ANDRIS NELSONS, RAY AND MARIA STATA MUSIC DIRECTOR

BERNARD HAITINK, LACROIX FAMILY FUND CONDUCTOR EMERITUS

SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

THOMAS ADÈS, DEBORAH AND PHILIP EDMUNDSON ARTISTIC PARTNER

Boston Symphony Orchestra

141st season, 2021–2022 Week 18

Thursday, March 3, 8pm

Friday, March 4, 1:30pm

Saturday, March 5, 8pm

ANDRIS NELSONS conducting

IVES *THE UNANSWERED QUESTION*

UNSUK CHIN VIOLIN CONCERTO NO. 2, *SCHERBEN DER STILLE* (*SHARDS OF SILENCE*)

LEONIDAS KAVAKOS, violin

(American premiere; co-commissioned by the Boston Symphony Orchestra, Andris Nelsons, Music Director, and supported in part by the New Works Fund established by the Massachusetts Cultural Council, a state agency)

{INTERMISSION}

BERLIOZ *SYMPHONIE FANTASTIQUE*, EPISODE FROM THE LIFE OF AN ARTIST, OPUS 14

"Reveries, passions." Largo—Allegro agitato e appassionato assai—Religiosamente

"A ball." Valse: Allegro non troppo

"Scene in the country." Adagio

"March to the scaffold." Allegretto non troppo

"Dream of a witches' sabbath." Larghetto—Allegro

The evening concerts will end about 10 and the afternoon concert about 3:30.

Bank of America is proud to sponsor the BSO's 2021-22 season.

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

The Program in Brief...

The South Korea-born composer Unsuk Chin, who has been based in Germany for several decades, had no intention of writing a second violin concerto to follow her highly acclaimed, Grawemeyer Award-winning Violin Concerto of 2001, but was moved to do so by the playing of the violinist Leonidas Kavakos. A joint commission of the Boston Symphony Orchestra, London Symphony Orchestra, and Gewandhausorchester Leipzig, this scintillating, single-movement piece was premiered in London in January 2022. These are the American premiere performances of the concerto, which the BSO takes to New York City's Carnegie Hall later this month.

Charles Ives was an American original, combining the traditional music of

churches and marching bands with exuberant experiments in sound. Little recognized for his music during his lifetime, he made his fortune in the insurance business. His reputation as a composer grew gradually from the 1920s on, after he'd virtually retired from writing new works; he was finally awarded a Pulitzer Prize for his Third Symphony in 1947. Ives wrote his atmospheric *The Unanswered Question* originally for chamber ensemble in 1908; the version with full strings dates from the 1930s.

It was just four years after Beethoven's death that the 26-year-old Berlioz wrote his *Symphonie fantastique*, a fantastical work of "musical autobiography" inspired by his initially unrequited love for the Irish actress Harriet Smithson. In the throes of that infatuation, the young composer produced a programmatic symphony unlike any music ever composed, depicting the story of a lovesick young artist who, in an opium-induced dream, imagines himself killing the object of his affection (who is represented throughout the work by one of Berlioz's notably long-breathed musical themes), after which he is executed and finds himself in the midst of a frightful witches' Sabbath—all revealing Berlioz as one of the most original, creative minds ever to write for the orchestra.

Robert Kirzinger

Charles Ives

The Unanswered Question

Charles Edward Ives was born in Danbury, Connecticut, on October 20, 1874, and died in New York on May 19, 1954. Composed 1906-08 for chamber ensemble, *The Unanswered Question* was paired originally with Ives's *Central Park in the Dark* in 1908 as *Two Contemplations*. *The Unanswered Question* was revised and enlarged, 1930-35, and that version was premiered May 11, 1946, at the Juilliard School, New York, Theodore Bloomfield conducting. The premiere of the chamber version was given by the American Composers Orchestra, Dennis Russell Davies conducting, in March 1984. The BSO performs the 1935 version in these concerts. Thomas Rolfs is the trumpet soloist in these performances.

The score of *The Unanswered Question* calls for 4 flutes, trumpet, and strings (first and second violins, violas, cellos, and double basses). The piece is about 6 minutes long.

The enormous range of style and technique in the music of Charles Ives is not something that developed quickly or casually. Ives was a young organ prodigy in Danbury, Connecticut, when he began composing in familiar forms and genres: songs for the parlor, marches for his father's band, pieces for organ and church choir. Meanwhile, his father George Ives bequeathed his son an inquiring and adventurous spirit regarding the materials of music. At

the same time as he was writing conventional music for immediate use, young Charlie was also experimenting with music in two keys, with free harmonies, with effects of space and juxtaposition—the latter including variations on a hymn played by contingents of players spread around a town square, the theme and variations played together.

In 1898 Ives graduated from Yale, having studied with perhaps the finest American composition teacher of the day, the German-trained Horatio Parker. It was inevitable that Parker would be relentlessly conservative in his approach, but he taught Ives a great deal about the shaping of works. At the same time, in college Charlie played ragtime piano at parties and local theaters, and amused his friends from the keyboard with what he called "take-offs" of football games and other campus events. After college, beginning to realize that the kind of music he wanted to write was never going to make him a living, he got a job in the life insurance industry. In the next decades he rose to near the top of that profession, while at the same time composing at white heat nights and weekends and vacations.

An important thing to understand about Ives is that every kind of music excited him if it was earnest and authentic, whether a Brahms symphony, a sentimental gospel hymn, a ragtime, a town band on the march. He had a particular love of the enthusiasms and quirks of amateur musicians, and translated even their mistakes into his music. "Bandstuff," he told one of his longsuffering copyists. "They didn't always play right & together and it was as good either way."

To Ives all music was an avatar of the eternal human spirit that underlies

it. As he matured as a composer, he was determined to evoke in his work what his father had called “the music of the ages.” In the process he never left anything behind, neither his conventional side nor his experimental, and he found continually new ways to mingle the styles and voices he had at his command—a larger range of style and technique than any composer had ever wielded before. Ives’s smaller works are among other things a record of the process he developed during his creative journey. They can be seen as products of his musical laboratory, in which ideas were cycled and recycled as he taught himself to write a kind of music quite unimagined in the world before. His laboratory explored technical ideas often decades ahead of their time—polytonality, polyrhythm, collage effects, complex rhythms, free harmony, and on and on—and no less involved a sense of traditional genres centered on the music he grew up with in Danbury. In his music all these elements circulate, mingling in continually fresh and unexpected ways.

Composed around 1906-07, *The Unanswered Question* is perennially Ives’s most popular work and one of his most prophetic. It is a kind of musical collage in three layers. A distant background of strings represents “the Silence of the Druids.” Over it a trumpet repeatedly intones “the Perennial Question of Existence,” and a group of winds attempts to solve the question with increasing fury. Finally the trumpet asks the question one last time, answered by an eloquent silence. For Ives, a question was better, more productive, than an answer. His life, his spirituality, and his music are an abiding illustration of that vision of endless questioning, endless exploration.

Jan Swafford

Jan Swafford is a prizewinning composer and writer whose most recent book, published in December 2020, is Mozart: The Reign of Love*. His other acclaimed books include* Beethoven: Anguish and Triumph, Johannes Brahms: A Biography, The Vintage Guide to Classical Music, *and* Language of the Spirit: An Introduction to Classical Music*. He is an alumnus of the Tanglewood Music Center, where he studied composition.*

Unsuk Chin

Violin Concerto No. 2, *Scherben der Stille*

Unsuk Chin was born in Seoul, South Korea, on July 14, 1961. She moved to Hamburg, Germany, in 1985 and later in the decade moved to Berlin, where she is based now. She wrote her Violin Concerto No. 2 for Leonidas Kavakos on commission from the London Symphony Orchestra with Simon Rattle, Music Director, supported by the Ernst von Siemens Music Foundation; the Boston Symphony Orchestra, Andris Nelsons, Music Director, supported in part by the New Works Fund established by the Massachusetts Cultural Council, a state agency; and the Gewandhausorchester Leipzig, Andris Nelsons, Gewandhauskapellmeister. Leonidas Kavakos gave the world premiere performance with the LSO and Sir Simon Rattle on January 6, 2022, at Barbican Hall in London. These are the American premiere performances. Leonidas Kavakos and Andris Nelsons repeat the piece with the BSO at Carnegie Hall in New York City on March 14 and give the German premiere of the concerto on March 31 with the Gewandhausorchester Leipzig.

The score of the Violin Concerto No. 2 calls for 3 flutes (2nd and 3rd dou-

bling piccolo), 2 oboes, 3 clarinets (2nd doubling E-flat clarinet, 3rd doubling bass clarinet), 2 bassoons, 4 horns, 3 trumpets, 4 trombones, tuba, timpani, percussion (4 players recommended: 1. xylophone, crotales, bass marimba, plate bell, 3 suspended cymbals, splash cymbal, tissue paper, fine and medium sandpaper, sandbox, flexatone, maracas, medium and large snare drums; 2. glockenspiel, tubular bells, crotales, plate bells, triangle, suspended cymbal, splash cymbal, fine and medium sandpaper, maracas, bongo; 3. vibraphone, tubular bells, gongs, 2 suspended cymbals, small and large tam-tams, tambourine, guiro, tissue paper, 4 tom-toms, bass drum; 4. vibraphone, tubular bells, crotales, plate bells, cencerros (cowbells), gongs, suspended cymbals, 4 tam-tams, guiro, tambourine, mark tree, tissue paper, snare drum, tom-tom, bass drum), harp, piano/celesta, and strings (first and second violins, violas, cellos, and double basses). The concerto is about 27 minutes long.

Born in Seoul, South Korea, Unsuk Chin was taught to read music by her father. Her first instrument was the piano, and she aspired to be a concert pianist before focusing on composition at the National University of Seoul, where she studied with Sukhi Kang. Chin followed the example of the Kang's teacher, the eminent Korean composer Isang Yun, in deciding to further her studies in Germany, where she worked with György Ligeti.

Ligeti's example suggested to Chin the unbridled use of any number of musical styles to achieve her expressive aims, including non-Western music, as well as delight in the intricacies and puzzles of composition. The older composer's preoccupation with Lewis Carroll's "Alice" stories infected Chin as well,

leading eventually to her extraordinary English-language *Acrostic-Wordplay*. Her *Alice in Wonderland*, also in English, was premiered at the Bavarian State Opera in 2007. Chin also worked intensively at the electronic music studio at the Technical University of Berlin, an experience that continues to affect her treatment of acoustic instruments. Her *Xi* (2000) for ensemble and electronics won the Bourges International Competition for Electroacoustic Music. Her work has been commissioned by the BBC National Orchestra of Wales, the London, Berlin, and Los Angeles philharmonics, the NDR Elbphilharmonie Orchester, Ensemble Intercontemporain, Kronos Quartet, London Sinfonietta, and Deutsches Sinfonie-Orchester Berlin, where she was composer-in-residence. She was also composer-inresidence with the Seoul Philharmonic. The Boston Symphony Orchestra co-commissioned her orchestra piece *Mannequin* and gave the American premiere in November 2015, Ken-David Masur conducting. In 2011 the BSO, soloist Renaud Capuçon, and conductor Susanna Mälkki gave the American premiere of her Cello Concerto. At Tanglewood this summer the BSO will perform her short 2020 orchestra work *subito con forza* ("suddenly, with force"), a Royal Concertgebouw commission. She received the prestigious Grawemeyer Award for her Violin Concerto in 2004.

Although Chin has rarely explicitly drawn on Eastern music in her compositions, several works suggest an interest in East Asian culture as a source of musical inspiration. Chin wrote *Šu*, a concerto for the Chinese sheng and orchestra, for the Tokyo Symphony Orchestra and the sheng master Wu Wei. Her *Rocaná* for orchestra takes its title from the Sanskrit ("room of light"), and Korean dramatic music was the impetus for the first movement of the Cello Concerto.

Unsuk Chin's works are characterized by brilliant surface activity, textures of highly active individual parts, and the use of unusual combinations of instruments and extended playing techniques to create unique, pungent sounds. Her interest in the spectral harmonic makeup of sound and use of microtones results in an ethereal, otherworldly kind of effect, used in conjunction with a broader harmonic palette. These sounds are incorporated into a musical architecture with a sure sense of narrative and expressive effect. Repetition and recurrence are also part of Chin's approach.

The Violin Concerto No. 2 is in a single movement but moves fairly regularly between sections of slower music (with the soloist playing multi-stops—more than one note at once) and quicker music, typically arpeggios, short, overlapping scale fragments, and quick, staccato groups. As the composer describes in her comments on the concerto, everything stems from the solo violin's opening gestures, a multidimensional motif consisting of a definite, strongly sounded pair of notes with a highlight of a harmonic arpeggio, like light reflecting from a solid object. As the violin moves continually into new and ever more virtuosic territory, the orchestra follows, amplifying and transforming the soloist's music in sheets and waves of sound. The orchestral environment begins with subtle, tissue-paper wafts and surges occasionally in growling walls of winds, brass, and strings, but is subtle, transparent, and imaginative throughout.

Robert Kirzinger

Composer and writer Robert Kirzinger is the Boston Symphony Orchestra's Director of Program Publications.

Unsuk Chin on her Violin Concerto No. 2, *Scherben der Stille*

With my Violin Concerto No. 2, titled *Scherben der Stille* ("Shards of Silence"), I decided to break my "principle" of writing only one concerto for an instrument. Given that there is such a great history with symphonic repertoire, it is always a challenge for a contemporary composer to try to add something to a genre that is new and yet in a way that is idiomatic for the ingenious 19th-century invention, the symphony orchestra. Besides, I want to write for many other instruments, ensembles, and setups, and every new project requires ample research time. To provide a slightly far-fetched comparison, Glenn Gould once remarked that he only records a piece once but decided to make an exception with the *Goldberg* Variations, his first and last recording; both are entirely different, but equally brilliant, which is fascinating.

I decided to break with this "principle" because of my encounter with Leonidas Kavakos's unique musicianship and artistic personality, which resulted in new ideas on tackling this genre's challenges. Therefore, this work is very different from my First Violin Concerto, which I composed twenty years ago. It also reflects the manifold new experiences I have had with this instrument since then, especially and most lately in *Gran Cadenza*, a violin duo commissioned by and written for Anne-Sophie Mutter. Nevertheless, it is very different from all the other music I have written for the violin, whether in soloistic function or as part of an ensemble.

My Violin Concerto No. 2 is a subjective portrait of and a dialogue with Leonidas Kavakos's musicianship, which is burningly intense, and at the same time, impeccable and completely focused.

It is cast in one movement: the solo violin part forms the foundation of the whole work; the soloist triggers all of the orchestra's actions and impulses. The work also features a composed solo cadenza that is very virtuosic.

The music is rich in contrast: the musical fabric emerges from utter silence but—hence the title of the work—juxtaposed seamlessly with rough edges, tonal shards and incisive outbursts from which new shapes appear.

A small motivic cell of five musical notes (or, to be more precise, two notes embellished by three natural harmonics) that soon turns into a line, a phrase, forms the creative nucleus of this piece, and it appears all over, in a variety of shapes and characters. The orchestra joins the soloist inconspicuously, starting from the almost imperceptible rustle of the beginning. Together with the soloist's actions, it results in delicate, iridescent soundscapes, the music being on the verge between emergence and decay. These minimal moves already catalyze many of the upcoming developments. But soon, the orchestra appears with more angular textures, and the motivic proto-cell turns into a manifold of shapes: occasionally resembling a delicate song, then morphing into ritual-like repetitive pulsations, and, towards the end of the piece into "beats" that have a scream-like character. These changes sometimes happen with more fluent transitions and, more often, unexpected turns and even harsh contrasts.

Structurally speaking, Violin Concerto No. 2 consists of different sections that merge seamlessly: the grand form of the work resembles a labyrinth.

Unsuk Chin, © 2021

Hector Berlioz

***Symphonie fantastique*, Episode from the life of an artist, Opus 14**

Hector Berlioz was born at La Côte-St-André (near Grenoble), Department of Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his *Symphonie fantastique*—his first major work—in 1830, though a few of the musical ideas derive from some of his earlier compositions (see below). François-Antoine Habeneck led the first performance on December 5, 1830, in Paris. Habeneck led the premiere of the revised version on December 9, 1832, also in Paris, on which occasion Berlioz was one of the drummers.

Berlioz's *Symphonie fantastique* is scored for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, E-flat clarinet, 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, 2 tubas (originally ophicleides), timpani, bass drum, snare drum, cymbals, bells, 2 harps, and strings (first and second violins, violas, cellos, and double basses). *Symphonie fantastique* is about 55 minutes long.

On December 9, 1832, in true storybook fashion—and as vividly recounted in his own *Memoirs*—Hector Berlioz won the heart of his beloved Harriet Smithson, whom he had never met, with a concert including the *Symphonie fantastique*, for which she had unknowingly served as inspiration when the composer fell hopelessly in love with her some years before. The two met the next day and were married on the following October 4. The unfortunate but true conclusion to this seemingly happy tale is that Berlioz and his "Henriette," as he called her, were formally separated in 1844.

Berlioz saw the Irish actress Harriet Smithson for the first time on September 11, 1827, when she played Ophelia in *Hamlet* with a troupe of English actors visiting Paris. By the time of her departure from Paris in 1829, Berlioz had made himself known to her through letters but they did not meet. By February 6, 1830, he had hoped to begin his "Episode from the life of an artist," a symphony reflecting the ardor of his "infernal passion," but his creative capabilities remained paralyzed until that April, when gossip (later discredited) linking Harriet with her manager provided the impetus for him to conceive a program that ended with the transformation of her previously unsullied image into a participant in the infernal witches' sabbath whose depiction makes up the last movement of the *Symphonie fantastique*. The work had its first performance on December 5, 1830, paired on a concert with Berlioz's Prix de Rome-winning cantata *La Mort de Sardanapale*, which represented his fourth attempt at that prize.

Before Berlioz returned to Paris from Rome (where he was required to live and study while supported by his Prix de Rome stipend) in November 1832, he had subjected the second and third movements of his symphony to considerable revision. At the fateful concert of December 9, 1832, the *Fantastique* was paired with its sequel, the now virtually unknown *Lélio, or The Return to Life*, the "return" representing the artist's awakening to his senses from the opium dream depicted in the *Symphonie fantastique*'s program. Berlioz, overwhelmed by the coincidence of Harriet's being back in Paris at the same time, successfully conspired to provide her with a ticket to the concert; and so it was, when the speaker in *Lélio* declaimed the line "Oh, if only I could

find her, the Juliet, the Ophelia, for whom my heart cries out…," that Harriet found herself as taken with Berlioz as he with her.

And what of the music itself? Though he ultimately came to feel that the titles of the individual movements spoke well enough for themselves, the composer originally specified that his own detailed program—a version of which appears at the end of this note—be distributed to the audience at the first performance. For present purposes, it is worth quoting from that program's opening paragraph, with its reference to the symphony's principal musical theme:

> A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

The *idée fixe*, as much a psychological fixation as a musical one, is introduced in the violins and flute at the start of the first movement's Allegro section, the melody in fact having been lifted by the composer from his own 1828 cantata *Herminie*, which took second prize in his second attempt at the Prix de Rome.* In his score, Berlioz calls for a repeat of this section, presumably to ensure that the *idée fixe* be properly implanted in the ear, and mind, of his listeners. Its appearance "everywhere" in the course of the symphony includes a ball in the midst of a brilliant party (for sheer atmosphere, one of

the most extraordinarily beautiful movements in Berlioz's orchestral output); during a quiet summer evening in the country (where it appears against a background texture of agitated strings, leading to a dramatic outburst before the restoration of calm); in the artist's last thoughts before he is executed, in a dream, for the murder of his beloved (at the end of the March to the Scaffold, whose characterization by Berlioz as "now somber and ferocious, now brilliant and solemn" suggests a more generally grim treatment than this music, played to death as an orchestral showpiece, usually receives); and during his posthumous participation in a wild witches' sabbath, following his execution, at which the melody representing his beloved appears, grotesquely transformed, to join a "devilish orgy" whose diabolically frenzied climax combines the *Dies irae* from the Mass for the Dead with the witches' round dance.

Today, more than 190 years since the premiere, it is easy to forget that when the *Symphonie fantastique* was new, Beethoven's symphonies had just recently reached France, Beethoven himself having died only in 1827, just half a year before the 23-year-old Berlioz first saw Harriet Smithson. And Berlioz's five-movement symphony, with its much more specific programmatic intent, is already a far cry even from Beethoven's own *Pastoral* Symphony of 1808. David Cairns, whose translation of Berlioz's *Memoirs* is the one to read, has written that "Berlioz in the 'Fantastic' symphony was speaking a new language: not only a new language of orchestral sound…but also a new language of feeling,…the outward and visible sign of which was the unheard of fastidiousness with which nuances of expression were marked in the score."

Countless aspects of this score are representative of Berlioz's individual musical style. Among them are his rhythmically flexible, characteristically long-spun melodies, of which the *idée fixe* is a prime example; the quick (and equally characteristic) juxtaposition of contrasting harmonies, as in the rap-id-fire chords near the end of the March; his precise concern with dynamic markings (e.g., a clarinet solo in the Scene in the Country begins at a "very, very, very soft" *pppp* dynamic, the sort of marking we normally associate with such much later composers as Tchaikovsky or Mahler); and the telling and often novel use of particular instruments, whether the harps at the Ball; the unaccompanied English horn in dialogue with the offstage oboe at the start of the scene in the Country; the drums, used to create distant thunder (with four players specified) at the end of that same Scene, and then immediately called upon to chillingly different effect at the start of the March; or the quick tapping of bows on strings to suggest the dancing skeletons of the Witches' Sabbath. And all of this becomes even more striking when one considers that the *Symphonie fantastique* is the composer's earliest big orchestral work, composed when he was not yet 30, and that the great, mature works—*Roméo et Juliette*, *The Damnation of Faust*, the operas *Les Troyens* and *Béatrice et Bénédict* among them—would follow only years and decades later.

Marc Mandel

Marc Mandel joined the staff of the Boston Symphony Orchestra in 1978 and managed the BSO's program book from 1979 until his retirement as Director of Program Publications in 2020.

* Berlioz had originally used the violin melody heard at the very start of the first movement's introductory Largo for a song written years before, while under the influence of another, much earlier infatuation; the composer characterized this melody as "exactly right for expressing the overpowering sadness of a young heart first caught in the toils of a hopeless love."

The March to the Scaffold is another instance in the *Symphonie fantastique* of Berlioz's drawing upon preexisting music: this was composed originally for his unfinished opera *Les Francs-juges* of 1826. To suit his purpose in the *Fantastique*, the composer simply added a statement of the *idée fixe* to the end of the march—truncating it abruptly as the executioner's hand brings a conclusive halt to the protagonist's thoughts.

Finally, thanks to the 1991 rediscovery in manuscript of Berlioz's early, unpublished *Messe solennelle*, we also know that music from the Gratias of that work was reshaped for use in the *Fantastique*'s Scene in the Country, just as other ideas from the *Messe solennelle* would find their way into Berlioz's Requiem, *Benvenuto Cellini*, and *Te Deum*.

The first American performance of Berlioz's Symphonie fantastique *was given by Carl Bergmann with the New York Philharmonic on January 27, 1856. The first Boston performance was given in a Harvard Musical Association concert under Carl Zerrahn on February 12, 1880.*
The first BSO performances of music from Symphonie fantastique *were of just the second-movement waltz, with Georg Henschel conducting in December 1883. The first complete Boston Symphony performance of* Symphonie fan-

tastique *was given by Wilhelm Gericke in December 1885; the most recent performances, led by Andris Nelsons, were in February 2017 at Symphony Hall, March 2017 in New York City, Montreal, and Toronto, and in July 2017 at Tanglewood.*

Berlioz's own program note for *Symphonie fantastique*

PROGRAM of the Symphony

A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

PART I—REVERIES, PASSIONS

He recalls first that soul-sickness, that *vague des passions*, those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.

PART II—A BALL

He encounters the loved one at a dance in the midst of the tumult of a brilliant party.

PART III—SCENE IN THE COUNTRY

One summer evening in the country, he hears two shepherds piping a *ranz des vaches** in dialogue; this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him—what if she were deceiving him?—One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets—distant sound of thunder—loneliness—silence.

PART IV—MARCH TO THE SCAFFOLD

He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns for a moment, like a last thought of love interrupted by the fatal blow.

PART V—DREAM OF A WITCHES' SABBATH

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved's melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath.—A roar of joy at her arrival.—She takes part in the devilish orgy.—Funeral knell, burlesque parody of the *Dies irae*,

sabbath round-dance. The sabbath round and the *Dies irae* combined.

* A *ranz des vaches* is defined in *The New Grove Dictionary of Music and Musicians* as “a Swiss mountain melody sung or played on an alphorn by herdsmen in the Alps to summon their cows.” Other famous examples figure in the last movement of Beethoven’s *Pastoral* Symphony, the overture to Rossini’s *William Tell*, and the third act of Wagner’s *Tristan und Isolde*.

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.

First-person source material on Ives includes the composer’s own *Memos*, edited by John Kirkpatrick (Norton), and his *Essays Before a Sonata* (Norton); Vivian Perlis’s *Charles Ives Remembered: An Oral History* (University of Illinois); and *Selected Correspondence of Charles Ives*, edited by Tom C. Owens (University of California). Biographies include Jan Swafford’s *Charles Ives: A Life with Music* (Norton) and Stuart Feder’s *Charles Ives: My Father’s Song, A Psychoanalytic Biography* (Yale). Feder is also the author of *The life of Charles Ives* in the series “Musical lives” (Cambridge paperback). J. Peter Burkholder wrote three technical studies of the composer (all Yale University Press) and edited *Charles Ives and His World* (Princeton University Press). Clayton W. Henderson’s *The Charles Ives Tunebook* was described by scholar Judith Tick as “the indispensable ‘name-that-tune’ aid” (Harmo-

nie Park Press). The website of the Charles Ives Society is also a useful resource. Leonard Bernstein and the Boston Symphony Orchestra filmed a performance of Ives's *The Unanswered Question* to accompany Bernstein's Charles Eliot Norton Lectures at Harvard University in 1973; the lectures were released on DVD by Kultur Video. Recordings of *The Unanswered Question* include Leonard Bernstein's with the New York Philharmonic (Sony), Ludovic Morlot's with the Seattle Symphony Orchestra (Seattle Symphony Media), and Leonard Slatkin's with the Saint Louis Symphony Orchestra (RCA).

The best source of information about Unsuk Chin and her music is the website of her publisher, Boosey & Hawkes (www.boosey.com/composer/Unsuk+Chin). The brief biography of Chin in the *New Grove Dictionary* (2001) is by Arnold Whittall, but is well out of date. Recordings of some of Unsuk Chin's major works include the Piano Concerto, Cello Concerto, and *Šu* for sheng and orchestra with the Seoul Philharmonic and conductor Myung-Whun Chung (various soloists; Deutsche Grammophon), and her Grawemeyer Award-winning Violin Concerto, in a live performance by its original soloist, Viviane Hagner, with the Orchestre Symphonique de Montréal conducted by Kent Nagano, on a disc with the orchestral work *Rocaná* (Analekta). At the moment, the world premiere performance of the Violin Concerto No. 2, *Scherben der Stille* (without video), by the London Symphony Orchestra, Leonidas Kavakos, and Sir Simon Rattle is available on YouTube.

The comprehensive Berlioz biography in two volumes is by Berlioz authority David Cairns appeared in 1999 (University of California). Others include D. Kern Holoman's *Berlioz* (Harvard University Press); Hugh Macdonald's

Berlioz, in the "Master Musicians" series (Oxford University Press), and Peter Bloom's *The life of Berlioz* (Cambridge University Press). Bloom was the editor for *The Cambridge Companion to Berlioz* (Cambridge University paperback). The best English translation of Berlioz's *Memoirs* is David Cairns's (Everyman's Library).

The Boston Symphony Orchestra has recorded the *Symphonie fantastique* four times: with Seiji Ozawa in 1973 (Deutsche Grammophon), Georges Prêtres in 1968 (RCA), and Charles Munch first in 1954 and then in 1962 (also both RCA). Charles Munch and the BSO can be seen performing the *Fantastique* in the video release of a telecast aired originally from Sanders Theatre in Cambridge on April 17, 1962 (VAI). Others of the many recordings of the piece include four Colin Davis recordings, the most recent being with the London Symphony Orchestra (LSO Live, 2000); Pierre Boulez's with Cleveland Orchestra (Deutsche Grammophon), and period-instrument recordings by John Eliot Gardiner with the Orchestre Révolutionnaire et Romantique (Philips), Roger Norrington with the London Classical Players (Virgin Classics), and François-Xavier Roth with Les Siècles.

Marc Mandel/Robert Kirzinger

ARTISTS

Leonidas Kavakos

Leonidas Kavakos is recognized as a violinist and artist of rare quality, known for his virtuosity and the integrity of his playing. By age 21, Mr. Kavakos

had already won the Sibelius, Paganini, and Naumburg competitions. This success led to his making the first-ever recording of the original Sibelius Violin Concerto (1903/4), which won the 1991 *Gramophone* Concerto of the Year Award. Mr. Kavakos is a Carnegie Hall "Perspectives" Artist in 2021-22, performing in several concerts over the season, including a recital with pianist Yuja Wang; the American premiere Unsuk Chin's Violin Concerto No. 2, written for Mr. Kavakos and co-commissioned by the Boston Symphony, London Symphony, and Gewandhausorchester Leipzig, and a chamber music trio concert with Emanuel Ax and Yo-Yo Ma. His recital program with Ms. Wang toured the U.S. in November 2021. The Ax-Kavakos-Ma trio also gives concerts at Washington, D.C.'s Kennedy Center, Boston's Symphony Hall, Chicago's Orchestra Hall, and Stony Brook in addition to their Carnegie Hall performance this month. In recent years, Mr. Kavakos has built a strong profile as a conductor, and this season he returns to the Dallas Symphony Orchestra to lead a program of Mozart's *Sinfonia concertante* and Prokofiev's Sixth Symphony. As conductor, he has collaborated with the New York Philharmonic, Houston Symphony, Gürzenich Orchester, Vienna Symphony, Orchestre Philharmonique de Radio France, Chamber Orchestra of Europe, Maggio Musicale Fiorentino, Filarmonica Teatro La Fenice, and the Danish National Symphony Orchestra, to name just a few. Mr. Kavakos is an exclusive recording artist with Sony Classics. Recent releases from the Beethoven 250th anniversary year include the composer's Violin Concerto with Mr. Kavakos as soloist and conductor with the Bavarian Radio Symphony Orchestra and the re-release of his 2007 recording of the complete Beethoven violin sona-

tas with Enrico Pace, for which he was named Echo Klassik Instrumentalist of the Year. Mr. Kavakos was awarded *Gramophone* Artist of the Year 2014 and the 2017 Léonie Sonning Music Prize, Denmark's highest musical honor. Leonidas Kavakos made his BSO debut in March 2007 and his Tanglewood debut in August 2014. His most recent subscription appearances were in November/December 2017, as soloist in Prokofiev's Violin Concerto No. 2, with Andris Nelsons conducting. In October 2019, he returned to Symphony Hall to perform with the Gewandhausorchester Leipzig and cellist Gautier Capuçon under Andris Nelsons in the Brahms Double Concerto. Mr. Kavakos has appeared with the BSO in the dual role of soloist-conductor on several occasions, first in March 2012. At Tanglewood in summer 2021, he joined the BSO and Herbert Blomstedt for the Brahms Violin Concerto; performed an all-Beethoven concert with Emanuel Ax and Yo-Yo Ma, and gave a master-class as part of the OpenStudio series of the Tanglewood Learning Institute and Tanglewood Music Center.

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 com-

plete 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 photographs are prohibited during the performance.