

Tanglewood on Parade
Tuesday, August 2, 2022

- 2:00 Fanfares at Main Gate (Boston University Tanglewood Institute)
- 2:30 Tanglewood Music Center (TMC)
Chamber Music Concert (Seiji Ozawa Hall)
- 2:30 Boston University Tanglewood Institute
Chamber Music Concert (Chamber Music Hall)
- 3:00-7:00 Free Walking Tours of Tanglewood (courtesy
Boston Symphony Association of Volunteers;
departing from the Main Gate)
- 3:15-3:45 The Strolling Magic of Bonaparté (Lawn)
- 4:00 Boston University Tanglewood Institute
Young Artists Orchestra and Chorus (Shed)
- 4:00-4:45 The Magic of Bonaparté (Lawn near Visitor Center)
- 5:15-5:45 The Strolling Magic of Bonaparté (Lawn)
- 5:30 Classical Tangent (BSO members Bonnie Bewick, fiddle, and
Larry Wolfe, bass), with guests Sheila Falls, fiddle, and
Mark Roberts, flute and banjo (Lawn near Visitor Center)
- 7:30 Fanfares from Shed Stage (TMC Fellows)
- 8:00 Gala Concert (Shed)
Boston Symphony Orchestra, Boston Pops Orchestra,
and Tanglewood Music Center Orchestra

Face Painting by Bria throughout the day (Visitor Center Porch)

Welcome

We want to wish everyone a warm welcome back to our annual Tanglewood on Parade, a daylong celebration of all that the Tanglewood Festival has to offer.

It has been three years since we were last able to gather here to enjoy this unique celebration where we bring together the artists of the Boston Symphony Orchestra, the Boston Pops, the Tanglewood Music Center (TMC), and the Boston University Tanglewood Institute (BUTI).

This day is one of the highlights of our season, bringing together families and offering free activities throughout the day, accompanied by musical performances across the campus from our accomplished artists.

In the early afternoon you will hear fanfares near the main gate from our BUTI students and chamber music from our TMC Fellows in Ozawa Hall. Music continues throughout the afternoon in the shed and on the lawn, culminating in the highly anticipated evening performances by the BSO, the Boston Pops, and the TMC Orchestra with conductors Thomas Adès, Stefan Asbury, JoAnn Falletta, Thomas Wilkins, and John Williams and concluding with a fantastic fireworks display.

While Tanglewood on Parade benefits all of us with its showcase of talent and musical life, it also benefits the Tanglewood Music Center Fellowship program that allows TMC Fellows to study free of charge during their summer of training. We thank all of you and all our generous donors for recognizing the hard work, dedication, and commitment that come together to make Tanglewood such a cherished place.

Have a wonderful time exploring the grounds and basking in the music; it is my sincere wish that you all find joy in what Tanglewood has to offer.

Thank you,

Gail Samuel, *Eunice and Julian Cohen President and Chief Executive Officer, endowed in perpetuity*
Asadour Santourian, *Vice President, Tanglewood Music Center and Learning*

Gala Concert

Tuesday, August 2, 8pm
Koussevitzky Music Shed

BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA
THOMAS ADÈS, STEFAN ASBURY, JOANN FALLETTA,
THOMAS WILKINS, and JOHN WILLIAMS, conductors

HINDEMITH *Symphonic Metamorphosis on Themes by Carl Maria von Weber*
 Allegro
 Turandot. Scherzo
 Andantino
 March
TANGLEWOOD MUSIC CENTER ORCHESTRA,
JOANN FALLETTA conducting

John WILLIAMS *JUST DOWN WEST STREET...on the left*
TANGLEWOOD MUSIC CENTER ORCHESTRA,
JOHN WILLIAMS conducting

RAVEL *La Valse, Poème choréographique*
TANGLEWOOD MUSIC CENTER ORCHESTRA,
THOMAS ADÈS conducting

INTERMISSION

ABREU *Tico-Tico*
(arr. DRAGON)

RAKSIN *Laura*

BERNSTEIN *America, from West Side Story*
(arr. RAMIN) BOSTON POPS ORCHESTRA,
THOMAS WILKINS conducting

John WILLIAMS *Potter Triptych*
 Hedwig's Theme—Fawkes the Phoenix—Harry's Wondrous World
BOSTON POPS ORCHESTRA,
JOHN WILLIAMS conducting

VERBYTSKY *Ukrainian National Anthem*
(arr. RESHETILOV) BOSTON POPS ORCHESTRA,
THOMAS WILKINS conducting

TCHAIKOVSKY *1812 Overture, Opus 49*
BOSTON SYMPHONY ORCHESTRA and
TANGLEWOOD MUSIC CENTER ORCHESTRA,
STEFAN ASBURY conducting

Tonight's Conductors

JOANN FALLETTA is music director of the Buffalo Philharmonic Orchestra and holds the Sana H. and Hasib J. Sabbagh Master Teacher Chair of the Tanglewood Music Center 2022 Resident Artist Faculty.

JOHN WILLIAMS is the George and Roberta Berry Boston Pops Conductor Laureate.

THOMAS ADÈS is the BSO's Deborah and Philip Edmundson Artistic Partner.

THOMAS WILKINS is the BSO's Artistic Advisor for Education and Community Engagement and the Germeshausen Youth and Family Concerts Conductor.

STEFAN ASBURY is the Claudia and Steven Perles Family Foundation Artist-in-Residence at the Tanglewood Music Center, where he is Head of the Conducting Program.

Tanglewood on Parade

Tanglewood on Parade is an annual all-day musical event that offers thousands of concertgoers the opportunity to experience what Tanglewood stands for as a center of music-making that draws audiences from around the world. The Tanglewood on Parade tradition began more than 80 years ago under the auspices of the legendary Serge Koussevitzky, who was conductor of the Boston Symphony Orchestra from 1925 to 1949, founded the Tanglewood Music Center—the BSO's summer academy for advanced young musicians—in 1940, and decided that year to stage an "Allied Relief Fund Benefit" to assist Britain and France. By 1950, Tanglewood on Parade had become an established daylong event, attracting not only famous musicians and conductors, but even such notables as former first lady Eleanor Roosevelt, who appeared with Koussevitzky and the BSO in 1950 as narrator for Prokofiev's *Peter and the Wolf*. Today, Tanglewood on Parade attracts thousands of people annually to hear the Boston Symphony Orchestra, the Boston Pops Orchestra, the Tanglewood Music Center Orchestra, the Boston University Tanglewood Institute Orchestra and Chorus, and a variety of smaller ensembles, all representing, in the space of just a single day, some of the best talent that Tanglewood has to offer.

Notes on the Program

The works of Carl Maria von Weber (1786-1826), who almost singlehandedly created German Romantic opera, featured characters who stood for honor and nobility, love and sacrifice, representing the highest ideals of a humane German culture. In 1943, at a time when German culture seemed to have been overwhelmed by barbarism, **PAUL HINDEMITH** (1895-1963) paid homage to his great predecessor by turning some of Weber's four-hand piano pieces into the brilliantly elaborated, playful *Symphonic Metamorphosis on Themes by Carl Maria von Weber*. Hindemith had left Nazi Germany and, after being invited by Serge Koussevitzky to join the faculty of the Berkshire Music Center (Tanglewood) in 1940, remained in the U.S. to teach at Yale, where he had a strong influence on a generation of composers.

JOHN WILLIAMS (b. 1932) wrote *JUST DOWN WEST STREET...on the left* for the Tanglewood Music Center Orchestra as a birthday gift for the TMC's 75th anniversary in 2015. He says of the piece, "*JUST DOWN WEST STREET...on the left* offers a simple directional guide from the monument in Lenox, and it is also the title of this little piece from which, I hope, the players of the TMC Orchestra might derive some small pleasure. It is also my hope that it might offer them a modest opportunity to remind us all of how lucky we are to have them." This brief work joins the ranks of the concerto for orchestra genre, showcasing the special qualities of each orchestral section and, as the composer suggests, giving each performer something fun to play.

John Williams is one of the world's most accomplished film composers; his scores are heard, recognized, and loved around the globe. On the second half of the program, he leads the Boston Pops Orchestra, of which he is Conductor Laureate, in music from his scores for the *Harry Potter* films. Williams's gift for memorable themes is readily apparent in his film music, tonight's *Potter Triptych* presenting three cases in point. Note the thematic connections (and even cross references) between "Hedwig's Theme" and "Harry's Wondrous World," evoking expectation and vague danger with every turn of phrase. Note the text painting of "Fawkes the Phoenix," rising, soaring, noble.

The orchestral showpiece *La Valse* by **MAURICE RAVEL** (1875-1937) is a French take on the Viennese waltz, a genre that dominated European concert halls in the last half of the 19th century. Sergei Diaghilev commissioned the piece for his Ballets Russes, and to fulfill that commission, Ravel returned to studies of the Viennese Waltz he had been writing as early as 1906. Ravel describes the piece as a vision of dancers at an Imperial court, engulfed by what is, presumably, a fin-de-siècle haze of tulle and champagne: "Swirling clouds afford glimpses, through rifts, of waltzing couples. The clouds scatter little by little; one can distinguish an immense hall with a whirling crowd."

Though Diaghilev thought the piece a masterwork, he found *La Valse* unsuitable for ballet, which led ultimately to the breakdown of his working relationship with Ravel. Nevertheless, *La Valse* has been an audience favorite since its concert-hall premiere in 1920. As Ravel begins to explore the shape of the waltz, his imagined dancers seem to step lightly in time to the music; but as the rising and falling of the strings builds to a grand crescendo, the dance turns wild and the piece ends with a disconcerting—albeit elegant—jolt.

The Brazilian composer **ZEQUINHA DE ABREU** (1880-1935) wrote “Tico-Tico no fubá” in 1917. It belongs to the *choro* genre, a style of instrumental music that developed in 1870s Rio de Janeiro, flourished several decades into the 20th century, and has enjoyed several revivals since. While *choro* means lament, the music is often upbeat and rhythmic, and so is “Tico-Tico.” The found success in various forms, including in films: for instance, Carmen Miranda performed the song in the 1947 Groucho Marx film *Copacabana*.

An extremely prolific composer for TV and film, **DAVID RAKSIN** (1912-2004) had a complicated relationship with “Laura,” perhaps the most popular music of his career. Written as a theme for the 1944 film *Laura*, it was produced in a hurry at the begrudging request of director Otto Preminger, who had wanted to use music by Duke Ellington. Also his wife had left him the day before he wrote it. The theme was well known in 1945, when a version with lyrics by Johnny Mercer became a hit. Raksin resented having to split royalties. Negativity notwithstanding, it is beautiful music, bittersweet and lyrical as one could wish. It became a jazz standard and has been recorded hundreds of times.

LEONARD BERNSTEIN (1918-1990) was, and still is, a tremendous presence at Tanglewood. He was a Conducting Fellow of the Tanglewood Music Center’s Class of 1940 (its first) and returned to teach and perform virtually every summer for the rest of his life. His 1957 musical *West Side Story* and its 1961 film adaptation likewise loom large in the American imagination. Thomas Wilkins leads the Pops in the number “America,” a debate among the show’s Puerto Rican roles about the plusses and minuses of New York City versus San Juan.

A mysterious and sultry introduction leads to the familiar rhythm at the heart of the song. The rhythm, which, like the rest of the music, takes cues from various genres of Latin music, gets its irresistible forward motion from the alternation of measures of 6/8 and 3/4: DA-da-da DA-da-da | DA DA DA.

PYOTR ILYICH TCHAIKOVSKY (1840-1893) wrote his *1812* Overture in 1882 to celebrate the completion of the Cathedral of Christ the Savior in Moscow, built to commemorate Russia’s defeat of Napoleon’s forces in 1812. Thus, the work celebrates victory over an invading foreign power and resistance over imperialism. We pair this with the Ukrainian National Anthem, “Ukraine’s glory has not yet perished,” played in solidarity with the people of that besieged country. Although Tchaikovsky wasn’t altogether convinced by the piece, the *1812* Overture has proved itself an essential element of countless musical festivities, and is the perfect traditional close to the daylong musical celebration that is Tanglewood on Parade.

From notes by

JAMES T. CONNOLLY (Abreu, Bernstein, Raksin, *Potter Triptych*)

KATHERINE HORGAN (Ravel)

ROBERT KIRZINGER (*Just Down West Street...on the left*)

STEVEN LEDBETTER (Hindemith)