

Andris Nelsons, Ray and Maria Stata Music Director  
Boston Symphony Orchestra  
141st season, 2021–2022

Thursday, April 14, 8pm  
Friday, April 15, 1:30pm  
Saturday, April 16, 8pm

**Alan Gilbert** conducting

**Bernard Rands** Symphonic Fantasy in One Movement (2020)  
(world 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)

**Debussy** *La Mer*, Three symphonic sketches  
From Dawn to Noon on the Sea  
Play of the Waves  
Dialogue of the Wind and the Sea

**{intermission}**

**Beethoven** Violin Concerto in D, Opus 61  
Allegro ma non troppo (cadenza by Joshua Bell)  
Larghetto  
Rondo: Allegro  
**Joshua Bell**, violin

Bank of America is proud to sponsor the BSO's 2021-22 season.  
The evening concerts will end about 10 and the afternoon concert about 3:30.  
Joshua Bell's performance on Friday afternoon is supported by the Helen and Josef Zimmler Fund  
Friday-afternoon concert series sponsored by the Brooke Family  
Credits and further information may be found at the end of this program.

### **The Program in Brief...**

Pulitzer Prize-winning composer Bernard Rands, who lived in Boston for many years and was professor at both Boston and Harvard universities, has a long relationship with the BSO, which commissioned several major works from Rands, including most recently his 2014 Concerto for Piano and Orchestra. His *Symphonic Fantasy in One Movement* was commissioned by BBC R3 for the BBC Symphony Orchestra and the Boston Symphony Orchestra in celebration of the composer's 85th birthday year. It was originally scheduled to be premiered by the Tanglewood Music Center Orchestra in 2020, but this was delayed due to the pandemic; these are the world premiere performances. As the composer writes, the *Symphonic Fantasy* is a response to Jean Sibelius's one-movement *Symphony No. 7*, originally called "*Symphonic Fantasy*."

Debussy's *La Mer*, subtitled "Three symphonic sketches," exhibits many of the characteristics that define his music. Part symphony and part tone poem, the piece takes an innovative approach to orchestral color and musical time, making it one of the most influential pieces of the 20th century as well as an audience favorite for more than a hundred years. *La Mer* was premiered in 1905 and the BSO gave the American premiere in March 1907.

Ludwig van Beethoven wrote his Violin Concerto in 1806 for the outstanding violinist Franz Clement; it was one of several major pieces he completed in quick succession after devoting most of 1804 and 1805 to his sole opera, *Leonore* (later revised as *Fidelio*). The other pieces included the Fourth Symphony and the Fourth Piano Concerto, all of which revealed a certain broad, lyric vein developing concurrently with the more overtly "heroic" style of his *Eroica* and Fifth symphonies. The concerto was premiered at the Theater an der Wien on December 23, 1806, but did not become a repertoire staple until an 1844 performance led by Felix Mendelssohn in London with the violin virtuoso Joseph Joachim—then just 13 years old—as soloist.

*Robert Kirzinger/Marc Mandel*

## **Bernard Rands** (b.1934)

### Symphonic Fantasy in One Movement

Bernard Rands was born in Sheffield, England, on March 2, 1934—just last month he celebrated his 88th birthday—and moved to the U.S. in 1975. He became a U.S. citizen in 1983, and lives in Chicago. He wrote his Symphonic Fantasy in One Movement on a joint commission in recognition of the composer's 85th birthday year (2019) from BBC Radio 3 for the BBC Symphony Orchestra and from 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. The premiere was originally to have been given in July 2020 by the Tanglewood Music Center Orchestra under Andris Nelsons' direction, but that was postponed due to the pandemic; these are the world premiere performances.

The score of the Symphony Fantasy in One Movement calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 2 trombones and bass trombone, timpani, percussion (vibraphone, marimba, tubular bells, large triangle, suspended cymbal with sizzles, large tam-tam), harp, and strings (first and second violins, violas, cellos, and double basses). The piece is about 20 minutes long.

Although born in Yorkshire, Rands grew up in Wales, the experience of which remains in his accent even after more than 40 years in the U.S. His early life included piano lessons and rudimentary training in harmonization and composing. He later worked with the composer Reginald Smith Brindle on a scholarship at the University of Wales, where he also studied literature, for which he has maintained a lifetime's passion. He became a lecturer at the University of Wales himself in his mid-20s. In the late 1950s he studied with the Italian composer Luigi Dallapiccola and became associated with the younger generation that included the composer-conductor Bruno Maderna, who led the premiere of Rands's *Actions for Six* at the famous Darmstadt festival in Germany, and Luciano Berio, with whom he worked closely for several years in a variety of practical musical occupations. Rands's Italianate experiences also have remained with him throughout his life.

In the mid-1960s Rands received a fellowship for travel and study in the United States, at Princeton via an invitation from Milton Babbitt and also at the University of Illinois at Champaign-Urbana. Returning to England, he taught at the University of York for several years, but in 1975 he accepted a position at the University of California—San Diego, where he founded and directed the university's SONOR new music ensemble. Rands has lived in the U.S. ever since and became a U.S. citizen in 1983. He was coaxed to Boston and the faculty of Boston University by the great American soprano Phyllis Curtin, who was Dean of BU's Schools for the Arts as well as a faculty member of the Boston Symphony Orchestra's Tanglewood Music Center. Rands's music was introduced to the BSO's sphere with performances of his song cycle *Canti Lunatici* led by Luciano Berio at Tanglewood in 1982. He left BU for Harvard University in 1988 and remained there until his retirement from the faculty in 2004. He has also taught at Tanglewood, the Juilliard School, and the Aspen Festival, among others. In 1989 he married the composer Augusta Read Thomas; for the past two decades they have lived primarily in Chicago, where Thomas has served on the faculties of Northwestern University and the University of Chicago.

In the early 1980s the New York Philharmonic commissioned Rands for its Horizons series, which was curated by the American composer Jacob Druckman. The commission was an orchestral version of his song cycle *Canti del Sole*, which was premiered in June 1983 on a program that included his mentor Berio's *Sinfonia*—a prominent NY Phil commission from 15 years earlier. The orchestral *Canti del Sole* was awarded the 1984 Pulitzer Prize in Music. (That piece is part of a trilogy with *Canti Lunatici* and *Canti dell'Eclisse*.) The New York Philharmonic premiered his *Chains Like the Sea* under Lorin Maazel in 2008 and *...where the murmurs die...* under Leonard Slatkin in 1993. Rands had already worked extensively with the BBC Symphony under Pierre Boulez in the 1970s. Rands wrote his Symphony for the Los Angeles Philharmonic, and his Concerto for English Horn and Orchestra for the Cleveland Orchestra. From 1989 to 1995 he was composer-in-residence with the Philadelphia Orchestra; he and the orchestra's music director Riccardo Muti would later reconnect in Chicago. Rands's collaborations with the Chicago Symphony Orchestra include *apókryphos*, premiered by Daniel Barenboim in 2003, *Danza Petrificada*, led by Muti in 2011, and *Dream*, premiered by Muti and the CSO in November 2019. Next month, the composer's new orchestra work *Aura* will be premiered by the Chicago Youth Symphony Orchestra in Chicago and on tour in Berlin, Leipzig, Prague, and Vienna.

Rands's first Boston Symphony commission was for *...body and shadow...* in 1989; this was followed by his Cello Concerto No. 1 in honor of cellist Mstislav Rostropovich's 70th birthday in 1997, premiered by Rostropovich under Seiji Ozawa's direction, and his Concerto for Piano and Orchestra, written for pianist Jonathan Biss, who premiered it with the BSO and conductor Robert Spano in April 2014. The BSO also commissioned his Folk Songs for the Tanglewood Music Center in honor of the composer's 80th birthday.

Rands's imaginative approach to instrumental color is usually the first characteristic mentioned by those familiar with his music, followed closely by the lyricism, both in a purely melodic arena and in the broader sense of an organically wending, linear continuity. The character and flexibility of the human voice is central to his musical thinking, extending to his instrumental works as well, and works for voice also allow him to explore and engage with literature and poetry. The *Canti* trilogy sets texts ranging from Pindar to Milton to Octavio Paz—thirty-two poets in all. Samuel Beckett, James Joyce, and John Wain have been particularly rich sources for other vocal works. Rands has written two operas: *Belladonna*, produced at the Aspen Festival in 1999, and *Vincent*, a decades-long project on the life of Van Gogh with a libretto by poet J.D. McClatchy. *Vincent* received its first full staging in performances by the Indiana University Opera Theatre in spring 2011. (His Van Gogh-related *Tambourin* Suite No. 2 was played by the BSO in 1996.)

Rands's interest in Van Gogh, along with his literary preoccupations, reveal the composer's broad cultural inquisitiveness; he has been concerned throughout his life with crossing and dissolving barriers between unnecessarily isolated artistic and humanistic pursuits. In his music, too, he uses the tools of modernism and of tradition to accomplish the expressive needs of the moment. Although it's not his typical practice, music, too, in the form of either his own or other composers' work, has served as inspiration for several works—usually not from a strictly musical standpoint but as a kind of “what if” scenario: what if applied this framework to newly composed music of my own? Such is the case with his Folk Songs, a response to Berio's cycle by the same name; Rands's Concerto for Piano and Orchestra mines his own Three Pieces for Piano (though in a directly material sense). For his Symphonic Fantasy in One Movement, the trigger was Jean Sibelius's Symphony No. 7 in one movement, originally called “Symphonic Fantasy,” which was performed by the BSO here at Symphony Hall just last week under Anna Rakitina's direction. Bernard Rands's comments on his Symphonic Fantasy in One Movement follow.

*Robert Kirzinger*

*Composer and writer Robert Kirzinger is the BSO's Director of Program Publications.*

### **Bernard Rands on his Symphonic Fantasy in One Movement**

Shortly after receiving a joint commission from the Boston Symphony Orchestra and the BBC Symphony (London) I was in conversation with my friend, conductor William Boughton. Typically, the talk ranged widely across our respective musical concerns until the question arose “what will you compose in response to the new commission?”

At that moment I had only embryo ideas vying for my attention.

As our conversation continued, the subject of Sibelius's music and in particular his Seventh Symphony in one movement serendipitously came up, along with the idea that that work (beloved by both of us) deserves to have a “companion” piece of similar dimensions for programming purposes.

Much as I have loved Sibelius's 7th since first hearing it live and learning it as a teenager, the idea did not immediately spark my enthusiasm—not least because, for my entire career as a composer, I have assiduously avoided using existing works of the repertory as models, except when involved in the musical act of recreation i.e. transcription.

The idea of perpetuating the beautiful, obvious, historically iconic forms—sonata form, rondo form, etc., is an anathema to my creative fantasies!

Following the above conversation, I went home and purely out of curiosity, took out my score of Sibelius 7th to be nostalgically reminded what a beautiful masterpiece it is! My immediate reaction: DON'T TOUCH IT! Due to my lifelong obsession of exploring in my own music the legacy of Debussy's aesthetic stance, there appeared little I could share with the Sibelius. But, curiosity got the better of me!

First, the idea of a continuous, one-movement work of some twenty minutes duration intrigued me. Second, the use of an orchestra smaller than is generally my preference—more resembling in size and instrumentation a “Classical” ensemble—became fascinating. Third, the tempi relationships and character descriptions between different sections of the symphony are precise and vital.

Finally in the creative process comes a time when prevarication, indecisions and options have to be clarified; thus began sketches—formal shapes and musical objects were explored in my notebook. What emerged was a decision NOT to dismiss the iconic Sonata Form, but to invent ways in which its inherent principles could be extended and transformed into a unique form appropriate to my personal musical language and style. The outcome is illustrated below:

EXPOSITION	DEVELOPMENT	RECAPITULATION
Exposition	Exposition	Exposition
Development	Development	Development
Recapitulation	Recapitulation	Recapitulation

Each of the three main sections, which are clearly articulated, contains a “mini” sonata form design, thus allowing of a wider range of compositional opportunities and relationships e.g. nonlinear juxtapositions, unpredictable appearances and extended transformations of melodic, harmonic, rhythmic and timbral entities. I think of them as an ever-evolving constellation of interrelated sonic objects.

Anyone listening (hoping!) for music that sounds like Sibelius is doomed to disappointment—I am not in the plagiarizing business! What I strived to create is a self-contained piece of music for orchestra with its own voice, vocabulary, nuances, mysteries, ambiguities, and energies in a stylistic unity at the same time pays respect and tribute to the Sibelius Seventh Symphony in one movement.

Symphonic Fantasy in One Movement is dedicated to William Boughton in affection and admiration.

*Bernard Rands*

### **Claude Debussy** (1862-1918)

*La Mer*, Three symphonic sketches

Achille-Claude Debussy was born on August 22, 1862, at St.-Germain-en-Laye, France, and died on March 25, 1918, in Paris. He began work on *La Mer* in summer 1903 and completed the score in March 1905, though he continued to make revisions for many years. Camille Chevillard conducted the Lamoureux Orchestra in the first performance on October 15, 1905, the American premiere being given on March 1, 1907, by the Boston Symphony Orchestra under the direction of Karl Muck.

*La Mer* is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 3 bassoons and contrabassoon (the latter in the 3rd movement only), 4 horns, 3 trumpets, 2 cornets à piston (3rd movement only), 3 trombones, bass tuba, timpani, cymbals, tam-tam, triangle, glockenspiel, bass drum, two harps, and strings (first and second violins, violas, cellos, and double basses). The string section Debussy hoped for was an unusually large one, including 16 cellos.

Debussy had very little real experience of the sea, and that usually from the vantage point of a sandy beach. Yet among the few views of his childhood that the unusually private composer vouchsafed to the world was the occasional affectionate reference to summer vacations at Cannes, where he learned to love the sea. His parents even made plans that he should become a sailor (a life that could hardly have suited him for long), but they were scotched when a certain Mme. Mauté, who was giving the 9-year-old boy piano lessons, discovered his musical talent, and within a year he was studying piano and theory at the Paris Conservatoire.

Still, when he came to write *La Mer* thirty years later, Debussy commented that he was able to draw upon “innumerable memories” and that these were “worth more than reality, which generally weighs down one’s thoughts too heavily.” In the meantime, Debussy’s memories were charged with images drawn from literature and art. One hint of a source for the piece comes from the title Debussy originally thought of giving the first movement: “Calm sea around the Sanguinary Islands.” This was, in fact, the title of a short story by Camille Mauclair that had apparently been published in 1893 (“Îles Sanguinaires” is the French name for Sardinia and Corsica). It is even conceivable that Debussy was thinking of writing a sea-piece using this title as early as the 1890s, though in fact the first clear reference to *La Mer* comes from a letter of September 12, 1903, to André Messager: “I am working on three symphonic sketches under the title *La Mer: Mer belle aux Îles Sanguinaires; Jeux de vagues; and La Vent fait danser la mer.*” Only the second of these titles (“Play of the Waves”) remained in the final version. The first came from Mauclair’s story, to be changed in the end to “From Dawn to Noon on the Sea.” The last (“The Wind Makes the Sea Dance”) was later turned into the rather more neutral “Dialogue of the Wind and the Sea.”

But the most direct inspiration for *La Mer* was probably from art. Debussy had admired the sea paintings of Turner, with their misty impalpability, which had been on display in Paris and which he may also have seen during London visits in 1902 and 1903, shortly before he began composing *La Mer*. Still more influential were the Japanese artists Hokusai and Hiroshige, whose work became enormously popular in France by the end of the 19th century. When the score of *La Mer* was published, Debussy requested that the cover design include a detail of Hokusai’s most famous print, “The Hollow of the Wave off Kanagawa,” the part showing the giant wave towering above and starting to curve over in its downward fall, its foaming billows frozen in a stylized pattern that almost resembles leaves on a tree (see page 27).

Debussy came to *La Mer* soon after the success of his one completed opera, *Pelléas et Mélisande*, performed to great acclaim in April 1902. In the following years, he showed a new confidence in his art, prolifically turning out the second set of *Fêtes galantes*, the first set of *Images* for piano, and the brilliant piano solo *L’Île joyeuse*, as well as *La Mer*. Moreover, he may well have expected *La Mer* to be even more successful with the public than the opera had been. *La Mer*, for all of Debussy’s modesty in calling it simply “three symphonic sketches,” is nothing less than

a full-fledged symphony, with interrelationships between the movements and an artful balance of tension and repose, climax and release. It has been called the greatest symphony ever written by a French composer.

But the work at its premiere caused violent controversy, with assessments ranging from “the composer’s finest work” to “lifeless as dried plants in a herbarium.” The rehearsals had been marked by overt objections from the members of the orchestra. Debussy later told Stravinsky that the violinists had tied handkerchiefs to the tips of their bows in rehearsal as a sign of ridicule and protest. Part of the reason may have been non-musical: Debussy was, at just that time, an object of scandal. In the autumn of 1903 he had met Emma Bardac, the wife of a banker. In June 1904 he left his wife and moved into an apartment with Bardac, where they lived for the rest of Debussy’s life. In October his wife attempted suicide, and a number of Debussy’s friends broke off relations with him.

The mixed impression of the premiere was reversed when Debussy himself conducted *La Mer* in Paris on January 19 and 26, 1908—even though he had never before conducted an orchestra. Yet, as he wrote later, “One of my main impressions is that I really reached the heart of my own music.” The two performances were spectacularly successful in a way Debussy had not seen since the premiere of *Pelléas*. (To give credit where credit is, at least in part, due, the orchestra had been prepared by Eduard Colonne before the composer took over for the last rehearsals.)

*La Mer* has never been amenable to the simple summaries of formal elements such as “sonata form” that can at least give direction to the listener’s perceptions of, say, a Classical symphony. The use of orchestral color is more immediately identifiable than melodic shapes, though these play a crucial role in the work as well, and the harmonies are *sui generis*.

The first movement’s title, “From Dawn to Noon on the Sea,” is not intended to prescribe a particular program but merely to indicate a progression from near darkness, in which objects are indistinct, to brightness, in which they are clearly perceptible. (Debussy’s friend Erik Satie commented to Debussy that he “particularly liked the bit at a quarter to eleven.”) Debussy’s pictorialism is wonderfully evocative in its suggestion of indistinct outlines that gradually appear to view, the light evidently breaking forth in the undulating tremolos of the strings just at the moment that the principal key, D-flat major, is established. The horns resound with melodic shapes using pentatonic scales over a moving cello line that is also pentatonic. Since this five-note scale is often used by composers to symbolize the Orient, at least one commentator has suggested, possibly with tongue in cheek, that Debussy chose to open in this way because, of course, the sun rises in the east! A striking change comes with a new theme in the cellos, which seem at first to bring the motion to a halt and then proceed in wavelike triplets, which build to the movement’s climax.

The second movement, “Play of the Waves,” is a lighter scherzo, scored with extreme delicacy. It is a contrasting interlude between the stormy and emphatic passions of the first and last movements.

“Dialogue of the Wind and the Sea” begins with an evident pictorial image: the waves softly surging up in the low strings, answered by the winds—the woodwinds, in fact—blowing high up in chromatic shrieks. The struggle of wind and waves is developed at length, turning to material drawn from the opening movement, and building to a brilliant sunlit conclusion.

*Steven Ledbetter*

*Steven Ledbetter, a freelance writer and lecturer on music, was program annotator of the Boston Symphony Orchestra from 1979 to 1998.*

*The first United States performances—which were also the first Boston Symphony performances—of La Mer were led by Karl Muck on March 1 and 2, 1907. Andris Nelsons led the most recent Tanglewood performance in July 2019, and Susanna Mälkki conducted the most recent subscription performances, in October 2019.*

### **Ludwig van Beethoven (1770-1827)**

Violin Concerto in D, Opus 61

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He completed the Violin Concerto in 1806, shortly before its first performance on December 23 that year with soloist Franz Clement at the Theater an der Wien in Vienna.

In addition to the solo violinist, the score of Beethoven’s Violin Concerto calls for an orchestra of one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. At these performances, Joshua Bell performs his own cadenza.

The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of his opera *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had previously completed was the *Eroica*, in which he overwhelmed his

audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this “heroic” style would be the Fifth Symphony, which began to germinate in 1804 but was completed only in 1808. Meanwhile, a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. But while they share these characteristics, it is important to remember that the Violin Concerto, Fourth Symphony, and Fourth Piano Concerto do not represent a unilateral change of direction in Beethoven’s approach to music; rather they reflect the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side; and that the two aspects—lyric and heroic—of Beethoven’s musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the so-called *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven’s Violin Concerto doubtless also reflect the particular abilities of Franz Clement, the violinist for whom it was written. More than just a virtuoso violinist, Clement was also an accomplished pianist, score-reader, and accompanist; from 1802 until 1811 he was conductor and concertmaster of Vienna’s Theater an der Wien. Beethoven headed the autograph manuscript with the dedication, “*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*” It seems that Beethoven completed the concerto barely in time for the premiere at the Theater an der Wien on December 23, 1806. Clement reportedly performed the solo part at sight, but this did not prevent the undaunted violinist from interpolating, between the two halves of the concerto, a piece of his own played with his instrument held upside down—or at least so it was said, for many years. Only later, however, did the concerto come to win its place in the repertory, after the 13-year-old violin virtuoso Joseph Joachim played it in London on May 27, 1844, with Felix Mendelssohn conducting. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, as did another famous interpreter, Fritz Kreisler.)

By all reports, Clement’s technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his “gracefulness and tenderness of expression,” for the “indescribable delicacy, neatness, and elegance” of his playing, attributes certainly called for in this concerto. But this is not to say that Beethoven’s concerto is lacking in the virtuoso element, something we may claim to hear more readily in, say, the later 19th-century violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement’s length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief.

The slow movement, in which the flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin’s full- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and *forte*, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo.

By way of contrast, the music of this finale is mainly down-to-earth and humorous; among its happy touches are the outdoorsy fanfares that connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce a cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

*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.

### 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](http://archives.bso.org).

Bernard Rands's website, where one can find (somewhat) up-to-date information about the composer's works and performances, is [bernandrands.com](http://bernandrands.com); more current information about performances and works can be found at the website of Rands's publisher, Schott ([www.schott-music.com](http://www.schott-music.com)). Roger Marsh wrote the article on Rands for the *New Grove Dictionary of Music and Musicians*, although this has not yet been updated from its original version of 2001. Rands's music is well represented on recordings. All three works of his *Canti* trilogy including his Pulitzer Prize-winning *Canti del Sole* were recorded by the Boston Modern Orchestra Project on a two-disc release, conducted by Gil Rose and featuring soprano Lucy Shelton (*Canti Lunatici*), tenor Douglas Ahlstedt (*Canti del Sole*), and bass Thomas Paul (*Canti dell'Eclisse*) (ARSIS). The BSO-commissioned *...body and shadow...* was recorded by the Bowling Green Philharmonia under Emily Freeman Brown (Albany). The New York Philharmonic-commissioned *...where the murmurs die...* was recorded by the American Composers Orchestra under Leon Botstein (New World).

Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). Roger Nichols's *The life of Debussy* is in the useful series "Musical lives" (Cambridge). Also from Nichols is *Debussy Remembered*, a 2003 anthology of recollections from acquaintances of the composer (Amadeus Press). Victor Lederer's *Debussy: The Quiet Revolutionary*, a close look at the composer's musical style and output, is accompanied by a CD illustrating Lederer's discussion (also Amadeus Press). Léon Vallas's *Claude Debussy: His Life and Works*, published originally in 1933, is valuable for its contemporary viewpoint (Dover). Also useful are David Cox's *Debussy Orchestral Music* in the series of BBC Music Guides (University of Washington) and two collections of essays: *Debussy and His World*, edited by Jane F. Fulcher (Princeton University), and *The Cambridge Companion to Debussy*, edited by Simon Trezise and Jonathan Cross (Cambridge).

The Boston Symphony Orchestra has recorded *La Mer* four times, under Colin Davis (in 1982, for Philips), Charles Munch (1956; RCA), Pierre Monteux (1954; RCA), and Serge Koussevitzky (1938-39; RCA). A March 1962 Charles Munch/BSO broadcast of *La Mer* is included in the BSO's twelve-disc set *Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000* (BSO/IMG). An April 1962 Munch/BSO telecast of *La Mer* from Sanders Theatre in Cambridge is available on DVD (VAI). Among the many other recordings are Pierre Boulez's with the Cleveland Orchestra (Deutsche Grammophon), Bernard Haitink's with the Concertgebouw Orchestra of Amsterdam (Philips), Simon Rattle's with the Berlin Philharmonic (Warner Classics), Charles Dutoit's with the Montreal Symphony Orchestra (Decca), Esa-Pekka Salonen's with the Los Angeles Philharmonic (Sony Classical), and George Szell's with the Cleveland Orchestra (Sony).

Jan Caeyers's *Beethoven, A Life*, written with collaboration from Beethoven-Haus Bonn, was published in 2020 to mark the 250th anniversary of the composer's birth (University of California Press, translated by Brent Annable). Frequent BSO program note contributor Jan Swafford's *Beethoven: Anguish and Triumph* is the most recent major general biography (Mariner Books); also relatively recent is former Harvard professor Lewis Lockwood's *Beethoven: The Music and the Life* (W.W. Norton & Co.). Maynard Solomon's *Beethoven* is still the most influential modern book about the composer (Schirmer). Edmund Morris's *Beethoven: The Universal Composer* is a first-rate compact biography aimed at the general reader (Harper Perennial paperback, in the series "Eminent Lives"). *Thayer's Life of Beethoven*, revised and updated by Elliot Forbes (Princeton paperback) is important as the first major researched Beethoven biography. Michael Steinberg's notes on Beethoven's concertos are in his *The Concerto—A Listener's Guide* (Oxford); Donald Francis Tovey's essays on the concertos are in the third volume of his *Essays in Musical Analysis* (also Oxford).

Joshua Bell recorded Beethoven's Violin Concerto with Roger Norrington and the Camerata Salzburg (Sony Classical). The Boston Symphony Orchestra recorded Beethoven's Violin Concerto in 1955 with Charles Munch conducting and soloist Jascha Heifetz (RCA). Other recordings include Isabelle Faust's with Claudio Abbado and Orchestra Mozart (Harmonia Mundi), Hilary Hahn's with David Zinman and the Baltimore Symphony (Sony), Leonidas Kavakos as soloist and conductor with the Bavarian Radio Symphony Orchestra (Sony Classical), Anne-Sophie Mutter's with Herbert von Karajan and the Berlin Philharmonic (Deutsche Grammophon), Itzhak Perlman's with Carlo Maria Giulini and the Chicago Symphony Orchestra (EMI), Christian Tetzlaff's with Robin Ticciati and the Deutsches Symphonie-Orchester Berlin (Ondine), and Pinchas Zukerman's with Daniel Barenboim and the Chicago Symphony Orchestra (Deutsche Grammophon). Important historic recordings include those by Yehudi Menuhin, Jascha Heifetz, and Fritz Kreisler.

Robert Kirzinger/Marc Mandel

## Guest Artists

### *Alan Gilbert*

Grammy Award-winning conductor Alan Gilbert became music director of the Royal Swedish Opera in spring 2021 and has been chief conductor of Hamburg's NDR Elbphilharmonie Orchestra since fall 2019; he previously served for more than a decade as principal guest conductor of the ensemble when it was known as the NDR Symphony Orchestra Hamburg. He also holds positions as principal guest conductor of the Tokyo Metropolitan Symphony and conductor laureate of the Royal Stockholm Philharmonic. In 2017, Mr. Gilbert concluded his transformative eight-year tenure as music director of the New York Philharmonic, which saw him establish the orchestra as a leader on the cultural landscape. Mr. Gilbert makes regular guest appearances with orchestras including the Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Royal Concertgebouw Orchestra, London Symphony Orchestra, Cleveland Orchestra, Boston Symphony Orchestra, Philadelphia Orchestra, Dresden Staatskapelle, Orchestre de Paris, and Orchestre Philharmonique de Radio France. He has led operatic productions for La Scala, Metropolitan Opera, Los Angeles Opera, Zurich Opera, Royal Swedish Opera, and Santa Fe Opera. With the NDR Elbphilharmonie Orchestra in 2021-22, Mr. Gilbert collaborates with soloists such as Emanuel Ax, Joshua Bell, Renée Fleming, Kirill Gerstein, and Yuja Wang; conducts symphonies by Beethoven, Bruckner, Ives, and Schumann; tours Europe; and performs at the Hamburg International Music Festival, including the world premiere of Marc Neikrug's NDR-commissioned Fourth Symphony. With the Royal Swedish Opera, he conducts Brahms's *German Requiem* and Wagner's *Die Walküre*. He returns to guest conduct the Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Cleveland Orchestra, and Tokyo Metropolitan Symphony. Mr. Gilbert received Emmy Award nominations for Outstanding Music Direction in PBS's "Live from Lincoln Center" broadcasts with the New York Philharmonic. He has received honorary doctor of music degrees from the Curtis Institute of Music and Westminster Choir College, as well as Columbia University's Ditson Conductor's Award. He is a member of the American Academy of Arts & Sciences and was named an Officier de l'Ordre des Arts et des Lettres by the French government. At the Juilliard School, he is the first holder of the William Schuman Chair in Musical Studies and serves as Director of Conducting and Orchestral Studies. After giving the 2015 lecture on "Orchestras in the 21st Century—A New Paradigm" at London's Royal Philharmonic Society during the New York Philharmonic's European tour, he received a 2015 Foreign Policy Association Medal for his commitment to cultural diplomacy. Alan Gilbert made his BSO debut in August 1999 at Tanglewood, where he returned in August 2021, leading both the Boston Symphony and Tanglewood Music Center orchestras. His subscription series debut was in February 2003, and he has returned many times since, most recently in March 2018.

### *Joshua Bell*

With a career spanning almost four decades, Joshua Bell is one of the most celebrated violinists of his era. Having performed with virtually every major orchestra in the world, Mr. Bell maintains engagements as soloist, recitalist, chamber musician, and conductor. When COVID-19 shut down live performances, Mr. Bell joined the movement to bring world-class performances online. In August 2020, PBS presented *Joshua Bell: At Home with Music*, a nationwide broadcast directed by Tony- and Emmy-award winner Dori Berinstein. In 2011, Mr. Bell was named music director of the Academy of St Martin in the Fields, succeeding Sir Neville Marriner, who formed the orchestra in 1959. He has directed the orchestra on several albums, including the recent Grammy-nominated release *Bruch: Scottish Fantasy*. Mr. Bell has commissioned and premiered works including concertos of John Corigliano, Edgar Meyer, Behzad Ranjbaran, and Nicholas Maw. His recording of Maw's Violin Concerto earned a Grammy Award. In August 2021, Mr. Bell announced his new partnership with Trala, a violin learning app, which he will work with to develop a unique music education curriculum. He is active with Education Through Music and Turnaround Arts, which provide instruments and arts education to children who may not otherwise experience classical music firsthand. Born in Bloomington, Indiana, Mr. Bell began the violin at age 4 and started lessons with his mentor Josef Gingold at 12. At 14 he made his debut with Riccardo Muti and the Philadelphia Orchestra, and at 17 made his Carnegie Hall debut with the Saint Louis Symphony Orchestra. At 18, he signed with London Decca and received the Avery Fisher Career Grant. In the years following, he has been named "Instrumentalist of the Year" by *Musical America* and a "Young Global Leader" by the World Economic Forum, nominated for six Grammy Awards, and awarded the Avery Fisher Prize, the Indiana Governor's Arts Award, and a Distinguished Alumni Service Award from the Jacobs School of Music. In 2000, he was named an "Indiana Living Legend." Mr. Bell has performed for three American presidents and the sitting justices of the United States Supreme Court. He participated in President Barack Obama's Committee on the Arts and Humanities' first cultural mission to Cuba, joining Cuban



and American musicians on a 2017 Emmy-nominated PBS special, *Joshua Bell: Seasons of Cuba*, celebrating renewed cultural diplomacy between Cuba and the United States. Joshua Bell appeared at Symphony Hall in June 1985 with the Boston Pops. His BSO and Tanglewood debuts were in July 1989 and his BSO subscription series debut in January 1994. His most recent subscription appearances were in October 2012 as soloist in Bernstein's *Serenade* (after Plato's *Symposium*) with Marcelo Lehninger conducting. A frequent guest at Tanglewood, Mr. Bell last joined the BSO there in August 2021 playing Beethoven's Violin Concerto under Herbert Blomstedt. As part of the 2020 Tanglewood Online Festival, he gave a recital with pianist Jeremy Denk.

### **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.