth movement draws inspiration from the ballet music of Beethoven’s “Creatures of Prometheus”, but it is also interesting to listen

to Beethoven's Eroica Variations for piano solo where he uses the same theme in a different way. Here in the fourth movement, I have organized the phrasing according to the flow of the melody, with each variation taking on its own distinctive character and flavor whether it is the flute variation in bar 191 (3:34) or the special Hungarian Verbunkos variation in bar 211 (3:52). A "Verbunkos" is a Hungarian dance played mainly in Slovakia and Hungary. Beethoven would have surely heard and known these dances which are remarkable for their wild and boisterous character. It is therefore no wonder that Beethoven makes use of the characteristic color of the clarinets and violas in the Verbunkos style, as even today, clarinets are still traditionally included in these groups and bring a wonderful folkloristic flavor to the texture. One can be sure that Gustav Mahler would have loved this and would have likely written "Schalltrichter hoch", meaning "bells up" in bar 226 (4:07).

While some of the variations are a light dance, one of the most important moments of the Symphony, for me, is the Poco Andante. This pure and poignant passage is scored firstly for woodwinds and reminds me very much of the style of Mozart. I see this Andante almost like the reflection of a silent hero and what follows is a summary in quick succession of some of the most important elements of the previous movements. One such example is the dissonance in bar 356 (6:38) and 364 (7:10), which takes us back to the second movement, but here now serving as an added color to the texture, rather than a lament. Likewise, the horn variations together with the clarinets and bassoons in bar 380 (8:06) are also reminiscent of the second movement, but now extremely heroic, grand and triumphant. And even in bar 408 (9:33), there seems to be a brief reminder of the death proclamation of the second movement which brings a certain seriousness to the transition. But as soon as the final presto arrives, taking off in a very quick dance, all doubt is thrown away! The horns in bar 435 (10:50) give an enormous and energetic feeling, and the many accents, for example in bar 453 (11:11), remind us of Beethoven's joyful use of these rhythmical inflections as we so often experienced in the first

movement. The three note tone motive, which we know from both the first and second movement, is heard again in bar 441 (10:57) in the trumpets and bar 457 (11:16) in the timpani, but now in the end, it is joyful and triumphant.

In conclusion, it is clear to me that the “Eroica” paved a new path forward as a dance symphony with dramatic inventiveness, full of new elements that had never been heard before. I am sure that music lovers in the time of Beethoven were not at all ready for this radical originality and I can only imagine how shocking it must have been for them. The modern ear though, in our current day and age, and now over 200 years removed from the time of the “Eroica’s” premiere, has become accustomed to many of these sounds and only absorbs and registers them as extreme when they are intensified. And this is exactly what I have tried to work out clearly in this recording, as it was my intention in these performances that one can experience the novelties of the “Eroica” as one might have for the very first time. Perhaps as Beethoven’s student, Ferdinand Ries, immortalized in a letter to the editor Nikolaus Simrock on the 22nd of October 1803, “Beethoven played recently for me (the “Eroica”) and I believe both heaven and earth must tremble when it is performed.”

STRAUSS HORN CONCERTO NO. 1

Richard Strauss was not even twenty years old when he set out to compose his Horn Concerto No. 1 in 1882-1883. Though Strauss was young, he had great knowledge of the horn through his Father who was the first horn player of the Munich court orchestra. It is therefore understandable that the piano version of the First Horn Concerto was dedicated to Strauss’s Father, though the orchestral version was dedicated to the prominent teacher and performer, Oscar Franz. We know that Strauss did not have the best relationship with his Father who was a traditionalist who preferred Haydn, Mozart and Beethoven, whereas Richard, the son, was already exploring new musical territories.

But it was the figure of Richard Wagner who divided the Father and Son enormously. As a first horn player, the Father had played the world premieres of Wagner's *Tristan und Isolde*, *Meistersinger* and also in Bayreuth, *Parsifal*. As is outlined in a letter to his wife, he thought of Wagner as a megalomaniac, and reportedly was not very nice to Wagner, even calling him a drunken rogue and rascal. The young Strauss, (how particularly ironic that the young Strauss and Richard Wagner both shared the same first name), was present at the main dress rehearsal of *Parsifal* and was deeply impressed. This further inspired him to go his own musical way, despite his Father's admonishment to return to the classical form, to no avail. His Father thought that the First Horn Concerto was unplayable and therefore never performed it.

Both the world premiere and the piano reduction version of the Horn Concerto No. 1 were premiered in Munich by Bruno Hoyer shortly after their completion. The orchestral version premiere took place on the 4th of March, 1885 with Gustav Leinhos (Principal Horn) as soloist with the Meiningen Orchestra.

The Horn Concerto No. 1 is in a classical style and may remind us of the sound and language of Mendelssohn and Schumann. One can certainly find moments where Strauss breaks out of this classical mold, but he does not yet take the harmonic and rhythmical risks that would later characterize his tone poems and operas. In this light, it is hard to believe that the same composer would write *Don Juan* only a few years later. Nonetheless, an individual concept is still clearly recognizable in this piece.



RICHARD STRAUSS 1886

The First Horn Concerto is structured in three movements, with the first movement leading *attacca* (without pause) into the second. Following an energetic orchestral chord, the piece opens with a heroic theme and is lyrical in style. The second movement is like a Romanze, but it is the third movement that is a

boisterous scherzo movement demanding unbelievable virtuosity. The Concerto asks for all possible and impossible extremes—from highs and lows to louds and softs. Besides the concerti of Mozart, the Strauss Horn Concerto No. 1 has become the most played concerto for horn and on account of its virtuosity, it is no wonder that it is also required at every major horn audition.

Let's hear a few words from our Principal Horn player, William Caballero, with his thoughts on the Concerto.

MH: We know that the horn was undergoing significant changes around this time. Can you tell us more about this and how it relates to the Strauss Horn Concerto No. 1?

WC: The modern valved horn as we know it today is based on the early natural horn (valveless horn) which has roots tracing back to the use of a conch shell or an animal-horn for hunting or communication purposes. The pitch of these early natural horns was limited to their harmonic series though in the mid-1700s, it was discovered that different hand positions in the bell could create notes missing within the harmonic series of the instrument. This understanding took the horn from an outdoor instrument to an indoor instrument that could be used in chamber music and small ensembles. From this point, the evolution of the horn was very swift, from the introduction of the slide crook to the invention of valved horns that could change keys. Valves were initially intended to overcome problems associated with changing crooks during a performance, but their adoption into the mainstream was slow due to their unreliability, players' general distrust, and a preference for the sound of the natural horn. Many composers including Schumann and Brahms still preferred the sound and usage of the natural horn so as to keep the tradition in the repertoire.

Though this Concerto is possible to play on the natural horn, it is neither recommended, nor insisted. Strauss does stay true to the early roots of the instrument using notes from the harmonic series, but at the same time, he stretches the limit by exploiting the possibilities and capabilities afforded a player with the modern valved instrument. It is also interesting to note that the two accompanying horns in the Concerto No. 1 can be played on valveless horns.

MH: Do you believe that Strauss would have composed the Concerto in a different way if he had the triple horn available to him?

WC: If the triple horn had been available to Strauss, one can only imagine what he would have written! I'm sure, though, that Strauss was not thinking of the design of the horn when he was composing this Concerto. Rather, he was thinking of the music and the subject first. Though this piece is difficult to perform, horn players today are better equipped to handle this repertoire based on the improved quality of the instruments and through technical study. For me, I began studying Strauss tone poems such as *Till Eulenspiegel* and *Ein Heldenleben* at the age of 15. I believe that Strauss was ahead of his time to set up these challenges and demands for the horn. It has simply taken a while for the instrument technology and players to catch up.

MH: We know from a letter from Strauss's sister, that Strauss's Father refused to play the concerto as it was so difficult.

WC: Yes, this is definitely true. Strauss's Father refused to play this Concerto based on what he thought the challenges were at the time. Now, the study afforded today's horn

players, as well as the equipment available, has evolved in helping us to perform this Concerto. Our problem now is that the Concerto has become too standardized in the manner that it is approached. The young player (worrying about consistency) leans toward a performance that sounds like an exercise or etude, rather than exploring the musical thought, respect, and understanding of what Strauss may have had in mind. Of course, technical challenges always need to be addressed, but it is very hard to teach “risk” to young musicians for the reward of musicality. The best teacher is time and experience. From this understanding, is where you (Manfred) and I have discussed, prepared, and discovered the musical opportunities in this recording.

MH: In regard to the horn, we know that Strauss really pushed the envelope and was ahead of the game. In many ways, we can see him as a composer who not only featured the horn, but also developed it and took it to a new dimension.

WC: Without a doubt, Strauss was fascinated with the horn and took it to a new level with his writing. In addition to his two horn concerti, there is an enormous prominence and usage of the horn in his tone poems, operas, as well as his wind serenades. As horn players, we are so fortunate to also have the four Mozart Concerti, Wagner’s operas, the Schumann *Konzertstück*, the Schumann Adagio and Allegro, as well as Mendelssohn and Brahms, who all treat the horn quite prominently. We can’t forget Mahler and Bruckner, as well. All of these composers surely influenced Strauss in his quest to push the limits of the horn.

MH: Can you briefly describe the first movement of the Strauss Horn Concerto No. 1?

WC: When I first played this Concerto in the 10th grade, I didn't quite understand the depth or structure. Now, having been a professional musician for nearly forty years and having the privilege to play all of the Strauss tone poems (*Ein Heldenleben*, *Don Juan*, *Symphonia domestica*, etc.), the one thing that I always feel in this repertoire is the window and connection to Strauss's personal life. He was 18 and not married when he wrote this Concerto, yet we sense his young confidence. We also hear the gentle, warm, reflective side of Strauss. When I listen to this First Concerto now, I am inspired by the incredible beauty, but am also very aware of his maturity for his age. Strauss uses the introduction horn call to get one's attention, much like Beethoven did in his Fifth Symphony and also *Fidelio*. The three following segments in the first movement are an amazing study and exercise of the solo horn, combined with the possible picture of his young life.

MH: For me, Strauss is the master of openers. Think *Zarathustra*--- there really is no better opener. And also *Ein Heldenleben* and *Don Juan*, as well.

WC: Yes, absolutely. I'd also add *Death and Transfiguration*.

MH: Yes, without a doubt. In all cases, the first bars set the tone. And this is also the case here in this Concerto. The first movement is enormous, impressive and incredibly virtuosic. And then there is the third movement, which you play so spectacularly. I have the feeling that we choose an exciting, lively tempo. But even so, you are completely up for this. This is a showcase and a fireworks movement. I understand, Bill, that you share

an interesting connection to Strauss. Can you tell us about this?

WC: Yes, I'm fortunate to have an indirect connection to Strauss. My horn teacher, Richard Mackey (former member of the Boston Symphony Orchestra and the Cleveland Orchestra), studied with Willem Valkenier, (former Principal Horn of the Boston Symphony Orchestra). Before Boston, Valkenier was the first horn of the Berlin State Opera where he played several Strauss operas with Strauss conducting, though none of them were premieres. I am told that Strauss, when conducting, was known not only for his small conducting beat, but also for wearing a bow tie. Strauss also enjoyed playing cards at the intermissions of performances with the orchestra musicians. When I was a student at the New England Conservatory of Music, Mr. Mackey took several of his students to Cape Cod for the privilege of meeting and performing for Mr. Valkenier in 1981. I was one of those students.

In closing, I want to say that I am glad that you, (Manfred), and I were very much aligned with our interpretation of this Concerto by stretching the envelope in terms of dynamics, musical feeling and phrasing. While it might not be looked upon as the norm, I'm very pleased with the result and hope people will be open to this interpretation. I don't think of myself as a controversial player. My intention with this performance was to go for creativity and to honor Strauss. Of course, playing consistency is important and expected, but if one can think about the line and phrasing within the music, consistency will come. This is what I try to rely on within my own playing. In the end, I feel that we found new music within the difficulties and challenges of this piece. I hope the listeners will enjoy the musical journey just as much as we did.

—MANFRED HONECK



MANFRED HONECK

Music Director

Renowned for his distinctive interpretations, Manfred Honeck has served as Music Director of the Pittsburgh Symphony Orchestra since the 2008/09 season. The 2017/18 season marked 10 years of this acclaimed partnership, highlighted by special commissions to commemorate this decade of successful music-making. Consistently recognized for their performances, he and the orchestra are celebrated both in Pittsburgh and abroad, and regularly perform in major music capitals and festivals.

Manfred Honeck's successful work with the Pittsburgh Symphony Orchestra is extensively documented on recordings by the Reference Recordings label. All albums released by Reference Recordings — amongst them Strauss tone poems and suites, Bruckner's Symphony No. 4, Beethoven Symphonies No. 5 and 7, and Tchaikovsky's Symphony No. 6 — have received numerous rave reviews and honors. Honeck and the orchestra received two Grammy nominations for Dvořák's Symphony No. 8 and the Symphonic Suite from Janáček's opera *Jenůfa*, conceptualized by the artist himself, as well as for Bruckner's Symphony No. 4. In January 2018, they were honored with the Grammy Award for "Best Orchestral Performance" for their recording of Shostakovich's Symphony No. 5 and Barber's Adagio for Strings.

As a guest conductor, Honeck has worked with the world's leading orchestras including the Bavarian Radio Symphony Orchestra, Berlin Philharmonic, Gewandhausorchester Leipzig, Staatskapelle Dresden, Royal

Concertgebouw Orchestra, London Symphony Orchestra, Orchestre de Paris, Accademia di Santa Cecilia Rome, and the Vienna Philharmonic. In the United States, he has conducted the New York Philharmonic, Cleveland Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra and San Francisco Symphony. He is also a regular guest at the Verbier Festival. 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. He also has served as Artistic Director of the International Concerts Wolfegg in Germany for more than twenty years.

Born in Austria, Honeck received his musical training at the Academy of Music in Vienna. Many years of experience as a member of the viola section in the Vienna Philharmonic and Vienna State Opera Orchestra have given his conducting a distinctive stamp. He began his career as assistant to Claudio Abbado, and as artistic leader of the Vienna Jeunesse Orchestra. He received the prestigious European Conductor's Award in 1993 at the Zurich Opera House, and has served as Music Director of the Norwegian National Opera, Principal Guest Conductor of the Oslo Philharmonic Orchestra, Music Director of the Swedish Radio Symphony Orchestra, Music Director of the Staatsoper Stuttgart, and most recently as Principal Guest Conductor of the Czech Philharmonic Orchestra.

Manfred Honeck has received honorary doctorates from several North American universities. Most recently, he was awarded the honorary title of Professor by the Austrian Federal President. The expert jury of the International Classical Music Awards selected him as "Artist of the Year" 2018.



WILLIAM CABALLERO

Principal Horn

During the Pittsburgh Symphony Orchestra's 2011 European Festivals Tour, Caballero — and the Pittsburgh Symphony horn section he leads — received rave reviews. Michael Church of *The Independent* called Caballero “a principal horn whose pianissimo is simply miraculous,” and Guy Dammann wrote in *The Guardian*, “The horn section — led very much from the front by their excellent principal William Caballero — is one of the best in the business.” In its September 2012 review of the Pittsburgh Symphony Orchestra's Exton recording of Mahler's Symphony No. 5, *Gramophone* magazine wrote, “Pittsburgh's first horn is as spectacular as any on disc.”

Before joining the Pittsburgh Symphony Orchestra in May 1989, Caballero previously held Principal Horn positions with the Houston Symphony, Houston Grand Opera and Hartford Symphony. He held Third Horn positions with the Montreal Symphony, Montreal Opera and acting Third Horn with the Boston Symphony and Boston Pops. He has performed as guest Principal Horn with the Chicago Symphony Orchestra, the Cleveland Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Dallas Symphony Orchestra, and the St. Louis Symphony.

Born in New Mexico and raised in Wisconsin, Caballero's early horn studies included working under Larry Simons, Barry Benjamin and Basil Tyler, as well as studying the piano and pipe organ. Caballero graduated from the New England Conservatory in Boston where he studied with Richard Mackey and Thomas Newell, both former members of the Boston Symphony.

Currently, Caballero is the associate teaching professor of Horn at Carnegie Mellon University School of Music. Previously he held teaching positions at Rice University in Houston, Texas, and Duquesne University. He has been invited and presented master classes throughout the world including Northwestern University, New England Conservatory, Manhattan School of Music, New World Symphony, and the Beijing and Shanghai Conservatories. Summers have included teaching and performing at the Aspen Music Festival, the Chautauqua Music Festival, and the Pacific Music Festival in Sapporo, Japan.

Chamber music performances include performing Brahms' Horn Trio in E-flat major with Gil and Orli Shaham in Zankel Recital Hall, Carnegie Hall, New York and appearing several times live on National Public Radio's (NPR) "Performance Today" in NPR's Washington, D.C. studios.

Caballero solos regularly with the Pittsburgh Symphony Orchestra with his most recent collaboration as soloist under Manfred Honeck. In 2014, Caballero performed the world premiere of the Robert Levin Edition of Mozart's 1st Horn Concerto in D, and in 2012 performed the Pittsburgh Symphony premiere of Strauss Horn Concerto No. 1. Previous solo performances with the Pittsburgh Symphony Orchestra have included Richard Strauss's Horn Concerto No. 2 in E-flat with Lorin Maazel, Mozart's Horn Concerto No. 2 in E-flat with Sir André Previn, Mozart Concerto fragments with former Pittsburgh Symphony Concertmaster Andres Cardenes, Britten's Serenade for Tenor, Horn and Strings with Stanislaw Skrowaczewski and tenor Anthony Dean Griffey, Schumann's *Konzertstück* in F for four horns and orchestra with his Pittsburgh Symphony horn colleagues under the baton of Sir John Eliot Gardiner, and the John Williams Horn Concerto under the baton of Leonard Slatkin.

Caballero holds the Pittsburgh Symphony's Anonymous Foundation Principal Horn Chair.

PITTSBURGH SYMPHONY ORCHESTRA

The two-time 2018 GRAMMY® Award-winning PITTSBURGH SYMPHONY ORCHESTRA (PSO) is credited with a rich history of engaging the world's finest conductors and musicians, and demonstrates a genuine commitment to the Pittsburgh region and its citizens. Known for its artistic excellence for more than 120 years, past music directors have included Fritz Reiner (1938-1948), William Steinberg (1952-1976), André Previn (1976-1984), Lorin Maazel (1984-1996) and Mariss Jansons (1997-2004). This tradition of outstanding international music directors was furthered in fall 2008, when Austrian conductor Manfred Honeck became music director of the Pittsburgh Symphony Orchestra.

The PSO is continually at the forefront of championing new American works. They premiered Leonard Bernstein's Symphony No. 1 "Jeremiah" in 1944 and John Adams' Short Ride in a Fast Machine in 1986, and in the 2018/2019 season they will premiere Mason Bates' *Resurrexit*, a commission in honor of Manfred Honeck's 60th birthday celebration. The orchestra has a long and illustrious history in the areas of recordings and live radio broadcasts. Its recording of Shostakovich Symphony No. 5/Barber Adagio for Strings won 2018 GRAMMY® Awards for Best Orchestral Performance and Best Engineered Classical Album, and their "Pittsburgh Live!" series with Reference Recordings resulted in back-to-back GRAMMY® nominations in 2015 and 2016.

As early as 1936, the PSO has been broadcasted on the radio. Since 1982, the orchestra has received increased attention through national network radio broadcasts on Public Radio International.

PITTSBURGH SYMPHONY ORCHESTRA

Beethoven Symphony No. 3, “Eroica” recorded October 27-29, 2017
& Strauss Horn Concerto No. 1 recorded September 22-24, 2012

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Δ Beethoven

§ Strauss

^ Extra musician

Recorded Live

October 27-29, 2017 (Beethoven)

September 22-24, 2012 (Strauss)

**Heinz Hall for the Performing Arts,
Pittsburgh, PA**

Soundmirror, Boston:

Recording Producer: Dirk Sobotka

Balance Engineer: Mark Donahue

Strauss Recording Engineer: John Newton

Beethoven Recording Engineer: Mark Donahue

Editing: Dirk Sobotka

Mixing and Mastering: Mark Donahue

Art Director: JoAnn Nunes

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Photo of Caballero: Rob Davidson

Photo of PSO: Michael Sahaida

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Notes Editing & Coordination: Mary Persin

Technical Notes: Mark Donahue,

John Newton and Dirk Sobotka

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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 towards realizing the 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 DSD256 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!

*For more information, visit:
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Pittsburgh Live



PITTSBURGH SYMPHONY ORCHESTRA
MANFRED HONECK, MUSIC DIRECTOR