

Sunday, January 28, 2007, 3pm
Zellerbach Hall

Lorin Maazel
conducting
Symphonica Toscanini
In the Footsteps of Toscanini

PROGRAM

Gioachino Rossini (1792–1868) Overture to *Il barbiere di Siviglia* (1816)

Felix Mendelssohn (1809–1847) Symphony No. 4 in A major, Op. 90,
“Italian” (1831–1833)
Allegro vivace
Andante con moto
Con moto moderato
Saltarello: Presto

INTERMISSION

Ottorino Respighi (1879–1936) The Fountains of Rome, Op. 106 (1916)
The Valle Giulia Fountain at Dawn
The Triton Fountain at Morning
The Trevi Fountain at Noon
The Villa Medici Fountain at Sunset
(played without pause)

Respighi The Pines of Rome, Op. 141 (1923–1924)
The Pines of the Villa Borghese
The Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way
(played without pause)

*Symphonica Toscanini's 2007 United States tour to commemorate the 50th anniversary
of the death of Maestro Arturo Toscanini is sponsored by Finmeccanica and Mapei.*

Cal Performances' 2006–2007 Season is sponsored by Wells Fargo.

Orchestra Roster

Symphonica Toscanini

First Violin

Lorenza Borrani**
Igor Malinovsky**
Monia Rizkallah‡
Igor Cantarelli
Roberto Baldinelli
Alberto Bramani
Marco Bronzi
Cesare Carretta
Dmitri Chichlov
Guido Felizzi
Alessandro Ferrari
Timoti Fregni
Neri Grassini
Tania Mazzetti
Carlo Menozzi
Anna Minella
Ugo Miraglia
Giampiero Montalti
Francesco Peverini
Alessandro Quarta

Second Violin

Tiziana Tentoni*
Cecilia Albertani
Nicola Bignami
Carmelo Bisignano
Fortunato Casu
Antonio De Lorenzi
Elitza Demirova
Lorenzo Fabiani
Luciano Isola
Barbara Krüger
Domenico Mancino
Luca Marzolla
Andrea Mascetti
Elisa Papandrea
Ercole Salinaro
Daniele Viri

Viola

Enrico Balboni*
Bruno Boano*
Floriano Bolzonella
Igor Codeluppi
Elena Favilla
Giovanna Gordini
Andrea Maini
Martino Piroddi
Federico Marchetti
Behrang Rassekhi
Florinda Ravagnani
Luca Serpini
Mattia Sismonda
Akiko Yatani

Cello

Konstantin Pfiz*
Radu Nagy
Luca Bacelli
Simonetta Bassino
Andrea Bellato
Gregorio Buti
Marco De Masi
Enrico Ferri
Alice Gabbiani
Veronica Lapicciarella
Giovanni Lippi
Francesco Mariozzi
Cristiano Sacchi

Double Bass

Amerigo Bernardi*
Luca Bandini
Massimo Clavenna
Giuseppe Di Martino
Paolo Ferrarini
Marco Forti
Alessandro Giachi
Norbert Gianmoena
Francesco Tomei
Mario Tramontano

Flute

Alvaro Octavio Diaz*
Claudia Bucchini
Andrea Manco†‡
Elisa Cozzini

Piccolo

Elisa Cozzini

Oboe

Luca Vignali*‡
Andrea Gallo
Stefano Rava
Claudia Verdelocco

English Horn

Stefano Rava

Clarinet

Giovanni Picciati*
Daniele Titti
Valeria Serangeli†‡
Ivan Villanova

Bass Clarinet

Daniele Titti

Bassoon

Stefano Canuti*
Chiara Santi
Andrea Zucco†‡
Alessandro Battaglini

Contrabassoon

Alessandro Battaglini

Horn

Hervé Joulain*
Alberto Serpente
Paolo Valeriani
Stefano Giorgini
Corrado Saglietti†

Trumpet

Gabor Tarkoevi*‡
Nemes Balazs*‡
Marco Bellini
Milko Raspanti
Emanuele Casieri
Nicola Santochirico
Giovanni Todaro

Trombone

Guntram Halder*‡
Diego Gatti
Harald Matjacic
Floriano Rosini
Massimo Gianangeli

Tuba

Rino Ghiretti

Timpani

Stephan Cuerlis*‡
Filippo Gianfriddo†‡

Percussion

Domenico Fontana
Massimiliano Francese
Mirko Preatoni

Harp

Maria Chiara Raggi*
Cristina Ghidotti

Piano

Massimo Guidetti

Organ and Celesta

Francesco Pedrini

** *Concertmaster*

* *Principal*

† *Assistant principal*

‡ *Guest*

Program Notes

Gioachino Rossini (1792–1868)
Overture to *Il barbiere di Siviglia*

Composed in 1816.
Premiered on February 20, 1816 in Rome.

In 1815, Domenico Barbaja, the Neapolitan impresario, hired a 23-year-old musician from Pesaro to direct two musical theaters in Naples and write one new opera every year. The duties seemed imposing for one so young, but Gioachino Rossini had already penned a baker's dozen of operas, and he was quickly becoming one of Italy's best-known composers. His first work for Naples was a historical piece, *Elisabetta, Regina d'Inghilterra* ("Elizabeth, Queen of England"), and it created enough excitement that he was invited to Rome late in 1815 by Duke Francesco Sforza-Cesarini, manager of the Teatro di Torre Argentina, to produce two new operas in that city. The first was an *opera seria*, *Torvaldo e Dorliska*, which failed completely at its premiere on December 26. The second venture, composed in less than three weeks to a libretto that Cesare Sterbini adapted from the comedies of Beaumarchais, was first mounted as *Almaviva, ossia l'inutile Precauzione* ("Almaviva, or The Useless Precaution") on February 20, 1816, at the Argentina. It flopped. Rossini's early (1867) biographer, H. Sutherland Edwards, reported that the orchestra comprised "very indifferent musicians, most of whom were workmen and petty shopkeepers engaged during the day in pursuit of their trade." The tenor, Manuel Garcia, was to have accompanied himself in a serenade on the guitar, but the instrument was biliously out-of-tune when he started to play it on stage, and halfway through the song it burst a string that went twanging about his ears in mid-phrase. The audience's laughter at that contretemps was as nothing, though, compared to that evoked when a cat presented itself to view and haughtily toured about the stage at a particularly tense moment in the drama. The greatest ruckus of the evening, however, was incited by a professional claque hired by the supporters of the composer Giovanni Paisiello, who had set the same story

that Rossini assayed that evening some 26 years earlier to great acclaim as *Il barbiere di Siviglia*. Despite the horrendous opening night, the run of the production continued and audiences soon began to realize that this new opera was something special. A production in Bologna on August 19, the first occasion on which the opera was given the title *The Barber of Seville* (which had been eschewed to avoid confusion with Paisiello's opera), confirmed the work's popularity with the public, and it quickly spread a wild contagion of "Rossini fever" across Europe and even to America, where the work was heard as early as 1819, in New York. *The Barber of Seville*, praised by Giuseppe Verdi as "the finest *opera buffa* in existence," has never since been absent from the stage.

Rossini was said to have based the original Overture to *The Barber of Seville*, appropriately enough, on Spanish themes. That piece, however, was lost in transit somewhere between Rome and Bologna, and Rossini, rather than recreating it or writing another one simply replaced it with the instrumental preface he had composed for *Elisabetta* in Naples the year before, which in its turn had been adapted from the Overture to *Aureliano* in Palmira of 1813. "Persons with fantastic imaginations have rhapsodized on the Overture's appositeness [to *The Barber of Seville*]," chided the early-20th-century American critic Henry Edward Krehbiel. "But when Rossini composed this music its mission was to introduce an adventure of the Emperor Aurelian in Palmyra in the third century of the Christian era.... Truly, the verities of time and place sat lightly on the Italian opera composers of a hundred years ago." Whether comedic or serious, this sparkling Overture is the perfect embodiment of Rossini's unaffected artistic philosophy: "Delight must be the basis and aim of this art. Simple melody—clear rhythm."

The Overture is launched with a stately slow introduction comprising several separated motivic gestures overlain with inchoate lyrical phrases. The main theme is quick in tempo and somewhat solemn in tenor, but this mood gives way to an ebullient second theme trotted

Program Notes

out by the oboe. That wonderful engine of musical dynamism, the “Rossini Crescendo,” follows. There is no development section but rather a direct return to the main theme, here greatly truncated; second theme, crescendo and vigorous cadential chords bring this ageless Overture to a rousing close.

Felix Mendelssohn (1809–1847)
Symphony No. 4 in A major, Op. 90,
“Italian”

Composed 1831–1833; revised 1834–1837.
Premiered on May 13, 1833 in London,
conducted by the composer.

Felix Mendelssohn never learned how to take it easy. As a boy, he was awakened at 5:00 every morning to begin a full day of private tutelage, exercise, social instruction and family activities—the busy regimen he learned as a child shaped the rest of his brief life. Inactivity was anathema. Two months of bed rest occasioned by a leg injury in London in 1829 were more painful for the confinement they necessitated than for the medical condition. Throughout his days, Mendelssohn preferred travel to quiet life at home: he trooped across Europe, from Vienna to Wales, from Hamburg to Naples, and was welcomed and admired at every stop. Some of his journeys inspired music—the first of his 10 trips to Great Britain, for example, which included a walking tour of Scotland (during which he enjoyed “a half-hour of inconsequential conversation” with Sir Walter Scott), gave rise to the “Scottish” Symphony and the *Hebrides* Overture.

When he was 21, Mendelssohn embarked on an extensive grand tour of the Continent. He met Chopin and Liszt in Paris, painted the breathtaking vistas of Switzerland, marveled at the artistic riches (and grumbled about the inhospitable treatment by the coachmen and innkeepers) of Italy. “The land where the lemon trees blossom,” as his friend Goethe described

sunny Italy, stirred him so deeply that he began a musical work there in 1831 based on his impressions of Rome, Naples and the other cities he visited. The composition of this “Italian” symphony, as he always called it, caused him much difficulty, however, and he had trouble bringing all of the movements to completion. “For the slow movement I have not yet found anything exactly right, and I think I must put it off for Naples,” he wrote from Rome to his sister Fanny. The spur to finish the work came in the form of a commission for a symphony from the Philharmonic Society of London which caused Mendelssohn to gather up his sketches and complete the task.

The new symphony was met with immediate acclaim at its premiere on May 13, 1833 in London, and was one of the series of British successes that helped enshrine Mendelssohn in the English pantheon of 19th-century musical genius as Queen Victoria’s favorite composer. Mendelssohn, however, was not completely satisfied with the original version of the symphony, and he refused to allow its publication. He tinkered with it again several years later, paying special attention to the finale, but never felt the work to be perfected. It was only after his death that the score was published and became widely available. Despite Mendelssohn’s misgivings, the “Italian” Symphony has become one of the most enduring and popular pieces in the orchestral repertory, declared to be virtually perfect by the demanding British critic and scholar Sir Donald Tovey; it was a special favorite of that cantankerous curmudgeon and onetime music critic, George Bernard Shaw.

Mendelssohn cast his “Italian” Symphony in the traditional four movements. The opening movement is a sparkling sonata-allegro with an elaborately contrapuntal development section. The *Andante*, in the style of a slow march, may have been inspired by a religious procession that Mendelssohn saw in the streets of Naples, but it also evokes the chorale prelude sung by the Two Armed Men in Mozart’s *The Magic Flute*. The third movement, the gentlest of dances, is

Program Notes

in the form of a minuet/scherzo whose central trio utilizes the burnished sonorities of bassoons and horns. The finale turns, surprisingly, to a tempestuous minor key for an exuberant and mercurial dance modeled on the whirling *saltarello* that Mendelssohn heard in Rome.

Ottorino Respighi (1879–1936)

The Fountains of Rome

The Pines of Rome

***The Fountains of Rome* was composed in 1916 and premiered on March 11, 1917, conducted by Antonio Guarnieri.**

***The Pines of Rome* was composed in 1923–1924 and premiered on December 14, 1924 in Rome, conducted by Bernardino Molinari.**

As scion of a family of professional musicians, Respighi inherited a rich talent as part of his birthright. His earliest lessons were with his father, but he progressed so rapidly that he began his professional training in violin, piano and composition at the age of 13. As a young man, he was torn between ambitions to become a concert violinist and a composer, and for several years he led a dual life as performer and creator. He got a job as violist with the orchestra of the St. Petersburg Opera and took advantage of the time in Russia to study with Rimsky-Korsakov, whose brilliant orchestral technique was a lasting influence on him. From St. Petersburg, Respighi moved to Berlin to work with Max Bruch on violin and composition, and while there he was befriended by such musical luminaries as Busoni, Fritz Kreisler, Caruso, Paderewski and Bruno Walter. Except for a brief stint back in Berlin in 1908–1909 teaching piano at a private school, Respighi spent the years from 1903 to 1925 in Italy, first as a performer, then as professor of composition and finally as head of the Santa Cecilia Academy in Rome. He left the Academy in 1925 to devote himself to composition and touring, and he made four trips to the United

States during the next seven years. He died of a heart attack in 1936 at the age of 56.

The Fountains of Rome is the earliest of the Roman trilogy of symphonic poems by which Respighi is primarily represented in the world's concert halls. (*The Pines of Rome* followed in 1924, *Roman Festivals* in 1929.) It was also his first great public success, though his notoriety was not achieved without a certain difficulty. Toscanini had agreed to conduct the premiere of the *Fountains*, late in 1916. Germany and Italy were, of course, at war then, and there had been recent bombings of Italian towns that resulted in heavy casualties. Despite heated anti-German feelings, however, Toscanini refused to drop from his programs selections by that arch Teuton Richard Wagner. When he began *Siegfried's Funeral March* on one November concert, grumbling arose in the audience, and finally erupted with a shout from the balcony: "This piece is for the Paduan dead." The infuriated Toscanini hurled his baton at the unruly audience and stormed off the stage and out of Rome. Plans for the premiere of *The Fountains of Rome* were therefore delayed, and the work had to wait until the following March to be heard, in a concert conducted by Antonio Guarnieri. Respighi's wife, Elsa, reported that the premiere was not a success. Indeed, the composer, whose music had not yet found much favor, expected as much. Trying to make light of the possibility of failure, he warned one of his friends to "take your umbrella and galoshes" to the premiere of this modern-day "Water Music." It was with Toscanini's performances in Milan and Rome of the following year that *The Fountains of Rome*—and Respighi's reputation—were established.

Respighi told his wife that he thought it strange no one had ever depicted the famous Roman fountains in music, that no one had ever made them sing, "for they are the very voice of the city," he said. His sparkling tone poem paints colorful pictures of four of these famous landmarks as seen through the dawn-to-dusk cycle of a single day. Its musical style combines elements of Debussyan Impressionism and

Program Notes

Straussian vigor with Respighi's own brilliant sense of lyricism and orchestral color. Elsa noted that *The Fountains of Rome* was written "to satisfy a spiritual need. It is in a way a synthesis of Respighi's feelings, thoughts and sensations during those first few months of life in Rome."

Respighi prefaced the orchestral score of *The Fountains of Rome* with the following description of the music:

"In this symphonic poem, the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

"The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh damp mists of a Roman dawn.

"A sudden loud and insistent blast of horns above the whole orchestra introduces the second part, The Triton Fountain. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

"Next there appears a solemn theme borne on the undulations of the orchestra. It is the fountain of Trevi at midday. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot drawn by sea-horses, and followed by a train of sirens and tritons. The procession then vanishes while faint trumpet blasts resound in the distance.

"The fourth part, The Villa Medici Fountain, is announced by a sad theme which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night."

Of *The Pines of Rome*, the second work of Respighi's trilogy on Roman subjects, the composer wrote (in the third person): "While in

his preceding work, *The Fountains of Rome*, the composer sought to reproduce by means of tone an impression of nature, in *The Pines of Rome* he uses nature as a point of departure, in order to recall memories and visions. The centuries-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life." Respighi collected material for this work for some time. His wife, Elsa, recalled in the short biography of her husband that he had asked her in 1920 to sing some songs from her days of childhood play in the Villa Borghese. She was wonderfully surprised when they emerged four years later in the first section of *The Pines of Rome*.

Respighi supplied the following synopsis of the four continuous sections of *The Pines of Rome* as a preface to the score:

"1. The Pines of the Villa Borghese. Children are at play in the pine grove of the Villa Borghese, dancing the Italian equivalent of 'Ring around the Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to...

"2. The Pines Near a Catacomb. We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant which re-echoes solemnly, like a hymn, and is then mysteriously silenced.

"3. The Pines of the Janiculum. There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings.

"4. The Pines of the Appian Way. Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's fantasy appears a vision of past glories; trumpets blare, and the army of the Consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill."

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About the Artists



From Maestro Lorin Maazel

For the past decade, I have interacted musically at rehearsals and concerts with youth ensembles, conservatory and university orchestras, and elite groups formed of young artists with solo careers.

I believe it is of vital importance that established artists pass on what they have learned in their years of performing to emerging young talent. It is also essential that interpreters formed in previous generations by mentors from yet more distant decades pass on their instinctive as well as acquired knowledge of the classical music tradition.

My teacher studied with Leopold Auer, the legendary guide in the Belgian-Russian school of string playing. Auer taught Jascha Heifetz and Nathan Milstein. I played string quartets with Mischa Elman; conversed with Rachmaninoff, Schoenberg, Kodály; heard live the art of Toscanini, Heifetz, Rachmaninoff, Horowitz; and as a young conductor made music with almost all the major soloists and singers of the 1950s and 1960s.

Passing on whatever I have learned is an obligation I take seriously.

In fulfilling it, I have traveled to San Paolo, Cracow, Sydney and Tokyo, and have devoted innumerable hours to master classes, mentoring and advising.

But there is no substitute for learning as one performs.

So, when I was asked to guide as guest conductor and eventually as Music Director an ensemble whose ranks are drawn from some of the most awesomely gifted young soloists of our day, I felt it incumbent upon me to accept the challenge. I'm glad I did.

In recent tours in Europe and Asia, these young people have realized their musical potential in an orchestral frame so stunningly as to bring audiences to their feet at the end of each concert cheering and lauding these sterling virtuosi and roaring for more.

In presenting the Symphonica Toscanini in their first major US tour, I revel in anticipation of the acclaim they will surely be accorded. The Symphonica Toscanini will play a core role in the future of music. It will be the young stars of today who tomorrow will defend and enrich the classical music tradition. May they prosper and may music benefit from their commitment.



On May 1, 2006, Maestro Lorin Maazel accepted the position of Music Director for Life of the **Symphonica Toscanini**. Thus was born a new and wholly original enterprise on the Italian musical landscape.

The orchestra consists of a highly flexible group of about 200 individuals, mostly Italian, many from an international background, who alternate with each other in taking part in the Symphonica Toscanini's varied projects and tours. They are all musicians of considerable experience, who, despite the fact that they are young, have developed their talents in major orchestras or as soloists. Maestro Maazel has chosen the musicians on the basis of not only their professional qualifications but also their keen motivation and artistic commitment, qualities the Maestro was able to experience firsthand during the previous four years, when he had conducted many of these same artists as members of the Filarmonica Arturo Toscanini.

When that experience drew to a close, it was a deep feeling of solidarity in both professional and personal terms that led the musicians to create a new entity, one that would allow them to pursue their musical ideals autonomously, in a spirit of ongoing cultural exchange. The mutual esteem and trust established between the musi-

cians and Maestro Maazel enables the players to be chosen on a concert-by-concert basis, with no guarantee of a permanent engagement. This remarkable model is a testament to the musicians' firm belief in their own professional skills and their ability to work as a team.

The Symphonica Toscanini Foundation is the structure which today manages the orchestra and its activities. The Foundation can call upon an influential Board of Directors and upon partners who support the orchestra's artistic growth and international outreach, which are its defining characteristics. Additionally, Sponsors often contribute to the financing of individual events in the orchestra's life, whether they are concerts, special projects or single tours.

Naturally, sponsorship from the public sector is also welcome. However, unlike other Italian musical institutions, the Symphonica Toscanini does not owe its existence to annual state subsidies. On the contrary, it is a privately managed organization, which depends on earned income as well as the generosity of corporations and individuals who share the orchestra's ideals and its commitment to great music, which has the special capacity to forge connections among people throughout the world.

About the Artists

Lorin Maazel became the Music Director of Symphonica Toscanini in May 2006, after working with musicians from the orchestra for four years.

Maestro Maazel has led more than 150 orchestras in more than 5,000 opera and concert performances, and has been the Music Director of the New York Philharmonic since September 2002.

From the 2006–2007 season, Maestro Maazel is also Music Director of the new Santiago Calatrava-designed opera house, El Palau de les Arts Reina Sofia, in Valencia, Spain, where he will lead several productions and concerts in each of the next three seasons, working with a newly formed orchestra whose musicians he personally selected in auditions in 2006.

Prior to his appointment with the New York Philharmonic, Maestro Maazel conducted more than 100 performances as a guest conductor. He served as music director of the Bavarian Radio Orchestra (1993–2002), and has held positions as music director of the Pittsburgh Symphony Orchestra (1988–1996); general manager and chief conductor of the Vienna Staatsoper (1982–1984), the first American to hold that position; music director of the Cleveland Orchestra (1972–1982); and artistic director and chief conductor of the Deutsche Oper Berlin (1965–1971).

He was named honorary member of the Israel Philharmonic Orchestra in 1985, when he conducted its 40th anniversary concert. He is also an honorary member of the Vienna Philharmonic, and is the recipient of the Hans von Bülow Silver Medal from the Berlin Philharmonic.

A second-generation American, born in Paris, Maestro Maazel was raised and educated in the United States. He took his first violin lesson at age five and his first conducting lesson at seven. He studied with Vladimir Bakaleinikoff, and appeared publicly for the first time at age eight, conducting a university orchestra. At age nine, he made his New York debut at the 1939 World's Fair, conducting the Interlochen Orchestra, and led the Los Angeles Philharmonic at the Hollywood Bowl, sharing a program with Leopold Stokowski.

He was invited by Arturo Toscanini to conduct the NBC Symphony at age 11, and made his New York Philharmonic debut on August 5, 1942, at the age of 12. Between ages nine and 15, Maestro Maazel conducted most of the major American orchestras. At age 17, he entered the University of Pittsburgh to study languages, mathematics and philosophy; while a student, he was a violinist with the Pittsburgh Symphony Orchestra, served as apprentice conductor during the 1949–1950 season and organized the Fine Arts Quartet of Pittsburgh. At age 23, made his European conducting debut, stepping in for an ailing conductor at the Massimo Bellini Theatre in Catania, Sicily.

He quickly established himself as a major artist, appearing at Bayreuth in 1960 (the first American to do so), with the Boston Symphony Orchestra in 1961 and at Salzburg in 1963.

Maestro Maazel has conducted throughout Europe, Australia, North and South America, Japan, the former Soviet Union, at most international festivals (such as those in Salzburg, Edinburgh and Lucerne) and opera houses (including the Metropolitan Opera, Teatro alla Scala, Paris Opéra and the Royal Opera House, Covent Garden), and with all the major symphony orchestras. He has led numerous New Year's concerts from Vienna, and has also conducted filmed productions of *Don Giovanni*, *Carmen* and *Otello*.

Maestro Maazel made a worldwide tour in 2000 to mark his 70th birthday, and on August 5, 2001, celebrated his 100th appearance at the Salzburg Festival, where he directed two Verdi operas, *Don Carlo* and *Falstaff*. Other highlights of his recent seasons include complete cycles of the Brahms symphonies and concertos at Suntory Hall in Tokyo and Carnegie Hall in New York; the 2004 televised New Year's Concert at the Teatro La Fenice in Venice as part of the reopening festival of the famed opera house; and numerous guest-conducting appearances.

Lorin Maazel has some 300 recordings to his name. These include the symphonic cycles of Beethoven and Brahms with the Cleveland Orchestra; Mahler and Tchaikovsky

About the Artists

with the Vienna Philharmonic; Sibelius with the Pittsburgh Symphony Orchestra; and Rachmaninoff with the Berlin Philharmonic. He has also recorded Mahler's *Das Lied von der Erde* and the complete tone poems of Richard Strauss with the Bavarian Radio Orchestra, Prokofiev's *Romeo and Juliet* and Gershwin's *Porgy and Bess* with the Cleveland Orchestra (the first complete recordings of these works), works by Puccini and Verdi with La Scala Philharmonic Orchestra, Wagner with the Berlin Philharmonic, Ravel's *L'Enfant et les sortilèges*, Beethoven's *Fidelio*, Mendelssohn's Symphonies Nos. 4 and 5, Stravinsky's *Histoire du soldat*, and Mozart violin concertos, with himself as soloist. He is the recipient of 10 Grand Prix du Disque Awards.

As a violinist, Maestro Maazel has appeared as soloist with numerous orchestras, both in the United States and abroad; as part of his 70th birthday tour, he performed his own *Music for Violin and Orchestra*, in addition to a worldwide tour with pianist Yefim Bronfman, with whom he performed the three Brahms sonatas for violin and piano.

Lorin Maazel is also an accomplished composer. On May 3, 2005, his opera, *1984*, received its world premiere at London's Royal Opera House, Covent Garden. A high-definition video of the opera received its world premiere in Cannes in January 2006 at the MIDEM festival, the international market of music publishers and recording companies, which also honored Maestro Maazel with a Special MIDEM Award in recognition of his achievements as a conductor, recording artist, composer and violinist. It was only the second time this award has been granted, the previous one having gone to the composer Henri Dutilleux. A DVD release and international television broadcast of *1984* are planned.

Among Maestro Maazel's honors, decorations, and awards are the Commander's Cross of Merit of the Federal Republic of Germany, the Legion of Honor of France, and the Commander of the Lion of Finland. He also has been awarded the title of Ambassador of Good Will by the United Nations.