

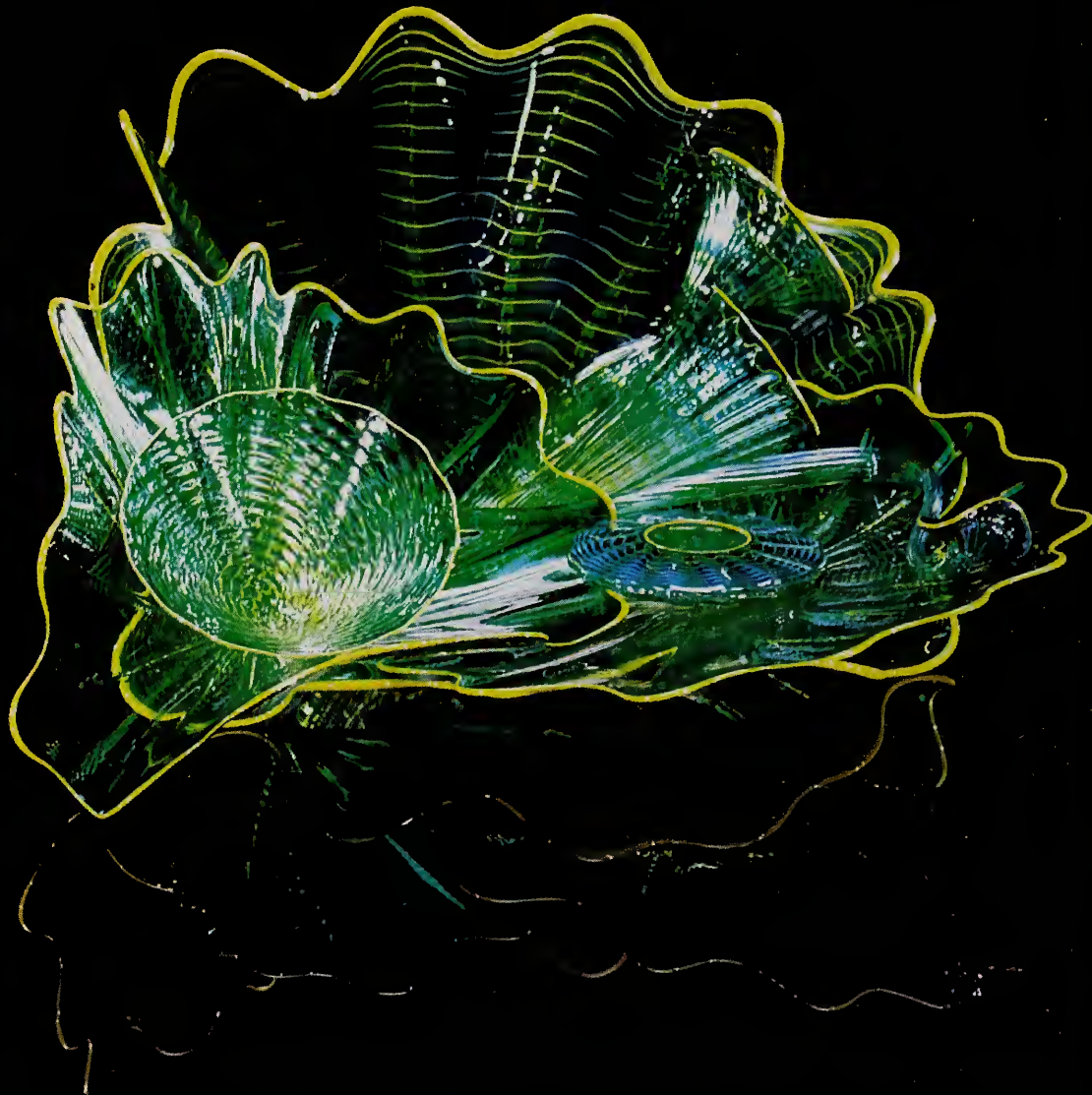
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## TANGLEWOOD

### The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Fox-hollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the down-pour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of \$100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their bud-

BSO Archives



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

get, they would have “just a shed,” “which any builder could accomplish without the aid of an architect.” The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as “The Serge Koussevitzky Music Shed,” recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only

#### A “Special Focus” Exhibit at the Tanglewood Visitor Center: RUTH ORKIN AT TANGLEWOOD, 1946-1950

Ruth Orkin Photo Archive



Award-winning photojournalist and filmmaker Ruth Orkin came to Tanglewood each summer from 1946 to 1950 to photograph the musical personalities, student life, and natural beauty that combine to make Tanglewood Tanglewood. For the twenty-five-year-old photographer, “Tanglewood was a dream come true. It was like the Hollywood Bowl, a summer camp, a holiday resort, and a working and money-making experience all rolled into one.” Ms. Orkin's photographs

show her substantial talent as a photographer and her enthusiasm for her subjects.

The exhibit was mounted by the Boston Symphony Orchestra Archives with the Historical Preservation Committee of the BSAV at Tanglewood. The exhibit is free of charge and located in the Tanglewood Visitor Center on the first floor of the Tanglewood Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The Boston Symphony extends its thanks to Mary Engel, curator of the Ruth Orkin Photo Archive, for making these photographs available. The photograph here, one of Ms. Orkin's most celebrated Tanglewood images, shows Aaron Copland, Leonard Bernstein, and Serge Koussevitzky at a Tanglewood Music Center gathering.



The Boston Symphony Orchestra is funded in part  
by the Massachusetts Cultural Council, a state agency.

The Tanglewood Music Center is supported in part by the  
National Endowment for the Arts and by the Helen F. Whitaker Fund.



minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a new venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the TMC's new Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend-long Jazz Festival has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

### **The Tanglewood Music Center**

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. In 1998, new TMC

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offerings led by BSO members include a Concertmaster Seminar, double bass, wind, brass, and percussion programs, and a seminar on audition techniques. During their special residencies at Tanglewood this summer, three acclaimed ensembles—the Juilliard, Guarneri, and Arditti string quartets—will offer master classes and coaching sessions on the string quartet literature. As part of a newly created “Lives in Music” program, Tanglewood Artist-in-Residence John Williams leads a three-week Film Composition Seminar for Composition Fellows. The TMC continues to offer two special seminars—the Phyllis Curtin Seminar for Singers, and the Conducting Class—both open to a limited number of experienced young musicians of outstanding promise, and there are master classes and coachings led by a number of guest artists present at Tanglewood to appear with the Boston Symphony. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high-school age.

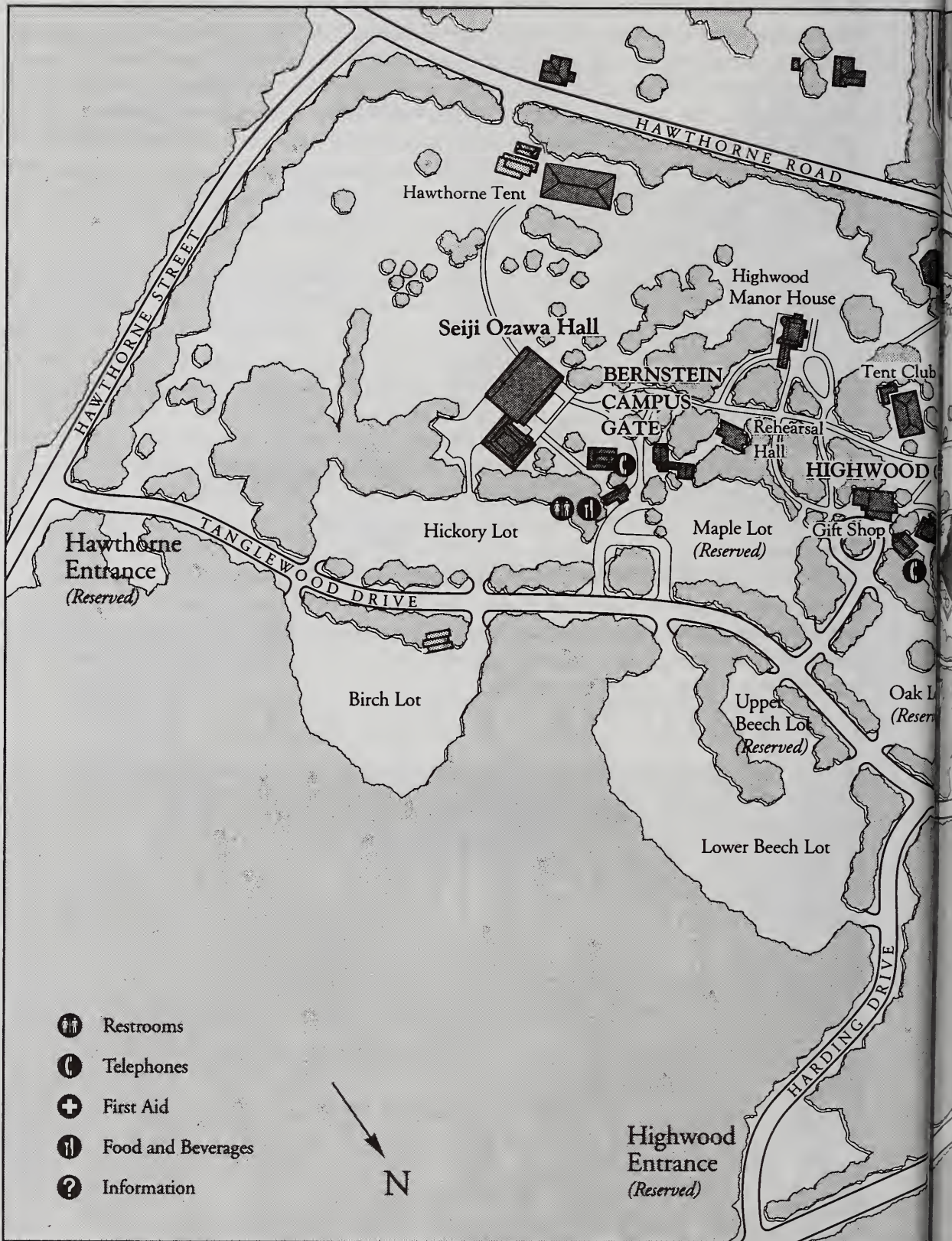
It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

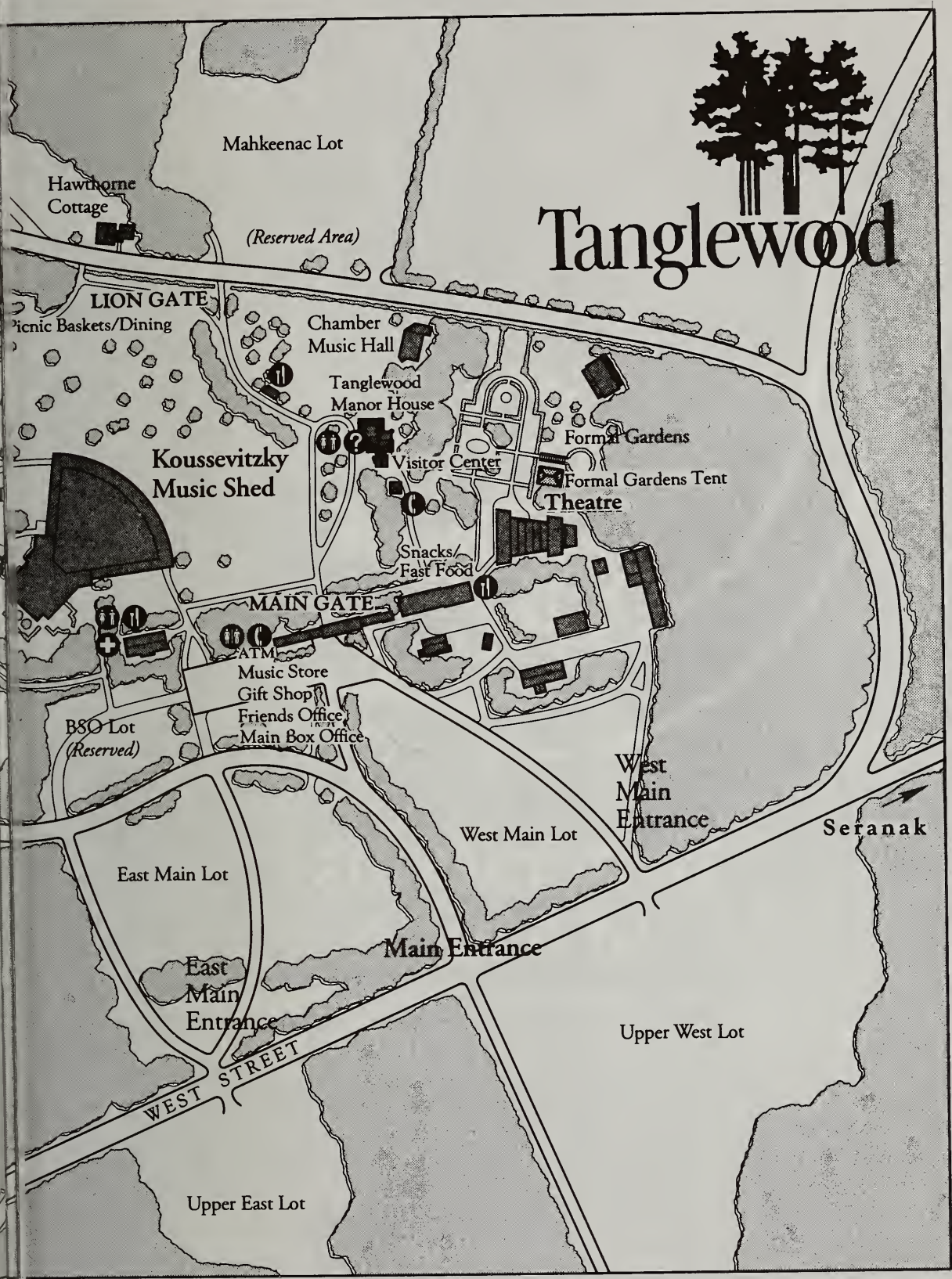
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world’s most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



Walter H. Scott

*Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall*









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## IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

**Please refrain from smoking, eating, or drinking in the Music Shed and Ozawa Hall. Also please note that smoking on the lawn is restricted to cigarettes. In addition, smokers are respectfully requested to sit where their smoking will not disturb other patrons.**

**Please note that the use of audio or video recording equipment during concerts and rehearsals at Tanglewood is prohibited. Video cameras may not be carried into the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts or rehearsals.**

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

Pagers and watch alarms should be switched off during the concert.

Thank you for your cooperation.

## TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413)637-5165. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413)637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on BSO concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-800-274-8499, or in Boston at (617)266-1200; or call TICKET-MASTER at (617)931-2000 in Boston; (413)733-2500 in western Massachusetts; (212)307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at [www.bso.org](http://www.bso.org). Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE (<http://www.bso.org>) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413)637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TTD/TTY (617)638-9289.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, new this year, offer eleven tickets for the price of ten.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are \$13.50 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. Open Rehearsal subscriptions for four, six, or nine rehearsals are also available.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. The free ticket policy

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Closed during performances

Friday: 5:30pm to closing of the grounds

Saturday: 9am to 4pm

6pm to closing of the grounds

Sunday: noon to 6pm

Weeknight concerts, Seiji Ozawa Hall:

7pm through intermission





does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617)638-9345, for special rates.

**FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS** are located in the area of the Main Gate and many of the parking areas.

**THE LOST AND FOUND** is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

**IN CASE OF SEVERE LIGHTNING**, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Re-admission passes will be provided.

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**PHYSICIANS EXPECTING CALLS** are asked to leave their names and seat numbers with the guide at the Main Gate or Bernstein Gate for Ozawa Hall events.

**THE TANGLEWOOD TENT** near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

**FOOD AND BEVERAGES** can be obtained in the cafés on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

**THE GLASS HOUSE GIFT SHOPS** adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9:30 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

**THE TANGLEWOOD MUSIC STORE**, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

### **Tanglewood Visitor Center**

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.



## SEIJI OZAWA



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra. He will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with a major orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions including new works this season by Henri Dutilleux and Leon Kirchner. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on eight occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and its most recent European tour this past March. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed

by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

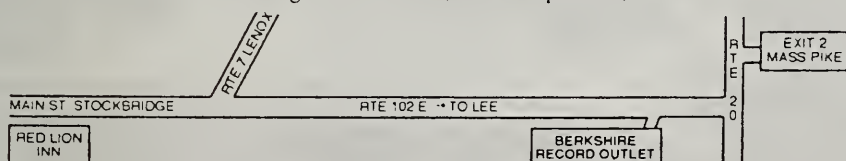
In December 1997 Seiji Ozawa was named 1998 "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of joining musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award") recognizing lifetime achievement in the arts and named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 he received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the BSO's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin*, Richard Strauss's *Elektra*, and Schoenberg's *Gurrelieder*. EMI has issued "The American Album" with Itzhak Perlman, a Grammy-winning disc of music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with the Tanglewood Festival Chorus; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Fauré's *Requiem* with Barbara Bonney, Håkan Hagegård, and the Tanglewood Festival Chorus, Berlioz's *Requiem* with Vinson Cole and the Tanglewood Festival Chorus, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

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Principal Guest Conductor  
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Enid L. and Bruce A. Beal chair,  
endowed in perpetuity in 1980

Assistant Concertmaster  
Edward and Bertha C. Rose chair

**Bo Youp Hwang**  
John and Dorothy Wilson chair,  
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seating

‡ On sabbatical leave

° On leave

§ Substituting, Tanglewood 1998

**Lucia Lin**  
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\***Jennie Shames**  
Theodore W. and Evelyn Berenson  
Family chair

\***Valeria Vilker Kuchment**  
Stephanie Morris Marryott and  
Franklin J. Marryott chair

\***Tatiana Dimitriadis**  
Catherine and Paul Bittenwieser  
chair

\***Si-Jing Huang**

\***Nicole Monahan**

\***Wendy Putnam**

**Second Violins**

**Marylou Speaker Churchill**  
Principal

Carl Schoenhof Family chair,  
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Assistant Principal  
Charlotte and Irving W. Rabb chair,  
endowed in perpetuity in 1977

**Ronald Knudsen**  
Edgar and Shirley Grossman chair

**Joseph McGauley**  
Shirley and J. Richard Fennell chair

**Ronan Lefkowitz**  
David H. and Edith C. Howie chair,  
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\***Nancy Bracken**

\***Aza Raykhtsaum**

\***Bonnie Bewick**

\***James Cooke**

\***Victor Romanul**  
Bessie Pappas chair

\***Catherine French**

\***Kelly Barr**

\***Elita Kang**

§ **Gerald Elias**

§ **Abraham Appleman**

§ **Ann Leathers**

**Violas**

**Steven Ansell**  
Principal  
Charles S. Dana chair,  
endowed in perpetuity in 1970

Assistant Principal  
Anne Stoneman chair,  
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Lois and Harlan Anderson chair

**Robert Barnes**

**Burton Fine**

**Joseph Pietropaolo**

**Michael Zaretsky**

**Marc Jeanneret**

\***Mark Ludwig**  
Helene R. Cahners-Kaplan and  
Carol R. Goldberg chair

\***Rachel Fagerburg**

\***Edward Gazouleas**

\***Kazuko Matsusaka**

**Cellos**

**Jules Eskin**  
Principal  
Philip R. Allen chair,  
endowed in perpetuity in 1969

**Martha Babcock**  
Assistant Principal  
Vernon and Marion Alden chair,  
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**Sato Knudsen**  
Esther S. and Joseph M. Shapiro chair

**Joel Moerschel**  
Sandra and David Bakalar chair

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Robert Bradford Newman chair,  
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Lillian and Nathan R. Miller chair

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Richard C. and Ellen E. Paine chair,  
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- \*Jerome Patterson  
*Charles and JoAnne Dickinson chair*
- \*Jonathan Miller  
*Rosemary and Donald Hudson chair*
- \*Owen Young  
*John F. Cogan, Jr., and  
Mary L. Cornille chair,  
fully funded in perpetuity*
- \*Andrew Pearce  
*Gordon and Mary Ford Kingsley  
Family chair*

#### Basses

- Edwin Barker  
*Principal  
Harold D. Hodgkinson chair,  
endowed in perpetuity in 1974*
- Lawrence Wolfe  
*Assistant Principal  
Maria Nistazos Stata chair,  
fully funded in perpetuity*
- Joseph Hearne  
*Leith Family chair,  
fully funded in perpetuity*
- John Salkowski<sup>o</sup>  
*Joseph and Jan Brett Hearne chair*
- \*Robert Olson
- \*James Orleans
- \*Todd Seeber
- \*John Stovall
- \*Dennis Roy
- § Joseph Holt

#### Flutes

- Jacques Zoon  
*Principal  
Walter Piston chair,  
endowed in perpetuity in 1970*
- Fenwick Smith‡  
*Myra and Robert Kraft chair,  
endowed in perpetuity in 1981*
- Elizabeth Ostling  
*Associate Principal  
Marian Gray Lewis chair,  
fully funded in perpetuity*
- § Marianne Gedigian

#### Piccolo

- Geralyn Coticone  
*Evelyn and C. Charles Marran  
chair, endowed in perpetuity in 1979*

#### Oboes

- Alfred Genovese  
*Principal  
Mildred B. Remis chair,  
endowed in perpetuity in 1975*
- Mark McEwen
- Keisuke Wakao  
*Assistant Principal  
Elaine and Jerome Rosenfeld chair*

#### English Horn

- Robert Sheena  
*Beranek chair,  
fully funded in perpetuity*

#### Clarinets

- William R. Hudgins  
*Principal  
Ann S.M. Banks chair,  
endowed in perpetuity in 1977*
- Scott Andrews  
*Thomas and Dola Stenberg chair*
- Thomas Martin  
*Associate Principal & E-flat clarinet  
Stanton W. and Elisabeth K. Davis  
chair, fully funded in perpetuity*

#### Bass Clarinet

- Craig Nordstrom  
*Farla and Harvey Chet  
Krentzman chair,  
fully funded in perpetuity*

#### Bassoons

- Richard Svoboda  
*Principal  
Edward A. Taft chair,  
endowed in perpetuity in 1974*
- Roland Small
- Richard Ranti  
*Associate Principal*

#### Contrabassoon

- Gregg Henegar  
*Helen Rand Thayer chair*

#### Horns

- James Sommerville  
*Principal  
Helen Sagoff Slosberg/  
Edna S. Kalman chair,  
endowed in perpetuity in 1974*
- Richard Sebring  
*Associate Principal  
Margaret Andersen Congleton chair,  
fully funded in perpetuity*
- Daniel Katzen  
*Elizabeth B. Storer chair*
- Jay Wadenpfuhl
- Richard Mackey
- Jonathan Menkis

#### Trumpets

- Charles Schlueter  
*Principal  
Roger Louis Voisin chair,  
endowed in perpetuity in 1977*
- Peter Chapman  
*Ford H. Cooper chair*
- Associate Principal  
Nina L. and Eugene B.  
Doggett chair*
- Thomas Rolfs

#### Trombones

- Ronald Barron  
*Principal  
J.P. and Mary B. Barger chair,  
fully funded in perpetuity*
- Norman Bolter

#### Bass Trombone

- Douglas Yeo  
*John Moors Cabot chair,  
fully funded in perpetuity*

#### Tuba

- Chester Schmitz  
*Margaret and William  
C. Rousseau chair,  
fully funded in perpetuity*

#### Timpani

- Everett Firth  
*Sylvia Shippen Wells chair,  
endowed in perpetuity in 1974*

#### Percussion

- Thomas Gauger  
*Peter and Anne Brooke chair,  
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- Frank Epstein  
*Peter Andrew Lurie chair,  
fully funded in perpetuity*
- J. William Hudgins
- Timothy Genis  
*Assistant Timpanist*

#### Harps

- Ann Hobson Pilot  
*Principal  
Willona Henderson Sinclair chair*
- Sarah Schuster Ericsson

#### Librarians

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*Principal  
Lia and William Poorvu chair*
- William Shisler
- Sandra Pearson

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*Anna E. Finnerty chair*

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## A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 117th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music

BSO Archives



*The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882*

director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart

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began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-fifth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

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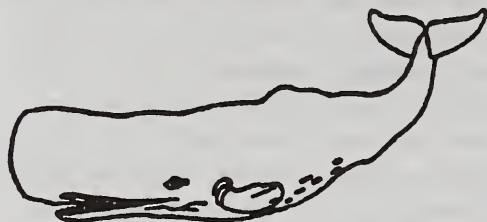
Walter H. Scott



*Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood*

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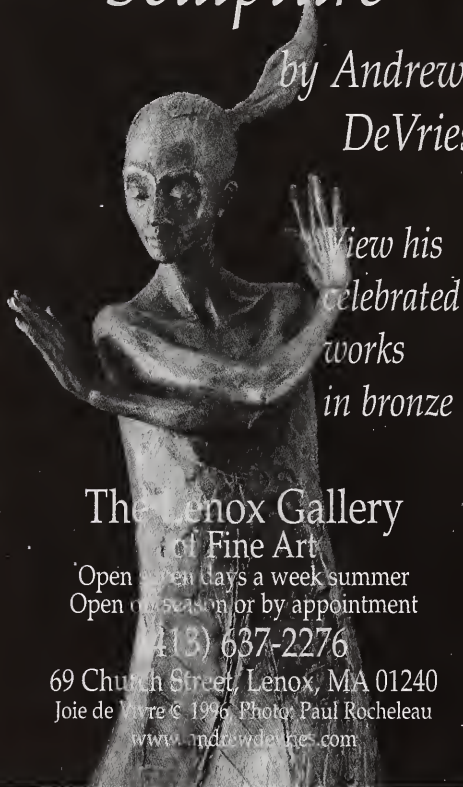
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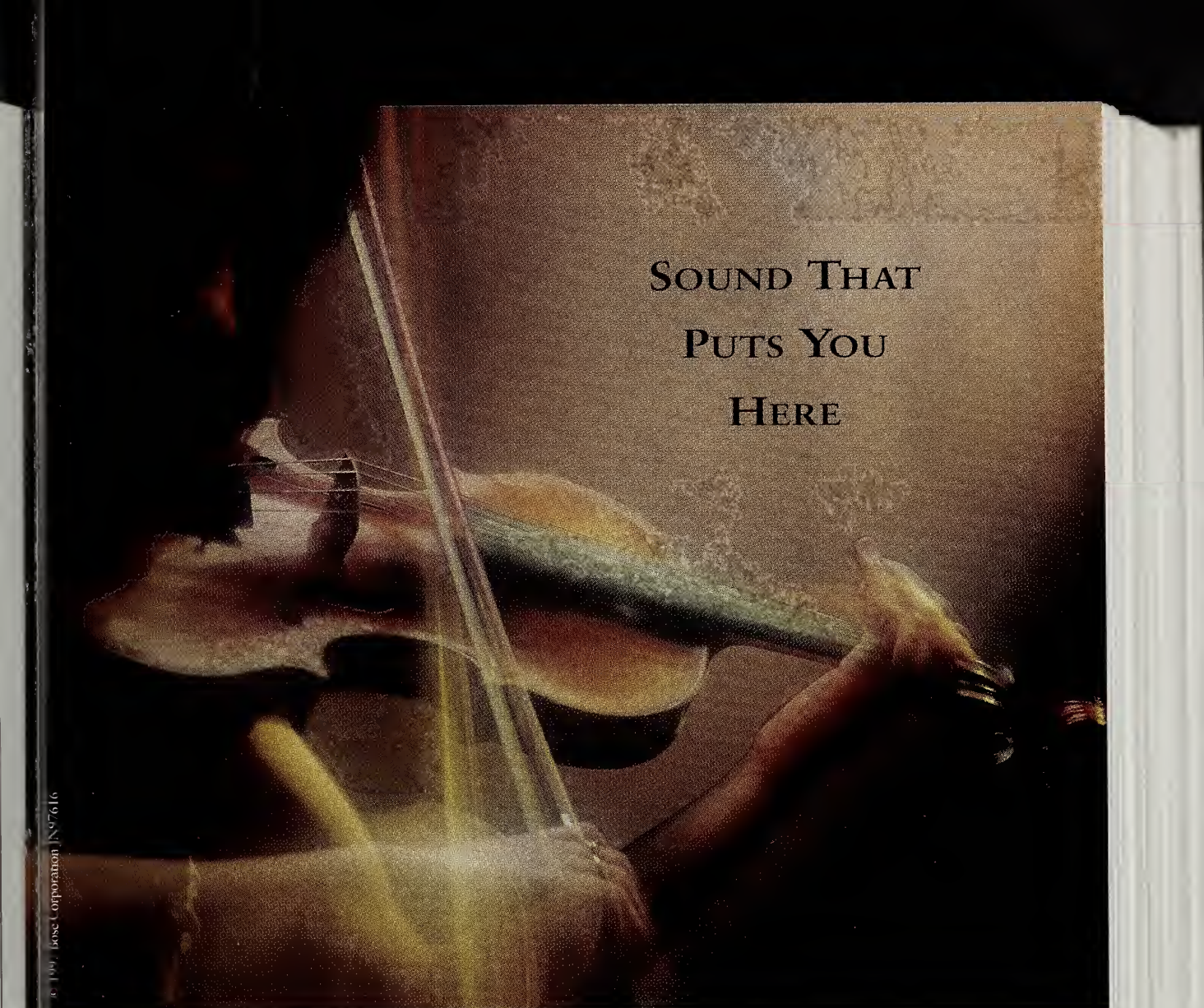
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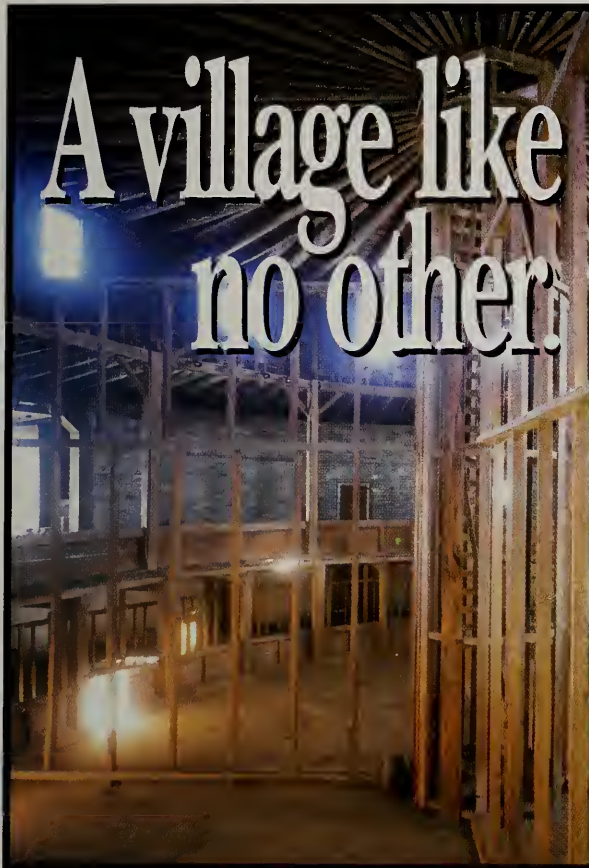
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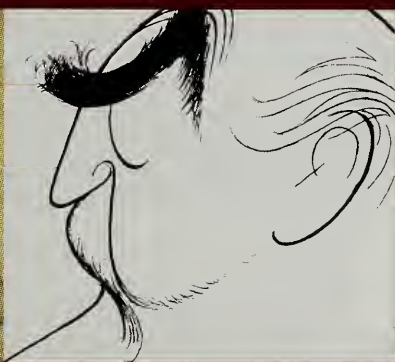
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SCARLATTI                      Sonata in D, K.53  
                                      Sonata in A, K.322  
                                      Sonata in D, K.492

MENDELSSOHN                *Variations sérieuses* in D minor, Opus 54

TSONTAKIS                    *Ghost Variations* (1991)  
                                      (Ad libitum—Strictly—Languid—  
                                      Tempo I—Mozart Variations)  
                                      Scherzo I  
                                      Scherzo II

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                                      ...to inspire love  
                                      ...to effect a cure  
                                      ...to evoke an image of the past  
                                      ...to call up joy

LISZT                            Sonata in B minor

Stephen Hough plays the Steinway piano.

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**Notes**

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Although **Domenico Scarlatti** (1685-1757) composed operas, oratorios, cantatas, sacred and secular vocal works, and other large-scale compositions, his reputation rests almost entirely on his 555 keyboard sonatas, works full of a harmonic ingenuity, thematic variety, and textural richness that beggars description. If he didn't actually



invent them, Scarlatti certainly popularized many devices of modern keyboard technique and established himself as one of the giants of musical imagination along with two men whose birth year he shares, J.S. Bach and Handel. Scarlatti's "sonatas" were not like the modern sonata, cycles of three or four movements related by tonal plan in contrasting moods and tempos. Rather they were single-movement works in binary form, all for unaccompanied keyboard. Each of his sonatas was an investigation into a musical problem, "an ingenious jesting with art," as he himself called it. The range of his imagination can only be hinted at in a small selection of these works. The **Sonata in D, K.53** (the numbers were assigned by harpsichordist and scholar Ralph Kirkpatrick), is one of a group of sonatas belonging to what Kirkpatrick calls the composer's "flamboyant" period, about 1742 (when it was copied into a manuscript belonging to the Queen of Spain). During this time Scarlatti took delight in virtuosity and difficulty for its own sake and for the sheer physical pleasure of overcoming the difficulties in performance, to the astonishment of auditors. The **Sonata in A, K.322**, appears here like a calm classic strain, poised and balanced, though with its poignant side as well, between two wild outbursts. The **Sonata in D, K.492**, is one of the most frequently played of the whole *oeuvre*, built out of the tiniest of melodic scale figures, elaborated to evoke Spanish guitars and a circling harmony that keeps moving everything forward with great panache.

\* \* \* \* \*

What is generally regarded as the finest composition by **Felix Mendelssohn** (1809-1847) for the piano was not only motivated by a desire to honor Beethoven, but also contains embedded within it specific elements of homage to his great forebear. In 1835 an appeal for funds to build a monument to Beethoven had appeared in the *Allgemeine musikalische Zeitschrift*, but the fund was slow in reaching its goal, and in March 1841 the Viennese publisher Pietro Mechetti invited Mendelssohn to contribute a work to a limited edition publication, the sales of which would benefit the fund. This publication appeared in December that year, with contributions by Mendelssohn, Chopin, Liszt, Czerny, Moscheles, and other distinguished pianists. The monument was finally dedicated in 1845 with a gala concert conducted by Liszt.

The work that Mendelssohn composed for this homage he entitled *Variations sérieuses*, whereby he hints at specific references from two of Beethoven's works: the Thirty-Two Variations on an Original Theme in C minor, WoO 80, and the F minor string quartet, Opus 95, which Beethoven himself called "*Serioso*." Probably, too, the designation as "serious" was Mendelssohn's way of saying that this work was not simply another one of the popular glitzy variation sets made on popular operatic melodies that second-rate hacks churned out right and left for the amusement of the parlor pianist. Beethoven had constructed his C minor variations on an age-old musical emblem of lamentation, a bass line that gradually descended by semitones through a fourth, and was known since the early seventeenth century. Mendelssohn did not literally appropriate this old pattern, but he cleverly embedded segments of that descending semitone figure into the inner voices of his theme, so that they color its entire substance. (That he had this theme in mind is made clear in one of the rejected variations, still present in his composing score, though crossed out, explicitly using the ancient bass pattern.) And his tenth variation, a *fugato*, is designed so as to hint at the fugue subject in the Beethoven quartet.

Following the statement of the theme, the eighteen variations run pretty much without a break, often literally running directly into one another. The first nine variations gradually build in intensity, the first two suggesting Bachian elaborations of the theme, then growing more varied in texture and freer from the theme. The *fugato* of Variation 10 (marked *Moderato*) and its sequel, the romantically lyrical Variation 11, mark a central point of repose before the process of intensification begins again. Variation 14 turns the minor-mode theme into a major-mode romantic lyric piece, with a new soprano line dominating the attention over the theme in an inner voice. Variation 15, dissonant and harsh, completely breaks up the theme into disembodied ele-

ments. Variations 16 and 17 are brilliant showpieces culminating in a statement of the original theme over a rumbling dominant pedal in the left hand, which resolves to a syncopated coda (Presto) of breathtaking energy.

\* \* \* \* \*

**George Tsontakis** (born in New York City on October 24, 1951) has been for some years one of the leading figures of the "new romanticism." He studied with Roger Sessions at Juilliard then continued his studies in Italy, returning in 1981, when he was thirty, and almost immediately making his mark with a performance in Alice Tully Hall of *Erotokritos*, a dramatic oratorio based on a seventeenth-century Cretan love poem. He has composed a considerable amount of chamber music, including four string quartets (No. 4, subtitled *Beneath Thy Tenderness of Heart*, won first prize in the Friedheim Kennedy Center competition in 1989) and an ongoing cycle of orchestral works inspired by T.S. Eliot's *Four Quartets* (the third of these, *Perpetual Angelus*, placed third in the same competition in 1992). He has been a composer-in-residence at the Aspen Music Festival since 1976 and was named director of the Aspen Contemporary Ensemble in 1991. *Ghost Variations* was written on a commission from the Fromm Foundation for Yefim Bronfman. Stephen Hough has written an extensive description of the piece, which is abbreviated here.

The epic *Ghost Variations* (1991) was the next major work to be written after the Fourth Quartet and its title is deliberately ambiguous. Variation as a traditional, formal structure does not apply here, but rather the idea of metamorphosis—material (and perhaps even listener) changing over the course of the piece. The "Ghost" in the title suggests the world of the spiritual—of memory, of dreams, and a "play within a play" occurs when there is a small set of traditional variations, on a Mozart theme (from the third movement of his Piano Concerto in E-flat, K.482). Tsontakis admits that when he came across this theme for the first time, out of context, he

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thought that it was by Beethoven; and the inappropriateness of its stubby, virile treatment in this context is another “ghost”—Beethoven as “ghostwriter” for Mozart—a “medium” who distorts the message.

There are two overriding, opposing psychological elements at work in the piece which could be described as obsessiveness versus dissipation, clear-sightedness versus hallucination, firm purpose versus aimlessness. A contrast between moments when everything matters, and moments when nothing matters—one could almost say a Western/Eastern conflict. The search for “enlightenment” happens here either by obsessive repetition—as if trying to solve a problem by going over it again and again, or by an unraveling process, “becoming muddled” or “doodling,” as the composer writes in the score.

The work is in three movements and has two harmonic elements which mirror the emotional ones described above—the tritone versus major tonality. Each movement begins with a tritone and ends with a major chord (thus the whole piece does the same, the opening tritone G and D-flat resolving to A-flat major at the close of the work), and a melodic cell is implied in this tritone to major-third harmonic structure: the falling or rising semitones which occur throughout the piece.

To summarize the remainder of Mr. Hough’s essay, the work as a whole consists of three movements, a free-form fantasy and two scherzos. The fantasy is built on three ideas: a semi-aleatoric section that starts and stops, gradually turning into a syncopated triplet fanfare motive, then a jagged figure of broken chords with a chorale figure in octaves underneath. This gradually takes over. The increasing intensity suddenly “lands without warning in the astonishing Rococo world of the Mozart theme”—treated with “vigorous, Beethovenian intensity.”

The two scherzo movements are not simply the lighthearted respite of the late classical era, but rather intense and serious. The first is filled with jazz and folk elements, but this is only a surface “skin”; the two sections are much developed, and the Mozart theme returns for a time. The end is a kind of collapse, marked “hollow, into an abyss.”

“There are only two possibilities after the disintegration of Scherzo I,” writes Hough: “Either to give up, or to get up and begin again.” The second scherzo avoids the jazz and folk elements but takes on “an asymmetrical tarantella, that symbolic dance of lunacy and delirium.” The semitonal cell of the first movement reappears. All of the materials heard earlier—Mozart, the tarantella, the “chorale”—join into a climax involving the music from the “collapse” at the end of the first scherzo, now serving as a “ground-bass” continuing to the end. The Mozart theme rises until it “runs out of keyboard,” with its final variation “played on the wood of the piano-frame—the ghost’s

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first appearance 'in the flesh,' as it were. All is unreality, and this Masonic knocking on the door leads the piece into a world we are forbidden to enter. We have reached the threshold—but can go no further.”

\* \* \* \* \*

**Federico Mompou** (1893-1997—yes, he lived to be 104!) was a Spanish (Catalan) composer much influenced by French music of the Impressionist period. In 1911, when he was eighteen, he heard the great French pianist Marguerite Long play Fauré in Barcelona, and he promptly went to Paris to study, having already made his debut as a pianist three years earlier. But his temperament was too shy and retiring to encourage a successful career of public appearances, and he chose to concentrate on composition. He was influenced by the music of Debussy and by the wit and primitivism of Satie (his music sometimes contains Satiesque instructions such as “sing with the freshness of wet grass” or “give excuses”). He returned to Spain after the outbreak of war in 1914, but in 1920 he returned to Paris for two decades, leaving only when war broke out again. Mompou’s work is almost entirely limited to miniatures for the piano, in which he aims to maximize expressiveness through the slightest of means. Though he was a fine pianist, he rarely played for any but intimate groups of friends, or, late in life, for recording machines.

*Charmes*, composed in 1920-21, was based on the Indian notion of *karma*, fate, which induced him to use as a title the French homonym “*charmés*,” in its sense of a “magic spell” against some evil or on behalf of some desired good. The six movements are all very short (only one exceeds two minutes in duration) and based on a few motivic or harmonic ideas designed to be evocative of (in order): a charm “to alleviate suffering,” “to penetrate the soul,” “to inspire love,” “to effect a cure,” “to evoke the image of the past,” and “to call up joy.”

\* \* \* \* \*

After some two decades as an international playboy, virtuoso darling of the public, and creator of the most astonishing showpieces for the piano known to his day, **Franz Liszt** (1811-1886) retired from the life of active touring, settled in the quiet and intellectual town of Weimar, taught (free of charge) the most talented piano students in the world, and concentrated on becoming a great, rather than merely a facile, composer. Among his challenges in the middle years of the nineteenth century was to rethink the nature of sonata form, which had been the firm backbone of most large-scale compositions from Haydn onwards. To the classical composers, what came to be called “sonata form” involved mostly the opposition of two tonal centers (usually the tonic and dominant for works in the major, or the tonic and relative major for works in the minor). The first part of the work moved from one key to the other; the second part consisted of an elaborated return to the home key and emphasized the element of balance by assuring that all musical ideas first heard outside the home key would be restated, at some point, in the tonic. Of course thematic ideas played a role in the form, but usually as a convenient way to help the listener recall the materials. Haydn, for example, could use the same theme, or a very close relation, for both key areas.

But the Romantics more and more emphasized melody as the essential device for shaping form, and their sonata-form movements made a dramatic point of great contrast between a “first theme” (usually more “dynamic”) and a “second theme” (usually more “lyrical”). Liszt was, of course, the heir to this development, and he carried it a step further, by generalizing the “dynamic” theme to be harmonically unstable, while the “lyrical” theme was clearly in an unchanging key for an appreciable period. These elements lie at the heart of the structure of his single most remarkable large-scale piano work, the **Sonata in B minor**.

Liszt cast his sonata on the grandest possible scale; its single movement is as large as many complete Beethoven sonatas in three or four movements, though Liszt’s “sin-

gle" movement embeds within itself the variety and contrast implied by the multiple movements of earlier composers. One specific antecedent, without which the Liszt sonata could hardly have been written, is Franz Schubert's *Wanderer Fantasy*, D.760, which creates a large form out of four sections, each running directly into one another, and each derived in some way from the same theme, a passage in a Schubert song. In Schubert's day it would have been unthinkable to call such an original conception a "sonata" (the term required separate movements, at the very least); but by the time Liszt wrote his own B minor sonata, he had no qualms whatever in giving the title "sonata" to a work of interlinked movements based on themes that recur in varied treatment throughout. The Schubert work was an early example of the nineteenth-century passion for cyclic thematic unity which became so essential a part of late romantic music—consider Schumann's Fourth Symphony, Liszt's tone poems, Wagner's leitmotifs, Franck's mature works, leading eventually, we might hazard, even to Schoenberg's tone rows.

It can be fairly said that if Liszt had written nothing else, the B minor sonata would have staked his solid claim as one of the greatest keyboard composers of all time. Many proposals have suggested a "program" for the piece (a musical version of the Faust legend, a conflict between the divine and the diabolical, and so on), but the most astonishing fact about the sonata is the way that Liszt has created about a half-hour of unbroken music that uses only a handful of thematic ideas, treating them with tremendous imagination to serve a wide range of expressive purposes.

The work begins in some inchoate world that has not yet been fully defined. We will learn in retrospect that this is a world of B minor (later B major with a vengeance), but at the beginning we hear a strange descending scale that seems to be somehow related to G. The music hovers in the vicinity of the home key, suggesting several different ideas, all subsets of the first theme: (a) the mysterious descending scale of the very opening; (b) an energetic angular figure of leaps and dotted rhythms; and (c) a compact figure emphasizing a series of driven repeated notes. All of these appear in the first pages of the score, and all will be heard in many guises before the end. Eventually the hazy, unstable harmonies coalesce around the home key of B minor. And Liszt presents motives (b) and (c) in the home key, building drama and intensity. He moves climactically to D major, where we hear a new theme in a thunderous *fortissimo* that represents the traditional second theme (and secondary key), which concludes the traditional exposition.

As this concludes, Liszt begins his development returning to motives (b) and (c) in a harmonically unstable, modulatory character. These ideas, originally so "driven" in character, here become wonderfully lyrical by contrast. The central point of the

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development is a "slow movement" in F-sharp major, a "beatific" key for Liszt, with a sweetly tranquil third theme and transformations of the earlier two. As this gentle music comes to a close, Liszt begins a *fugato* on the motives (b) and (c) from the beginning. Analysts differ as to whether this is a "scherzo" in a four-movement form or the beginning of the recapitulation (with the themes harmonically unstable, as they were at the beginning of the sonata), but certainly Liszt (like Beethoven in some of his late sonatas) has found the precise place where he can insert a fugue so that it will serve to intensify, rather than destroy, the progress of the piece. Finally the first theme is recalled in the tonic, and we are formally at the beginning of the recapitulation without any doubt. The second theme returns in the home major key (B) followed by two strenuous codas: the first opens with harmonic modulation, but returns with a triple-*forte* statement of the second theme in the home major; the second brings back the third theme, from the middle of the development, now in the home key with final developments (in reverse order) of the thematic figures that opened the piece. But there they merely hinted at things to come, in terms of wondering and doubt; here they express the utmost confidence and solidity in the final buttress of an extraordinary architectural marvel.

—Steven Ledbetter

## GUEST ARTIST

### Stephen Hough



Pianist Stephen Hough appears twice at Tanglewood this week, in his Tanglewood recital debut and also in his debut with the Boston Symphony Orchestra playing Mozart this Sunday. Mr. Hough is acclaimed not only for his performances of the standard repertoire in recital and with orchestra, but also for performances reflecting his particular interest in unusual works by pianist-composers of the late nineteenth century. Truly "an Englishman in New York," he divides his time between homes in the United Kingdom and New York City. Since winning first prize in the Naumburg International Piano Competition in 1983, Mr. Hough has performed with most of the major American orchestras and with numerous European orchestras, under such conductors as Abbado, Dohnányi, Dutoit, Gergiev, Levine, Rattle, Salonen, Temirkanov, and Tilson Thomas. Recent and upcoming orchestral engagements include appearances with the Los Angeles Philharmonic and Toronto Symphony, and his Carnegie Hall debut with the Philadelphia Orchestra. A frequent guest at such international festivals as Aspen, Ravinia, the Hollywood Bowl, Mostly Mozart, La Roque d'Antheron, and the Proms, where he played in 1997 for the eleventh time, Mr. Hough gives recitals regularly in major halls and series all over the world. He has made more than thirty recordings, many of which have won international prizes such as the Diapason d'Or, the Deutscher Schallplattenpreis, and *Classic CD* and *Gramophone* awards. In 1996 his Hyperion disc of concertos by Schwarenka and Sauer with Lawrence Foster and the City of Birmingham Symphony Orchestra was named *Gramophone's* "Concerto Record of the Year" as well as "Recording of the Year." His 1997 recording of Mendelssohn's complete works for piano and orchestra, also with the CBSO and Foster, was highly praised, and recordings that same year of solo piano music by Mompou and concertos by Lieberman further reinforced his status as an artist of particular individuality. He is also a keen writer, having provided many of the liner notes for his recordings. As a chamber musician, Mr. Hough collaborates regularly with such friends as Steven Isserlis, Joshua Bell, Pamela Frank, and Tabea Zimmermann, touring with them last summer to the festivals of Salzburg and Edinburgh. He has also performed with the Cleveland, Emerson, and Juilliard quartets, and he has recorded the complete violin sonatas of Beethoven and Brahms with the Juilliard's former first violinist, Robert Mann. Future plans include recordings for Hyperion of the complete works for piano and orchestra by both Rachmaninoff and Saint-Saëns, and an album of Schubert sonatas. A recent solo disc, "New York Variations," includes the first recordings of John Corigliano's *Etude Fantasy* and of George Tsontakis's *Ghost Variations*, a work dedicated to Hough and which he has premiered this year both in the United States and London's Wigmore Hall.



Tanglewood  
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Prelude Concert

Friday, July 17, at 6

Florence Gould Auditorium, Seiji Ozawa Hall

VALERIA VILKER KUCHMENT, violin

KELLY BARR, violin

ROBERT BARNES, viola

JOEL MOERSCHEL, cello

JAY WADENPFUHL, horn

DANIEL KATZEN, horn

BEETHOVEN

Sextet in E-flat for string quartet  
and two horns, Opus 81B

Allegro con brio

Adagio

Rondo: Allegro

SHOSTAKOVICH

String Quartet No. 8 in C minor, Opus 110

Largo—

Allegro molto—

Allegretto—

Largo—

Largo

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

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### Notes

Very little is known about the E-flat sextet for string quartet and two horns by **Ludwig van Beethoven** (1770-1827), which is surprisingly rarely heard. There are sketches for the first two movements that share the same paper with two early songs, one of which, *Gegenliebe* ("Requited Love"), Beethoven used many years later as the melody for the finale of his Choral Fantasy, Opus 80. The song was composed in late 1794 or early 1795, so we can only assume that the Sextet was composed about the same time. It remained unpublished until 1810, which is why it has such a high opus number, linking it with the piano sonata *Das Lebewohl* (*The Farewell*) in E-flat, Opus 81a, which was published immediately after its composition in 1809-10. Beethoven's manuscript score of the sextet is lost, and all that survived of the original manuscript performing parts,



amusingly enough, was the first horn part, which was once owned by the great Beethoven authority Nottebohm. Beethoven had scrawled on the first page, "6tet by me. God knows where the other parts are." Fortunately the rest of the work survived in copies.

A chamber work calling for horns in Beethoven's day made for some technical restrictions on the composer's imagination, for the valved horn had not yet been invented, and the instrument could only be played in keys closely related to its home base—here E-flat major. Some notes could not be played on the instrument at all; this gave rise to characteristic "horn call" melodies that skipped the unplayable notes. Beethoven often used such melodies to suggest a horn, even when writing for another instrument, but here he had the real thing, and the melodies of his outer movements, in particular, show that he reveled in the horn's personality, making it part and parcel of his piece.

\* \* \* \* \*

**Dmitri Shostakovich** (1906-1975) had constant problems with the Soviet press and government, not to mention the Composer's Union, when he wrote a symphony. As a large and public sort of work, symphonies inspired endless discussion on the composer's intended "meaning." All kinds of presumed significance could be perceived in his large scores, usually on the basis of how closely, in any critic's view, the symphony approached the ideals of "socialist realism." Heaven forbid that the composer should attempt a dramatic new step, for his music might be perceived as "decadent."

String quartets, which are inherently a far more personal and private medium, rarely, if ever, attract the kind of attention that symphonies do. So it is only natural that Shostakovich, during a period when symphonies seemed to be progressively harder to write without alienating some powerful opponent, should turn wholeheartedly to string quartets. After Stalin's death Shostakovich had written his first symphony in eight years—the Tenth, one of his finest symphonic scores. Its musical material contains a surprising reference to the composer himself, one that also lies at the heart of the Eighth String Quartet, composed in 1960: the musical monogram "D. Sch." (the composer's initials when his name is spelled in German), represented in musical pitches as D, E-flat, C, and B-natural (E-flat is "Es" [=S] in German notation; B-natural is H).

The Eighth Quartet has an implied program in its dedication "to the victims of war and fascism." But since the score, throughout its linked five movements, keeps recalling D-S-C-H and quoting passages from Shostakovich's own works, we may be justified in understanding that the "victim" in this case is the composer himself. Yet



## THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (<http://www.bso.org>), which not only provides up-to-the-minute information about all the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's Boston home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Tanglewood, BSO subscription season, and Boston Pops information as well as any program changes, we invite you to check in frequently.

in all this intensely personal writing, Shostakovich balances the string quartet's strict demands of harmony versus melody, of contrapuntal texture versus homophonic, to create one of the most masterful and expressive chamber music scores of this century.

The first movement opens with a fugato on the D-S-C-H motto, followed by a brief quotation from the First Symphony. A suggestion of the Fifth Symphony over a rocking accompaniment figure comes later, but D-S-C-H keeps insinuating itself. The much faster second movement begins with the rocking figure from the first but soon gives way to energetic reworking of D-S-C-H, climaxing in a theme from the finale of Shostakovich's Opus 67 piano trio. All of these materials are restated. The second movement doesn't end; it simply breaks off, and the scherzo movement that follows begins with a statement of D-S-C-H in the first violin. It is a rather sinister waltz with interruptions in different meters (and a quotation of the main theme from the Cello Concerto, composed for Rostropovich the year before). The slow fourth movement begins with a theme from the Cello Concerto with pounding accompaniment in the lower parts under a long sustained note in first violin. The pounding accompaniment ceases as the first violin sings a song of the Russian revolution, "*Languishing in prison.*" This leads to a statement (in the cello) of a theme from the third act of *Lady Macbeth of Mtsensk*, the opera that had so outraged Stalin. The movement dies away with references to D-S-C-H, which turns into a fugue subject for the final movement. Here Shostakovich's Eighth Quartet is typical of so many of the late quartets: empty rhetoric is completely expunged in favor of a dying away in quiet whispers that hints of subjects too painful for explicit expression.

—Steven Ledbetter

## ARTISTS

**Valeria Vilker Kuchment** graduated from the Tchaikovsky Conservatory in Moscow, where she was a student of Yuri Yankelevich; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. She has appeared as recitalist, soloist, and in chamber music throughout the former Soviet Union, Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country, winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in New York. She has also been first violinist for the Apple Hill Chamber Players, and concertmaster of SinfoNova, the Harvard Chamber Orchestra, the Handel and Haydn Society, and the Boston Philharmonic. Ms. Vilker Kuchment joined the Boston Symphony Orchestra at the beginning of the 1986-87 season. A faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute, she has recorded for Melodiya and Sine Qua Non.

A member of the Boston Symphony Orchestra since February 1996, **Kelly Barr** received her master of music degree from the New England Conservatory of Music and her bachelor of music degree from the University of Minnesota. Ms. Barr's teachers included James Buswell, Almita Vamos, Roland Vamos, and Catherine Tait; her chamber music coaches included Louis Krasner, Eugene Lehner, Scott Nickrenz, and Randall Hodgkinson. As a soloist, Ms. Barr has performed with the Plymouth Philharmonic, with the Depaul Symphony Orchestra, and in a recital series for the Jordanian Conservatory. She has also performed at the Encore Music Festival, participated in the Musicorda Summer String Program, and been heard at the Isabella Stewart Gardner Museum, in the Minneapolis radio series "Live From Landmark," and as a guest artist at the Children's Museum in Washington, D.C. As an orchestral player she has also performed with the Boston Pops Esplanade Orchestra, the St. Louis Symphony, and the American Soviet Youth Orchestra. Ms. Barr was a member of the New England Conservatory Honors Piano Trio. She has received awards from the Schubert Club Competition, the Western Illinois University Orchestra Competition, and the Fox Valley Symphony Orchestra Competition.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin at five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, he joined the Detroit Symphony as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. A member of the Boston Symphony since 1967, Mr. Barnes has continued to be active in chamber music in various ensembles, including the Cambridge and Francesco string quartets and Collage New Music; he has also performed numerous times on WGBH radio. In 1984 he joined BSO colleagues Sheila Fiekowsky and Ronald Feldman to form the Copley String Trio. Mr. Barnes has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at Lowell State College, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Born and raised in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Advanced studies with Ronald Leonard at the Eastman School of Music earned him a bachelor of music degree and a performer's certificate. A member of the Boston Symphony Orchestra since 1970, Mr. Moerschel has been a soloist on numerous occasions with community orchestras in the Boston, Chicago, and Rochester, New York, areas. As an active member of Boston's musical community, he is devoted to exploring chamber music with groups such as the Wheaton Trio and Francesco String Quartet, and contemporary music with the Boston Musica Viva and the new music ensemble Collage. Mr. Moerschel is an instructor of cello at Wheaton and Wellesley colleges, and at the Boston University Tanglewood Institute.

**Daniel Katzen** is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, Mr. Katzen has given recitals in Chicago, Los Angeles, at Carnegie Recital Hall in New York, and at Jordan Hall in Boston, where he made his solo recital debut in 1984. He has also performed as horn soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, the New England Conservatory Orchestra, and the North Shore Philharmonic. Before joining the BSO at the beginning of the 1979 Pops season, Mr. Katzen was fourth horn with the San Diego Symphony and second horn with the Grant Park Symphony in Chicago. Born in Rochester, New York, Mr. Katzen began playing the piano when he was two and cello when he was nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating "with honors," Mr. Katzen attended Indiana University School of Music, where his teachers were Michael Hölzfel and Philip Farkas; the course of study included a year at the Mozarteum Academy in Salzburg, Austria. After earning his bachelor of music degree and graduating "with distinction," he did post-graduate work at Northwestern University, where he studied with Dale Clevenger.

**Jay Wadenpfohl** was born into a musical family and became a professional horn player when he was fifteen. Mr. Wadenpfohl studied at the University of Wisconsin-Madison, where he earned his bachelor's and master's degrees in music, majoring in horn performance and minoring in composition. His teachers included John Barrows and Philip Farkas. Before joining the Boston Symphony in 1981, he was a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. Mr. Wadenpfohl currently teaches at Boston University and the New England Conservatory of Music. As a member of the NFB Horn Quartet, he recorded an album in memory of John Barrows; released in 1989, the album includes Mr. Wadenpfohl's own *Tectonica*, for eight horns and percussion. The NFB Quartet has also recorded a second album, with internationally known horn player Barry Tuckwell; this includes the world premiere recording of Gunther Schuller's *Five Pieces for Five Horns* with the composer conducting, as well as a new Wadenpfohl quartet called *Textures*. In 1989 Mr. Wadenpfohl premiered the *Huntington Horn Concerto*, a piece written for him by William Thomas McKinley, with John Williams and the Boston Pops Orchestra.



### Florence Newsome and George William Adams



Florence and George Adams shared a love of music. Mrs. Adams grew up in Jamaica Plain and attended Boston Symphony and Pops concerts frequently with her mother during the Koussevitzky-Fiedler era. The same devotion led them to travel to Lenox by train in the 1930s—a more arduous journey than it is today—to hear the first concerts presented by the Berkshire Symphonic Festival in a tent. In 1937, after Lenox became the summer home of the Boston Symphony, Mrs. Adams attended the famous “thunderstorm concert” that led Gertrude Robinson Smith to begin fundraising to build a permanent music shed.

A graduate of Simmons College and Boston University, Mrs. Adams began her career as a reference librarian with the Boston Public Library. She met and married her husband George, also a librarian, while both were working at the Newark Public Library. Upon the birth of their daughter the family relocated and Mrs. Adams began her association with the Hartford Public Library, where she served as a branch librarian for thirty-six years. An expert on Connecticut legislative history, Mr. Adams was consulted by many state lawmakers and authored numerous articles in his post as legislative reference chief of the Connecticut State Library.

Having found many years of enjoyment in the music of the Boston Symphony Orchestra, especially in its tranquil Berkshire setting, Mrs. Adams decided to endow a concert there to maintain that tradition—the first such memorial concert to be endowed at Tanglewood. She died just weeks before the first George W. and Florence N. Adams Concert took place on August 1, 1987, a program featuring works of George Perle and Felix Mendelssohn conducted by Seiji Ozawa.





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Bernard Haitink, Principal Guest Conductor



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JAMES CONLON conducting

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SHOSTAKOVICH      Orchestral suite from the opera  
                              *Lady Macbeth of Mtsensk*  
                              (arranged by James Conlon)  
                              Dangerous Tension—  
                              Passacaglia—  
                              The Drunkard—

RACHMANINOFF      Piano Concerto No. 2 in C minor, Opus 18  
                              Moderato  
                              Adagio sostenuto  
                              Allegro scherzando

VAN CLIBURN

INTERMISSION

WAGNER              Orchestral excerpts from *Götterdämmerung*  
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                              Siegfried's Death and Funeral March—  
                              Immolation Scene

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## NOTES

### Dmitri Shostakovich

Suite from the opera *Lady Macbeth of the Mtsensk District*, Opus 29  
(arranged by James Conlon)

*Dmitri Dmitriyevich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. He began composing the opera Lady Macbeth of the Mtsensk District, to a libretto he had prepared jointly with Alexander Preys, basing it on a story by Nikolai Leskov, in the autumn of 1930; he completed the score in December 1932. The first performance took place in Leningrad (as St. Petersburg had been renamed by the Soviet government) on January 22, 1934. The difficult political history of the opera is traced below; suffice it to say that Shostakovich prepared a revised version in the mid-1950s, but it was not produced until 1963. The present orchestral suite was prepared by James Conlon, drawing upon the original 1932 version. Of the portions of the opera included in the suite, the only change to Shostakovich's score is the occasional use of an oboe to play the vocal line given in the opera to Sergei. The only previous Boston Symphony performances of music from this opera were given by James Conlon in January 1996, when he led a suite lasting about forty minutes; the present suite lasts about fifteen minutes. The score of Shostakovich's opera calls for piccolo, two flutes (second doubling piccolo), two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, two cornets, three trumpets, three trombones, tuba, timpani, percussion (military drum, bass drum, side drum, tambourine, cymbals, triangle, xylophone, wood block, tam-tam), two harps, organ, celesta, and strings.*

Shostakovich's opera *Lady Macbeth of the Mtsensk District* seemed for a time as if it would be among the best-known operas of this century, but its fate was drastically affected soon after the premiere by Soviet cultural politics; this story forms the central and decisive element of the composer's life. Nikolai Leskov's original story, *Lady Macbeth of the Mtsensk District*, was essentially realistic, though most of the opera's characters were treated as satirical caricatures. Shostakovich made small changes in the story to humanize the tragic figure of Katerina Ismailova, and to find some justification for the three murders that she commits. The music he composed is in a mode of "tragedy-satire," with moments of deep feeling alternating with the kind of saucy nose-thumbing music that had characterized his popular ballet *The Age of Gold* a few years earlier.

When the opera was premiered—with major productions only two days apart in Leningrad and Moscow—its success seemed overwhelming. It was hailed as the first great opera of the Soviet era, with nearly 200 performances in the original two the-

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aters over the next two years, as well as performances in Buenos Aires, Cleveland, London, New York, Philadelphia, Stockholm, and Zurich. But then, on January 26, 1936, when Joseph Stalin accompanied a delegation of government officials to a performance at the Bolshoi, the group left—ominously—before the final act. Then, two days later, *Pravda*, the official organ of the Communist party, carried an unsigned article (the fact of its being unsigned was also ominous, because that could only mean that it issued from the highest levels of the Party) entitled “Muddle Instead of Music,” an article that overnight changed the climate of Russian music and Shostakovich’s life. As it turned out, though he was not yet thirty when denunciation came upon him, and though he was widely recognized as the most gifted theatrical composer of his time, he would never compose another opera.

Almost at once the young composer found virtually all of his friends and colleagues turning against him. A few close friends who remained devoted to him risked their lives and damaged their own careers by doing so. Though Shostakovich made a few small adjustments to his score in 1935, toning down the naturalistic music of the seduction scene and removing, in particular, a musical effect from the trombones in an orchestral interlude depicting the sexual intercourse of Katerina and Sergei (music so notoriously explicit that *Time* magazine labeled it “pornophony”), the opera was immediately dropped from the repertory in the Soviet Union; surprisingly, it also disappeared from opera houses in the rest of the world. After Stalin’s death, Shostakovich undertook further revisions, sanitizing the libretto and the score under the title of the principal character’s name, *Katerina Ismailova*, and giving it a new opus number, 114, as if it were an entirely new work. Even so, it was not approved for production until 1963.

By the late 1970s the original version of the score began to be heard again, especially after it was performed and recorded, to great acclaim, outside of the Soviet Union. Still, it has not yet attained the number of productions or the level of public familiari-



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ty that it had achieved by the mid-1930s. James Conlon has arranged some of the most symphonically conceived music of the original version into an orchestral suite, thereby allowing symphony orchestras and their audiences to make the acquaintance, at least in part, of one of the most powerful operas of the century.

Shostakovich was attracted to this particular story as the first in a planned triptych of operas about the place of women in Russian society, and in particular about their mistreatment. Katerina, his principal character, is a woman of ability who is stifled by the conventional and even brutal circumstances in which she must live. As the opera proceeds she takes a lover, Sergei, from among her husband's employees; murders both her taunting, brutal father-in-law and her husband; and, finally, after discovering that Sergei has taken a new lover, Sonetka, kills both Sinetka and herself by pushing Sonetka from a bridge into a river and then jumping in after her. Though her behavior is hardly noble, Katerina is a singularly strong figure of noble spirit to whom the male-dominated society of her time has allowed no way of breaking out of the extremely narrow box of a useless life without exploding. The descriptive titles for the music to be heard here were invented by James Conlon to suggest the elements of the story.

**Dangerous Tension.** This music serves in the opera as an interlude following scene 2, which had depicted a growing tension, clearly sexual, between Katerina and Sergei. The music of this interlude is, by way of contrast, a lively romp filled with the gestures of circus music.

**Passacaglia.** Later in the opera, Boris Ismailov, Katerina's father-in-law, has discovered that Sergei is Katerina's lover and has him whipped. Katerina puts rat poison in Boris's favorite dish; he dies, raving to a group of bystanders that he has been poisoned, though they believe he has simply gone out of his head. This powerful orchestral passacaglia serves as an interlude following Boris's death.

**The Drunkard.** By this point later in the opera, Katerina and Sergei have killed her husband Zinovy and hidden his body in a wine-cellar. Now, in a vaudevillian turn, a drunken, shabby peasant laments that he has no more rubles to spend on drink. Breaking the lock on the wine-cellar in search of more, he discovers the dead body and runs off to the police. The present musical episode, which maintains a lively, carnival atmosphere, encompasses the drunkard's aria and the interlude that follows it.

—Steven Ledbetter

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## Sergei Rachmaninoff

### Piano Concerto No. 2 in C minor, Opus 18

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*Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his Piano Concerto No. 2 in 1900-01, and it was first performed on October 27, 1901, in Moscow, with the composer as soloist. Max Fiedler led the first BSO performances, with Ossip Gabrilowitsch as soloist, in December 1908 in New York City and Brooklyn. The composer was soloist for the orchestra's first subscription performances in Boston, also under Fiedler, in December 1909. Serge Koussevitzky led the first Tanglewood performance, with pianist Eugene List, on July 27, 1946. Robert Spano conducted the orchestra's most recent Tanglewood performance on August 22, 1997, with André Watts as soloist. In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones and tuba, timpani, and strings.*

As the nineteenth century was drawing to its close, Sergei Rachmaninoff was already coming to be regarded as one of the greatest pianists of his generation—an evaluation we would extend to include any generation. But, although he had already composed the one-act opera *Aleko*, a piano concerto, several orchestral pieces including a symphony, a number of short piano pieces, and about two dozen songs, his career as a composer was on the rocks. Only one piece could really be called successful—a short piano prelude in the key of C-sharp minor that audiences demanded time and again as an encore at his piano recitals. He would avoid it as long as possible, but audi-

ences wouldn't let him go until, with a resigned shrug, he would sit down again at the piano and launch into the piece that he came to call "It."

Rachmaninoff was not a man of overflowing self-confidence, and his vocation as a composer had been seriously undermined by the premiere of his largest work to date, the First Symphony, composed in 1895 and first performed in St. Petersburg under the direction of Glazunov. The performance, by all accounts, was appalling. Rachmaninoff considered it "the most agonizing hour of my life," and the vicious pen of César Cui, who for years had lambasted composers (especially a Muscovite like Rachmaninoff in the enemy territory of St. Petersburg), gave it the *coup de grace*:

If there was a conservatory in Hell and if one of the talented pupils there was commissioned to compose a symphony based on the story of the "Seven Egyptian Executions," and if he composed one resembling that of Rachmaninoff, he would have brilliantly accomplished his task and would have brought ecstasy to the inhabitants of Hell.

After that, Rachmaninoff just wasn't in the mood to compose. In fact, for three years he wrote virtually nothing and concentrated on his career as a performer. A tour to London in 1898 elicited from him a promise to return with a new piano concerto, but when he got back to Russia, he entered a profound depression. Nothing seemed to come, although his letters to friends insisted that he was trying to compose. At the beginning of 1900 he was persuaded to see Dr. Nikolai Dahl, a psychiatrist whose specialty was the cure of alcoholism through hypnosis (he was also a competent amateur violinist and a lover of music); Dr. Dahl was probably suggested to Rachmaninoff because the composer had taken to drinking rather heavily. But the choice was a good one. The psychiatrist worked with him for some four months and succeeded in strengthening his self-confidence and getting him composing again. In daily sessions the composer would sit in an armchair while the doctor repeated over and over the suggestion, "You will begin to write your concerto... You will work with great facility... The concer-

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to will be of excellent quality." The hypnotic bolstering of his morale did wonders for the composer (who, in his gratitude, dedicated the concerto that he was about to write to the physician who had made it possible).

In June of 1900 Rachmaninoff went to Italy for a vacation, but he found the weather too hot for work and returned to Russia in July, eager to compose. He wrote the last two movements of the concerto first; they were performed at a benefit concert in Moscow on December 2, 1900. The favorable reception gave Rachmaninoff the courage to move on to the opening movement, and the premiere marked the triumphant appearance of one of the favorite piano concertos of the century. The writing block had been breached, and Rachmaninoff plunged into new compositions including, ultimately, two more symphonies, two more piano concertos, and two more operas, but for popular acclaim he never again reached the level of the C minor concerto.

Rachmaninoff's opening gambit is a memorable one: a soft tolling in the solo piano that grows from almost nothing to a *fortissimo* cadence ushering in the somber march-like tread of the first theme, presented with dark colors in the low strings and clarinet, occasionally seconded by bassoons and horns. At first the melody is closed in on itself, returning again and again to the opening C (a characteristically Russian trait), but it opens up in a long ascent culminating in the first display of pianistic fireworks, which leads in turn to a sudden modulation and the "big tune" of the first movement, stated at some length by the soloist. The development is based largely on the first theme and a new rhythmic figure that grows progressively in importance until, at the recapitulation, the soloist plays a full-scale version of the new idea in counterpoint to the main theme, realizing *fortissimo* the implication of the march-like first theme, rather in the manner of Liszt. Having presented the lyrical second theme *in extenso* earlier, Rachmaninoff is now content with a single, brief but atmospheric statement in the solo horn.

The Adagio is in the distant key of E major, but the composer links the two movements with a brief, imaginative modulation that brings in the soloist, who presents an aural sleight-of-hand: what sounds for all the world like 3/4 time turns out to be an

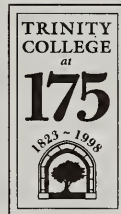
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unusual way of articulating triplets in 4/4, but this is not clear until flute and later clarinet sneak in with their comments in the official meter. A faster middle section suggests a scherzo movement and gives the pianist the opportunity for a brief cadenza before returning to the Adagio for the close.

Once again, at the beginning of the third movement, Rachmaninoff provides a brief modulation linking the E major of the middle movement and the C minor with which the finale opens. The soloist's cadenza builds up to the energy of the real first theme, but everyone who has ever heard the concerto is really waiting for the modulation and the next melody, one of the most famous Rachmaninoff ever wrote (it was famous long before being cannibalized for a popular song—"Full Moon and Empty Arms"—in the '40s, a time when songwriters discovered that the lack of an effective copyright agreement between the United States and Russia allowed them to ransack the works of Tchaikovsky, Rachmaninoff, and others for highly lucrative material). Rachmaninoff does not stint with this tune: we hear separate statements (orchestral followed by solo) in B-flat and D-flat before it finally settles in the home key of C just before the ringing coda ends things with a grand rush in the major mode.

Though not perhaps as intricately constructed as the Third Piano Concerto, which was to follow it some years later, the Second Concerto earned its popularity through the warmth of its melodies and the carefully calculated layout that includes both energy and lyricism, granting and withholding each as necessary. Its success spurred Rachmaninoff to renewed composition, to such a degree, in fact, that the major portion of his work was composed between 1900 and the year he left Russia for good, 1917.

—S.L.

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### Richard Wagner

#### Orchestral excerpts from *Götterdämmerung*

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*Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice, Italy, on February 13, 1883. Taking into account both words and music, it took Wagner about three decades to complete Götterdämmerung (Twilight of the Gods), which is the fourth part of his tetralogy Der Ring des Nibelungen (The Nibelung's Ring); some details of the compositional history are given below. He completed the autograph score of Götterdämmerung on November 21, 1874; the first performance, on August 17, 1876, concluded the very first staging of the Ring. Preceded by a concert performance of Götterdämmerung's third act on May 16, 1878, at the Cincinnati Music Hall, the first American staging (somewhat cut) of Wagner's music drama took place at the Metropolitan Opera House in New York on January 25, 1888. The first American staging of the complete Ring took place at the Met a year later, on March 4 (Das Rheingold), 5 (Die Walküre), 8 (Siegfried), and 11 (Götterdämmerung), 1889. The Boston Symphony Orchestra has performed a variety of excerpts—with and without vocal soloists—from Götterdämmerung, and from the entire Ring, since January 1888, when Wilhelm Gericke led an arrangement by Hans Richter that included "Siegfried's Passage to Brünnhilde's Rock" from Act III of Siegfried, "Dawn and Rhine Journey" from the Prologue to Götterdämmerung, and the orchestral close to Götterdämmerung. Other conductors to have programmed music from Götterdämmerung in BSO concerts have included Arthur Nikisch, Franz Kneisel, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Pierre Monteux, Erich Leinsdorf, Michael Tilson Thomas, Colin Davis, Edo de Waart, Valery Gergiev, Jesús López-Cobos, Bernard Haitink, and James Conlon. Wagner's score to Götterdämmerung calls for an orchestra of three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons, eight horns (four doubling Wagner tubas), three trumpets, bass trumpet, three trombones and contrabass trombone, two tubas, two pairs of timpani, triangle, cymbals, glockenspiel, tenor drum, tam-tam, two harps, and strings.*

In October 1848, after some years of studying the Teutonic and Norse mythologies and sagas, Richard Wagner produced his essay "The Nibelungen Myth as Scheme for a Drama." Nearly three decades later, in August 1876, *Der Ring des Nibelungen* received its

first complete performance, in the theater at Bayreuth that Wagner had built to his own specifications. The history of the *Ring* is long and complicated, the prose sketch for what was originally conceived as a single opera entitled *Siegfried's Tod* ("Siegfried's Death")—the predecessor to the work we know as *Götterdämmerung* ("Twilight of the Gods")—ultimately being expanded backwards as Wagner deemed it necessary to provide additional background to each successive stage of his epic drama. The prose sketches for *Der junge Siegfried*, *Das Rheingold*, and *Die Walküre* date from the early 1850s, and it was also around this time that Wagner settled on the overall title for his seventeen-hour work: *Der Ring des Nibelungen. Ein Bühnenfestspiel für drei Tage und einen Vorabend* ("The Nibelung's Ring. A Stage-Festival-Play for three days and a preliminary evening"). The musical sketches for *Siegfried's Tod* date back to 1850, but the four operas of the *Ring* were composed essentially in order over a twenty-year span. *Das Rheingold* was composed between September 1853 and January 1854, the full score being completed in late May that year. The music for *Die Walküre* occupied the composer from June through December 1854, though the full score was not completed until March 1856. From September 1856 until July 1857 Wagner wrote the music for Acts I and II of *Siegfried*, but then, discouraged at the lack of prospects for seeing the *Ring* produced, and probably also because the musical composition itself had become unmanageable for him, Wagner broke off work on the *Ring*, returning to *Siegfried's* final act only twelve years later, having meanwhile composed *Tristan und Isolde* and *Die Meistersinger von*

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Nürnberg (both of which he somehow felt would be easier to produce!), and having reworked parts of *Tannhäuser* for a production in Paris. Finally, in March 1869, Wagner began the third act of *Siegfried* with a strength, determination, and certainty that would flow unimpeded through the closing pages of *Götterdämmerung*, the full score of which he completed in November 1874.

Now it goes without saying that the *Ring* was meant to be heard whole. Even concert performances of extended vocal excerpts—the first act or final scene of *Die Walküre*, the last act of *Siegfried*, or even the final act of *Götterdämmerung*, for example—can only hint at the full scope and complexity of Wagner's achievement. In orchestral concerts of his own music, Wagner himself kept primarily to such items as the *Flying Dutchman* Overture, the first- and third-act preludes from *Lohengrin*, the *Tristan* Prelude with his own concert-ending composed specifically for that purpose (rather than joining the Prelude to a soprano-less reading of Isolde's *Liebestod*), and the *Tannhäuser* Overture and Bacchanale. Early in this century, Donald Francis Tovey deplored the (to him) grossly misrepresentative Wagner programs that were once much in vogue: in an essay he called "Wagner in the Concert-Room," he vented his spleen even at some of the *Ring* excerpts being performed here tonight.\* Today, however, there are a good number of complete *Rings* readily available on compact discs and even video, and full-scale stagings of Wagner's tetralogy, though hardly commonplace, are more generally accessible, even with the current dearth of good Wagner singers, so that concert audiences can in a certain sense bring the context for these excerpts with them. Further, many concertgoers continue to enjoy hearing this music turned into orchestral showpieces, and it also remains true that an initial exposure to Wagner in the concert hall has enticed more than one listener into the world of the complete operas.

Perhaps the most important thing the uninitiated listener needs to know about Wagner's music is that, though conceived for the theater, it is essentially symphonic in its treatment of the orchestra. Wagner uses the orchestra to support some of the largest musical structures ever conceived. He does this in two basic ways: through his use of specific *Leitmotifs* (not Wagner's own term), musical motives or themes that rep-

\*Sir Donald Francis Tovey's program notes, still available as his *Essays in Musical Analysis* (Oxford University paperback), remain must-reading for anyone seriously interested in reading about and/or listening to music. And having said that, I cannot resist quoting just one sentence from his diatribe against concert-hall Wagner selections torn from the context of the complete operas: "*The Walkürenritt*" [*Ride of the Valkyries*] degrades a sublime episode into a vulgar firework, but does not reach the grovelling imbecility of the extract from *Siegfried* known as *Waldweben* [*Forest Murmurs*]."



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resent not just characters and objects, but even—sometimes through varied transformations of motives previously introduced—thoughts and attitudes; and through the large-scale repetition or reinterpretation of whole chunks of music, thereby providing significant points of arrival within both the musical structure and the dramatic progress of the story. For example, in the final act of *Götterdämmerung*, Siegfried dies to the same music that has earlier accompanied Brünnhilde's awakening at the end of *Siegfried*. At the very end of the *Ring*, Brünnhilde's "Immolation Scene" recapitulates some of the music from the "Norn Scene" with which the Prologue to *Götterdämmerung* begins, music heard also in the first act of that opera when the Valkyrie Waltraute recounts to her sister Brünnhilde the unfortunate state of affairs then prevailing with the gods in Valhalla. Further explication of these details is unnecessary here. Indeed, Wagner himself could not conveniently summarize what the *Ring* is actually about and, because of changes he made to his text along the way, was ultimately left to suggest that the music itself had to provide the last word. Suffice it to say that the *Ring* is about power, greed, love, gods, humans, society, loyalty, betrayal, hope, and redemption (among various other things that its interpreters have seen fit to catalogue).

In *Das Rheingold*, the prologue to the tetralogy, Alberich, the ruler of a subterranean race called the Nibelungs, steals the Rhinegold from its resting place in the waters of that river and forges it into a ring intended to bring its wearer ultimate power. (Alberich himself is the Nibelung of the cycle's title, "The Nibelung's Ring.") Wotan, the head god, steals the ring from Alberich, who in turn lays upon the ring a curse that condemns its wearer to death. Wotan loses the ring to the giants Fasolt and Fafner as part of his payment to them for their building Valhalla. Fafner kills Fasolt so he can have the ring, and the treasure that accompanies it, for himself (he turns up again in *Siegfried*, transformed into a dragon). Wotan resolves to regain the ring, but, for reasons too complicated to explain here, he can only do this indirectly, through an individual not acting explicitly as Wotan's agent. To this end he fathers Siegmund (and, as it happens, Siegmund's twin, Sieglinde) by a mortal mother. The first two acts of *Die Walküre* tell the story of Siegmund and Sieglinde: separated as infants, they now meet, immediately fall in love, and consummate that love. Despite the Valkyrie Brünnhilde's compassion and protection, Siegmund is killed by Sieglinde's husband Hunding (Wotan's wife Fricka insists that Wotan uphold the sanctity of marriage by allowing Siegmund to die), but, as we learn in Act III of *Die Walküre*, Sieglinde has become pregnant. Her child will be named Siegfried, and in him will rest Wotan's hope for regaining the ring, since his plans for Siegmund have been thwarted.

In the last act of *Siegfried*, Siegfried awakens the now-mortal Brünnhilde from the years-long sleep on a flame-encircled crag to which her father Wotan has condemned her for disobeying him by attempting (in Act II of *Die Walküre*) to save Siegmund; their rapturous duet as they acknowledge their love for each other rings down *Siegfried's* final curtain. The Prologue to *Götterdämmerung* begins the next morning, with a scene for the three Norns (who are somewhat akin to the Fates of other mythologies), who recount and reinterpret much of what has happened, and whose hopes for the future are not great. (Remember that the plot summary being provided here hardly touches at all upon the *issues* of the *Ring*.) Then day breaks over the Valkyries' rock in one of the most skillful depictions of dawn ever composed for orchestra. Siegfried and Brünnhilde emerge from their cave and sing a duet, following which Siegfried departs by boat in search of further adventures. The concert excerpt **Dawn and Rhine Journey** joins Wagner's orchestral depiction of Dawn (actually beginning with the somber "Fate" motive first heard much earlier on in the cycle) to the glorious climax of the Prologue Duet, which leads directly into the evocative "Rhine Journey." The music darkens as the scene changes to the hall of the Gibichungs where Act I is set and where, to quote Ernest Newman, "the tragedy of the *Twilight of the Gods* begins." Alberich's son Hagen, half-brother of the Gibichung Gunther, is intent on regaining the ring for his father.

Siegfried has left the ring with Brünnhilde as a token of his love (she has given him her horse in exchange). The hero swears blood-brotherhood with Gunther and, under the influence of a potion that wipes all recollection of Brünnhilde from his memory,



falls in love with Gunther's sister Gutrune. At Hagen's urging, Siegfried once more breaks through the fire surrounding the Valkyries' rock and, disguised as Gunther, claims Brünnhilde as the latter's bride, wresting back the ring in the process. In Act II of *Götterdämmerung*, Brünnhilde, convinced that Siegfried has betrayed her, swears vengeance on him. So does Gunther, who, having expected Brünnhilde to become his own bride, has no reason to disbelieve Brünnhilde's claim that Siegfried has already consummated marriage with her. This vengeance is played out in *Götterdämmerung's* final act, when, during a hunting party, Hagen stabs Siegfried in the back—the only part of his body left unprotected by Brünnhilde's magic spells, since he would never have turned his back on a foe—and kills him, but only after restoring his memory by means of another potion. Siegfried dies with Brünnhilde's name on his lips (this is the passage called, in its purely orchestral version, **Siegfried's Death**), and his body is borne back to the Gibichung hall, the ring still on his finger, to the dramatic strains of **Siegfried's Funeral March**, which weaves a number of prominent motives—among them "Fate," the broad theme of "Siegfried as Hero" (a transformation of his youthful horn call), and the "Sword"—into a powerful musical tapestry.

Following the arrival of the funeral procession at the Gibichung hall, the tragedy is further compounded as Hagen kills Gunther in a struggle over the ring. Then, as Hagen steps forward to take the ring from Siegfried's finger, the dead hero's hand raises itself threateningly, putting him off and provoking general astonishment. Brünnhilde enters, calming the assemblage and revealing that they have all been pawns in the hands of the gods. In a final, inspired apostrophe to the fallen hero, Brünnhilde asks that a funeral pyre be built on which she will join him in death, its fire cleansing the ring of the curse. This is the start of the **Immolation Scene** (heard here without the vocal line) that concludes Wagner's cycle. Having now reached an understanding of all that has transpired, Brünnhilde sends Wotan's message-bearing ravens back to Valhalla with the warning that even the home of the gods will be consumed. Ecstatically, she casts a torch on the pyre, mounts her horse, and leaps into the flames. At the height of the conflagration, the Rhine overflows its banks and the three Rhine-maidens—the original guardians of the Rhinegold—appear, dragging Hagen into the watery depths as he attempts to seize the ring for himself. As the flames rise up to consume Valhalla, the curtain falls, and the music of the "Redemption" motive heard on high in the violins brings *Der Ring des Nibelungen* to its close.

—Marc Mandel

## GUEST ARTISTS

### James Conlon



James Conlon has conducted in virtually every music capital in the United States, Europe, and Japan. In August 1996 Mr. Conlon became principal conductor of the Paris Opera, where his contract has just recently been extended through July 2004. Since 1989 he has also been both general music director of the City of Cologne and chief conductor of the Cologne Opera, the first person in forty-five years to assume artistic responsibility for both the symphonic and operatic activity in that city. Since 1979 he has been music director of the Cincinnati May Festival, the oldest choral music festival in the United States, which celebrates its 125th anniversary in 1998. From 1983 to 1991 he was music director of the Rotterdam Philharmonic. Mr. Conlon has conducted opera at La Scala, the Royal Opera, Covent Garden, the Paris Opera, Lyric Opera of Chicago, and the Maggio Musicale in Florence. Associated with the Metropolitan Opera for more than twenty years, he has conducted more than 200 performances with that company, leading a wide range of works from the Italian, German, French, Russian, and Czech repertoires. Since his New York Philharmonic debut at the invitation of Pierre Boulez in 1974, he has appeared with all the leading orchestras in North America. In Europe he has appeared

with the Berlin Philharmonic, the Dresden Staatskapelle, the London Philharmonic, the London Symphony, the Munich Philharmonic, the Orchestre de Paris, the Orchestre National de France, the Kirov Orchestra, the Santa Cecilia Orchestra, and the City of Birmingham Symphony Orchestra. He is also a frequent guest conductor at such leading music festivals as Aspen, Ravinia, and Tanglewood. Mr. Conlon's EMI Classics recording with the Gürzenich Orchestra-Cologne Philharmonic of Zemlinsky's one-act opera *Der Zwerg* recently earned France's Grand Prix du Disque and Germany's ECHO-Deutsche-Schallplattenpreis. Last fall EMI released more Zemlinsky: *Ein florentinische Tragödie*, an opera based, like *Der Zwerg*, on Oscar Wilde, and a disc of orchestral music including several works never before recorded. A recording of Mendelssohn's *Elijah* will also be added to Mr. Conlon's EMI discography. In 1997-98 Mr. Conlon conducted three Wagner operas: a new production of *Tristan und Isolde* at the Paris Opera and performances of *Das Rheingold* and *Parsifal* in Cologne. Also in Paris this season he led *Le nozze di Figaro*, *Pelléas et Mélisande*, *Carmen*, and *La traviata*. He took the Gürzenich Orchestra-Cologne Philharmonic on a tour of Austria, Greece, and Switzerland and returned to the United States to conduct the New York Philharmonic and lead several performances at the Cincinnati May Festival. In June 1997 Mr. Conlon participated in the Tenth Van Cliburn International Piano Competition, conducting the final round and giving a master class for the finalists that was featured in "Playing With Fire," a television documentary aired nationally on PBS and now available on home video. Mr. Conlon's performance with the Orchestre de Paris on the soundtrack for Frédéric Mitterrand's film of *Madama Butterfly* won the 1995 Pierre Bellan Prize in France; the film was telecast nationwide on PBS's "Great Performances" in July 1997 and the soundtrack was released by Sony Classical. On television, Mr. Conlon has appeared in Germany with the Cologne Philharmonic, in France with the Paris Opera, and in the United States with the Metropolitan Opera and National Symphony. Born in New York City, James Conlon made his professional debut in 1971 conducting *Boris Godunov* at the Spoleto Festival. The following year, while still a student, he made his New York debut conducting *La bohème* at the Juilliard School as a protégé of Maria Callas. Named an Officier de l'Ordre des Arts et des Lettres by the French government in 1996, Mr. Conlon made his Boston Symphony debut in January 1981 and appeared with the orchestra most recently leading subscription performances this past November and December.

### Van Cliburn



On July 2, 1989, thirty-one years after his triumph at the First Tchaikovsky International Piano Competition, Van Cliburn appeared in the Great Hall of the Moscow Conservatory; that trip to the Soviet Union, which also included performances in Leningrad, was one of the first triumphs marking his return to the concert stage following an extended sabbatical. Beginning with a performance at the White House State Dinner honoring the Soviet Union's General Secretary Mikhail Gorbachov in December 1987, Mr. Cliburn went on to play for the opening of Carnegie Hall's 100th anniversary season with the New York Philharmonic under Zubin Mehta. He was also invited to perform for the gala opening of the Morton H. Meyerson Symphony Center in Dallas, as well as at the dedication of the Lied Center for the Performing Arts in Lincoln, Nebraska, and the Bob Hope Cultural Center in Palm Springs, California. Recent appearances have included a performance with the Nashville Symphony on its fiftieth anniversary, a tour of Japan in March and April 1996, and appearances with the Columbus Symphony, the Oklahoma City Philharmonic, the San Jose Symphony, the Oregon Symphony, the San Antonio Symphony, the Austin Symphony, the Seattle Symphony, the National Symphony, and the Fort Worth Symphony. In May 1996 the University of Michigan's University Musical Society presented Mr. Cliburn in recital and honored him with its first Distinguished Artist Award. To coincide with his return to the stage, BMG Classics has reissued eight recordings, entitled "The Van Cliburn Collection," on its RCA Victor label. These CDs, which include his classic recordings of the Tchaikovsky Piano Concerto No. 1 with Kiril Kondrashin and Rachmaninoff's Piano Concerto No. 2 with Fritz Reiner and the Chicago Symphony, have reached the top of the best-seller lists. Mr. Cliburn rocketed to fame in 1958 at age twenty-three as winner of the First International Tchaikovsky Competition in Moscow, during the height of the Cold War, a victory that made front-page news and was celebrated by a ticker-tape parade in New York City, the only such honor ever given to a classical musician. At the invitation of Premier Khrushchev he returned to the Soviet Union several times for extended series of concerts. In America, his recording

of Tchaikovsky's Piano Concerto No. 1 became the first classical recording to go platinum, by now having sold more than three million copies. Over the next two decades Mr. Cliburn performed with virtually every major orchestra and conductor. Equally in demand for formal ceremonial occasions, he performed for every United States President since Harry S. Truman, as well as for royalty and heads of state. At the height of his career, he still found time to give his name, talents, and energies to establishing the Van Cliburn International Piano Competition, first held in 1962, a living legacy to his commitment to aiding the development of young artists. In fact Mr. Cliburn was well-known in America prior to 1958, having won the Edgar M. Leventritt Foundation Award in 1954, resulting in highly successful appearances with Dimitri Mitropoulos and the New York Philharmonic, and with other major American Orchestras. At twelve he had made his orchestral debut with the Houston Symphony, having won first prize in a statewide competition for young pianists in Texas. Mr. Cliburn was born in Shreveport, Louisiana. From the age of three he studied piano with his mother, Rildia Bee O'Bryan Cliburn, a pupil of Arthur Friedheim, who was a pupil of Franz Liszt. At four he played in public, and by the time he was six it was obvious he was destined for a concert career. His mother remained his only teacher until, at seventeen, he entered the Juilliard School, where he continued his studies with Mme. Rosina Lhevinne. Over the many years of his concert career, Van Cliburn has consistently recognized the need to nurture the careers of aspiring young artists. He has provided scholarships at the Juilliard School, Cincinnati Conservatory, Texas Christian University, Louisiana State University, the Franz Liszt Academy in Budapest, the Moscow Conservatory, the Leningrad Conservatory, and other such institutions. He has served for many years on the Board of Trustees for Interlochen Arts Academy, where he established scholarships and built the Van Cliburn Scholarship Lodge whose rental fees general additional funds for scholarships. In recognition of both his concert career and his contributions to education and the development of young talent, Mr. Cliburn has received honorary degrees from Baylor University, Loyola University, Texas Christian University, Michigan State University, and the Moscow Conservatory, among others. Van Cliburn made his Boston Symphony debut with two Pension Fund concerts in October 1958, subsequently returning for subscription performances in Boston and New York in March/April and November/December 1964, and for annual Tanglewood appearances between 1963 and 1969. This concert marks his first appearance with the BSO since August 1969.

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Saturday, July 18, at 8:30

SEIJI OZAWA conducting

DVOŘÁK

Violin Concerto in A minor, Opus 53

Allegro ma non troppo

Adagio ma non troppo

Allegro giocoso, ma non troppo

PAMELA FRANK

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INTERMISSION

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STRAUSS

*Also sprach Zarathustra*, Tone poem for large orchestra, free after Nietzsche, Opus 30

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Baldwin piano

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## NOTES

### Antonín Dvořák

Violin Concerto in A minor, Opus 53

*Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. He composed his Violin Concerto between July 5 and mid-September 1879, revising it in 1880 and then again two years later. Joseph Joachim gave a readthrough of the work with Dvořák conducting the orchestra of the Berlin Hochschule in November 1882. František Ondříček was soloist for the premiere in Prague on October 14, 1883, as well as for the Vienna premiere under Hans Richter on December 2, 1883, the same concert at which the Brahms Third Symphony was played for the first time. The first American*

performance was given by Max Bendix with Theodore Thomas conducting the Chicago Orchestra on October 30, 1891, on which occasion the *Daily News* reported that "Dvořák has written this concerto in a tongue of odd inflections almost too slavonic for us to say we read aright. But its harmonies vibrate with a sincerity that is sometimes despotic in its magnetism. A truthfulness that elucidates, entreats, and compels is coupled with the most infatuating capriciousness." Wilhelm Gericke conducted the first Boston Symphony performances in November 1900, with Timothee Adamowski as soloist. Isaac Stern was soloist for the first Tanglewood performance on July 18, 1965, Erich Leinsdorf conducting. Frank Peter Zimmermann was soloist for the most recent performance here on July 21, 1995, Marek Janowski conducting. The orchestra includes two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

On January 1, 1879, Joseph Joachim gave the first performance of the Brahms Violin Concerto. Brahms was one of the most important influences on the career of Antonín Dvořák, and it was for Joachim that Dvořák wrote his own Violin Concerto six months later. The Austro-Hungarian Joachim (1831-1907) was a composer, conductor, and teacher, as well as one of the most important violinists of his day. He made his debut at eight, was sent to study in Vienna several months after that, and in 1843 went to Leipzig to learn from Mendelssohn at the new conservatory there, making his Gewandhaus debut that August. On May 27, 1844, Mendelssohn conducted the Beethoven Violin Concerto in London with the thirteen-year-old Joachim as soloist; the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. Six years later, Joachim was concertmaster under Franz Liszt at Weimar for the first production of Wagner's *Lohengrin*. He became an intimate of Robert and Clara Schumann, and in 1853 he met Brahms, who benefited from Joachim's advice on orchestration (Tovey reports that the latter's skill in this area was considered "as on a level with his mastery of the violin") and from hearing Joachim's quartet perform his early chamber music. It soon became typical for Brahms to seek Joachim's suggestions regarding works-in-progress, and in 1877 Joachim conducted the first English performance, at Cambridge, of Brahms's First Symphony.\* It was Brahms who introduced Dvořák to Joachim, and Joachim got to know Dvořák's A major string sextet, Opus 48, and E-flat string quartet, Opus 51, both of which were performed at Joachim's house in Berlin on July 29, 1879, with the composer present.

\*Brahms and Joachim remained very close until the end of Joachim's marriage in 1884 found Brahms siding with Amalie Joachim. He wrote his Double Concerto as something of a peace offering to Joachim in 1887; Joachim and his quartet cellist, Robert Hausmann, were the first soloists.



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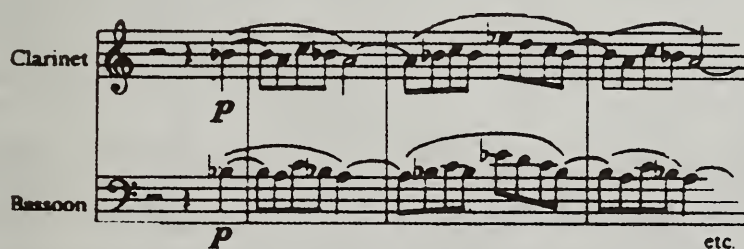
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By this time, and with encouragement from Joachim, who had recently given the first performance of Brahms's Violin Concerto, Dvořák was at work on a violin concerto of his own. In January 1880 he reported that Joachim had promised to play the concerto as soon as it was published, and on May 9, 1880, after Joachim had suggested a thorough revision, the composer wrote to Simrock that he had reworked the entire score, "without missing a single bar." Dvořák again gave the score to Joachim, who now took two years to respond, finally making alterations to the solo part in the summer of 1882 and suggesting that the composer lighten the instrumentation. In November the composer and Joachim read through the concerto with the orchestra of the Berlin Hochschule. The next month Dvořák held fast against criticism from Simrock's adviser Robert Keller regarding the lack of a break before the Adagio: "... the first two movements can—or must—remain as they are." Simrock published the score in 1883, but for the first performance the soloist was not Joachim but the twenty-three-year-old, Prague-born František Ondříček, who was already famous enough by this time to be receiving invitations to play throughout Europe, in the United States, and in eastern Russia. Joachim himself never performed Dvořák's concerto—though he almost did so in London during the composer's first visit there in 1884\*—and it has been suggested that the violinist-composer may not have been able to reconcile his own conservatism vis-à-vis musical form with respect to Dvořák's bold experimentation in the first movement. Even today, this neglected masterpiece has had comparatively few advocates, but probably for yet another reason: it is fiendishly difficult.

Dvořák wastes no time in alerting us to the fact that he will adhere to no prescribed formal scheme in his first movement: he dispenses entirely with an orchestral exposition, a bold, unison *forte* with a suggestion of triple-time *furiant* rhythm serving to introduce the soloist before even five measures have gone by:



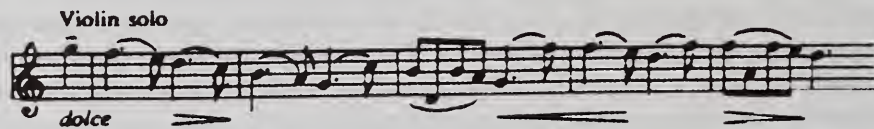
This warmly melodic theme gives way to cadenza-like figuration (already!) before the orchestra bursts in again, repeating its opening flourish at a higher pitch-level. The soloist follows suit, echoing his own previous music likewise at a higher pitch. Now the orchestra takes up a forceful version of the theme, leading quickly to the next important idea, a woodwind cantilena which grows naturally from the contours of the preceding orchestral material:



The soloist will develop this idea after returning yet again to the main theme. What might be identified as the movement's "real" second theme by virtue of its placement

\*August Manns, on whose concert series Joachim was appearing at the Crystal Palace, would have programmed the work had the composer been allowed to conduct, but Dvořák was in England under the auspices of the Philharmonic Society, which would not let him appear with the rival organization—especially since the Crystal Palace concert was to happen before the Philharmonic's own!

in C, the relative major of A minor, will appear in the solo violin only much later, and very briefly at that, against a sort of free echo in the solo oboe:



The idea here is not so much to identify individual themes as to observe that Dvořák has created material so constantly ripe for elaboration that applying the terms “exposition” and “development” to this movement is—at least from the listener’s point of view—almost meaningless. The soloist has barely a moment’s pause once the music of the Allegro is under way; he is constantly varying and developing the thematic ideas, all the while displaying his skills as both melodist and pyrotechnical virtuoso par excellence. The “big” return to the main theme—the “recapitulation,” if you must—really has nowhere to go, since so much has already happened, and Dvořák accordingly cuts things short with the suggestion of a brief cadenza (over forceful horn calls which recur in varying guises throughout the concerto) and then a contemplative bridge passage for winds and low strings—the soloist giving out yet another variant of the main theme—leading directly to the wonderfully expansive and beautiful F major Adagio.

The length of the second movement is supported not only by Dvořák’s ability to create long-breathed arcs of melody, but also by his skill in juxtaposing contrasting key areas. Over a gentle cushion of orchestral strings, the soloist introduces an elegiac theme around which woodwinds weave soft garlands. The beginning of an orchestral statement—the melody now heard in flutes and oboes—is suddenly interrupted for a

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stormy F minor episode, distant horns adding to the tension. A gently rocking theme in C major signals the return of calm; when this is taken up by the soloist it is in E major—a place rather far removed from the original home key of F! The pace quickens, and martial trumpet fanfares herald the return of the main theme now in A-flat, first in oboes and clarinets, then sung with lavish yet gentle embellishment by the soloist. The “rocking” theme recurs, as expected, in F major, but Dvořák still has one more sound-area to explore, and the soloist takes up the rocking theme in A major—another third-related key, paralleling the earlier juxtaposition of C and E—before the music closes with a return of the main theme in the horns, at last in a secure F major, the soloist’s calm figurations leading us to the very quiet final cadence.

The rondo finale is unflaggingly energetic, tuneful, and, to quote Michael Steinberg, “unabashedly Czech,” exploiting the folk-dance rhythms of the furiant in its A major main theme and the duple-time *dumka* in the D minor central episode. Dvořák is particularly inventive in his presentations of the main theme: it is heard first over high strings, the second violins sustaining a tonic A; it returns against a crashing open fifth in the timpani and the simulation of Czech bagpipes in the open fifth of violins and cellos; and for its third appearance it sounds against a rush of upper-string activity with off-beat accents in the cellos and basses. For the *dumka* episode, Dvořák asks the timpanist to retune his E to a D (other briefer instances of retuning occur occasionally in this score); this episode also stresses two-against-three cross-rhythms, particularly via the triplets of the horns heard against the steady 2/4 of the *dumka* theme. Near the end, there is a striking change of color when the solo flute brings back the main theme beginning on A-flat, and then a brief reference to the *dumka* prepares the exuberant final pages, a sudden accelerando and four brilliantly boisterous chords bringing this marvelous movement to a close.

—from notes by  
Marc Mandel

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### Richard Strauss

*Also sprach Zarathustra*, Tone poem for large orchestra  
free after Nietzsche, Opus 30

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*Richard Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He began the composition of Also sprach Zarathustra in Munich on February 4, 1896, and completed it on August 24. Strauss himself conducted the Municipal Orchestra of Frankfurt-am-Main in the first performance on November 27, 1896. The American premiere took place in Chicago just over two months later, on February 5, 1897, with Theodore Thomas conducting the Chicago Symphony. Emil Paur led the first Boston Symphony performances late that same year, in October 1897. Serge Koussevitzky led the BSO's first Tanglewood performance on August 10, 1939. Emil Tchakarov led the BSO's most recent Tanglewood performance on July 28, 1984. The score calls for a large orchestra consisting of piccolo, three flutes (third doubling as second piccolo), three oboes, English horn, two clarinets plus E-flat clarinet and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, two bass tubas, timpani, bass drum, cymbals, triangle, orchestral bells, a deep bell, two harps, organ, and strings.*

Surely no major philosopher has ever had a closer relationship to music and musicians than Friedrich Nietzsche, and no work of philosophy has inspired more musical compositions than his *Also sprach Zarathustra*. Nietzsche was an excellent pianist and an amateur composer as well, having turned out a fair number of choral works both

sacred and secular, songs, and piano pieces by his thirtieth year.\* And even as late as 1887, when he was forty-three, he published a work for chorus and orchestra entitled *Hymnus an das Leben* ("Hymn to Life") to a text by the woman he once hoped to marry, Lou von Salome. But the central experience in Nietzsche's musical life, reflected in his writings ever after, was his acquaintance with Wagner, whose music at first overwhelmed him totally, to such an extent that he turned the end of his first book, *The Birth of Tragedy out of the Spirit of Music* (1872), which had begun as a study of the ritual origin of Greek tragedy, into a paean to Wagner's work. Gradually, though, he became disillusioned with Wagner and eventually turned into one of his most outspoken opponents. But in addition to being drawn to some of the musical questions of the day, at least as they reflected his own concerns, Nietzsche was also a source for music in others. His best-known work, *Also sprach Zarathustra* (1883-85), served as the basis for songs by Schoenberg, Delius, Medtner, and Taneyev, as well as larger works by Mahler (Third Symphony), Delius (*A Mass of Life*), and Strauss, not to mention such lesser-known composers as Diepenbrock, Reznicek, Peterson-Berger, Campo, and Inghoven.

*Also sprach Zarathustra* has an unusually poetic text for a work of philosophy, loosely narrative in character, filled with extraordinary imagery and wordplay. It consists of four parts containing some eighty short sections, each recording the (invented) sayings of Zarathustra ("Zoroaster" to the Greeks) covering all sorts of diverse topics; each section ends with the formula "*Also sprach Zarathustra*" ("Thus spoke Zarathustra"). From the beginning, Zarathustra speaks of the death of God and man's need to overcome himself, to become the overman,† to break out of the inertia and cultural conditioning that is so much a part of life that it is considered "human nature."

Strauss became acquainted with Nietzsche's work while reading in preparation for work on his first opera, *Guntram*. What interested him most of all was the philosopher's criticism of the established church and ultimately of all conventional religion. Strauss was the last composer who could be called an intellectual, but he made the courageous decision to attempt to deal with Nietzsche's philosophical ruminations as a symphonic poem. Perhaps he was attracted by the beauty of the language in the poem, of which Nietzsche himself said (in his *Ecce Homo*) that it might well be considered a musical composition. But it is one thing to regard a poetic text as being "musical" in some metaphorical sense and quite another to compose music about it!

Strauss's approach avoided what is perhaps the fundamental notion of Nietzsche's philosophy—that the same events will recur eternally on a grand scale—even though that might have lent itself perfectly to a gigantic rondo! He chose, instead, one particular theme of the work, which he described after the first Berlin performance:

I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant rather to convey in music an idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the *Übermensch*.

For a musical setting of his plan, Strauss conceived one enormous movement that has little in common with the traditional musical forms which, however extended, had

\*A scholarly critical edition of Nietzsche's music has been published, and three of his songs were recorded by Dietrich Fischer-Dieskau as part of a series of eight records surveying *Stilwandelungen des Klavierliedes 1850-1950* (*Stylistic Changes in the Piano-accompanied Song, 1850-1950*) on the imported Electrola label (they are to be found on the disc entitled *Lieder der Neudeutschen* [*Songs of the New Germans*]). Composed before Nietzsche's fateful encounter with Wagner, they reflect primarily the influence of Schumann.

†Nietzsche used the German word "*Übermensch*" for his notion of the elevated being who overcomes the finitude of his life in this life, not through brute power, but rather (as the root word "*Mensch*" implies) through attaining a superiority in those characteristics that are uniquely human. Shaw's *Man and Superman* popularized an alternative translation of the term, but these days it is too closely associated in our minds with comic book heroes to be of use when discussing Nietzsche or his ideas.

been the framework behind such earlier works as *Don Juan* (an extended sonata) or *Till Eulenspiegel* (a free rondo). For *Zarathustra*, Strauss selected a limited number of section titles from Nietzsche's work and arranged them in a way that made possible musical variety and development of material, quite unconcerned that they were presented in an order quite different from the philosopher's; Strauss was, after all, creating a work of music, and was seeking particularly musical means to express the main idea.

The most important of the unifying musical ideas—it comes up again and again—is the use of two keys, C and B, whose tonic notes are as close together as they can be melodically, though harmonically they are very far apart, to represent the natural world on the one hand and the inquiring spirit of man on the other. Time and again these two tonalities will be heard in close succession—or, indeed, even simultaneously. This frequent pairing helps justify the very ending of the work, which has been hotly debated since the first performance.

At the head of the score Strauss printed the opening lines of Nietzsche's prologue, in which Zarathustra observes the sunrise and announces his decision to descend to the world of mankind from the lonely spot high up in the mountains where he has passed ten years. The opening of the tone poem is a magnificent evocation of the primeval sunrise, with an important three-note rising figure in the trumpets representing Nature and the most glorious possible cadence in C (alternating major and minor at first before closing solidly in the major). That trumpet theme is the single most important melodic motive of the work.

Immediately there is a drastic change of mood to the section entitled **Von den Hinterweltlern** ("On the Afterworldly"), the most primitive state of man, which is, to Nietzsche, the condition of those who put their faith in an afterlife rather than seek fulfillment in this life. Gloomy, insubstantial phrases soon introduce an important new theme (heard here in B minor) leaping up, pizzicato, in cellos and basses; this theme is used throughout to depict man's inquiring mind. Strauss satirizes those inquiries that lead to religion by quoting the opening phrase of the plainsong *Credo* in the horns and moves into a lush passage of conventional sweetness for the strings divided into sixteen parts.

This leads into **Von der grossen Sehnsucht** ("On the Great Longing"), a passage that appears much later in Nietzsche's book, but its title was so apt for Strauss's plan—to depict man's yearning to move beyond ignorance and superstition—that he uses it at this point. The section is developmental in character, combining the B minor "inquiring mind" motive with the C major "Nature" motive, while casting further aspersions at religion by quoting the *Magnificat* melody as well as the *Credo*. A vigorous new figure rushes up from the depths of the orchestra, gradually overpowering everything else. With a harp glissando it sweeps into **Von den Freuden- und Leidenschaften** ("Of Pleasures and Passions"). This section, in C minor, links man's sensual life with Nature (through the key relationship) rather than his spirit. It introduces a passionate new theme followed by an important motive blared out by trombones and heard frequently thereafter, sometimes identified as the theme of "satiety," representing the protest of those higher elements of spirit against such indulgence. This theme has elements related harmonically to both keys, C and B, and therefore plays an important part in the proceedings. A development of this material, **Das Grablied** ("The Tomb Song"), follows immediately in B minor and related keys.

It dies away into the depths as cellos and basses begin a passage in strict imitation labeled **Von der Wissenschaft** ("On Science"). What could be more scientific than a fugue? And this one begins with the notes of the Nature theme, in C, followed immediately by the three notes of the B minor triad, then continuing to all the remaining pitches of the chromatic scale. The imitations work the tonality around to B minor again, and a new developmental section gets underway, climaxing in **Der Genesende** ("The Convalescent"), in which vigorous statements of the fugue theme, beginning in the bass, intertwine with the "satiety" theme, leading finally to a powerful C major triple-*forte* for full orchestra, breaking off into pregnant silence. The next chord? B minor,

bringing in an extended new development of several of the major ideas, treated with extraordinary orchestral virtuosity.

This comes to an end in an utterly unexpected way—by turning into a Viennese waltz, and a waltz in C major at that! For this section Strauss borrows Nietzsche's title **Das Tanzlied** ("The Dancing Song"). Here, for the very first time in Strauss's life, he seems ready to take on his older namesakes, the other Strausses who were renowned as the waltz kings. And here, already, we can get more than a tiny glimpse of *Der Rosenkavalier*, still some sixteen years in the future. This waltz begins as an amiable and graceful dance with a theme based on the Nature motive, but it soon builds in energy and vehemence, as many of the earlier themes make their appearance, only to be destroyed in turn by the "satiety" motive, which takes over fiercely at the climax of the score (corresponding to a similar climax in the book), as a great bell tolls twelve times.

Strauss marks this passage in the score **Nachtwandlerlied** ("Night Wanderer's Song"), though that word is not used by Nietzsche. The equivalent passage in the book is "*Das andere Tanzlied*" ("The other dancing song"), where a bell peals twelve times and between each of its clangs the poet inserts a line of the poem "*O Mensch! Gib Acht!*" ("O man, take care!"); the entire poem, which was used by Mahler in his Third Symphony, is recapitulated later in the fourth part of Nietzsche's book. Strauss treats the passage as purely instrumental; the bell rings every four measures, ever more softly, as the music settles onto a chord of C major, only to slip, with magical effect, into a gentle, bright B major for the coda, in which the violins present a sweet theme representing "spiritual freedom." It moves delicately up to the heights, in the top strings and woodwinds, to all appearances preparing a conclusion on the B major chord.

Yet this B is softly but insistently undercut by cellos and basses, pizzicato, with the rising three-note "Nature" motive, as if to say: Earth—the natural world—abides in spite of all. Four more times the upper instruments reiterate their chord of B, only to find that the bottom strings repeat the C with quiet obstinacy, finally bringing the work to an end.

Those last measures, *almost* closing in two keys simultaneously, aroused endless discussion when the work was first performed. One Boston critic, Louis Elson, found nothing to admire in the piece, which he characterized as "chaos." Referring to the title of the tone poem, he commented:

Zarathustra...did everything but speak; he had an impediment in his speech which caused him to stutter even the most beautiful phrases. At the end of the work there is a modulation from the key of B to the key of C that is unique, for the Gordian knot is cut by the simple process of going there and going back again. If such modulations are possible, then the harmony books may as well be burnt at once.

But Elson showed no sign of appreciating Strauss's carefully worked out opposition of the two keys throughout the work, which alone justifies that extraordinary conclusion. Indeed, though Strauss admitted to and even explained the literary program that lay at the back of his mind when composing, his artful musical development—the interaction between two keys that normally have little relationship to one another, the rich thematic progress creating its own unique pattern of statement and recapitulation, the brilliant scoring—produced a work that really does not need its program for support. It is more likely, in fact, that the better one knows Nietzsche's book, the less useful it is as a guide to the music. At the same time, Strauss's rich invention, lavish display of sheer technique, and imaginative treatment of a basic formal problem provide quite enough to occupy the attention during the performance of this colorful score.

—Steven Ledbetter



## GUEST ARTIST

### Pamela Frank



Besides her extensive schedule of orchestral and recital engagements, the American violinist Pamela Frank is sought as a chamber music partner by today's most distinguished soloists and ensembles. In 1997-98 Ms. Frank gave concerts with the Boston Symphony, the Cleveland Orchestra, the Chicago Symphony, the Czech Philharmonic, the Houston Symphony, the National Symphony, the Orchestre National de France, and the Philadelphia Orchestra, among other ensembles, and also made a European tour with the Detroit Symphony led by Neeme Järvi. She and her father, pianist Claude Frank, gave a number of recitals throughout the season, including a three-concert Beethoven sonata cycle at London's Wigmore Hall. While committed to the standard repertoire, Ms. Frank also has an affinity for contemporary music. A special highlight of her 1997-98 season was the world premiere of a new concerto by Ellen Taaffe Zwilich commissioned for Ms. Frank by Carnegie Hall, where she gave the premiere with Hugh Wolff and the Orchestra of St. Luke's. Also in 1997-98, during her annual visit to Japan, she joined Peter Serkin, Yo-Yo Ma, and Richard Stoltzman at Toru Takemitsu's Tokyo Opera City, playing works of Takemitsu and others. She has also premiered and recorded two works by Aaron Jay Kernis, the piano quartet *Still Movement with Hymn* and *Lament and Prayer* for violin and orchestra. In the context of her orchestral engagements, Ms. Frank has established a close collaboration with conductor Yuri Temirkanov, joining him and the St. Petersburg Philharmonic on their 1996 American tour. During the summer of 1997 she also appeared with him for special concerts in St. Petersburg as well as at the Blossom Festival with the Cleveland Orchestra and at the Mann Music Center with the Philadelphia Orchestra. Ms. Frank made her Carnegie Hall recital debut in April 1995 and has appeared at the major festivals on both sides of the Atlantic. Her chamber music engagements have included frequent appearances with the Chamber Music Society of Lincoln Center and with Music From Marlboro on numerous tours. She has appeared in a "Live From Lincoln Center" telecast of Schubert's *Trout* Quintet with Emanuel Ax, Rebecca Young, Yo-Yo Ma, and Edgar Meyer; in 1997 she joined artists including Steven Isserlis, Joshua Bell, and Tabea Zimmermann for chamber concerts at the Edinburgh and Salzburg festivals. In the recording studio, Ms. Frank has made several discs under a new contract with London/Decca, including two Mozart concertos with David Zinman and the Tonhalle Orchestra, the Brahms violin sonatas with Peter Serkin, and a Schubert album with Claude Frank, having previously recorded the Beethoven violin sonatas with Mr. Frank for MusicMasters. For Sony Classical she has recorded Schubert's *Trout* Quintet and Chopin's piano trio with Emanuel Ax and Yo-Yo Ma, and is featured on the soundtrack to the film "Immortal Beloved." Born in New York City, Pamela Frank is the daughter of noted pianists Claude Frank and Lilian Kallir; the three frequently play chamber music both at home and before the public. Ms. Frank began her violin studies at five and after eleven years as a pupil of Shirley Givens continued her musical education with Szymon Goldberg and Jaime Laredo. In 1985 she formally launched her career with the first of her four appearances with Alexander Schneider and the New York String Orchestra at Carnegie Hall. A recipient of the Avery Fisher Career Grant in 1988, she graduated the following year from the Curtis Institute of Music in Philadelphia, where she now lives. Ms. Frank made her Boston Symphony debut in December 1992 under Seiji Ozawa's direction and appeared with the orchestra most recently in subscription concerts last October.





BOSTON SYMPHONY ORCHESTRA  
Seiji Ozawa, Music Director  
Bernard Haitink, Principal Guest Conductor



Sunday, July 19, at 2:30

JAMES CONLON conducting

**ALL-MOZART PROGRAM**

Symphony No. 34 in C, K.338

Allegro vivo  
Andante di molto  
Allegro vivace

Piano Concerto No. 9 in E-flat, K.271

Allegro  
Andantino  
Presto—Menuetto: Cantabile—Presto

STEPHEN HOUGH

INTERMISSION



"Va pure ad altri in braccio," from  
Act III of *La finta giardiniera*, K.196

"Voi che sapete," from Act II of  
*Le nozze di Figaro*, K.492

"Deh, per questo istante solo," from Act II  
of *La clemenza di Tito*, K.621

JENNIFER LARMORE, mezzo-soprano

Symphony No. 35 in D, K.385, *Haffner*

Allegro

Andante

Menuetto: Trio

Finale: Presto

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Baldwin piano

Stephen Hough plays the Steinway piano.

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## NOTES

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### Wolfgang Amadè Mozart

Symphony No. 34 in C, K.338

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*Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Mozart completed the C major symphony, K.338, in Salzburg on August 29, 1780. The date of the first performance is unknown. The symphony was first heard in the United States in a concert given in New York's Central Park by the Theodore Thomas Orchestra on August 26, 1875 in the series entitled "Thomas Summer Night Concerts." Thomas and the orchestra also gave the Boston premiere in the old Boston Music Hall on November 17, 1875. Wilhelm Gericke led the first Boston Symphony performances of this symphony in March and April 1899. Serge Koussevitzky led the first Tanglewood performances as part of a Bach-Mozart series in July 1948. Michael Tilson Thomas led the BSO's most recent Tanglewood performance on August 24, 1985. The score calls for oboes, bassoons, horns, and trumpets in pairs, timpani, and strings.*

This is the last symphony that Mozart wrote in his home town of Salzburg, where he was finding his employment by the antipathetic and brutish Archbishop Colloredo to be more than he could take. Indeed, before long he would leave Salzburg permanently for life in Vienna and for the opportunity to make his mark on a larger stage than Salzburg had to offer. By the beginning of 1781 he had completed and produced

in Munich the first of his great operatic scores (*Idomeneo*, which is finally beginning to take its rightful place in the pantheon of Mozart operas), and he actively looked away from Salzburg for new positions and opportunities to compose.

We do not know when this symphony was first performed; presumably it was intended for the archiepiscopal court in Salzburg. Certainly it is festive in its overall character, especially with the trumpets-and-drums C major fanfares of the outer movements. At the same time, though, there is a new expressiveness to Mozart's music here, the discovery of C minor even in the midst of the most assertive C major fanfares. Scarcely has the opening movement begun than an A-natural turns unexpectedly into an A-flat, and our major key has become minor. This same expressive turn lies at the core of Schubert's music four decades later; Mozart shows already the essence of its possibilities and in so doing greatly widens the expressive range of the symphony. The phrases seem to grow in larger steps, and their consequences are cast still farther afield. The secondary theme in the dominant key of G takes on a gentle poignancy with its passing chromatic notes. The development is an extended harmonic discussion of the implications of the minor key, thus making the recapitulation sound especially brilliant in its C major return—and perhaps with an ironic twist.

With divided violas, and bassoons as the only woodwinds employed, the slow movement is unusually dark in color. The texture is almost that of chamber music—and, in fact, Mozart himself made the genre of the string quintet (with two viola parts)





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uniquely his own only a few years later. Here, too, he borrows from the minor key to enlarge the range of expression—briefly, but with double effectiveness for its effect of understating the mood.

Mozart originally composed a minuet for this symphony, but later tore the music right out of the score (leaving only the first measures, which were on the back of the page that contained the end of the slow movement). It was common enough to omit the minuet in symphonies designed to suit French taste, but for Vienna it would be more normal to have the usual complement of four movements. Alfred Einstein once proposed that a minuet movement in C major (K.409[383f]) composed in Vienna in 1782 was intended by Mozart for performances of this symphony in that city, and the symphony is sometimes performed with K.409 inserted as a third movement. But it should be noted that the “added” minuet requires two flutes not otherwise called for in the three-movement version.

The woodwinds and trumpets return for the finale, which begins with a carefree C major tarantella of rushing scales and high exuberance. The exposition is entirely light and lively, making the development section’s turn toward the minor so much the more significant. The recapitulation routs the darkness, at least for the moment; thereafter only the merest passing shadow is cast upon the brilliant conclusion.

—Steven Ledbetter

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### Wolfgang Amadè Mozart

#### Piano Concerto No. 9 in E-flat, K.271

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*Mozart completed his E-flat piano concerto, K.271, in January 1777 for a touring French pianist, Mlle. Jeunehomme, whose name he is apt to spell “jenomè” or “jenomy” and which his father, Leopold Mozart, turned into “genommi.” Presumably Mlle. J. played the first performance, but we have no details about this. Mozart included his own cadenzas in the autograph score. In February 1783, he sent his sister newly composed “Eingänge,” or cadenza-like flourishes, to introduce solo passages. Emma Boynet was soloist for the first Boston Symphony performances of this work, conducted by Serge Koussevitzky in April 1943. Rudolf Serkin was soloist for the first Tanglewood performance, on July 5, 1963, under Erich Leinsdorf’s direction. Emanuel Ax was soloist for the BSO’s most recent Tanglewood performance on August 25, 1996, under the direction of Bernard Haitink. The orchestra consists of two oboes, two horns, and strings.*

On February 12, 1874, Miss Amy Fay, a young pianist then in her fifth year of living in Germany where she had gone, as they said in those days, to refine her taste and improve her technique, wrote to her family in St. Albans, Vermont:

Deppe wants me to play a Mozart concerto for two pianos with Fräulein Steiniger, the first thing I play in public. Did you know that Mozart wrote *twenty* concertos for the piano, and that nine of them are masterpieces? Yet nobody plays them. Why? Because they are too hard, Deppe says, and Lebert, the head of the Stuttgart conservatory, told me the same thing at Weimar. I remember that the musical critic of the *Atlantic Monthly* remarked that “we should regard Mozart’s passages and cadenzas as child’s play, now-a-days.” *Child’s play*, indeed! That critic, whoever it is, “had better go to school again,” as C. always says!\*

Actually, counting the concerto for two pianos that Miss Fay prepared with Fräulein Steiniger, and another for three pianos, Mozart wrote twenty-three piano concertos. (This does not take into account his adaptations of sonatas by other composers that he made for his tours between 1765 and 1767.) Most of us, moreover, would have a hard time reducing the number of “masterpieces” to just nine. The series, at any rate,

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\*Amy Fay’s *Music-Study in Germany*, six years’ letters to her family, first published in 1880 at the urging of Henry Wadsworth Longfellow, with later English, German, and French editions sponsored by, respectively, Sir George Grove, Franz Liszt, and Vincent d’Indy, is one of the most vivid, informative, and delightful of all books about music. It has been available as a Dover paperback reprint.

begins with the still seldom heard, inventive, brilliant, if not perfectly equilibrated concerto in D, K.175, of December 1773, and concludes with one of the most familiar of the "masterpieces," the gently shadowed concerto in B-flat, K.595, completed three weeks before Mozart's thirty-fifth and last birthday. Mozart's most intense concentration on the genre occurred in the middle of the 1780s, the peak of his popularity as a composer and as an adult performer. The concerto that Stephen Hough plays at this concert holds a special place in the sequence, for, after the dashing display of ingenuity of K.175 and the charms of K.238 in B-flat and K.246 in C, it is an all but inconceivable leap forward in ambition and achievement alike. At twenty-one, Mozart is mature.

It all leaves us most curious about Mlle. Jeunehomme—"die jenomy"—whose playing, whose personality, or perhaps whose reputation so stimulated Mozart. But to no avail. She passes through Salzburg and through musical history for just a moment in January 1777, leaving her indiscriminately spelled name attached to the work in which Mozart, as it were, became Mozart, and she disappears again—to France, one imagines, to concerts and teaching, perhaps to marriage and retirement from public life. We know that Mozart himself played "her" concerto at a private concert in Munich on October 4, 1777, and from his sending "*Eingänge*" to Nannerl in February 1783 we know that it continued to engage his attention.

The scoring is modest: only pairs of oboes and horns join the strings, something remembered always with surprise because the impression is so firmly of a big concerto. (It is, in fact, Mozart's longest.) But Mozart uses these restricted resources remarkably: the horn gets to play a melody in unison with the piano, and more than once Mozart explores the uncommon sonority of the keyboard instrument joined only by the two oboes. The orchestra's opening flourish is a formal call to attention. The piano's response is a delicious impertinence. Normal concerto etiquette after all obliges the solo to wait until the end of an extended *tutti*. But the piano's penchant for playing at

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unexpected times once established, the whole issue of who plays when becomes the subject of continuing, subtle jokes and surprises.

It was often typical of Mozart to translate the gestures of opera into the context of the concerto. In the slow movement of his *Sinfonia concertante* for violin and viola, for example, Mozart engages the soloists in impassioned operatic duetting. Here, in the Andantino of this concerto, he presents a scene from some sombre tragedy. Strings are muted, violins proceed by close imitation, and the music that prepares the singer's entrance makes its cadence on the formal full close of an *opera seria* recitative. The aria is impassioned and complex, the C minor of its beginning soothed occasionally by a gentler music in E-flat major, but it is the gestures of recitative, now pathetic, now stern, that dominate the discourse.

The finale begins in unbuttoned and purling virtuosity, and again we might infer that Mlle. Jeunehomme was an especially elegant executant of trills. One of the virtuosic sweeps down the keyboard and up again leads to the opening of a door onto a world of whose existence we had not expected a reminder: we hear a minuet, music of a new character, a new meter, a new key. Mozart outdoes himself both in his melodic embellishments, so characteristic in their confluence of invention and control, pathos, and grace, and also in the wonderfully piquant scoring as each strain is repeated with orchestral accompaniment (first violins and the lowest strings pizzicato, but the former with far more notes; the middle voices sustained, but their tone veiled by mutes). The minuet dissolves into another cadenza, whence the Presto emerges again to send the music to its runaway close.

—Michael Steinberg

Now Program Annotator and Lecturer of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of program notes (including many written for the Boston Symphony) entitled *The Symphony—A Listener's Guide*. A second volume, devoted to the concerto, is due for publication this fall.

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### Wolfgang Amadè Mozart

"Va pure ad altri in braccio" (Ramiro), from Act III  
of *La finta giardiniera*, K.196

"Voi che sapete" (Cherubino), from Act II  
of *Le nozze di Figaro*, K.492

"Deh, per questo istante solo" (Sesto), from Act II  
of *La clemenza di Tito*, K.621

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*Mozart composed La finta giardiniera late in 1774 for a production in Munich scheduled for December 29 but eventually postponed until January 13, 1775. This is the first performance of Ramiro's first act aria in a Boston Symphony concert. The aria calls for a castrato soprano (typically a mezzo-soprano in modern performances), pairs of oboes and bassoons, four horns, and strings.*

*La finta giardiniera*, the product of an eighteen-year-old genius, was the most remarkable of the operas Mozart had composed to that point; it has a wild hodgepodge of a plot involving a series of mixed-up romances gone wrong, people in disguise, one character believed dead who is discovered to be alive but refuses to admit her identity, an abduction, temporary insanity (caused by love), and a happy ending. The work was received with great favor at the Munich premiere, though it was more popular later in a German version with spoken dialogue in lieu of the recitative. At some point the entire first act of the Italian version was lost, but it fortunately turned up late in this century, in time to be included in the complete edition of Mozart's works.

For present purposes it is not necessary to know the complicated plot. Late in Act III

—not long, in fact, before the happy ending—Ramiro is devastated when the woman he loves, Arminda, spurns him yet again, being determined to marry another man (who, it will turn out, is pledged to someone else). In one of the most deeply expressive moments in the score, Ramiro sings the powerful C minor aria “Va pure ad altri” (“So go on to someone else!”). Mozart frequently wrote chromatic and expressively intense music when he chose C minor (the piano concerto, K.491, is already hinted at in the orchestral passage that opens this aria), and this is an early example.

**MOZART, “Va pure ad altri in braccio” (Ramiro), from Act III  
of “La finta giardiniera,” K.196**

**Recitative**

E giunge a questo segno  
La tua perfidia ingrata!  
Dimmi, barbara donna, iniquo mostro  
Di crudeltà, di qual delitto è reo  
Questo povero cor? Ah, che la rabbia  
M’impedisce il respiro.  
E sento nel mio petto,  
Odio, sdegno, furor, ira e dispetto.

So this is the point to which  
your faithless gratitude has come!  
Tell me, heartless woman, evil monster  
of cruelty, of what offense  
is my poor heart guilty? Ah, my rage  
makes me breathless.  
And I feel in my breast  
hatred, disdain, fury, anger, and spite.

**Aria**

Va pure ad altri in braccio,  
Perfida donna ingrata,  
Furia crudel spietata,  
Sempre per te sarò!  
  
Già misero mi vuoi,  
Lontan dagl’occhi tuoi;  
Miserò morirò.

So go to another’s arms,  
false, ungrateful woman,  
pitiless, cruel Fury!  
Yet I will always be yours!  
  
You already see me wretched,  
away from your eyes;  
Wretched I shall die.

\* \* \* \* \*

*Mozart began Le nozze di Figaro (The Marriage of Figaro), on a libretto by Lorenzo da Ponte, about October 1785 and completed it on April 29, 1786; the first performance took place in the Burgtheater in Vienna on May 1, 1786. Cherubino’s aria “Voi che sapete” occurs in the second act. The aria was included in numerous Boston Symphony concerts between November 1882 (with Emily Winant under Georg Henschel’s direction) and December 1917 (with Nellie Melba led by Karl Muck); this is its first BSO performance since then. It is scored for mezzo-soprano, one each of flute, oboe, clarinet, and bassoon, two horns, and strings.*

Mozart’s three great Italian comic operas to librettos by Lorenzo da Ponte are all different from one another, but they all share the composer’s extraordinary dramatic insight into human emotion and human weakness. It is an understanding that allows the composer to create human beings, even of characters that in other hands might only be cardboard stereotypes, and to reveal their hurts and their humanity even in scenes that make us laugh at their foibles or sympathize with their sorrows.

The first of these three operas daringly drew its libretto from a French comedy banned from Vienna for political reasons. Beaumarchais’ *Le Mariage de Figaro*, produced in 1784, had shown a wisecracking servant who managed to foil his master’s nefarious design on the servant’s bride-to-be. In outline it was not greatly different from any number of stylish comedies of the day, but Beaumarchais’s characters were far more politically outspoken than had been the case in earlier comedies, and the implications of the drama discomfited aristocrats and crowned heads—especially since only the year before a great colonial empire, England, had lost a war to rebellious colonists on the other side of the ocean, ushering in a generation in which kings sat uneasily on their thrones. Da Ponte took great pains to reassure the governmental censors that his adaptation had removed anything that might be politically untoward. There are

commentators who insist that Mozart's music expresses the feelings of the common people far more daringly than any writer could have done in that day; but of course the censors couldn't read music and were quite incapable of guessing its effect on an audience.

Mozart took da Ponte's adaptation of Beaumarchais's comedy and converted it into one of the great human stories of the musical theater. The characters live in their music as few characters in any opera. They experience "a crazy day" (to translate the subtitle given both the original play and its operatic version) in which true love triumphs over lechery, but not without ambiguity or ambivalence, and not before we have laughed at delightful scenes of comic invention and sympathized with near-heartbreak.

Among the many memorable and delightful characters in *Figaro* is the young boy Cherubino ("little cherub," a name more hopeful than accurate, for he is always getting into trouble). This role is written for a mezzo-soprano who plays it in male dress, a traditional way of indicating a character just entering puberty. And is Cherubino ever entering puberty! The first time we see him in the opera, utterly overwhelmed by his hormones, he sings a breathless aria of unrequited love—for every woman he encounters. His most dangerous passion (however innocent and juvenile) is for the Countess. In the second act he is asked to sing her a little song about love he had written the day before. This is "Voi che sapete" (da Ponte based the text on a passage in Dante's *Vita nuova*), a delicately yearning melody that nonetheless expresses the very essence of self-control, compared to the aria sung in Act I. But, after all, Cherubino wrote this one *yesterday*—that's how quickly he is being overcome by the powers of Cupid. Yesterday he could quote poetic love images that went all the way back to the troubadours; today he is beset with overpowering feelings.

**MOZART, "Voi che sapete" (Cherubino), from Act II  
of "Le nozze di Figaro," K.492**

Voi, che sapete che cosa è amor,  
donne vedete, s'io l'ho nel cor.  
Quello ch'io provo, vi ridirò,  
e per me nuovo, capir nol so.  
Sento un affetto pien di desir,  
ch'ora è diletto, ch'ora è martir.  
Gelo, e poi sento l'alma avvampar,

e in un momento torno a gelar.  
Ricerco un bene fuori di me,  
non so chi 'l tiene, non so cos'è.  
Sospiro e gemo senza voler,  
palpito e tremo senza saper;

non trovo pace notte, né di,  
ma pur mi piace languir così.  
Voi, che sapete... [ecc.]

You, who know what love is,  
ladies, see whether I have it in my heart.  
What I'm feeling, I'll describe for you,  
it's new for me, I don't understand it.  
I feel an emotion full of desire  
which is first pleasure, then suffering.  
I freeze, and then I feel my soul  
burning,  
and in a moment I turn again to ice.  
I seek a blessing outside myself,  
I don't know who has it, or what it is.  
I sigh and moan without wanting to,  
I palpitate and tremble without  
knowing it;  
I find no peace night or day,  
and yet I enjoy languishing like this!  
You, who know... [etc.]

\* \* \* \* \*

*Mozart composed La clemenza di Tito in the summer of 1791 for a performance that September at the National Theater in Prague. The American premiere took place at Tanglewood on August 4, 1952. Sesto's aria "Deh, per questo istante solo" is one of the climactic moments of the third act. This is the first performance of the aria in a Boston Symphony concert. In addition to a soprano castrato (mezzo-soprano in modern performances), the score calls for flute, two oboes, two bassoons, two horns, and strings.*

Probably no major composition of Mozart's maturity is less well-known today than his final opera, *La clemenza di Tito*, composed in the late summer of 1791 for a festive production given in Prague—the city that before all others took Mozart to its heart—

in conjunction with the coronation ceremony of the new Emperor Leopold II as King of Bohemia. It is ironic that the opera should be so little-known. For one thing, Mozartolatry has reached such heights that almost anything coming from his pen, at any age, is treasured by music lovers. For another, *La clemenza di Tito* was (after a slow start) among the most popular of all Mozart's works in the years immediately following his death; it enjoyed numerous revivals and achieved no fewer than fifteen printed editions by 1810! Yet until about two decades ago, no major work of Mozart's had fallen lower in public esteem.

It was said that Mozart composed the work only because he needed money and that he did it carelessly and in haste. The style and form in which it was written, we are told, is the outmoded conventional *opera seria*, which Mozart himself had avoided since composing *Idomeneo* ten years earlier. The plot—particularly on its central point of Titus's clemency—was unrealistic and anticlimactic. We read that only eighteen days elapsed between the beginning and end of the act of composition, and that Mozart relegated the entire job of composing the recitatives to his pupil Süssmayer. We are told that the opera's austere style is a sign of the composer's haste. Surely such an opera could be nothing but the merest makeshift, unworthy of Mozart's name?

Over the last two centuries the work was generally conceded to be "weak" or "defective." Then, in 1974, a new production of *Tito* at Covent Garden under the direction of Colin Davis became a turning point in the work's reception. In just a few years the opera was hailed as truly Mozartean, as a newly discovered link between the *opera seria* of the Baroque and the great romantic serious operas of Rossini, Bellini, Spontini, and even Verdi. We can now see Mozart at the peak of his powers composing virtually at the same time two very different operas—a sustained, autumnal classical tragedy (using these two words in the sense of Racine) in *La clemenza di Tito*, and a lively, popularist folk comedy with universal humanistic overtones in *The Magic Flute*.

The opera is set in ancient Rome about the year 80, in the reign of one of the very few "good" Caesars, Titus (Tito), the son of Vespasian. His friend Sextus (Sesto) is the rival of Titus in love and is eventually goaded into setting a fire in the forum and assassinating Titus. Sextus succeeds in the first, but not in the second. Following a powerfully dramatic scene with Titus in which Sesto is placed in the position either of lying to his friend or betraying the woman he loves, Sesto finally confesses his treason and asks for death. As he is being led away under guard, Sesto asks to kiss Caesar's hand for the last time. This leads into the aria that is the culmination of the scene, "Deh per questo istante solo." Coming on the heels of about four minutes of tumultuous recitative with constantly changing harmonies and more rapid exchanges of bitter words, the aria opens as an eloquent moment of calm and classical reserve, though

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Sesto soon loses control enough to break out in a dark prediction of his coming death in a comparatively dark key and express his increasing anguish in the closing fast section. Of course, as the title of the opera hints to us already, he will not, in the end, have to face the executioner.

**MOZART, "Deh, per questo istante solo" (Sesto), from Act II  
of "La clemenza di Tito," K.621**

Deh per questo istante solo  
ti ricorda il primo amor,  
Che morir mi fa di duolo  
il tuo sdegno, il tuo rigor.  
Di pietade indegno, è vero,  
sol spirar io deggio orror.  
Pur saresti men severo,  
se vedessi questo cor.  
Deh per questo istante solo... [ecc.]  
Disperato vado a morte;  
ma il morir non mi spaventa.  
Il pensiero mi tormenta  
che fui teco un traditor!  
(Tanto affanno soffre un core,  
nè si more di dolor!)

Ah, if only for this single moment,  
remember your first love.  
Let your scorn, your severity  
make me die of grief.  
I am unworthy of pity, it is true,  
I can only inspire horror.  
Yet you would be less harsh  
if you could see this heart.  
Ah, if only for this single moment... [etc.]  
In despair I go to death;  
but death does not frighten me.  
What torments me is the thought  
that I was a traitor to you!  
(A heart suffers so much sorrow,  
yet does not die from its pain!)

—S.L.

---

**Wolfgang Amadè Mozart**

**Symphony No. 35 in D, K.385, *Haffner***

---

*Mozart composed the six movements of a serenade from which he took the four movements of this D major symphony, K.385, in Vienna at the end of July and beginning of August 1782. The present form of the symphony took shape the following winter, and it received its premiere on March 29, 1783, in Vienna. Carl Bergmann conducted the Germania Musical Society in the American premiere, which took place in Baltimore in January 1850. Wilhelm Gericke conducted the first Boston Symphony performance of this symphony in January 1885. Charles Munch led the orchestra's first Tanglewood performance of the symphony on July 21, 1951. Christoph Eschenbach led the BSO's most recent Tanglewood performance on August 26, 1994. The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings. The flutes and clarinets are a late addition, made when the composer recast the work into four movements.*

The Haffner family of Salzburg has been immortalized through two compositions by Mozart, the *Haffner Serenade*, K.250(248b), of 1776, commissioned for a family wedding, and the *Haffner Symphony*, K.385, of 1782. Actually the symphony was originally intended simply to be another serenade, for use at the celebration given Sigmund Haffner, a boyhood chum of Mozart's, when he was elevated to the nobility in recognition of his generous benefactions made to the city. Leopold Mozart urgently requested some suitable music from Wolfgang. This happened not long after the younger Mozart's arrival in Vienna, when he was busy trying to establish himself in the capital with pupils and commissions for compositions and attempting to get ready for his forthcoming wedding to Costanze Weber, which was to take place on August 4. (Mozart carefully kept the wedding plans a secret from Papa until it was too late for him to interfere.)

Mozart's first reaction was that he was too busy: "I am up to the eyes in work," he wrote on July 20. But he promised to burn the midnight oil so as to be able to send something—one movement at a time—by each post (which is to say, twice a week). Not



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until a week later, on the 27th, did he make his first shipment, though, and it was only a single movement:

You will be surprised and disappointed to find that this contains only the first Allegro, but it has been quite impossible to do more for you, for I have had to compose in a great hurry a serenade [K.388, 348a], but only for wind instruments (otherwise I could have used it for you too). On Wednesday the 31st I shall send the two minuets, the Andante, and the last movement. If I can manage to do so I shall send a march too. If not, you will just have to use the one in the Haffner music [i.e., from the *Haffner* Serenade of 1776], which hardly anyone knows.

But when the next post-day came, he had finished only the last movement, and sent this apology to his father:

I am really unable to scribble off inferior stuff. So I cannot send you the whole symphony until next post-day. I could have let you have the last movement, but I prefer to dispatch it all together, for then it will cost only one postage.

So much for the intention of sending one movement by each post!

There seems to be a letter missing, for by August 7, Mozart was sending the march—an extra, introductory sort of movement not part of the main work—which suggests that he had already sent along the middle movements that had not yet been finished on July 31. His only other comment about the music at this time is a performance instruction: “The first Allegro must be played with great fire, the last—as fast as possible.”

There is no evidence regarding the exact date of the premiere. Leopold presumably prepared the work for performance, and we may assume that the serenade was performed as Mozart wrote it—with an introductory march and a second minuet. The march survives as K.408/2(385a); the minuet is lost.

The next we hear of this music is in a letter of Wolfgang's to his father just before Christmas, asking Leopold to send “the new symphony which I composed for Haffner at your request.” He was planning a concert for Lent (the most popular time for concerts, since opera houses and theaters were closed), and he wanted to include this new work.

Leopold sent the original score back to Vienna; when Wolfgang saw it again, he wrote: “My new *Haffner* Symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect.” But he chose nonetheless to adapt it to better fit the normal canons of concert use—four movements (with only a single minuet)—and added parts for flutes and clarinets, which had been lacking in the serenade.

Mozart included the revised symphony on a concert that he gave on March 29,

### **Mark Your Calendars: “Concert for the Cure” October 4, 1998**

On Sunday, October 4, 1998, Seiji Ozawa will lead members of the Boston Symphony Orchestra with guest pianist André Previn in Boston's second “Concert for the Cure,” a benefit performance to raise funds for breast cancer research. Each year, a distinguished scientific jury will award a total of \$300,000 over three years to a young, independent medical scientist working in the Boston area, in the belief that young, highly trained medical scientists possess the new ideas and untapped energy needed for research to help understand the cause and improve the management of breast cancer. The first “Concert for the Cure” raised \$245,000, with 82% going directly to research. In 1998, Concert for the Cure, Inc., expects to raise \$283,000, with 85% going directly to research. Participants in this project include members of the BSO, area hospitals including the Dana-Farber Cancer Institute, Brigham and Women's Hospital, and Massachusetts General Hospital, and dedicated individuals who are donating their time and energy. The Honorary Chairs for the event are BSO Music Director Seiji Ozawa, New England Patriots Foundation President Myra Kraft, Dr. Timothy Johnson, WBZ-TV's Joyce Kulhawik, and James Taylor. For more information, please call (617) 262-3424.

1783. The program was arranged in a way that we would find very bizarre today, though it was the normal run of business at an eighteenth-century performance. The concert opened with the first three movements of the new symphony, followed by an aria, a piano concerto, an operatic *scena*, a keyboard fugue, and a vocal rondo—and then came the finale of the *Haffner* Symphony!

Even though it survives only in its four-movement form, the *Haffner* Symphony still recalls the many earlier serenades Mozart had composed for use in Salzburg in being generally lighter in construction, somewhat more loose-limbed than a normal symphony planned as such from the outset (after all, music to be performed as the background to a party is not likely to have had many listeners willing to follow a detailed musical argument with any degree of concentration). Gradually his serenades became more “symphonic,” though, less freewheeling, requiring the full attention of the listener, rather than simply the subliminal awareness that some music was going on in the background.

The pomp of the first movement is splendidly worked out with material based almost entirely on the opening gesture, with its dramatic octave leaps or their linear equivalent, running scales in eighths or sixteenths. The Andante is lush and delicately elaborate, filled with those graces we call “Mozartean.” The minuet contrasts a vigorous and festive main section (whose grand melodic leaps remind us of the first movement) to a more graceful Trio.

The finale seems to be a reminiscence—whether intentional or otherwise, who can say?—of Osmin’s comic aria “*O wie will ich triumphieren*” from *Die Entführung aus dem Serail*. The opera was first performed on July 16, 1782, just two weeks before the composition of this finale. Mozart’s satisfaction with the Osmin aria, and his recollection of that recently performed score, may explain the complete fluency with which he noted down this movement in his manuscript, as if at a single sitting. Mozart was

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also clearly pleased with the finale to the symphony—enough to use it, isolated from the rest of the work, as the concluding music for an entire concert. As he correctly recognized, this witty play of dynamics engineering the various returns of the rondo tune was the perfect vehicle to send the audience home in a cheerful mood.

—S.L.

## ARTISTS

For a biography of **James Conlon**, see page 27.

For a biography of **Stephen Hough**, see page 9.

### Jennifer Larmore



Mezzo-soprano Jennifer Larmore triumphed last season in the Metropolitan Opera's new production of Rossini's *La Cenerentola*. The recipient of many international awards, including the 1994 Richard Tucker Award, Ms. Larmore made her operatic debut at L'Opéra de Nice as Sesto in Mozart's *La clemenza di Tito*. Since then she has been in demand at many of the world's great opera houses, where her portrayals have encompassed works by Handel, Mozart, Rossini, Donizetti, and Debussy. Making her Tanglewood debut this summer, Ms. Larmore in 1998-99 opens the Los Angeles Opera season with her first stage performances of *Carmen*, which she sings opposite Plácido Domingo. She will also make her debut with the New York Philharmonic under Kurt Masur's direction singing Mahler's *Das Lied von der Erde*, and she will sing the title role in the Metropolitan Opera's revival of Handel's *Giulio Cesare*, which will be broadcast internationally. A native of Atlanta, she will return to that city for performances of Mozart and Rossini arias with the Atlanta Symphony under the direction of Yoel Levi. International engagements take Ms. Larmore to Paris for performances of Bellini's *I Capuleti e i Montecchi* at the Opéra de la Bastille, to the Vienna Staatsoper and La Scala, Milan, for *Il barbiere di Siviglia*, and to Vienna for *L'italiana in Algeri*. She will also give a series of recitals in France and Belgium and perform in concert with orchestra in Lisbon. In addition to her starring role in the Met's *La Cenerentola* last season, Ms. Larmore also appeared as Giulietta in the company's production of *Les Contes d'Hoffmann*, both operas being broadcast internationally. Other engagements during 1997-98 included her second coast-to-coast North American recital tour, an Edinburgh Festival recital, and a European tour of Handel's *Giulio Cesare* under the direction of Rene Jacobs. Other career highlights have included singing the Olympic Hymn at the closing ceremonies in her native Atlanta in 1996 and a concert performance of Lerner and Loewe's *Camelot* with Patrick Stewart at the Hollywood Bowl. Her numerous television appearances have included the *Star Trek* thirtieth-anniversary broadcast over the United Paramount Network, an appearance as guest soloist at St. Patrick's Cathedral in New York for the live, nationally televised Christmas Eve broadcast, and segments on "Good Morning America" and A&E's "Breakfast with the Arts." Since 1994 Ms. Larmore has recorded exclusively for Teldec Classics International, for which company she has recorded *Il barbiere di Siviglia*, *La Cenerentola*, *Hänsel und Gretel*, *Carmen*, *Pulcinella*, *El amor brujo*, Duruflé's *Requiem*, and two 1997 Grammy nominees: Gluck's *Orphée*, and a best-selling disc of Handel and Mozart arias entitled "Where Shall I Fly?" Also on Teldec are "Call Me Mister," a CD of trouser-role arias by Gluck, Mozart, Rossini, Bellini, Donizetti, Meyerbeer, Gounod, Tchaikovsky, and Johann Strauss; "Born in Atlanta," released to celebrate her performance at the Olympics; an album of American songs entitled "My Native Land," and her most recent recording, Rossini's *L'italiana in Algeri*. She may also be heard as Arsace on Deutsche Grammophon's recording of Rossini's *Semiramide*; in the title role of Handel's *Giulio Cesare* (winner of the 1992 Gramophone Award for Best Baroque Opera), as Ottavia in Monteverdi's *L'incoronazione di Poppea*, and in Mozart's C minor Mass on Harmonia Mundi; and in a recording of Rossini songs, duets, and quartets on Arabesque.



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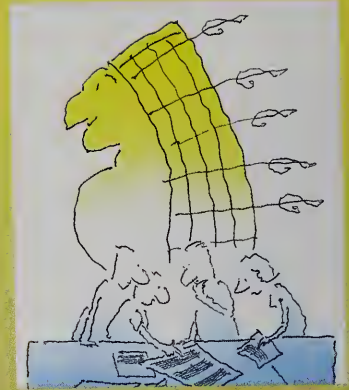


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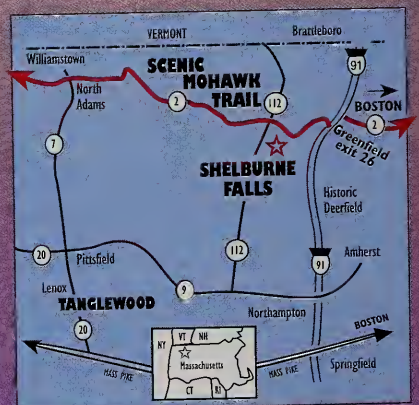


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BEN HEPPNER, tenor

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SEIJI OZAWA, conductor

ANNE-SOPHIE MUTTER, violin

BEETHOVEN Violin Concerto  
STRAVINSKY 'The Rite of Spring'

**WEDNESDAY, APRIL 14, 1999**

**THURSDAY, APRIL 15, 1999**

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MARIA JOÃO PIRES, piano

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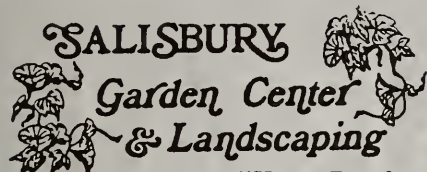
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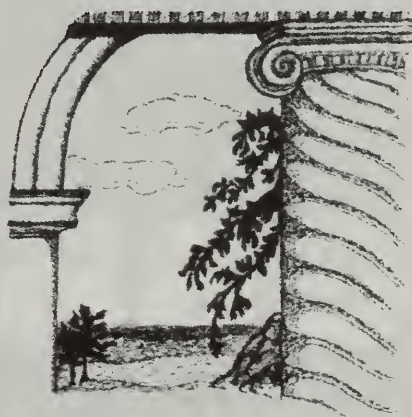
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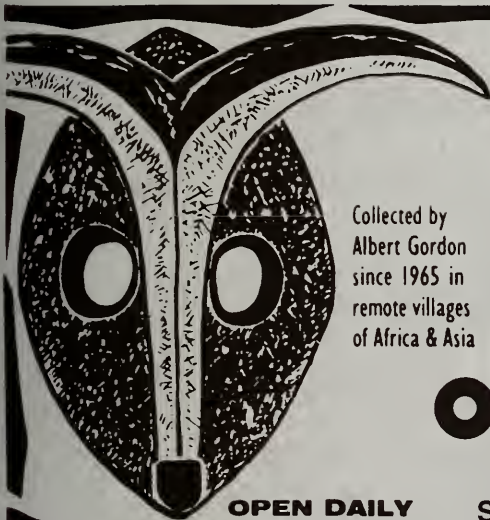
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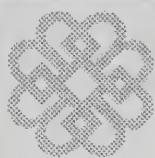
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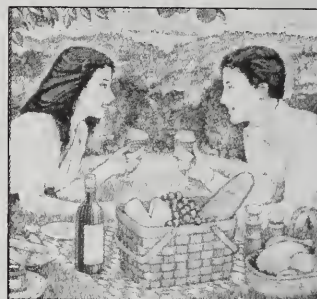
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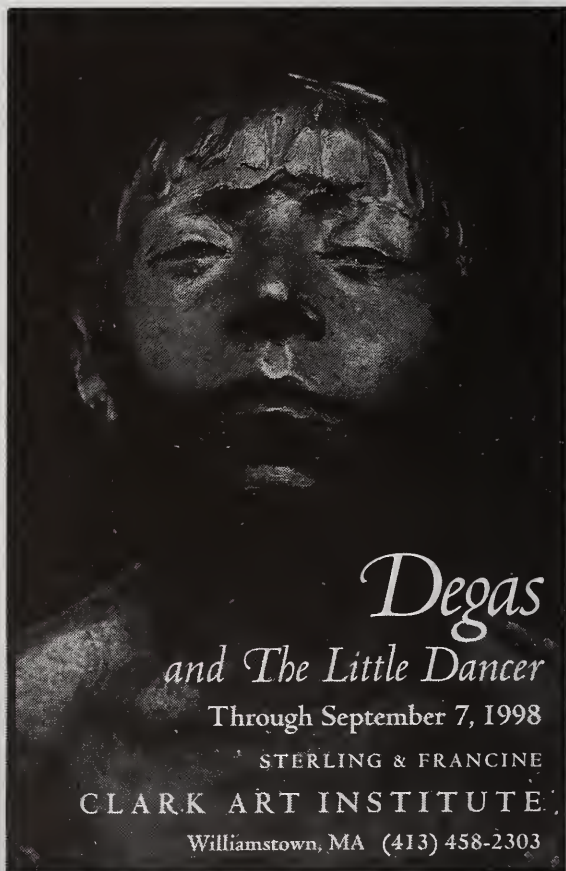


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Music of Schubert and Franck

---

**Friday, July 3, at 8:30**

BOSTON SYMPHONY ORCHESTRA  
SEIJI OZAWA, conductor  
FREDERICA VON STADE, mezzo-soprano  
VINSON COLE, tenor  
PHILIPPE ROUILLON, baritone  
DAVID WILSON-JOHNSON, bass-baritone  
TANGLEWOOD FESTIVAL CHORUS,  
JOHN OLIVER, conductor  
PALS (PERFORMING ARTISTS AT  
LINCOLN SCHOOL), JOHANNA HILL  
SIMPSON, artistic director

BERLIOZ *The Damnation of Faust*

---

**Saturday, July 4, at 8:30**

(Grounds open at 4 p.m. for afternoon entertainment. Fireworks follow the concert.)

RAY CHARLES

---

**Sunday, July 5, at 2:30**

BOSTON SYMPHONY ORCHESTRA  
ROBERT SHAW, conductor  
DOMINIQUE LABELLE, soprano  
MARIETTA SIMPSON, mezzo-soprano  
RICHARD CLEMENT, tenor  
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TANGLEWOOD FESTIVAL CHORUS,  
JOHN OLIVER, conductor

BEETHOVEN *Mass in C*  
BRAHMS *Nänie*  
BERNSTEIN *Chichester Psalms*

---

**Tuesday, July 7, at 8:30**

FREDERICA VON STADE, mezzo-soprano  
MARTIN KATZ, piano

Songs by Fauré, Strauss, Ginastera, Ravel,  
and others, including Heggie's *Paper Wings*,  
set to texts of Ms. von Stade

---

**Friday, July 10, at 6 (Prelude)**

MEMBERS OF THE BOSTON SYMPHONY  
ORCHESTRA  
Music of Haydn and Dvořák

---

**Friday, July 10, at 8:30**

BOSTON SYMPHONY ORCHESTRA  
SEIJI OZAWA, conductor  
PETER SERKIN, piano

TAKEMITSU *riverrun*, for piano and  
orchestra

MOZART Piano Concerto No. 24 in  
C minor, K.491

DVOŘÁK Symphony No. 7

---

**Saturday, July 11, at 8:30**

BOSTON SYMPHONY ORCHESTRA  
SEIJI OZAWA, conductor  
ITZHAK PERLMAN, violin

ALL-TCHAIKOVSKY PROGRAM  
Violin Concerto; Symphony No. 5

---

**Sunday, July 12, at 2:30**

BOSTON SYMPHONY ORCHESTRA  
SERGIU COMISSIONA, conductor  
YEFIM BRONFMAN, piano

RIMSKY-KORSAKOV Introduction and  
Wedding March from *Le Coq d'or*  
PROKOFIEV Piano Concerto No. 2  
RACHMANINOFF *Symphonic Dances*

---

**Tuesday, July 14, at 8:30**

BOSTON POPS ORCHESTRA  
KEITH LOCKHART, conductor

Music capturing a classic American tradition,  
including a tribute to George Gershwin

---

**Wednesday, July 15, at 8:30**

STEPHEN HOUGH, piano  
Music of Scarlatti, Mendelssohn, Tsontakis,  
Mompou, and Liszt

---

**Friday, July 17, at 6 (Prelude)**

MEMBERS OF THE BOSTON SYMPHONY  
ORCHESTRA

Music of Beethoven and Shostakovich

---

**Friday, July 17, at 8:30**

BOSTON SYMPHONY ORCHESTRA  
JAMES CONLON, conductor  
VAN CLIBURN, piano

SHOSTAKOVICH Orchestral suite from  
*Lady Macbeth of Mtsensk*  
RACHMANINOFF Piano Concerto No. 2  
WAGNER Orchestral excerpts from  
*Götterdämmerung*

---



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**Saturday, July 18, at 8:30**

BOSTON SYMPHONY ORCHESTRA  
SEIJI OZAWA, conductor  
PAMELA FRANK, violin  
DVOŘÁK Violin Concerto  
STRAUSS *Also sprach Zarathustra*

---

**Sunday, July 19, at 2:30**

BOSTON SYMPHONY ORCHESTRA  
JAMES CONLON, conductor  
STEPHEN HOUGH, piano  
JENNIFER LARMORE, mezzo-soprano  
ALL-MOZART PROGRAM  
Symphony No. 34  
Piano Concerto No. 9 in E-flat, K.271  
Arias from *La finta giardiniera*, *Le nozze di Figaro*, and *La clemenza di Tito*  
Symphony No. 35, *Haffner*

---

**Wednesday, July 22, at 8:30**

BYRON JANIS, piano  
Music of Chopin, Mozart, Schumann, and Prokofiev

---

**Thursday, July 23, at 8:30**

ANONYMOUS 4  
Chant, songs, and poetry from the Middle Ages

---

**Friday, July 24, at 6 (Prelude)**

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA  
Music of Stravinsky and Tchaikovsky

---

**Friday, July 24, at 8:30**

BOSTON SYMPHONY ORCHESTRA  
ANDRÉ PREVIN, conductor  
EMANUEL AX, piano  
VAUGHAN WILLIAMS *Fantasia on a Theme of Thomas Tallis*  
CHOPIN Piano Concerto No. 2  
BEETHOVEN Quartet No. 14 in C-sharp minor, Op. 131 (arranged by Dimitri Mitropoulos for string orchestra)

---

**Saturday, July 25, at 8:30**

BOSTON SYMPHONY ORCHESTRA  
JOHN WILLIAMS, conductor  
GIL SHAHAM, violin  
CYNTHIA HAYMON, soprano  
BARBER Overture to *The School for Scandal*  
WILLIAMS Violin Concerto  
WILLIAMS *Seven for Luck*, Song cycle for soprano and orchestra (world premiere)  
STRAVINSKY Suite from *The Firebird*

---

**Sunday, July 26, at 2:30**

BOSTON SYMPHONY ORCHESTRA  
SEIJI OZAWA, conductor  
FLORENCE QUIVAR, mezzo-soprano  
TANGLEWOOD FESTIVAL CHORUS,  
JOHN OLIVER, conductor  
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director  
MAHLER Symphony No. 3

---

**Sunday, July 26, at 8:30**

ANDRÉ PREVIN, piano  
DAVID FINCK, double bass  
"We Got Rhythm"—A jazz evening of music by George Gershwin

---

**Wednesday, July 29, at 8:30**

EMERSON STRING QUARTET  
Music of Beethoven and Rihm

---

**Thursday, July 30, at 8:30**

WIND SOLOISTS OF THE CHAMBER ORCHESTRA OF EUROPE  
LEIF OVE ANDSNES, piano  
Music of Veress, Poulenc, Debussy, Britten, and Beethoven

---

**Friday, July 31, at 6 (Prelude)**

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA  
Music of Haydn, Hummel, Beethoven, and Krommer

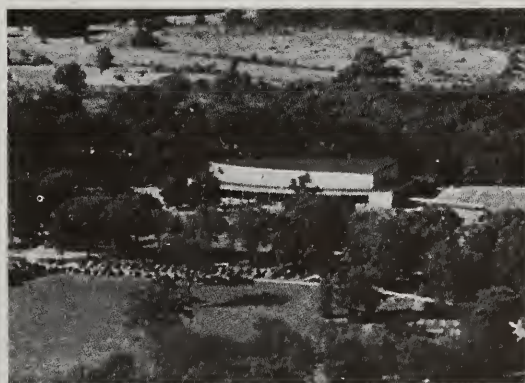
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**Friday, July 31, at 8:30**

BOSTON SYMPHONY ORCHESTRA  
ROBERT SPANO, conductor  
JOHN BROWNING, piano  
BERNSTEIN Symphony No. 2, *The Age of Anxiety*  
BEETHOVEN Symphony No. 7

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Programs and artists subject to change.




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**TANGLEWOOD MUSIC CENTER  
1998 Concert Schedule**

**Sunday, June 28, at 5:30 p.m.**  
Opening Exercises  
(free admission; open to the public)

**Tuesday, June 30, at 8:30 p.m.**  
**The Phyllis and Lee Coffey Fund Concert**  
Tanglewood Music Center Orchestra  
Seiji Ozawa and TMC Fellows conducting  
BEETHOVEN *Leonore* Overture No. 2  
MENDELSSOHN Overture, Nocturne,  
and Scherzo from Incidental Music to  
*A Midsummer Night's Dream*  
BRAHMS Symphony No. 2

**Sunday, July 5, at 10:30 a.m.**  
Chamber Music Recital

**Sunday, July 5, at 8:30 p.m.**  
Brass Music Recital  
Members of the Boston Symphony Orchestra  
& TMC Fellows  
Ronald Barron, conducting

**Monday, July 6, at 8:30 p.m.**  
Vocal Recital

**Wednesday, July 8, at 4 p.m. & 8 p.m.**  
String Quartet Marathon

**Thursday, July 9, at 4 p.m. & 8 p.m.**  
String Quartet Marathon continues

**Saturday, July 11, at 11:30 a.m. (Children  
and accompanying adults free)**  
Family Concert

**Sunday, July 12, at 10:30 a.m.**  
Vocal & Chamber Music Recital  
To include BACH Cantata No. 105,  
John Oliver conducting

**Sunday, July 12, at 8:30 p.m.**  
Vocal Recital

**Monday, July 13, at 8:30 p.m.**  
Vocal & Chamber Music Recital

**Saturday, July 18, at 2:30 p.m.**  
BUTI Orchestra

**Sunday, July 19, at 10:30 a.m.**  
Vocal & Chamber Music Recital  
To include BACH Cantata No. 45,  
Seiji Ozawa conducting

**Monday, July 20, at 8:30 p.m.**  
**Endowed concert made possible by the  
generosity of an anonymous donor**  
Tanglewood Music Center Orchestra  
James Conlon conducting  
MAHLER Symphony No. 6

**Tuesday, July 21, at 8:30 p.m.**  
Vocal Recital

**Saturday, July 25, at 2:30 p.m.**  
BUTI Chorus

**Sunday, July 26, at 10:30 a.m.**  
**The Natalie and Murray S. Katz Concert**  
Chamber Music Recital

**Monday, July 27, at 8:30 p.m. (Shed)**  
**BERKSHIRE NIGHT**  
Tanglewood Music Center Orchestra  
Seiji Ozawa and TMC Fellows conducting  
STRAVINSKY Symphonies of Wind  
Instruments  
BARTÓK Divertimento  
BERNSTEIN *Songfest*, with TMC Vocal Fellows

**Tuesday, July 28, at 8:30 p.m.**  
Vocal Recital

**Saturday, August 1, at 2:30 p.m.**  
BUTI Orchestra

William Mercer



**Saturday, August 1, at 8:30 p.m. (Shed)\***  
**LEONARD BERNSTEIN MEMORIAL CONCERT**  
Tanglewood Music Center Orchestra  
Seiji Ozawa, Robert Spano and  
Joel Smirnoff conducting  
BEETHOVEN *Leonore* Overture No. 3  
STRAVINSKY *The Rite of Spring*  
BERNSTEIN *Songfest*

**Sunday, August 2, at 10:30 a.m.**  
Vocal & Chamber Music Recital  
To include BACH Cantata No. 147,  
Richard Westerfield conducting

**FESTIVAL OF CONTEMPORARY MUSIC**

**August 6-August 10**

Made possible by the generous support  
of Dr. Raymond and Hannah H.  
Schneider

**Thursday, August 6, at 6 p.m.**  
Films by Frank Scheffer: Exploring the  
works of Elliott Carter, including "Time  
is Music" and previously unseen footage  
on the composer's life and art.

**Thursday, August 6, at 8:30 pm\***  
**THE FROMM CONCERT AT  
TANGLEWOOD**  
Arditti String Quartet  
Music of Carter, Chen, Dutilleux, Kagel,  
and Nancarrow

**Friday, August 7, at 2:30 p.m.**  
*Elliott Carter and Charles Wuorinen Birthday  
Celebration, with cake following the recital*  
Soprano Lucy Shelton and Vocal Fellows  
Songs of Elliott Carter and Charles  
Wuorinen

**Saturday, August 8, at 2:30 p.m.**  
Music of Wuorinen, Adams, Carter  
(Clarinet Concerto with soloist  
Thomas Martin), and Adès

**Sunday, August 9, at 10:30 a.m.**  
Music of Dutilleux, Benjamin, Kagel,  
Zuidam, and Adams

**Sunday, August 9, at 8:30 p.m.**  
Music of Gubaidulina, Stravinsky, Kagel,  
Messaien (*Couleurs de la cité céleste* with  
Peter Serkin), and Bartók

**Monday, August 10, at 8:30 p.m.**  
**The Margaret Lee Crofts Endowed  
Concert**  
Tanglewood Music Center Orchestra  
Seiji Ozawa, Reinbert de Leeuw and  
Stefan Asbury conducting  
Music of Lieberson, Dutilleux (*L'Arbre  
des songes* with violinist Irvine Arditti),  
Takemitsu, and Kagel

**Tuesday, August 4\***  
**Co-sponsored by Filene's and  
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**TANGLEWOOD ON PARADE**  
**To benefit the Tanglewood Music Center**  
Afternoon events begin at 2:30 p.m.  
Gala concert at 8:30 p.m. (Shed)  
Tanglewood Music Center Orchestra  
Boston Symphony Orchestra  
Seiji Ozawa, John Williams, and  
Keith Lockhart conducting  
Music of Beethoven, Gershwin, and  
Bernstein, and TCHAIKOVSKY  
*1812* Overture

**Saturday, August 15, at 11:30 a.m. (Children  
and accompanying adults free)**  
Family Concert

**Saturday, August 15, at 2:30 p.m.**  
BUTI Orchestra

**Sunday, August 16, at 10:30 a.m.**  
Chamber Music Recital

**Tuesday, August 18, at 7:30 p.m.**  
**(Theatre; admission \$10)**  
John Williams Film Seminar: Reading and  
Discussion of Scores by TMC Composition  
Fellows

**Wednesday, August 19, at 2:30 p.m.**  
Vocal Recital

**Wednesday, August 19, at 8:30 p.m.**  
**The Dr. Raymond and Hannah H. Schneider  
Concert, Endowed in Perpetuity**  
Tanglewood Music Center Orchestra  
André Previn and TMC Fellows conducting  
To include SHOSTAKOVICH Symphony  
No. 5

**Tuesday, August 25, at 2:30 p.m.**  
**(Chamber Music Hall)**  
Master Class with Mstislav Rostropovich

**Schedule and programs subject to change.**

All concerts are held in Seiji Ozawa Hall unless  
otherwise noted. Unless otherwise noted, seat-  
ing for TMC concerts is unreserved, with tick-  
ets at \$10 for orchestra concerts and \$6 for  
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Additional TMC events, including Phyllis Curtin  
Seminar Vocal Recitals and other weekday  
afternoon recitals, will be scheduled through-  
out the summer. Complete weekly information  
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Tanglewood Music Center Fellows pay no tuition and are offered free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed Artists Positions. The Tanglewood Music Center gratefully acknowledges the endowment support of the contributors represented below.

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*Of the \$130-million goal, \$30 million is earmarked for Tanglewood, to support North America's preeminent summer festival of classical music, and the Tanglewood Music Center, which trains the master musicians of tomorrow.*

*The Boston Symphony Orchestra gratefully acknowledges these donors for their support.*

*Gifts during the course of the Campaign, through May 31, 1998.*

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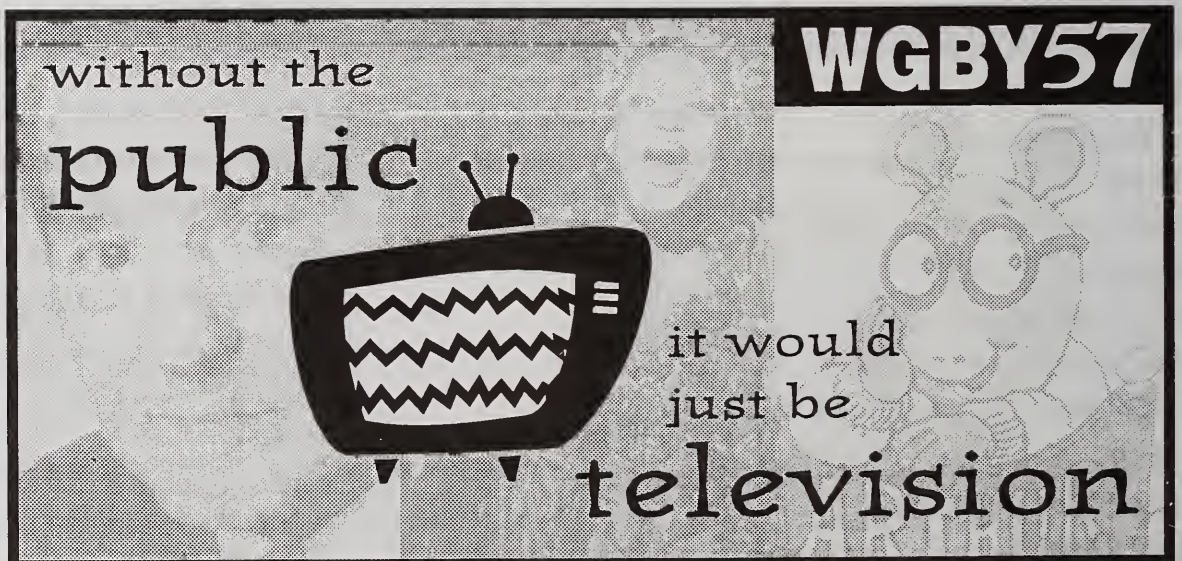


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