Thursday, February 10, 8pm | The Catherine and Paul Buttenwieser Concert
Friday, February 11, 1:30
Saturday, February 12, 8pm
Sunday, February 13, 3pm | The Boston Symphony Association of Volunteers Concert

PHILIPPE JORDAN conducting

BORODIN	OVERTURE TO *PRINCE IGOR*, completed and orchestrated by GLAZUNOV
RACHMANINOFF	PIANO CONCERTO NO. 3 IN D MINOR, OPUS 30 Allegro ma non tanto Intermezzo: Adagio Alla breve YEFIM BRONFMAN
	{INTERMISSION}
PROKOFIEV	MUSIC FROM THE BALLET *ROMEO AND JULIET*, OPUS 64 Montagues and Capulets (Suite 2, No. 1) The Child Juliet (Suite 2, No. 2) Madrigal (Suite 1, No. 3) Minuet (Arrival of the Guests) (Suite 1, No. 4) Masks (Suite 1, No. 5) Romeo and Juliet (Balcony Scene) (Suite 1, No. 6) Friar Lawrence (Suite 2, No. 3) The Death of Tybalt (Suite 1, No. 7) Romeo and Juliet Before Parting (Suite 2, No. 5) Romeo at Juliet's Tomb (Suite 2, No. 7) The Death of Juliet (Suite 3, No. 6)

The evening concerts will end about 10:25, the Friday concert about 3:55, and the Sunday concert about 5:25.

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Credits and further information are at the end of this program.

The Program in Brief...

Swiss conductor Philippe Jordan makes his Boston Symphony Orchestra debut in this all-Russian program featuring Yefim Bronfman as soloist in Sergei Rachmaninoff's virtuosic but soulful Piano Concerto No. 3. Rachmaninoff wrote the concerto in 1909 on the eve of his first tour of the United States. He had enjoyed tremendous success a few years earlier with his Piano Concerto No. 2, but No. 3, upon its premiere in New York in November 1909 with the composer as soloist, was met only with reserved respect. Virtuosity and pianistic fireworks take second place to the overtly Russian, almost atmospheric quality established at the start of the piece. Over time, the work's satisfying musical substance led to its current status as one of the most beloved concertos.

Alexander Borodin was grouped by critic Victor Stasov as one of the "Mighty Handful" of Russian nationalist composers also including Modest Mussorgsky, Nikolai Rimsky-Korsakov, César Cui, and Mily Balakirev. But Borodin was a scientist by profession and considered himself an "idle time" composer—hence the 18-year gestation period of his opera *Prince Igor*, left unfinished at his untimely death in 1887. Rimsky and the younger Russian Alexander Glazunov worked together to complete a performable score from the music Borodin left behind, and it was Glazunov who, based on his recollection of Borodin playing the overture on piano, assembled and orchestrated the work as it is today.

Sergei Prokofiev, a generation younger than Rachmaninoff, left Russia following the 1917 Revolution and spent many years in voluntary exile, mostly in France. By the early 1930s he began contemplating a return to his homeland and in 1936 returned to Russia to stay. His ballet score *Romeo and Juliet* was one of several major commissions that helped re-establish his reputation there. The music in this week's concerts is compiled from three different suites he made from the ballet music, running the gamut from the bold, foreboding "Montagues and Capulets" and the aggressive "Death of Tybalt" to the lighthearted charm of "The Young Juliet" and the lyricism of the Balcony Scene.
Robert Kirzinger

NOTES ON THE PROGRAM

Alexander Borodin
Overture to *Prince Igor*
Alexander Borodin was born in St. Petersburg, Russia, on November 12, 1833, and died there on February 27, 1887. He began working on his opera *Prince Igor* in 1869, but it was unfinished at the time of his death. Nikolai Rimsky-Korsakov and Alexander Glazunov later prepared a performing version based on the material (some orchestrated, some in piano score, and some only in rough draft) Borodin had completed, filling in gaps with music they composed. During summer 1887, Glazunov reconstructed the Overture, which had never been written down, from his memory of hearing Borodin perform it at the piano. The Overture received its premiere (along with several other fragments of the opera) on November 5, 1887, in St. Petersburg, in a Russian Symphonic Concert conducted by Rimsky-Korsakov. The entire opera was first performed on November 4, 1890, at the Mariinsky Theater in St. Petersburg.

The score for the Overture to *Prince Igor* calls for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings (first and second violins, violas, cellos, and double basses).

When Alexander Borodin died suddenly at the age of 53 at midnight on February 27, 1887, while attending a fancy St. Petersburg costume ball in Russian national dress, his historical opera *Prince Igor* remained far from finished even after 18 years of sporadic work. Of the projected prologue and four acts, only a small portion had been completed and orchestrated—ten numbers, mostly from Act II. Borodin also left behind piano-vocal versions of a few other sections: the prologue, scene one of Act I, and the whole of Act IV.

Almost immediately, his admiring friends and colleagues Nikolai Rimsky-Korsakov and Alexander Glazunov began fleshing out the remaining sections and assembling the work. They also made the (controversial) decision to add some new music of their own. Their version, published in Leipzig in 1889 and staged in St. Petersburg in 1890—including Glazunov's reconstruction and orchestration of the overture—was a truly collaborative project and remained for many years the standard performing edition.

It was journalist and critic Vladimir Stasov who gave Borodin the idea of writing an opera about the minor medieval Russian Prince Igor Sviatoslavich (1151-1202). Igor's story, as related in the 12th-century anonymous epic poem "The Tale of Igor's Campaign" ("*Slovo o polku Igoreve*"), conveys the glory and uniqueness of the Russian past—even as it laments the defeat of Igor's forces by the armies of the mighty Polovtsian nomads and the dangers of squabbling between the princes of the Kievan era. Stasov believed that the subject "met all the demands of Borodin's talent and artistic nature: broad epic motifs, nationalism, variety of characters, passion, drama, the oriental."

If Borodin had followed Stasov's libretto outline, the opera's dramatic and musical coherence would surely have benefitted. Instead, proceeding on impulse, jumping between acts and scenes as his whims dictated, he responded to the spirit, rather than the details of the Igor Tale, focusing on epic stage pictures of heroic medieval Russia rather than psychological portraits or dramatic tension. The illegitimate son of an elderly Caucasian prince, Borodin wrote his most inspired music in "oriental" style (to use Stasov's problematic term) for the scenes in the Polovtsian encampment, where Prince Igor and his son Vladimir (in love with Konchakovna, daughter of the Polovtsian leader Konchak) live in luxurious confinement after their defeat in battle. About half of the sections Borodin orchestrated belong to the Polovtsian acts, including the opera's most well-known pages, the Polovtsian Dances concluding Act II.

Borodin's lackadaisical work ethic frustrated his more disciplined colleagues, especially Rimsky (who would a few years later "organize" and edit Modest Musorgsky's *Boris Godunov*). "I ought to point out that on the whole I am a composer in search of oblivion; and I'm always slightly ashamed to admit that I compose," Borodin admitted.

"For others it's a simple matter, a vocation, an end in life; but for me it's a recreation, an idle pastime, which provided diversion from my real work, my work as professor and scientist."

Glazunov was assigned to "fill in all the gaps in Act III and write down from memory the Overture played so often by the composer, while I was to orchestrate, finish composing, and systematize all the rest that had been left unfinished and unorchestrated by Borodin," wrote Rimsky in his memoirs. Since Borodin never committed the overture to paper, the 22-year old Glazunov should be considered as co-author of what has come to be an extremely popular and beloved work in its own right. For this reason, some recent "authentic" stagings of *Prince Igor* (including the Metropolitan Opera's 2014 production) have eliminated the overture and open with the Prologue.

"The overture was composed by me roughly according to Borodin's plan," Glazunov wrote later. "I took the themes from the corresponding numbers of the opera and was fortunate enough to find the canonic ending of the second subject among the composer's sketches. I slightly altered the fanfares for the overture…. The bass progression in the middle I found noted down on a scrap of paper, and the combination of the two themes (Igor's aria and a phrase from the trio) was also discovered among the composer's papers. A few bars at the very end were composed by me."

The overture opens in a menacing and solemn mood (Andante). A 39-bar introduction in A minor features slowly descending figures in the strings against a muted accompaniment in the woodwinds and brass. In the next section (Allegro) the key shifts to bright A major as brass fanfares establish a military atmosphere leading into a series of precipitous ascending runs that mimic the galloping of horses across the steppe. The clarinet then enters (*dolce*—"sweetly") with the first subject, the melody of the trio sung by Konchakovna, Vladimir, and Igor in Act III. With another shift in key, the woodwinds introduce the second subject, Igor's defiant baritone aria sung in captivity ("O Give Me Freedom"), unfolding in two contrasting sections. In traditional sonata-allegro form, the two subjects then intertwine and develop, before a brief return to the solemnity of the introduction and a rousing finale concluding in optimistic D major.

By the time he undertook to reconstruct this well-paced, dramatic, and ingeniously orchestrated overture, the wunderkind Glazunov had already completed two symphonies, two string quartets, and numerous chamber works. He would go on to a brilliant and important career as a composer and pedagogue that lasted well into the Soviet era. His students included Dmitri Shostakovich, who adored him and called him "a public figure of immense significance."

Harlow Robinson

Harlow Robinson is an author, lecturer, and Matthews Distinguished University Professor of History, Emeritus, at Northeastern University. His books include Sergei Prokofiev: A Biography *and* Russians in Hollywood, Hollywood's Russians. *He has contributed essays and reviews to* The Boston Globe, The New York Times, Los Angeles Times, *and* Opera News, *and program notes to the Boston Symphony, Los Angeles Philharmonic, New York Philharmonic, and Metropolitan Opera.*

Borodin's Prince Igor *Overture was introduced to the Boston Pops repertoire by Arthur Fiedler in June 1930, but the BSO has only played the overture on two previous occasions, both at Tanglewood: under Genady Rozhdestvensky's direction on July 18, 1987, and under Yuri Temirkanov's direction on July 16, 1993.*

Sergei Rachmaninoff

Piano Concerto No. 3 in D minor, Opus 30

Sergei Vasilievich Rachmaninoff was born in Semyonovo, district of Starorusky, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his Piano Concerto No. 3 at Ivanovka, Russia, in the summer of 1909 and completed it on September 23, 1909. Rachmaninoff himself was soloist for the premiere on November 28, 1909, with the New York Symphony Orchestra conducted by Walter Damrosch, during the composer's first American tour.

In addition to the solo piano, the score of Rachmaninoff's Piano Concerto No. 3 calls for 2 each of flutes, oboes, clarinets, and bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, side drum, bass drum, cymbals, and strings (first and second violins, violas, cellos, and double basses).

For pianists, Rachmaninoff's Third Piano Concerto stands as the ultimate challenge—the Mt. Everest of the concerto repertoire. Its herculean technical demands, titanic scale (the soloist plays almost non-stop for the entire 45 minutes), and emotional richness scared off such seasoned virtuosi as Joseph Lhévinne, Arthur Rubinstein, and Sviatoslav Richter. Even the pianist to whom it was dedicated, the composer's friend Josef Hofmann, declined to play it, dismissing it as "more a *fantaisie* than a concerto." More likely, Hofmann realized his small hands would

struggle to negotiate the widely spread, elaborate figurations Rachmaninoff wrote with his own famously strong hands and long fingers in mind.

The concerto's complexity at first confused and intimidated audiences and critics, too. In 1912, several years after its premiere, the usually well-informed Sergei Prokofiev, then a 21-year-old budding composer-pianist, wrote to a friend that he preferred Rachmaninoff's "charming" Second Piano Concerto to the Third, which he found "dry, difficult, and unappealing. In musical circles it finds little affection, and besides the composer no one is performing it so far." Only when another Russian pianist, Vladimir Horowitz, began to tour extensively did it start to win fans. Hearing him play the solo part for the first time, Rachmaninoff declared admiringly that Horowitz had "swallowed the concerto whole!" For Horowitz, it became something of a signature piece. "Without false modesty, I brought this concerto to light," said Horowitz. "I brought it to life, and everywhere! Rachmaninoff had not won the recognition with the concerto that he thought he deserved." Horowitz was also the first to record it, but in the late 1950s, a young and photogenic pianist from Texas—Van Cliburn—further popularized the concerto after his stunning victory at the 1958 Tchaikovsky Piano Competition in Moscow.

It's all the more striking, then, that the Third Concerto emerged from a notably calm and happy period in Rachmaninoff's life. Eight years had passed since he completed his highly successful Piano Concerto No. 2 in 1901. The preceding year, he had conducted the triumphant premiere of his Second Symphony. He was famous, wealthy, and happy in his family life. For the moment, Russia was at peace. For several years, Rachmaninoff had been spending winters in Dresden and summers at the idyllic estate of Ivanovka deep in the steppes of Tambov province, more than 300 miles southwest of Moscow. In summer 1909, he was preparing there for an extensive and lucrative tour to the United States— his first—scheduled for autumn. With the proceeds he was planning to buy a car. For the tour he decided (at first secretly) to write a new concerto that could showcase his own remarkable gifts as a piano virtuoso. Although afflicted in the past by severe bouts of depression that limited his ability to compose, on this occasion Rachmaninoff apparently worked quickly and easily, completing the entire piece in a matter of weeks. He practiced it on a dummy keyboard on the trans-Atlantic crossing, in preparation for the premiere in New York in late November.

Rachmaninoff's tour began in Northampton, Massachusetts, on November 4, 1909, and extended through late January 1910. His impressions of America and Americans were not especially favorable. Later he dismissed the United States as "the dollar princess" and complained to a Moscow newspaper that "the public is amazingly cold and spoilt by touring companies with first-class artists." (Yet this didn't prevent him from returning repeatedly to the USA in coming years—and even from settling eventually in Beverly Hills.) The tour's artistic highlight was the premiere of the new concerto in New York on November 28 and 30, with the New York Symphony Orchestra under Walter Damrosch. On January 16, it was repeated in Carnegie Hall with Gustav Mahler conducting. Mahler's diligence deeply impressed Rachmaninoff: "According to Mahler, every detail of the score was important—an attitude that is unfortunately rare among conductors." The reviews were good, although the *New York Herald*'s critic predicted (correctly) that the concerto's "great length and extreme difficulties bar it from performances by any but pianists of exceptional technical powers."

In the Third Concerto, the piano dominates from start to finish. This distinguishes it from the Second, where the orchestra figures more prominently. The opening measures show the difference. In the Second Concerto, the piano begins with a bell-like tolling that introduces the orchestra and the main theme. In the Third, the orchestra provides a mere two measures of introduction before the soloist launches into the supple main theme. True, these first two measures contain a memorable gesture in dotted rhythm that emerges as a swelling motto, used throughout the concerto to considerable dramatic effect. The principal theme of the first movement begins on D, and then circles around it, unfolding leisurely over the long space of twenty-five bars. Some listeners have heard a folk origin or even a liturgical source in this elegant tune, but Rachmaninoff insistently claimed ownership: "It simply wrote itself! I wanted to 'sing' a tune on the piano like a singer does and find an appropriate orchestral accompaniment, that is, one that would not drown this 'song.' That's all! Just the same, I find that, against my will, this theme does take on a songlike or familiar quality."

The first movement's main theme reappears in altered form (sometimes barely recognizable) throughout the concerto, in a manner reminiscent of the Symphony No. 2. The second theme—somewhat military in character—emerges with unusual subtlety out of the first. After an extended development section comes an enormous cadenza—or rather, two cadenzas, occupying five pages in the score. Rachmaninoff provided two alternatives for the soloist in the cadenza's first part. The longer one (75 measures) was apparently composed first, while the other, somewhat shorter (59 measures) and less demanding, was added later. (The subsequent 21 measures are the same in both versions.) In performance, Rachmaninoff played the easier shorter version. At the Tchaikovsky Competition in 1958, however, Van Cliburn made news by playing the original, longer version, launching a trend subsequently followed by other soloists. But even Horowitz preferred the shorter one, believing that the original was too

climactic, like “an ending in itself. It’s not good to end the concerto before it’s over!” (Yefim Bronfman plays the longer cadenza.)

For the second movement Rachmaninoff created a soulful, bleak, and melancholy main theme played first by the orchestra, a phrase falling gently into what sounds like the depths of despair. After thirty measures, the piano enters, initiating a series of virtuosic variations. The last is a Tchaikovsky-style waltz in 3/8 meter. The energetic finale follows without pause. Its themes are closely related to those of the first movement, both in rhythm and melodic contour, and give this immense work an unusual sense of formal unity and coherence. After a brief cadenza toward the end, the piano enters (Vivacissimo) with thundering chords triumphantly restating the opening bars of the first movement. The melancholy gloom of the second movement (and of the tonic key of D minor) now conquered, the soloist leads the way to an optimistic, march-like conclusion in D major.

Because of its length and the extraordinary demands it places upon the soloist, the Third Concerto has often been performed with cuts. Even Rachmaninoff made some cuts for his recording of the piece with the Philadelphia Orchestra and Eugene Ormandy in 1939-40, mostly in the finale. Nowadays the work is typically heard complete. *Harlow Robinson*

The first American performance—which was also the work’s first performance—of Rachmaninoff’s Piano Concerto No. 3 took place, as stated above, on November 28, 1909, with the composer as soloist and Walter Damrosch conducting the New York Symphony Orchestra.

The first Boston Symphony performances of Rachmaninoff’s Piano Concerto No. 3 featured the composer as soloist on October 31 and November 1, 1919, with Pierre Monteux conducting. Daniil Trifonov was soloist in the most recent BSO performances, led by Andris Nelsons at Symphony Hall in April 2019, and Yefim Bronfman in the most recent BSO performance, which took place at Tanglewood under Dima Slobodeniouk’s direction on August 4, 2019.

Sergei Prokofiev
Music from the ballet *Romeo and Juliet*, Opus 64

Sergei Prokofiev was born in Sontsovka, Ukraine, on April 23, 1891, and died in Moscow on March 5, 1953. *Romeo and Juliet*, a ballet in four acts based on Shakespeare’s tragedy of the same name, was originally commissioned in 1934 by the Mariinsky Theatre (also known as the State Academic Theater of Opera and Ballet and the Kirov Theatre) in Leningrad. Prokofiev completed the score in 1935, but numerous political and administrative complications delayed its premiere in Russia. In 1936, Prokofiev arranged two orchestral suites from the ballet’s music. Suite No. 1 (Opus 64-bis) was first performed in Moscow on November 24, 1936, and Suite No. 2 (Opus 64-ter) in Leningrad on April 15, 1937. The ballet had its stage premiere in Brno, Czechoslovakia, on December 30, 1938, and its Russian premiere at the Kirov on January 11, 1940. Prokofiev arranged a third suite from the ballet in 1946; this was published as his Opus 101. The present selection of excerpts includes movements from all three suites, as specified on the program page.

The score of Prokofiev’s *Romeo and Juliet* calls for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets (2nd doubling E-flat clarinet), bass clarinet, tenor saxophone, 2 bassoons, contrabassoon, 6 horns, 3 trumpets, cornet, 3 trombones, tuba, timpani, percussion (glockenspiel, tubular bells, xylophone, triangle, tambourine, cymbals, maracas, wood block, snare drum, bass drum), 2 mandolins, viola d'amore, harp, piano and celesta, and strings (first and second violins, violas, cellos, and double basses). Perhaps to make them easier to perform in concert, Prokofiev made the orchestration in the suites somewhat lighter than in the ballet, with only 2 trumpets rather than 3, 4 horns rather than 6, no mandolins, and a smaller percussion group. This selection of numbers is about 55 minutes long.

The plays of William Shakespeare—especially the tragedies—have long been popular in Russia. Among their admirers have been numerous composers. Pyotr Tchaikovsky based symphonic poems on *Hamlet*, *The Tempest*, and *Romeo and Juliet*; Dmitri Shostakovich turned repeatedly to *Hamlet* and *King Lear*, producing incidental music for several stage productions and scores for Grigori Kozintsev’s classic film versions.

Prokofiev, too, found frequent inspiration in Shakespeare. In 1933-34 he produced incidental music for a production called “Egyptian Nights,” a strange potpourri based on *Antony and Cleopatra* staged by experimental director Alexander Tairov at his Moscow Chamber Theater. Later, in 1937-38, he wrote incidental music for a celebrated and controversial Leningrad production of *Hamlet*, whose theme of guilt and regicide resonated deeply with Soviet audiences living through Stalin’s purges. The idea of creating a ballet of *Romeo and Juliet* came from the Soviet stage director Sergei Radlov (1892-1958), an important figure in the Russian theatrical avant-garde both before and after the 1917 Revolution. Radlov was familiar with Prokofiev’s music, since he had staged the first

Russian production of Prokofiev's opera *Love for Three Oranges* in 1926 in Leningrad. Noted for his adventurous productions of contemporary opera, Radlov directed the Russian premiere of Alban Berg's *Wozzeck* at the Mariinsky Theatre, where he served as artistic director from 1931 to 1934. He also staged several plays of Shakespeare at his own dramatic theater in the early 1930s, including *Romeo and Juliet* in 1934.

Originally, Radlov and Prokofiev were planning to stage *Romeo and Juliet* at the Mariinsky (later known as the Kirov Theatre). But in one of the many political storms that beset the theater during the Soviet era, Radlov lost his position there in the aftermath of the assassination of the Leningrad Communist Party boss Sergei Kirov in December 1934. Still continuing to work with Radlov as librettist, Prokofiev signed a new contract (also later broken) for the ballet with the Bolshoi Theatre in Moscow. At the time, Prokofiev was living a peripatetic and nomadic life, commuting between Paris (where his wife and two sons still lived) and Russia, with frequent trips to the United States. Only in early 1936 did he make the fateful decision to settle his family permanently in an apartment in Moscow.

Prokofiev spent the spring, summer, and early fall of 1935 in the USSR. Despite the increasingly repressive political and ideological atmosphere to which he seems to have paid remarkably little attention, this was a period of apparently happy productivity, his chief project being *Romeo and Juliet*. In fact, Prokofiev worked with incredible speed, as he did when genuinely inspired. Act II was completed on July 22, 1935, Act III on August 29, and the entire piano score by September 8, after less than five months of work. In October he began the orchestration, producing the equivalent of about twenty pages of full score each day. But the planned Bolshoi production failed to take place, and no other theater came forth to take on the project.

Frustrated, Prokofiev created two orchestral suites from the ballet's music in late 1936. These were performed soon afterwards in Russia. The stage premiere of the full-length ballet eventually took place not in Russia, but in Brno, Czechoslovakia, with choreography by Ivo Psota, who also danced the role of Romeo. The first Russian production at the Kirov Theatre in Leningrad was choreographed by Leonid Lavrovsky. Galina Ulanova scored one of her greatest successes in the role of Juliet. The story line of the Kirov version had been stitched together by four authors: Radlov, Prokofiev, Lavrovsky, and critic/playwright Adrian Piotrovsky. Not surprisingly, the repeated revision of the scenario produced what critic Arlene Croce has called a "dramaturgical nightmare."

The original scenario (later altered) changed the play's ending to a happy one. Radlov and Prokofiev had Romeo arrive a minute earlier than in Shakespeare, finding Juliet alive. "The reasons that led us to such a barbarism were purely choreographic," Prokofiev explained later. "Living people can dance, but the dead cannot dance lying down." Another factor was certainly the Soviet doctrine of Socialist Realism, which urged composers to provide optimistic, uplifting endings to their operas and ballets. But in the end, Prokofiev and his collaborators restored the original tragic ending, which turned out to be spectacularly effective both choreographically and musically.

Each of the two orchestral suites Prokofiev arranged in 1936 from the music for *Romeo and Juliet* has seven titled sections. Suite No. 1 (Opus 64-bis) focuses on rearranged genre episodes from Acts I and II and does not attempt to follow the dramatic action. Four of its sections are dance intermezzi and only two ("Madrigal" and "Romeo and Juliet") make use of the major dramatic leitmotifs. Suite No. 2 (Opus 64-ter), on the other hand, possesses a more logical narrative structure that follows the play's plot. The third suite (Opus 101), made in 1946, is a series of tableaux with no narrative goal.

Romeo represents a giant step forward in Prokofiev's evolution as a ballet composer. It is a remarkable synthesis of the five "lines" of his musical personality, as he once described them: classical, modern, toccata (or motor), lyrical, and grotesque. His aggressive "Scythianism" found brilliant expression in the violent hostility between the Montagues and Capulets, and in the brutal darkness of the unenlightened medieval setting. His "classicism" found an outlet in the courtly dances required of an aristocratic setting, such as gavottes and minuets. Entirely appropriate for some of the character roles, such as the Nurse, was Prokofiev's famous satirical style, while his scherzo style suited volatile characters like Mercutio. And finally, Prokofiev's lyricism, an increasingly important part of his artistic personality since the late 1920s and now reinforced by the Soviet musical environment (which prized melody and accessibility above all else), was both necessary and particularly successful in conveying the innocent passion between the lovers that lies at the center of the drama. *Romeo* is Prokofiev's first completely successful lyrical stage work, and his first convincing portrayal of non-ironic romantic love.

Harlow Robinson

The first American performances, which were also the first BSO performances, of music from Prokofiev's Romeo and Juliet *were given by the BSO under the composer's direction on March 25 and 26, 1938, as part of an all-Prokofiev program. Selecting music from the first two suites, Ken-David Masur led the most recent BSO performances of music from the ballet in October 2018.*

To Read and Hear More…

For a complete BSO performance history of any piece on the program, readers are encouraged to visit the BSO Archives' online database, "HENRY," named for BSO founder Henry Lee Higginson, at archives.bso.org.

Robert W. Oldani wrote the Alexander Borodin essay for the 2001 *New Grove Dictionary of Music and Musicians*; the 1980 essay was by Gerald Abraham and David Lloyd-Jones. Arthur Fiedler and the Boston Pops Orchestra recorded Borodin's *Prince Igor* Overture and Polovtsian Dances (RCA). Theodore Kuchar recorded highlights from the opera, including the overture, with the Ukraine National Radio Symphony (Naxos). Recordings of the complete opera included the Mariinsky Theater's with Valery Gergiev (Philips) and the Bolshoi Theatre's with Alexander Melik-Pashayev. The Kirov Opera's 1969 film of the complete opera is available on DVD (Kultur Video).

The Rachmaninoff article in the *New Grove Dictionary of Music and Musicians* is by Geoffrey Norris, whose *Rachmaninoff* in the Master Musicians series is a good general biography (Oxford University Press). Other general biographies include those by Julian Haylock (Pavilion) and by Barrie Martyn (Scolar Press). *Sergei Rachmaninoff: A Lifetime in Music*, by Sergei Bertensson and Jay Leyda, draws upon the composer's letters and interviews (Indiana University Press). *Rachmaninov Orchestral Music* by Patrick Piggott in the series of BBC Music Guides (University of Washington) and Michael Steinberg's *The Concerto– A Listener's Guide* (Oxford) take a closer look at specific pieces. Yefim Bronfman recorded Rachmaninoff's Second and Third concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic (Sony). The BSO recorded the Piano Concerto No. 3 with Evgeny Kissin and conductor Seiji Ozawa in 1992 (RCA) and with Byron Janis and conductor Charles Munch in 1957 (also RCA). Rachmaninoff recorded his concertos with the Philadelphia Orchestra under Leopold Stokowski (No. 2 and the *Rhapsody on a Theme of Paganini*) and Eugene Ormandy (Nos. 1, 3, and 4) for RCA Victor.

The important modern study of Prokofiev in English is Harlow Robinson's *Sergei Prokofiev: A Biography*, published originally in 1987 and reprinted in 2002 (Northeastern University Press). Robinson also produced *Selected Letters of Sergei Prokofiev* (Northeastern University Press). *Sergey Prokofiev* by Daniel Jaffé is in the well-illustrated series "20th-Century Composers" (Phaidon paperback). *Prokofiev by Prokofiev: A Composer's Memoir* is an autobiographical account covering the first seventeen years of Prokofiev's life. The Boston Symphony Orchestra and Seiji Ozawa recorded the complete score of *Romeo and Juliet* in 1986 (Deutsche Grammophon). Serge Koussevitzky recorded the ballet's Suite No. 2 with the BSO in 1945 (RCA). Charles Munch and the BSO recorded twelve selections from the composer's three *Romeo and Juliet* suites in 1957 (RCA), and Erich Leinsdorf and the BSO recorded seventeen excerpts in 1967 (RCA). Prokofiev's own recording of the Suite No. 2 with the Moscow Philharmonic, from 1938, is reportedly the only recording of Prokofiev as conductor (Parnassus).

Robert Kirzinger/Marc Mandel

ARTISTS

Philippe Jordan

Swiss conductor Philippe Jordan, regarded as one of today's most established and important conductors, makes his Boston Symphony Orchestra debut this week. Mr. Jordan's career has taken him to all the world's major opera houses, festivals. He has been music director of the Vienna State Opera since September 2020 and in his first season he gave the premieres of new productions of *Madama Butterfly*, *Parsifal*, and *Macbeth* beside revivals of *Der Rosenkavalier* and *The Marriage of Figaro.* This season he premieres new productions of *Don Giovanni*, *Wozzeck*, and *Tristan* and conducts revivals of *Parsifal*, *Rosenkavalier*, and *Capriccio*. Mr. Jordan's career on the podium began as Kapellmeister at Germany's Theater Ulm and at the Berlin State Opera. From 2001 to 2004, he was principal conductor of Graz Opera and the Graz Philharmonic Orchestra in Austria. During this period, he also debuted at several of the world's leading opera houses and festivals, including the Metropolitan Opera, Royal Opera House—Covent Garden, Teatro alla Scala, Bavarian State Opera, Vienna State Opera, and Festspielhaus Baden-Baden, and the festivals of Aix-en-Provence, Glyndebourne, and Salzburg. From 2006 to 2010 he returned to the Berlin State Opera as principal guest conductor. In summer 2012 he debuted at the Bayreuth Festival with *Parsifal*, which he followed up in 2017 with Bayreuth's new production of *Die Meistersinger von Nürnberg*, which he repeated in 2018 and 2019. Mr. Jordan was music director of the Opéra national de Paris between 2009 and 2021, where he conducted numerous premieres and revivals, including *Moses und Aron*, *La Damnation de Faust*, *Der Rosenkavalier*, *Samson et Dalila*, *Lohengrin*, *Don Carlos*, *Les Troyens*, *Don Giovanni*, *Prince Igor*, and the *Ring* cycle in a concert version. Mr. Jordan was principal conductor of the Vienna Symphony Orchestra from 2014 to

2020. Together with the orchestra, he developed complete cycles of Schubert's symphonies and Beethoven's symphonies and piano concertos, a cycle of J. S. Bach's major masses and oratorios, and a three-part Bruckner project, in which the composer's last three symphonies were presented in contrasting dialogue with classic works of the modern period by Kurtág, Ligeti, and Scelsi. In the symphonic field Mr. Jordan has conducted the world's most famous orchestras. His orchestral conducting engagements this season include the Bavarian Radio Symphony Orchestra, Berlin Philharmonic, Israel Philharmonic Orchestra, Los Angeles Philharmonic, Teatro del Maggio Musicale Fiorentino, and Webern Symphony Orchestra.

Yefim Bronfman

Internationally recognized as one of today's most acclaimed and admired pianists, Yefim Bronfman works regularly with the world's most illustrious conductors, ensembles, and chamber musicians. He is consistently acknowledged by the press and audiences alike for his commanding technique, power, and exceptional lyrical gifts. As 2021-22 artist-in-residence with the Concertgebouw in Amsterdam, Mr. Bronfman began the season on tour with the orchestra in Europe, concluding with the world premiere of a concerto by Elena Firsova, commissioned for him. His 2021-22 season continues with returns to the New York and Los Angeles philharmonics, the symphonies of Houston, St. Louis, San Francisco, and more. In recital he can be heard throughout the U.S. and in Italy, Russia, Spain, and Germany. He visits Vienna and Frankfurt with the Munich Philharmonic; Luxembourg and Paris with the Concertgebouw; London with the Philharmonia Orchestra, and Israel with the Israel Philharmonic. Widely praised for his solo, chamber, and orchestral recordings, Mr. Bronfman has been nominated for six Grammy Awards, winning in 1997 with Esa-Pekka Salonen and the Los Angeles Philharmonic for their recording of the three Bartók concertos. Other releases include the 2014 Grammy-nominated recording of Magnus Lindberg's Piano Concerto No. 2 commissioned for him by and performed with the New York Philharmonic and Alan Gilbert on the Da Capo label. Among his appearances available on DVD is a performance of Beethoven's *Emperor* Concerto with Andris Nelsons and the Royal Concertgebouw Orchestra from the 2011 Lucerne Festival. Born in Tashkent in the Soviet Union, Yefim Bronfman immigrated to Israel with his family in 1973, where he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States, he studied at the Juilliard School, Marlboro School of Music, and the Curtis Institute of Music, under Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. He has received the prestigious Avery Fisher Prize, the Jean Gimbel Lane prize in piano performance from Northwestern University, and an honorary doctorate from the Manhattan School of Music. Yefim Bronfman made his BSO debut in January 1989 and his Tanglewood debut under Charles Dutoit's direction in August 1990. A frequent guest ever since, he most recently appeared with the BSO and Andris Nelsons at Tanglewood in July 2021, as soloist in Beethoven's Piano Concerto No. 3, and at Symphony Hall in January 2020, shortly before the beginning of the COVID-19 shutdown, performing both Mozart's Concerto No. 24 and Beethoven's Concerto No. 4.

Andris Nelsons

Ray and Maria Stata Music Director, endowed in perpetuity

The 2021-2022 season is Andris Nelsons' eighth as the Boston Symphony Orchestra's Ray and Maria Stata Music Director. In summer 2015, following his first season as music director, his contract with the BSO was extended through the 2021-2022 season. In February 2018, he was also named Gewandhauskapellmeister of the Gewandhausorchester Leipzig. In October 2020, the BSO and GHO jointly announced extensions to Mr. Nelsons' contracts. His contract with the BSO was extended until 2025, and his GHO contract until 2027. An evergreen clause in his BSO contract reflects a mutual intention for long-term collaboration beyond the years of the agreement. In fall 2019, Mr. Nelsons and the BSO hosted the Gewandhausorchester in historic concerts at Symphony Hall that included performances by the GHO as well as concerts featuring the players of both orchestras together.

The fifteenth music director in the orchestra's history, Andris Nelsons made his BSO debut at Carnegie Hall in March 2011, his Tanglewood debut in July 2012, and his BSO subscription series debut in January 2013. He has led the orchestra on three European tours and one of Japan; a scheduled February 2020 tour to East Asia was canceled due to the COVID-19 emergency. In the pandemic-affected 2020-2021 BSO season, Mr. Nelsons led the BSO in six of the fifteen concerts streamed as part of the orchestra's BSO NOW virtual season recorded in Symphony Hall. The diverse repertoire ranged from Beethoven symphonies and music of Schumann and Brahms to several recent works by leading young American composers. His BSO repertoire in the 2021-2022 season ranges from favorites by Rachmaninoff and Sibelius to world and American premieres of BSO-commissioned works by HK Gruber, Jörg Widmann, Unsuk Chin, and Kaija Saariaho. This season also marks the culmination of Mr. Nelsons' multi-season

joint project with the BSO and GHO to perform and record major works of Richard Strauss, to be released by Deutsche Grammophon.

Andris Nelsons and the BSO's ongoing series of recordings of the complete Shostakovich symphonies for Deutsche Grammophon, so far encompassing ten of the fifteen symphonies, has earned three Grammy Awards for Best Orchestral Performance and one for Best Engineered Album. The latest installment, featuring symphonies nos. 1, 14, and 15 and the Chamber Symphony, Op. 110a, was released in June 2021. Future releases will explore the composer's concertos for piano, violin, and cello, and his monumental opera *Lady Macbeth of the Mtsensk District*. Mr. Nelsons' other recordings with the BSO include the complete Brahms symphonies for the BSO Classics label and a Naxos release of recent American works commissioned and premiered by the orchestra. Under an exclusive contract with Deutsche Grammophon, he has also recorded the complete Beethoven symphonies with the Vienna Philharmonic (released in 2019) and is recording the Bruckner symphonies with the GHO.

Mr. Nelsons frequently leads such orchestras as the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, and the Concertgebouw in Amsterdam, and appears with such opera companies as the Bayreuth Festival and the Royal Opera House, Covent Garden. Born in Riga in 1978 into a family of musicians, Andris Nelsons began his career as a trumpeter in the Latvian National Opera Orchestra before studying conducting. He was Music Director of the City of Birmingham Symphony Orchestra (2008-2015), Principal Conductor of Nordwestdeutsche Philharmonie in Herford, Germany (2006-2009), and Music Director of the Latvian National Opera (2003-2007).

Credits and Further Information

First associate concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolo Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Todd Seeber performs on an 1835 Kennedy bass, the "Salkowski Kennedy," generously donated to the orchestra by John Salkowski, a member of the bass section from 1966 to 2007.

Steinway & Sons Pianos, selected exclusively for Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

Special thanks to Fairmont Copley Plaza and Commonwealth Worldwide Executive Transportation.

Broadcasts of the Boston Symphony Orchestra are heard on 99.5 WCRB.

In consideration of the performers and those around you, please turn off all electronic equipment during the performance, including tablets, cellular phones, pagers, watch alarms, messaging devices of any kind, anything that emits an audible signal, and anything that glows. Thank you for your cooperation.

Please note that the use of audio or video recording devices and taking pictures of the artists—whether photographs or videos—are prohibited during the performance.