



# ROUSE

Symphony No. 6

Louis Langrée, Music Director  
Cincinnati Symphony Orchestra

## PROGRAM NOTE

### CHRISTOPHER ROUSE



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**Born:** February 15, 1949, Baltimore, Maryland

**Died:** September 21, 2019, Towson, Maryland

## SYMPHONY NO. 6

**Composed:** 2019, on commission from the Cincinnati Symphony Orchestra with support from Dianne and J. David Rosenberg in celebration of the Orchestra's 125th Anniversary

**Premiere:** October 18, 2019, Cincinnati; Louis Langrée conducting the Cincinnati Symphony Orchestra and recorded live on September 30 and October 2, 2022 at Cincinnati's Music Hall.

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets (incl. bass clarinet), 2 bassoons, 4 horns, 2 trumpets (incl. fluegelhorn), 3 trombones, tuba, timpani, bass drum, crash cymbals, glockenspiel, gong, rute, snare drum, suspended cymbals, tam-tam, xylophone, harp, strings

Christopher Rouse, a native of Baltimore, was largely self-taught in music before entering the Oberlin Conservatory in 1967 to study composition with Richard Hoffmann and Randolph Coleman; he received his bachelor's degree from Oberlin in 1971. Following two years of private study with George Crumb in Philadelphia, he enrolled at Cornell University, where his teachers included Karel Husa and Robert Palmer; he graduated from Cornell in 1977 with both master's and doctoral degrees, and a year later joined the faculty of the School of Music of the University of Michigan. Rouse taught at the Eastman School of Music in Rochester from 1981 to 2002 and was on the composition faculty of the Juilliard School from 1997 until his death. From 1986 to 1989, he served as Composer-in-Residence with the Baltimore Symphony Orchestra; at the invitation of Leonard Bernstein, he was Composer-in-Residence at the 1989 Santa Cecilia and Schleswig-Holstein festivals. He also held residencies at the Tanglewood Music Festival (1996), Helsinki Biennale (1997), Pacific Music Festival (1998), Aspen Music Festival (annually from 1999), Pittsburgh Symphony (2004-05) and Phoenix Symphony (2006-07), and he was Composer-in-Residence with the New York Philharmonic from 2012 to 2015 and with the Eugene Symphony during the 2016-17 season. He died in Towson, Maryland on September 21, 2019, just weeks after completing

his Symphony No. 6, which was premiered one month later by the Cincinnati Symphony Orchestra, conducted by Music Director Louis Langrée.

Christopher Rouse received commissions from many distinguished ensembles and patrons, including the Chamber Music Society of Lincoln Center, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, Atlanta Symphony, Detroit Symphony, New York Philharmonic, Philadelphia Orchestra, St. Louis Symphony, Houston Symphony, Rochester Philharmonic, Saint Paul Chamber Orchestra, Chamber Music America, Koussevitzky Foundation, Yo-Yo Ma, Jan DeGaetani, William Albright and Leslie Guinn. Among his many distinctions were the 1993 Pulitzer Prize in Music (for the Trombone Concerto), 2002 Grammy for Best Classical Contemporary Composition (*Concert de Gaudí* for guitarist Sharon Isbin), three BMI/SCA Awards, American Academy of Arts and Letters Award in Music, Rockefeller Chamber Works Award and the Kennedy Center Friedheim Award; he received grants and fellowships from the National Endowment for the Arts, Warner Brothers, American Music Center, Guggenheim Foundation and Pitney-Bowes, as well as honorary doctorates from Oberlin College and the State University of New York at Geneseo; in 2002, he was elected to the American Academy of Arts and Letters. In 2009, he was named “Composer of the Year” by *Musical America* magazine. In addition to his activities as a composer and teacher, Christopher Rouse was also a rock music historian, writer on various musical subjects, and author of *William Schuman Documentary*, published jointly by Theodore Presser and G. Schirmer, Inc.



Death has been woven through the history of music from time immemorial, in the plots of countless tragic operas, in sacred and secular works meant to remember the departed and console the living, and in compositions that grieve for humanity (Shostakovich’s Symphony No. 13, *Babi Yar*, about the Nazis’ slaughter of thousands in Ukraine in 1941, or Britten’s *War Requiem*, inspired by pity over World

War I), but there have been few instances in which composers have directly addressed their own deaths in their music.

Johann Sebastian Bach’s last work was *The Art of Fugue*, which he planned to close with a stupendous *Fuga a tre soggetti* (“Fugue on Three Subjects”). His health and eyesight had failed completely by then, however, and he could not get beyond the 26th measure. He asked a scribe to head those final pages of his life’s work with the title *Vor deinen Thron tret’ ich*—“I Come Before Thy Throne”—and then dictated the chorale prelude (BWV 668) he had created some 30 years before on *Wenn wir in höchsten Nöten sein* (“When We’re in Greatest Need”). Bach took his last Communion at home on July 22, 1750 and died on the evening of July 28 following a stroke.

Wolfgang Amadeus Mozart worked intermittently on his Requiem Mass during the last months of his life, when he suffered from swelling limbs, feverishness, pains in his joints, and severe headaches caused by a still-uncertain disease. He became obsessed with the Requiem, referring to it as his “swan-song,” convinced that he was writing the music for his own funeral: “I know from what I feel that the hour is striking; I am on the point of death; I have finished before I could enjoy my talent.... I thus must finish my funeral song, which I must not leave incomplete.” Mozart was unable to finish the Requiem before he died on the morning of December 5, 1791, six weeks shy of his 36th birthday.

Christopher Rouse found in Mahler’s Ninth Symphony—written 1908–10 when Mahler was not yet 50 but already suffering from a serious heart condition that would end his life in May 1911—his most significant example of creative self-awareness. Mahler was acutely aware of his own mortality during those years but refused to curtail his strenuous schedule, which then included full seasons conducting the New York Philharmonic and Metropolitan Opera. Realizing that the pace of his career would probably soon cost him his life, he embedded in the Ninth Symphony a message of farewell and an acceptance of his own approaching death. Leonard Bernstein, decades later a successor to Mahler as Music Director of the Philharmonic and a masterful interpreter of his music, wrote a “personal introduction” to the Ninth

Symphony that he titled “Four Ways to Say Farewell.” “In the Ninth,” Bernstein wrote, “each movement is a farewell: the 1st is a farewell to tenderness, passion—human love; the 2nd and 3rd are farewells to life—first to country life, then to urban society; and the finale is a farewell to life itself.”

Rouse, upon completing the Symphony No. 6 at his home in Baltimore on June 6, 2019, wrote, “One final time my subject is death, though in this event it is my own of which I write.” He died three months later, in hospice, on September 21, and the Sixth Symphony was premiered on October 18 by Music Director Louis Langrée and the Cincinnati Symphony Orchestra, which had commissioned the work. He continued:

I realized that I had largely avoided the standard four-movement form and recognized that this would be the time to tackle it. (To be fair, my Fifth Symphony does also exhibit many elements of four-movement structure.) I first chose to bookend the piece with two slow movements, and it then occurred to me that by placing a moderate-tempo movement second and a fast one third I would have replicated overall the architecture of Mahler’s Ninth Symphony, though in a much more modest time span. (My Symphony lasts only about 40% as long as Mahler’s.) An immediate decision was required *vis-à-vis* how referential I would be in relation to the Mahler, and I elected not to employ any actual Mahler quotations. As in Mahler’s second movement, I would in mine present music in both slow and fast tempi, but my third movement would consist of fast music only. Throughout my piece I would make subtle reference to the “stuttering” motive that opens the Mahler Symphony.

My choice of an “unusual instrument” in the Sixth Symphony was the fluegelhorn. The timbre of this dark-tinged member of the trumpet family seemed right for the elegiac quality of the Symphony’s opening idea, and it is a color that will return at various stages during the piece. My intent was to imbue the

opening movement with a feeling of yearning as it strives to find an anchor in a sea of doubt. Each of the middle movements serves as an interlude in its own way, neither working with nor against the expressive grain of the opening Adagio. (For me, this is also how Mahler’s two middle movements largely function within the span of his Ninth Symphony; the essential connection in both symphonies is that between the opening and the closing movements.) The music continues its path towards the end. Ultimately there is a valedictory passage featuring the strings over a long droning E in the contrabasses. The drone is the lifeline. Fear and doubt give way to an uncertain serenity. Still the life drone sounds. Love adds its grace and its healing power. The drone continues. Gradually all begins to recede but for the drone. The drone holds and holds. At the end, the final step must be taken alone. The drone continues...and continues...until it stops.

The last note of the Sixth Symphony is a stroke on the gong alone, distinct but neither loud nor soft, marked *funesto* (“fatal”). In place of the legend Rouse usually placed beneath the last line of a score—*Deo gratias* (“Thanks be to God”)—he inscribed *Finis*.

“My main hope,” Rouse said, “is that the Symphony will communicate something sincere in meaning to those who hear it.”

— © Dr. Richard E. Rodda

**Louis Langrée** conductor  
Music Director of the Cincinnati Symphony Orchestra



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Louis Langrée has been Music Director of the Cincinnati Symphony Orchestra since 2013, Music Director of the Mostly Mozart Festival at Lincoln Center since 2003, and was appointed Director of Théâtre national de l'Opéra-Comique in Paris in November 2021. Two of his Cincinnati recordings were Grammy nominated for Best Orchestral Performance: *Transatlantic*, with works by Varèse, Gershwin and Stravinsky; and *Concertos for Orchestra*, featuring world premieres by Sebastian Currier, Thierry Escaich and Zhou Tian. On stage, his *Pelléas et Mélisande* trilogy contrasted settings by Fauré, Debussy and Schoenberg. A multi-season Beethoven [R]evolution cycle has paired

the symphonies with world premieres, as well as recreation of the legendary 1808 Akademie. During the Covid pandemic, Langrée was a catalyst for the Orchestra's return to the stage in the fall of 2020 with a series of digitally streamed concerts.

Between the start of his tenure and the conclusion of the CSO's 2022-23 season, Langrée and the CSO will have commissioned 42 new orchestral works and he will have conducted 32 premieres from a wide range of composers, including Julia Adolphe, Daniél Bjarason, Jennifer Higdon, Jonathan Bailey Holland, Kinds of Kings, David Lang, Missy Mazzoli, Nico Muhly, André Previn, Caroline Shaw and Julia Wolfe, and the world premiere of Christopher Rouse's Symphony No. 6, Rouse's final opus.

He has guest conducted the Berlin Philharmonic, Vienna Philharmonic, London Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, Budapest Festival Orchestra, NHK Symphony, Orchestre National de France and Leipzig Gewandhaus, as well as Orchestre des Champs-Élysées and Freiburg Baroque. He frequently conducts at the leading opera houses, including more than 50 performances at The Metropolitan Opera, and engagements with Vienna Staatsoper, Teatro alla Scala, Royal Opera House Covent Garden, Lyric Opera of Chicago and Bavarian Staatsoper, and at festivals including Glyndebourne, Aix-en-Provence, BBC Proms, Edinburgh International and Hong Kong Arts.

A native of Alsace, France, Louis Langrée is a *Chevalier de la Légion d'Honneur* and *Officier des Arts et des Lettres*, and he is an Honorary Member of the *Confrérie Saint-Étienne d'Alsace*, an Alsatian wine-makers' brotherhood dating to the 14th century.

## Cincinnati Symphony Orchestra

With a legacy dating back to 1895, the Cincinnati Symphony Orchestra (CSO) is considered one of America's finest and most versatile ensembles. The CSO has been led by Louis Langrée since 2013, and its distinguished roster of past music directors includes Leopold Stokowski, Eugène Ysaÿe, Fritz Reiner, Max Rudolf, Jesús López Cobos and Paavo Järvi. Matthias Pintscher is the Orchestra's Creative Partner, and previous artistic partners have included Lang Lang, Philip Glass, Branford Marsalis and Jennifer Higdon. The Orchestra also performs as the Cincinnati Pops, founded by Erich Kunzel in 1977 and currently led by John Morris Russell with Damon Gupton serving as Principal Guest Conductor. The CSO further elevates the city's vibrant arts scene by serving as the official orchestra for the Cincinnati May Festival, Cincinnati Opera and Cincinnati Ballet.

The CSO has long championed the composers and music of its time and has given historic American premieres of works by Claude Debussy, Gustav Mahler, Richard Strauss, Maurice Ravel, Béla Bartók, William Grant Still and other prominent composers. It has also commissioned many works that ultimately became mainstays of the classical repertoire, including Aaron Copland's *Fanfare for the Common Man*. The Orchestra continues to actively commission new work, amplifying new voices from a diverse array of backgrounds, including with the Fanfare Project, a series of solo instrument works written for CSO musicians to mark a moment in time during the Covid pandemic.

Deeply committed to inclusion, relevance, and enhancing and expanding opportunities for the children of Greater Cincinnati, the Orchestra works to bring music education, in its many different forms, to as broad a public as possible. In 2020, the CSO was one of the first American orchestras to create a Chief Diversity & Inclusion Officer position to ensure the absorption of best DE&I practices into every facet of the organization. The CSO/CCM Diversity Fellowship, a nationally recognized program in partnership with the University of Cincinnati College-Conservatory of Music, provides a graduate degree

level education with performance and professional development opportunities for extraordinary young string players from populations historically underrepresented in American orchestras. The CSO is also an incubator for and partner to Equity Arc, a consortium of American orchestras, professional musicians and educators established to address the lack of racial equity in the classical music field by aligning resources and collaborating to strengthen the trajectory of classical instrumentalists of color at all stages of their pre-careers.



## LOUIS LANGRÉE

Music Director

*Louise Dieterle Nippert & Louis Nippert Chair*

Samuel Lee, Assistant Conductor  
Ashley and Barbara Ford Chair

Daniel Wiley, Assistant Conductor  
Ashley and Barbara Ford Chair

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## FIRST VIOLINS

**Stefani Matsuo**

*Concertmaster*  
Anna Sinton Taft Chair

**Felicity James**

*Associate Concertmaster*  
Tom & Dee Stegman Chair

**Philip Marten**

*First Assistant Concertmaster*  
James M. Ewell Chair

**Eric Bates**

*Second Assistant Concertmaster*  
Serge Shababian Chair

**Kathryn Woolley**

Nicholas Tsimaras-  
Peter G. Courlas Chair

**Anna Reider**

Dianne & J. David Rosenberg Chair

**Mauricio Aguiar**

Anne G. & Robert W. Dorsey Chair

**Minyoung Baik**

**James Braid**

Marc Bohlke Chair given  
by Katrin & Manfred Bohlke

**Michelle Edgar Dugan**

Donald & Margaret Robinson Chair

**Rebecca Kruger Fryxell**

Clifford J. Goosmann &  
Andrea M. Wilson Chair

**Gerald Itzkoff**

Jean Ten Have Chair

**Sylvia Mitchell**

Jo Ann & Paul Ward Chair

**Charles Morey**<sup>†</sup>

**Luo-Jia Wu**

## SECOND VIOLINS

**Gabriel Pegis**

*Principal*  
Al Levinson Chair

**Yang Liu**<sup>\*</sup>

Harold B. & Betty Justice Chair

**Scott Mozlin**<sup>\*\*</sup>

Henry Meyer Chair

**Kun Dong**

**Cheryl Benedict**

**Evin Blomberg**

**Rachel Charbel**

Ida Ringling North Chair

**Chika Kinderman**

**Hyesun Park**

**Paul Patterson**

Charles Gausmann Chair

**Stacey Woolley**

Brenda & Ralph Taylor Chair

## VIOLAS

**Christian Colberg**

*Principal*  
Louise D. & Louis Nippert Chair

**Christopher Fischer**

*Acting Associate Principal*  
Grace M. Allen Chair

**Julian Wilkison**<sup>\*\*</sup>

**Rebecca Barnes**

**Emilio Carlo**<sup>†</sup>

**Stephen Fryxell**

Melinda & Irwin Simon Chair

**Caterina Longhi**

**Gabriel Napoli**

**Denisse Rodriguez-Rivera**

**Dan Wang**

**Joanne Wojtowicz**

## CELLOS

**Ilya Finkelshteyn**

*Principal*  
Irene & John J. Emery Chair

**Daniel Culnan**<sup>\*</sup>

Ona Hixson Dater Chair

**Norman Johns**<sup>\*\*</sup>

Karl & Roberta Schlachter  
Family Chair

**Daniel Kalers**

Marvin Kolodzik Chair

**Isabel Kwon**<sup>†</sup>

**Hiro Matsuo**

Laura Kimble McLellan Chair

**Theodore Nelson**

Peter G. Courlas-  
Nicholas Tsimaras Chair

**Alan Rafferty**

Ruth F. Rosevear Chair

## BASSES

**Owen Lee**

*Principal*  
Mary Alice Heekin Burke Chair

**James Lambert**<sup>\*</sup>

Thomas Vanden Eynden Chair

**Stephen Jones**<sup>\*\*</sup>

Trish & Rick Bryan Chair

**Boris Astafiev**

**Luis Arturo Celis Avila**

**Rick Vizachero**

## HARP

**Gillian Benet Sella**

*Principal*  
Cynthia & Frank Stewart Chair

## FLUTES

**Randolph Bowman**

*Principal*  
Charles Frederic Goss Chair

**Henrik Heide**<sup>\*†</sup>

**Haley Bangs**

Jane & David Ellis Chair

## PICCOLO

**Rebecca Tutunick**

Patricia Gross Linnemann Chair

## OBOES

**Dwight Parry**

*Principal*  
Josephine I. & David J. Joseph, Jr.  
Chair

**Lon Bussell**<sup>\*</sup>

Stephen P. McKean Chair

**Emily Beare**

## ENGLISH HORN

**Christopher Philpotts**

*Principal*  
Alberta & Dr. Maurice Marsh  
Chair

## CLARINETS

**Christopher Pell**

*Principal*  
Emma Margaret & Irving D.  
Goldman Chair

**Joseph Morris**<sup>\*</sup>

*Associate Principal and E-flat Clarinet*  
Robert E. & Fay Boeh Chair

**Ixi Chen**

Vicky & Rick Reynolds Chair  
in Honor of William A. Friedlander

## BASS CLARINET

Ronald Aufmann

## BASSOONS

Christopher Sales

*Principal*

Emalee Schavel Chair

Martin Garcia\*

Hugh Michie

## CONTRABASSOON

Jennifer Monroe

## FRENCH HORNS

Elizabeth Freimuth

*Principal*

Mary M. & Charles F. Yeiser Chair

[OPEN]\*

Ellen A. & Richard C. Berghamer  
Chair

Molly Norcross\*\*

*Acting Associate Principal*

Sweeney Family Chair in  
memory of Donald C. Sweeney

Lisa Conway

Susanne & Philip O. Geier, Jr. Chair

Duane Dugger

Mary & Joseph S. Stern, Jr. Chair

Charles Bell

## TRUMPETS

Robert Sullivan

*Principal*

Rawson Chair

Douglas Lindsay\*

Jackie & Roy Sweeney  
Family Chair

Steven Pride

Otto M. Budig Family  
Foundation Chair

Christopher Kiradjieff

## TROMBONES

Cristian Ganicenco

*Principal*

Dorothy & John Hermanies

Chair

Joseph Rodriguez\*\*

*Second/Assistant Principal Trombone*

## BASS TROMBONE

Peter Norton

## TUBA

Christopher Olka

*Principal*

Ashley & Barbara Ford Chair

## TIMPANI

Patrick Schleker

*Principal*

Matthew & Peg Woodside Chair

Joseph Bricker\*

Morleen & Jack Rouse Chair

## PERCUSSION

David Fishlock

*Principal*

Susan S. & William A.

Friedlander Chair

Michael Culligan\*

Joseph Bricker \*

Morleen & Jack Rouse Chair

Marc Wolfley

## KEYBOARDS

Michael Chertock

James P. Thornton Chair

Julie Spangler

James P. Thornton Chair

## CSO/CCM DIVERSITY

FELLOWS~

Mwakudua waNgure, violin

Tyler McKisson, viola

Luis Parra, cello

Samantha Powell, cello

## LIBRARIANS

Christina Eaton

*Principal Librarian*

Lois Klein Jolson Chair

Elizabeth Dunning

*Acting Associate Principal Librarian*

Cara Benner

*Interim Assistant Librarian*

## STAGE MANAGERS

Brian P. Schott

Phillip T. Sheridan

Daniel Schultz

Andrew Sheridan

§ Begins the alphabetical listing of  
players who participate in a system of  
rotated seating within the string section.

\* Associate Principal

\*\* Assistant Principal

† One-year appointment

‡ Leave of absence

~ Funded by the Andrew W.  
Mellon Foundation

# CHRISTOPHER ROUSE

## SYMPHONY NO. 6

- |                |      |
|----------------|------|
| 1. Desolato    | 8:57 |
| 2. Piacevole   | 4:46 |
| 3. Furioso     | 5:58 |
| 4. Passacaglia | 9:05 |

**Producer**

Philip Traugott

**Balance Engineer**

Mark Donahue

**Engineer**

Andreas Meyer

**Mixing and Mastering**

Mark Donahue

**Immersive Producer**

Philip Traugott

**Immersive Mixer**

Mark Donahue



Christopher Rouse's Symphony No. 6 was recorded live on September 30 and October 2, 2022 at Cincinnati's Music Hall.

This recording of the Cincinnati Symphony Orchestra is made possible by the generosity of Irwin and Melinda Simon.