

ORANGE COUNTY PERFORMING ARTS CENTER  
RENÉE AND HENRY SEGERSTROM CONCERT HALL

Thursday–Saturday, June 3–5, 2010, at 8:00 p.m.



PRESENTS

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2009–2010 HAL AND JEANETTE SEGERSTROM  
FAMILY FOUNDATION CLASSICAL SERIES

CARL ST. CLAIR, CONDUCTOR  
LEILA JOSEFOWICZ, VIOLIN

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**RAVEL** Suite from *Ma Mère l'Oye* (*Mother Goose*)  
(1875–1937) Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty)  
Petit Poucet (Tom Thumb)  
Laideronnette, Impératrice des pagodes (Laideronnette, Empress of the Pagodas)  
Les Entretiens de la Belle et de la Bête (Conversations of Beauty and the Beast)  
Le Jardin féérique (The Enchanted Garden)

**ADAMS** Violin Concerto  
(b. 1947) Quarter note = 78  
Chaconne: Body Through Which the Dream Flows  
Toccata  
LEILA JOSEFOWICZ

— I N T E R M I S S I O N —

**MOZART** Symphony No. 32 in G Major, K. 318  
(1756–1791) Allegro spiritoso  
Andante  
Tempo primo

**STRAVINSKY** Suite from *The Firebird* (*L'oiseau de feu*) (1919 version)  
(1882–1971) Introduction  
L'Oiseau de feu et sa danse & Variation de l'oiseau de feu  
(The Firebird and its Dance & Variation of the Firebird)  
Ronde des princesses (Round of the Princesses)  
Danse infernale du roi Kastcheï (Infernal Dance of King Kastcheï)  
Berceuse –  
Final

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The Saturday, June 5, concert is generously sponsored by the **A. Gary Anderson Foundation**

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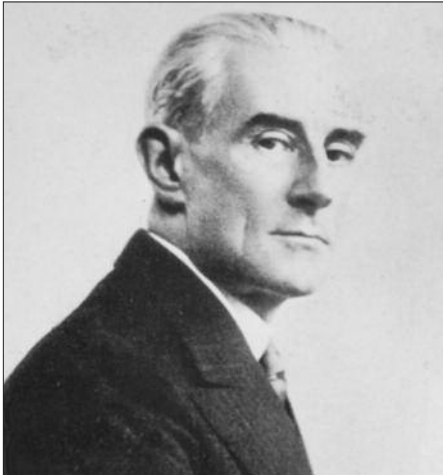
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# PROGRAM NOTES

BY PETER LAKI, *Program annotator for the Cleveland Orchestra and Pacific Symphony*



## Mother Goose Suite (1908-1911)

BY MAURICE RAVEL

(CIBOURE, BASSES-PYRÉNÉES, 1875 - PARIS, 1937)

*Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, timpani, percussion, celesta, harp, and strings. Performance time: 17 minutes.*

Maurice Ravel's *Mother Goose* has nothing to do with the famous collection of English nursery rhymes. This *Mother Goose* (or *Ma Mère l'Oye*) is French, and has been known for her fairy tales since the late 17th century. In 1697, Charles Perrault (1628-1703) collected some old and new tales in a book that became known popularly as "Mother Goose"; his collection contained, among others, the stories of *Sleeping Beauty* and *Little Red Riding Hood*.

Ravel was inspired by Perrault's collection and other fairy tales when, in 1908, he decided to write a short suite for piano duet, intended as a gift for Mimi and Jean Godebski, the children of his friends Cipa and Ida Godebski. He orchestrated the suite in 1911, and expanded it into a ballet score. However, the work is more often performed in the original suite form, consisting of the orchestrations of the five movements for piano duet.

1. *Pavane de la Belle au Bois dormant* ("Pavane of the Sleeping Beauty"). The pavane is a slow dance of Spanish origin to which Ravel had first turned in his early *Pavane for a Dead Princess*. This new Pavane is rather brief, consisting of a single motif, soft and delicate, repeated by various instruments of the orchestra.

2. *Petit Poucet* ("Tom Thumb"). The score is preceded by a short excerpt from Perrault's story:

He thought he would be able to find the path easily by means of the bread he had strewn wherever he had walked. But he was quite surprised when he couldn't find a single crumb; the birds had come and eaten them all.

Tom Thumb's wanderings are depicted here by a steady motion in eighth-notes in the strings, over which the woodwind play a quiet "walking" melody. The birds referred to in the story are indicated by a solo violin playing harmonic glissandos against a twittering flute and piccolo.

3. *Laideronnette, Impératrice des Pagodes* (*Little Homely, Empress of the Pagodes*). The story on which this movement was based was written by the Countess d'Aulnoy, a contemporary of Perrault. The heroine is a beautiful princess who was made ugly by a wicked witch. She travels to a distant country inhabited by tiny, munchkin-like people called "pagodes." (Eventually, as one might expect, she is restored to her original beauty and finds her Prince Charming.)

As in the previous movement, Ravel concentrated on a single image from the story, and he wrote it down at the head of the score:

She undressed and got into the bath. Immediately the pagodes and pagodesses began to sing and to play instruments. Some had theorbos [large lutes] made from walnut shells; some had viols made from

almond shells; for the instruments had to be of a size appropriate to their own.

The music is a study in turn-of-the-century Orientalism, with a lively pentatonic melody (playable on the black keys of the piano), colorfully orchestrated. In a more serious middle section, *Little Homely* dances with the *Green Serpent* (who will turn out to be Prince Charming, also disguised by an evil spell). The dance of the "pagodes" then returns.

4. *Les entretiens de la Belle et de la Bête* ("Conversations of Beauty and the Beast"). This story is very well known, but few actually remember the name of its author, Marie Leprince de Beaumont (1757). Again, the words that are relevant to the music are reprinted in the score:

"When I think of your good heart, you don't seem so ugly."

"Oh, I should say so! I have a good heart, but I am a monster."

"There are many men who are more monstrous than you."

"If I were witty I would pay you a great compliment to thank you, but I am only a beast."

...

"Beauty, would you like to be my wife?"

"No, Beast!"

...

"I die happy because I have the pleasure of seeing you once again."

"No, my dear Beast, you shall not die. You shall live to become my husband."

... The Beast had disappeared, and she beheld at her feet a prince more handsome than Amor, who was thanking her for having lifted his spell.

The movement is in the tempo of a slow waltz. The Beauty is represented by the clarinet, the Beast by the contrabassoon. The two instruments take turns at first, and then join in a duet that

becomes more and more impassioned. After a fortissimo climax and a measure of silence, an expressive violin solo (with harmonics) brings the movement back to its original tempo as the Beast is transformed into a handsome prince.

5. *Le jardin féérique* (“The Fairy Garden”). This movement does not seem to be based on any particular fairy tale. It is a celebration of the splendor of this miraculous garden, where the sun never goes down and everyone lives a blessed and happy life. The music is a single crescendo from a soft and low string sonority to a veritable feast of sound, resplendent with harp, celesta and glockenspiel.

## Violin Concerto (1993)

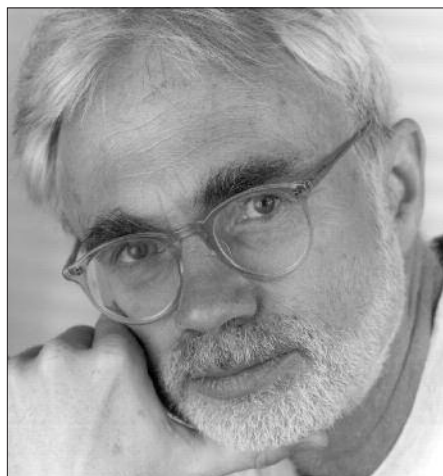
**BY JOHN ADAMS**  
(B. WORCESTER, MASS., 1947)

*Instrumentation: solo violin, 2 flutes (both doubling piccolos), 2 oboes (second doubling English horn), 2 clarinets (second doubling bass clarinet), 2 bassoons, 2 horns, trumpet, percussion, 2 keyboard synthesizers, and strings.*

*Performance time: 33 minutes.*

During the decade and a half of its existence, John Adams' Violin Concerto has firmly established itself in the repertoire as one of the most frequently performed new concertos. Originally written for Jorja Fleezanis, concertmaster of the Minnesota Orchestra and premiered in Minneapolis in January 1994, it has been championed by artists such as Gidon Kremer, Vadim Repin, Midori—and Leila Josefowicz, of whom Adams has written in his recently-published autobiography, *Halleluja Junction*:

Leila especially took the concerto to heart, playing it from memory in cities all over the United States and Europe, finding rhythmic shadings and expressive possibilities that even its composer had never realized were implicit in the music. The concerto is Leila's signature piece, and her mesmerizing per-



formances became a model for how a serious new instrumental work could indeed achieve repertoire status through the determined advocacy of an exceptionally talented artist.

### WHAT TO LISTEN FOR

The Violin Concerto is perhaps the first work in which Adams severed all connections of his minimalist past. This music is no longer built on the repetition of single rhythmic harmonic patterns but instead based on progressions and motivic development. (There are long stretches of even eighth- or sixteenth-note motion, but those are present in the music of J. S. Bach as well.) What is new is an extreme harmonic and timbral richness, enhanced by the dozens of sampled sounds produced by the two synthesizers. Moreover, Adams wholeheartedly embraced the great 19th- and 20th-century concerto tradition from Beethoven to Berg and Shostakovich, producing a work that carries on that tradition into the present.

Soaring violin melodies against shimmering harmonies in the orchestra dominate the first movement. The melodies eventually dissolve into figuration as the solo violin, which plays nearly non-stop for the entire concerto, deploys many different virtuoso techniques. The rhythmic difficulties also keep increasing as

the syncopations and polymeters grow more and more complex. After a short but enormously challenging unaccompanied cadenza, the movement continues without a break into the second-movement chaconne. The latter's subtitle (“Body through which the dream flows”) comes from a poem by Robert Hass, who like Adams lives in the San Francisco area and who, after the premiere of the Violin Concerto, would go on to become the Poet Laureate of the United States.

A chaconne is a set of variations written on a ground bass; Adams chose a very well-known classical bass pattern known from Pachelbel's Canon, among other works. The composer superimposed many complex harmonic layers on this simple bass that is easy to lose sight of as the violin begins to weave its sinuous melodic liners and the orchestral strings add their eerie harmonics, sometimes in quarter-tones. A second stage in the evolution of the chaconne is reached when the woodwinds begin to play a series of exciting, rapid figurations over the bass line that, finally, begins to change as well under the influence of all the complex voice-leading going on above it. In her last solo passage in the movement, the soloist completely frees herself from the orchestra in terms of rhythmic coordination. After a few quiet measures to conclude the chaconne, the third movement (“Toccare”) erupts as a force of nature. The title is a variant of *toccata* and means “to touch” and “to play” with a connotation of supreme virtuosity which indeed is required in every measure of this sparkling finale.



## PROGRAM NOTES *(continued)*



### Symphony No. 32 in G Major, K. 318 (1779)

**BY WOLFGANG AMADEUS MOZART**  
(SALZBURG, 1756 – VIENNA, 1791)

*Instrumentation: 2 flutes, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.*  
*Performance time: 10 minutes.*

Long before symphonies were heard in concert halls, they were performed at the theater as operatic overtures—which is what the Italian word *sinfonia* originally meant. It was at the opera that the typical fast-slow-fast format for orchestral works was first developed. Only later did the evolution of the concert symphony take off in new directions, mainly with the addition of the minuet, which increased the number of movements from three to four. The operatic overture mostly kept the three-movement format, or variants thereof. The last movement could be replaced by a vocal number that would get the opera going; or it could be simply a reprise of the opening Allegro. The most famous example of the latter type is Mozart's overture to *The Abduction from the Seraglio* (1782), but this way of writing overtures was especially popular in Paris while Mozart lived there in 1778.

In his first symphony written after returning from Paris to Salzburg, Mozart

adopted this overture form in a work whose theatrical connections are, however, unclear. Mozart did have it played six years later, in Vienna, as an overture to an opera by another composer (*La Villanella rapita*, or “The Abducted Country Girl,” by Francesco Bianchi. Mozart contributed two other numbers to that production). It may have been at that point that the trumpet and timpani parts were added. The great Mozart scholar Alfred Einstein thought that this work was originally intended for *Zaide*, an opera Mozart never completed—just as the only other Mozart symphony to use this form, No. 26 (K. 184 in E-flat) possibly belonged to the incidental music to *Thamos*.

#### WHAT TO LISTEN FOR

The first theme of the work is a typical Mozartian fanfare, followed by not one but several graceful and lyrical ideas before the fanfare returns. Then, on a powerful dominant chord, the music is left hanging in the air and a songful Andante begins, only to be abruptly broken off in its turn as the Allegro returns, ushering in an abridged recapitulation of the opening material.

### Suite from *The Firebird*

(Revised version of 1919)

**BY IGOR STRAVINSKY**  
(ORANIENBAUM, NR. ST. PETERSBURG, 1882 – NEW YORK, 1971)

*Instrumentation: 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, piano, harp, and strings. Performance time: 20 minutes.*

Sergei Diaghilev's Paris-based “Ballets Russes” was one of the greatest ballet companies in history that united many of the best dancers of its time. Diaghilev, the director, combined the soul of a brilliant artist with the mind and skills of a shrewd businessman. He was committed to exciting and innovative productions, and he sought out the best modern artists and composers available. Among musicians alone, he worked over the

years with Debussy, Ravel, Falla, Prokofiev, and others. However, he never made a more sensational nor a more fruitful musical discovery than when he engaged the 27-year-old Igor Stravinsky to write the music for Michel Fokine's new ballet, *The Firebird*. It was the start of a long collaboration that was to give the world *Pétrouchka*, *The Rite of Spring*, *Les Noces*, *Mavra*, and *Apollon Musagète*, and which ended only shortly before Diaghilev's death in 1929.

Since the end of the 19th century, there had been a great affinity between Russia and France. The political alliance between the two countries had brought Russia closer to France (France had always been close to Russia where French had long been the language of the educated classes). At the same time, the geographical distance and the difference in culture endowed things Russian with an exotic flavor in the eyes of the French. Both Debussy and Ravel admired and were influenced by the music of the 19th-century Russian masters Mussorgsky and Rimsky-Korsakov.

To create a story of an appropriately exotic flavor, Fokine and his collaborators used several Russian fairy tales in the scenario of *The Firebird*. The stories of the beneficent Firebird and the evil ogre Kashchei the Immortal are combined in an ingenious plot, which Eric Walter White summarized in his standard book on Stravinsky as follows:

A young Prince, Ivan Tsarevich, wanders into Kashchei's magic garden at night in pursuit of the Firebird, whom he finds fluttering round a tree bearing golden apples. He captures it and extracts a feather as forfeit before agreeing to let it go. He then meets a group of thirteen maidens and falls in love with one of them, only to find that she and the other twelve maidens are princesses under the spell of Kashchei. When dawn comes and the princesses have to return to Kashchei to Kashchei's palace, he

breaks open the gates to follow them inside; but he is captured by Kashchei's guardian monsters and is about to suffer the usual penalty of petrification, when he remembers the magic feather. He waves it; and at his summons the Firebird reappears and reveals to him the secret of Kashchei's immortality [his soul, in the form of an egg, is preserved in a casket]. Opening the casket, Ivan smashes the vital egg, and the ogre immediately expires. His enchantments dissolve, all the captives are freed, and Ivan and his Tsarevna are betrothed with due solemnity.

According to the original plans, the music for *The Firebird* was to be written by Nikolai Tcherepnin (1873–1945), and, after Tcherepnin's withdrawal, by either Anatoli Liadov (1855–1914) or Alexander Glazunov (1865–1936). For whatever reason, none of these more experienced composers worked out. So Diaghilev approached the young Stravinsky, who had already worked for the Ballets Russes as an orchestrator. The young composer, honored by the commission, put aside the opera *The Nightingale*, whose first act he had just completed, and began work on the ballet.

To describe the magical world of fairy-birds and evil sorcerers, Stravinsky had a whole tradition to build on, a tradition he had inherited from his teacher, Nikolai Rimsky-Korsakov. In the last years before his death in 1908, Rimsky-Korsakov had written three operas on fantastic subjects, one of which was titled *Kashchei the Immortal* (the other two were *The Legend of the Invisible City of Kitezh* and *The Golden Cockerel*). In his fantastic operas as elsewhere, Rimsky-Korsakov made ample use of a special scale known to Russian musicians as the "Rimsky scale," which was subsequently adopted by the master's most famous pupil. The "Rimsky scale," nowadays called "octatonic," consists of a regular alternation of half-steps and whole steps: C – C-sharp –

D-sharp – E – F-sharp – G – A – B flat. This particular grouping of tones, lying outside the major-minor system, is always associated with the evil Kashchei. The music of the magical Firebird is also chromatic in nature, related in part to the Kashchei music. The motifs of the Tsarevich, on the other hand, are purely diatonic (using a traditional seven-note scale) and are derived from a central type of Russian folksong known as the "long-drawn-out" song (*protyazhnaya pesnya*). Both the story and the musical style of the ballet seemed highly original in the West, although in fact, both grew out of an indigenous Russian tradition.

Yet for all the Rimsky influence, Stravinsky's first ballet shows a remarkable individuality. The handling of rhythm in particular (with already a few typical Stravinskian ostinatos, or "stubbornly" repeated figures) is quite innovative, and the orchestration reveals the hand of a true master. Stravinsky knew how to draw the most spectacular effects from his enormous orchestra. One may cite special items that have made history, like the harmonic arpeggios for strings in the introduction or the solos for the small D-clarinets at several points. But even more important are the multifarious new combinations of instrumental colors appearing on virtually every page of the score.



#### WHAT TO LISTEN FOR

The 1919 suite is in five movements. The mysterious Introduction leads into the glittering Dance of the Firebird, followed by the slow and solemn Khorovod (round dance) of the captive princesses, based on a melancholy Russian folksong first played by the oboe. "Kashchei's Infernal Dance" is next, started by a fast timpani roll and dominated by a syncopated motif that arises from the lower registers (bassoons, horn, tuba) and is gradually taken over by the entire orchestra. This is the longest movement in the suite, including a lyrical counter-subject symbolizing the plight of Kashchei's prisoners. The "infernal dance" returns, concluding with a wild climax. As a total contrast, the Firebird's Berceuse ("Lullaby") is a delicate song for solo bassoon. It leads directly into the Finale (the wedding of Ivan Tsarevich and the Princess), where the first horn introduces what is probably the most famous Russian folksong in the ballet. As this beautiful melody grows in volume and orchestration, it undergoes a significant metric change: the symmetrical triple meter (3/2) is transformed into an asymmetrical 7/4, bringing the music to its final culmination point.

*The Firebird*, a resounding success at the Paris premiere, remained Stravinsky's most popular work for half a century. Stravinsky himself conducted hundreds of performances of *The Firebird*, mainly in the form of the suites, of which the 1919 version became the best known. And though his style and artistic outlook had changed considerably (and repeatedly) during the intervening decades, even the 80-year-old Stravinsky had every reason to like the work that had catapulted him to fame at 28.



# ABOUT THE MUSIC DIRECTOR

## CARL ST. CLAIR

In 2009-10, Pacific Symphony's Music Director Carl St. Clair celebrates his 20th anniversary with the orchestra. During his tenure, St. Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. St. Clair's lengthy history with the Symphony solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 40 years—due in large part to St. Clair's leadership.

St. Clair and the Symphony launch the 2009-10 season surrounded by internationally celebrated artists with whom he has developed close relationships. The season includes inventive, forward-thinking programming, including a new series of concerts, "Music Unwound," featuring multimedia, varied formats and ancillary events. Other highlights include four world premieres and the critically acclaimed American Composers Festival, in its 10th year under St. Clair, entitled "The Greatest Generation."

This past season, St. Clair celebrated another milestone—the 30th anniversary of Pacific Symphony. In 2006-07, St. Clair led the orchestra's historic move into its home in the Renée and Henry Segerstrom Concert Hall at the Orange County Performing Arts Center. The move came on the heels of the landmark 2005-06 season that included St. Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses. The Symphony received rave reviews



from Europe's classical music critics—22 reviews in total.

At the start of 2008-09, St. Clair added to his portfolio the role of general music director of the Komische Oper Berlin, a prestigious opera company located in Berlin, Germany, with a history that dates back to 1892. He recently concluded his tenure as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he recently led Wagner's "Ring Cycle" to great critical acclaim. St. Clair was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest orchestras in Europe.

St. Clair's international career has him conducting abroad numerous months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio-Sinfonieorchester Stuttgart from 1998-2004, where he successfully completed a three-year recording project of

the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand, and South America, and summer festivals worldwide.

St. Clair's commitment to the development and performance of new works by American composers is evident in the wealth of commissions and recordings by Pacific Symphony. St. Clair has led the orchestra in numerous critically acclaimed albums including two piano concertos of Lukas Foss on the harmonia mundi label. Under his guidance, the orchestra has commissioned works which later became recordings, including Richard Danielpour's *An American Requiem* on Reference Recordings and Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* on Sony Classical with cellist Yo-Yo Ma. Other composers commissioned by St. Clair and Pacific Symphony include William Bolcom, Philip Glass, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony's principal tubist), Christopher Theofanis and James Newton Howard.

In North America, St. Clair has led the Boston Symphony Orchestra, (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto, and Vancouver symphonies, among many.

Under St. Clair's dynamic leadership, the Symphony has built a relationship with the Southern California community by understanding and responding to its cultural needs. A strong advocate of music education for all ages, St. Clair has been essential to the creation and implementation of the symphony education programs including Classical Connections, *arts-X-press* and Class Act.



## ABOUT THE GUEST ARTIST

### 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.

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. A regular, close 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 2008–2009 season, Josefowicz premiered concertos written for her by Esa-Pekka Salonen/Los Angeles Philharmonic and Steve Mackey/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 premiered 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, 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, 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 on Big Sur* with Adams conducting; recital and chamber music performances at the Verbier Festival; and a fourth appearance at the London Proms.

Josefowicz's debut recording with Sir Neville Marriner and the Academy of St. Martin in the Fields in 1994 for Philips Classics was awarded a Diapason d'or.

Subsequent releases on that label include *Solo*, a disc of unaccompanied works, which also won a Diapason d'or; *Bohemian Rhapsodies*, a collection of virtuosic works with orchestra; *For the End of Time* and *Americana* with pianist John Novacek; and the Mendelssohn, Glazunov and Prokofiev concertos with the Montreal Symphony/Dutoit. Additional releases include a live recording of her performance of the Adams Violin Concerto with John Adams conducting on the BBC label and Adams' *Road Movies*, which received a 2004 Grammy nomination, for Nonesuch. Her most recent releases are a recital disc and the Shostakovich Violin Sonata and Concerto No. 1 with the City of Birmingham Symphony Orchestra/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.

A recipient of the prestigious Avery Fisher Career Grant in 1994 as well as a 2007 United States Artists Cummings Fellowship, Josefowicz is a graduate of the Curtis Institute of Music where she studied with Jaime Laredo and Jascha Brodsky. Josefowicz currently performs on a Del Gesu violin made in 1724.