

Atlanta Symphony Orchestra

A founding member of the Robert W. Woodruff Arts Center

ROBERT SPANO, Music Director

DONALD RUNNICLES, Principal Guest Conductor

DELTA CLASSICAL SERIES CONCERTS

Thursday, Friday and Saturday, February 18, 19 and 20, 2010, at 8 p.m.

ROBERTO ABBADO, Conductor
LEILA JOSEFOWICZ, Violin

WOLFGANG AMADEUS MOZART (1756-1791)

Overture to *La clemenza di Tito*, K. 621 (1791)

SERGEI PROKOFIEV (1891-1953)

Violin Concerto No. 1 in D Major, Opus 19 (1917)

I. *Andantino*

II. *Scherzo; Vivacissimo*

III. *Moderato*

LEILA JOSEFOWICZ, Violin

INTERMISSION

FRANZ SCHUBERT (1797-1828)

Symphony No. 9 in C Major, D. 944 (“The Great”) (1826)

I. *Andante; Allegro ma non troppo*

II. *Andante con moto*

III. *Scherzo; Allegro vivace*

IV. *Finale; Allegro vivace*

“INSIDE THE MUSIC” preview of the concert, Thursday at 7 p.m.,
presented by Ken Meltzer, ASO Insider and Program Annotator.

The use of cameras or recording devices during the concert is strictly prohibited.

Atlanta Symphony Orchestra

SPONSORS



**is proud to sponsor the Delta Classical Series
of the Atlanta Symphony Orchestra.**

Delta's commitment to the communities we serve began the day our first flight took off. After almost 80 years, Delta's community spirit worldwide continues to be a cornerstone of our organization. As a force for global good, our mission is to continuously create value through an inclusive culture by leveraging partnerships and serving communities where we live and work. It includes not only valuing individual differences of race, religion, gender, nationality and lifestyle, but also managing and valuing the diversity of work teams, intracompany teams and business partnerships.

Delta is an active, giving corporate citizen in the communities it serves. Delta's community engagement efforts are driven by our desire to build long-term partnerships in a way that enables nonprofits to utilize many aspects of Delta's currency – our employees time and talent, our free and discounted air travel, as well as our surplus donations. Together, we believe we can take our worldwide communities to new heights!



FULTON COUNTY
ARTS COUNCIL
CELEBRATING 30 YEARS OF ART

Major funding for the Atlanta Symphony Orchestra is provided by the Fulton County Board of Commissioners under the guidance of the Fulton County Arts Council.

Solo pianos used by the ASO are gifts of the Atlanta Steinway Society and in memory of David Goldwasser. The Hamburg Steinway piano is a gift received by the ASO in honor of Rosi Fiedotin.

The Yamaha custom six-quarter tuba is a gift received by the ASO in honor of Principal Tuba player Michael Moore from The Antinori Foundation.

This performance is being recorded for broadcast at a later time.

ASO concert broadcasts are heard each week on Atlanta's WABE FM-90.1 and Georgia Public Broadcasting's statewide network.

The ASO records for Telarc. Other ASO recordings are available on the Argo, Deutsche Grammophon, New World, Nonesuch, Philips and Sony Classical labels.

Four Seasons Hotel Atlanta is the preferred hotel of the ASO.

Trucks provided by Ryder Truck Rental Inc.

Media sponsors: The Atlanta Journal-Constitution and WSB 750 AM.

NOTES ON THE PROGRAM

By Ken Meltzer

Overture to *La clemenza di Tito*, K. 621 (1791)

WOLFGANG AMADEUS MOZART was born in Salzburg, Austria, on January 27, 1756, and died in Vienna, Austria, on December 5, 1791. The first performance of *La clemenza di Tito* took place at the National Theater in Prague (now, the Czech Republic), on September 6, 1791. The Overture to *La clemenza di Tito* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. Approximate performance time is five minutes.

First ASO Classical Subscription Performances: September 22, 23 and 24, 1988, Andrew Davis, Conductor.

During the last years of Mozart's brief life, he was plagued by financial problems, a product both of the troubled Viennese economy and the composer's own fiscal irresponsibility. Mozart was often reduced to begging for money from associates and friends — his letters to Michael Puchberg offer a heartbreaking glimpse into this tragic period in the composer's life. In September of 1790, Mozart vowed: "I will work — work so hard — that no unforeseen accidents shall ever reduce us to such desperate straits again."

Mozart's final year was one of incredible productivity, even by his lofty standards. In 1791, Mozart composed such masterpieces as the Piano Concerto No. 27, K. 595, the E-flat String Quintet, K. 614, the motet *Ave verum corpus*, K. 618, the Clarinet Concerto, K. 622, as well as several smaller works, including songs, orchestral dances and cantatas. When illness claimed Mozart on December 5, 1791, at the age of 35, he was still at work on his extraordinary *Requiem*, K. 626.

During that final year, Mozart also composed two full-length operas — *Die Zauberflöte*, K. 620, and *La clemenza di Tito*, K. 621. *The Clemency of Titus*, with a libretto by Caterino Mazzolà, based upon a play by Metastasio, concerns the Roman emperor's pardon of his intended assassins. Mozart composed *La clemenza di Tito* for the coronation of Emperor Leopold II as King of Bohemia. Mozart completed *La clemenza di Tito* in approximately four weeks, putting the finishing touches on the work in August of 1791. The premiere of *La clemenza di Tito*, at the Prague National Theater, took place on September 6. 24 days later in Vienna, *Die Zauberflöte* (*The Magic Flute*) had its premiere at the Theater auf der Wieden.

The Overture to *La clemenza di Tito* (*Allegro*) begins with a grand orchestral fanfare, leading directly to a sequence juxtaposing a nimble, staccato violin figure with the ensemble's *forte* response. After a brief pause, the flute and oboe introduce the gentle second theme. An extended development section leads to a recapitulation of the central themes, but now in reverse order. A brief, energetic coda brings the Overture to a close.

Violin Concerto No. 1 in D Major, Opus 19 (1917)

SERGEI PROKOFIEV was born in Sontsovka, Russia, on April 23, 1891, and died in Moscow, Russia, on March 5, 1953. The first performance of the Violin Concerto No. 1 took

place at the Opéra in Paris, France, on October 18, 1923. Marcel Darrieux was the soloist and Serge Koussevitsky conducted. In addition to the solo violin, the Concerto is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, tuba, timpani, harp, snare drum, tambourine and strings. Approximate performance time is twenty-two minutes.

First ASO Classical Subscription Performance: February 27, and 28 and March 2, 1969, Edith Peinemann, Violin, Michael Zearott, Conductor.

Most Recent ASO Classical Subscription Performance: February 3, 4 and 5, 2005, Hilary Hahn, Violin, Roberto Abbado, Conductor.

“Russia will not be much concerned with music”

In 1917, Russia was in the grips of the Revolution that led to the overthrow of the Czarist regime. Sergei Prokofiev chose to distance himself — physically and emotionally — from these turbulent events. As Prokofiev recalled in his autobiography: “I spent the summer of 1917 in the country near St. Petersburg all alone, reading Kant and working a great deal.” As a result, 1917 was extraordinarily productive for the young Russian composer. During that year, Prokofiev composed his Symphony No. 1 (“Classical”), the twenty *Visions fugitives* for solo piano, the Piano Sonatas Nos. 3 and 4, and a cantata entitled “Seven, They Are Seven.”

Another Prokofiev composition from that stormy year of 1917 was his First Violin Concerto. Prokofiev originally began the work in 1915, then intending the piece to be a *concertino*, a small-scale composition for violin and orchestra. By the time Prokofiev finished the composition in the summer of 1917, however, the *concertino* had expanded into a full-scale Concerto.

The premiere of Prokofiev’s First Violin Concerto was scheduled to take place that November in Petrograd (St. Petersburg). However, Prokofiev was warned: “You are utterly mad to think of going to these cities. There is shooting in the streets of Petrograd and Moscow. You will never reach either of them.” Accordingly, the Violin Concerto’s premiere was cancelled.

Ultimately, Prokofiev realized that under the circumstances, “Russia will not be much concerned with music, while there is a lot to see, a lot to learn, and perhaps a chance to present my own compositions in the United States.” And so, on May 7, 1918, Prokofiev boarded a train in Petrograd and journeyed to Vladivostok on the Pacific Coast. Prokofiev then traveled by steamer to Japan. After obtaining his American visa, Prokofiev finally arrived in the United States in the autumn of 1918. For the next few years, Prokofiev was active in the United States as both a composer and performing artist.

A few years later, Prokofiev moved to Paris. It was there, on October 18, 1923, that Prokofiev’s First Violin Concerto received its premiere, as part of the Concerts Koussevitsky. Serge Koussevitsky led the performance, with his concertmaster, Marcel Darrieux, appearing as violin soloist. Among the members of the audience were Pablo Picasso, Anna Pavlova, Karol Szymanowski, Artur Rubinstein, and Joseph Szigeti. On October 21, the Russian premiere took place in Moscow, with a version for solo violin and piano. The performers were Nathan Milstein and Vladimir Horowitz.

The Paris critics, seeking a more avant-garde form of expression, were disappointed by the rather conservative nature of Prokofiev's Violin Concerto. One critic both noted and decried the influence of Felix Mendelssohn (as if that were somehow a bad thing). In time, however, the considerable charms of Prokofiev's First Violin Concerto have earned the respect, admiration and affection of violinists and their audiences.

Musical Analysis

I. *Andantino* — The Concerto opens with divided violas offering a quiet tremolo figure. This serves as the accompaniment for the soloist's introduction of the lovely principal theme, which the composer directs be played *sognando* (in a "dream-like" fashion). A vibrant episode leads to the soloist's presentation of the more angular second theme. After a brief pause, the soloist, flutes and clarinet launch the central section that begins peacefully, but soon generates considerable energy and tension. After the mood finally calms, a magical recapitulation of the opening theme ensues, played by the flute and harp, as well as the soloist and violas (both muted). Prokofiev directs that this restatement be performed at a slower tempo than the Concerto's opening. The movement concludes with a final ascent by the flute, capped by a *pianissimo* trill.

II. *Scherzo; Vivacissimo* — The *Scherzo* is based upon a scurrying theme, first stated by the soloist after a brief introduction by the flute, harp and pizzicato strings. This principal theme alternates with two contrasting episodes. In the first, the soloist employs a *spiccato* (bouncing) technique with the bow. In the second, the soloist is required to play *sul ponticello, con tutta forza* ("on the bridge of the instrument, with the greatest force"). The soloist's muted variation of this sequence ensues. The flute launches the final statement of the principal *Scherzo* theme, as the second movement dashes to its playful close.

III. *Moderato* — The finale opens with a repeated staccato eighth-note "tick-tock" rhythm in the clarinet and strings that Prokofiev directs be played "with precision." This rhythm — featured throughout the greater part of the movement — serves as the basis for a series of varied episodes for the soloist. The hushed final section (*Più tranquillo*) offers ethereal trills by the soloist and a *pianissimo* resolution.

Symphony No. 9 in C Major, D. 944 ("The Great") (1826)

FRANZ SCHUBERT was born in Vienna, Austria, on January 31, 1797, and died there on November 19, 1828. The first performance of the Symphony No. 9 took place in Leipzig, Germany, on March 21, 1839, with Felix Mendelssohn conducting the Gewandhaus Orchestra. "The Great" Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings. Approximate performance time is fifty minutes.

*First ASO Classical Subscription Performances: September 13, 14 and 15, 1979,
Robert Shaw, Conductor.*

*Most Recent ASO Classical Subscription Performances: November 21, 22 and 23, 2003,
Hans Graf, Conductor.*

“The most unhappy and wretched creature”

At the end of March in 1824, Franz Schubert was already suffering the ravages of the disease that, in all likelihood, caused his untimely death four years later. Schubert confessed to his friend, Leopold Kupelwieser:

I feel myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and who in sheer despair over this ever makes things worse and worse, instead of better; imagine a man, I say, whose most brilliant hopes have perished, to whom the felicities of love and friendship have nothing to offer but pain, at best, whom enthusiasm (at least of the stimulating kind) for all things beautiful threatens to forsake, and I ask you, is he not a miserable, unhappy being? “My peace is gone, my heart is sore, I shall find it never and nevermore,” (Annotator’s note: Here, Schubert quotes Gretchen’s Spinning-Wheel Song from Goethe’s *Faust*, a text he set to music in 1814) I may well sing every day now, for each night, on retiring to bed, I hope I may not wake again, and each morning but recalls yesterday’s grief.

Schubert, who was only 27, felt that his illness created an ever-increasing sense of urgency with regard to his art. In the letter to Kupelwieser, Schubert explained, “I have tried my hand at several instrumental works, for I wrote two quartets ... and an octet, and I want to write another quartet, in fact I intend to pave my way toward a grand symphony in that manner.”

In the same letter to Kupelwieser, Schubert announced the “latest news in Vienna” — a concert that would feature the premiere of Beethoven’s Ninth Symphony. Five weeks later, Schubert attended the May 7, 1824 concert at the Vienna Kärnthnerthor Theater, where Beethoven received one of the greatest ovations of his career. While we do not have a first-hand account by Schubert of the event, it is reasonable to assume that as a devout admirer of Beethoven, he must have been impressed both by the majesty of the occasion, and the senior composer’s extraordinary music. The fact that Schubert briefly quotes the ode “To Joy” in the finale of his own Ninth reinforces the notion that the premiere of Beethoven’s “Choral” provided further inspiration to pursue his own “grand symphony.”

In the summer of 1825, Schubert journeyed to upper Austria. He spent several weeks at Gmunden, a scenic village situated on Lake Traun. During this period, Schubert experienced a temporary remission in the symptoms of his illness. Schubert’s improved health, coupled with the beautiful scenery around Gmunden, seemed to stimulate his creative forces. It was during this time that Schubert began to sketch the C-Major Symphony that would become known as “The Great.”

Schubert completed his Ninth Symphony the following year (although he did pen revisions the year of his death), and in October of 1826, he submitted the work to the Gesellschaft der Musikfreunde, a private organization that supported the work of contemporary composers. Schubert hoped they would offer the premiere of his new Symphony. The Gesellschaft did pay Schubert 100 florins as a “token of obligation.” However, it appears that the musicians of the Gesellschaft’s Konservatorium orchestra found Schubert’s Symphony too difficult to play. No public performances of Schubert’s Ninth Symphony took place during the composer’s lifetime. Schubert died in 1828, at the age of 31.

“Divine length”

Eleven years later, composer Robert Schumann visited Schubert’s brother, Ferdinand, at his Vienna home. There, Schumann found the score of the Schubert Ninth. He persuaded Ferdinand Schubert to forward the score to composer Felix Mendelssohn, then the conductor of the Gewandhaus Orchestra in Leipzig. Mendelssohn and the Gewandhaus premiered Schubert’s “The Great” C-Major Symphony in Leipzig on March 21, 1839.

In a letter to his beloved Clara Wieck, Schumann offered this famous appreciation of the Schubert Ninth:

Clara, today I have been in seventh heaven. At the rehearsal they played a symphony by Franz Schubert. If only you had been there! For I cannot describe it to you; all the instruments were like human voices, and immensely full of life and wit, and the instrumentation, regardless of Beethoven — and the length, the divine length, like a four-volume novel ... I was utterly happy, with nothing left to wish for except that you were my wife and I could write such symphonies myself ...

Schubert’s Ninth Symphony earned the approval of such musical geniuses as Schumann and the French composer, Hector Berlioz, who felt it “worthy of a place among the loftiest productions of our art.” General acceptance of this magnificent work was quite another matter. In 1844, Mendelssohn attempted to conduct the Symphony with the London Philharmonic, but the musicians burst into laughter during rehearsal of the piece. It was not until 1856 that the Schubert Ninth received its first London performance.

In time, Schubert’s Ninth attained its rightful status as one of the finest symphonies of the 19th century. In “The Great,” Schubert offers a masterful synthesis of lyrical beauty (so evident in his extraordinary songs) and symphonic development. We can only imagine what Schubert might have achieved had he been given more time on this earth. In any case, music lovers do at least have the Ninth, an extraordinary creation by a genius taken all too soon.

Musical Analysis

I. *Andante; Allegro ma non troppo* — The horns proclaim the central theme of the majestic slow (*Andante*) introduction. It is a theme serves as the basis for a good portion of the material in the main *Allegro* section. Other members of the orchestra soon repeat the theme. A lengthy crescendo and trumpet fanfares serve as a bridge to the start of the *Allegro*. The *Allegro*’s vigorous opening theme, introduced by the strings, receives a chirping reply from the winds. The oboes and bassoons introduce the triplet-based second theme. Toward the conclusion of the exposition, the trombones softly intone a rising motif derived from the opening *Andante*. The exposition concludes with a massive orchestral statement. There is a relatively brief, but vibrant development of the principal thematic material. The recapitulation begins softly, but a grand crescendo ensues before the repetition of the second theme. The movement ends in dramatic fashion, with a heroic reprise of the *Andante* theme.

II. *Andante con moto* — The slow movement is in the character of an epic march. Over the repeated tread of the strings, an oboe, later joined by the clarinet, plays the sprightly principal

march theme, to which the orchestra responds in bold fashion. After a lyrical interlude, the horns announce the return of the central march, which builds to a fearsome climax. There is a momentary pause, followed by a brief statement of the march and a reprise of the lyrical interlude. The march returns a final time, as the second movement finally resolves to a hushed conclusion.

III. *Scherzo; Allegro vivace* — The *Scherzo*, in A—B—A form, begins with a robust string figure, echoed by the winds. A lovely ascending and descending melody, introduced by the first violins, provides contrast. The intervening *Trio* radiates great charm and a welcome sense of repose. The movement concludes with a repeat of the opening *Scherzo*.

IV. *Finale; Allegro vivace* — The *Finale* opens with a brief orchestral fanfare, followed by the introduction of the scurrying principal theme. After a brief pause, the triplets of the opening theme serve as accompaniment to the second principal theme, first presented by the winds. The development opens with the clarinets softly introducing a variant of a portion of the *Finale*'s second theme. That theme now clearly emerges as a descendent of the ode "To Joy" in Beethoven's Ninth. Soon, the theme assumes a far more imposing presence. The fanfares herald the recapitulation of the principal thematic material. After a decrescendo, the coda begins almost in silence. Soon, however, motifs from the finale join forces to bring "The Great" Symphony to its heroic conclusion.

ROBERTO ABBADO, Conductor

Aclaimed as "a conductor you want to hear again and again," Roberto Abbado's crisp, dramatic music-making, instinctive lyricism and evocative command of varied composers and styles have made him an esteemed conductor among orchestras and opera companies today. He is both a sophisticated and energetic conductor, which combined with superb communicative skills have made him a favorite among musicians and the public alike.



Roberto Abbado

Mr. Abbado is the recent recipient of the Franco Abbiati award of the National Association of Italian Music Critics. The Association honored Mr. Abbado with the title Conductor of the Year for 2008, "for the maturity of interpretation and for his breadth and curiosity of repertoire, in which he has delivered remarkable results and an intensity which was manifested in *La Clemenza di Tito* by Mozart (Teatro Regio Torino), executed using classical period performance practices; in the contemporary opera *Phaedra* by Hans Werner Henze (Maggio Musicale Fiorentino); in Rossini's *Ermione* (Rossini Opera Festival, Pesaro); and for the rare *Der Vampyr* of Heinrich Marschner (Teatro Comunale Bologna)."

A popular figure in the U.S., Mr. Abbado has performed regularly with the Boston Symphony and Philadelphia Orchestra, and maintains continuing relationships with the San Francisco, St. Louis, Atlanta and Houston symphony orchestras, as well as New York City's Orchestra of St. Luke's. Notably, his most extensive relationship is currently with the St. Paul Chamber

Orchestra (SPCO), where he is one of its first artistic partners, a position that has been extended for a second, three-year term.

Mr. Abbado began the 2009-10 season in a concert with Teatro Maggio Musicale of Florence at the Enescu Festival in Bucharest, Romania, performing the rarely heard Enescu Symphony No. 2, in a program also featuring Mahler, Symphony No. 1. In October, he leads performances with the Orchestra Sinfonica di Milano Giuseppe Verdi, followed by a five city Swiss tour with that orchestra, including concerts in Bern, Geneva, St. Gallen, Zurich and Basel, before heading to the U.S. to conduct the Chicago Symphony.

Abroad, his season includes a return to the Israel Philharmonic Orchestra for a series of concerts featuring two different programs in Tel Aviv and Haifa; and in Italy, performances with the Orchestra del Teatro Comunale di Bologna, for two programs, and the Orchestra Sinfonica della RAI, in Torino. In the U.S., he makes a return to the symphony orchestras of Atlanta, St. Louis and Seattle, in addition to his continuing collaboration with the SPCO. During his five weeks with the SPCO, he will explore symphonic music by Robert Schumann, combined with American and Italian contemporary composers. Additionally, he will take part in the Stravinsky Festival, where he will conduct both the SPCO and the Minnesota Orchestra in the same evening. Mr. Abbado concludes the season at the Paris Opera with a new production by Luis Pascual of Rossini's *La Donna del Lago*.

Mr. Abbado's 2008-09 season saw him conduct the first Italian performance on stage in Pierluigi Pizzi's new production of Marschner's *Der Vampyr* at the Teatro Comunale in Bologna. In Opera elsewhere, Mr. Abbado led a new production of Verdi's *Rigoletto* at the Teatro Real in Madrid in June; followed by the festival opening night of the Rossini Opera Festival in Pesaro, with a new production of Rossini's *Zelmira*, staged by Giorgio Barberio Corsetti. He returned to the Royal Scottish National Orchestra for concerts in Glasgow and Edinburgh; to Italy for performances with the Orchestra del Teatro Comunale di Bologna at Teatro Manzoni and the Maggio Musicale Orchestra in Florence's Teatro Comunale; and to St. Paul, Atlanta and the Orchestra of St. Luke's at Carnegie Hall in New York City.

Born into a dynastic musical family, Mr. Abbado's grandfather was a famous pedagogue of violin, his father was director of the Milan Conservatory and his uncle is Claudio Abbado, the famous maestro. He studied with famed conducting teacher Franco Ferrara at Venice's La Fenice and Rome's Accademia Nazionale di Santa Cecilia, where he was the only student in Accademia history to be invited to conduct the Orchestra di Santa Cecilia. As Chief Conductor of the Munich Radio Orchestra (1991-98), he made seven recordings with the orchestra, and has worked extensively elsewhere in Europe, including the Royal Concertgebouw, Orchestre National de France, Orchestre de Paris, Dresden Staatskapelle, Gewandhaus Orchester (Leipzig), NDR Symphony Orchestra (Hamburg), Vienna Symphony, Swedish Radio Symphony and Israel Philharmonic Orchestras. In his native Italy, he has strong relationships with the great orchestras and regularly conducts the Filarmonica della Scala (Milan), Orchestra dell'Accademia Nazionale di Santa Cecilia (Rome), Orchestra del Maggio Musicale (Florence) and the RAI Orchestra (Turin).

LEILA JOSEFOWICZ, Violin

Violinist Leila Josefowicz has won the hearts of audiences around the world with her honest, fresh approach to the repertoire and her dynamic virtuosity. Ms. Josefowicz came to national attention in 1994, when she made her Carnegie Hall debut with Sir Neville Marriner and the Academy of St. Martin in the Fields and has since appeared with many of the world's most prestigious orchestras and eminent conductors.

**Leila Josefowicz**

A regular collaborator of leading composers of the day such as John Adams and Oliver Knussen, she is a strong advocate of new music — a characteristic which is reflected in her diverse programs and her enthusiasm for premiering new works. During the 2008-09 season Ms. Josefowicz premiered concertos written for her by Esa-Pekka Salonen of the Los Angeles Philharmonic and Steve Mackey of the St. Louis Symphony and played first performances of Thomas Adès' violin concerto *Concentric Paths* with the Philadelphia Orchestra and San Francisco and Seattle symphonies. In October 2009, she premieres another concerto written for her by Colin Matthews with the City of Birmingham Symphony Orchestra. In recognition of her passionate advocacy and genuine commitment to the music of today, Ms. Josefowicz was awarded a 2008 MacArthur Foundation Fellowship.

Recent appearances in North America include performances with the New York Philharmonic, the Minnesota Orchestra and St. Paul Chamber Orchestra and the Chicago, Pittsburgh, Detroit, Baltimore, Dallas, Houston and Cincinnati symphonies; a performance of John Adams' *Violin Concerto* in Carnegie Hall with the American Composers Orchestra under the baton of Mr. Adams; and recitals in San Francisco, Baltimore, Los Angeles, Philadelphia and at Zankel Hall at Carnegie Hall. During her 2009-10 season, Ms. Josefowicz returns to the Cleveland Orchestra and Toronto Symphony, again to play first performances of the Adès concerto, as well as to the Los Angeles Philharmonic, National Arts Centre Orchestra, and the National, Atlanta, Baltimore, Indianapolis, Utah and Colorado symphonies among others.

Equally active internationally, recent and upcoming engagements in Europe and Asia include appearances with the Royal Concertgebouw and Leipzig Gewandhaus Orchestras, the London, Munich and Czech Philharmonics and Finnish Radio Orchestra; performances of the new Salonen concerto with the Swedish Radio Orchestra and Mahler Chamber Orchestra with the composer on the podium; a tour with the London Symphony Orchestra playing John Adams' *Dharma at Big Sur* with Adams conducting; recital and chamber music performances at the Verbier Festival; and a fourth appearance at the London Proms.

Ms. Josefowicz's most recent releases are a recital disc and the Shostakovich Violin Sonata and Concerto No. 1 with the City of Birmingham Symphony Orchestra and conductor Sakari Oramo, which received a 2007 ECHO Award, both for Warner Classics, and a live recording of the Knussen concerto conducted by the composer at the London Proms for Deutsche Gramophone.