



# Advance Program Notes

The Helsingborg Symphony Orchestra of Sweden  
Stefan Solyom, principal conductor and artistic advisor  
Catherine Manoukian, violin  
**Saturday, February 3, 2018, 4 PM**

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Direct from Helsingborg, Sweden

## The Helsingborg Symphony Orchestra of Sweden

Stefan Solyom, principal conductor and artistic advisor  
Catherine Manoukian, violin

*Egmont Overture, op. 84*

Ludwig van Beethoven

Violin Concerto in D Major, op. 61

Beethoven

*Allegro ma non troppo*  
*Larghetto*  
*Rondo: Allegro*

Catherine Manoukian, violin

### INTERMISSION

Symphony no. 3 in E-flat Major, op. 55, *Eroica*

Beethoven

*Allegro con brio*  
*Marcia funebre: Adagio assai*  
*Scherzo: Allegro vivace*  
*Finale: Allegro molto*

Program subject to change

Columbia Artists Management LLC  
Tour Direction: R. Douglas Sheldon  
5 Columbus Circle at 1790 Broadway, New York, NY 10019  
columbia-artists.com

Helsingborg Symphony Orchestra is part of the City of Helsingborg, Sweden



# *Helsingborg Symphony Orchestra*

## **FIRST VIOLIN**

Dan Almgren, concertmaster  
Fredrik Burstedt, concertmaster  
Kirsti Kuusk, concertmaster  
Johannes Marmén, concertmaster  
Kristina Milton\*  
Sophie Bird  
Anna Dagberg Persson  
Jonas Dahlman  
Alexandra Hjortswang  
Örjan Jernstedt  
Patrik Kimmerud  
Vladimir Yosifov

## **SECOND VIOLIN**

Emil Carlsson\*  
Daniel Kuzmin\*  
Finndis Kristinsdottir\*\*  
Göran Eklundh  
Ida Hallström  
Åke Hult  
Karin Höglund Kristensen  
Lovisa Kowalczyk,  
Birgitta Ljunggren  
Mats Persson

## **VIOLA**

Markus Falkbring\*  
Florian Peelman\*\*  
Erika Johansson  
Lennart Palm  
Yvonne Soelberg  
Jessica Strid  
Elinor Williams

## **CELLO**

Christoffer Bergström, solo cello  
Jonathan Slaatto, solo cello  
Lotta Weber Widerström\*\*  
Annette Helmers\*\*  
Mattias Fagius  
Amelia Jakobsson  
Karin Jernstedt  
Tobias van der Pals

## **BASS**

Mattias Hanskov Palm\*\*  
Anders Cornelius\*  
Nikola Meyer\*  
Harry Ellström  
Malin Höglund  
Lena Rönér

## **FLUTE**

Johan Skeppstedt Andersson\*\*  
Helen Benson\*  
Jessica Kabirat  
Linda Taube

## **OBOE**

Manuel Schmidt\*\*  
Florian Grube\*\*  
Carl Andersson

## **CLARINET**

Per Johansson\*  
Nanna Helweg Larsen\*  
Ingrid Meidell Nodt\*\*

## **BASSOON**

Magnus Nilsson\*  
Christian Davidsson

## **HORN**

Åshild Henriksen\*  
Karin Lindberg  
Per Enblom\*\*  
Joachim Wåhlstedt

## **TRUMPET**

Jan Karlsson\*  
Fredrik Ljungberg\*\*  
Garry Nilsmyr\*\*

## **TROMBONE**

Erik Björkqvist\*  
Martin Hultkvist\*\*  
Eric Lindblom\*\*

## **TUBA**

Urban Stenqvist\*

## **TIMPANI**

Ulf Svensson\*

## **PERCUSSION**

Andreas Pålsson\*  
Thomas Widlund

## **GENERAL MANAGER**

Fredrik Österling

## **ORCHESTRA MANAGER**

Magnus Dagerhem

## **ORCHESTRA PERSONNEL MANAGER**

Maria Lafveskans

## **PROJECT MANAGER**

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## **ASSISTANT STAGE MANAGER**

Ingrid Jensen

## **MARKETING COORDINATOR**

Johannes Nebel

## **COLUMBIA ARTISTS MANAGEMENT LLC.**

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R. Douglas Sheldon, executive vice president and managing director

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Maria Keith, tour manager

Allison Helms, backstage manager

James Putnam, driver

\* = principal player

\*\* = assistant principal player

# Program Notes

## EGMONT OVERTURE, OP. 84 LUDWIG VAN BEETHOVEN

It is perhaps hard to comprehend why Beethoven, an avid theatre goer and lover, did not write more music for the stage. Even though he was highly drawn to theatre music, *Fidelio* was the only opera he wrote; his output for the stage is rounded out by incidental music for three theatrical works (*Egmont*, *The Ruins of Athens*, and *King Stephen*), a few assorted overtures and short pieces of little consequence, and two ballets. His first dance piece, *Ritterballet*, WoO 1, was written as a ghost writer for Count Waldstein, who commissioned the work from the then young composer and presented it in 1791 in Bonn as his own work. By 1801, however, Beethoven had already established himself as a gifted and important composer and no longer needed to write under assumed identities or permit royal patrons to claim the glory for the fruit of his work; that year he was finally introduced as a composer to the Viennese stage with the ballet *The Creatures of Prometheus*. Six years would pass before he was to write another piece for the theatre, this time the Overture to Collin's *Coriolan*, op. 62.

In 1809 Beethoven received a very important commission, one that would be very close to his heart; the Vienna Burgtheater asked him to provide the incidental music for their revival production of Goethe's *Egmont*. Being that Goethe was a man whom he admired above all writers then living, it is not surprising that Beethoven composed one of his most eloquent scores for the occasion.

Goethe wrote *Egmont* in 1775, a year of revolution and the rise of democracy; in Lexington, colonists had fired a shot heard around the world, and in Vienna the beginning of the end of serfdom was marked. In 1809 Beethoven began composing the incidental music to *Egmont* under similar disturbing circumstances; the freedom-loving Viennese were now suffering the oppression of the French, the result of a devastating encounter with Napoleon Bonaparte. Beethoven, a democrat in an age of revolution and an indignant spokesman against tyranny, who three years earlier had torn the dedication to Napoleon from the score of his *Eroica* Symphony after the Frenchman had proclaimed himself emperor, was now swept away by the heroism of Goethe's drama. In the play, the hero, Count Egmont, foresees the liberation of the Netherlands from Spanish rule; as a result of his own brave stand, he is ultimately executed, yet dies knowing that his martyrdom will eventually lead to the freedom of his people. Quoting the Grove Dictionary of Music and Musicians, Beethoven's score—and particularly the overture—represents the composer's "own delayed reaction to the conquest and occupation of his adopted city by the French and his hopes of being delivered from them."

Like the second and third *Leonore* overtures, the *Overture to Egmont* constitutes a powerful orchestral tone poem, written in a compact sonata-allegro form, epitomizing the drama to follow. The overture begins with a *sostenuto* introduction in F Minor, punctuated by heavy chords in the strings suggesting the cry of the oppressed and the answering crushing power of oppression. In the *allegro* that follows, the main theme is presented by the cellos in a descending, two-octave march, answered by the violins. This is the theme associated with Egmont himself. A growing agitation leads to a second theme, which recalls the opening chords of the introduction. The theme is transferred to the horns and trumpets, suggesting an exultant fanfare of freedom. With an extended coda, which is often referred to as the *Victory Symphony*, the overture ends with a burst of overwhelming triumph.

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## CONCERTO IN D MAJOR FOR VIOLIN AND ORCHESTRA, OP. 61 LUDWIG VAN BEETHOVEN

Various scholars have categorized Beethoven's life and works into three periods as early as 1828. The first, termed as his "formative" or "early Vienna" period, lasted until 1802. The second or "middle" period lasted until approximately 1812, and the third or "late" period lasted until his death. While some modern musicologists have contested this three-period approach to the life and works of Beethoven as being a gross oversimplification, the three periods do accommodate the most obvious stylistic distinctions of his compositional approach as

# *Program Notes, continued*

well as corresponding well to the major turning points in his life. The Violin Concerto, composed in 1806, belongs to the so-called middle period. It is contemporaneous with the Leonore Overtures, the Fourth and Fifth Symphonies, the Fourth Piano Concerto, the op. 59 String Quartets, and the *Appassionata* Sonata, to name but a few of the composer's major works. This was an incredibly prolific and fertile time for Beethoven.

The Violin Concerto was first performed on December 23, 1806, in Vienna with Franz Clement as the soloist. Although generally believed to have been written for Clement, the concerto was published in 1808 with a dedication to Stephen von Breuning, a secretary to the Emperor of Austria. Despite an admirable performance by Clement, all the more noteworthy given that Beethoven completed the concerto so close to the first performance date that it is reputed that Clement literally sight-read the work. The premiere of Beethoven's only concerto for violin was met with an icy reception from the critics. In the words of critic Johann Nepomuk Möser, found in *Theaterzeitung*: "The judgment of connoisseurs is unanimous; its many beauties must be conceded, but it must also be acknowledged that the continuity is often completely broken and that endless repetitions of certain commonplace passages may easily become tedious to the listener. It is to be said that Beethoven might employ his indubitable talents more fittingly by giving us such works as the first symphonies in C and D [Minor], the charming Septet in E-flat, the ingenious Quintet in D, and more of his earlier compositions, which will always place him in the front rank of composers. It is to be feared, at the same time, that if Beethoven continues upon his path, he and the public will fare badly."

Others critics, as well, disliked the work. One, in denouncing the extensive use of timpani, went so far as to dub the work a "Concerto for Kettledrum." It was not until many years later, after a performance of the work by the 13-year-old prodigy Joseph Joachim in London in 1844, with Mendelssohn conducting, that the concerto came to receive the recognition and acceptance it deserved.

The first movement, *Allegro non troppo*, is noteworthy due to Beethoven's use of the timpani. Its rhythmic figure endures throughout the entire movement, which is cast in sonata form with a double exposition section peculiar to the concerti of the earlier masters. The second exposition ushers in the soloist in an ascending octave figure, introducing its presentation of the principal theme. While clarinets and bassoons present the second theme, the violin performs trills, which lead on into triplet figures. After a *fortissimo tutti*, the soloist develops the second theme, the timpani's persistent rhythmic motto ever present. Following the solo cadenza in the development section, a brief reappearance of the second theme closes the movement.

The second movement, *Larghetto*, is scored for a diminished woodwind section with strings. It is, in essence, a theme and variations with the orchestra carrying the melody and the violin gently hovering over in a detached and almost improvisatory manner.

The final movement, *Rondo: Allegretto*, is a forceful and frolicking contrasted to the prior movement. The violin presents the principal theme, which is then taken up by the full orchestra. The final movement is worthy of particular note in that Beethoven ascribed solo passages to instruments that had not formerly had such privileges. The horns, for example, are freed from their customary role of accompaniment to take a place in the spotlight as they make the transitions to the second theme in the nature of a hunting call. The concerto ends brilliantly in a burst of energy and splendor.

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## **SYMPHONY NO. 3 IN E-FLAT MAJOR, OP. 55, EROICA LUDWIG VAN BEETHOVEN**

It was during the year 1802 that Beethoven realized that his loss of hearing would become a permanent reality. Overcome by depression, he withdrew from his friends and spent many lonesome hours brooding about his fate; he also wrote the famous *Heiligenstadt Testament* in which he bemoaned his ailment but accepted its finality, defended himself against charges of misanthropy, and took leave of his brothers declaring that, although

# *Program Notes, continued*

he now rejected the notion of suicide, he would welcome death when it chose to come for him. Yet in spite of these tragic circumstances, the artistic yield of that year is astonishing. Some of the works the composer was in the midst of writing include the three violin sonatas of op. 30 and the Kreutzer sonata; the three piano sonatas of op. 31; the oratorio *Christ on the Mount of Olives*; and the Second Symphony, which he completed that summer. Shortly thereafter, he began work on the Third Symphony; he also confessed to his close friend, Wenzel Krumpholtz, "I am not satisfied with any of my works up to the present time. From today I mean to take a new road." The Testament being dated October 6 and the Third Symphony having been started the same month seem to indicate that both were an outgrowth of the same basic experience. In a violent rebound from despair, Beethoven took a sudden leap into a wholly new tonal world; the few months intervening between the completion of the Second Symphony and the first sketches of the Third were sufficient for him to turn his back on Mozart and Haydn and look far into the future. In his book *Beethoven: His Spiritual Development*, J.W.N. Sullivan says, "The first piece of music he composed that has a really profound and important spiritual content is the *Eroica* symphony. Indeed, the difference from the earlier music is so startling that it points to an almost catastrophic change or extremely rapid acceleration in his spiritual development....we shall see that the *Eroica* symphony is an amazingly realized and co-ordinated expression of the spiritual experiences that underlay [the *Heiligenstadt Testament*]."

Completed in 1804, the *Eroica* presents two striking innovations: a funeral march, which at the time was unheard of in a symphony, and a finale comprising a set of variations. In addition, the depth to which the composer carried the development of his themes made this the longest symphony ever written at the time. Beethoven's sketchbooks reveal a relentless determination to forge the simplest motifs into fragments full of import and stamped with an unmistakable character that would relate them to each other and to the work as a whole.

Beethoven, a democrat in an age of revolution, originally dedicated his Third Symphony to Napoleon, who, at the time, was known less as a soldier than as a public figure who championed freedom and would restore his country to prosperity and order. The manuscript of the symphony bore Napoleon's name at the top and the composer's at the bottom. But when the composer learned that Napoleon had proclaimed himself emperor, he was so outraged that he tore off the title page. The score was published two years later, in 1806, without any reference to the tyrant; instead the title page read "Heroic symphony in celebration of the memory of a great man." Many music commentators have remarked that if anyone is portrayed in this work, it is surely the composer himself.

The first movement begins with two quick and mighty staccato chords, then proceeds directly to the main subject, which is heard somewhat tentatively but clearly in the cellos. This theme is subsequently repeated boldly and vigorously in octaves by the horns, clarinets, and flutes. About the straightforward, rather military theme Beethoven has built a structure of surging sound. Occasionally the theme is heard in one or another of the many choirs of the orchestra, dominating the elaboration. After the introduction of the contrasting theme, divided between the woodwinds and violins, both motifs are developed superbly. Despite the powerful ideas projected throughout the orchestra and culminating in a succession of forceful tones, the simple utterance at the beginning of the basic portion of the movement prevails.

The significance of the music of the second movement is unmistakable. The slow rhythm can be only that of a funeral march, the first ever to appear in a symphony. The theme, although originally presented quietly and sadly, is sometimes expressed vehemently. Then from the oboe comes a sad and beautiful melody to answer the melancholic utterances of the bass. Later another very lyrical and important theme is introduced by the strings, and the two subjects are developed.

The swift vigor of the opening notes of the *Scherzo* contrasts sharply with the dirge and is a relief to its solemnity. A murmuring in the strings played lightly but swiftly and energetically becomes a tumultuous sound. In the delightful trio a subject resembling a hunting call is announced by the three horns (not two or four!) and is answered soon by the whole orchestra. This is repeated wistfully by the horns and for a moment the

# *Program Notes, continued*

instruments respond with a suggestion of sadness. The unexpected joy of the opening of the movement returns in the powerful climax.

The *Finale* is a unique blend of variations on a double theme and sonata form. Here Beethoven uses a theme which he had used three times before—in the ballet *The Creatures of Prometheus*; the Variations for Piano, op. 35; and in a contradanse. After a few measures of introduction, the bass to the coming melody is heard as an independent theme, plucked simply by the strings. The first variation pits the theme on the strings against a counter-subject; the second variation presents the theme once again on the strings, adorned by florid counterpoint. For the third variation the theme is now only implied, while the oboe presents the melody that makes up the second subject. The fourth variation is a long fugal treatment of the first theme against the counter-subject heard in the first variation. This is followed by a new fugal development of both themes. The tempo changes to a slower pace, and the woodwinds play an expressive verse of the second theme, then further development ensues. Shortly thereafter, the brasses present a majestic statement of the theme. After a final development section, the coda brings the *Eroica* Symphony to its conclusion in a grandiose burst of sound and excitement.

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# Biographies

## THE HELSINGBORG SYMPHONY ORCHESTRA OF SWEDEN

The Helsingborg Symphony Orchestra of Sweden (HSO) was founded in 1912 and is one of Sweden's oldest orchestras. Its principal conductors have included Sten Frykberg, John Frandsen, Okko Kamu, and Andrew Manze, with whom it has recorded symphonies by Beethoven and Brahms. The HSO is undoubtedly one of the region's key international leaders and is much sought-after for both concert tours and recording projects.

In addition to regular guest appearances on major Scandinavian stages such as Berwaldhallen and Konserthuset in Stockholm, the HSO has had many successes at prominent European venues, including three recent sold-out concerts at the Great Festival Hall in Salzburg and in Vienna. The HSO also appeared in Munich and Nuremberg in 2016. The HSO's extensive discography has received rave response and reviews, especially its recordings of the music of Mieczyslaw Weinberg and the complete orchestral works of Lars-Erik Larsson.

Since September 2014 the HSO's principal conductor is Swedish-born Stefan Solyom, who is currently also the general music director of the Deutsches Nationaltheater and Staatskapelle Weimar. Solyom has appeared on a regular basis with the HSO since 1998, when he was 19 years old, and has a highly developed and intimate relationship with the orchestra, based on the kind of mutual familiarity and understanding that comes with years of frequent, intense collaboration. This is apparent not only in the quality of music-making at the HSO under Solyom, which is often described as electrifying, moving, and profound, but also in the complete harmony of their collective philosophical stance on the role of the symphony orchestra in a wider social context. The HSO and Solyom are constantly combining the traditional with the iconoclastic and finding fresh and unique ways of expanding their horizons, while respecting their origins.

Alongside its core activities of 31 subscription concerts per season, the HSO promotes a philosophy of inclusion and strives as much as possible to reach all Helsingborg residents. Its efforts include early education programs for elementary school- and kindergarten-age children, innovative programming, multidisciplinary presentations of orchestral music (such as in a recent collaboration with French cartoonist Grégoire Point), and the introduction of new, innovative settings that deemphasise traditional concert practices. In June 2017 the HSO inaugurated a yearly, weekend-long outdoor festival on the grounds of a local castle, which consisted of both chamber music and orchestral concerts. It is hoped that these projects will break down barriers and create a gateway to the symphony for those who are less accustomed to symphonic music.

"The Helsingborg Symphony Orchestra... play with an intensity untempered by discretion. Must be heard."

—Norman Lebrecht on the Weinberg Chamber Symphonies, [sinfimusic.com](http://sinfimusic.com)

"...the opening movement was played like a brutally life-affirming spring river. A grand performance!"

—Dagens Nyheter about Beethoven's *Eroica*

"What radiant power was not exuded from the outer movements. The second half of the first movement was simply electrical. The pillar-like final chords of the finale were so charged that the audience [was] compelled to hold back their applause for what seemed like an eternity."

—Helsingborgs Dagblad about Sibelius' Fifth Symphony

# *Biographies, continued*

**STEFAN SOLYOM**, *principal conductor and artistic advisor*

"A sensational performance... electrifying, emotionally exhaustive, and utterly gripping... At the forefront was Solyom's palpable dynamism. He exudes character, which translated into musical charisma the moment he fired up the orchestra."  
—*The Scotsman*

"The last, elongated, solemn note of the *Alpine* Symphony was long gone, but still, a breathless silence reigned in the Alpshpitzhalle. The orchestra crackled with suspense from the first note ... poetical moments, that Solyom interpreted beautifully ... he managed to conjure the softest of pianissimos."

—*Münchener Merkur*

"Solyom guided [the music] to ecstatic climaxes, measured out seemingly oriental stillness with iridescent agitation, and fashioned a grandiosely performed, thrilling end. Filled with enthusiasm, he wandered through the entire palette of the gigantic orchestra's intoxicating sound. As a pensive lyricist of the baton, [he] had us experience the climaxes of the concert in a form of chamber musical intimacy."

—*Thüringer Landeszeitung*

"The new *Tristan* at the Weimar National Theatre is musically impeccable. The musical director Stefan Solyom and the Staatskapelle are captivating and mesmerising."

—*Opernwelt*

"He seemed to quickly form a good connection to the musicians through his obviously friendly and open nature. His gestures worked both sovereign and suggestive."

—*Frankfurter Allgemeine Zeitung*

Stefan Solyom, born in Stockholm in April 1979, has rapidly acquired an international reputation to complement his firmly established status in the musical life of his native Sweden. His appearances in the opera house and on the concert platform have drawn praise for their lyrical warmth and strong conviction, and the immediacy of his rapport and engagement with orchestral players have delighted critics, audiences, and musicians alike. A pupil of Leif Segerstam and Jorma Panula—two of the world's most revered and colourful conducting teachers—Solyom caught the world's attention as a prize-winner at the 2000 International Sibelius Conducting Competition.

In 2009 Solyom was appointed general music director of the Deutsches Nationaltheater und Staatskapelle Weimar. In addition to a full program of subscription concerts with the Staatskapelle, Solyom has conducted new productions of *Eugene Onegin*, *Le Nozze di Figaro*, Christian Jost's choral opera *Angst*, and Ingvar Lidholm's *A Dream Play*, as well as revivals of *Rigoletto*, *Tosca*, *Falstaff*, *Arabella*, and *La Traviata*. He also led a new production of *Tristan und Isolde* to critical acclaim. "Solyom [not only] proved with his Staatskapelle once again that they are a fantastic orchestra for Wagnerian repertoire, but also that [he] is a master of sound," observed the *Ostthüringer Zeitung*.

Since the start of the 2014-2015 season Solyom has been principal conductor and artistic adviser of the Helsingborg Symfoniorkester; he is the only Swedish conductor currently holding a similar position with a Swedish orchestra. As a passionate advocate of music education from an early age and of the musical potential of children, one of the focal points of his tenure in Helsingborg will be developing projects addressed to younger audiences. As a guest conductor, he has forged strong relationships with the Royal Stockholm Philharmonic; the Gothenburg and Lahti Symphony Orchestras; the Frankfurt, MDR (Leipzig), and SWR (Stuttgart) Radio Symphony Orchestras; and the Deutsche Kammerphilharmonie Bremen. He has also given acclaimed performances with the Leipzig Gewandhaus, Dresden Philharmonic, the BBC Scottish, Bamberg, Utah, Oregon, Swedish Radio, and Stavanger Symphony Orchestras.

Alongside a successful career on the concert platform, Solyom continues to flourish in the opera house. Since making his debut with the Royal Swedish Opera in 1999, he has conducted a wide range of repertoire, including *Tosca* (Opéra National de Paris); *Roméo et Juliette*, *Faust*, and *Le Villi* (Frankfurt Opera); *Die Fledermaus* and *Il*



# *Biographies, continued*

*Barbiere di Siviglia* (Komische Oper Berlin); *Die Zauberflöte*, *Les Contes d'Hoffmann*, *Falstaff*, and *Il Trovatore* (Royal Swedish Opera); and *The Rake's Progress* and Thomas Adès' *Powder Her Face* (Bremen Music Festival). During the 2014-2015 season he made his debut at the Deutsche Oper Berlin with *Falstaff* and at Théâtre du Capitole de Toulouse conducting *Turandot* in a new production by Calixto Bieito. He also conducted new productions of *Die Zauberflöte* and *Der Rosenkavalier*, as well as a revival of *Lohengrin in Weimar*.

Solyom's discography includes Widor's Organ Symphonies op. 42 and 81 with the Bamberg Symphony for CPO, winner of an Echo Klassik Award 2013; live recordings of Poul Ruders' *Fairytale for Orchestra* for Bridge Records and Elgar's Violin Concerto for Berlin Classics (on which he also appeared as a pianist); and Franco Leoni's opera *L'oracolo* on the Oehms label.

## **CATHERINE MANOUKIAN**, *violin*

Violinist Catherine Manoukian has been praised for her innate musicality and imaginative artistry on orchestral, chamber music, and recital stages. Her career began at age 12 with her orchestral debut with the Vancouver Symphony, and, since then, her unique interest in both philosophy and music has led to a thoughtful professional path filled with international engagements and numerous recording projects.

Manoukian's impressive list of accomplishments includes guest performances with many major North American and international orchestras, such as the Toronto Symphony, the Boston Pops, the Calgary and Fresno Philharmonics, and the Manitoba Chamber and CBC Radio Orchestras, as well as the Tokyo Philharmonic, Osaka Century Orchestra, the Armenian Philharmonic, the Duisburger Philharmoniker, the Helsingborg Symphony, the Norrköping Symphony, and the Turku Philharmonic Orchestra. As a recitalist, she has appeared on major stages in New York; Washington, D.C.; Boston; Los Angeles; Toronto; Paris; Tokyo; and Osaka, and as a chamber musician at the Aspen, Caramoor, and Newport International festivals. She has collaborated with such esteemed conductors as Mario Bernardi, Jukka-Pekka Saraste, Keith Lockhart, Roy Goodman, Peter Oundjian, Antonello Manacorda, Theodore Kuchar, and Stefan Solyom.

With an affinity for recording and an inestimable curiosity for the violin repertoire, Manoukian maintains an extensive discography. Her early records were on the Marquis Classics and the JVC Victor labels: *Elegies and Rhapsodies* (1998); a debut recital collection, *Chopin on Violin* (1999), consisting of transcriptions for violin of works by Chopin; *Lyricism* (2002), a collection of encores; and *Catherine Manoukian, Violin* (2006), featuring the Shostakovich A Minor and Khatchaturian Violin Concertos recorded with the Armenian Philharmonic under Eduard Topchjan, and a pairing of the Franck and Strauss E-flat Major sonatas with pianist Xiayin Wang (2010). Her more recent releases, on Berlin Classics, include a live performance of the Elgar Violin Concerto with the Staatskapelle Weimar and Stefan Solyom (2013) and the Brahms Sonatas with Gunilla Sussmann (2014).

She recently recorded the Brahms Violin and Double Concertos with the Helsingborg Symphony and cellist Jakob Koranyi, released in early 2016.

Manoukian's intense inquisitiveness extends far beyond the violin. She holds multiple degrees, including undergraduate and postgraduate degrees in history and philosophy from the University of Toronto, and her doctoral research, funded by the Social Sciences and Humanities Research Council of Canada, explored the nature of rationality from the dual perspectives of philosophy and neuroscience. A secondary interest in philosophical aesthetics created the bridge between these academic ventures and Manoukian's musical career.

Manoukian began violin studies with her father and made her first stage appearance at the age of four. From 1994 to 2000 she studied with the late violin pedagogue Dorothy DeLay in New York City.

# *Engagement Events*

Saturday, February 3, 2018

## **TALK: STEFAN SOLYOM, THE HELSINGBORG SYMPHONY ORCHESTRA OF SWEDEN**

Directly before the performance by the Helsingborg Symphony Orchestra, hear from Stefan Solyom, principal conductor and artistic advisor to the ensemble. Moderated by James Glazebrook, associate professor of Music in the School of Performing Arts.

*Special thanks to James Glazebrook*

## **ASPIRATIONS IN STUDENT LEARNING**

Curiosity and Courageous Leadership

## **EXPERIENCEVT QUESTION**

The Symphony No. 3 in E-flat Major, *Eroica*, is considered to be a watershed piece in the evolution from the Classical to Romantic periods. What attributes of a typical Romantic period piece do you hear in the work?

# *In the Galleries*

## **RAY KASS**

January 18-March 31, 2018

All galleries

Ray Kass, a prominent Virginia artist with a long record of national and international exhibitions, is well known not only for the quality and breadth of his art but as a pivotal, even catalytic figure in this region. Over the years Kass stood out as an exemplary artist, here and in the art world beyond, as well as a distinguished art professor at Virginia Tech. Among his many accomplishments was establishing and directing the Mountain Lake Symposium and Workshop programs, through which he brought art-world luminaries to this region—Clement Greenberg, Donald B. Kuspit, and John Cage, among others—and subsequently influenced generations of artists in Virginia and the southeast.

This exhibition highlights exemplary work from Kass' prolific career, ranging from his large scale, multi-panel *Polyptych* (1961-2003) paintings to his most recent *Still Lifes* (2015-2018), created with stencils in an inventive layering of water media, oil emulsion, and dry pigment on rag paper. Among the key works in the exhibition is the monumental painting *Broad Channel: Vorticella Polyptych*, 1991 from the permanent collection of the Nevada Museum of Art, which will be seen in Virginia for the first time in 30 years.

## **ALSO ON VIEW**

Ray Kass: *Silk and Water*

January 16-March 3, 2018

Perspective Gallery, Squires Student Center

*Primary Elements: Foundational Works by Ray Kass*

January 18-February 16, 2018

Armory Gallery, 203 Draper Road

## **GALLERY HOURS**

Monday-Friday, 10 AM-5:30 PM

Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at [megh79@vt.edu](mailto:megh79@vt.edu) or 540-231-0840.