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2008–2009
SEASON

WEEK 4

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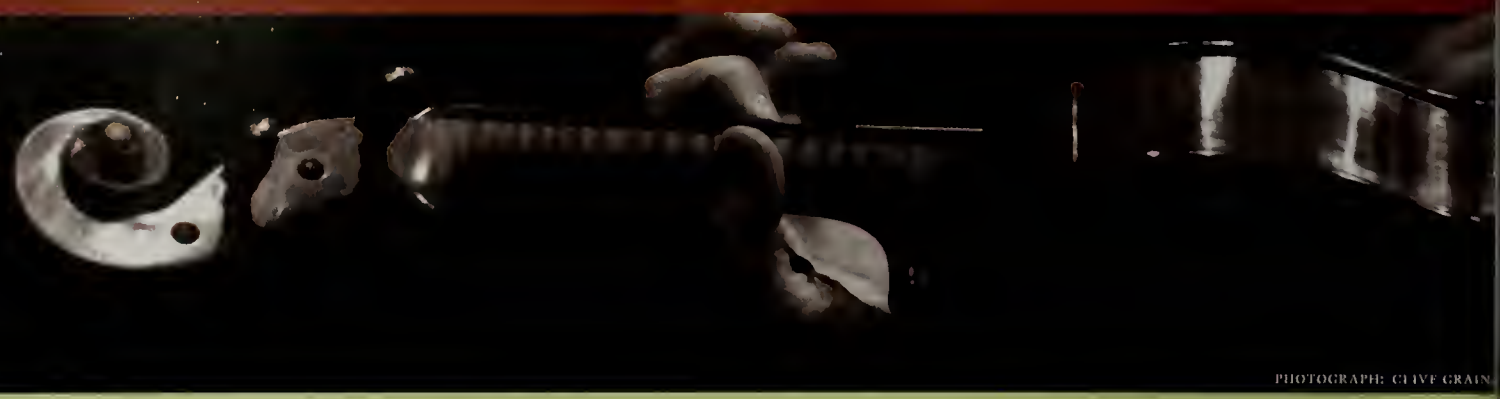

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Sunday Concert Series

Every Sunday at 1:30 PM

October 19
Vieni Imeneo: Music and Marriage in Renaissance Italy
The Boston Camerata
Dufay, Josquin, Monteverdi

In conjunction with the special exhibition
The Triumph of Marriage: Painted Cassoni of the Renaissance

October 26
Steven Isserlis, cello, Jeremy Denk, piano
Mendelssohn, Chopin, Britten, Poulenc

November 2
Jeremy Denk, piano
Ives "Concord Sonata", Beethoven "Hammerklavier"

November 9
Chamber Music Society of Lincoln Center
Mozart, Tchaikovsky

November 16
Young Artists Showcase
José Franch-Ballester, clarinet
First Prize, Young Concert Artists International Auditions
Debussy, Brahms, Poulenc, Lovreglio

November 23
The Complete Shostakovich String Quartets, Part V
Borromeo String Quartet
String Quartets No. 13, 14, 15

November 30
Celebrating Elliott Carter's 100th Birthday
Laurel String Quartet; Pei-Shan Lee, piano
Claremont Trio, with members of the Borromeo String Quartet
Carter – Sonata for Cello and Piano, String Quartet No. 5, Piano Quintet

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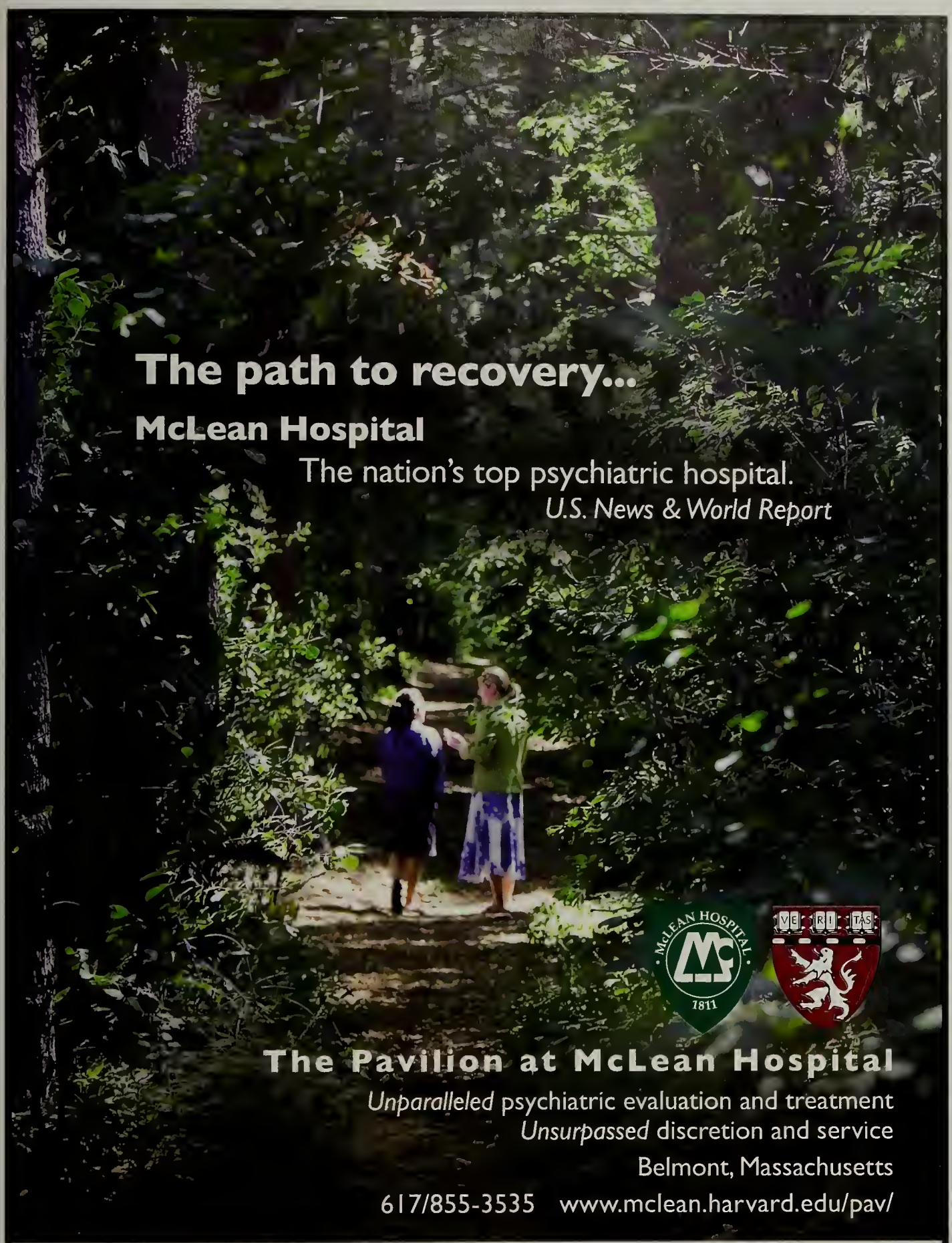

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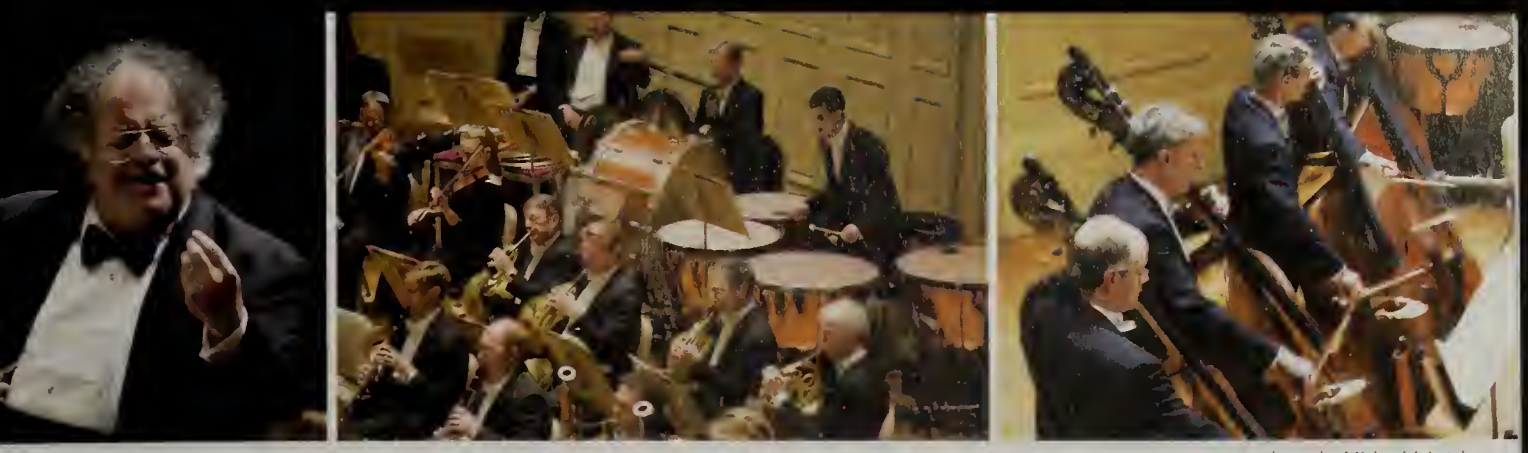

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BSO News

Clerestory Windows of Symphony Hall Opened for First Time Since the 1940s

As part of a continuing long-term restoration and renovation project, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the Symphony Hall auditorium) have been reopened for the start of the 2008-09 BSO season—in keeping with McKim, Mead & White's original design, and allowing natural light into the auditorium for the first time in decades. Photographs of Symphony Hall in 1940 show that wooden shutters hinged at the bottom let the windows be either left open to daylight or closed; the shutters were permanently closed, probably for black-out purposes, during World War II. The original windows have now been reglazed and restored to their original condition (including their wooden frames, which have been repainted); acoustical windowpanes have been added to the exterior of the building, and new shutters will again allow the windows to be open to daylight or closed. New detail lighting has also been added to the upper part of the auditorium, to highlight both the clerestory windows and the Symphony Hall statuary (which is now lighted from both the front and the back). And for those wanting to know: the term "clerestory" (or "clearstory") refers to an exterior building wall, containing windows, that rises above an adjoining roof.

Symphony Café Offers Convenient Pre-Concert Dining at Symphony Hall

The Symphony Café in the Cohen Wing of Symphony Hall offers a buffet-style dinner prior to all evening BSO concerts and a buffet-style lunch prior to Friday-afternoon concerts. Enjoy the convenience of pre-concert dining in the unique ambiance of historic Symphony Hall. Dinner includes a pre-set appetizer, soup, salad, and two hot entrees. Coffee and tea are served at the table, and patrons may select from a scrumptious dessert buffet. Lunch includes soup, salad, a hot entree, finger sandwiches, fresh fruit, and cookies, as well as coffee and tea. Full bar service, and specialty coffees and tea, are available at an additional cost. Jules Catering, one of Boston's finest caterers, creates the fine dining experience of the Symphony Café. Call (617) 638-9328 to make a reservation, which will be confirmed by a return phone call. Walk-ins are accepted, but are not always guaranteed a seat when the café is full. Dinner is $32.50 per person and lunch $19.50 per person, not including service charge and tax. And if you're running late, the Symphony Café offers an "After Seven" menu of lighter fare (served exclusively in the Café Lounge) after 7 p.m., and a similar menu after 12:30 p.m. on Friday afternoons, for just $7.50 per person.

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Boston International Fine Art Show: Enjoy Fine Art, Food, and More in Support of the BSO

The Twelfth Annual Boston International Fine Art Show is being held November 13-16 at the Cyclorama at the Boston Center for the Arts, 539 Tremont Street. All proceeds from this year's Gala Preview on Thursday evening, November 13, will benefit the Boston Symphony Orchestra. It's an opportunity to enjoy fine food, delicious wine, festive music, and, of course, first choice of a dazzling array of both traditional and contemporary fine art presented by forty outstanding galleries from the United States, Europe, and Canada. Tickets including both the Gala Preview at 6:30 p.m. and the "First Look" VIP Reception at 5:30 p.m. are $250; tickets for the Gala Preview only are $100. A complimentary catalogue and readmission throughout the weekend are included. To reserve your tickets, please call (617) 266-1200 or visit bso.org/BIFAS. For further information, visit fineartboston.com or call (617) 638-9482.

Boston Symphony Chamber Players 2008-2009 Season at Jordan Hall: Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of Mozart, Michael Haydn, Villa-Lobos, and Brahms on November 2, 2008. The season continues with music of Rossini, Ingolf Dahl, Steven Mackey, and Brahms on January 11; music of Poulenc, Debussy, Brahms, and André Previn (the world premiere of a new work) on March 22; and music of Oliver Knussen, George Perle, William Bolcom, and Brahms on April 26. (Each program includes one of the Brahms string sextets or quintets, which total four in all, two of each.) Subscriptions for the four-concert series are available at $108, $78, and $62. Single tickets are $32, $23, and $18. To purchase the four-concert series, please call the Subscription Office at (617) 266-7575. Single tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Tchaikovsky, Schumann, and, receiving its world premiere, Leon Kirchner's *The Forbidden*, a BSO 125th anniversary commission (October 16-18). In the weeks ahead, BSO Publications Associate Robert Kirzinger discusses Messiaen, Boulez, and Berlioz (October 23-25), Marc Mandel (October 29 and 31) and Helen Greenwald of the New England Conservatory (October 30; November 1 and 4) discuss Brahms and Strauss, and Amy Lieberman of the New England Conservatory discusses Orff's *Carmina burana* (November 6-8). The BSO's Pre-Concert Talks are supported by New England Coffee.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2008-2009 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 91 OF THIS PROGRAM BOOK.

Elfers Endowed Guest Artist Engagement, October 16-18, 2008

Maurizio Pollini's appearances this week are funded by the Elfers Fund for Performing Artists, established in honor of Deborah Bennett Elfers. The Boston Symphony Orchestra gratefully acknowledges Trustee Bill Elfers for this generous gift in honor of his wife, Deborah. Income from this permanent fund in the BSO's endowment is designated for expenses associated with the BSO's engagement of quality guest artists performing in the BSO's subscription season.

Deborah's efforts on the BSO's behalf include directing the Business Leadership Association's fundraising efforts as a member of the BSO staff from 1992 to 1995. As a BSO volunteer, she has served on the Annual Giving Committee, chaired the Annual Fund's Higginson Society dinner, hosted Higginson Society events, and, with other key volunteers, organized the Leadership Mentoring Initiative, collaborating with the Boston Symphony Association of Volunteers to involve people in the BSO's artistic, educational, and community outreach programs. Deborah is a graduate of New England Conservatory of Music, where she studied voice; she now serves on the Conservatory's Board of Trustees.

Bill and Deborah continue to support the BSO generously in many ways. They are members of the Higginson Society of the BSO Annual Fund, have endowed several seats in the first balcony of Symphony Hall, and have attended Opening Night at Symphony and Opening Night at Pops as Benefactors for the past several years. Said Bill of their support for the BSO: "I've greatly enjoyed combining a lifelong love of music with the privilege of supporting and providing volunteer service to the Boston Symphony as the world's greatest orchestra organization."

Chamber Music Teas

Chamber Music Teas presented by the Boston Symphony Orchestra are scheduled for six non-Symphony Friday afternoons in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance by members of the BSO. Doors open at 1:30 p.m., and the concert begins at 2:30. The remaining Chamber Music Teas this fall are on October 24 and November 10. Individual tickets are $16. For further information, or to subscribe, please call SymphonyCharge at (617) 266-1200, or visit www.bso.org.

"Repartee" and "Bolero" Offer Pre-Concert Receptions for Boston Symphony-goers

Now in its ninth year, "Repartee" is a concert series for 21- to 38-year-olds; attendees can purchase from one to eight "Repartee" dates. The evening begins at 6:30 p.m. in a private room in Symphony Hall with a pre-concert reception featuring remarks from a member of the Boston Symphony Orchestra. Tickets including both the concert and the reception are $40, available online at bso.org/repartee or by calling SymphonyCharge at (617) 266-1200.

Now in its third season, "Bolero" is for singles over 40. There are three Bolero dates this year (November 20, February 3, and April 14), with programs featuring music by, among others, Brahms, Tchaikovsky, Verdi, Grieg, and Copland. The pre-concert format is similar to Repartee and includes a brief talk on the evening's program; tickets at $90 include the concert and a cocktail and hors d'oeuvres reception. Purchase all three dates and also receive a $25 BSO gift certificate. Tickets are available online at bso.org/bolero or by calling SymphonyCharge at 617-266-1200.

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The BSO is actively seeking to identify all patrons who have been attending BSO concerts for twenty-five years or more. We want to hear from you. Please call or write with your name, patron number, and the number of years you have been attending, and we will be sure to include you in our plans to celebrate *you* during the 2008-09 season. Call (617) 638-9454 or write to 25-Year Patron Celebration, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The Information Table: A Great Resource for What's Happening at the BSO

Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you will find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Friday-afternoon Bus Service to Symphony Hall

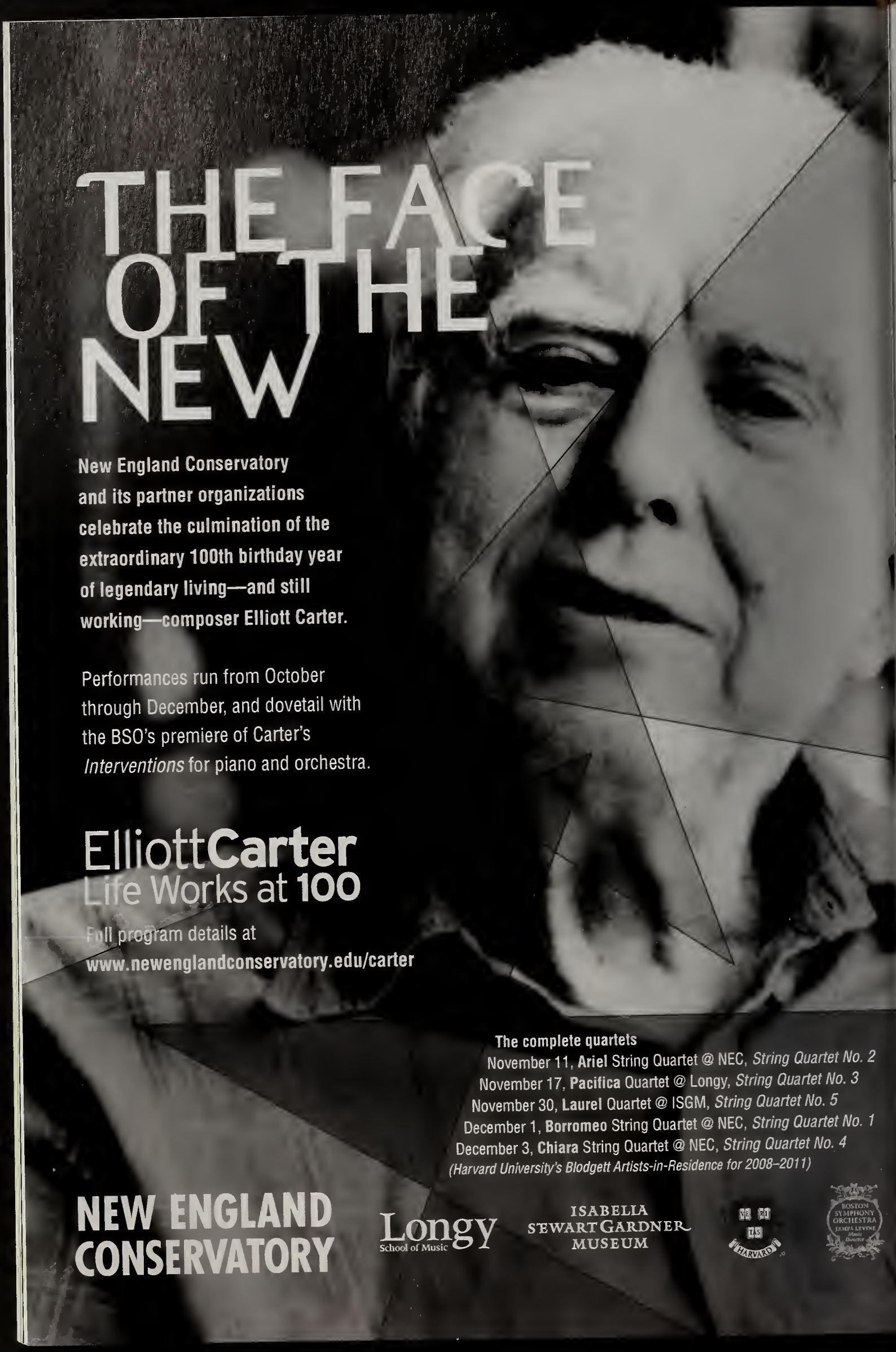
If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Foxboro, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

The Walter Piston Society

Named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the BSO's principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the Boston Symphony Orchestra, Boston Pops, or Tanglewood through one of a variety of irrevocable deferred gifts or by including the BSO in their long-term plans. Members of the Walter Piston Society are offered a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact the Office of Planned Giving at (617) 638-9262 or plannedgiving@bso.org.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.



THE FACE OF THE NEW

New England Conservatory and its partner organizations celebrate the culmination of the extraordinary 100th birthday year of legendary living—and still working—composer Elliott Carter.

Performances run from October through December, and dovetail with the BSO's premiere of Carter's *Interventions* for piano and orchestra.

ElliottCarter
Life Works at 100

Full program details at
www.newenglandconservatory.edu/carter

The complete quartets

November 11, **Ariel** String Quartet @ NEC, *String Quartet No. 2*
November 17, **Pacifica** Quartet @ Longy, *String Quartet No. 3*
November 30, **Laurel** Quartet @ ISGM, *String Quartet No. 5*
December 1, **Borromeo** String Quartet @ NEC, *String Quartet No. 1*
December 3, **Chiara** String Quartet @ NEC, *String Quartet No. 4*
(Harvard University's Blodgett Artists-in-Residence for 2008–2011)

NEW ENGLAND CONSERVATORY

Longy School of Music

ISABELLA STEWART GARDNER MUSEUM

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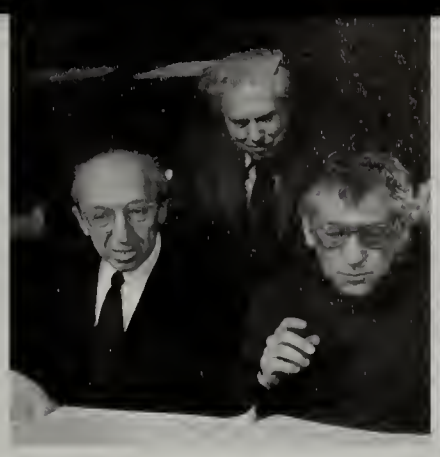
BOSTON SYMPHONY ORCHESTRA JAMES LEVINE Music Director



ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings so as to document the many facets of the orchestra's history. Highlights of this year's exhibit include a display case that explores the origin of the Symphony Hall statues (first balcony, audience-right, near the stage); a case devoted to a newly acquired collection of pen and wash sketches by Donald C. Greason depicting BSO musicians at work from 1938 through 1940 (first balcony, audience-right, near the Cabot-Cahners Room); and new exhibit content focusing on the history of the Tanglewood Festival Chorus and the history of BSO Youth Concerts at Symphony Hall (orchestra level, Huntington Avenue corridor).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

"Carter's Century—An Exhibit Celebrating
the Life and Music of Elliott Carter"

To commemorate the 100th-birthday year of Elliott Carter, one of America's greatest composers (his 100th birthday is December 11, 2008), the BSO Archives has mounted an exhibit celebrating Mr. Carter's life and music. The exhibit includes reproductions of more than 75 photographs, letters, and manuscript scores from Mr. Carter's personal collection and from the Elliott Carter Collection located at the Paul Sacher Foundation in Basel, Switzerland. The exhibit was originally installed at Tanglewood this past summer, in conjunction with the 2008 Festival of Contemporary Music devoted entirely to Mr. Carter's music. The Boston Symphony Orchestra is grateful to the Paul Sacher Foundation, Basel, for its generous support of this exhibition.

TOP OF PAGE, LEFT TO RIGHT:

Sketch by Donald C. Greason of a BSO musician, c.1940 (BSO Archives)
Aaron Copland, Elliott Carter, and Leonard Bernstein, c.1970 (photographer unknown; courtesy Elliott Carter)
Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)

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Michael J. Lutch

James Levine

Now in his fifth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2008-09 BSO programs (three of which again go to Carnegie Hall) include an Opening Night all-Russian program; the world premieres of BSO 125th anniversary commissions by Leon Kirchner and Gunther Schuller and of a new work for piano and orchestra by Elliott Carter (the latter to be introduced in Boston, then repeated at Carnegie Hall on the composer's 100th birthday in December); Brahms's *German Requiem*; Mahler's Symphony No. 6; concert performances of Verdi's *Simon Boccanegra*; a three-program survey of Mozart symphonies (concluding with the last three symphonies in a single program), and additional works by Beethoven, Berlioz, Boulez, Brahms, Carter, Messiaen, Mozart, Schubert (the F minor Fantasie for piano four-hands, with Daniel Barenboim), Schumann, Stravinsky, and Tchaikovsky. At Tanglewood in 2008, Mr. Levine led Berlioz's *Les Troyens* with the Boston Symphony Orchestra and Dvořák's Symphony No. 8 with the Tanglewood Music Center Orchestra, and was Festival Director for Tanglewood's 2008 Festival of Contemporary Music, the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Following the 2007 Tanglewood season, James Levine and the Boston Symphony Orchestra made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Maestro Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-seven years since his debut there, he has developed a relationship with that company unparalleled in

its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 83 different operas, including fifteen company premieres. In 2008-09 Maestro Levine leads the Opening Night gala featuring Renée Fleming; a free performance of Verdi's Requiem marking the first anniversary of Luciano Pavarotti's death; a 125th Anniversary Gala (also celebrating the 40th anniversary of Plácido Domingo's Met debut) featuring recreations of scenes from historic Met productions; the final revival of Wagner's *Ring* cycle in Otto Schenk's production; a new Robert Lepage production of Berlioz's *Damnation of Faust*, and a revival of Gluck's *Orfeo ed Euridice* in Mark Morris's production, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season he conducts Charles Wuorinen's *Ashberyana* in a 70th-birthday-year celebration for that composer at the Guggenheim Museum in November, and leads a master class for the Marilyn Horne Foundation at Zankel Hall in January.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was

music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award. In October 2008 he receives the newly created NEA Opera Honor from the National Endowment for the Arts.

Boston Symphony Orchestra

2008–2009

JAMES LEVINE
Music Director
Roy and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Harner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kosdon and Marjorie C. Paley chair

Nancy Bracken *
Ruth and Carl J. Shapira choir, fully funded in perpetuity

Aza Raykhtsaum *
Theodore W. and Evelyn Berenson Family chair

Bonnie Bewick *
Stephanie Marris Marryatt and Franklin J. Marryott chair

James Cooke *
Catherine and Paul Buttenwieser chair

Victor Romanul *
Bessie Pappas chair

Catherine French *
Mary B. Saltonstall chair, fully funded in perpetuity

Kelly Barr *#
Kristin and Roger Servisen chair

Jason Horowitz *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Julianne Lee *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Robb chair, endowed in perpetuity in 1977

Ronald Knudsen
Shirley and J. Richard Fennell choir, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Sheila Fiekowsky *

Jennie Shames *

Valeria Vilker Kuchment *

Tatiana Dimitriades *

Si-Jing Huang *

Nicole Monahan *

Wendy Putnam *
Robert Brodford Newman chair, fully funded in perpetuity

Xin Ding *

Glen Cherry *

VIOLAS

Steven Ansell
Principal
Charles S. Dana choir, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Horlan Andersen chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marian Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sondra and David Bakalar chair

Jonathan Miller *§
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber choir

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller choir

Adam Esbensen *

Blaise Dejardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe §
Assistant Principal
Maria Nistazos Stoto choir, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne choir

Joseph Hearne
Kathryn H. and Edward M. Lupean chair

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

Jennifer Nitchman
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Callias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
Jahn D. and Vera M. MacDanald chair

Richard Ranti
Associate Principal
Diana Osgaad Tattenham/ Hamiltan Osgoad chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagaff Slasberg/Edna S. Kalman chair, endawed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Cangletan chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Starer chair, fully funded in perpetuity

Jay Wadenpfuhl
Jahn P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gardan and Mary Fard Kingsley Family chair

Jonathan Menkis
Jean-Naël and Mana N. Tariat chair

TRUMPETS

Thomas Rolfs
Principal
Rager Lauis Vaisin chair, endawed in perpetuity in 1977

(position vacant)
Fard H. Caaper chair, endawed in perpetuity in 1984

(position vacant)
Assistant Principal

Benjamin Wright
Arthur and Linda Gelb chair

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
Jahn Maars Cabat chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and Williom C. Rausseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endawed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Braake chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

(position vacant)
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Ann Hobson Pilot
Principal
Nichalas and Thalia Zervas chair, fully funded in perpetuity by Saphia and Bernard Gardan

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dwarsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Paarvu chair, fully funded in perpetuity

William Shisler

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ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

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* *participating in a system of ratated seating*

$ *an sabbatical leave*

\# *an leave*

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The Byronic Hero's Musical Sway

Berlioz's "Harold in Italy" (October 23-24-25) and Tchaikovsky's "Manfred" Symphony (November 20-21-22-25) reflect the wide-ranging influence of the legendary Romantic poet.

by Thomas May

"I awoke one morning and found myself famous."

So recalled George Gordon Noel Byron, aka Lord Byron (1788-1824), referring to the precipitous celebrity that greeted him upon publishing the first two cantos of his narrative poem *Childe Harold's Pilgrimage* in 1812. Indeed, "famous" is a bit of an understatement. The image of the celebrity artist is so firmly lodged in contemporary culture that it's easy to overlook the utterly unprecedented nature of "Byromania" in the nineteenth century. Aside from his actual achievements as a poet, Byron's fame held sway as a powerful cultural phenomenon. The blurring of boundaries between his autobiography and his art only intensified the allure of the brand—at once inspiring and dangerous in its connotations—that was known as Byronism.

Thus the public image of Byron became equated with an archetypal Romantic personality who recurs in varied guises throughout the poet's work, including *Childe Harold's Pilgrimage* and the verse drama *Manfred* (1817). This so-called "Byronic hero" gripped the collective imagination as a force of quasi-mythic stature. Enhancing its fascination were the historical Byron's brief but stormy life story and the gossip that swirled around the poet's illicit sexual adventures (including rumors of an incestuous affair with his half-sister as well as of homoerotic attachments).

George Gordon, Lord Byron

Josef Danhauser's "Liszt at the Piano" (1840), showing a portrait of Byron on the wall, a bust of Beethoven on the piano, and observers including, among others, Victor Hugo, George Sand, Paganini, and Rossini

Consider the well-known group portrait "Liszt at the Piano," painted by Josef Danhauser in 1840, in which a group of artists is lost in reverie listening to the pianist perform (Liszt's own rock star-like fame was in some ways an echo of Byron's). A looming bust of Beethoven stares out from the grand piano, but also conspicuous is a portrait of Lord Byron hanging on the wall—twin artistic deities of the era. As the century progressed, the dominant image of Beethoven himself became closely identified with a kind of Byronic hero; for his part, Byron would provide an extraordinary degree of inspiration to composers, including Berlioz in his viola-concerto-as-symphony *Harold in Italy*, to be played here next week, and Tchaikovsky in a neglected masterpiece the Boston Symphony will perform in November, the *Manfred* Symphony.

So who exactly is this Byronic hero? He is the epitome of the century that produced Napoleon at its beginning and, toward its end, Dostoevsky's brooding nihilists as well as Nietzsche's Superman. He is gifted with extraordinary intelligence and is also highly creative. So acute is his sensitivity that he tends to be easily wounded and to feel inconsolable emotional pain. He rebels against convention, an outlaw guided by inner instinct, to the point that he becomes associated with illicit, forbidden pleasures. By nature an outsider, he is incapable of forming enduring relationships but remains all too aware of his utter difference from ordinary mortals. This alienation from his fellow humans makes him acutely conscious of being alone in the universe.

The Byronic hero broods over a past guilt that cannot be undone. An exile who feels doomed to follow a pattern from which he cannot escape, he is cursed with the Faustian capacity to conjure the most beautiful ideals—above all in the form of an ideal love—only to find these to be unsustainable. Thus he loses all hope, and his attitude takes a self-destructive turn. Of course the Byronic hero doesn't emerge from a vacuum. Literary scholars like to point to Milton's depiction of Satan in *Paradise Lost* as a significant precursor. Similarly, this archetype continues to exercise its appeal within the popular culture of our own time—James Dean, the Vampire Lestat, and drug-overdosing rock

An 1832 portrait of Berlioz, probably by Emile Signol (left)

An 1893 portrait of Tchaikovsky by Nikolai Kuznetsov (right)

celebrities are just a few examples one could mention. For all his close association with the Romantic worldview, the Byronic hero is in some ways a forefather of the existential anti-hero of modernity.

Nor is the Byronic hero a single, consistent image in Lord Byron's own works. The above is intended as a basic personality profile for his manifestation in the dramatic poem *Manfred*. While Berlioz drew directly on Byron's epic poem of his pilgrimage through Italy (*Childe Harold* helped evoke memories of the composer's years as a young student-composer in Rome), his *Symphonie fantastique*, with its opium fever dream and taunting Witches' Sabbath, is actually far closer to the spirit of *Manfred*. Indeed Berlioz might well have left us with his own symphonic *Manfred* if the timing had been better when he received an offer to compose such a work. Toward the end of his life, in 1867, Berlioz made a tour conducting in Russia (where the young Tchaikovsky briefly met the elder master). Mily Balakirev, a composer and mathematician, was deeply impressed by Berlioz and approached him with a detailed scenario for a major programmatic work based on Byron's *Manfred*, suggesting this could become a musical sequel to *Harold in Italy*. But the aging Berlioz, whose health was broken by the Russian winter and who would soon die, turned it down.

Balakirev meanwhile exerted a pivotal influence when Tchaikovsky's career was beginning to take off in the 1860s (he was the one who had suggested writing the "fantasy-overture" *Romeo and Juliet*). Only a few years older than Tchaikovsky, he apparently combined the roles of mentor, faculty adviser, shrink, and even spiritual confessor. Balakirev still nurtured his pet idea of a *Manfred* symphony and began badgering the now successful composer to take up the project in the early 1880s (the two men had lost contact in the interim). Tchaikovsky at first rejected the pitch point-blank. Then, in a remarkable about-face a few years later, he changed his mind after being moved by a close reading of Byron's poem during a trip to the Swiss Alps—the very setting for Byron's *Manfred*. Tchaikovsky now turned to composing the programmatic symphony outlined by Balakirev with gusto, observing that his obsessive involvement while composing was making him

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resemble Manfred's own restlessness: as with Byron, once again the lines between art and life began to blur. "Never in my life have I tried so hard and become so weary from my work," Tchaikovsky reported to Balakirev.

In Byron's verse drama, little happens: the significant action has already occurred in the past, and this is what haunts Manfred through the course of the work. The entire poem reads like one vast monologue, with the other characters as figments or projections of Manfred's imagination. The self-reliant Manfred has impressive magical powers that allow him to commune with all sorts of spirits in the remote setting of "the higher Alps," but these are incapable of securing him the oblivion he craves, and his attempt at suicide fails. Oblivion from what? His despair revolves around his guilt over the death of his beloved Astarte. Just why he feels culpable is shrouded in mystery, but Byron emphasizes the forbidden nature of the implicitly incestuous love between them.

Given Tchaikovsky's tendency to identify with characters he was creating in his operas, the psychological affinities he felt for Byron's alienated hero were probably overwhelming. The score contains some of the darkest and most wrenchingly violent passages in all Tchaikovsky and is also remarkably innovative on several levels. Reconfiguring the poem as "a symphony in four scenes," Tchaikovsky requires the largest array of instruments in his orchestral works to date, which he deploys both in shattering climaxes and in such exquisitely subtle details as the flickering, supernatural waterfall of the scherzo.

Tchaikovsky also borrows the technique of the *idée fixe*—the same technique Berlioz used in his *Symphonie fantastique* and in *his* Byronic symphony, *Harold in Italy*—where a central melodic idea recurs while the context around it changes. Yet here the fixed idea is not of the beloved but is the music representing Manfred himself. (The *Symphonie fantastique* even figures in the more narratively active final movement of Tchaikovsky's symphony, which builds to a head-spinning climax from a fugue to depict an Underworld orgy—a scene absent from Byron's text—à la Berlioz's Witches' Sabbath). Moreover, the symphony's overall formal scheme, as Timothy L. Jackson persuasively argues, prefigures some of the innovations that would be carried further in the final *Pathétique* Symphony, which shares its home key of B minor. Jackson even suggests that the composer, who later expressed disenchantment with his *Manfred* Symphony, "sought to recompose certain elements" in the *Pathétique*.

Significantly, Tchaikovsky veers away from the bleakly ambiguous conclusion of Byron's hero, who refuses the solution of conventional penitence and resolves to accept death, realizing that he has been "my own destroyer, and will be/My own hereafter." The composer instead invents an apotheosis, complete with redemptive organ chords. Byron had pointedly refused to "save" his hero. But after his own years of Byronic wandering, it's almost as if Tchaikovsky had delved into the tormented world of Manfred as a sort of cathartic therapy—a kind of homeopathy—so that he could identify with the ill-fated hero but also see him through to a state of redemption. In his *Pathétique* Symphony, Tchaikovsky will revoke this optimistic requiem with a tragic reversal that offers no way out.

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TCHAIKOVSKY SYMPHONY NO. 6 IN B MINOR, OPUS 74, *PATHÉTIQUE*

Adagio—Allegro non troppo
Allegro con grazia
Allegro molto vivace
Adagio lamentoso—Andante

{ I N T E R M I S S I O N }

KIRCHNER *THE FORBIDDEN*

(BSO 125TH ANNIVERSARY COMMISSION/WORLD PREMIERE; COMMISSIONED BY THE BOSTON SYMPHONY ORCHESTRA, JAMES LEVINE, MUSIC DIRECTOR, THROUGH THE GENEROUS SUPPORT OF THE ARTHUR P. CONTAS FUND FOR THE COMMISSIONING OF NEW WORKS)

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Allegro vivace

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Michael J. Lutch

From the Music Director

As music director, it's a privilege and responsibility (and also great fun) for me to be sure that the Boston Symphony Orchestra, with its distinguished commissioning history, continues to create important new works. Leon Kirchner is a composer I've wanted to work with for a very long time, and I particularly wanted to include him among those commissioned for the BSO's 125th anniversary. Though I've studied a number of his scores, I've previously conducted just one—his *Music for Twelve*, which I programmed with the MET Chamber Ensemble. (It was composed originally for the Boston Symphony Chamber Players.) Since he hasn't written a great many works for orchestra, his new one written for the BSO's anniversary has now let me program an orchestral piece of his in a specifically meaningful context. Originally scheduled for January 2006, it was postponed because, though the music was finished, he had not yet completed the details of the instrumentation. But it was worth the wait. Leon's music is always very exciting, expressive, focused, beautiful, and strong. He does what all great composers do in their own particular way, in taking things from past masters while transforming them into something of their own. His music has a kind of energy and range of expression that's very Schoenbergian. However, the evolution of his harmonic language is something entirely different. His new piece is one of those one-movement works that is an organic, complete entity in a single cohesive span; it doesn't need more time, or more than the one movement. Some pieces of this length can have an insubstantial quality, but *The Forbidden* is like Beethoven and Schoenberg in that it's just what it needs to be in terms of language, structure, length, and proportion.

The other two works on this program are—like much of the music I conduct—longtime favorites. The *Pathétique* is a masterpiece from beginning to end, a great work like Tchaikovsky's operas *Pique Dame* and *Eugene Onegin* and his three great ballets (*Swan Lake*, *Sleeping Beauty*, and *The Nutcracker*). It's the Tchaikovsky symphony I conduct most often and always look forward to doing; it doesn't have to be left on the shelf to

get fresh again. The timbre, instrumentation, and structure are all unusual; it's a success as a whole piece and in its individual movements; and it's a piece that's always interesting to program, since it can work differently in different contexts, on either half of a concert.

The Schumann Piano Concerto was on the first BSO concert I ever heard live—at Tanglewood, when I was thirteen, having gone there with a group from Marlboro to hear my teacher Rudolf Serkin play it (Charles Munch conducted). I love all of Schumann's music; and though I've never worked with Maurizio Pollini before these concerts, I've always loved hearing him in concerto and recital repertoire, in all sorts of music, and once heard him accompany Dietrich Fischer-Dieskau in a Schubert Lieder recital (marvelous!). I'm delighted that our first collaboration is on this unique piece among Schumann's works. He wrote just one piano concerto, so it's not one of a series; and it's also a piece that's very individual in its content and form. Schumann's approach to the orchestra and the piano is so personal, conversational, and intimate; the slow movement, for example, is particularly extraordinary in all these ways, and then moves directly into the finale in a magical transition that quietly and mysteriously recalls the very start of the whole piece. It will contrast wonderfully with both the Tchaikovsky and the Kirchner, and finish the program with a masterpiece that's rarely played to close a concert.

Pyotr Ilyich Tchaikovsky

Symphony No. 6 in B minor, Opus 74, "Pathétique"

PYOTR ILYICH TCHAIKOVSKY was born at Votkinsk, Vyatka Province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He composed the Sixth Symphony between February 16 and August 31, 1893. The first performance took place in the Hall of Nobles, St. Petersburg, on October 28 that year with Tchaikovsky conducting, nine days before his death. The second performance, with Eduard Nápravník conducting, took place twenty days later in the same hall, as part of a concert given in memory of the composer.

THE SYMPHONY IS SCORED for three flutes (third doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, bass drum, tam-tam, and strings.

During Tchaikovsky's last years, his reputation grew enormously outside of Russia, but he was left prey to deepening inner gloom, since his countrymen rarely recognized his genius. He had, moreover, been shattered by the sudden breaking-off of the strange but profoundly moving epistolary relationship that he had carried on for fourteen years with Nadezhda von Meck, whose financial assistance and understanding had sustained him through difficult times. Though they never met face to face, their relationship was one of the strongest, in its emotional depth, that either of them was ever to experience. She, for unknown reasons, decided to end the correspondence decisively in October 1890; Tchaikovsky never fully recovered from the blow. Another reason for his depression was an old but continuing concern—the constant fear that his homosexuality might become known to the public at large or to the authorities (which would lead to terrible consequences, since homosexuality was regarded as a crime that might involve serious legal ramifications, including banishment and the loss of his civil rights).

Tchaikovsky was also concerned that he was written out. In 1892 he began a symphony and had even partly orchestrated it when he decided to discard it entirely. (Completed by a Russian musicologist some fifty years ago, it was then performed as Tchaikovsky's

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The Tchaikovsky brothers in 1890: Anatoly, Nikolai, Ippolit, Pyotr Ilyich, and Modest

"Seventh Symphony"; the composer's self-critical view was right.) But a trip to western Europe in December brought a warm reunion: he visited his old governess, whom he had not seen for over forty years. The two days he spent with her, reading over many letters from his mother and his brothers and sisters, not to mention some of his earliest musical and literary work, carried him off into a deep nostalgia. As the composer wrote to his brother Nikolai, "There were moments when I returned into the past so vividly that it became weird, and at the same time sweet, and we both had to keep back our tears."

The retrospective mood thus engendered may have remained even though he returned to Russia at low ebb: "It seems to me that my role is finished for good." Yet the recent opportunity to recall his childhood, when combined with his fundamentally pessimistic outlook, may well have led to the program for the work that suggested itself to him and captured his attention on the way home. Within two weeks of writing the foregoing words, Tchaikovsky was hard at work on what was to become his masterpiece. Home again, he wrote in mid-February to a nephew that he was in an excellent state of mind and hard at work on a new symphony with a program—"but a program that will be a riddle for everyone. Let them try and solve it." He left only hints: "The program of this symphony is completely saturated with myself and quite often during my journey I cried profusely." The work, he said, was going exceedingly well. On March 24 he completed the sketch of the second movement—evidently the last to be outlined in detail—and noted his satisfaction at the bottom of the page: "O Lord, I thank Thee! Today, March 24th, completed preliminary sketch well!!!"

The orchestration was interrupted until July because he made a trip to Cambridge to receive an honorary doctorate (see photo on page 43), an honor that he shared with Saint-Saëns, Boito, Bruch, and Grieg (who was ill and unable to be present). He was presented for the degree with a citation in Latin that appropriately singled out the "*ardor fervidus*" and the "*languor subtristis*" of his music. When he returned home he found that the

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orchestration would be more difficult than he expected: "Twenty years ago I used to go full speed ahead and it came out very well. Now I have become cowardly and unsure of myself. For instance, today I sat the whole day over two pages—nothing went as I wanted it to." In another letter he noted, "It will be... no surprise if this symphony is abused and unappreciated—that has happened before. But I definitely find it my very best, and in particular the most sincere of all my compositions. I love it as I have never loved any of my musical children."

Though Tchaikovsky was eager to begin an opera at once, the Sixth Symphony was to be the last work he would complete. The premiere on October 28 went off well despite the orchestra's coolness toward the piece, but the audience was puzzled by the whole—not least by its somber ending. Rimsky-Korsakov confronted Tchaikovsky at intermission and asked whether there was not a program to that expressive music; the composer admitted that there was, indeed, a program, but he refused to give any details. Five days later Tchaikovsky failed to appear for breakfast; he complained of indigestion during the night,

but refused to see a doctor. His situation worsened, and in the evening his brother Modest sent for medical help anyway. For several days Tchaikovsky lingered on, generally in severe pain. He died at three o'clock in the morning on November 6.

Though it is generally believed that Tchaikovsky's death was the result of cholera brought on by his drinking a glass of unboiled water during an epidemic, the extraordinarily expressive richness of the Sixth Symphony, and particularly that of its finale, has inspired a great deal of speculation regarding the composer's demise. It has even been suggested—in accordance with a theory advocated by the Russian musicologist Aleksandra Orlova and then taken up by the English Tchaikovsky scholar David Brown in The New Grove Dictionary of Music and Musicians (1980)—that Tchaikovsky poisoned himself fearing denunciation to the Tsar as a homosexual by a duke with whose nephew he had struck up a friendship. Other writers have asserted that the music was composed because of the composer's premonitions of impending death. For now, as Roland John Wiley writes in the revised New Grove (2001): "The polemics over his death have reached an impasse.... We do not know how Tchaikovsky died."

As to the composer's alleged "premonitions of impending death," one finds from a perusal of his letters that, until the last few days, he was clearly in better spirits than he had enjoyed for years, confident and looking forward to future compositions. The expressive qualities of the Sixth Symphony follow from his two previous symphonies, which are also concerned in various ways with Fate. The Fourth and Fifth symphonies had offered two views of man's response to Fate—on the one hand finding solace in the life of the peasants, on the other struggling to conquest, though through a somewhat unconvincing victory. In the Sixth Symphony, Fate leads only to despair.

Tchaikovsky never did reveal a formal program to the symphony, though a note found among his papers is probably an early draft for one:

> The ultimate essence of the plan of the symphony is LIFE. First part—all impulsive passion, confidence, thirst for activity. Must be short. (Finale DEATH—result of collapse.) Second part love; third disappointments; fourth ends dying away (also short).

In the end, all of this (and any possible elaborations of it) remained the composer's secret. The title that it now bears came only the day after the first performance, when the composer, having rejected "A Program Symphony" (since he had no intention of revealing the program) and Modest's suggestion of "Tragic," was taken with his brother's alternative suggestion, "Pathetic." Modest recalled his brother's reaction: "'Excellent, Modya, bravo, *Pathetic*!' and before my eyes he wrote on the score the title by which it has since been known." The title gives a misimpression in English, where "pathetic" has become a debased slang word, almost totally losing its original sense of "passionate" or "emotional," with a hint of its original Greek sense of "suffering." In French it still retains its significance. And the symphony is, without a doubt, the most successful evocation of Tchaikovsky's emotional suffering, sublimated into music of great power.

The slow introduction begins in the "wrong" key but works its way around to B minor and

Tchaikovsky in 1893

the beginning of the Allegro non troppo. The introduction proves to foreshadow the main thematic material, which is a variant of the opening figure in the bassoon over the dark whispering of the double basses. The great climax to which this builds is a splendid preparation for one of Tchaikovsky's greatest tunes, a falling and soaring melody that is worked to a rich climax and then dies away with a lingering afterthought in the clarinet. An unexpected orchestral crash begins the tense development section, which builds a wonderful sense of energy as the opening thematic material returns in a distant key and only gradually works round to the tonic. The romantic melody, now in the tonic B major, is especially passionate.

The second movement is quite simply a scherzo and Trio, but it has a couple of special wrinkles of its own. Tchaikovsky was one of the great composers of the orchestral waltz (think of the third movement of the Fifth Symphony); here he chose to write a waltz that happens to be in 5/4 time! According to the conservative Viennese critic Eduard Hanslick: "This disagreeable meter upsets both listener and player." But the odd rhythmic twist is more than compensated for by the extraordinary grace of the music.

The third movement is a brilliant march, beginning with rushing busy triplets that alternate with a crisp march melody that bursts out into a climactic full orchestral version, a momentary triumph. That triumph comes to a sudden end with the beginning of the final movement, which bears the unprecedented marking "Adagio lamentoso." The first theme is divided between the two violin parts in such a way that neither first nor second violin part alone makes sense, but when played together they result in a simple, expressive, descending melody. The second theme, a more flowing Andante, builds to a great orchestral climax exceeded only by the climax of the opening material that follows. This dies away and a single stroke of the tam-tam, followed by a soft and sustained dark passage for trombones and tuba, brings in the "dying fall" of the ending, the second theme descending into the lowest depths of cellos and basses.

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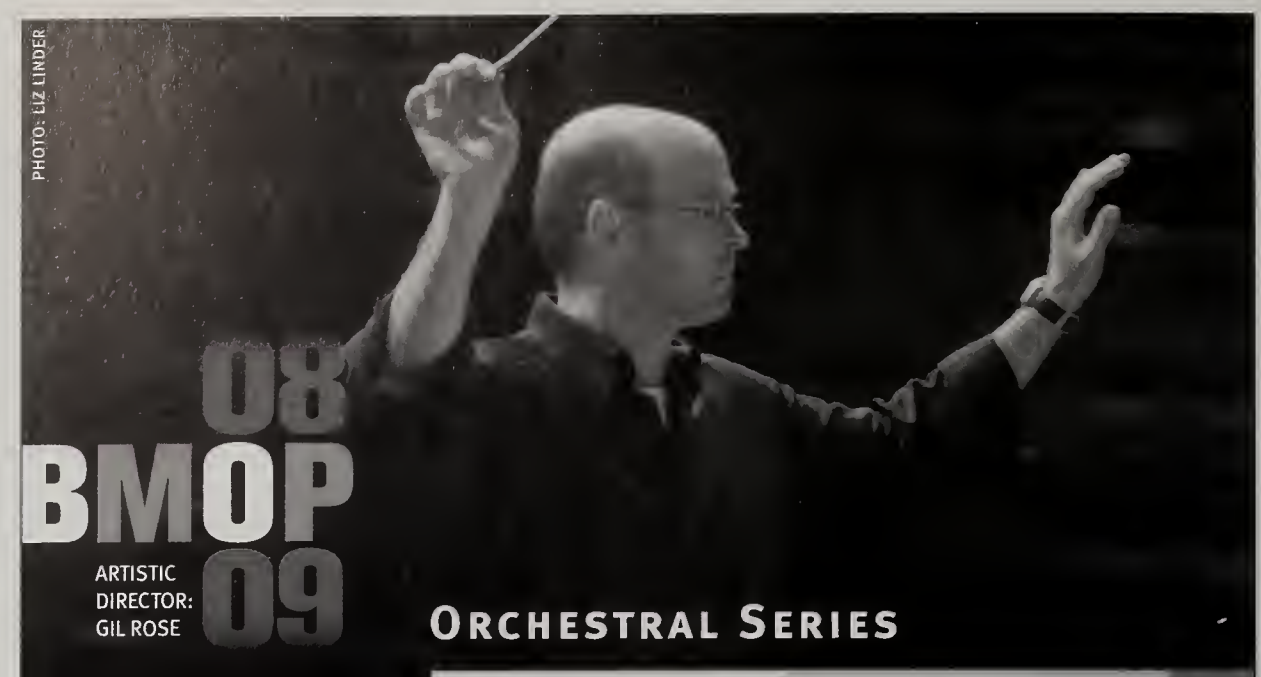
Ultimately, of course, Tchaikovsky's farewell vision is a somber one, congruent with his own pessimistic view of life. But it is worth remembering—especially given all the stories that whirl around the composer—that his art, and especially the *Pathétique* Symphony, was a means of self-transcendence, a way of overcoming the anguish and torment of his life. It has sometimes been assumed in the past that Tchaikovsky chose to revel in his misery; but in the Sixth Symphony, at least, he confronted it, recreated it in sound, and put it firmly behind him.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST AMERICAN PERFORMANCE *of the "Pathétique" Symphony took place on March 16, 1894, at the Metropolitan Opera House in New York, with Walter Damrosch conducting.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES *of the "Pathétique" Symphony were led by Emil Paur on December 28 and 29, 1894, subsequent BSO performances being given by Paur, Wilhelm Gericke, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Ferenc Fricsay, Robert Shaw, Erich Leinsdorf, David Zinman, Seiji Ozawa, Michael Tilson Thomas, Christoph Eschenbach, Leonard Bernstein, Yuri Temirkanov, Mariss Jansons, Mstislav Rostropovich, Semyon Bychkov, Kurt Masur, Hans Graf (the most recent Tanglewood performance, on July 30, 2005), and Robert Spano (the most recent subscription performances, in October 2007).*



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Leon Kirchner

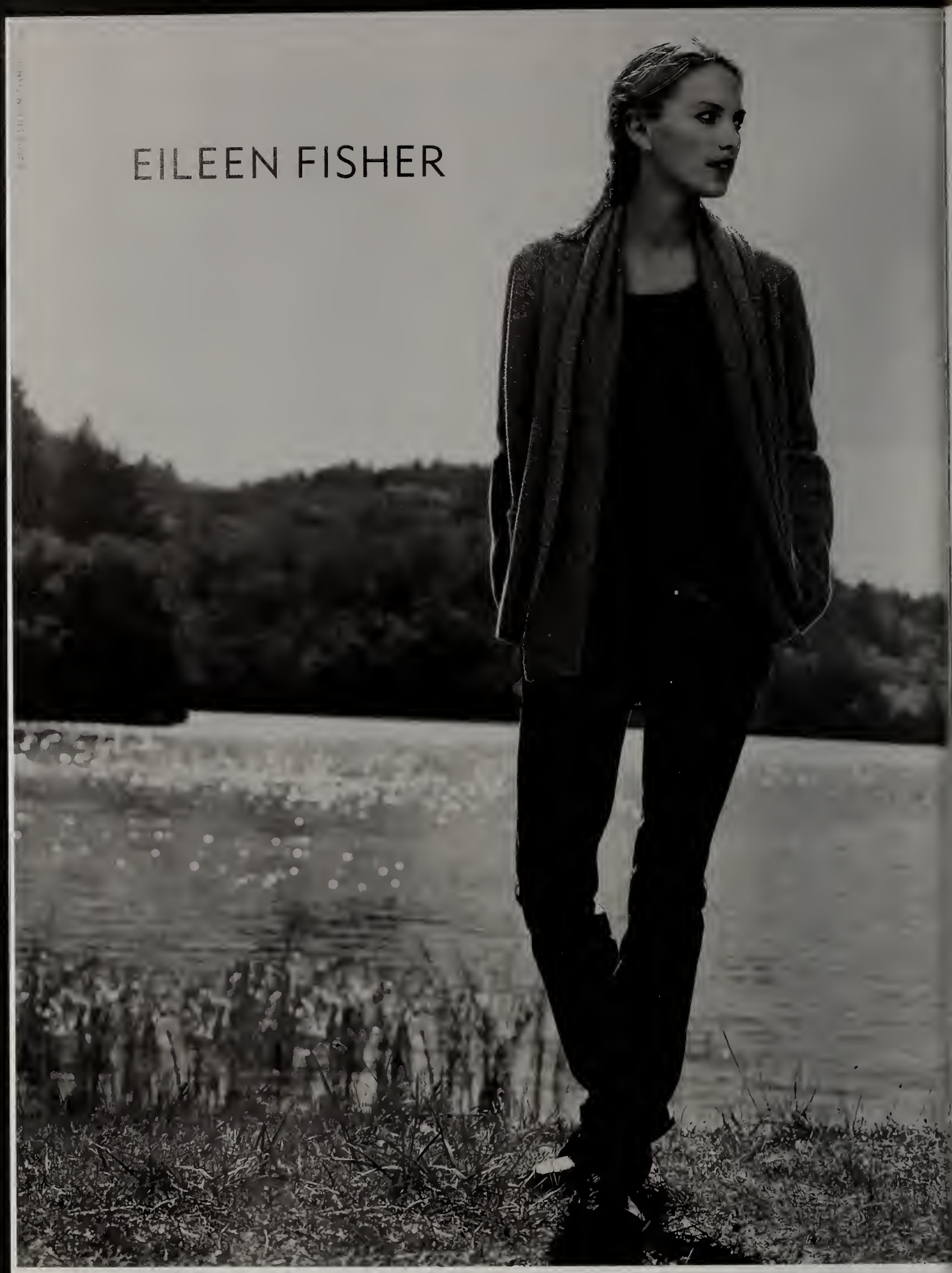
"The Forbidden"

LEON KIRCHNER was born on January 24, 1919, and lives in New York City. His orchestral work "The Forbidden" was commissioned by the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of the Arthur P. Contas Fund for the Commissioning of New Works, and is a BSO 125th anniversary commission. These are the world premiere performances. This work is the third in a triptych of pieces by the same name: the first for solo piano (aka Piano Sonata No. 3; 2003), and the second for string quartet (String Quartet No. 4; 2006).

"THE FORBIDDEN" IS SCORED for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, two trombones, bass trombone, tuba, percussion (four players suggested: I. vibraphone, snare drum, crotales; II. xylophone, snare drum, bass drum, tom-toms, glockenspiel; III. chimes, timpani, piano (doubling celesta), and strings. The duration of the piece is about fourteen minutes (in a single movement).

Leon Kirchner's music entered the repertoire of the Boston Symphony Orchestra in 1960, when the composer himself—at age forty-one—conducted his Toccata for strings, solo winds, and percussion, which had been premiered by the San Francisco Symphony in 1956. Also in 1956 he was soloist in the first performances of his own Piano Concerto No. 1 with the New York Philharmonic; the Philharmonic had premiered his Sinfonia in 1952. He had begun making a name for himself by the late 1940s, not only as a composer but also as a thoughtful interpreter, as pianist and conductor, of the music of Mozart, Schubert, and others, as well as his own pieces.

Kirchner studied composition with Ernst Toch, Roger Sessions, and Ernest Bloch, among others. His aesthetic was indelibly shaped by his encounters with Schoenberg, with whom he studied music theory at UCLA in the 1930s and in whom he recognized a surpassingly erudite and brilliant musical mind. Although influenced by Schoenberg's twelve-tone compositional technique, Kirchner has never been a strict adherent to any system; his music incorporates methods and materials of his myriad musical loves, from Bach to Stravinsky. His is, fundamentally, a deeply personal voice, almost invariably of



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great energy and intensity. Kirchner's role as an educator has had a big impact on generations of musicians, beginning at the University of Southern California and including positions at Mills College (Oakland, CA) and, most importantly, Harvard, where he joined the faculty in 1961, remaining until his retirement in 1989. At Harvard he carried further Schoenberg's completist educational interests, establishing an innovative course combining performance and analysis as well as founding and directing the Harvard Chamber Orchestra. Among the beneficiaries of this instruction who have gone on to become champions of his music are Yo-Yo Ma and the pianist Joel Fan.

Kirchner's music has been recognized with a Naumburg Award (for his Piano Concerto No. 1) and the Pulitzer Prize (for the String Quartet No. 3 with tape, 1967), among other citations. Though he has written comparatively little music for orchestra, that part of his output has impressive provenance. In addition to giving the premieres of his Sinfonia and Piano Concerto No. 1, the New York Philharmonic commissioned and premiered his *Music for Orchestra*. The Philadelphia Orchestra commissioned his *Music for Cello and Orchestra* for Yo-Yo Ma. The Boston Symphony commissioned and premiered his orchestra-and-voice "duo-drama" *Of things exactly as they are*; his *Music for Orchestra II* was commissioned by the New England Conservatory. Other major works include his 1960 Concerto for Violin, Cello, Ten Winds, and Percussion, commissioned for a Fromm Foundation concert at New York's Metropolitan Museum of Art that also included the premiere of Elliott Carter's Double Concerto and Milton Babbitt's *Vision and Prayer*. The 1970s were dominated by the composition of his opera *Lily*, based on Saul Bellow's *Henderson the Rain King*. Of his chamber works, Kirchner's four string quartets, spanning 1949 to 2007, are a significant addition to the repertoire. The Boston Symphony commissioned his *Music for Twelve*, a *Brandenburg*-like miniature concerto for orchestra, for the Boston Symphony Chamber Players on the occasion of the BSO's centennial. There are also a handful of works for solo piano for such performers as Leon Fleisher and Peter Serkin, and three sonatas (so called), the most recent being Piano Sonata No. 3, *The Forbidden*.

That sonata was the first of three different takes on the same piece, the present orchestral work being the third. The history of the trilogy is a little complicated. As early as fall 2001, BSO Artistic Administrator Anthony Fogg and James Levine—then recently announced as the BSO's future music director—had talked of commissioning an orchestra work from Kirchner, one of a few "wish-list" composers that Levine wanted to work with. The decision was finalized in 2002, its having been decided for logistical purposes (mostly having to do with the composer's schedule) that Kirchner would orchestrate a planned solo piano sonata. The Sonata No. 3 was commissioned by the Joel Fan Foundation for a consortium of pianists, completed in 2003, and premiered by Fan himself in Cambridge, Massachusetts, on November 11, 2006. Between the completion of the sonata and the orchestral version, *The Forbidden* morphed into a string quartet, requested by the Chamber Music Society of Lincoln Center and commissioned for the Orion String Quartet. The premiere of the quartet actually preceded that of the sonata, taking place in August 2006 at the La Jolla (CA) Music Society Summerfest. The premiere of the

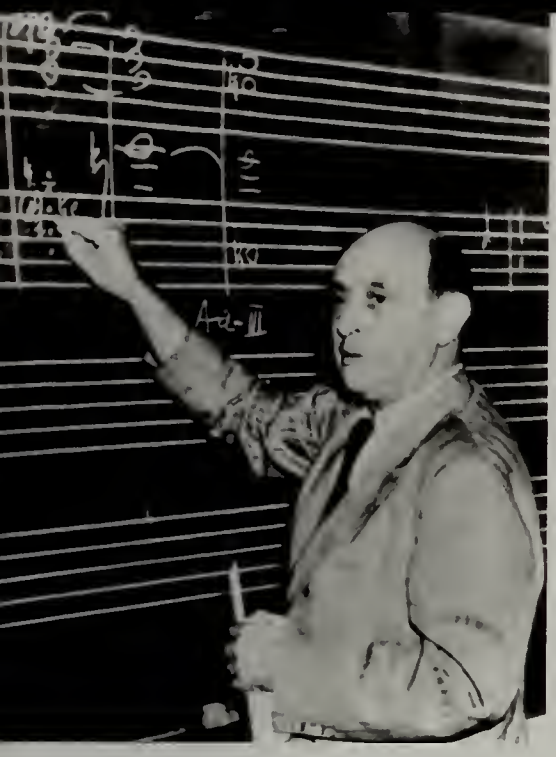
James Levine with (from left) with Charles Wuorinen, Elliott Carter, Milton Babbitt, and Leon Kirchner following an October 2002 MET Chamber Ensemble concert at Carnegie Hall's Weill Recital Hall (photo: Steve Sherman)

orchestral version of *The Forbidden*, which ultimately became one of the commissions for the BSO's 125th anniversary, had originally been scheduled for January 2006, but logistics, again, forced its postponement. So here we are.

The precedent for such a transformation can be found in the work of composers throughout history, including Bach, Mozart, Schumann, Mahler, Stravinsky, and Copland, etc., etc., who made a practice of recycling, reconfiguring, recontextualizing their own music. (All kinds of artists do this, of course—the short story becomes a play, the painting a print, and so on.) Kirchner has taken this tack on several occasions. His *Music for Orchestra II* grew out of a short piece he had written in 1988 to celebrate the 70th birthday of Leonard Bernstein; his Piano Trio No. 2 is based on *Music for Cello and Orchestra*. Like the String Quartet No. 4, the orchestral version of *The Forbidden* has the same linear structure and contains almost the same harmonic and melodic materials as the Sonata No. 3.

Those materials, as Kirchner has described the piece, are a reconciliation of the tonal language of the past (his beloved predecessors from Bach to Mahler) and new possibilities made imperative by the work of Schoenberg. As the composer explains below, the title "*The Forbidden*" is an allusion to Thomas Mann's 1947 novel *Doctor Faustus*, in which the composer Adrian Leverkühn (a fictional doppelgänger of Schoenberg) accepts a bargain with the devil, his soul for a period of unparalleled success as a composer.

A few different motifs are audible throughout the fourteen-minute, one-movement piece, characteristically transformed in tempo or register or, in the case of this orchestral score, timbre. These include scale figures, hemiola (clear two-against-three or the reverse), an off-the-beat syncopated figure, and triadic arpeggiation. The sonority of the diminished-seventh chord—functionally invaluable in tonal music—is ubiquitous and lends the work a late-Romantic harmonic hue. Rhythmically, Kirchner builds rubato and brio into his gestures, and although there are metrical shifts throughout, the effect is one of an always forward-moving fluidity (as in Chopin). The intensity this engenders is partly alleviated



Arnold Schoenberg teaching at UCLA, c.1940

by a slower central section, a series of episodes set off by frequent tempo changes and pauses between phrases. At one point here, the orchestral score is marked "*Gesangvoll mit innigster Empfindung*" ("Songful, with innermost feeling"), an indication tellingly borrowed from Beethoven's Opus 109 piano sonata. One of the most interesting and poetic aspects of the orchestral score is the retained presence of piano, at first quite prominent but gradually almost completely excised from the texture. The original gestures are not merely transferred (however imaginatively) from piano to orchestra but reimagined (even as each figure keeps its essential identity) for a new and expanded expressive purpose.

Robert Kirzinger

HERE IS COMPOSER LEON KIRCHNER'S NOTE ON "THE FORBIDDEN":

During my student days, I had the privilege of studying theory, analysis and composition with Arnold Schoenberg, one of the great masters of the structure and function of "the theoretical" in music of past centuries, in its "process" in the works of Beethoven, Brahms, Haydn, Bach, Mozart, Mahler, Bruckner, Debussy, etc. And yet he was the master of what is, unfortunately, often called the twelve-tone "system." "Twelve tone what?" "System?" He disliked the implications of this word and substituted "technique" (twelve-tone technique).

His works have lost neither their communicative power nor their singular formal structure. As stated by Paul Rosenfeld in the early 1920s, Schoenberg is "one of the exquisites among musicians.... Since Debussy no one has written daintier, frailer, more diaphanous music. The solo cello in Serenade is beautiful as scarcely anything in the new music is beautiful."

I remember as well, Schoenberg himself in a class I attended saying: "One can still write a masterpiece in C major, given the talent for composition."

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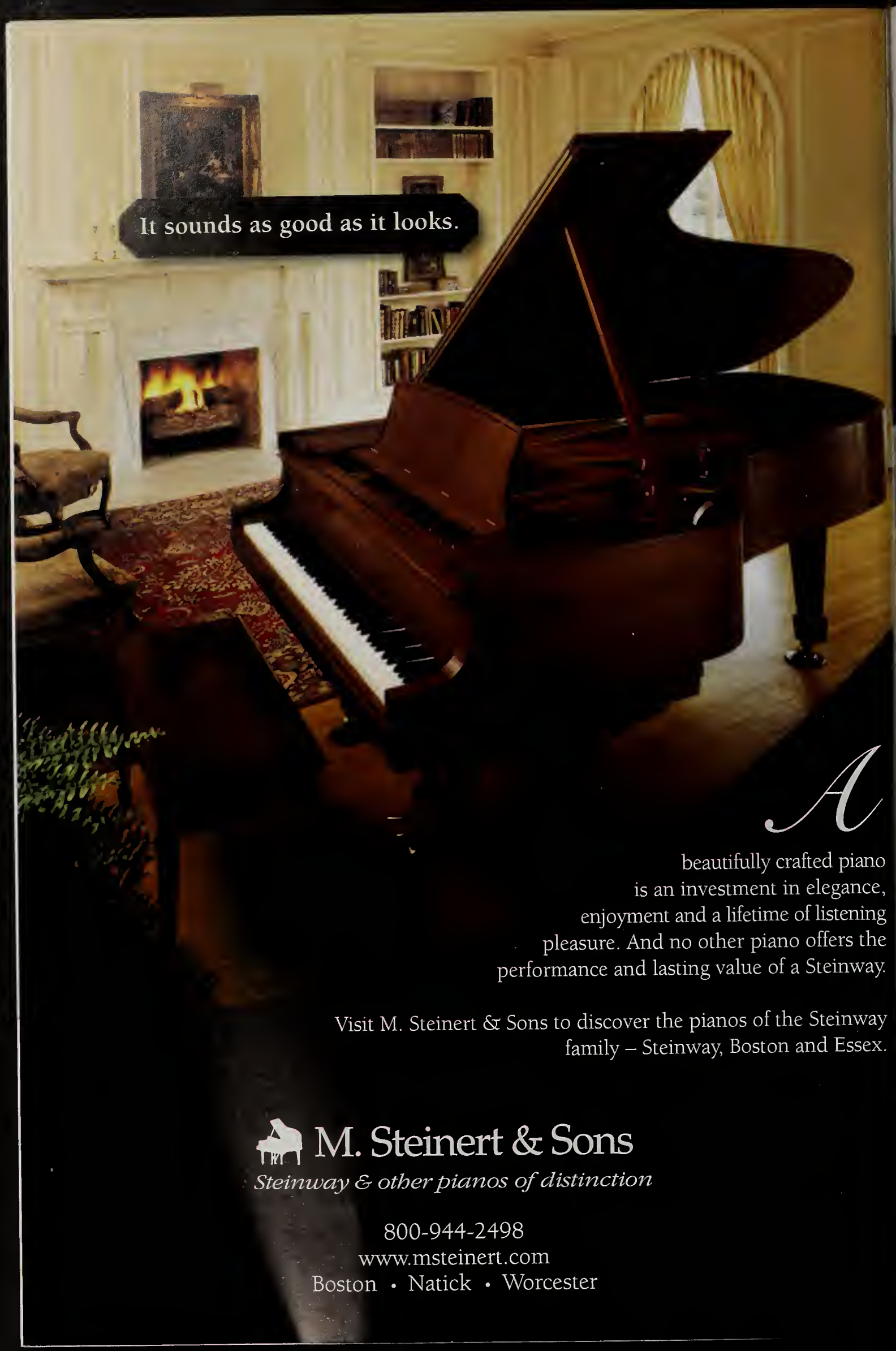
However, the Devil has appeared.

> Composition itself has grown too difficult, desperately difficult. Where work and sincerity no longer agree, how is one to work? But so it is, my friend—the masterpiece, the structure in equilibrium, belongs to traditional art, emancipated art disavows it. The matter has its beginnings in your having no right of command whatsoever over all former combinations of tones. The diminished seventh, an impossibility; certain chromatic passing notes, an impossibility. Every better composer bears within him a canon of what is *forbidden*, of what forbids itself, which by now embraces the very means of tonality, and thus all traditional music.... The diminished seventh is right and eloquent at the opening of Opus 111. It corresponds to Beethoven's general technical niveau, does it not? ...The principle of tonality and its dynamics lend the chord its specific weight. Which it has lost—through historical process no one can reverse.

So once again theory and practice had gone their separate ways, guided by "historical process." In this case the Devil sells a new theory to a composer of genius, Adrian Leverkühn (presumably Arnold Schoenberg) in Thomas Mann's great novel, *Dr. Faustus*. But even in the great ones such as Palladio, Schoenberg, et al., their theories hardly begin to "cover" their works. The most recent example is the dethroned theorist, Derrida: "No piece of writing is exactly what it seems"; it is "laden with ambiguities, contradictions." One can speculate interestingly on the reversal in Palladio's heavenly derangement of his theories in his actual works, not in his drawings, leaving us with the overwhelming impression that something of greatest importance is missing in his theories.

I decided not to take the Devil's advice. I pursued further this intricate and profound connection between past and present, and, utilizing what I have learned concerning the characteristic elements of contemporary music, I experimented with the idea that Schoenberg tossed out: "One can write a masterpiece in C." Whether this is possible or not, it is certainly a worthy trial, a pursuit that Schoenberg revealed in pieces like the Chamber Symphony Opus 38, particularly its second and final movement. It is a seductive idea, one that I have been pursuing of late, to reveal possibly one of the ways that necessary intimacies between the past and present keep the art of music alive and well.

Leon Kirchner



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Robert Schumann

Piano Concerto in A minor, Opus 54

ROBERT SCHUMANN was born in Zwickau, Saxony, on June 8, 1810, and died at Endenich, near Bonn, on July 29, 1856. In mid-May of 1841 he composed a "concert fantasy" in A minor for piano and orchestra. Four years later, beginning in late May 1845, he reworked the fantasy into the first movement of his piano concerto, completing the second movement on July 16 and the finale on July 31 that same year. Clara Schumann was soloist for the first performance of the concerto on December 4, 1845, in Dresden, with Ferdinand Hiller conducting.

IN ADDITION TO THE SOLO PIANO, the score of Schumann's piano concerto calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Clara Schumann, *née* Wieck, was a celebrated keyboard artist from her youth, and she was renowned through her long life (1819-96) for her musical intelligence, taste, sensibility, warm communicativeness, and truly uncommon ear for pianistic euphony. She was a gifted and skilled composer, and Brahms, who was profoundly attached to her when he was in his early twenties and she in her middle thirties—and indeed all his life, though eventually at a less dangerous temperature—never ceased to value her musical judgment.

Robert and Clara's marriage, though in most ways extraordinarily happy, was difficult, what with his psychic fragility and her demanding and conflicting roles as an artist, an artist's wife, and a mother who bore eight children in fourteen years. They met when Clara was nine and Robert—then an unwilling and easily distracted, moody, piano-playing law student at the University of Leipzig—came to her father, the celebrated piano pedagogue Friedrich Wieck, for lessons. It was in 1840, after various familial, legal, psychological, and financial obstacles, that they married. Most of Schumann's greatest piano works come from the difficult time preceding their marriage. 1840 became his great year of song.

Clara Schumann was ambitious for her thirty-year-old husband and urged him to conquer the world of orchestral music as well. He had actually ventured into that territory a

few times, making starts on four piano concertos and writing a rather jejune symphony in G minor, but he had not yet met with success. He now went ahead and produced a superb Concert Fantasy with Orchestra for Clara, as well as writing two symphonies: the first version of the D minor (now known almost exclusively in its revised form of 1851 and listed as No. 4) and the *Spring* (listed as No. 1). He could interest neither publishers nor orchestras in the one-movement Concert Fantasy, and so he expanded it into a full-length three-movement concerto. In doing so he revised the original Fantasy, making choices, as almost always he was apt to do whenever he had second thoughts, in the direction of safety and conventionality. (One can only guess whether the revisions reflect Schumann's own musical convictions or responses to the urgings of the more conservative Clara.) The full-dress, three-movement concerto was introduced by Clara in Dresden in December 1845.*

In 1839, Robert had written to Clara: "Concerning concertos, I've already said to you they are hybrids of symphony, concerto, and big sonata. I see that I can't write a concerto for virtuosi and have to think of something else." He did. Now, in June 1845, while the metamorphosis of the Concert Fantasy was in progress, Clara Schumann noted in her diary how delighted she was at last to be getting "a big bravura piece" out of Robert (she meant one with orchestra), and to us, even if it is not dazzling by Liszt-Tchaikovsky-Rachmaninoff standards, the Schumann concerto is a satisfying occasion for pianistic display, while of course being also very much more than that. (On the other hand, compared to the concertos by Thalberg, Pixis, and Herz that Clara had played as a young prodigy, Schumann's concerto, considered strictly as bravura stuff, is tame by comparison.)

Schumann's "something else" was noticed. Most of the chroniclers of the first public performances, along with noticing how effective an advocate Clara was for the concerto, were also attuned to the idea that something new—and very pleasing—was happening in this work. Many of them noted as well that the concerto needs an exceptionally attentive and sensitive conductor. F.W.M., who reviewed the first performance in Leipzig on New Year's Day 1846 for the *Neue Zeitschrift für Musik*, wrote that the many interchanges between solo and orchestra made the first movement harder to grasp at first hearing than the other two. One thing that strikes us about this first movement—but perhaps only in a very good performance—is how mercurial it is, how frequent, rapid, and sometimes radical its mood-swings are. Or, to put it another way, how Schumannesque it is.

Clara Schumann noted in her diary the delicacy of the way the piano and orchestra are interwoven, and among the pianist's tasks is sometimes to be an accompanist—the lyric clarinet solo in the first movement is the most prominent example. And to be a good

* The Fantasy in its original form was not heard again until the summer of 1967, when the late pianist Malcolm Frager played it at a reading rehearsal with the Tanglewood Music Center Orchestra, Erich Leinsdorf conducting. The following summer, also at Tanglewood but with the Boston Symphony, Frager and Leinsdorf gave the Fantasy its first public performance, this time using it as the first movement of the piano concerto. Frager was a fervent champion of the original version of the first movement, playing it whenever he could persuade a conductor to let him do so.

Robert and Clara Schumann

accompanist means to be a superlative musician: intuitive, alert, ever listening. The pianist gets a grand, wonderfully sonorous cadenza at the end of the first movement, but above all the Schumann concerto is a work of conversation both intimate and playful—whether in the almost whimsically varied first movement, the confidences exchanged in the brief middle movement, or in the splendidly energized finale.

Michael Steinberg

MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE FIRST AMERICAN PERFORMANCE *of Schumann's Piano Concerto was given by the Philharmonic Society of New York on March 26, 1859, at Niblo's Garden, with Sebastian Bach Mills as soloist under the direction of Carl Bergmann.*

THE FIRST BOSTON PERFORMANCE *of Schumann's Piano Concerto took place on November 23, 1866, in a Harvard Musical Association concert, with soloist Otto Dresel and Carl Zerrahn conducting at the Boston Music Hall. Georg Henschel led the first Boston Symphony performances in October 1882 with pianist Carl Baermann. The orchestra has since played the concerto with the following pianists and conductors: Anna Steiniger-Clark, Adele aus der Ohe, Baermann, Antoinette Szumowska, Ossip Gabrilowitsch, Fanny B. Zeisler, Ernest Schelling, and Harold Bauer (all under Wilhelm Gericke's direction); Steiniger-Clark, Rafael Joseffy, Carl Faelten, Ignace Jan Paderewski, and Constantin Stern (under Arthur Nikisch); aus der Ohe and Joseffy (under Emil Paur); Germaine Schnitzer, Olga Samaroff, Max Pauer, Norman Wilks, George C. Vieh, Josef Hofmann, Paderewski, Carl Friedberg, and Szumowska (under Karl Muck); Wilks (under Otto Urack); Schelling (under Ernst Schmidt); Bauer, Benno Moiseiwitsch, Blanche Goode, Samaroff, Raymond Havens, Felix Fox, Constance McGlinchee, and Eugene Istomin (under Pierre Monteux); Alfred Cortot, Irene Scharrer, Jesús María*

Sanromá, Myra Hess, Martha Baird, Eunice Norton, and Gladys Gleason (under Serge Koussevitzky); Hofmann, Istomin, Jeanne-Marie Darré, and Theodore Lettvin (Richard Burgin); Nicole Henriot, Rudolf Serkin, Clifford Curzon, Van Cliburn, and Istomin (Charles Munch); Lettvin and Malcolm Frager (Erich Leinsdorf); Claude Frank (Thomas Schippers); Christoph Eschenbach (Rafael Frühbeck de Burgos and Michael Tilson Thomas); Alicia de Larrocha (Karel Ančerl and Neville Marriner); Michael Roll and Claudio Arrau (Colin Davis); Emil Gilels (Seiji Ozawa); Misha Dichter (Kazuyoshi Akiyama); Claudio Arrau (Colin Davis); Martha Argerich and Imogen Cooper (Ozawa); Leif Ove Andsnes (Roberto Abbado); Hélène Grimaud (Jeffrey Tate); Nelson Freire (Hans Graf), Radu Lupu (Christoph von Dohnányi), Andreas Haefliger (Jens Georg Bachmann), and Garrick Ohlsson (the most recent subscription performances, under Daniele Gatti, in March 2008; and the most recent Tanglewood performance, with Shi-Yeon Sung conducting, on July 20, 2008).

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The essay on Leon Kirchner in The New Grove Dictionary of Music and Musicians, expanded for the New Grove II (2001), is by the late musicologist Alexander Ringer, whose 1957 *Musical Quarterly* article on Kirchner gained important recognition for the composer. A current source of information on the composer and his works is the website of his publisher, G. Schirmer (www.schirmer.com), which contains a biography and list of works. Multimedia information specifically about *The Forbidden*, including sound and score excerpts and excerpts from an interview with the composer, can be found on the "SchirmerNew WebNotes" pages of the site (currently to be found at the address http://schirmer.com/Default.aspx?tabId=2584). Joel Fan's recording of the solo piano *The Forbidden* (aka Piano Sonata No. 3, the first version of the present orchestral work) is on a disc with performances by a jaw-dropping assemblage of stellar pianists: the Piano Sonata No. 1 is played by Leon Fleisher, Interlude I by Peter Serkin, Five Pieces for Piano by Max Levinson, Interlude II by Jonathan Biss, and Sonata No. 2 by Jeremy Denk (Albany Troy). The string quartet version of *The Forbidden* (String Quartet No. 4) was recorded along with the three other Kirchner quartets by the Orion String Quartet, for whom the piece was commissioned (also on the Albany Troy label). Other recordings of Kirchner's work include the Boston Symphony Chamber Players' performances of his *Music for Twelve*, the Concerto for Violin, Cello, Ten Winds, and Percussion, and the Piano Trio No. 1 (Nonesuch, on a disc with the Five Pieces for piano played by the com-

poser). Yo-Yo Ma has recorded two pieces written for him by Kirchner: *Triptych* for violin and cello (Sony Classical, with violinist Lynn Chang) and *Music for Cello and Orchestra*, with David Zinman and the Philadelphia Orchestra (also Sony Classical). The Kalichstein-Laredo-Robinson Trio commissioned, premiered, and recorded his Piano Trio II (Arabesque). A disc of chamber music is recently available from Naxos. Also of interest, but good luck finding it since it seems to be out of the catalogue, is a two-disc release celebrating Kirchner's eightieth birthday (1999) that includes the first three quartets, his Piano Concerto No. 1, a piece for soprano and ensemble from his opera *Lily*, and other works (Music & Arts, various artists).

Robert Kirzinger

David Brown's *Tchaikovsky*, in four volumes, is the major biography of the composer (Norton); the *Pathétique* Symphony is discussed extensively in the last volume, "The Final Years: 1885-1893" (Norton). More recently Brown has produced *Tchaikovsky: The Man and his Music*, an excellent single volume (512 pages) on the composer's life and works geared toward the general reader (Pegasus Books). It was Brown who provided the article on Tchaikovsky for the 1980 edition of The New Grove Dictionary of Music and Musicians. The article in the 2001 revised New Grove is by Roland John Wiley. Though out of print, John Warrack's *Tchaikovsky* is worth seeking both for its text and for its wealth of illustrations (Scribners). Warrack is also the author of the short volume *Tchaikovsky Symphonies & Concertos* in the series of BBC Music Guides (University of Washington paperback). Daniel Felsenfeld's *Tchaikovsky: The Man and his Music*, in the recent series "Unlocking the Masters" (each volume of which includes a book plus musical examples on CD), features the *Pathétique* Symphony among the works excerpted on the disc (Amadeus Press). Anthony Holden's *Tchaikovsky* is a single-volume biography that gives ample space to the theory, now largely discounted, that Tchaikovsky did not die of cholera but committed suicide for reasons having to do with his homosexuality (Bantam Press). Alexander Poznansky's *Tchaikovsky's Last Days: A Documentary Study*

also takes a close look at this question (Oxford). Other useful books include *Tchaikovsky: A Self-Portrait* by Aleksandra Orlova, which draws upon the composer's letters, diaries, and other writings (Oxford); *The Life and Letters of Tchaikovsky* by the composer's brother Modest as translated by Rosa Newmarch (Vienna House paperback), and *Piotr Ilyich Tchaikovsky, Letters to his Family: An Autobiography*, annotated by Percy M. Young and translated by Galina von Meck, the granddaughter of Tchaikovsky's patron Nadezhda von Meck (Stein and Day). Valuable if you can find it is *The Diaries of Tchaikovsky*, translated and edited by Wladimir Lakond (Norton, out of print). Also useful are David Brown's chapter "Russia Before the Revolution" in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback) and Hans Keller's chapter on Tchaikovsky's symphonies in *The Symphony*, edited by Robert Simpson (Pelican paperback). Michael Steinberg's program notes on Tchaikovsky's Fourth, Fifth, and *Pathétique* symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback).

James Levine recorded Tchaikovsky's *Pathétique* Symphony in 1984 with the Chicago Symphony Orchestra (RCA). The Boston Symphony Orchestra recorded the *Pathétique* under Seiji Ozawa in 1986 (Erato), under Charles Munch in 1962 (RCA), under Pierre Monteux in 1955 (also RCA), and under Serge Koussevitzky in 1930 (originally RCA; for a while available on the "78s" CD label). Relatively recent recordings of the *Pathétique* include Daniele Gatti's with the Royal Philharmonic Orchestra (Harmonia Mundi) and Antonio Pappano's with the Santa Cecilia Orchestra of Rome (EMI). Other recordings include—alphabetically by conductor—Claudio Abbado's with the London Symphony Orchestra (Deutsche Grammophon) and Chicago Symphony Orchestra (Sony Classical), Leonard Bernstein's with the New York Philharmonic (Sony Classical), Valery Gergiev's with the Kirov Orchestra (Philips), Kurt Masur's with the Gewandhaus Orchestra of Leipzig (Warner Classics), Evgeny Mravinsky's with the Leningrad Phiharmonic (Deutsche Grammophon "Originals"), and Mikhail Pletnev's with the Russian National Orchestra (Virgin Classics). Igor Markevitch's first-rate traversal of the Tchaikovsky symphonies with the London Symphony Orchestra offers excellent value as well as fine performances (Philips "Duos," with the symphonies 1-3 in one two-disc volume and 4-6 in another). Noteworthy monaural recordings include Guido Cantelli's with the Philharmonia Orchestra, from 1952 (Testament), Wilhelm Furtwängler's powerful concert performance, from 1951 in Cairo, with the Berlin Philharmonic (Archipel), and Arturo Toscanini's commercial recording with the Philadelphia Orchestra, from 1942 (RCA).

John Daverio's *Robert Schumann: Herald of a "New Poetic Age"* provides absorbing and thoroughly informed consideration of the composer's life and music (Oxford paperback). Daverio also provided the Schumann entry for the revised (2001) New Grove Dictionary of Music and Musicians; his last book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, intriguingly examines aspects of Schumann's life and music in relation to the other two composers (Oxford University Press). John Worthen's recently published *Robert Schumann: The Life and Death of a Musician* offers detailed treatment of the composer's life based on a wealth of contemporary documentation (Yale University Press). Gerald Abraham's article on Schumann from the 1980 edition of The New Grove

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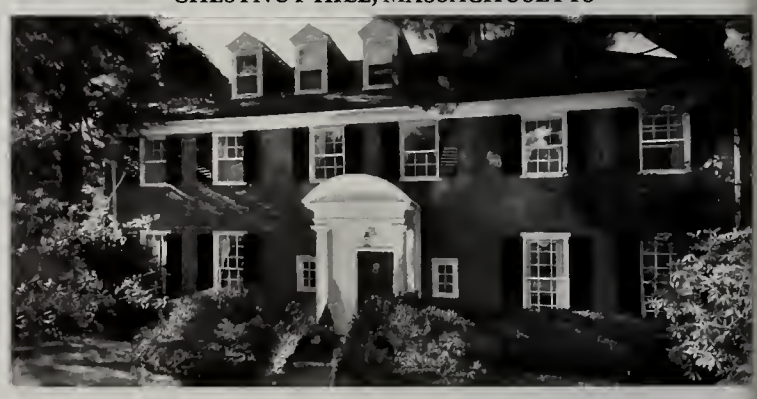

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was reprinted in *The New Grove Early Romantic Masters 1–Chopin, Schumann, Liszt* (Norton paperback). Eric Frederick Jensen's *Schumann* is a relatively recent addition to the Master Musicians Series (Oxford). Hans Gál's *Schumann Orchestral Music* in the series of BBC Music Guides is a useful small volume about the composer's symphonies, overtures, and concertos (University of Washington paperback). Michael Steinberg's note on Schumann's Piano Concerto is in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's note on the concerto is among his *Essays in Musical Analysis* (Oxford paperback). The chapter "The Concerto after Beethoven" in *A Guide to the Concerto*, edited by Robert Layton, includes some discussion by Joan Chissell of Schumann's Piano Concerto (Oxford paperback). Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* is a study of the composer's medical and psychological history based on surviving documentation (Northeastern University Press).

Maurizio Pollini has recorded the Schumann Piano Concerto with Claudio Abbado and the Berlin Philharmonic (Deutsche Grammophon). The Boston Symphony Orchestra recorded the concerto in 1980, with soloist Claudio Arrau and conductor Colin Davis (Philips). Noteworthy accounts among the many other recordings of the piece include (listed alphabetically by soloist) Leif Ove Andsnes's with Mariss Jansons and the Berlin Philharmonic (EMI), Martha Argerich's with Alexandre Rabinovich-Barakovsky and the Orchestra della Svizzera italiana (EMI), Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), Stephen Kovacevich's with Colin Davis and the BBC Symphony Orchestra (Philips), Murray Perahia's with Claudio Abbado and the Berlin Philharmonic (Sony Classical) or with Colin Davis and the Bavarian Radio Symphony Orchestra (Sony Classical), Maria João Pires's with Claudio Abbado and the Chamber Orchestra of Europe (Deutsche Grammophon), and fortepianist Andreas Staier's with Philippe Herreweghe and the period-instrument Orchestre des Champs-Élysées (Harmonia Mundi). Among historic issues, Dinu Lipatti's 1948 recording with Herbert von Karajan and the Philharmonia Orchestra still holds a special place despite dim, dated sound (EMI).

Marc Mandel

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2008-2009 Concerts

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Season sponsored by
Middlesex Savings Bank

Sunday, September 28, 2008, 3pm

Trio Cavatina and Karen Dreyfus, viola

- *Mozart-Adagio for Violin, Cello and Piano* by Arvo Pärt
- *"Nocturne", Op. 100* by Franz Schubert
- *Piano Quartet, Op. 47* by Robert Schumann

Sunday, November 23, 2008, 3pm

Distinguished Artist Lynn Harrell, cello and members of the Concord Chamber Players

- *Program TBA*

Sunday, January 11, 2009, 3pm

Concord Chamber Players:
Wendy Putnam, violinist, Thomas Martin, clarinetist, Michael Reynolds, cellist,and Vytas Baksys, pianist

- *Trio for Clarinet, Cello and Piano, Op. 11* by Ludwig van Beethoven
- *Sonata for Violin and Piano* by Francis Poulenc
- *Quartet for the End of Time* by Olivier Messiaen

Sunday, March 8, 2009, 3pm

Muir String Quartet and
Menahem Pressler, piano

- *Adagio and Fugue in C Minor, K. 546* by Wolfgang Amadeus Mozart
- *Five Pieces for String Quartet* by Erwin Schulhoff
- *Piano Quintet in F Minor, Op. 34* by Johannes Brahms

Guest Artist

Maurizio Pollini

Maurizio Pollini was born in 1942 and studied with Carlo Lonati and Carlo Vidusso. After winning first prize in the 1960 Warsaw Chopin Competition, he went on to establish an international career of the greatest importance, performing in the world's major concert halls and working with the most distinguished orchestras and conductors, including Böhm, Celibidache, Karajan, Abbado, Boulez, Chailly, Mehta, Sawallisch, and Muti. Mr. Pollini was awarded the Vienna Philharmonic Ehrenring in 1987 after performing the Beethoven concertos in New York, the Ernst von Siemens Music Prize in Munich in 1966, the "A Life for Music–Arthur Rubinstein" Prize in Venice in 1999, and the Arturo Benedetti Michelangeli Prize in Milan in 2000. In 1995 he opened the Pierre Boulez Festival in Tokyo. In the same year and then in 1999 he devised and performed in his own concert series at the Salzburg Festival, doing the same in New York at Carnegie Hall (in 1999-2000 and 2000-01), in Paris for la Cité de la Musique (in 2002), in Tokyo (also in 2002), and in Rome at the Parco della Musica (in 2003). The programs for these series included both chamber and orchestral performances and mirrored his wide musical tastes from Gesualdo and Monteverdi to the present. In summer 2004 he was the "Artist Etoile" at the International Festival Lucerne, performing in recital and in orchestra concerts conducted by Claudio Abbado and Pierre Boulez. Maurizio Pollini's repertoire ranges from Bach to contemporary composers (including premiere performances of works by Manzoni, Nono, and Sciarrino) and includes the complete Beethoven sonatas, which he has performed in Berlin, Munich, Milan, New York, London, Vienna, and Paris. He has recorded works from the classical, romantic, and contemporary repertoire to worldwide

critical acclaim. His recordings of Schoenberg's complete piano works and of works by Berg, Webern, Manzoni, Nono, Boulez, and Stockhausen are a testament to his great passion for music of the twentieth century. His recent recording of Chopin's Nocturnes was received with the greatest enthusiasm by audience and critics alike: in 2007 he was awarded a Grammy for the best Instrumental Soloist Performance and the Disco d'Oro, and in 2006 he received Germany's Echo Award as well as France's Choc de la Musique, Victoires de la Musique, and Diapason d'or de l'Année. His most recent recording, Mozart piano concertos with the Vienna Philharmonic, was released in April 2008. Mr. Pollini made his Boston Symphony debut in 1970 and has performed concertos of Bartók, Beethoven, Brahms, Chopin, Mozart, Prokofiev, and Schoenberg with the orchestra—the Prokofiev Third Concerto (with which he made his BSO debut), Mozart A major concerto, K.488, the Brahms First, the Bartók First, the Schoenberg concerto, the Chopin F minor, and the Brahms D minor also being played with the orchestra in New York. An all-Mozart program performed here with Mr. Pollini as both conductor and pianist in March 1985 included the A major concerto, K.414, the Symphony No. 34, and the G major concerto, K.453. His most recent BSO appearances were in March 1990, when he played Beethoven's Piano Concerto No. 4 with Bernard Haitink conducting. This Monday he repeats the Schumann Piano Concerto with James Levine and the Boston Symphony Orchestra at New York's Carnegie Hall.

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2008–09 Season

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Next Program...

Thursday, October 23, 8pm
Friday, October 24, 8pm
Saturday, October 25, 8pm

JAMES LEVINE conducting

MESSIAEN

ET EXSPECTO RESURRECTIONEM MORTUORUM, FOR ORCHESTRA OF WOODWINDS, BRASS, AND METALLIC PERCUSSION
(MARKING THE 100TH ANNIVERSARY OF THE COMPOSER'S BIRTH)

I. Out of the depths have I cried unto thee, O Lord: Lord, hear my voice.
(*Psalm 130:1,2*)

II. Christ being raised from the dead dieth no more; death hath no more dominion over him.
(*St. Paul's Letter to the Romans, 6:9*)

III. The hour is coming when the dead shall hear the voice of the Son of God.
(*Gospel According to St. John, 5:25*)

IV. They shall be raised in glory, with a new name, when the morning stars sing together, and all the sons of God shout for joy.
(*St. Paul's First Letter to the Corinthians, 15:43; Revelation, 2:17; The Book of Job, 38:7*)

V. And I heard the voice of a great multitude.
(*Revelation, 19:6*)

{ I N T E R M I S S I O N }

BOULEZ

NOTATIONS I-IV

Modéré, Fantasque
Rythmique
Très modéré
Très vif, Strident

BERLIOZ

HAROLD IN ITALY, OPUS 16

Harold in the mountains: Scenes of melancholy, of happiness, and of joy
March of the pilgrims singing their evening prayer
Serenade of an Abruzzese mountaineer to his mistress
Brigands' orgy, with recollections of past scenes

STEVEN ANSELL, VIOLA

PRE-CONCERT TALKS BY ROBERT KIRZINGER, BSO PUBLICATIONS ASSOCIATE

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Thursday 'C' October 23, 8-10
Friday Evening October 24, 8-10
Saturday 'A' October 25, 8-10

JAMES LEVINE, conductor
STEVEN ANSELL, viola

MESSIAEN	*Et exspecto resurrectionem mortuorum*
BOULEZ	*Notations I-IV*
BERLIOZ	*Harold in Italy*, for viola and orchestra

Wednesday, October 29, 7:30pm (Open Rehearsal)
Thursday 'B' October 30, 8-9:50
Friday 'A' October 31, 1:30-3:20
Saturday 'B' November 1, 8-9:50
Tuesday 'C' November 4, 8-9:50

RAFAEL FRÜHBECK DE BURGOS, conductor
LEONIDAS KAVAKOS, violin

BRAHMS	Violin Concerto
STRAUSS	*Symphonia domestica*

Sunday, November 2, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

MOZART	Divertimento No. 12 in E-flat, K.252, for winds
M. HAYDN	Divertimento in D for horn, viola, and double bass
VILLA-LOBOS	*Quintette en forme de chôros*, for wind quintet
BRAHMS	String Sextet No. 1 in B-flat, Op. 18

Programs and artists subject to change.

In next week's all-French program, BSO principal violist Steven Ansell is soloist in Berlioz's *Harold in Italy*, which Berlioz wrote for Paganini, who found it not sufficiently concerto-like at first and refused to play it; but when he heard it for the first time four years later, he declared Berlioz the successor to Beethoven. The title is a reference to Byron's Childe Harold. Two 20th-century Frenchmen—extraordinary orchestral colorists—share the rest of the program. Messiaen's *Et exspecto* is one of the composer's profound statements of his Catholic faith, dazzlingly scored for an orchestra of winds and percussion. The orchestral versions of the first four of Boulez's *Notations*, written originally for piano, recall both Messiaen and Debussy.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

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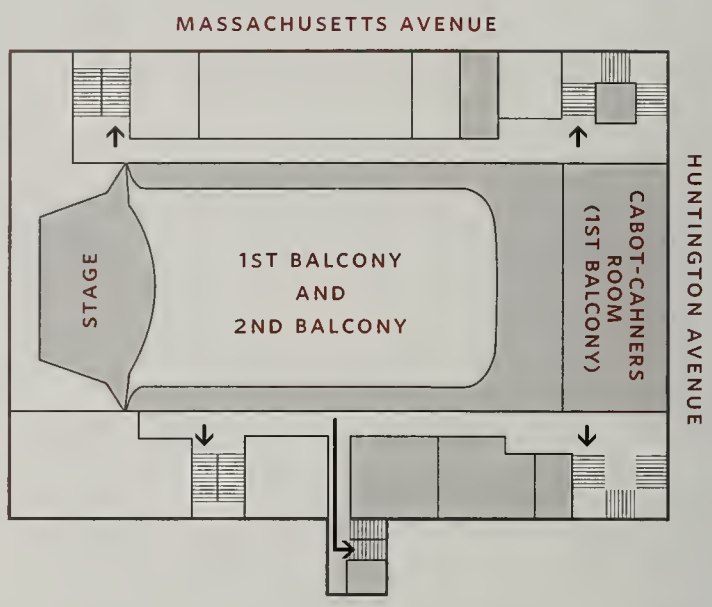

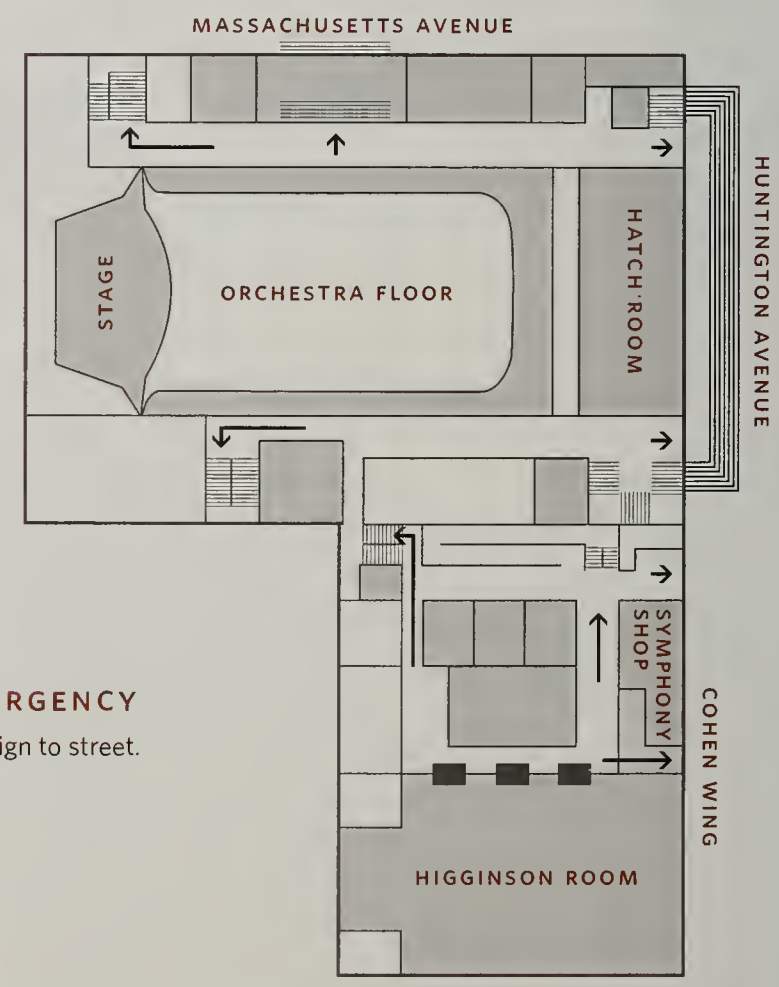

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The BSO's web site (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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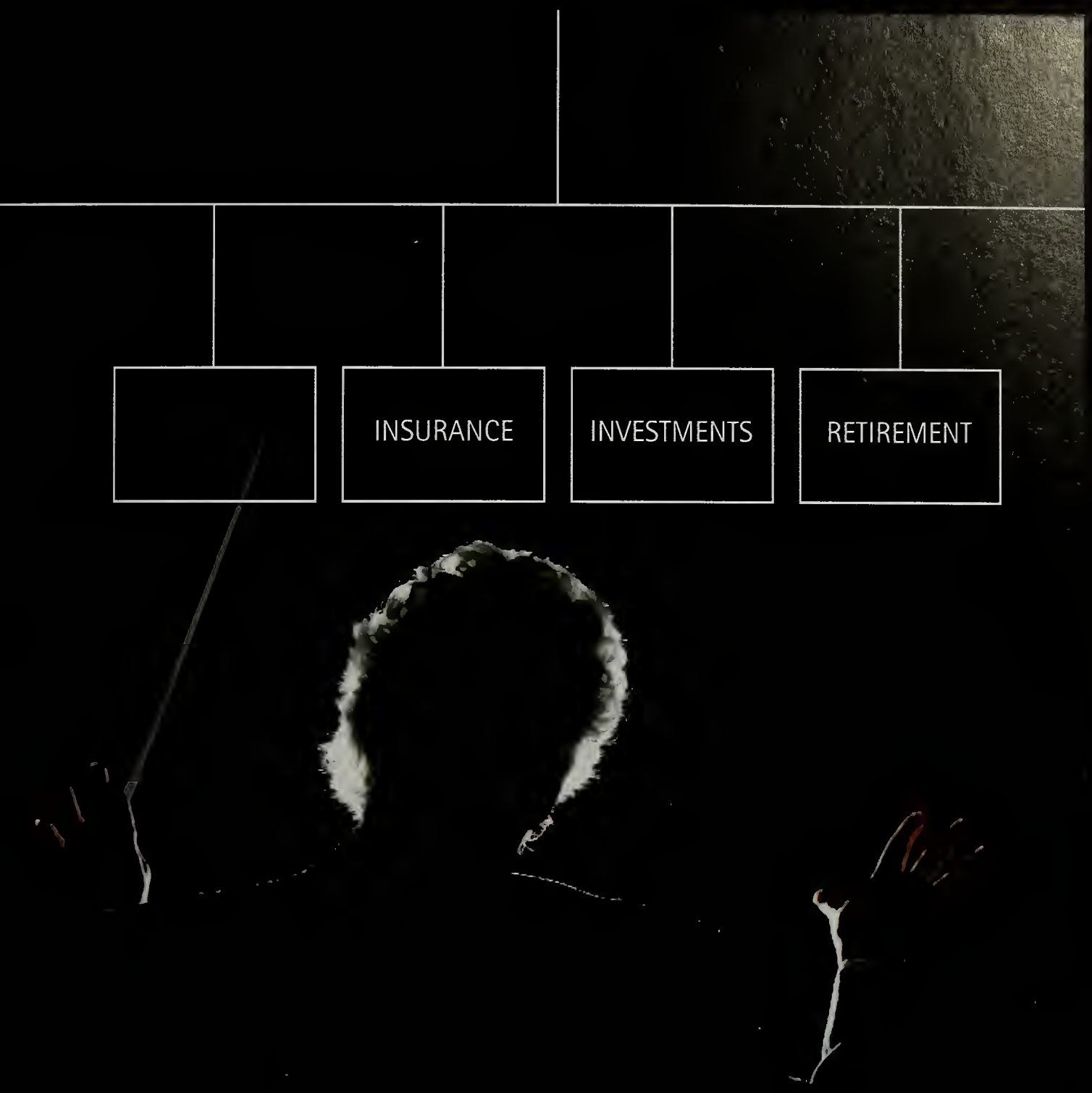

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