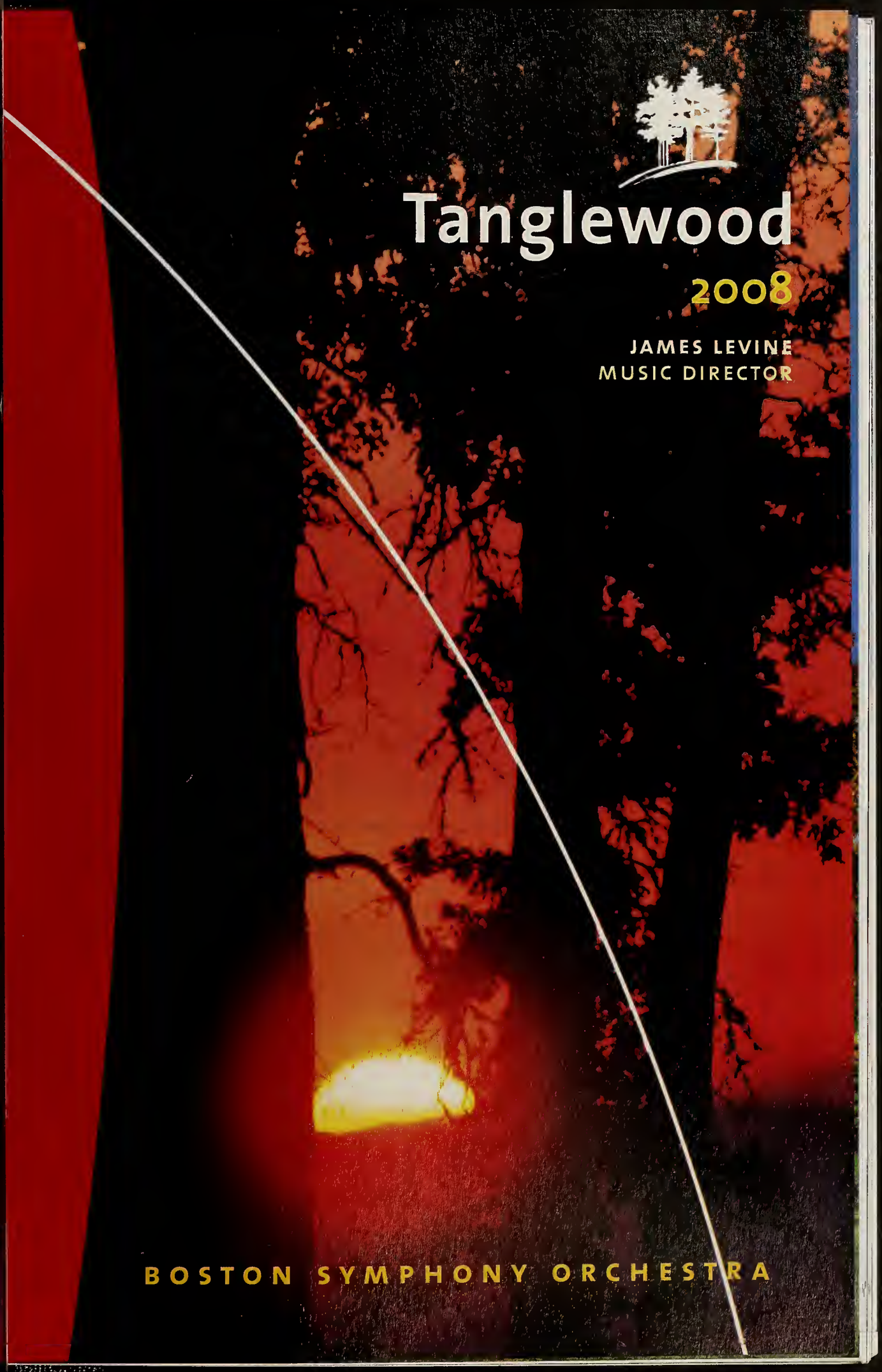

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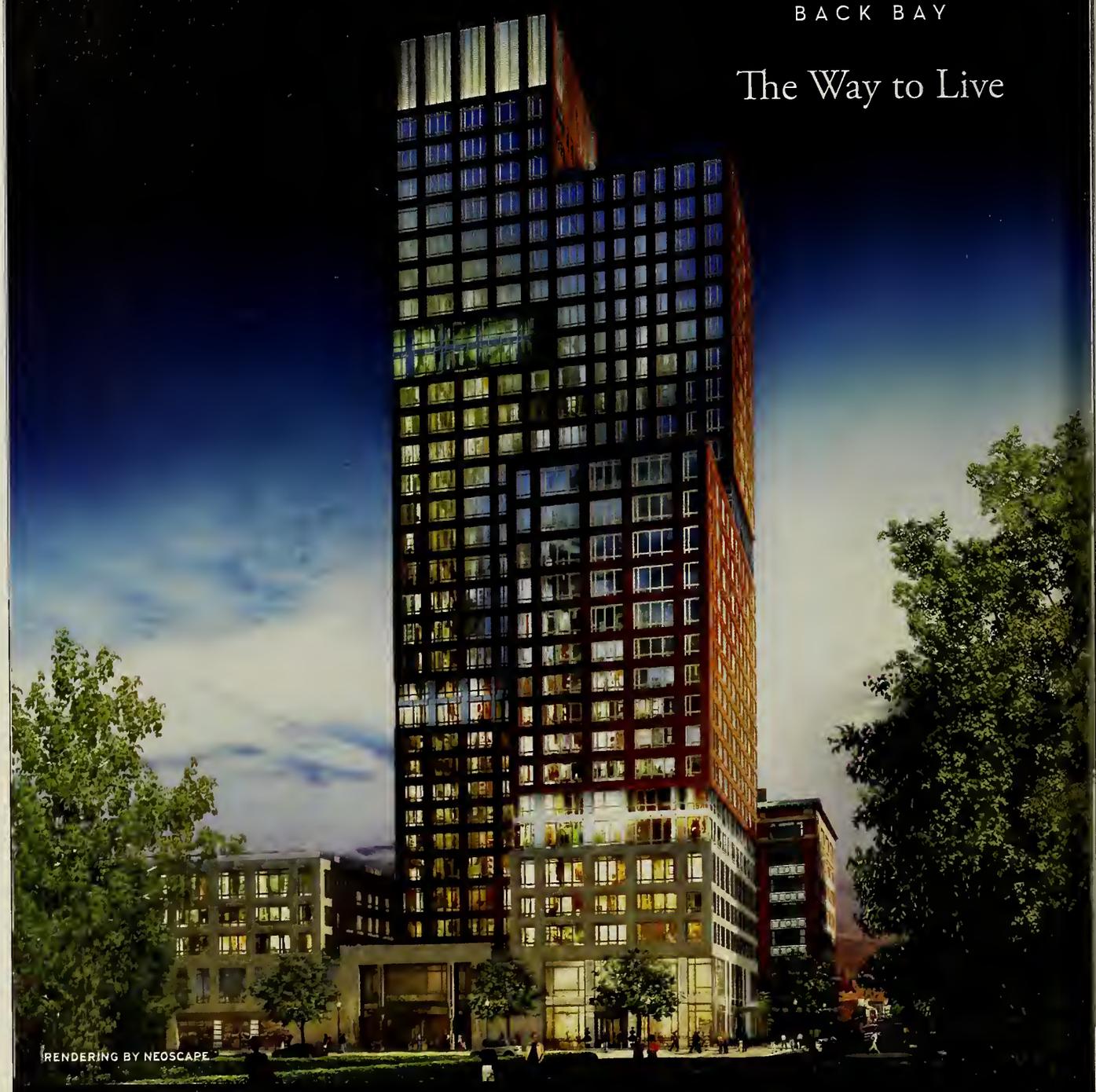

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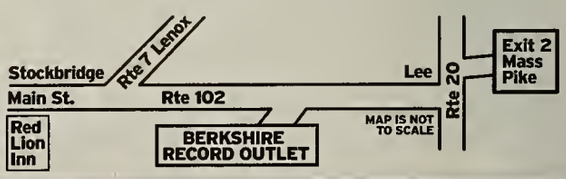

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An Expanded "Special Focus" Exhibit at the Tanglewood Visitor Center and Highwood

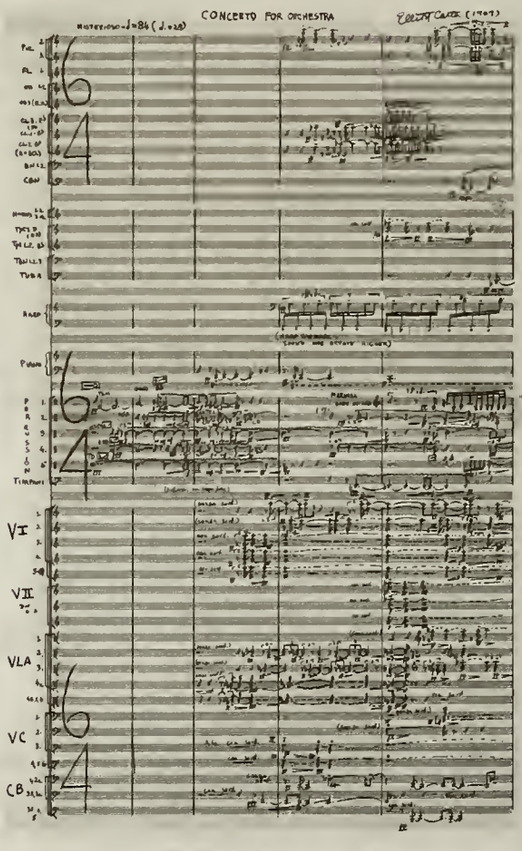
Carter's Century— An Exhibit Celebrating the Life and Music of Elliott Carter

Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)

In conjunction with Tanglewood's 2008 Festival of Contemporary Music (July 20-24) celebrating Elliott Carter's 100th-birthday year, a comprehensive exhibit mounted by the BSO Archives celebrates the life and music of one of America's greatest composers. 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.

This expanded exhibit is located in the Tanglewood Visitor Center and on the first floor of the Highwood Manor House (midway between the Koussevitzky Music Shed and Ozawa Hall).

The Boston Symphony Orchestra is grateful to the Paul Sacher Foundation, Basel, for its generous support of this exhibition.



First page of the manuscript score of Carter's Concerto for Orchestra (1966-1969), the composer's first commission from a major orchestra, premiered in February 1970 by the New York Philharmonic (courtesy Paul Sacher Foundation, Basel)

Aaron Copland, Elliott Carter, and Leonard Bernstein, c.1970 (photographer unknown; courtesy Elliott Carter)

Tanglewood

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (photo: BSO Archives)

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,... which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

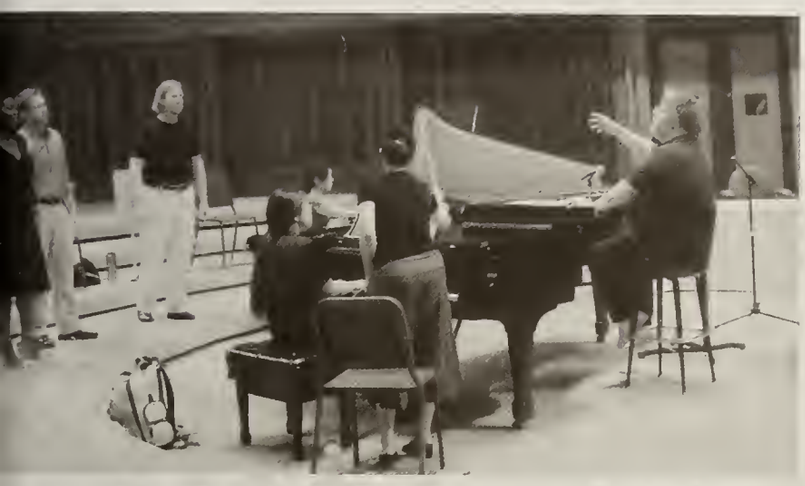
The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

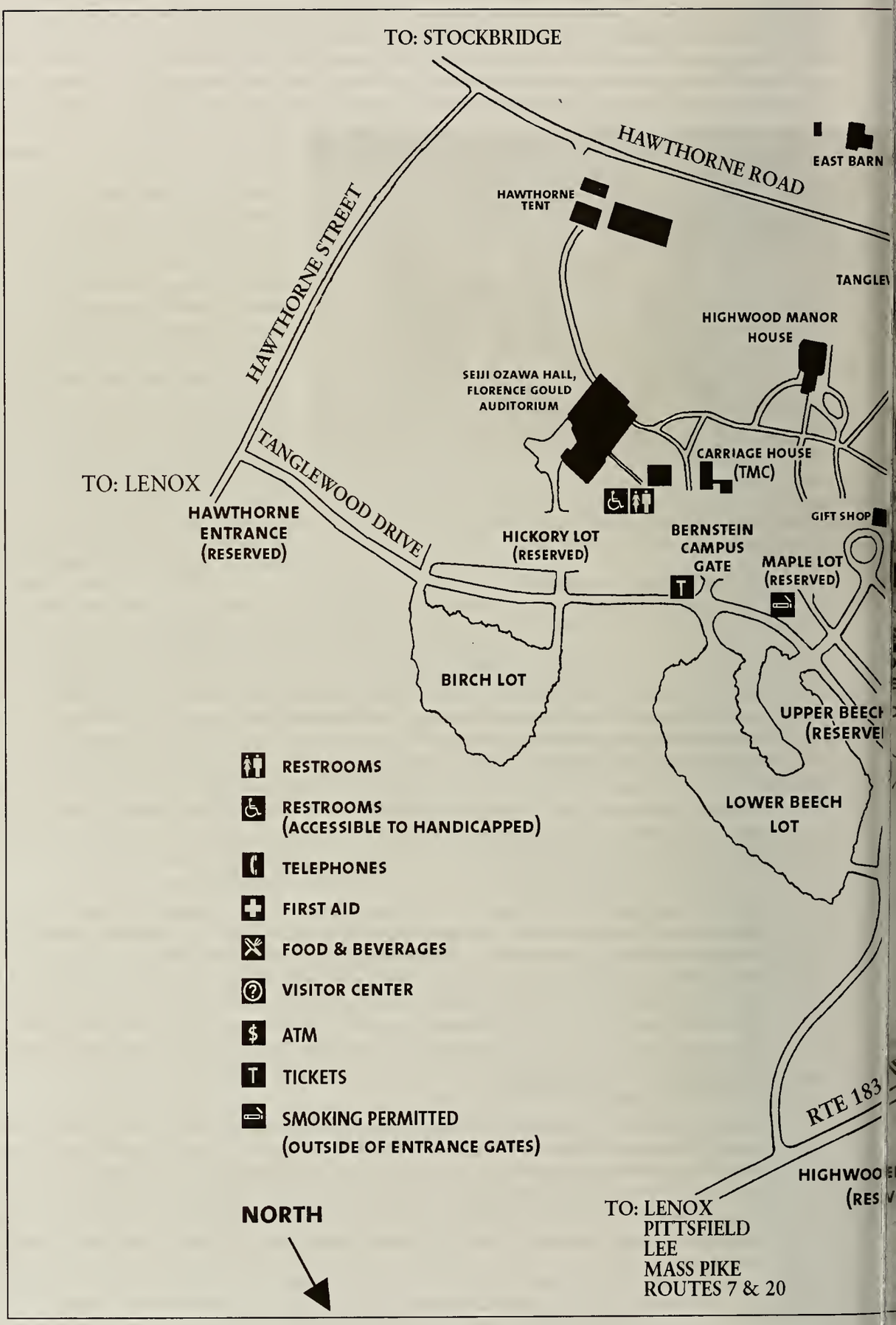
The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed on August 2 of Tchaikovsky's *Eugene Onegin* conducted by James Levine with a guest cast of internationally renowned singers, and TMCO concerts in Ozawa Hall led by Maestro Levine, Bernard Haitink, Stefan Asbury, and Rafael Frühbeck de Burgos. The season also includes a fully staged TMC production of Kurt Weill's *Rise and Fall of the City of Mahagonny* conducted by James Levine (August 9-11 in the Theatre) and a fourth collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra—a concert performance of Stephen Sondheim's *A Little Night Music* (July 8 in the Shed). The TMC season again opens with a residency by the Mark Morris Dance Group, culminating in two performances by the company (June 26 and 27), including the premiere of a new Mark Morris work choreographed to Samuel Barber's *Excursions* for piano, as well as works from the MMDG repertoire, with music performed by TMC singers and pianists. All of the TMC Fellows participate in ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts). The 2008 Festival of Contemporary Music—an annual five-day celebration of the music of our time—will this year be directed by James Levine, and will concentrate exclusively, for the first time, on the works of a single composer—Elliott Carter, in his centennial year. The Festival (July 20-24) will include ten concerts—three of them with full orchestra—as well as a film-showing, panels and symposia, and an interview with Mr. Carter. The start of the TMC season again includes an intensive string quartet seminar, led by members of the Juilliard, Concord, Muir, and Takács quartets. A highlight of the Composition Program is the annual project focusing on inter-arts collaborations—this season an exploration of music and poetry, with, as guest faculty members, composer Shulamit Ran and poet Lloyd Schwartz, the newly written works to be performed in an Ozawa Hall concert on July 29.



BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni" (photo: Walter H. Scott)

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.


TO: STOCKBRIDGE
HAWTHORNE ROAD
EAST BARN
HAWTHORNE TENT
HAWTHORNE STREET
TANGLEW
HIGHWOOD MANOR HOUSE
SEIJI OZAWA HALL, FLORENCE GOULD AUDITORIUM
CARRIAGE HOUSE (TMC)
TO: LENOX
TANGLEWOOD DRIVE
HAWTHORNE ENTRANCE (RESERVED)
HICKORY LOT (RESERVED)
BERNSTEIN CAMPUS GATE
GIFT SHOP
MAPLE LOT (RESERVED)
BIRCH LOT
UPPER BEECH (RESERVE
LOWER BEECH LOT
RESTROOMS
RESTROOMS (ACCESSIBLE TO HANDICAPPED)
TELEPHONES
FIRST AID
FOOD & BEVERAGES
VISITOR CENTER
ATM
TICKETS
SMOKING PERMITTED (OUTSIDE OF ENTRANCE GATES)
RTE 183
HIGHWOO
(RES
NORTH
TO: LENOX
PITTSFIELD
LEE
MASS PIKE
ROUTES 7 & 20

MAHKEENAC LOT
ST BARN
HAWTHORNE COTTAGE
(RESERVED AREA)
TO: GREAT BARRINGTON
ROUTE 102
LIONS GATE
TICKET OFFICE
CHAMBER MUSIC HALL
VISITOR CENTER
KOUSSEVITZKY MUSIC SHED
FORMAL GARDENS
FORMAL GARDENS TENT
GRILLE
THEATRE
MAIN GATE
GALLERIA
RTE 183
MUSIC STORE
GIFT SHOP
MAIN BOX OFFICE
FRIENDS OFFICE
ATM
BSO LOT
(RESERVED)
WEST MAIN LOT
EAST MAIN LOT
WEST MAIN ENTRANCE
MAIN ENTRANCE
UPPER WEST LOT
EAST MAIN ENTRANCE
UPPER EAST LOT
REET
Tanglewood
LENOX, MA

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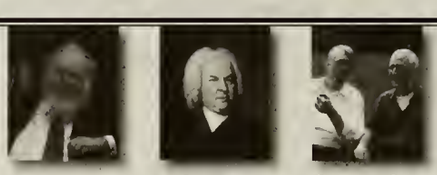

2008-2009 Concert Season

~ CELEBRATING THE LEGACY OF CRAIG SMITH ~

✦ Brandenburg Concertos, BWV 1046–1051
Gala Opening Concert! Thursday, Sep. 18, 2008

✦ St. Matthew Passion, BWV 244
Friday, Apr. 3, 2009 and Sunday, Apr. 5, 2009

✦ Choral Motets, BWV 225–230
Saturday, Apr. 25, 2009

✦ Schumann Chamber Series
Sundays, Oct. 26 & Nov. 2, 2008; Feb. 1 & 8, 2009

✦ Solo Cello Suites, BWV 1007–1012
Six free concerts; Thursdays, Feb. 26 to Apr. 2, 2009

✦ Bach Cantata Series
Sundays at 10:00 am, Oct. 5, 2008 to Apr. 28, 2009

EMMANUEL MUSIC ✦ *John Harbison, Acting Artistic Director* ✦ *Michael Beattie, Associate Conductor*
15 NEWBURY STREET, BOSTON ✦ 617.536.3356 ✦ WWW.EMMANUELMUSIC.ORG
Emmanuel Music is the Ensemble-in-Residence at Emmanuel Church.

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In Consideration of Our Performing Artists and Patrons

Please note: Tanglewood is pleased to offer a smoke-free environment. We ask that you refrain from smoking anywhere on the Tanglewood grounds. Designated smoking areas are marked outside the entrance gates.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Please do not bring food or beverages into the Koussevitzky Music Shed or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, and tents or other structures are prohibited from the Tanglewood grounds. Please also note that ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert, and that during Shed concerts children may play ball only behind the Visitor Center or near Ozawa Hall.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

Thank you for your cooperation.

Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.tanglewood.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

TANGLEWOOD's WEB SITE at www.tanglewood.org provides information on all Boston Symphony Orchestra activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered online in advance at www.tanglewood.org or by phone at (413) 637-5240.

Dining at Tanglewood

Enjoy unparalleled cuisine and gourmet picnic options – in a spectacular setting!

Tanglewood Café and Grille:

Both offering mouth-watering hamburgers, deli, soups, pizzas, salads, sandwiches and desserts.

or

Meal-To-Go:

Place your order online several days ahead, and pick it up when you arrive.

www.tanglewood.org

Choose among:

- Bagged Meal
  Choice of sandwich or wrap, along with fruit, snacks and water.
- Boxed Meal
  Choice of gourmet entrées along with salad, fruit, dessert and water.
- Picnic Tote
  Serves two: includes hors d'oeuvres, fruit, entrées of your choice, water and a bottle of wine.

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To help you plan your next special event at Tanglewood, please call 413 637 5241

www.patinagroup.com

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children age twelve and under will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

James Levine

Now in his fourth 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 Tanglewood season include Berlioz's *Les Troyens* in concert with the Boston Symphony Orchestra; Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra; a fully staged Tanglewood Music Center production of Weill's *Rise and Fall of the City of Mahagonny*; a BSO concert of Elliott Carter's music as part of this summer's Festival of Contemporary Music marking the composer's 100th-birthday year, and John Harbison's new Symphony No. 5 with the BSO, as well as BSO performances of works by Bach, Brahms, Haydn, Mahler, Mozart, and Schubert. Also as part of his continuing involvement with the Tanglewood Music Center, he leads classes devoted to orchestral repertoire, Lieder, and opera with the TMC's Instrumental, Vocal, and Conducting Fellows. Highlights of his forthcoming 2008-09 BSO season include a special Opening Night all-Russian program; Brahms's *Ein deutsches Requiem*; the world premieres of BSO-commissioned works by Elliott Carter, Leon Kirchner, and Gunther Schuller; concert performances of Verdi's *Simon Boccanegra*; a selection of Mozart symphonies ranging from early works to the final three; Mahler's Symphony No. 6, and Tchaikovsky's *Pathétique* Symphony, as well as music of Beethoven, Berlioz, Boulez, Brahms, Messiaen, Schumann, and Stravinsky. Following the 2007 Tanglewood season, he and the Boston Symphony Orchestra made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival, Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen. He became music director in the fall of 2004, having been named music director designate in October 2001.

(photo: Michael J. Lutch)

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 thirteen company premieres. In 2008-09 Maestro Levine leads the MET's 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, and as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble.

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).

(photo: Michael J. Lutch)

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; a 2006 *Opera News* Award, and the newly created Opera Honor award presented by the National Endowment for the Arts.

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Boston Symphony Orchestra

Tanglewood 2008

James Levine
Music Director
Ray 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 Horner 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. Kasdon and Marjorie C. Paley chair

Sheila Fiekowsky*
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Jennie Shames*
Theodore W. and Evelyn Berenson Family chair

Valeria Vilker Kuchment*
Stephanie Morris Marryott and Franklin J. Marryott chair

Tatiana Dimitriades*
Catherine and Paul Buttenwieser chair

Si-Jing Huang*
Mary B. Saltonstall chair, fully funded in perpetuity

Nicole Monahan*#
Kristin and Roger Servison chair

Wendy Putnam*
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Xin Ding*

Glen Cherry*

Second Violins

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

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

Ronald Knudsen

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

Nancy Bracken*
Robert Bradford Newman chair, fully funded in perpetuity

Aza Raykhtsaum*

Bonnie Bewick*

James Cooke*

Victor Romanul*
Bessie Pappas chair

Catherine French*

Kelly Barr*#

Jason Horowitz*

Julianne Lee*

Gerald Elias°

Violas

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

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

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

Mark Ludwig*

Rachel Fagerburg*

Kazuko Matsusaka*

Rebecca Gitter*

Marvin Moon*#

Cellos

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

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

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra 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 chair

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

(position vacant)
Lillian and Nathan R. Miller chair

Basses

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

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

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

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

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

Linda Toote°

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 Collias 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

(position vacant)
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
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
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Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity

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John P. II and Nancy S. Eustis chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984

(position vacant)
Assistant Principal

Benjamin Wright
Arthur and Linda Gelb chair

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

Darren Acosta°

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

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

Percussion

Frank Epstein
Peter and Anne Brooke 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
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

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

Librarians

Marshall Burlingame
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William Shisler

John Perkel

Assistant Conductors

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

Shi-Yeon Sung

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\# *on leave*

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Saturday, 9am – 30 minutes post concert
Sunday, noon – 6pm

Highwood Gate:
Performance Hours

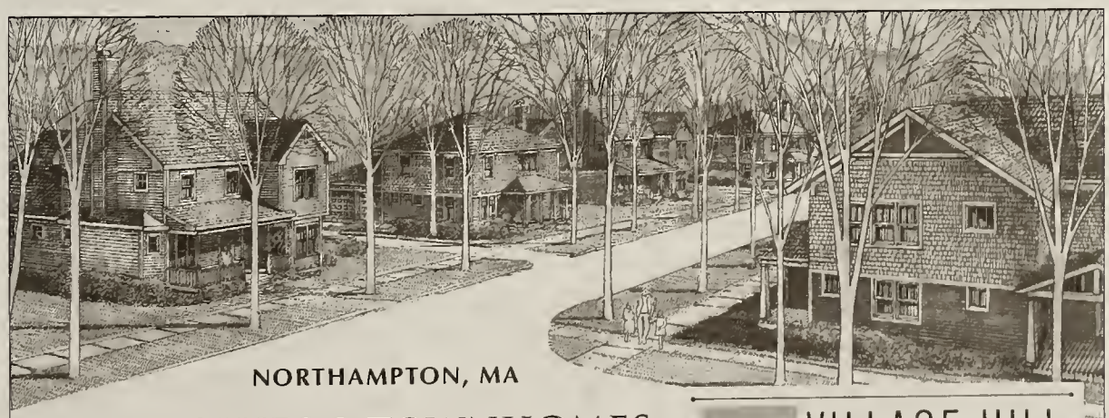
A Brief History of the Boston Symphony Orchestra

Now in its 127th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (photo: BSO Archives)

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appoint-



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ment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882 (photo: BSO Archives)

In 1929 the free Esplana de concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music advisor and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides

maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

Rush ticket line at Symphony Hall, probably in the 1930s (photo: BSO Archives)

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. In late summer 2007, he and the BSO 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.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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7/20 La Scala Opera, *Il Trittico* *
7/27 La Scala Opera, *La Rondine* *

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Opera

Opera Double Bill:
Karol Szymanowski's
HARNASIE and
KING ROGER (The Shepherd)
July 25, 27, 31, August 2, 3
American Symphony Orchestra
Conducted by Leon Botstein

Wroclaw Opera Chorus
Directed and designed by Lech Majewski
Choreographed by Noemie Lafrance

Dance

World Premiere
ROMEO & JULIET,
ON MOTIFS OF SHAKESPEARE
July 4, 5, 6, 8, 9
Music by Sergey Prokofiev
Choreography by Mark Morris
Performed by the Mark Morris Dance Group

American Symphony Orchestra
Conducted by Leon Botstein

Theater

UNCLE VÁNYA
July 9–13, 16–20
Written by Anton Chekhov
Directed by Erica Schmidt
With Peter Dinklage as Uncle Ványa

Musical Theater

OF THEE I SING
August 1–3, 6–10
Music by George Gershwin
Lyrics by Ira Gershwin
Book by George S. Kaufman and Morrie Ryskind
Conducted by James Bagwell
Directed and choreographed by Will Pomerantz

Bard Music Festival

Nineteenth Season
PROKOFIEV AND HIS WORLD
August 8–10, 15–17
Two weekends of concerts, panels, and other events bring the musical world of Sergey Prokofiev vividly to life.

Film Festival

Cinéma Transcontinentale: America, Russia, and France in the 1930s
July 6 – August 14
A varied look at the first, formative decade of the "talkies" through a select mix of classics and lesser-known masterpieces, with special focus on two American genres beloved by Sergey Prokofiev: the musical and the screwball comedy. Also, Prokofiev's two great collaborations with Sergei Eisenstein, *Alexander Nevsky* and *Ivan the Terrible, Parts I* and *II*.

Special Events

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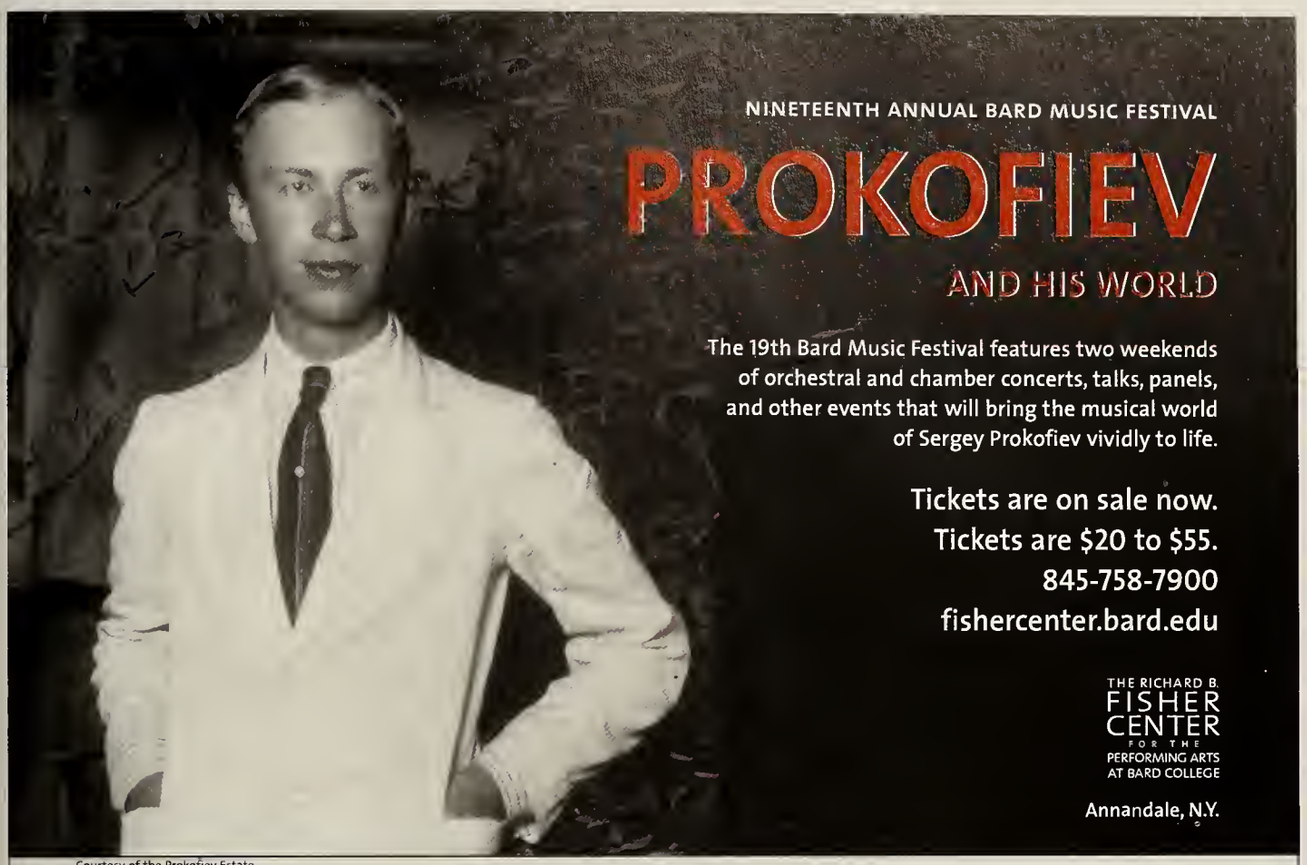

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WEEKEND ONE AUGUST 8–10
FROM EAST TO WEST

FRIDAY, AUGUST 8

PROGRAM ONE
FROM RUSSIA AND BACK: THE CAREER OF SERGEY PROKOFIEV
Works by Prokofiev

SATURDAY, AUGUST 9

PROGRAM TWO
BEFORE EMIGRATION: TEACHERS AND INFLUENCES
Chamber works by Prokofiev, Tcherepnin, Glière, Taneyev, Medtner, Stravinsky, Glazunov

PROGRAM THREE
THE SILVER AGE: MYSTIC SYMBOLS
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Lyadov, Rimsky-Korsakov, Scriabin, Achron

SUNDAY, AUGUST 10

PROGRAM FOUR
THE PARIS YEARS
Chamber works by Prokofiev, Poulenc, Honegger, Milhaud, Satie, Ravel, Tailleferre, Stravinsky, Auric

PROGRAM FIVE
THE CULT OF THE CHILD
Works by Prokofiev, Poulenc, Ravel, Carpenter, Satie

WEEKEND TWO AUGUST 15–17
THE FAUSTIAN PACT

FRIDAY, AUGUST 15

PROGRAM SIX
WHITE RUSSIANS ABROAD
Choral works by Prokofiev, Grechaninoff, Rachmaninoff, Stravinsky, Obukhov

SATURDAY, AUGUST 16

PROGRAM SEVEN
FROM BROADWAY TO GORKY STREET
Songs by Prokofiev, Duke, Gershwin, Kern, Porter, Dunayevsky, Shostakovich

PROGRAM EIGHT
THE RETURN TO THE U.S.S.R.
Chamber works by Prokofiev, Shostakovich, Khachaturian, Feinberg

PROGRAM NINE
MANUFACTURING A SOVIET SOUND
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Shebalin, Myaskovsky

SUNDAY, AUGUST 17

PROGRAM TEN
FORMALISM: CHALLENGE AND RESPONSE
Chamber works by Prokofiev, Shostakovich, Kabalevsky, Shcherbachyov

PROGRAM ELEVEN
20TH-CENTURY RUSSIA: NOSTALGIA AND REALITY
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Dukelsky, Rachmaninoff

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Friday, August 22, 6pm (Prelude Concert)
3 MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
RANDALL HODGKINSON, piano
Music of Haydn, Poulenc, Tower, and Strauss/Hasenöhrl

Friday, August 22, 8:30pm
12 BOSTON SYMPHONY ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS conducting
CHRISTIANE OELZE, KRISTINE JEPSON,
RICHARD CROFT, and HANNO MÜLLER-BRACHMANN,
vocal soloists; TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
Beethoven Mass in C and Symphony No. 5

Saturday, August 23, 8:30pm
31 BOSTON SYMPHONY ORCHESTRA
CHRISTOPH VON DOHNÁNYI conducting
Beethoven Symphonies 2 and 3 ("Eroica")

Sunday, August 24, 2:30pm
45 BOSTON SYMPHONY ORCHESTRA
CHRISTOPH VON DOHNÁNYI conducting
CHRISTIANE OELZE, LILLI PAASIKIVI,
JOSEPH KAISER, and HANNO MÜLLER-BRACHMANN,
vocal soloists; TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
Beethoven Symphony No. 9

"This Week at Tanglewood"

New this summer: Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7-7:45pm for "This Week at Tanglewood," a series of informal, behind-the-scenes discussions of upcoming Tanglewood events with special guest artists and BSO and Tanglewood personnel. The moderator is director/singer/radio commentator Ira Siff. Please join us for "This Week at Tanglewood" on Friday evenings, continuing through Friday, August 22.

Saturday-Morning Open Rehearsal Speakers

July 5, 12; August 9, 23—Marc Mandel, BSO Director of Program Publications
July 19; August 2, 16—Robert Kirzinger, BSO Publications Associate

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2008 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, August 22, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

CYNTHIA MEYERS, flute
THOMAS MARTIN, clarinet
SUZANNE NELSEN, bassoon
DANIEL KATZEN, horn
VALERIA VILKER KUCHMENT, violin
OWEN YOUNG, cello
JAMES ORLEANS, double bass
RANDALL HODGKINSON, piano

TOWER	*Petroushkates*, for flute, clarinet, violin, cello, and piano
HAYDN	Minuet in C for cello and piano, arranged by Alfred Piatti Tempo di minuetto; Vivo
POULENC	*Élégie* for horn and piano Très calme
HAYDN	Trio in G for piano, violin, and cello, Hob. XV:25 Andante Poco Adagio Finale: Rondo, in the Gypsies' style. Presto
STRAUSS/ HASENÖHRL	*Till Eulenspiegel einmal anders*, for violin, double bass, clarinet, horn, and bassoon

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Ozawa Hall is prohibited.

The acclaimed American composer **JOAN TOWER** (b.1938)—called by *The New Yorker* "one of the most successful woman composers of all time"—is celebrating her seventieth-birthday year. Her bold, energetic music, with striking imagery and novel structural forms, has won large, enthusiastic audiences. Tower spent much of her youth in South America, returning to the United States to study at Bennington College and Columbia University, where she earned a doctorate in composition. A member of the American Academy of Arts and Letters, she was the first woman to receive the Grawemeyer Award in Composition (1990) and was inducted into the Academy of Arts and Sciences at Harvard in the fall of 2004.

From 1969-84, Tower was pianist and founding member of the Naumburg Award-winning, New York-based Da Capo Chamber Players, which commissioned and premiered many of her works. She composed *Petroushkates* in 1980 for Da Capo's tenth anniversary; dedicated to the performance of new music, Da Capo commissioned the work in conjunction with the New York State Council on the Arts and gave the premiere on March 23, 1980, in New York's Alice Tully Hall.

Petroushkates, for flute, clarinet, violin, cello and piano, doubles as an homage to Stravinsky, whose music significantly influenced Tower. She quotes the rhythms and color of Stravinsky's *Petroushka*'s beginning and, toward the end, also refers to a solo violin passage from *L'Histoire du soldat* accompanied by the irregularly spaced chords that recall the final movement of the *Rite of Spring.* She uses these quotations much as Stravinsky quoted earlier composers in some of his own works, but she creates her own unique musical atmosphere. In addition to Stravinsky, Tower drew inspiration from a completely different source: figure skating. She explains its musical import: "In an attempt to understand why figure skating, especially pair skating, was so beautiful and moving to me I discovered a musical corollary I had been working on for a while—the idea of seamless action to the piano, but all the instruments share in the evocation of *Petroushka.* (Skating, of course, has no seams unless you stop!) As it turned out, the figure skating pairs became a whole company of skaters, thereby creating a sort of musical carnival on ice."

At the beginning of *Petroushkates,* flute and clarinet trills, cello harmonics, and the piano's quick rocking chords evoke Stravinsky. Fragments of melody appear while the meter changes frequently. The instruments play at the top extreme of their

This week at Tanglewood

Enjoy a new way to further experience the music of Tanglewood. "This Week at Tanglewood" is a panel discussion featuring special guests who will provide commentary and answer questions about the upcoming week's concerts. The presentations take place in the Shed on Fridays at 7pm. Attendance is free with tickets to Friday evening's concert. Hosted by Ira Siff.

ranges before descending in pitch and volume while the tempo moderates. Flute and clarinet introduce the "skating theme": the clarinet plays rhythmically irregular groupings of notes while the flute's line angularly recalls Stravinsky. At the end, the opening material returns, and the piano introduces new rumbling low chords.

The C major minuet by **FRANZ JOSEPH HAYDN** (1732-1809) being performed here by cello and piano is a transcription of a movement from a sonata for violin and viola (Hob. VI:6). The duet form Haydn used here was not one of his favorites. Although many duets are attributed to him, most are not authentic; this work does, however, seem to be his. The sonata from which it is taken follows the pattern of Haydn's early style: there are three movements, with ornamental and virtuosic passages constituting much of the musical content. The minuet itself has two parts, the first in "minuet tempo," the second marked "*vivo.*" Pablo Casals was known to be fond of it and may be the only one who ever recorded it.

Alfred Piatti (1822-1902), one of the greatest cello virtuosi of the nineteenth century, displays his knowledge of the instrument in his solo cello works, but rarely introduces innovations in instrumental technique. An Italian, Piatti became popular in England as a cellist and composer. In 1837, upon completing his studies, the Milan Conservatory gave him a Pietro Giacomo Rogeri's cello, in the custom of the day; unfortunately, illness and lack of funds forced him to sell it soon afterwards. Serendipitously, not much time elapsed before he met Franz Liszt, and Liszt gave him an Amati cello. Years later, Piatti received a 1720 Stradivarius as a gift, and that famous instrument now bears his name.

In the early twentieth century, **FRANCIS POULENC** (1899-1963) helped turn French music away from stultifying formality, elevating what was considered pretense and empty pomp with urbanity and wit. His finest compositions are couched in a musical language whose apparent simplicity does not conceal the sophistication of his expression. He composed this masterful *Élégie* in 1957 in memory of the renowned British horn player, Dennis Brain, killed at the age of thirty-six in an automobile accident. *Élégie* premiered exactly one year after Brain's death, on September 1, 1958, with Neill Sanders playing horn and Poulenc piano. The occasion for this unique work prompted Poulenc to compose a grave, poignant, dramatic piece. Overall, its raw, chromatic urgency contrasts with Poulenc's indication "*Très calme.*" The first theme, like a call, is an unaccompanied twelve-tone statement terminating only as the horn exhausts itself in resounding repeated notes. Critics have compared this opening to Debussy's *Étude pour les notes répétées*, which symbolizes a descent into hell. Frightening hammering from the piano interrupts the horn melody, but eventually the horn melody sounds over what becomes a more delicate harmonic pianistic texture. The twelve-tone theme reappears in the elegy's conclusion.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

In the 1790s, **HAYDN** wrote seventeen splendid piano trios. Twelve were published in sets of three, and each set was dedicated to a different woman whose talents were reflected in the piano part. He dedicated this G major piano trio to Rebecca Schröter, widow of Johann Samuel Schröter (1750-1788), the successor of Johann Christian Bach as Master of the King's Music. She was a romantic interest for Haydn in London; many say he would have married her had he been free to do so.

Even in the late eighteenth century, the distinctive quality of chamber music was its functional, mostly social nature; it was generally intended for private performance and the pleasure of the performers. Composers tailored their works to the tastes and skills of specific players. This trio, No. 25 in the Hoboken catalogue (No. 39 in the more recent and more comprehensive cataloging by Christa Landon) was published in September 1795 in London, just before the end of Haydn's second and final visit there.

The music historian H.C. Robbins Landon has pointed out that Haydn's piano trios were the most neglected works of the period; nonetheless, they command a place in contemporary concert repertoire because of their delightful musical content. This trio, one of the most popular due to its lyrical first movement and the colorful "Gypsy" rondo finale (the finale being labeled as such by its original English publisher), accords the piano prominence. Infrequently Haydn allows the violin independence, but usually the cello duplicates the piano's bass line.

The first movement, a theme with four variations with many solo embellishments, displays a Rococo *galant* texture. The straightforward theme, articulated by the violin, often doubles the piano. By the third variation Haydn highlights the violinist in a solo role, while the last variation showcases the piano's virtuosity. Overall, the variations involve rhythmic manipulation and minor-key forays. The second movement, melodic and straightforward, again showcases the piano, yet the violin plays an

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important role in the central section. Throughout, the cello supports the other two instruments. Written in *style hongrois* and based on gypsy music, the finale is marked by syncopation, dotted rhythms, and even virtuoso violin passages. The cello also is occasionally featured, supplementing the fast melodic figures that the violin and piano initiate. The movement, the only rondo-finale in a Haydn piano trio of this period, displays the composer's sense of humor and fondness for folk music.

The well-known 1895 tone poem *Till Eulenspiegel's Merry Pranks* by **RICHARD STRAUSS** (1864-1949) musically introduced the theme of a misunderstood hero, with whom Strauss identified strongly. Perhaps Strauss was present in the unrepentant Till, reveling in his "bad boy" image as he challenged the musical establishment at the turn of the twentieth century. Strauss conveyed the character of the merry prankster by opening with a difficult and memorable horn solo and then musically tracing such adventures as Till's penchant for assuming disguises, his involvement in love affairs, and his horse-riding through the town square scattering crockery everywhere. Finally, Till whistles at justice and succumbs to the death penalty by hanging.

The Austrian **FRANZ HASENÖHRL** (1895-1970; his name is a pseudonym for Franz Höhrl) taught composition at the University of Vienna. Although his works are rarely performed, Hasenöhrl composed symphonies, concertos, chamber music, keyboard, vocal, and choral music. His *Till Eulenspiegel einmal anders* ("Till Eulenspiegel another way, for once"), published in 1954 and premiered by members of the Vienna Philharmonic Orchestra, miraculously retains the essence of the original. In his skilful deconstruction, Hasenöhrl compressed and concentrated Strauss's enormous work without eliminating main themes, reducing its length to half the original size and its large orchestral forces to an ensemble of five: violin, double bass, clarinet, horn, and bassoon. Hasenöhrl retains Strauss's two main solo voices—the horn, to play the most famous solo horn calls, and the violin, which Strauss used to reveal Till's poetic nature. In addition, the double bass functions as the percussion. In this remarkable piece, subtitled "*Grotesque musicale*," Hasenöhrl takes joy in eliminating repetitions and transitions while emphasizing the original themes.

SUSAN HALPERN

Susan Halpern has been writing program notes for more than a decade, for such venues as Carnegie Hall and the Kimmel Center in Philadelphia, as well as for many chamber music series and orchestras throughout the country.

Artists

Cynthia Meyers joined the Boston Symphony Orchestra as its piccolo player in the autumn of 2006. Before coming to Boston she served as principal piccolo of the Houston Symphony for nine years under the direction of Christoph Eshenbach and Hans Graf. She is the former principal flutist of the Omaha Symphony, a post she held for nine seasons, during which time she was a featured soloist with the orchestra on numerous occasions. A native of Somerset, Pennsylvania, Ms. Meyers began playing the piano at age three. She earned her bachelor of fine arts degree at Carnegie-Mellon University and completed her master of music degree at the Cleveland Institute of Music as a student of Jeffrey Khaner, principal flutist of the Philadelphia Orchestra. She took an interest in playing the piccolo while in Cleveland and continued study solely on that instrument with William Hebert of the

Cleveland Orchestra. Besides playing with the BSO and teaching privately, Ms. Meyers has performed at the Grand Teton Music Festival with colleagues from other major orchestras around the country, and has also performed with the Minnesota Orchestra and the Chicago Symphony.

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared in the Chamber Prelude series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum. Earlier this summer he was soloist in Eliott Carter's Clarinet Concerto during Tanglewood's Festival of Contemporary Music, a celebration of Carter's 100th birthday year.

Suzanne Nelsen began her studies in Edmonton, Canada, and instantly fell in love with the bassoon. She earned a bachelor's degree in music from McGill University and pursued further study at The Hague Conservatory in Holland, earning a UM

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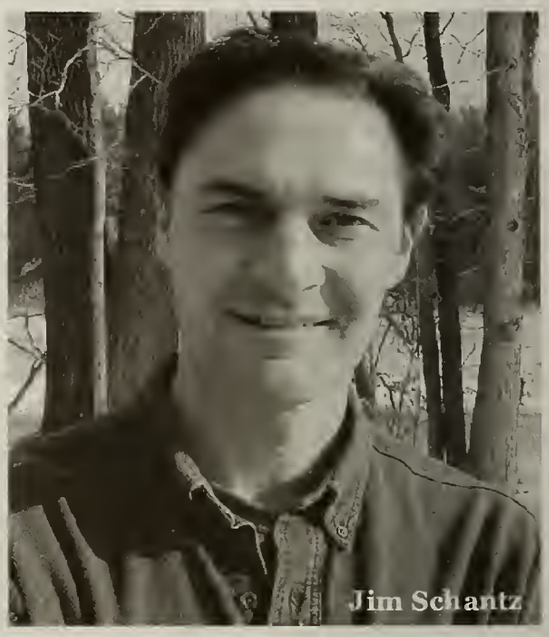
degree. Early training included summers at the Banff Festival, National Youth Orchestra of Canada, and The Boris Brott Festival. In 1995, during post-graduate study at McGill, she won a position with the Montreal Symphony. During that same year she joined the faculty of McGill University, as both chamber music coach and bassoon professor. She has performed throughout the world as soloist and chamber musician and has recorded numerous CDs with the Montreal Symphony. Ms. Nelsen joined the Boston Symphony and Boston Pops orchestras in the fall of 2000.

Daniel Katzen has been second horn of the Boston Symphony Orchestra since 1979 and has been on the faculties of the New England Conservatory and Boston University since 1980. The 2007-08 BSO season is his last as an orchestra member: as of September 2008 he will take up the position of Associate Professor of Horn at the University of Arizona in Tucson. He observes that "The BSO has been the main focus of my career; and I have felt fortunate to be involved with music-making and camaraderie at the highest possible level." In addition to his new duties in academia, Mr. Katzen also performs and records with Los Angeles-area orchestras and film studios. His schooling included the Eastman School Preparatory Department (receiving his diploma "with honors" under Milan Yancich), Indiana University (receiving his bachelor of music degree "with distinction" under Philip Farkas), the Salzburg Mozarteum (one year of study under Michael Höltzel), and Northwestern University (receiving his master of music degree under Dale Clevenger). In addition he studied privately with Morris Secon, Peter Damm, and Fred Fox. This evening's Prelude Concert is Mr. Katzen's final chamber music performance as a member of the Boston Symphony Orchestra.

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow, where she was a student of Yuri Yankelevich; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. She has appeared as recitalist, soloist, and in chamber music throughout the former Soviet Union, Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country (including a solo appearance with the Boston Pops Orchestra), winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in New York. She has also been first violinist for the Apple Hill Chamber Players, and concertmaster of SinfoNova, the Harvard Chamber Orchestra, the Handel & Haydn Society, and the Boston Philharmonic. Ms. Vilker Kuchment joined the Boston Symphony at the beginning of the 1986-87 season. A faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute, she has made two recordings with the Apple Hill Chamber Players for Sonora, one of music by Tchaikovsky, the other of music by Dvořák and Janáček.

Cellist **Owen Young** joined the BSO in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. He has appeared in the Tanglewood, Aspen, Banff, Davos, Sunflower, Gateway, Brevard, and St. Barth's music festivals and is a founding member of the innovative chamber ensemble Innuendo. Mr. Young's performances have been broadcast on National Public Radio, WQED in Pittsburgh, WITF in Harrisburg, and WGBH in Boston. He has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. Mr. Young has been on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is currently active in Project Step (String Training and



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Education Program for students of color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he was a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. His teachers included Eleanor Osborn, Michael Grebanier, Anne Martindale Williams, and Aldo Parisot. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, Mr. Young was a Tanglewood Music Center Fellow in 1986 and 1987. After winning an Orchestra Fellowship in 1987, he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

Born in Newark, New Jersey, in 1952, **James Orleans** began his musical studies with the trumpet, which he played for nine years. His growing interest in jazz precipitated a move to the double bass in 1972. He majored in composition with a concentration in double bass at Indiana University and graduated *magna cum laude* from the Boston Conservatory in 1981. He was awarded fellowships to the Tanglewood Music Center in 1981 and 1982. Mr. Orleans's bass teachers included William Rhein, Robert Olson, and Edwin Barker. He joined the Milwaukee Symphony Orchestra under Lukas Foss in 1982 and became a member of the Boston Symphony Orchestra in 1983. He maintains an active interest in contemporary music and has performed with Collage New Music, Dinosaur Annex, and Boston Musica Viva; he has recorded with those ensembles for CRI and Northeastern records. Mr. Orleans has written articles on programming contemporary orchestra music and has served on advisory panels of such organizations as the American Composers Orchestra, American Symphony Orchestra League, and National Endowment for the Arts.

Grand prize-winner of the International American Music Competition sponsored by the Rockefeller Foundation and Carnegie Hall, pianist **Randall Hodgkinson** has performed with the New York Philharmonic, the Boston Symphony Orchestra and Boston Pops, the Atlanta Symphony, the Iceland Philharmonic, and the Orchestra of Santa Cecilia in Rome. Among his many solo and collaborative recordings are "Petrouchka and Other Prophecies" (featuring music of Stravinsky, Chopin, Schumann, and Beethoven), which was awarded a double five-star rating by *BBC Magazine*; Dawn Upshaw's Grammy Award-winning "The Girl with the Orange Lips"; the Beethoven cello sonatas with BSO cellist Jonathan Miller, and Leo Ornstein's complete music for cello and piano with cellist Joshua Gordon. Mr. Hodgkinson has appeared at numerous festivals, including BargeMusic, the Santa Fe Festival, Chamber Music Northwest, and Mainly Mozart in La Jolla, California. He performs the two-piano and four-hand repertoire with his wife, Leslie Amper, and the piano trio repertoire with the Gramercy Trio. An artist member of the Boston Chamber Music Society, he is on the faculties of the New England Conservatory of Music, the Longy School in Cambridge, and Boston University.

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Mass in C for solo voices, chorus, orchestra, and organ, Opus 86

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

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KRISTINE JEPSON, mezzo-soprano
RICHARD CROFT, tenor
HANNO MÜLLER-BRACHMAN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Text and translation begin on page 16.

{ I n t e r m i s s i o n }

Symphony No. 5 in C minor, Opus 67

Allegro con brio
Andante con moto
Allegro—
Allegro

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Please note that soprano Christiane Oelze is singing tonight in place of Hei-Kyung Hong, who has had to withdraw from this concert for family-related reasons.

Ludwig van Beethoven (1770-1827)

Mass in C for solo voices, chorus, orchestra, and organ, Opus 86

First performance: September 13, 1807, at the Esterházy palace in Eisenstadt, the piece having been composed that year on commission from Prince Nikolaus Esterházy. *First BSO performances*: April 1977, Colin Davis cond.; Benita Valente, Jan DeGaetani, Ryland Davies, and Michael Devlin, vocal soloists; Tanglewood Festival Chorus, John Oliver, conductor. *Only other BSO performances (both at Tanglewood)*: July 5, 1987, Charles Dutoit cond.; Marvin Martin, Claudine Carlson, Vinson Cole, and John Cheek, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond.; July 5, 1998, John Oliver, cond. (substituting for Robert Shaw); Dominique Labelle, Marietta Simpson, Richard Clement, and David Wilson-Johnson, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond.

To Beethoven, this Mass was a "special" work—"I believe I have treated the text as it has seldom been treated," he wrote—and Prince Esterházy, who had commissioned it, said after the first performance, "My dear Beethoven, what have you done this time?" Esterházy each year commissioned a Mass for performance on the Sunday following his wife's name-day. That is how Haydn came to write his six late and wonderful Masses between 1796 and 1802, and Johann Nepomuk Hummel, who was the Esterházy *Kapellmeister* from 1804 to 1811, also composed three Masses for the Princess Maria Hermenegild. Whether the commission for 1807 had gone to Beethoven on the recommendation of his former teacher, Haydn, we do not know. In any event, it all turned into an unhappy occasion for Beethoven. There was absenteeism at rehearsals. There was the Prince's remark and Hummel's laughter, which Beethoven misunderstood as being directed at himself rather than at Esterházy's peculiar formulation. Moreover, Beethoven was offended at having been put up not like a proper guest in the castle, but in damp quarters normally assigned to minor household officials. At any rate, he left as soon as possible, and when the Mass was published in 1812, it bore a dedication not to either of the Esterházys, but to Prince Ferdinand Kinsky.* The C major Mass had several more performances during Beethoven's lifetime and was, upon publication, the subject of an enthusiastic review by E.T.A. Hoffmann. And interestingly, in view of later liturgical developments, Beethoven concerned himself with the possibility of making an edition in German.

*Kinsky, together with Prince Lobkowitz and the Archduke Rudolph, had set up a fund in 1808 to guarantee Beethoven an annual stipend. Georg Ludwig Kinsky, who prepared the counterpart of a Köchel catalogue for Beethoven, is no relative.

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Our sense of the normality of the C major Mass is obviously and greatly conditioned by the fact that we know the later *Missa solemnis*, completed early in 1823, so much better—and there is a work in which the text is treated as never before or since! It is tempting, therefore, to think of Opus 86 as Beethoven's "*Haydn* Mass." And of course Beethoven knew the Haydn Masses and other such works in the Austrian classical tradition, and he knew what was expected *chez* Esterházy. But even as a younger man, writing the trios, Opus 1, and the piano sonatas, Opus 2, he was, no matter how attentive to certain conventions, quite incapable of composing anything that was not insistently highly individual Beethoven.

In the C major Mass, Beethoven observes certain customs—the placing of the musical articulations, ending the Gloria and the Credo with fugues, setting the Benedictus as an amiable *allegretto* in 2/4 time, and so on. But in fact, he begins remarkably, with the chorus basses intoning the word "*Kyrie*" by themselves and quietly, to which the rest of the chorus and the strings respond with music whose softness always touches us particularly in Beethoven, not least because it surprises us.* The harmonies move quickly to rather distant E minor and then even to E major, and the return to C—*after* "*Christe eleison*" reverts to "*Kyrie eleison*," and at the first fortissimo—is abrupt and exciting ("not recommended for imitation," says E.T.A. Hoffmann). That particular key relationship is fascinating to Beethoven, as it had been to Haydn and would be to Schubert and Brahms: the assertion of it so early serves notice that a composition on a grand scale and of large energies has begun.

The Gloria starts with powerful exclamations. Beethoven moves quickly across much of the text, then to become dramatically expansive on certain phrases—"*bonae voluntatis*" (where you also get one of his occasional and always striking uses of the chorus without accompaniment), or "*glorificamus te.*" *Gratias agimus tibi*, begun as a tenor solo, makes lovely euphony with the sustained chords of clarinets and bassoons, and the flowing quarter-notes in the strings. In the Kyrie, the harmonic explorations had been toward the side of keys with sharps; now Beethoven moves into the territory on the other side of the world, first the F major of the *Gratias*, then the F minor of the pathos-filled *Qui tollis peccata mundi.* (The E major of the *Christe eleison* and the

*The tempo direction is Beethoven's longest: "*Andante con moto assai vivace quasi Allegretto ma non troppo.*" He is saying that he wants a fast *andante*, really very lively, so that it becomes virtually an *allegretto*, but not too much so.

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F minor here define the harmonic boundaries of the Mass—the rest is the filling in of this space.) The *Cum sancto spiritu* moves with huge vigor, and one passage on the word "Amen," done as dialogue of chorus and orchestra, presages what is surely the harmonically most dizzy-making passage at the corresponding place in the *Missa solemnis*. The unexpected return, compressed and excited, of *Quoniam* is one of the details Beethoven must have had in mind when he spoke of setting the text as it had not been set before.

And surely the mysterious, agitated opening of the Credo is another. Wonderful is the shouting across great spaces, voice by voice, of *"Deum de Deo, lumen de lumine,"* building to an exultant climax on *"per quem omnia facta sunt,"* from there to settle again with *"qui propter nos homines"* into the softness so characteristic of this Mass. A point Hoffmann makes in his review is that it has become the tendency for composers to respond in excess to details of the text and to fling the listener recklessly and brutally from abject miseries to riotous rejoicings. The mature composer, he suggests, has a clearly defined personality and religious point of view, and a mass by such a composer will bring all the diverse elements of the text into harmony with the basic stance. He finds the C major Mass exemplary in this respect and isolates its gentleness as its essential affect. (He died half a year before Beethoven finished the *Missa solemnis*, a work whose ruthless, extreme responses to the text would surely have disconcerted, indeed dismayed him.) One further detail about the Credo: I don't know of another instance of having *"qui locutus est per Prophetas"* set, as it is here, as a moment of special drama and awe.

The Sanctus, too, moves into fresh harmonic territory, and begins with another of those moments of chorus *a cappella*. The Benedictus sensitively explores the differences between solo and choral voices, and its sudden move into D major—in a movement that has been lazily content not to let go of F major—comes as a flood of magic sunlight.

The Agnus Dei begins in awe. Over its repeated pleas of *"miserere nobis"* and its anguished, obsessive contemplations of *"peccata,"* the clarinet makes itself more and more independent, finally to lead the way into the muted brightness of the *Dona nobis pacem*. No feature in the *Missa solemnis* is more famous than the terrifying war music in what Beethoven explicitly tells us is a prayer for both inward and outward peace. In this Mass, too, he unmistakably evokes physical terrors, and it is once again the clarinet who leads the music back to serenity. When Haydn reaches *"dona nobis pacem,"* he is in his *allegro* spirits, and his Masses end brilliantly. Beethoven's music here is, almost to the end, full of questions, of processes begun and broken off, of latticed textures. Then, at the very last, and in one of the most touching inspirations of his whole life, he finds his way into the music with which the Mass had begun. We hear again those gentle thirds of sopranos and altos and violins, and in that ineffable moment Beethoven shows us how the prayer for peace—and every other prayer—is comprehended in the prayer of prayers, *"Kyrie eleison,"* "Lord have mercy upon us."

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.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria in excelsis Deo.
Et in terra pax hominbus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus te; gratias agimus tibi propter magnam gloriam tuam; Domine Deus, Rex coelestis, Deus pater omnipotens.
Domine fili unigenite Jesu Christe;
Domine Deus agnus Dei, filius Patris;
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram
Patris, miserere nobis;
Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, cum sancto spiritu in gloria Dei Patris.

Amen.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Glory be to God on high,
and on earth peace to men of good will.
We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee
for thy great glory, O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God,
Son of the Father that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of God the Father, have mercy upon us.
For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father.
Amen.

Credo in unum Deum, Patrem omnipotentem,factorem coeli et terrae, visibilium omnium et invisibilium;

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible:

Et in unum Dominum Jesu Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patris per quem omnia facta sunt;

And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds, God of God, Light of Light, Very God of Very God, begotten, not made, being of one substance with the Father, by whom all things were made:

Qui propter nos homines et propter nostram salutem descendit de coelis,

Who for us men and for our salvation came down from heaven,

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est;

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man,

Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est;

And was crucified also for us under Pontius Pilate, suffered, and was buried.

Et resurrexit tertia die secundam Scripturas; et ascendit in coelum; sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis;

And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead, whose kingdom shall have no end.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas, et in unam sanctam catholicam et apostolicam ecclesiam, confiteor unum baptisma in remissionem peccatorum, et exspecto resurrectionem mortuorum.

And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and Son together is worshipped and glorified, who spake by the Prophets. And I believe in one Catholic and Apostolic church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead,

Et vitam venturi saeculi. Amen.

And the life of the world to come. Amen.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua;
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Holy, holy, holy, Lord God of hosts, heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Angus Dei, qui tollis peccata mundi, dona nobis pacem.

O Lamb of God, who takest away the sins of the world, have mercy upon us.
O Lamb of God, who takest away the sins of the world, give us peace.

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Ludwig van Beethoven
Symphony No. 5 in C minor, Opus 67

First performance: December 22, 1808, Vienna, Beethoven cond. (see below). *First BSO performance*: December 1881, Georg Henschel cond. *First Tanglewood performance*: August 5, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance by the BSO*: Sunday, August 7, 2005, Rafael Frühbeck de Burgos cond. *Most recent Tanglewood performance*: August 22, 2007 (in Ozawa Hall), Orchestra of the Eighteenth Century, Frans Brüggen cond.

On December 17, 1808, the *Wiener Zeitung* announced for the following Thursday, December 22, a benefit concert at the Theater an der Wien on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and not yet heard in public," to begin at half-past six, and to include the following:

> First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.
>
> Second Part: 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion—which lasted for about four hours in a bitterly cold, unheated hall—commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."

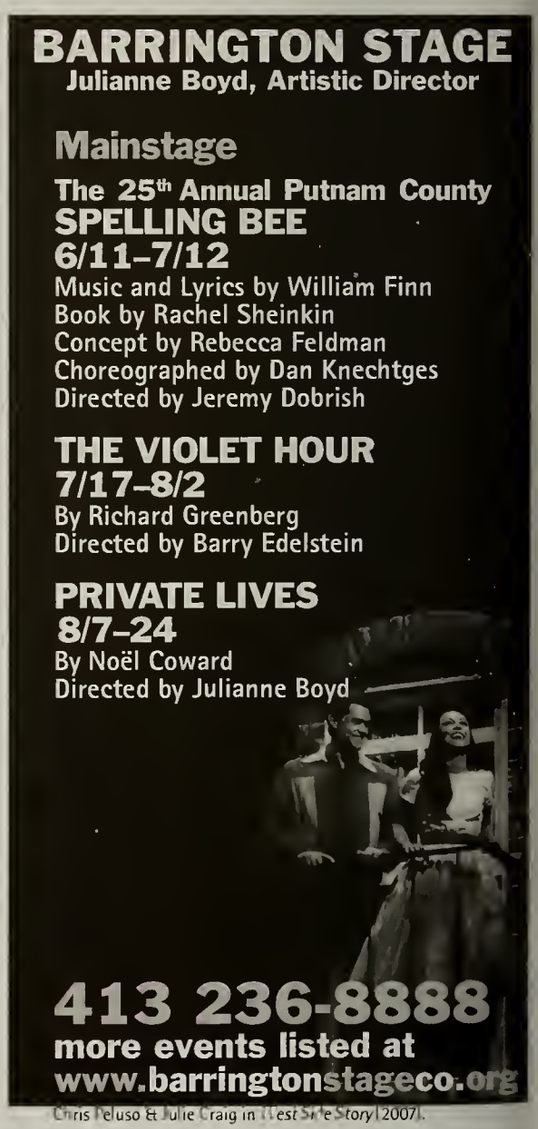
The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was the Fourth, and the aria was "*Ah! perfido*" (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer; the concluding number was the Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor symphony for fear the audience would be too tired to appreciate the last movement); the symphony listed as "No. 5" was the one actually published as the Sixth, the *Pastoral*; and the symphony labeled "No. 6" was the one published as the Fifth.

Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences in April 1800 with a program including, besides some Mozart and Haydn, his own Septet and First Symphony; and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and only first coming to grips with this problem that would ultimately affect the very nature of his music. As the nineteenth century's first decade progressed, Beethoven's music would be performed as frequently as Haydn's and Mozart's; his popularity in Vienna would be rivaled only by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

Beethoven composed his Third Symphony, the *Eroica*, between May and November 1803. From the end of 1804 until April 1806 his primary concern was his

opera *Leonore* (which ultimately became *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, and the *Razumovsky* Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven's *Eroica* sketchbook of 1803-04—it was absolutely typical for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December, on the very same, very long concert that concluded with the Choral Fantasy.

In a Boston Symphony program note many years ago, John N. Burk wrote that "something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this sym-

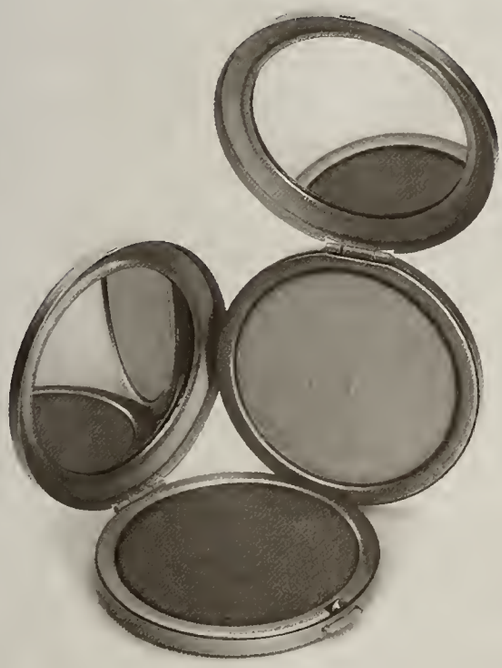


phony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess."

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of July 4 and 11, 1810, E.T.A. Hoffmann recognized the Fifth as "one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute" and, following a detailed analysis, noted its effect upon the listener: "For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding, indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him."

In his *Eroica* Symphony, Beethoven introduced, in the words of his biographer Maynard Solomon, "the concept of a heroic music responding to the stormy currents of contemporary history." The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully and concisely than in the Symphony No. 5.

So much that was startling in this music when it was new—the aggressive, compact language of the first movement, the soloistic writing for double basses in the third-movement Trio, the mysterious, overwhelmingly powerful transition between scherzo and finale, the introduction of trombones and piccolo into the symphony orchestra for the first time (in the final movement)—is now



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taken virtually for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must not sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. But there are times when Beethoven's Fifth seems to fall from grace. Once rarely absent from a year's concert programming, and frequently used to open or close a season, it is periodically deemed to be overplayed, or just too "popular." But the Fifth Symphony is popular for good reason, and so ultimately retains its important and rightful place in the repertoire. It needs, even demands, to be heard on a regular basis, representing as it does not just what music can be about, but everything that music can succeed in doing.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Guest Artists

Rafael Frühbeck de Burgos

Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, theory, and composition at the Conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude.* He has held conducting posts with the Bilbao Orchestra, the Spanish National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Spanish National Orchestra. He has served as principal guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, becoming honorary conductor of the latter ensemble in 1991. He was also chief conductor of the Vienna Symphony Orchestra, music director of the Deutsche Oper Berlin, and chief conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino; since the 2004-05 season he has been music director of the Dresden Philharmonie orchestra. As guest conductor he has led all of the major American orchestras, the Israel Philharmonic, and, in Europe, the Berlin Philharmonic, Munich Philharmonic, the Leipzig Gewandhaus Orchestra, various German radio orchestras, and the five major London orchestras. He is also a frequent guest conductor in Italy, Switzerland, France, Sweden, Norway, Denmark, and Japan, as well as at opera houses and prestigious festivals. His discography includes more than 100 recordings, for EMI, Decca, Columbia (Spain), and Collins Classics, including acclaimed releases of Orff's *Carmina burana,* Mendelssohn's *Elijah* and *St. Paul,* and the complete works of Manuel de Falla, including *L'Atlantida* and *La vida breve.* A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the prestigious Jacinto Guerrero Prize, which he received in 1997 from the Queen of Spain. Apart from his regular concerts and tours with the RAI Orchestra Torino and the Dresden Philharmonie, he appears regularly with the Boston Symphony Orchestra leading a wide range of repertoire both in Boston and at Tanglewood. His future commitments include reengagements in Los

Angeles, New York, Pittsburgh, Montreal, and Paris, as well as with the Philharmonia in London, the London Symphony Orchestra, and La Scala of Milan. In recent years he has been a frequent podium guest in Boston and also at Tanglewood, where he has led both the BSO and the Tanglewood Music Center Orchestra. He led an all-Beethoven program with the BSO last Friday night and a program of Strauss, Albéniz, and Falla with the TMCO in Ozawa Hall this past Monday night. He returns to Symphony Hall this fall, in late October/early November, to lead the BSO in a Strauss/Brahms program and, the following week, Orff's *Carmina burana.*

Christiane Oelze

The versatile soprano Christiane Oelze has appeared at many of the world's most prestigious opera houses, including the Royal Opera House, Covent Garden; Glyndebourne, Hamburg State Opera, the Salzburg Festival, and the Opéra National in Paris, in roles as diverse as the Countess in Mozart's *Le nozze di Figaro* and Mélisande in Debussy's *Pelléas et Mélisande.* A frequent guest at important concert venues of Europe, Japan, and the United States (including Carnegie Hall), she has performed with many renowned conductors, including Claudio Abbado, Pierre Boulez, Riccardo Chailly, Christoph von Dohnányi, Christoph Eschenbach, Sir John Eliot Gardiner, Carlo Maria Giulini, Nikolaus Harnoncourt, Marek Janowski, Fabio Luisi, Sir Charles Mackerras, Sir Neville Marriner, Kurt Masur, Kent Nagano, Sir Roger Norrington, Sir Simon Rattle, Seiji Ozawa, Esa-Pekka Salonen, and Christian Thielemann. Highlights of her 2007-08 season include the revival of *Le nozze di Figaro* at the Paris Opéra National (as the Countess) as well as recitals and concerts with the Orchestre de Paris (Boulez), Philharmonia Orchestra (Dohnányi), Dresden Staatskapelle, Schleswig-Holstein Festival Orchestra (Eschenbach), Bamberger Symphoniker (Jonathan Nott), Deutsches Sinfonieorchester Berlin (Ingo

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Metzmacher), and Bremen Kammerphilharmonie (Paavo Järvi), among many others. Her appearances at leading summer festivals in 2008 include the Mostly Mozart Festival, Tanglewood, and Edinburgh Festival. Ms. Oelze's 2008-09 season begins with a new production of *The Bartered Bride* at the Opéra de Paris, where she has been invited to sing the key role of Marenka. Her discography reflects all facets of her operatic activities and wide concert repertoire, with particular emphasis on Mozart and music of the twentieth century (including Webern for Deutsche Grammophon). Her latest recital disc, featuring "forbidden songs" by German composers in exile (Ullmann, Korngold, Eisler, and Weill), was released on the Capriccio label. Making her Tanglewood debut this weekend, Christiane Oelze made her Boston Symphony debut in November 1998, in Bach's *St. Matthew* Passion in Boston and New York with Seiji Ozawa conducting.

Kristine Jepson

Mezzo-soprano Kristine Jepson made her Boston Symphony debut in the BSO's opening Tanglewood program last summer, in Mendelssohn's *Midsummer Night's Dream Music* with James Levine conducting. Ms. Jepson has earned acclaim for such roles as Sesto in Mozart's *La clemenza di Tito*, the Composer in Strauss's *Ariadne auf Naxos*, and Sister Helen in Heggie's *Dead Man Walking*. Her role debut in December 2000 as Octavian in *Der Rosenkavalier* at the Metropolitan Opera was highly praised, and she has since made debuts in that role at La Scala, the Théâtre de La Monnaie in Brussels, Hamburg State Opera, and Bavarian State Opera in Munich. The 2007-08 season has included her debut in the Austrian premiere of *Dead Man Walking* at the Theater an der Wien, her debut at Teatro Carlo Felice in Genoa in *Der Rosenkavalier*, Adalgisa in *Norma* for Opera Company of Philadelphia, the Composer at Covent Garden, a concert at La Scala featuring Mendelssohn's *Lobgesang* under Riccardo Chailly, and a concert of Duparc songs in

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the Netherlands. Future projects include Nicklausse in *Les Contes d'Hoffmann* at Covent Garden, her debut as Mère Marie in Poulenc's *Dialogues des Carmelites* in Oviedo, and her first Brangänes in Wagner's *Tristan und Isolde* at Deutsche Oper Berlin and also for her Glyndebourne debut. Kristine Jepson was born in Iowa and completed her musical studies at the University of Indiana at Bloomington. Performances as the Composer in Boston and as Sesto with the St. Louis Opera established her as an important new artist. Subsequent appearances as Dorabella in *Così fan tutte* in Miami, Elizabeth Proctor in *The Crucible* in Washington, Judith in Vancouver Opera's production of *Bluebeard's Castle*, Annio in *La clemenza di Tito* in Dallas and Santiago, and Rosina in *Il barbiere di Siviglia* with New York City Opera solidified her reputation. The 2000-01 season brought debuts in Paris at the Bastille Opera in *Faust* and with San Francisco Opera as Sister Helen in the world premiere of *Dead Man Walking*. Ms. Jepson made her Metropolitan Opera debut in Britten's *Death in Venice* and has since returned to the company as Stephano in *Roméo et Juliette*, Cherubino in *Le nozze di Figaro* (which she has also sung in Washington and Dallas), her first performances of Octavian and the Composer, and, under James Levine's direction, Ascanio in Berlioz's *Benvenuto Cellini*, Siebel in *Faust*, and Idamante in *Idomeneo*. Ms. Jepson has been a frequent guest in Santa Fe, where she has been heard as the Composer, Sesto, and as Nero in Handel's *Agrippina*. Recent concert appearances have included Mozart's C minor Mass and Schumann's *Das Paradies und die Peri* at the Mostly Mozart Festival under Gerard Schwarz. She has performed the latter work with the Seattle Symphony and for her San Francisco Symphony debut, and she has sung often at the Cincinnati May Festival under James Conlon, most recently in Liszt's rarely performed oratorio *St. Stanislaus*.

Richard Croft

American tenor Richard Croft is internationally renowned for his performances with leading opera companies and orchestras, including the Metropolitan Opera, Salzburg Festival, Opéra National de Paris, Berlin Staatsoper, Opera Zurich, Glyndebourne Festival, Cleveland Orchestra, Boston Symphony Orchestra, and New York Philharmonic, in repertoire ranging from Handel and Mozart to the present. Mr. Croft recently sang Don Ottavio in Mozart's *Don Giovanni* with Seattle Opera and returned to the Salzburg Festival for Haydn's *Armida*. At the University of North Texas, where he has been Professor of Voice since 2004, he sang Beethoven's *An die ferne Geliebte*. Other recent engagements include Beethoven's Symphony No. 9 with the National Symphony, Handel's *Ariodante* with San Francisco Opera, and his return to the Metropolitan Opera as M.K. Gandhi in Philip Glass's *Satyagraha*. Other Metropolitan Opera roles include Ferrando in *Così fan tutte* under James Levine, Belmonte in Mozart's *Die Entführung aus dem Serail*, and Almaviva in *Il barbiere di Siviglia*. His debuts with both Houston Grand Opera and Washington Opera were as Ferrando. He has performed Mozart's *La clemenza di Tito* for Dallas Opera and Santa Fe Opera, where he has also sung Tom Rakewell in Stravinsky's *The Rake's Progress* and Belmonte. In Europe he has been heard at the Paris Opera as Don Ottavio at the Bastille and as Tacmas in Rameau's *Les Indes galantes* at the Palais Garnier (released on DVD in 2006). At the Berlin Staatsoper he has sung Almaviva and Ferrando, as well as the Composer in Gassman's *L'opera seria*. He has sung Abaris in Rameau's *Les Boréades* at Zurich Opera, Pelléas in *Pelléas et Mélisande* at Deutsche Oper Berlin, and leading roles with the opera companies of Hamburg, Cologne, Amsterdam, Toulouse, Nice, Lyon, Stockholm, Glyndebourne, and Salzburg. Mr. Croft made his Cleveland Orchestra debut as Pelléas under Pierre Boulez, his Carnegie Hall debut under Sir Neville Marriner in Mozart's Requiem, his St. Louis Symphony debut with Nicolas McGegan in Britten's *Serenade*, and his Boston Symphony

debut in January 2002 in Mozart's Requiem led by Bernard Haitink. In Europe he has been heard at London's Royal Albert Hall, the Amsterdam Concertgebouw, Vienna Konzerthaus, and Grosses Festspielhaus in Salzburg. He sang Orphée in the Paris version of Gluck's *Orphée et Euridice* with Marc Minkowski leading Les Musiciens du Louvre. Mr. Croft has received two Grammy nominations, for his recordings of Handel's *Hercules* (DG/Archiv) and Scarlatti's *Il primo omicidio* (Harmonia Mundi). He has also recorded *Ariodante* and *Orphée et Euridice* with Marc Minkowski and Les Musiciens du Louvre (DG), and Handel's *Theodora* with William Christie and Les Arts Florissants (Erato). His performances on DVD include *Theodora* in Peter Sellars's production from Glyndebourne, *Die Entführung aus dem Serail*, and *La finta giardiniera* on Philips Classics, *Les Indes galantes* from the Paris Opera, Almaviva from Netherlands Opera, Cassio in Verdi's *Otello* from the Metropolitan Opera, and the title role in Mozart's *Mitridate* from the Salzburg Festival. Future recording plans include Handel's *Semele* for Chandos and the title role of Mozart's *Idomeneo* for Harmonia Mundi.

Hanno Müller-Brachmann

Born in the south of Germany, bass-baritone Hanno Müller-Brachmann—who makes his Boston Symphony and Tanglewood debuts this weekend—began his musical training in Basel and Freiburg. Following his success in several international competitions, he performed in concert halls throughout Europe and Japan, collaborating with conductors such as Claudio Abbado, Ashkenazy, Barenboim, Blomstedt, Brüggen, Boulez, Chailly, Dohnányi, Peter Eötvös, Eschenbach, Gardiner, Harnoncourt, Herreweghe, Holliger, Janowski, Marriner, Masur, Mehta, Rilling, Runnicles, Bruno Weil, Simone Young, and Lothar Zagrosek. His extensive concert repertoire includes Bach's *St Matthew* and *St John* Passions, Beethoven's Symphony No. 9, Berlioz's *Roméo et Juliette*, Brahms's *A German Requiem*, Britten's *War Requiem*, Carter's *What Next?*, Mahler's *Des Knaben Wunderhorn* and *Kindertotenlieder*, Rossini's *Stabat Mater*, and Schoenberg's *A Survivor from Warsaw*. He has appeared with such ensembles as the Academy of St. Martin in the Fields, Sinfonieorchester Basel, Berlin Philharmonic, Radio Sinfonie Orchester Berlin, Chicago Symphony Orchestra, English Baroque Soloists, European Union Youth Orchestra, London Philharmonic, Orchestre des Champs-Élysées, and Orchestre Philharmonique de Radio France, in venues such as London, Milan, Paris, New York's Carnegie Hall, and the festivals of Aldeburgh, Dresden, Flanders, Granada, the BBC Proms, and Salzburg. Since 1998 he has been a member of the Berlin State Opera's ensemble, also performing at the opera houses in Basel, Madrid, Paris, and San Francisco, the Bavarian State Opera (where he made his debut under Zubin Mehta in 1999), and the Vienna State Opera. He has appeared on radio and television and has released several recordings, including a Schubert recital disc, Bach cantatas, and *Die Zauberflöte* (as Papageno) under Claudio Abbado. He has given recitals in Antwerp, Dresden, Graz, Hamburg, Lausanne, Paris, and Tokyo, collaborating with Philippe Jordan, Burkhard Kehring, Malcolm Martineau, Graham Johnson, András Schiff, and Daniel Barenboim. Festival appearances as a recitalist include the Beethoven Fest Bonn, Berliner Festwochen, Heidelberger Frühling, Edinburgh Festival, Schleswig-Holstein Festival, and the Schubertiade Schwarzenberg. Mr. Müller-Brachmann is also a voice teacher at the University Hans Eisler in Berlin. Current career highlights include performances at the Berlin State Opera, Bavarian State Opera in Munich, and Theater an der Wien in Vienna under such conductors as Daniel Barenboim, Ivor Bolton, Sir Simon Rattle, Gustavo Dudamel, and Simone Young; recitals in Amsterdam, Berlin, London, and Würzburg; concerts with the Dresden Philharmonic under Eschenbach, the Staatskapelle Berlin under Barenboim, Orchestre National de France under Masur, WDR

Sinfonieorchester Köln under Eötvös, Leipzig Gewandhaus Orchestra under Chailly, the Gürzenichorchester Köln under Markus Stenz, and the Vienna Philharmonic under Boulez; and tours with the Freiburg Baroque Orchestra and the SWR Sinfonieorchester Baden-Baden Freiburg under Michael Gielen.

Tanglewood Festival Chorus
John Oliver, Conductor

Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This summer at Tanglewood, the chorus performs Berlioz's *Les Troyens* in concert with the BSO, Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra, and Kurt Weill's *Rise and Fall of the City of Mahagonny* in a fully staged TMC production, all under the direction of James Levine; Mahler's Symphony No. 2, *Resurrection*, with BSO Conductor Emeritus Bernard Haitink, Beethoven's Mass in C with Rafael Frühbeck de Burgos, and Beethoven's Ninth Symphony with Christoph von Dohnányi, as well as its annual Prelude Concert led by John Oliver in Seiji Ozawa Hall. Performances in the BSO's 2007-08 subscription season included Ravel's *Daphnis et Chloé*, William Bolcom's Eighth Symphony (a BSO 125th Anniversary Commission given its world premiere in Boston, followed by the New York premiere in Carnegie Hall), and concert performances of *Les Troyens* led by James Levine; Bach's *St. Matthew* Passion with Bernard Haitink conducting, and Elgar's *The Dream of Gerontius* with Sir Colin Davis. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The Tanglewood Festival Chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

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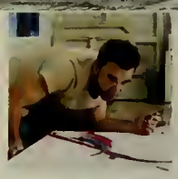

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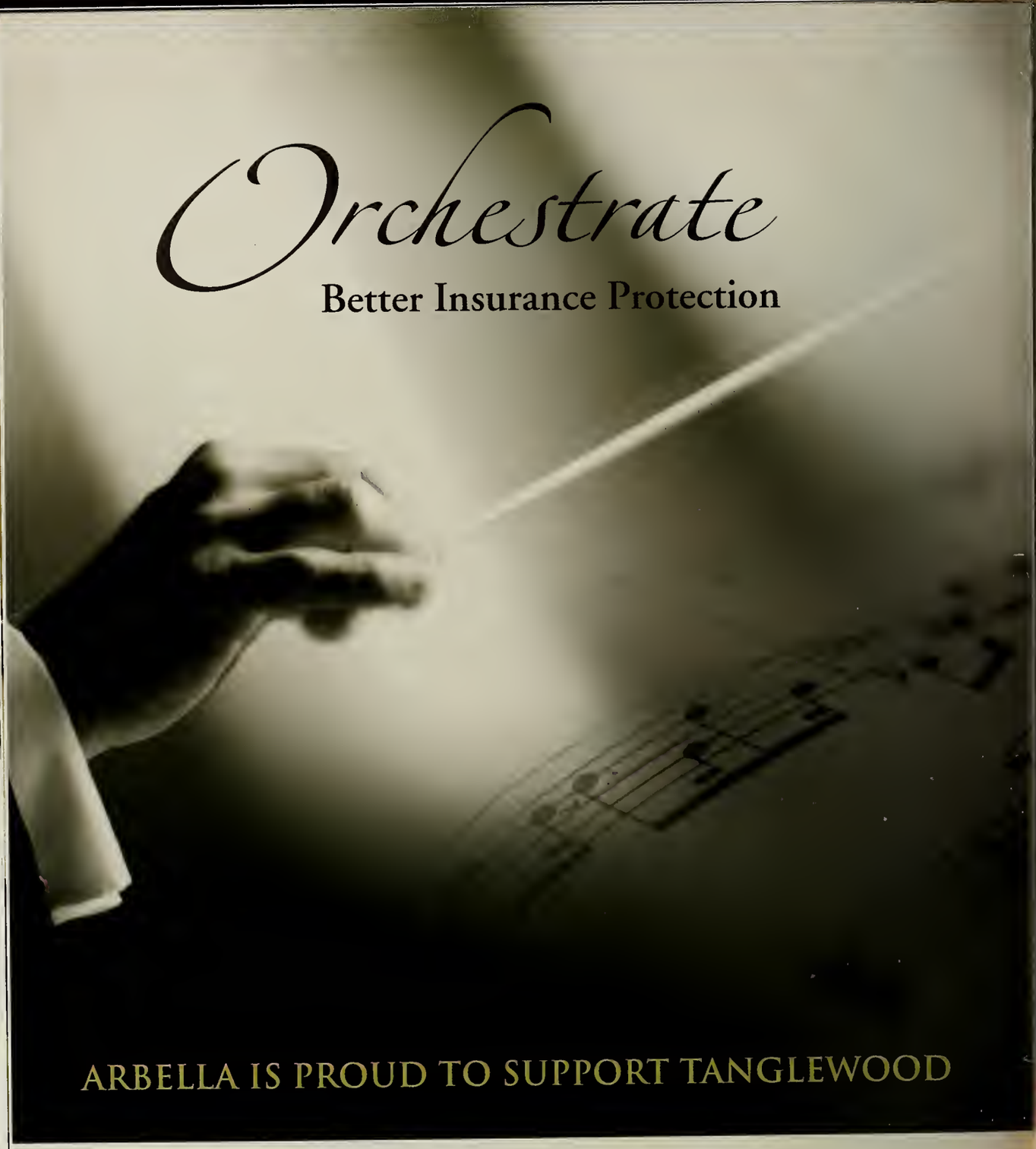

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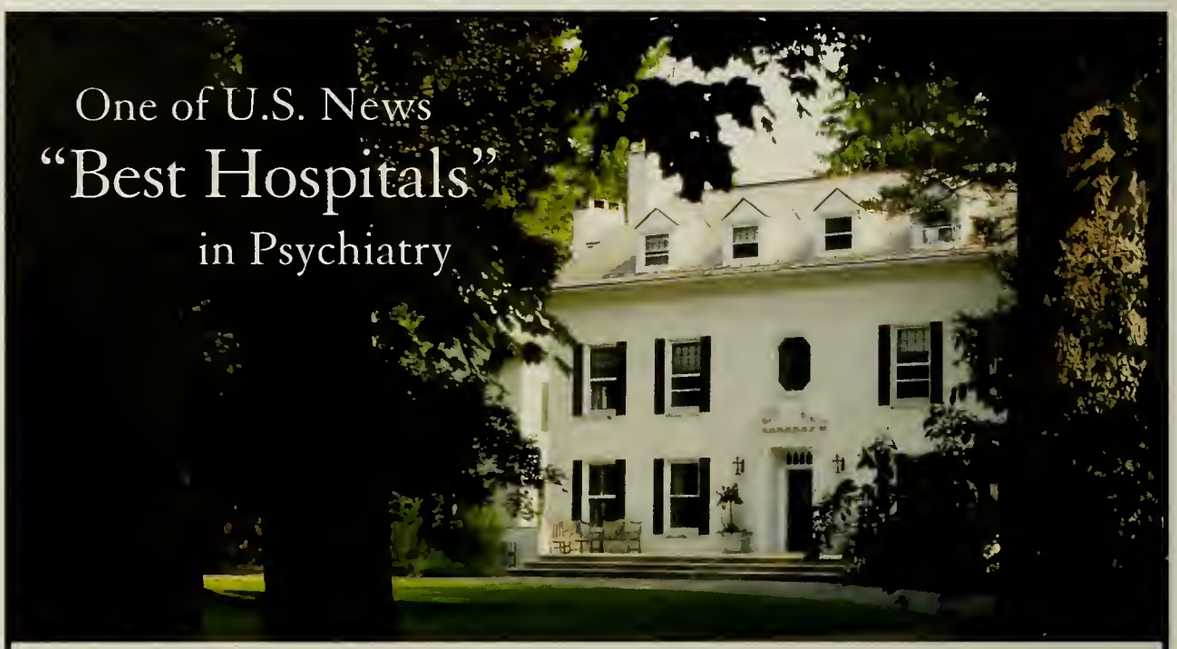

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Symphony No. 3 in E-flat, Opus 55, *Eroica*

Allegro con brio
Marcia funebre. Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

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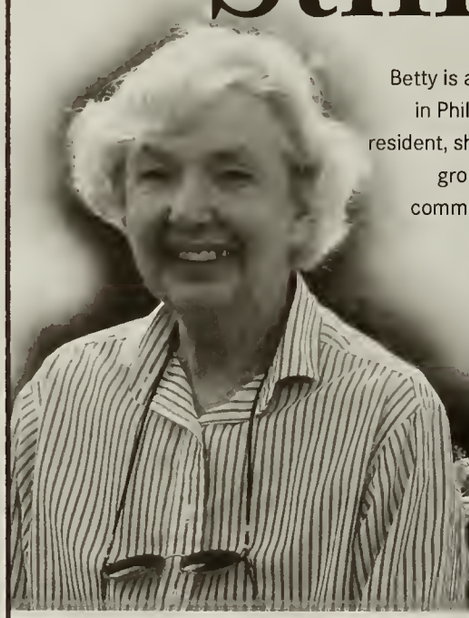

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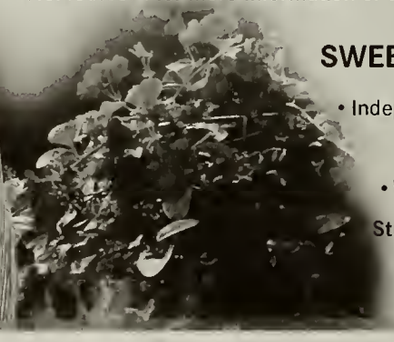

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Ludwig van Beethoven (1770-1827)
Symphony No. 2 in D, Opus 36

First performance: April 5, 1803, Theater-an-der-Wien, Vienna. *First BSO performance:* November 1881, Georg Henschel cond. *First Tanglewood performance:* August 10, 1939, Serge Koussevitzky cond. *Most recent Tanglewood performance:* July 21, 2007, Hans Graf cond.

Beethoven's Second Symphony in D major, finished in 1802 when he was thirty-one, has long been a model of creative detachment. This most brash, rollicking, youthful, and nearly carefree of his symphonies was written in some of the darkest months of his life—when he could no longer deny that his hearing was going, that his health would never be good again, that pain was likely to be his closest companion. For good reason as he worked on the D major symphony, Beethoven was near suicide. Somehow, out of that anguish came an explosion of high spirits on the page, and soon after that an explosion of imagination. It would not be the last time in his life to see such a connection of misery, joy, and historic creative growth.

In terms of his career, in 1802 Beethoven was as hot as hot gets. When Beethoven was twenty, Joseph Haydn had prophesied that as composer and pianist, this youth was going to be one of the most famous musicians in Europe. With his Second Symphony, Beethoven was on the verge of fulfilling that prophecy. In the next year he started the revolutionary Third Symphony, the *Eroica*; its premiere brought Western music to a new era.

As a pianist in those days, Beethoven was the rage of Vienna, above all because of the fire and imagination of his improvisations. He was becoming the essential musician for the Romantic sensibility; if his own sensibilities were formed in an earlier generation, Beethoven wrote the main musical accompaniment to the burgeoning Romantic movement. At the same time, for all the unbridled imagination of his playing and all the capriciousness of his personality, he was an infinitely painstaking artist. At thirty-one he was still feeling his way, but a central pattern of his life was already set: the expressive and the technical always worked together, neither sacrificed to the other. In his time everybody said his music was wild, demonic, a revelation, a force of nature, a threat to youth—those sorts of things. Only a few saw the implacable control, the command of form, the impeccable skill in writing for every instrument and medium. In his physical being Beethoven was a mess, in his practical dealings with the world more or less the same, in his musical voice unprecedentedly personal and passionate. As a musician he was the careful, consummate professional.

In the works of his twenties, notably the first set of string quartets, we hear Beethoven patiently grappling with media and genres that the previous generation had perfected. His task in those years was to hone his craft, assimilate the lessons of Haydn and Mozart, and at the same time to escape them and find his own voice. With the genre of the symphony it was thus only to a degree. Our idea of a symphony as the king of instrumental forms is what Beethoven made of the symphony, starting with the *Eroica*. Certainly late Haydn and Mozart pointed the way to symphonies of larger scope, weight, and ambition. But for Beethoven this genre seemed to have been less fraught than the Classical ones of, say, opera and string quartet. He found his voice first on his own instrument, the piano, where his improvisations could lead directly to work on the page. But already in the first two symphonies he is more aggressive, more willing to take chances than in other early orchestral and chamber works. In

its time, the First Symphony was a stunner from the opening chord: it begins with a dissonance, and in the wrong key.

So if in his first two symphonies Beethoven did not quite know yet where he was headed, he seemed to understand that this field was his to conquer and claim. It is no accident that the *Eroica*, originally dedicated to Napoleon, rose from a military metaphor. At least in his youth, Beethoven saw his position in music as he saw that of Napoleon in the world: not just a conqueror, but a remaker of things for the better.

The first two symphonies reveal another pattern that carried into Beethoven's full maturity—a serious, intense symphony followed by a lighter one: the revolutionary *Eroica*, the graceful Fourth; the stormy Fifth, the gentle Sixth, and so on. The First Symphony is not always sure of itself, but it is a serious and searching piece. Then came the Second, with its jokes and games, its skitters and yawps.

Beethoven tends to establish a mood at the beginning of a work and to follow it through, with variation and contrast, relatively clearly to the end. The keynotes of the Second are good cheer and eruptive wit. The music constantly jumps from soft to loud, the loud usually being *fortissimo*, a volume indication Mozart and Haydn rarely used at all. (They used *forte*. Merely *loud* was loud enough for them, but not for Beethoven.)

The first movement begins with a *fortissimo* stroke, a soft answer, another *fortissimo*. The tone of the slow introduction is hardly violent despite its contrasts, though—rather warm, expansive, and lighthearted. The Allegro con brio that breaks out in due course is a familiar world, recalling, say, the overture to a Mozart comic opera, one with lots of intricate scheming in the plot, the music full of kicks in the pants and faux pathos. Don Giovanni and Leporello linger in the wings here. Yet nobody would mistake this piece for its models in Mozart and Haydn. There is a driving

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nervous energy unprecedented in the literature to that time, and the orchestral sound is likewise bigger, more sonorous than any before. The first theme is darting and vigorous, the second hardly contrasting—something of a dancing march. There is a long, intense, fully Beethovenian development section prophetic of many to come, and a big coda as well. In both, the expected dramatic gestures are more in the line of jokey melodrama. In this symphony the spirits stay high: the momentary clouds of the coda are pierced by sunshine, and the movement ends on joyous gestures sounding more like the ending of a whole symphony.

In its gentle songfulness the second movement recalls the delicate, perfumed ironies of the Classical *galante* atmosphere. Beethoven's rich scoring, though, takes most of the preciousness out of that tone. The movement is summery, relaxed, one of the sheerly loveliest he ever wrote—predictive of the Ninth Symphony's slow movement, if without the ethereal mystery of the late work. For now, Beethoven sticks with *gemütlichkeit*, that untranslatable German word indicating something on the order of cozy, sanguine, wine-enhanced good cheer among friends.

The darting scherzo is in love with its own quirkiness, the nimble banter between the sections of the orchestra, and naturally the eruptive jumps from soft to loud. (History used to claim that Beethoven invented the symphonic scherzo—the word means "joke"—in this symphony. As usual, it was really Haydn's idea.) A folksy Trio is at least a bit more flowing; we have to stop jumping around sometime, but obviously in this case, as little as possible.

Our rondo finale starts out with an absurd whooping fillip, which dissolves into skittering comedy. As it turns out, that little two-note fillip is actually the main motive of the movement; it keeps coming back, getting funnier every time. There's a flowing theme for contrast, but again, only enough relaxation to keep the excitement

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fresh. The Beethovenian gift for generating relentless energy has arrived on the scene. The coda, of course, is a romp.

So Beethoven composed in the summer of 1802 in the beautiful old village of Heiligenstadt outside Vienna. And as he shaped this marvelous and masterful foolery he was writing down his despair in a document known as the Heiligenstadt Testament. "I was on the brink of taking my life," he wrote. Then he realized the one thing that might make the suffering and loneliness worth it: "Art alone stopped me. It seemed inconceivable that I should leave this world without having produced all that I felt I must. And so I go on leading this miserable life." He was not indulging in self-pity or dramatics here; he was only writing the truth. He kept that piece of paper with him for the rest of his life, to remind himself of what his life was all about.

Out of that despair and that resolution rose one of the most powerful and innovative floods of work in the history of human creativity: the Second Period, his full maturity, which from the *Eroica* history has also been called the Heroic period. When that had run its remarkable course, Beethoven fell into years of illness and despondency—and once again pulled himself out of it to create something new in the world, the sublime late works that include the Ninth Symphony's Hymn to Joy. Our greatest heroes tend to be characterized by a union of brilliance, courage, the right historical moment, and suffering. Between the Heiligenstadt Testament and the Second and Third symphonies we see that archetype in its tragic and admirable essence.

JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music.* An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

Ludwig van Beethoven
Symphony No. 3 in E-flat, Opus 55, *Eroica*

First public performance: April 7, 1805, Vienna, Theater-an-der-Wien, Beethoven cond. *First BSO performance*: November 1881, Georg Henschel cond. *First Tanglewood performance*: August 7, 1941, Serge Koussevitzky cond. *Most recent BSO performance at Tanglewood*: August 16, 1996, Christoph Eschenbach cond. *Most recent Tanglewood performance*: August 19, 2006, Herbert Blomstedt cond.

With Beethoven's Third Symphony, as Maynard Solomon observes, "we know that we have crossed irrevocably a major boundary in Beethoven's development and in musical history as well." In its size and shape, in the density and complexity of its musical ideas, in its overall scope, in its psychologically complex link to extramusical associations (i.e., "the Napoleon connection"), it was worlds apart from any symphony written before it. The first movement alone, when the exposition repeat is included, runs half the length of an entire late Mozart or Haydn symphony. The funeral march represented an unprecedented novelty and was frequently mentioned along with the title; in February 1814, for a performance by the Philharmonic Society in London, the symphony was announced quite specifically as Beethoven's "Sinfonia Eroica (containing the Funeral March)." Of the third movement, with its bustling energy, beginning "*sempre pianissimo staccato,*" George Grove wrote that "before this... the *Scherzo,* in its full sense, was unknown to music." Also in the *Eroica* Beethoven introduced a third horn to the symphony orchestra for the first time; the

third-movement Trio takes full advantage of the added sonority. The theme-and-variations finale—based on a musical idea encountered first in a Beethoven contradance for piano, then in his ballet music to *The Creatures of Prometheus*, and again in his Opus 35 piano variations of 1802 (retroactively christened the *Eroica* Variations)—can still seem curious, a source of puzzlement; one commentator has even described it as "perhaps a little naive," given the weight of what precedes.

Beethoven was aware of the strain the *Eroica* would have placed on listeners in his day. A note in the first printed edition stated that "This Symphony, being purposely written at greater length than usual, should be played nearer the beginning than the end of a concert... lest, if it be heard too late, when the audience is fatigued by the previous pieces, it should lose its proper and intended effect." At one point he considered eliminating the exposition repeat in the first movement—presumably in the hope that such shortening would encourage more frequent performance, although the inclusion of the repeat could only have helped early audiences to make sense of the first movement's musical argument. An early review, of a semi-public performance in January 1805 (the first public performance was conducted by Beethoven himself on April 7 that year) commented on the symphony's "inordinate length and extreme difficulty of execution" and observed that "the work seems often to lose itself in utter confusion." Yet also in early 1805, when the work's dedicatee, Beethoven's patron, Prince Joseph von Lobkowitz, who had purchased personal rights to performance of the symphony for a six-month period, arranged a hearing for an esteemed guest, Prince Louis Ferdinand of Prussia, the latter was so fascinated by the new work that it was played through a second and third time that same evening! In January 1807, when the *Eroica* was first heard at the concerts of the Leipzig Gewandhaus, the distribution of a program intended to assist comprehension—"A fiery and splendid *Allegro*; (2) a sublime and solemn Funeral March; (3) an impetuous *Scherzando*; (4) a grand *Finale* in the strict style" (this referring to the last move-

ment's theme-and-variations structure)—not only helped ensure a receptive audience but even led to requests for further performances.

The following anecdote, recorded by Beethoven's friend Ferdinand Ries, has become crucial to any consideration of the *Eroica* Symphony:

> In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica.*

While the intent of this account is clear, the actual details cannot be substantiated. Beethoven composed his Third Symphony between May and November 1803, completing the work with some final polishing early in 1804.* But the title *Eroica* seems not to have been used until the parts were first published, in October 1806, with the heading "*Sinfonia Eroica composta per festigiare il Souvenire di un grand' Uomo*" ("Heroic Symphony composed to celebrate the memory of a great man"). The autograph of the symphony—which may have been the score mentioned by Ries—is lost. A surviv-

*Sketches for the first three movements of a symphony in E-flat (rather different in outline from the *Eroica* itself) actually date back to the summer or fall of 1802, in a sketchbook also including notations for the Opus 35 piano variations. The musicologist Lewis Lockwood has gone so far as to suggest that Beethoven may already have had a theme-and-variations finale in mind at this point, and that no sketches for the finale appear because the idea may be inferred from the proximity of the symphony sketches to those for Opus 35.

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ing manuscript, written out by a copyist and headed "*Sinfonia Grande Intitulata Bonaparte,*" has the last two of these words energetically crossed out on the title page—but the words "*Geschrieben auf Bonaparte*" ("written on Bonaparte"), added in Beethoven's own hand, remain.

In October 1803, Ries wrote to the publisher Simrock in Bonn that Beethoven wanted very much to dedicate the new symphony to Napoleon, but that, on the other hand, Prince Lobkowitz was interested in purchasing the performing rights—under which circumstance the latter would become dedicatee, and Beethoven would simply name the work after Napoleon. A practical consideration was that Beethoven, frequently ambivalent toward Vienna, and himself considering a move to Paris, would have found a symphony named for or dedicated to Napoleon a useful calling card. Napoleon declared himself Emperor on May 18, 1804; yet even on August 26 that year, Beethoven wrote to the publisher Breitkopf & Härtel that "The title of the symphony is really *Bonaparte.*" But Beethoven's apparent need somehow to express his political and ideological beliefs at this particular time—whether in the dedication of the symphony or perhaps even in the language of the music itself—had also to be tempered by realistic concerns, especially given the strained relations between France and Austria at the time. Ultimately, the music must speak for itself; indeed, as Basil Lam has written, "the greatest human hero would be unworthy of the *Eroica.*"

Some things worthy of particular attention in the first movement: 1) those two slashing initial chords, which define the home key, serve as a springboard for the rhythmic energy of the entire movement, and are perceptible even in the movement's closing cadence*; 2) the harmonically intrusive C-sharp with which the first statement of the main theme ends, and which sets up a harmonic tension to be felt throughout the movement as a whole; 3) the increased proportions of the development and coda sections in this gigantically expanded sonata-form structure; 4) the complex network of thematic materials, not one of them a real "tune"; 5) the famous appearance of the so-called "new theme" in the development section; and 6) the "overeager" horn entrance (over a "wrong" harmony) that ushers in the recapitulation.

*Beethoven's first two symphonies had begun with slow introductions, as would the Fourth and Seventh.

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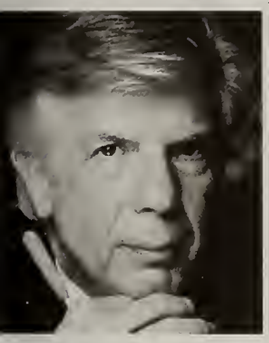
The funeral march, with its integral use of silence and sound, and the energetic third-movement scherzo—the first symphonic "scherzo" actually to be so named—need no further comment. But the finale requires at least a little space, if only because of its rather unusual structure (the "strict style" mentioned in the 1807 program quoted earlier), its basis—at least to begin—in a clearly defined, purely musical technique (theme and variations) quite different from the more extroverted, even revolutionary musical expression of the first movement, and from the more explicitly personal utterance of the second. An awareness of Beethoven's tempo designation is particularly important here: when this movement is treated as a real "Allegro molto," its astonishing musical craftsmanship becomes all the more apparent. At the same time, a quick tempo helps speed the musical argument to its intended conclusion. The fugal section brings a new character, suggesting a grander mode of expression, and music that becomes increasingly forceful. Then, with the Poco Andante, there is a humanizing quality, a poignancy, and, to quote Tovey, "a mood we have not found before in the whole symphony." This transfiguring and humanizing element is clearly the key to the finale, and provides the subliminal link to the *Eroica*'s first two movements. Once regained, this element of personalization demands a triumphant close, and the music speeds to its end in joyful celebration of its newly restored humanity.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Guest Artist

Christoph von Dohnányi



Christoph von Dohnányi is recognized as one of the world's preeminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg; principal orchestral conducting posts in Germany, London, and Paris; and his legendary twenty-year tenure as music director of the Cleveland Orchestra. The 2007-08 season marked the end of Christoph von Dohnányi's tenure as principal conductor of London's Philharmonia Orchestra, having been principal guest conductor there since 1994. In addition to concerts at the South Bank Centre and throughout England, he and the Philharmonia performed at Vienna's Musikverein and toured Germany and the west coast of the United States. Their successful collaboration with the Théâtre du Châtelet in Paris included productions of Strauss's *Arabella*, *Die Frau ohne Schatten*, and *Die schweigsame Frau*, Schoenberg's *Moses und Aron*, Stravinsky's *Oedipus Rex*, and Humperdinck's *Hänsel und Gretel* and 1994 concerts featuring Brahms's four symphonies. As of 2008-09, Christoph von Dohnányi becomes honorary conductor for life at the Châtelet. Highlights of recent seasons include concerts throughout Europe and on tour with the NDR Symphony Orchestra, of which he has been chief conductor since September 2004; a concert series with the Los Angeles Philharmonic (leading the four Brahms symphonies over a two-week period); concert weeks with the Boston Symphony, Chicago Symphony, and New York Philharmonic; and his first appearance with the Cleveland Orchestra since assuming the title Music Director Laureate of that orchestra in 2002. During his years as music director, he led the Cleveland Orchestra in a thousand concerts, fifteen international tours, twenty-four premieres, and recordings of more than 100 works. Immediately upon the completion of his tenure there in 2002, he made long-awaited guest appearances with

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the major orchestras of Boston, Philadelphia, Pittsburgh, Chicago, and New York. Christoph von Dohnányi also conducts frequently at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest with the Vienna Philharmonic at the Salzburg Festival, leading the world premieres of Henze's *Die Bassariden* and Cerha's *Baal.* He returned to Salzburg in summer 2001 for a new production of *Ariadne auf Naxos* and in October 2001 led *Die Frau ohne Schatten* at Covent Garden. He also appears with Zurich Opera, where he has recently conducted Strauss's *Die schweigsame Frau,* a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle,* and new productions of Verdi's *Un ballo in maschera* and Berg's *Wozzeck.* He has made many critically acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With Vienna he recorded a variety of symphonic works and a number of operas. His large and varied Cleveland Orchestra discography includes, among many other things, Wagner's *Die Walküre* and *Das Rheingold,* and the complete symphonies of Beethoven, Brahms, and Schumann. Christoph von Dohnányi made his BSO subscription series debut in February 1989 and has been a frequent guest with the BSO since his BSO subscription concerts of November 2002. He made his first Tanglewood appearance with the BSO in August 2003, having previously led the Cleveland Orchestra there in 1984 and 1991; his most recent Tanglewood appearances were in July 2004, leading both the BSO and the Tanglewood Music Center Orchestra. His most recent Boston Symphony appearance was at Symphony Hall in October 2007, leading music of Lutosławski and Beethoven with pianist Lars Vogt.

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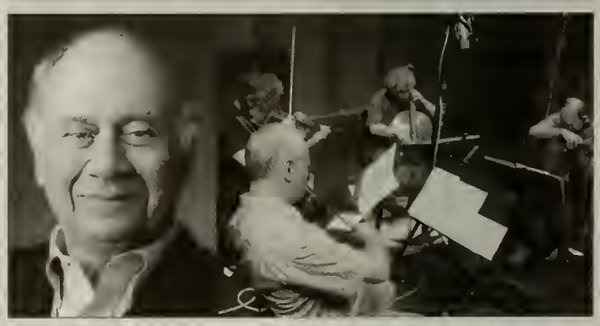

Lewis Lockwood is Fanny Peabody Research Professor of Music, Harvard University.

Joel Smirnoff, Ronald Copes, Samuel Rhodes, and Joel Krosnick are members of the internationally renowned Juilliard String Quartet and on the faculty of The Juilliard School in New York City.

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Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso

Molto vivace—Presto—Tempo I—
Presto—Tempo I

Adagio molto e cantabile—Andante moderato—
Tempo I—Andante—Adagio

Presto—Allegro ma non troppo—Vivace—
Adagio cantabile—Allegro moderato—
Allegro—Allegro assai—Presto—Allegro
assai—Allegro assai vivace, alla Marcia—
Andante maestoso—Adagio ma non troppo,
ma divoto—Allegro energico, sempre
ben marcato—Allegro ma non tanto—
Prestissimo

CHRISTIANE OELZE, soprano
LILLI PAASIKIVI, mezzo-soprano
JOSEPH KAISER, tenor
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Text and translation begin on page 50.

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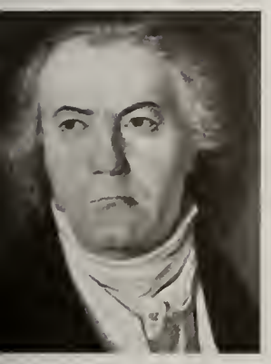
Ludwig van Beethoven (1770-1827)
Symphony No. 9 in D minor, Opus 125

First performance: May 7, 1824, Kärntnerthor Theater, Vienna, with the deaf composer on stage beating time, but Michael Umlauf cond.; Henriette Sontag, Karoline Unger, Anton Haitzinger, and Joseph Seipelt, soloists. *First BSO performances*: March 1882, Georg Henschel cond.; Mrs. Humphrey Allen, Mary H. How, Charles R. Adams, and V. Cirillo, soloists. *First Tanglewood performance*: August 4, 1938, to inaugurate the Music Shed, Serge Koussevitzky cond.; Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon, soloists; Cecilia Society chorus, Arthur Fiedler cond. *Most recent Tanglewood performance by the BSO*: July 7, 2006, Boston Symphony Orchestra, James Levine, cond.; Sondra Radvanovsky, Wendy White, Clifton Forbis, and John Relyea, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond. *Most recent Tanglewood performance*: August 19, 2007, Tanglewood Music Center Orchestra, Rafael Frühbeck de Burgos cond.; Melanie Diener, Mary Phillips, Marcus Haddock, and Raymond Aceto, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond.



Beethoven's Ninth Symphony in D minor is one of the most beloved and influential of symphonic works, and one of the most enigmatic. Partly it thrives in legends: the unprecedented introduction of voices into a symphony, singing Schiller's "Ode to Joy"; the Vienna premiere in 1824, when the deaf composer could not hear the frenzied ovations behind him; the mystical beginning, like matter coalescing out of the void, that would be echoed time and again by later composers—Brahms, Bruckner, Mahler. Above all there is the choral theme of the last movement, one of the most familiar tunes in the world.

On the face of it, that in his last years Beethoven would compose a paean to joy is almost unimaginable. As early as 1802, when he faced the certainty that he was going deaf, he cried in the "Heiligenstadt Testament": "For so long now the heartfelt echo of true joy has been a stranger to me!" Through the next twenty years before he took up the Ninth, he lived with painful and humiliating illness. The long struggle to become legal guardian of his nephew, and the horrendous muddle of their relationship, brought him to the edge of madness.

The idea of setting Schiller's Ode to music was actually not a conception of Beethoven's melancholy last decade. The poem, written in 1785 and embodying the revolutionary fervor of that era, is a kind of exalted drinking song, to be declaimed among comrades with glasses literally or figuratively raised. Schiller's utopian verses were the young Beethoven's music of revolt; it appears that in his early twenties he had already set them to music.

In old age we often return to our youth and its dreams. In 1822, when Vienna had become a police state with spies everywhere, Beethoven received a commission for a symphony from the Philharmonic Society of London. He had already been sketching ideas; now he decided to make Schiller's fire-drunk hymn to friendship, marriage, freedom, and universal brotherhood the finale of the symphony. Into the first three movements he carefully wove foreshadowings of the "Joy" theme, so in the finale it would be unveiled like a revelation.

The dramatic progress of the Ninth is usually described as "darkness to light." Scholar Maynard Solomon refines that idea into "an extended metaphor of a quest for Elysium." But it's a strange darkness and a surprising journey.

The first movement begins with whispering string tremolos, as if coalescing out of

silence. Soon the music bursts into figures monumental and declamatory, and at the same time gnarled and searching. The gestures are decisive, even heroic, but the harmony is a restless flux that rarely settles into a proper D minor, or anything else. What kind of hero is rootless and uncertain? The recapitulation (the place where the opening theme returns) appears not in the original D minor but in a strange D major that erupts out of calm like a scream, sounding not triumphant but somehow frightening. As coda there's a funeral march over an ominous chromatic bass line. Beethoven had written funeral marches before, one the second movement of the *Eroica* Symphony. There we can imagine who died: the hero, or soldiers in battle. Who died in the first movement of the Ninth?

After that tragic coda comes the Dionysian whirlwind of the scherzo, one of Beethoven's most electrifying and crowd-pleasing movements, also one of his most complex. Largely it is manic counterpoint dancing through dazzling changes of key, punctuated by timpani blasts. In the middle comes an astonishing Trio: a little wisp of folksong like you'd whistle on a summer day, growing through mounting repetitions into something hypnotic and monumental. So the second movement is made of complexity counterpoised by almost childlike simplicity—a familiar pattern of Beethoven's late music.

Then comes one of those singing, time-stopping Adagios that also mark his last period. It is alternating variations on two long-breathed, major-key themes. The variations of the first theme are liquid, meandering, like trailing your hand in water beside a drifting boat. There are moments of yearning, little dance turns, everything unfolding in an atmosphere of uncanny beauty.

The choral finale is easy to outline, hard to explain. Scholars have never quite agreed on its formal model, though it clearly involves a series of variations on the "Joy" theme. But why does this celebration of joy open with a dissonant shriek that Richard Wagner called the "terror fanfare," shattering the tranquility of the slow movement? Then the basses enter in a quasi-recitative, as if from an oratorio but wordless. We begin to hear recollections of the previous movements, each rebuffed in turn by the basses: opening of the first movement... no, not that despair; second movement... no, too frivolous; third movement... nice, the basses sigh, but no, too sweet. (Beethoven originally sketched a singer declaiming words to that effect, but he decided to leave the ideas suggested rather than spelled out.) *This*, then: the ingenuous little Joy theme is played by the basses unaccompanied, sounding rather like somebody (say, the composer) quietly humming to himself. The theme picks up lovely flowing accompaniments, begins to vary. Then, out of nowhere, back to the terror fanfare. Now in response a real singer steps up to sing a real recitative: "Oh friends, not these sounds! Rather let's strike up something more agreeable and joyful."

Soon the chorus is crying "*Freude!*"—"Joy!"—and the piece is off, exalting joy as the god-engendered daughter of Elysium, under whose influence love could flourish, humanity unite in peace. The variations unfold with their startling contrasts. We hear towering choral proclamations of the theme. We hear a grunting, lurching military march heroic in context ("Joyfully, like a hero toward victory") but light unto satiric in tone, in a style the Viennese called "Turkish." That resolves inexplicably into an exalted double fugue. We hear a kind of Credo reminiscent of Gregorian chant ("Be embraced, you millions! Here's a kiss for all the world!"). In a spine-tingling interlude we are exhorted to fall on our knees and contemplate the Godhead ("Seek him beyond the stars"), followed by another double fugue. The coda is boundless jubilation, again hailing the daughter of Elysium.

So the finale's episodes are learned, childlike, ecclesiastical, sublime, Turkish. In his

quest for universality, is Beethoven embracing the ridiculous alongside the sublime? Is he signifying that the world he's embracing includes the elevated and the popular, West and East? Does the unsettled opening movement imply a rejection of the heroic voice that dominated his middle years, making way for another path?

In a work so elusive and kaleidoscopic, a number of perspectives suggest themselves. One is seeing the Ninth in light of its sister work, the *Missa Solemnis*. At the end of Beethoven's Mass the chorus is declaiming "*Dona nobis pacem*," the concluding prayer for peace, when the music is interrupted by the drums and trumpets of war. Just before the choir sings its last entreaty, the drums are still rolling in the distance. The Mass ends, then, with an unanswered prayer.

Beethoven's answer to that prayer is the Ninth Symphony, where hope and peace are not demanded of the heavens. Once when a composer showed Beethoven a work on which he had written "Finished with the help of God," Beethoven wrote under it: "Man, help yourself!" In the Ninth he directs our gaze upward to the divine, but ultimately returns it to ourselves. Through Schiller's exalted drinking song, Beethoven proclaims that the gods have given us joy so we can find Elysium on earth, as brothers and sisters, husbands and wives.

In the end, though, the symphony presents us as many questions as answers, and its vision of utopia is proclaimed, not attained. What can be said with some certainly is that its position in the world is probably what Beethoven wanted it to be. In an unprecedented way for a composer, he stepped into history with a great ceremonial work that doesn't simply preach a sermon about freedom and brotherhood, but aspires to help bring them to pass. Partly because of its enigmas, so many ideologies have claimed the music for their own; over two centuries Communists, Christians, Nazis, and humanists have joined in the chorus. Leonard Bernstein conducted the Ninth at the celebration of the fall of the Berlin Wall, and what else would do the job? Now the Joy theme is the anthem of the European Union, a symbol of nations joining together. If you're looking for the universal, here it is.

One final perspective. The symphony emerges from a whispering mist to fateful proclamations. The finale's Joy theme, prefigured in bits and pieces from the beginning, is almost constructed before our ears, hummed through, then composed and recomposed and decomposed. Which is to say, the Ninth is also music about music, about its own emerging, about its composer composing. And for what? "Be embraced, you millions! This kiss for all the world!" run the telling lines in the finale, in which Beethoven erected a movement of monumental scope on a humble little tune that anybody can sing, and probably half the world knows.

The Ninth Symphony, forming and dissolving before our ears in its beauty and terror and simplicity and complexity, is itself Beethoven's embrace for the millions, from East to West, high to low, naive to sophisticated. When the bass soloist speaks the first words in the finale, an invitation to sing for joy, the words come from Beethoven, not Schiller. It's the composer talking to everybody, to history. There's something singularly moving about that moment when Beethoven greets us person to person, with glass raised, and hails us as friends.

JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music*. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, "To Joy"

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

Beethoven

O friends, not these tones;
Rather, let us tune our voices
In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful even in death.

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,

Joy, beauteous, godly spark,
Daughter of Elysium,

Wir betreten feuertrunken, Himmlische, dein Heiligtum. Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Drunk with fire, O Heavenly One, We come unto your sacred shrine. Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?	Do you fall headlong, ye Millions? Have you any sense of the Creator, World?
Such ihn überm Sternenzelt! Über Sternen muss er wohnen.	Seek him above the canopy of the stars! Surely he dwells beyond the stars.
Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum.	Joy, beauteous, godly spark, Daughter of Elysium, Drunk with fire, O Heavenly One, We come unto your sacred shrine.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!	Be embraced, ye Millions! This kiss to the whole world!
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?	Do you fall headlong, ye Millions! Have you any sense of the Creator, World?
Such ihn überm Sternenzelt! Brüder—überm Sternenzelt	Seek him above the canopy of the stars! Brothers—beyond the canopy of the stars
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Freude, Tochter aus Elysium! Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Joy, Daughter of Elysium! Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen. Freude, schöner Götterfunken, Tochter aus Elysium! Freude, schöner Götterfunken!	Surely a loving Father dwells. Joy, beauteous, godly spark, Daughter of Elysium! Joy, beauteous, godly spark!

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Guest Artists

For a biography of **Christoph von Dohnányi**, see page 41.

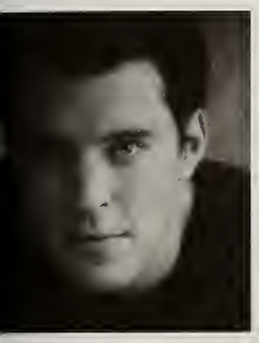
For a biography of **Christiane Oelze**, see page 24.

Lilli Paasikivi

Making her Boston Symphony and Tanglewood debuts this afternoon, Finnish mezzo-soprano Lilli Paasikivi is in demand for concerts with the foremost orchestras and opera companies and in prestigious venues throughout the world. Notable performances have included *Des Knaben Wunderhorn* with the Los Angeles Philharmonic led by Esa-Pekka Salonen; the world premiere of Shchedrin's *The Enchanted Wanderer* with the New York Philharmonic and Lorin Maazel; *The Dream of Gerontius* with Accademia Nazionale di Santa Cecilia under Vladimir Ashkenazy; and a critically acclaimed performance as Fricka in *Das Rheingold* with the Berlin Philharmonic under Sir Simon Rattle. Ms. Paasikivi has performed *Kindertotenlieder* with the Symphonieorchester des Bayerischen Rundfunks under Mariss Jansons, and Mahler's Symphony No. 2 with the London Symphony Orchestra conducted by Paavo Järvi. She made her BBC Proms debut in 2007 with the Lahti Symphony Orchestra led by Osmo Vänskä; that all-Sibelius program included solo songs with orchestra and *The Tempest*. As principal soloist at Finnish National Opera, she has appeared there in the title role of *Carmen*, as Angelina in *La Cenerentola*, Marguerite in *La Damnation de Faust*, Marchesa Melibea in *Il viaggio a Reims*, Varvara in *Kátya Kabanová*, and Octavian in *Der Rosenkavalier*. Elsewhere she has sung the Pilgrim in Saariaho's *L'Amour de loin* at the Théâtre du Châtelet; the role of Jitsuko Honda in the world premiere of Toshio Hosokawa's *Hanjo* at the Aix-en-Provence Festival; the Composer in *Ariadne auf Naxos* at Opéra de Lyon; Fricka in *Das Rheingold* and *Die Walküre* in Aix, and Brangäne in *Tristan und Isolde* at La Monnaie. Ms. Paasikivi's recordings include Sibelius's *Kullervo* Symphony and *Maiden in the Tower*, Mahler's Symphony No. 3, the complete songs of Alma Mahler, Sandström's High Mass with the Leipzig Gewandhaus Orchestra under Herbert Blomstedt, and Stravinsky's *Mavra* with the Gothenburg Symphony Orchestra under Peter Eötvös. Highlights of the upcoming season include Elgar's *Sea Pictures* and *The Dream of Gerontius* with the Sydney Symphony Orchestra under Vladimir Ashkenazy, Beethoven's Symphony No. 9 with the Leipzig Gewandhaus Orchestra under Riccardo Chailly, and her Hamburg State Opera debut in *Die Walküre*. For more details please visit www.lillipaasikivi.com.

Stu Rosner

Joseph Kaiser



Making his Boston Symphony and Tanglewood debuts this afternoon, tenor Joseph Kaiser starred as Tamino in Kenneth Branagh's 2007 film adaptation of *The Magic Flute* conducted by James Conlon. Mr. Kaiser enjoys success in opera, oratorio, and concert performances throughout North America and Europe. In the 2007-08 season he made his Metropolitan Opera debut as Roméo in *Roméo et Juliette* opposite Anna Netrebko under the baton of Plácido Domingo, and also sang Tamino with the company conducted by Kirill Petrenko. Further debuts included Narraboth in *Salome* with Philippe Jordan at the Royal Opera House, Covent Garden, Mao-Tse Tung in *Nixon in China* under Marin Alsop with Opera Colorado, and Jonas in Kaija Saariaho's *Adriana Mater* at Santa Fe Opera. In concert, Mr. Kaiser sang *Das Paradies und die Peri* with Sir Simon Rattle and the Philadelphia Orchestra (at the Kimmel Center and at Carnegie Hall) and Berlioz's Requiem under Donald Runnicles with both the Atlanta Symphony Orchestra and the Berlin Philharmonic. A North American recital tour with pianist Craig Rutenberg took him to Carnegie Hall's Weill Hall, to Ravinia, and to venues in Massachusetts, New Hampshire, and Oklahoma. During the 2006-07 season Mr. Kaiser sang Lenski in *Eugene Onegin* at the Salzburg Festival under Daniel Barenboim, made his Chicago Opera Theatre debut as Bénédict in *Béatrice et Bénédict*, and bowed at Lyric Opera of Chicago as Roméo, as well as in *Die Fledermaus*, *Salome*, and *Dialogues des Carmélites*. In spring 2004 he joined the prestigious Ryan Opera Center of Lyric Opera of Chicago and, during his residency there, was involved in productions of *The Midsummer Marriage*, *Fidelio*, *Aida*, and *Das Rheingold*, singing under the batons of Sir Andrew Davis and Christoph von Dohnányi. He made his Ravinia debut in summer 2005 in Chicago Symphony Orchestra performances of Beethoven's Symphony No. 9 with Christoph Eschenbach and Verdi's *Otello* with James Conlon, and made his Philadelphia Orchestra debut in Beethoven's Symphony No. 9. Mr. Kaiser's joint recital program with Lorraine Hunt Lieberson was presented under the auspices of the New York Festival of Song. A commercial recording of this recital was released by Bridge Classics in 2007. He has also appeared in Chicago at the Chicago Humanities Festival, in Montreal with the André Turp Society, and on the Debut Series of the National Arts Centre in Ottawa. Mr. Kaiser joined other emerging artists at Weill Hall for a gala George London Foundation concert hosted by Renée Fleming and Sherrill Milnes, and made his New York solo recital debut there as the Song Prize winner of the Julian Autrey Foundation. A prizewinner in the 2005 Plácido Domingo Operalia Competition, Joseph Kaiser was also recognized with the Robert Jacobson Memorial Grant by the George London Foundation, first prizes at the Elardo Opera Competition and Orlando Opera Heinz Rehfuss Singing Actor Award, and numerous scholarships at McGill University.

For a biography of Hanno Müller-Brachmann, see page 27.

To read about the Tanglewood Festival Chorus, see page 28.

The Koussevitzky Society

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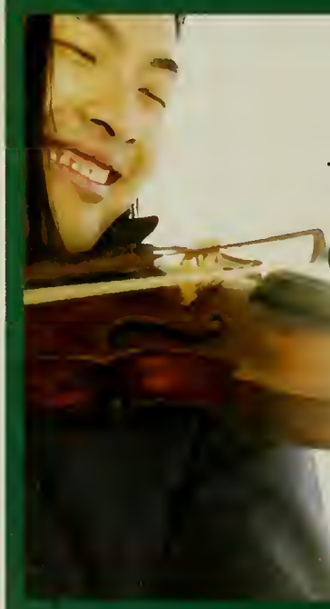

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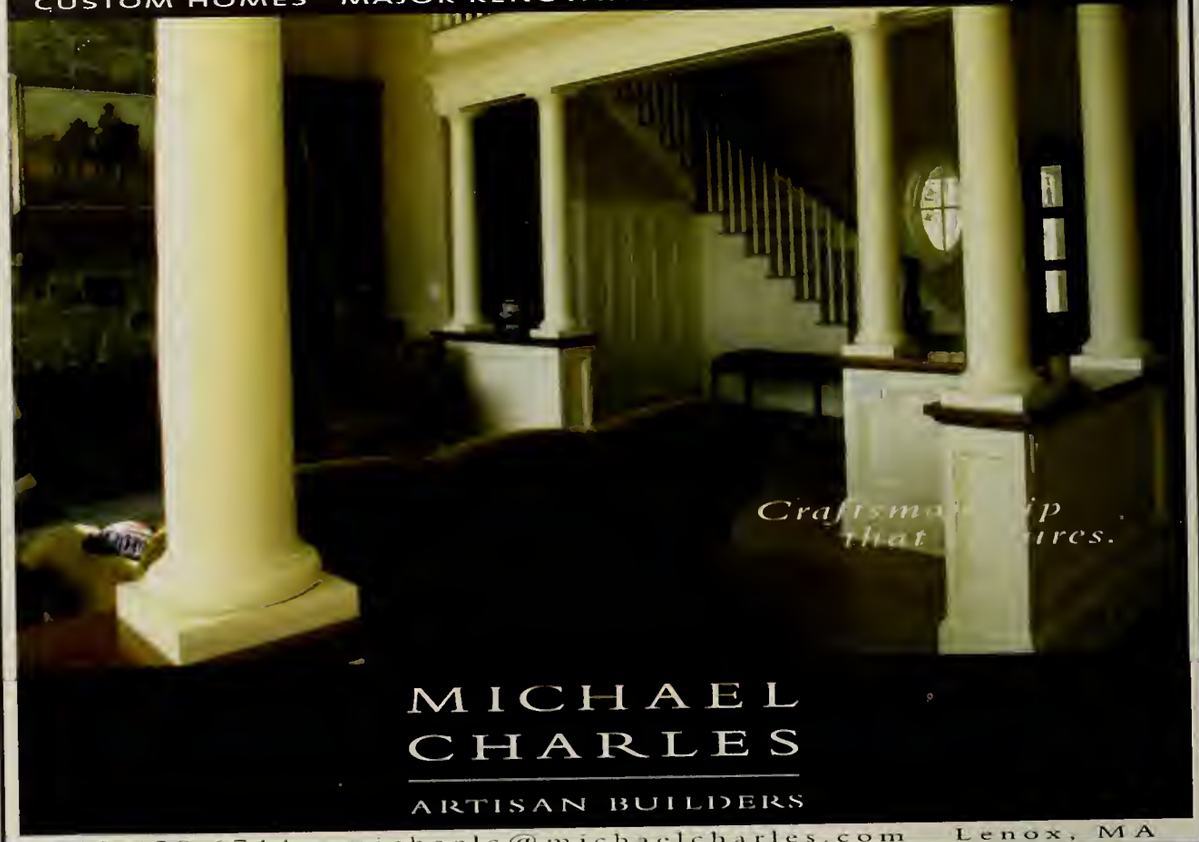

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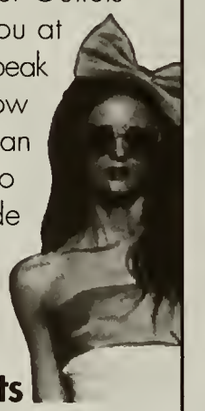

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August at Tanglewood

Friday, August 1, 6pm (Prelude Concert)
MEMBERS OF THE BSO

Friday, August 1, 8:30pm
BSO—PETER OUNDJIAN, conductor
JOSHUA BELL, violin

RAVEL	*Alborada del gracioso*
CHAUSSON	*Poème*
SAINT-SAËNS	Introduction and Rondo Capriccioso
MUSSORGSKY	*Pictures at an Exhibition* (orch. Ravel)

Saturday, August 2, 10:30am
Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 3

Saturday, August 2, 8:30pm
The Leonard Bernstein Memorial Concert
TMC ORCHESTRA—SIR ANDREW DAVIS, conductor
RENÉE FLEMING, soprano (Tatiana)
RAMÓN VARGAS, tenor (Lensky)
PETER MATTEI, baritone (Onegin)
Additional vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

TCHAIKOVSKY *Eugene Onegin*
Concert performance sung in Russian with English supertitles

Sunday, August 3, 2:30pm
The Serge and Olga Koussevitzky Memorial Concert
BSO—CARLOS MIGUEL PRIETO, conductor
YO-YO MA, cello

ALBÉNIZ	Suite from *Iberia*
LALO	Cello Concerto
RACHMANINOFF	*Symphonic Dances*

Tuesday, August 5, 8:30pm
Tanglewood on Parade
BSO, BOSTON POPS ORCHESTRA, and TMC ORCHESTRA
HANS GRAF, KEITH LOCKHART, JOHN WILLIAMS, SIR ANDREW DAVIS, and ANDRÉ PREVIN, conductors
Music of Respighi, Britten, Bernstein, Williams, and Tchaikovsky

Thursday, August 7, 8pm
Celebrating the 35th Anniversary of TASHI
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Music of Josquin (recomp. Wuorinen), Takemitsu, and Messiaen's *Quartet for the End of Time*

Friday, August 8, 6pm (Prelude Concert)
MEMBERS OF THE BSO
LAWRENCE POWER, viola

Friday, August 8, 8:30pm, Shed
BSO—SIR ANDREW DAVIS, conductor
LEON FLEISHER, piano
JAMES SOMMERVILLE, horn

ALL-MOZART PROGRAM	Horn Concerto No. 3 Piano Concerto in A, K.414 *Masonic Funeral Music* Symphony No. 39

Saturday, August 9, 10:30am
Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 10

Saturday, August 9, 8:30pm
BSO—HANS GRAF, conductor
ANDREA ROST, soprano
ANDRÉ PREVIN, piano
STEFAN JACKIW, violin
LAWRENCE POWER, viola

ALL-MOZART PROGRAM	"Ch'io mi scordi di te...," Concert aria for soprano and orchestra, with piano; *Sinfonia concertante* for violin and viola; Symphony No. 32; Symphony No. 33

Saturday, August 9, 2pm
Sunday, August 10, 7:30pm
Monday, August 11, 7:30pm
TMC VOCAL FELLOWS AND ORCHESTRA
ERIK NIELSEN (TMC Conducting Fellow), conductor
DOUGLAS FITCH, director and set designer
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WEILL *Rise and Fall of the City of Mahagonny,*
Fully staged production, sung in English

Sunday, August 10, 2:30pm
BSO—ANDRÉ PREVIN, conductor
ELIZABETH ROWE, flute
GIL SHAHAM, violin
ANDREA ROST, soprano

ALL-MOZART PROGRAM	Flute Concerto No. 1; Violin Concerto No. 2; "Bella mia fiamma, addio," Concert aria; "Non più. Tutto ascoltai...," Concert aria for soprano and orchestra with violin obbligato; Symphony No. 38, *Prague*

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JENNY HOLZER PROJECTIONS

87 Marshall Street North Adams, MA 413.MoCA.111 www.massmoca.org

Wednesday, August 13, 8pm

FREDERICA VON STADE, mezzo-soprano
MATHIEU DUFOUR, flute
PETER GRUNBERG, piano
Music of Rorem, Fauré, Schubert, Strauss, Roussel, Poulenc, Rorem, Heggie, and others

Thursday, August 14, 8pm

KRONOS STRING QUARTET
Music of Rós, Zorn, Vrebalov, Prutsman, Narayan, Reich, and others

Friday, August 15, 6pm

MEMBERS OF THE BSO

Friday, August 15, 8:30pm

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
JANINE JANSEN, violin

SAINT-SAËNS	Violin Concerto No. 3
BERLIOZ	*Symphonie fantastique*

Saturday, August 16, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 17

Saturday, August 16, 8:30pm

BSO—ANDRÉ PREVIN, conductor
JEAN-YVES THIBAUDET, piano

GLINKA	Overture to *Ruslan and Ludmila*
KHACHATURIAN	Piano Concerto
PROKOFIEV	Symphony No. 5

Sunday, August 17, 2:30pm

BSO—MIGUEL HARTH-BEDOYA, conductor
PINCHAS ZUKERMAN, violin

RAVEL	*Rapsodie espagnole*
BRUCH	Violin Concerto No. 1
RIMSKY-KORSAKOV	*Scheherazade*

Sunday, August 17, 8:30pm

BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, conductor
BRIAN STOKES MITCHELL, baritone
To include selections celebrating the 90th anniversary of Leonard Bernstein's birth

Final American performances by the Beaux Arts Trio

BEAUX ARTS TRIO

Wednesday, August 20, 8pm

Music of Dvořak, Kurtág, and Ravel

Thursday, August 21, 8pm

The two Schubert piano trios

Friday, August 22, 6pm (Prelude Concert)

MEMBERS OF THE BSO
RANDALL HODGKINSON, piano

Friday, August 22, 8:30pm

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
HEI-KYUNG HONG, soprano
KRISTINE JEPSON, mezzo-soprano
RICHARD CROFT, tenor
HANNO MÜLLER-BRACHMANN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-BEETHOVEN PROGRAM	Mass in C Symphony No. 5

Saturday, August 23, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO programs of Saturday, August 23, and Sunday, August 24)

Saturday, August 23, 8:30pm

BSO—CHRISTOPH VON DOHNÁNYI, conductor

ALL-BEETHOVEN PROGRAM	Symphony No. 2 Symphony No. 3, *Eroica*

Sunday, August 24, 2:30pm

BSO—CHRISTOPH VON DOHNÁNYI, conductor
CHRISTIANE OELZE, soprano
LILLI PAASIKIVI, mezzo-soprano
JOSEPH KAISER, tenor
HANNO MÜLLER-BRACHMANN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN	Symphony No. 9

TANGLEWOOD JAZZ FESTIVAL

Friday, August 29–Sunday, August 31

Programs and artists subject to change.

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2008 Tanglewood Music Center Schedule

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.
♪ indicates that admission is free, but restricted to that evening's 8:30pm concert ticket holders.

Monday, June 23, 10am, 1pm, 4pm (TH)
String Quartet Marathon:
Three two-hour performances

Thursday, June 26, 8pm *
Friday, June 27, 8pm *
Mark Morris Dance Group
Choreography by Mark Morris to music of
BARBER, SCHUBERT, and BRAHMS

Sunday, June 29, 10am (TH)
Chamber Music Concert

Monday, June 30, 2:30pm
Opening Exercises
(free admission; open to the public)

Monday, June 30, 8pm *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
JAMES LEVINE, STEFAN ASBURY, and CHRISTOPH ALTSTAEDT (TMC Fellow), conductors
STRAUSS *Don Juan*
MESSIAEN *Et exspecto resurrectionem mortuorum*
DVOŘÁK Symphony No. 8

Saturday, July 5, 6pm ♪
Prelude Concert

Sunday, July 6, 10am
Chamber Music Concert

Monday, July 7, 8pm *
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, LEO McFALL (TMC Fellow), and ERIK NIELSEN (TMC Fellow), conductors
MOZART Symphony No. 25
DEBUSSY *Prelude to The Afternoon of a Faun*
STRAUSS *An Alpine Symphony*

Tuesday, July 8, 8:30pm (Shed) *
Boston Pops Orchestra
KEITH LOCKHART, conductor
with TMC Vocal Fellows
SONDHEIM *A Little Night Music* (concert performance)

Saturday, July 12, 6pm ♪
Prelude Concert

Sunday, July 13, 10am
Chamber Music Concert

Tuesday, July 15, 8pm
Vocal Recital

Saturday, July 19, 6pm ♪
Prelude Concert

Sunday, July 20—Thursday, July 24
2008 FESTIVAL OF CONTEMPORARY MUSIC
ELLIOTT CARTER CENTENNIAL CELEBRATION
James Levine, Festival Director
Oliver Knussen, Festival Advisor
Special funding for activities of this Festival has been provided by the Mark M. Horblit Trust Fund in support of the Mark M. Horblit Award, given in 2007-08 to Elliott Carter.
The Festival is made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support from the Aaron Copland Fund for Music, the Fromm Music Foundation, the Helen F. Whitaker Fund, and the National Endowment for the Arts.
Five days of music by Elliott Carter performed by TMC Fellows, the BSO, and guest artists. Note that tickets for this year's FCM concerts may be purchased in advance through the Tanglewood box office. Detailed program information is available at the Main Gate.

Saturday, July 26, 6pm ♪
Vocal Recital
EISLER *Hollywood Liederbuch*

Sunday, July 27, 10am
Chamber Music Concert

Monday, July 28, 8pm
Vocal Recital

Tuesday, July 29, 8pm (CMH)
Vocal Composition Project Concert

Saturday, August 2, 6pm ♪
Prelude Concert

2008 Boston University Tanglewood Institute

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 12, 2:30pm**, Sean Newhouse conducts music of Sibelius, Higdon, and Rimsky-Korsakov. **Saturday, July 26, 2:30pm**, Paul Haas conducts Wagner, and Stravinsky. **Saturday, August 9, 2:30pm**, Benjamin Shwartz conducts Bernstein and Tchaikovsky.

WIND ENSEMBLE PROGRAMS: **Friday, July 11, 8pm**, David Martins conducts Jacob, Schwantner, Cichy, and Maslanka. **Saturday, July 26, 11am**, H. Robert Reynolds conducts Bernstein, Latham, Pann, Bryant, Daugherty, and a new work by former TMC Fellow Andrew McPherson.

VOCAL PROGRAMS: **Saturday, August 2, 2:30pm**, Scott Allen Jarrett conducts Honegger.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6pm: **Monday, July 14**; **Tuesday, July 15**; **Wednesday, July 16**; **Wednesday, August 6**; **Thursday, August 7**.

Tickets available one hour before concert time. Admission is $11 for orchestra concerts, free for all other BUTI concerts. For more information, call (413) 637-1430.

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MANNES COLLEGE THE NEW SCHOOL FOR MUSIC

Saturday, August 2, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
TMC ORCHESTRA
SIR ANDREW DAVIS, conductor
VOCAL SOLOISTS
TCHAIKOVSKY *Eugene Onegin*
Concert performance sung in Russian with English supertitles

Sunday, August 3, 10am
Chamber Music Concert

Tuesday, August 5 *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
TMC Chamber Music, 2:30pm
TMC Chamber Music, 5pm
TMC Brass Fanfares, 8pm (Shed)
Gala Concert at 8:30pm (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
HANS GRAF, KEITH LOCKHART, JOHN WILLIAMS, SIR ANDREW DAVIS, and ANDRÉ PREVIN, conductors
Music of RESPIGHI, BRITTEN, BERNSTEIN, WILLIAMS, and TCHAIKOVSKY

Saturday, August 9, 2pm (TH) *
Sunday, August 10, 7:30pm (TH) *
Monday, August 11, 7:30pm (TH) *
TMC VOCAL FELLOWS AND ORCHESTRA
ERIK NIELSEN (TMC Fellow), conductor
DOUG FITCH, director and set designer
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
WEILL *Rise and Fall of the City of Mahagonny*
Fully staged, sung in English

Saturday, August 9, 6pm ♪
Prelude Concert

Sunday, August 10, 10am
Chamber Music Concert

Monday, August 11, 2pm (CMH)
Music of TMC Composition Fellows

Tuesday, August 12, 8pm
Vocal Recital

Saturday, August 16, 6pm ♪
Prelude Concert

Sunday, August 17, 10am
Chamber Music Concert

Sunday, August 17, 6pm (TH)
TMC FELLOWS
IRA SIFF, director
Opera Scenes

Monday, August 18, 6pm
Vocal Prelude Concert

Monday, August 18, 8:00pm *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
EMANUEL AX, piano
STRAUSS *Till Eulenspiegel's Merry Pranks*; *Burleske* for piano and orchestra
ALBÉNIZ *Suite española* (orch. Frühbeck de Burgos)
FALLA *The Three-cornered Hat*, Suites 1 and 2

TMC Tickets

General Public and Tanglewood Donors up to $75: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except for TMC Orchestra concerts, opera performances, and FCM events). Tickets are $11. *Please note: Availability of seats inside Ozawa Hall is limited and concerts may sell out.*

Order your tickets in advance for TMC Orchestra concerts (June 30; July 7; August 18), FCM events (July 20-24), opera performances (August 2; August 9-11), and Tanglewood on Parade (August 5) by calling SymphonyCharge at 1-888-266-1200 or (617) 266-1200.

FRIENDS OF TANGLEWOOD AND FRIENDS OF THE TMC AT THE $75 LEVEL receive one free admission and FRIENDS OF TANGLEWOOD AT THE $150 LEVEL or higher receive two free admissions to TMC Fellow chamber performances or recitals by presenting their membership cards at the Bernstein Gate one hour before concert time. Additional tickets are $11. For information on becoming a FRIEND OF TANGLEWOOD, call (413) 637-5261 or visit bso.org

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at tanglewood.org. All programs are subject to change.

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www.barringtonstageco.org
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Becket, (413) 623-6635
www.BecketArtsCenter.org
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Berkshire Bach Society
Great Barrington, (413) 528-9277
www.berkshirebach.org
Berkshire Bach Society performs exceptional orchestral & choral works in non-Tanglewood season.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
CULTIVATE, a new exhibition of contemporary art created in collaboration with MASS MoCA.

Berkshire Fringe
Great Barrington, (413) 320-4175
www.berkshirefringe.org
Theatre, Dance & Music by emerging artists from across the US! Free Events. Tix only $15!

Berkshire International Film Festival
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www.biffma.com
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Berkshire Scenic Railway Museum
Lenox, (413) 637-2210
www.berkshirescenicrailroad.org
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Berkshire South Regional Community Center
Great Barrington, (413) 528-2810
www.berkshiresouth.org
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Berkshire Theatre Festival
Stockbridge, (413) 298-5576
www.berkshiretheatre.org
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Monterey, (413) 528-6888
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www.cewm.org
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The Colonial Theatre
Pittsfield, (413) 997-4444
www.thecolonialtheatre.org
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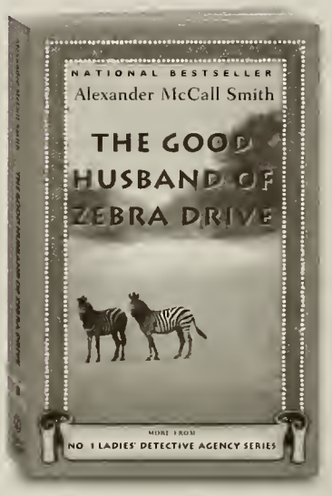
Great Summer Reading



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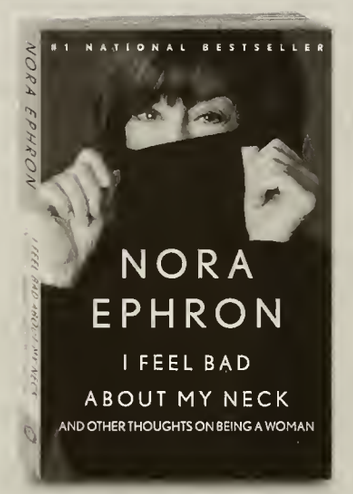
—Winston-Salem Journal



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—The Boston Globe

From the bestselling author of *Midwives*
"Great fiction.... Un-put-down-able."
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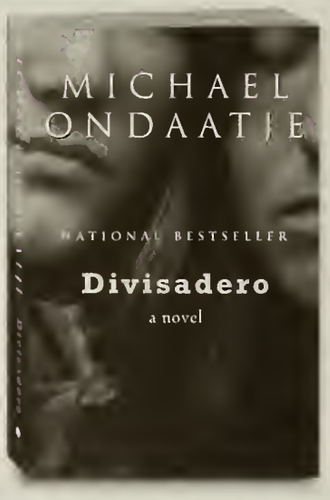
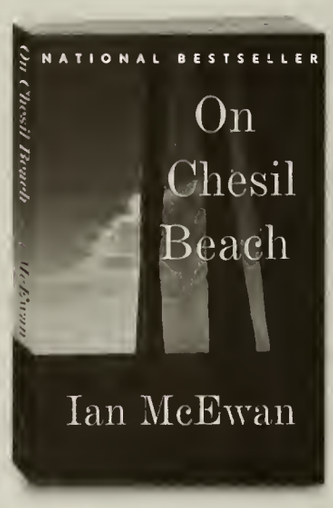
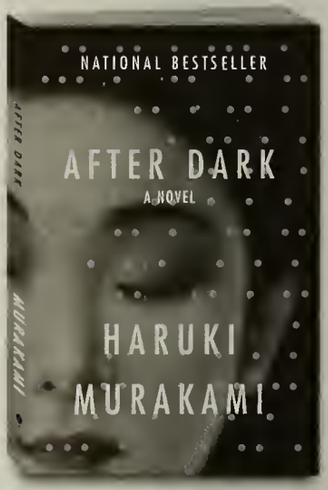


From the celebrated author of *The English Patient*
"Ravishing and intricate."
—Pico Iyer, *The New York Review of Books*



From the bestselling author of *Atonement*
"Breathtaking."
—The Washington Post Book World



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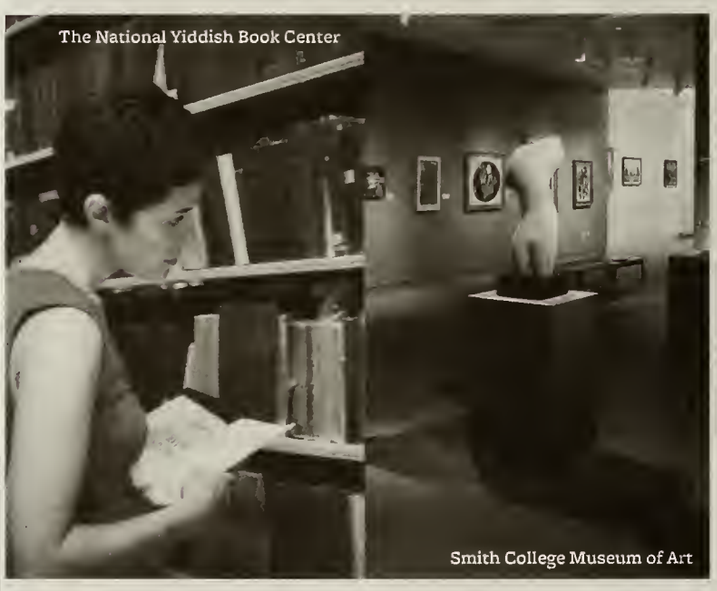
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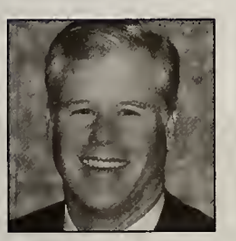

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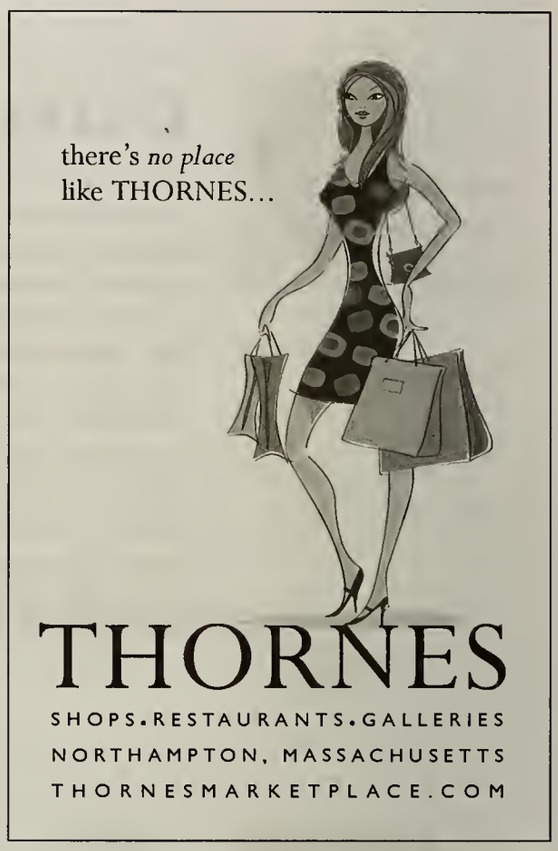
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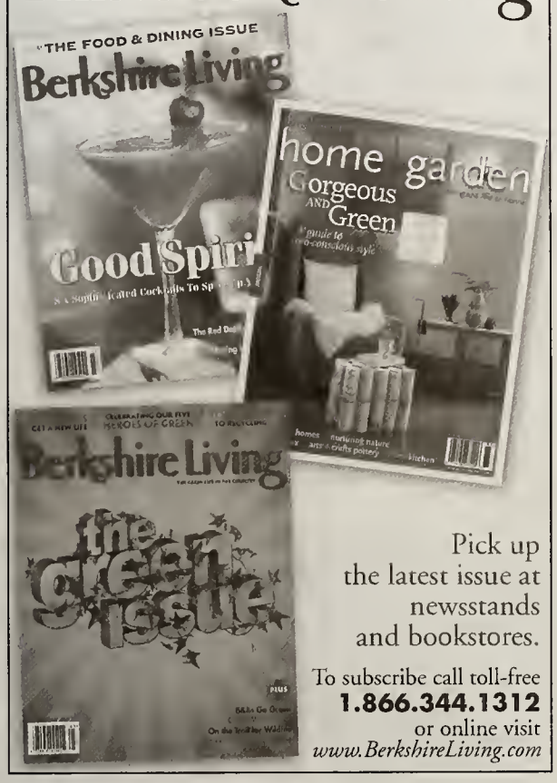

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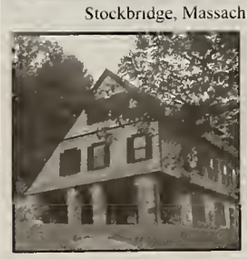

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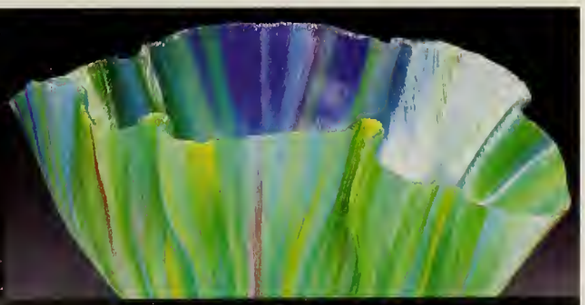

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