

Saturday, August 6, 8pm

Koussevitzky Music Shed

BOSTON SYMPHONY ORCHESTRA
JOANN FALLETTA conducting

Roberto SIERRA	<i>Fandangos</i> for orchestra (2000)
TCHAIKOVSKY	Violin Concerto in D, Opus 35 Allegro moderato—Moderato assai Canzonetta: Andante Finale: Allegro vivacissimo JOSHUA BELL
	{Intermission}
RESPIGHI	<i>Fountains of Rome</i> The Fountains of Valle Giulia at dawn The Triton Fountain in the morning The Fountain of Trevi at midday The Fountain at the Villa Medici at sunset
RESPIGHI	<i>Pines of Rome</i> The Pines of the Villa Borghese Pines Near a Catacomb The Pines of the Janiculum The Pines of the Appian Way

Notes on the program

Roberto Sierra (b.1953)

Fandangos for orchestra (2000)

Commission and premiere: Roberto Sierra wrote *Fandangos* in 2000 on commission for the National Symphony Orchestra and its music director Leonard Slatkin, who gave the world premiere in Washington, D.C., on February 28, 2001. The BSO's only previous performances were in Symphony Hall concerts of November 2012 under Giancarlo Guerrero's direction. The piece is about 11 minutes long.

A musically rich island with an especially vibrant and everchanging dance and popular music culture, Puerto Rico is less famous for classical music. But there's tradition in that realm, too: the great Catalan cellist Pablo Casals's mother was Puerto Rican, as was his third wife; he established the important, long-running Casals Festival there in 1955. There are two major orchestras as well as the Puerto Rico Conservatory, where Roberto Sierra studied before attending the University of Puerto Rico. Sierra was later an administrator at both schools, serving as chancellor of the Conservatory. In 1992 he joined the music faculty of Cornell University in Ithaca, New York; he now holds the title of Old Dominion Foundation Professor of Music, Emeritus.

Roberto Sierra developed a cosmopolitan grasp of style and technique, studying in London and Utrecht before working with the avant-garde individualist György Ligeti between 1979 and 1982. This was during a time when Ligeti's own style was changing significantly and beginning to incorporate the influence of African polyphonic drumming. For his part, Sierra has employed Afro-Caribbean, South and Central American, and Spanish musical traditions as a fundamental aspect of his work, even as his treatment of instruments and the orchestra is rooted in European traditions, including those of the 20th century. In 2017 he was awarded the Tomás Luis de Victoria Prize, a significant honor given to composers of Spanish heritage; in 2021 he was elected to the American Academy of Arts and Letters, and in 2010 he was made a member of the American Academy of Arts and Sciences.

Sierra's music first came to prominence in 1987 with the premiere of his *Júbilo* at New York's Carnegie Hall by the Milwaukee Symphony under Czech conductor Zdeněk Mácal. In 1989 he was named the Milwaukee Symphony's

composer-in-residence; he wrote several pieces for the ensemble, which recorded a full CD of Sierra's music. He has fulfilled commissions for numerous concertos, including *Concierto Caribe* for flutist Carol Wincenc, a double concerto for violin and guitar with orchestra premiered by Frank Peter Zimmermann and Manuel Barrueco with the Saarland Radio Symphony Orchestra, solo concertos for Barrueco, and many others. His Concerto for Orchestra was composed on commission from the Koussevitzky Foundation for the Philadelphia Orchestra's centennial. Sierra's music has been commissioned and performed by many of the major orchestras in the country, and he has had a particularly strong relationship with the National Symphony Orchestra in Washington, D.C., which premiered his *Fandangos*. The National Symphony and Leonard Slatkin also premiered his major *Missa Latina Pro Pace* in February 2006; it was subsequently recorded by the Milwaukee Symphony Orchestra. The frequently performed *Fandangos* was also featured in the opening concert of the BBC Proms in 2002. The Boston Symphony Orchestra and soloist James Carter played his Concerto for Saxophones and Orchestra under Thomas Wilkins in 2019; that piece was commissioned by the Detroit Symphony Orchestra. His *Bongo+* was commissioned by the Juilliard School in celebration of its centennial, and his *Songs from the Diaspora* was a Music Accord commission for soprano Heidi Grant Murphy.

The triple-meter fandango is perhaps the most characteristic Spanish dance form. It emerged in classical music in the first half of the 18th century and quickly became the standard representation of "Spanish"-flavored music for composers throughout Europe; a fandango used by Gluck in his ballet *Don Juan* found its way into Mozart's *Marriage of Figaro* (which takes place in Seville). Fandango is part of flamenco performances, and the famous *malagueña* dance is also a type of fandango.

Roberto Sierra's *Fandangos* is a postmodern rumination on two particular fandangos: one for harpsichord attributed to Antonio Soler (1729-1783), a notable Spanish composer; the other by Luigi Boccherini (1743-1805), an Italian who worked most of his life in Spain and who was one of the most important non-Austrian Classical-era composers. His orchestral treatment of the dance, besides quoting and blending his two sources, takes cues from Ravel's *Boléro* in its rhythmic and harmonic consistency and from Berio's *Coro* and *Sinfonia* in its surrealism and rapid shifts of focus. Unlike *Boléro*, *Fandangos* (the plural suggests the work's multifaceted origins) isn't a constant crescendo from beginning to end but a series of episodes exploring different perspectives on orchestral possibility, like constantly changing variations. As in its models, occasionally the harmony moves into major-key territory. The piece moves from very light orchestration to very dense, occasionally collapsing in on itself in chaos before the fandango ostinato resurfaces. The orchestral detail is never less than extraordinary, even in less ostentatious moments, and trumpets and castanets keep the piece firmly rooted in Spain.

ROBERT KIRZINGER

Pyotr Ilyich Tchaikovsky (1840-1893)

Violin Concerto in D, Opus 35

Composition and premiere: Pyotr Tchaikovsky composed his Violin Concerto in Switzerland in 1878. Its premiere was given by violinist Adolf Brodsky under Hans Richter's direction with the Vienna Philharmonic on December 4, 1881. The first BSO performances featured soloist Alexandre Patschkoff with Wilhelm Gericke conducting in January 1900. The first Tanglewood performance was August 4, 1949; Serge Koussevitzky conducted the BSO with soloist Jascha Heifetz. Anne-Sophie Mutter gave the most recent Tanglewood performance on July 16, 2017, conducted by Andris Nelsons.

In his rich and perceptive four-volume biography of Tchaikovsky, David Brown devotes the entire second volume to a narrow span of four years in the composer's life, as indicated by the volume's subtitle: *The Crisis Years, 1874-1878*. The centerpiece of the crisis was the composer's catastrophic marriage, a step taken in the hope of stopping supposition about his homosexuality. He and his bride had scarcely started off on their honeymoon before the composer recognized the folly of his action. In torment, he ran away to Switzerland; it was there that he composed the Violin Concerto.

The marriage was by no means Tchaikovsky's only crisis during those years. At the beginning of the period in question, he had composed a piano concerto for his close friend Nikolai Rubinstein, only to have the pianist declare the work worthless and unplayable. Utterly dismayed, Tchaikovsky finally managed to arrange the premiere in far-away Boston—so that if it were a flop, he would not have to be present to hear it himself. Ironically that concerto quickly became one of the most popular of all piano concertos. Soon after, Tchaikovsky's new ballet *Swan Lake* was a failure in its first production, and the composer went to his grave without ever knowing that the world would regard his work as a masterpiece. There were some assorted triumphs, though. The Fourth Symphony—deeply

etched with his Slavic fatalism—was not only a success, but marked one of the first major works that he composed with the extraordinary patronage of Nadezhda von Meck, who sent him a regular stipend for a dozen years on the strict understanding that they were never to meet.

But in the aftermath of his marriage there was only his frantic determination to get away. His wife Antonina was staying with the composer's sister and her husband. Letters passed back and forth among all the members of the family, with Antonina sometimes making wild charges (such as the one that Tchaikovsky's valet had bewitched him into hating her), sometimes expressing hope for a reconciliation. Tchaikovsky spent some months in Italy, where several of his brothers joined him, but financial necessity forced him to find a cheaper place to stay, and in March 1878 he arrived in Clarens, Switzerland. His student, friend, and possible lover, the violinist Yosif Kotek, joined him there, and on March 17 Tchaikovsky began the violin concerto, discovering to his delight that it went easily. In just eleven days he sketched the entire piece. Though they expressed reservations about the slow movement, Kotek and the composer's brother Modest were enthusiastic about the two outer movements. Upon consideration, Tchaikovsky agreed with them, and on April 5 he replaced the original slow movement with a new one. Tchaikovsky completed the orchestration by April 11.

Now, however, he was in for a repetition of his experience with the First Piano Concerto. He dedicated the new work to the eminent violinist Leopold Auer, hoping naturally that he would play the first performance, which was already advertised for March 22, 1879. The work had already been published, and Auer regretted (so he wrote thirty years later) that he had not been consulted before the work had been fixed in print. Auer is supposed to have declared the work to be "unplayable," though he later defended himself by explaining that he meant only that, as written, some of the virtuoso passages would not sound as they should.

Tchaikovsky was deeply wounded. Kotek himself declined to play the work in Russia. Two years later Tchaikovsky learned from his publisher that Adolf Brodsky had learned the piece and was planning to play it in Vienna, where the powerful and conservative critic Eduard Hanslick savaged Tchaikovsky and the piece in his review. "The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste.... The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand.... The violin...is no tugged about, torn, beaten black and blue...."

Tchaikovsky never got over it; to the end of his life, he could quote it by heart. But for more than a century Tchaikovsky's concerto has simply been one of the four or five most popular violin concertos in the literature, which is answer enough to Hanslick.

STEVEN LEDBETTER

Ottorino Respighi (1879-1936)

Fountains of Rome and Pines of Rome

Composition and premieres: Respighi wrote *Fountains of Rome* in 1916, and it was premiered in Rome on November 12, 1920, led by Arturo Toscanini; *Pines of Rome* followed a few years later and was premiered December 14, 1924, by Bernardino Molinari conducting the Augusteo Orchestra. Respighi completed the "Roman Trilogy" with *Roman Festivals* later in the decade.

The first BSO performance of *Fountains of Rome* was November 12, 1920, led by Pierre Monteux, who also conducted the BSO in the first Tanglewood performance, July 23, 1960. The most recent performance of *Fountains of Rome* at Tanglewood was for Tanglewood on Parade on July 23, 2019; Thomas Wilkins conducted the BSO. The first BSO performance of *Pines of Rome* was on February 12, 1926, Serge Koussevitzky conducting. Victor de Sabata led the BSO in the first Tanglewood performance on August 3, 1950; the most recent was conducted by Michael Stern on August 27, 2016. (Charles Dutoit led the complete trilogy here on August 23, 2014.)

Ottorino Respighi was a minor master, but a master surely. He began as a pianist, violinist, and violist, and in 1900 became principal violist in the opera orchestra at St. Petersburg. There he had the opportunity of taking some lessons with Rimsky-Korsakov, which accounts in part for his dazzling brilliance as an orchestrator. He soon returned to Italy, leaning more toward composition, but still active as a performer, particularly as violist in the Mugellini Quartet. In 1913 he settled in Rome, teaching at and later presiding over the St. Cecilia Academy. He was a cultivated amateur of what was then called "ancient music," a taste that led him to composing a piano concerto in the mixolydian mode and a *Concerto gregoriano* for violin, as well as, more famously, making the transcriptions of lute and keyboard pieces he published as three suites of *Ancient Airs and Dances* and as *The Birds*. He was one of

the composers commissioned by Serge Koussevitzky to mark the BSO's fiftieth season, for which occasion he produced his *Metamorphoseon modi XII*, introduced in Boston in November 1930. But what brought Respighi most of the fame and fortune he so thoroughly enjoyed was his trilogy of Roman symphonic poems (*Fontane di Roma*, *Pini di Roma*, and *Feste romane*): the *Fountains* of 1916, the *Pines* (above all) of 1924, and the *Festivals* of 1928-29. Each of these scores has a brief descriptive preface, given below.

MICHAEL STEINBERG

Fountains of Rome

In this symphonic poem the composer has endeavored to give expression to the sentiments and vision suggested to him by four of Rome's fountains, contemplated at the hour when their character is most in harmony with the surrounding landscape, or at which their beauty is most impressive to the observer.

The first part of the poem, inspired by the **Fountain of Valle Giulia**, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, the **Triton Fountain**. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance among the jets of water.

Next there appears a solemn theme borne on the undulations of the orchestra. It is the **Fountain of Trevi** at mid-day. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot drawn by seahorses and followed by a train of sirens and tritons. The procession vanishes while faint trumpet blasts resound in the distance.

The fourth part, the **Fountain at the Villa Medici**, is announced by a sad theme which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, the twittering of birds, the rustling of leaves. Then all dies peacefully into the silence of the night.

Pines of Rome

The Pines of the Villa Borghese—Children are at play in the pine groves of the Villa Borghese. They dance round in circles; they play at soldiers, marching and fighting; they are intoxicated by their own cries like swallows at evening; they rush about. Suddenly the scene changes...

Pines Near a Catacomb—We see the shades of the pines fringing the entrance to a catacomb. From the depths rises the sound of mournful psalms, floating through the air like a solemn hymn and mysteriously dispersing.

The Pines of the Janiculum—A shudder runs through the air: The pines on the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale sings.

The Pines of the Appian Way—Misty dawn on the Appian Way; solitary pine trees guarding the tragic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth forward the Via Sacra, mounting in triumph to the Capitol.

Guest Artists

JoAnn Falletta

Making her Boston Symphony Orchestra debut this evening, multiple Grammy Award-winning conductor JoAnn Falletta serves as music director of the Buffalo Philharmonic, Connie and Marc Jacobson Music Director Laureate of the Virginia Symphony, principal guest conductor of the Brevard Music Center, and artistic adviser to the Hawaii Symphony. She has been named one of the "Fifty Great Conductors," past and present, by *Gramophone Magazine* and was *Performance Today's* Classical Woman of the Year. Upon her appointment as music director of the Buffalo Philharmonic, Falletta became the first woman to lead a major American ensemble. She has been credited with bringing the Philharmonic to an unprecedented level of national and international prominence. The Buffalo Philharmonic will celebrate many living American composers this coming year including Adolphus Hailstork, Gabriela Lena Frank, Kenneth Fuchs, David Ludwig, Carlos Simon, Jonathan Bailey Holland, Russell Platt, Daron Hagen, Jessie Montgomery, Michael Tilson Thomas, and Wang Jie. Falletta has conducted many of the most prominent orchestras in Europe, Asia, and the Americas. This season she looks forward to guest conducting

appearances in Canada, Poland, Sweden, and across the U.S. With a discography of over 120 titles, Falletta is a leading recording artist for Naxos. She has won two individual Grammy Awards, including the 2021 Grammy Award for Best Choral Performance as conductor of the world premiere Naxos recording of Richard Danielpour's *The Passion of Yeshua*. In 2019, she won her first individual Grammy Award as conductor of the London Symphony in the Best Classical Compendium category for *Spiritualist*, her fifth world premiere recording of the music of Kenneth Fuchs. Her Naxos recording of John Corigliano's *Mr. Tambourine Man: Seven Poems of Bob Dylan* received two Grammys in 2008, and her 2020 Naxos recording of orchestral music of Florent Schmitt with the Buffalo Philharmonic Orchestra recently received the Diapason d'Or Award. Falletta is a member of the American Academy of Arts and Sciences and is the recipient of many of the most prestigious conducting awards. She has introduced over 600 works by American composers, including well over 150 world premieres, and is a strong advocate and mentor for young professional and student musicians, especially women conductors. After earning her bachelor's degree at Mannes, Falletta received master's and doctoral degrees from the Juilliard School. When not on the podium, Falletta is an avid reader and enjoys playing classical guitar, writing, cycling, and yoga. JoAnn Falletta holds the Sana H. and Hasib J. Sabbagh Master Teacher Chair of the Tanglewood Music Center 2022 Resident Artist Faculty. She conducted the TMC Orchestra at Ozawa Hall on July 31 and again at the Shed at the Tanglewood on Parade Gala Concert, August 2.

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, Bell maintains engagements as soloist, recitalist, chamber musician, and conductor. When COVID-19 shut down live performances, 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, 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*. 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, 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, 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." 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. A frequent guest at Tanglewood, Bell last joined the BSO here in August 2021 playing Beethoven's Violin Concerto under Herbert Blomstedt. At Symphony Hall in April 2022, Bell joined the BSO and conductor Alan Gilbert for the Beethoven concerto.