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Carl St. Clair *and* Pascal Verrot,
*Assistant Conductors*
One Hundred and Sixth Season, 1986-87

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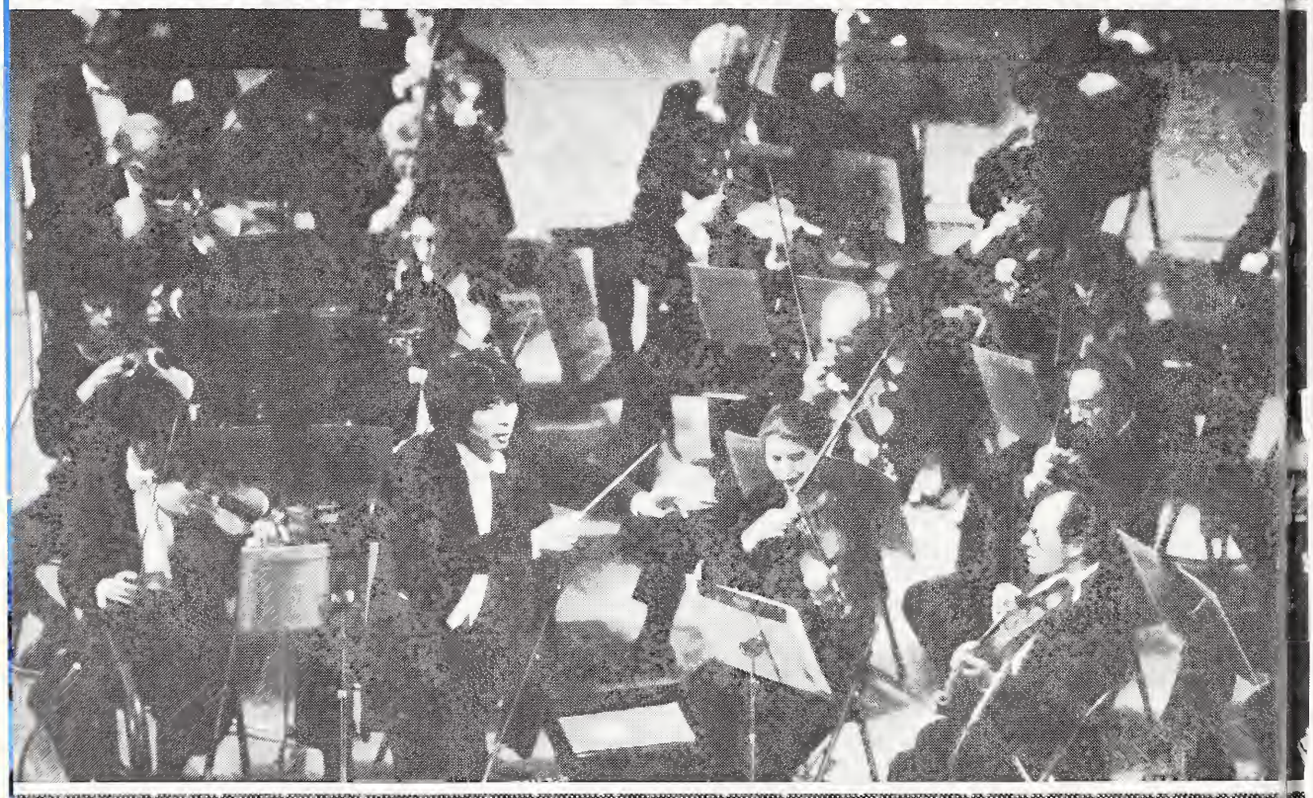

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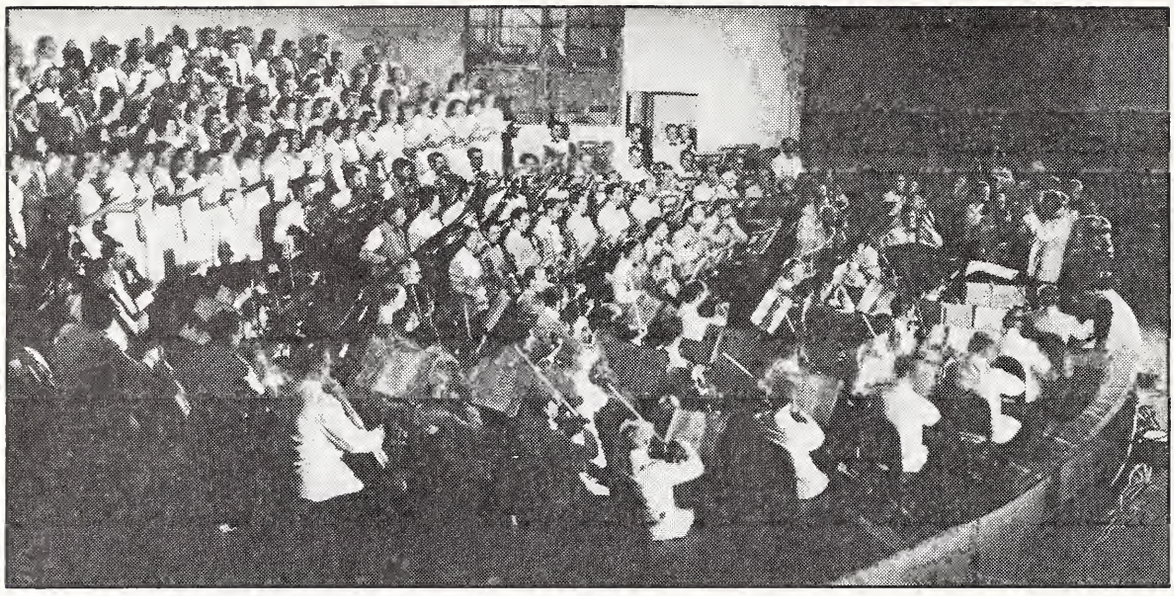


Photo courtesy of Boston Symphony Orchestra, Inc.

## 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 13 August 1936 the Boston Symphony 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.

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 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal 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, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,"


*A 1939 banner advertising that summer's Boston Symphony Tanglewood Festival*

which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. 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. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of what was then called the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today, as it celebrates its 50th anniversary, Tanglewood annually draws more than 300,000 visitors; in addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and 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 performs each summer as well. 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

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment (as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its third year under Artistic Director Leon Fleisher, the Tanglewood Music Center looks forward to celebrating its first half-century of musical excellence in 1990.

The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music 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.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and visitors who are in town to lead the BSO in its festival concerts. The quality of this

orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with ten separate programs for performers and composers.

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.

50 Tanglewood
1937 – 1987

**Tanglewood's Fiftieth:**
**Beginning a Four-Year Celebration**

This summer, Tanglewood embarks on a four-year celebration beginning with the fiftieth anniversary of the Boston Symphony Orchestra's first concerts at Tanglewood. 1988 marks the fiftieth anniversary of the construction of the Tanglewood Shed, in addition to festivities surrounding the seventieth birthday of Leonard Bernstein, which will be celebrated at the BSO's summer home. The 1989 season will be dedicated to Aaron Copland, who served as chairman of the Tanglewood Music Center faculty for twenty-five years, with many of the composer's major works to be featured throughout that season. The four-year celebration culminates in 1990 with the fiftieth anniversary of the founding of the Tanglewood Music Center, the world's preeminent academy of advanced study and training for young professional musicians. That year will also mark the conclusion of a $12 million fundraising campaign to raise funds for the TMC, many of whose alumni—world-renowned conductors, soloists, and composers—have been invited to participate in the 1990 Tanglewood season.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

# TANGLEWOOD
# LENOX, MASSACHUSETTS

## TANGLEWOOD INFORMATION

**Ticket information** for all Tanglewood Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling (413) 637-1940. Box office hours are from 10 a.m. to 6 p.m. Visa, MasterCard, and American Express are accepted.

**Open Rehearsals** by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission is $8.00 and the proceeds benefit the orchestra's Pension Fund.

The **Lost and Found** is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

**Rest rooms and pay phones** may be located on the map opposite. **Please note**, however, that rest rooms located in the Shed are closed during concerts.

The **First Aid station** is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

**Limited parking facilities** are available for invalids and the physically handicapped. Please ask the parking attendants.

**Latecomers** will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

**No smoking, eating, or drinking in the Tanglewood Shed, please.** Your cooperation is appreciated.

**The use of recording equipment** at Tanglewood is **forbidden** at all times.

**Cameras:** You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. Thank you for your understanding and your courtesy.

**Please note:** In consideration of our patrons and artists, children under four years of age will not be permitted into the Shed or Theatre-Concert Hall for concerts. While all ages are admitted onto the lawn, everyone, including children, must pay full lawn admission price.

**The Tanglewood Tent** next to the 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.

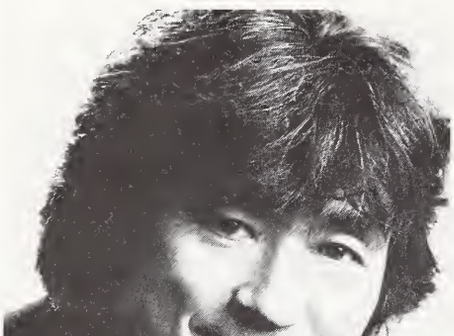
**Refreshments** can be obtained in the area west of the Main Gate and at other locations on the grounds. Visitors are invited to picnic before concerts.

**T-shirts, posters, beach towels, postcards, books, and other souvenirs** are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 a.m. to 4 p.m. Monday through Saturday; from 6 p.m. until the grounds close Friday and Saturday nights; from 7 p.m. Theatre concert nights; and from 12 noon on Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

**The Tanglewood Music Store,** adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Tanglewood Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

**Concerts of the Boston Symphony Orchestra and the Tanglewood Music Center are funded in part by the National Endowment for the Arts.**

## SEIJI OZAWA



Seiji Ozawa became music director of the Boston Symphony Orchestra in the fall of 1973. Now in his fourteenth year as music director, he is the thirteenth conductor to hold that position since the orchestra's founding in 1881. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981, Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated this year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New

Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, Angel/EMI, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, amd Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for Angel/EMI. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recent recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, and BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson. This season, Mr. Ozawa and the orchestra recorded Mahler's *Resurrection* Symphony, music of Fauré, and, with soloist Krystian Zimerman, Liszt's two piano concertos and *Totentanz*, all for future release on Deutsche Grammophon.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

*Music Directorship endowed by John Moors Cabot*

## BOSTON SYMPHONY ORCHESTRA 1986-87

**First Violins**

Malcolm Lowe
*Concertmaster*
*Charles Munch chair*

Tamara Smirnova-Šajfar
*Associate Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Assistant Concertmaster*
*Robert L. Beal, and*
*Enid L. and Bruce A. Beal chair*

Cecylia Arzewski
*Assistant Concertmaster*
*Edward and Bertha C. Rose chair*

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

Max Winder

Harry Dickson
*Forrest Foster Collier chair*

Gottfried Wilfinger

Fredy Ostrovsky
*Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity*

Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
*Muriel C. Kasdon and Marjorie C. Paley chair*

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

**Second Violins**

Marylou Speaker Churchill
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
*Edgar and Shirley Grossman chair*

Joseph McGauley

‡Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

*Gerald Elias

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Lucia Lin

*Valeria Vilker Kuchment

*Bonnie Bewick

§Joseph Conte

**Violas**

Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Anne Stoneman chair, fully funded in perpetuity*

Ronald Wilkison

Robert Barnes

Jerome Lipson

Bernard Kadinoff

Joseph Pietropaolo

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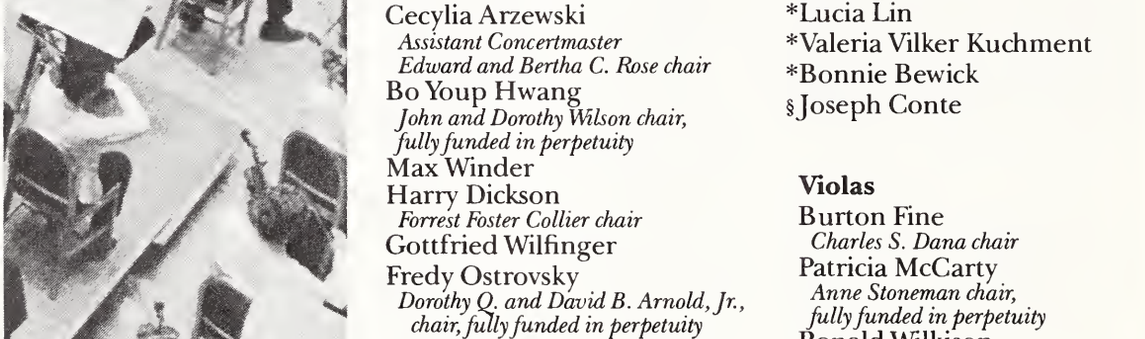
**Participating in a system of rotated seating within each string section*
‡*On sabbatical leave*
§*Substituting, Tanglewood 1987*



Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

**Cellos**
Jules Eskin
*Philip R. Allen chair*
Martha Babcock
*Vernon and Marion Alden chair*
Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*
Joel Moerschel
*Sandra and David Bakalar chair*
Robert Ripley
Luis Leguía
*Robert Bradford Newman chair*
Carol Procter
*Lillian and Nathan R. Miller chair*
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Sato Knudsen

**Basses**
Edwin Barker
*Harold D. Hodgkinson chair*
Lawrence Wolfe
*Maria Nistazos Stata chair, fully funded in perpetuity*
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Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

**Flutes**
Doriot Anthony Dwyer
*Walter Piston chair*
Fenwick Smith
*Myra and Robert Kraft chair*
Leone Buyse

**Piccolo**
Lois Schaefer
*Evelyn and C. Charles Marran chair*

**Oboes**
Ralph Gomberg
*Mildred B. Remis chair*
Wayne Rapier
Alfred Genovese

**English Horn**
Laurence Thorstenberg
*Beranek chair, fully funded in perpetuity*

**Clarinets**
Harold Wright
*Ann S.M. Banks chair*
Thomas Martin
Peter Hadcock
*E-flat Clarinet*

**Bass Clarinet**
Craig Nordstrom
*Farla and Harvey Chet Krentzman chair*

**Bassoons**
Sherman Walt
*Edward A. Taft chair*
Roland Small
Matthew Ruggiero

**Contrabassoon**
Richard Plaster

**Horns**
Charles Kavalovski
*Helen Sagoff Slosberg chair*
Richard Sebring
*Margaret Andersen Congleton chair*
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

**Trumpets**
Charles Schlueter
*Roger Louis Voisin chair*
Peter Chapman
*Ford H. Cooper chair*
Charles Daval
§Randell Croley

**Trombones**
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*J.P. and Mary B. Barger chair, fully funded in perpetuity*
Norman Bolter

**Bass Trombone**
Douglas Yeo

**Tuba**
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*Margaret and William C. Rousseau chair*

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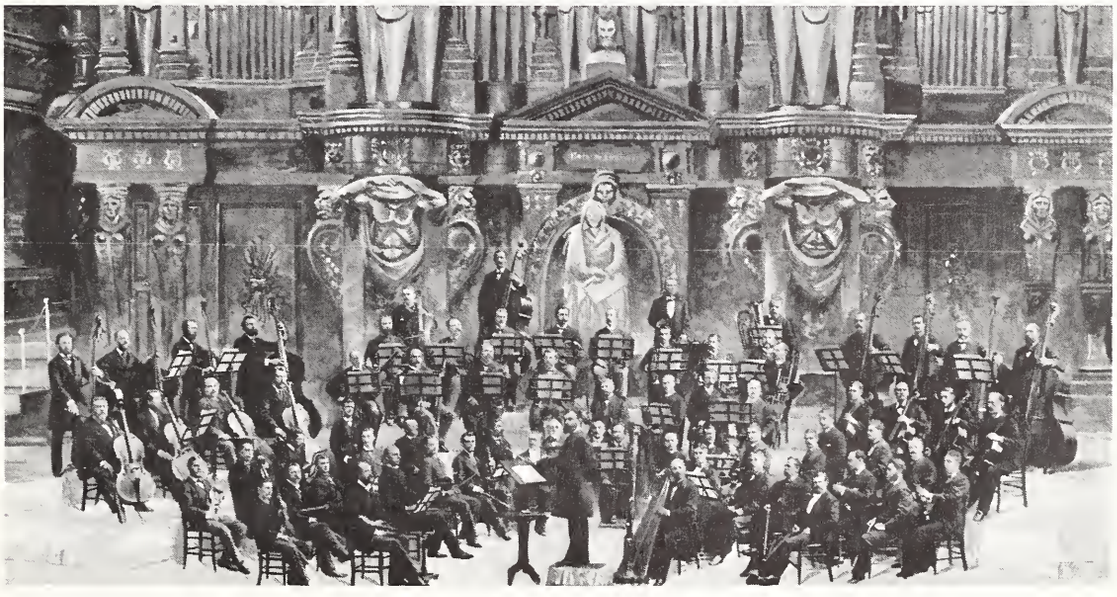
## A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 106th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and 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, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during its summer season at Tanglewood, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment 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



*The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882*

concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918, Henri Rabaud was engaged as conductor; he was succeeded a year later 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. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and 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).

In 1929 the free Esplanade 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 celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director 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. 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, and 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 mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fourteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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## Fifty Years of the Boston Symphony Orchestra at Tanglewood: Looking Back to the Beginning

The fact that the Boston Symphony Orchestra plays concerts in the Berkshires every summer is pure accident—happy accident, to be sure, but accident nonetheless. For more than a century the Berkshires have been the recreational and sporting grounds of visitors mainly from New York City, while Bostonians have preferred to disport themselves at the Cape or on the North Shore. Thus, when summer orchestra concerts began in the Berkshires, they involved a New York conductor and a New York ensemble.

Henry Hadley (1871-1937) was one of the best-known musicians in America fifty years ago, an indefatigable conductor and prolific composer. He had written seven operas (*Cleopatra's Night* was performed at the Met in 1920), five symphonies, and a great deal of other music. He had led orchestras in the German city of Mainz and in Seattle, and he had founded the San Francisco Symphony Orchestra. In the late '20s he was associate conductor of the New York Philharmonic, with which he was always looking for ways to bring first-rate music to more and more people.

*Gertrude Robinson Smith*

In the spring of 1934—hardly a time, one would think, to start an expensive new venture in Depression-rocked America—Hadley began looking for a site where he might set up a summer concert series. Friends suggested the Berkshires, and Hadley leaped at the idea. He found a farm with a horse ring in the little town of Interlaken, between Lenox and Stockbridge. There, in late August 1934, the first Berkshire Symphonic Festival took place. It consisted of three concerts on a single weekend. (The site of that event later became the private Stockbridge School.) The first three concerts were truly blessed by the weather gods. There was no cover from the elements. An overcast morning the day of the first concert raised concern as to the evening's success, but by sundown the sky was clear and a full moon shone down on the Philharmonic musicians' performance of the opening work, Berlioz's *Roman Carnival* Overture.

The organization of a new festival—even a small one—in just two months, which included budgeting, hiring the musicians, converting the horse ring into a concert amphitheater, arranging for ticket sales, food concessions, and advertising, and all the other details that needed planning for a public event, was a daunting project. It did not, however, daunt Gertrude Robinson Smith, a redoubtable organizer and worker, who marshalled dozens of Berkshire residents, mostly women, as a corps of workers to make all the necessary arrangements. Miss Robinson Smith remained an essential supporter of the festival for years.

The festival's success encouraged the organizers to plan on a bigger scale the following year, but they decided not to tempt fate again as far as the weather was concerned. A significant budget item in 1935 was the rental of a circus tent for use in case of inclemency at concert time. But the scheduled concerts con-

flicted with the New York Philharmonic's commitments to play at Lewisohn Stadium in New York, so Hadley had to recruit an orchestra out of New York symphony musicians who were not working that weekend. The festival was a social success without question, but there were those who questioned its musical merits. Hadley's programming was regarded as too popular, the playing had been uneven, and the conductor himself was in failing health. He resigned following the 1935 festival; but his service is memorialized in a bronze tablet in the Shed at Tanglewood.

The directors of the festival decided then not to rely on a pick-up orchestra anymore. They wanted an established ensemble of the highest musical caliber. If New York could not provide such an orchestra owing to its schedule of summer concerts, the Berkshire Festival would turn to Boston, where the orchestra had been enjoying renewed acclaim under the baton of the Russian conductor Serge Koussevitzky, then in his thirteenth year as music director. The conductor and the BSO Trustees approved the plan, and the contract was drawn up for three concerts on a single weekend in mid-August.

Unexpected problems arose when the farm on which the first two festivals had taken place was sold. The new owners would not allow the festival free use of the property, as the previous owners had done, and they would not allow parking. The Berkshire Festival might have collapsed right then, but another estate, Holmwood (now Foxhollow), on the boundaries of Stockbridge, Lenox, and Lee, was offered for 1936.

The arrival of the Boston Symphony somehow sparked wide public attention. The crowds were much larger and came from much farther away. That year there was actually a profit at the end of the three concerts! Far more important, the concerts in the Berkshires with the BSO were widely publicized through reviews in more than twenty papers. Olin Downes reviewed the festival for the New York *Times*, noting that the performances were "of a quality to set them wholly apart from any others the writer has ever heard at summer concerts in America."

The great success of the summer naturally made everyone eager to repeat the event in 1937—and to double the number of concerts. But Koussevitzky insisted that he wanted a permanent concert shell, not a tent, and the

*Serge Koussevitzky conducting the Boston Symphony Orchestra at Tanglewood*

Holmwood property was not available on that basis. Though local residents felt some apprehension at the prospect of an enlarged Berkshire Festival, Koussevitzky and Miss Robinson Smith began the search for a permanent site. They were on the verge of moving temporarily back to the farm that had served the first two festivals (it had again become available) when Koussevitzky unexpectedly received a call from Mrs. Gorham Brooks, a Bostonian who summered in the Berkshires at the magnificent 210-acre Tappan family estate. Since the estate was no longer serving her family, she had been on the verge of closing it down; but together with her cousin, Miss Mary Aspinwall Tappan, she decided instead to offer it as a gift to the Boston Symphony Orchestra for the festival.

The estate had originally been called Highwood when, in 1849, William Aspinwall Tappan erected a large Victorian house amidst pines and hemlocks. There was a small red house on the estate in which Nathaniel Hawthorne lived for a year and a half while writing *The House of Seven Gables*. He also wrote the *Tanglewood Tales*, retellings of classic myths, narrated by a college student on a country estate that strongly resembled Highwood, but which Hawthorne dubbed "Tanglewood"; the Tappan family liked the thought of a book being connected to their property, so they dropped the original name of the estate and called it Tanglewood.

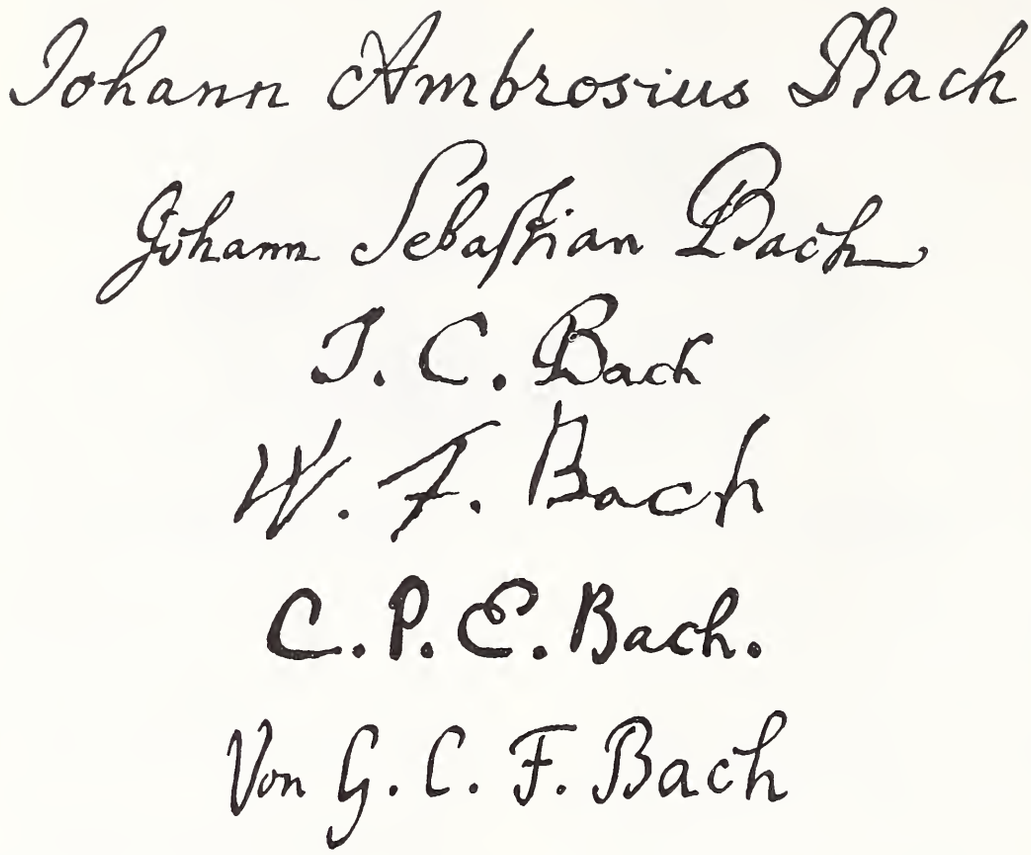
So it was that, fifty years ago, the Boston Symphony moved to Tanglewood, where the festival concerts have been given ever since. Plans were afoot to build a "pavilion" designed by the Finnish architect Eliel Saarinen, but construction could not begin before 1938. So the first Tanglewood festival took place again in a tent. Again public interest was high, and NBC's Blue Network carried two of the concerts live across the nation.

The most famous event of the summer took place on 12 August 1937, the first concert of the second weekend. The clouds opened and thunder drowned out the music—in an all-Wagner program! The *Rienzi* Overture was interrupted twice, and the "Forest Murmurs" from *Siegfried* had to be omitted altogether. By intermission there were leaks in the tent. Gertrude Robinson Smith, ever indefatigable, stood up and announced the formation of an immediate campaign to raise $100,000 for the concert shed; before the extended intermission was over, 30% of the sum had been pledged.

During all this, the radio broadcast continued, with the announcers trying to fill the empty airwaves with something about the music expected on the second half of the program. But the second half was delayed so long that NBC canceled the remainder of the broadcast. When it was finally possible for the music to continue, the microphones were off. Even after the concert came to its delayed end, problems were by no means over. The parking lots had turned to mud, and dozens of patrons had to be towed out of the mire before they could set off for home.

During the last fifty years, there have been rain and thunderstorms, heat waves, cold waves, hail, and—yes—sunshine and clear moonlit nights. But there has probably never been an evening of outdoor music-making quite so miserable as in that first summer at Tanglewood. The BSO has never been able to cancel the rain before a concert or to moderate the humidity in the "dog days" of August, but the fiftieth anniversary of the first Boston Symphony concerts at this famous and magnificently beautiful location is being celebrated with an unusually festive schedule of musical events all summer. And the celebration will go on no matter what the weather!

—Steven Ledbetter

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Music Director

BOSTON SYMPHONY ORCHESTRA
**Seiji Ozawa**, Music Director

Saturday, 11 July at 8:30

GENNADY ROZHDESTVENSKY conducting

SIBELIUS — Symphony No. 2 in D, Opus 43
- Allegretto
- Tempo Andante, ma rubato
- Vivacissimo
- Finale: Allegro moderato

INTERMISSION

MUSSORGSKY (orch. DENISOV) — *Sunless*, A cycle of six songs
- Within Four Walls
- In the Crowd
- The Noisy Feast Day is Ended
- Boredom
- Elegy
- On the River

DIMITER PETKOV, bass

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## NOTES

### Jean Sibelius
Symphony No. 2 in D, Opus 43

*Jean Julius Christian Sibelius was born in Hämeenlinna (then known by the Swedish name Tavastehus), Finland, on 8 December 1865 and died at Järvenpää, near Helsinki (Helsingfors in Swedish), on 20 September 1957. He took the gallicized form of his first name (which had originally been Johan) in emulation of an uncle. Sibelius completed the Second Symphony early in 1902 and conducted the first performance on 8 March that year at Helsinki. Theodore Thomas and the Chicago Symphony Orchestra gave the first American performance on 2 January 1904. The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings.*

Sibelius's musical expression is intimately tied to the elemental powers of nature; throughout his life, he cherished a continued awareness of the world around him. His earliest piece, for violin and cello pizzicato, was called *Waterdrops*. As a young violin student, he would spend hours improvising on the instrument while wandering in the woods or by the lake near his family's quiet home in Finland's interior. Years later, as he observed in his diaries, the beauties of the land near his country estate in Järvenpää helped distract him from the atrocities of civil war which ravaged Finland in the final phase of its struggle against Russia at the close of World War I. Perhaps it is the elemental nature of his music that explains the composer's international popularity even during his own lifetime: the basic impulse strikes home entirely without our needing to analyze his achievement. In fact, when his biographer Bengt de Torne mentioned to the composer "the impression which always takes hold . . . when returning to Finland across the Baltic . . . low, reddish granite rocks emerging from the pale blue sea, solitary islands of a hard, archaic beauty . . . this landscape [that] many centuries ago was the cradle of the Vikings," Sibelius responded eagerly, his eyes flashing: "Yes, and when we see those granite rocks we know why we are able to treat the orchestra as we do!"

Having given up legal studies to pursue music in Berlin and then in Vienna, during which time his compositions were performed in Finland with increasing success, the twenty-six-year-old Sibelius secured his reputation at home in April 1892 with the first performance of his symphonic poem *Kullervo* for soloists, male chorus, and orchestra. Soon after this came the symphonic poem *En Saga* and then the music of the *Karelia* Suite, the latter written for an historical pageant at the University of Helsinki. Robert Kajanus, conductor of the Finnish National Orchestra, a champion of Finnish music and of his friend Sibelius in particular, afforded the composer many opportunities to appear throughout Scandinavia and Europe. By the early 1900s Sibelius was invited regularly to conduct in Germany and elsewhere, both on the continent and in England, and that period also saw the beginning of his international reputation, which was consolidated through the appearance of the first five symphonies between 1899 and 1915 (though the final version of the Fifth appeared only in 1919). Two of Sibelius's most enduringly popular works—*Finlandia* and the Second Symphony—were written early in this period, at a time when the forces of Finnish nationalism were severely threatened by Russian domination.

Among the repressive measures imposed by the Russians was the "February Manifesto" of 1899, which aimed to deprive Finland of its autonomy by curtailing freedom of speech and assembly. In early November that year, the "Press Pension

Celebrations" ostensibly designed to raise money for the pension funds of newspapermen in fact aimed to provide both financial and moral support for a struggling, beleaguered press. The three-day celebration's main event took place on 4 November, a gala performance featuring a set of historical tableaux with music by Sibelius, who wrote seven numbers in all. The final tableau began with the words, "The powers of darkness menacing Finland have not succeeded in their terrible threat. Finland awakes . . . ," and it was the music for this scene which became, in its revised version of 1900, *Finlandia*.

*Finlandia* and the Second Symphony are linked by two factors of immediate interest: the political context in which they were written, and the fact that the idea for an overture entitled *Finlandia* was actually suggested to Sibelius in a letter from an anonymous admirer who introduced himself a short while later as Axel Carpelan. For several months beginning in February 1901, using funds secured for him by Carpelan, Sibelius vacationed with his family in Italy, where he sketched the Second Symphony. Putting aside plans to work on a Dante-inspired tone poem, Sibelius completed the symphony, which he dedicated to Carpelan, early the following year, though revisions forced postponement of the premiere until March. Also on the program—which the composer led four times, to sold-out houses—were an overture in A minor and an Impromptu for female voices and orchestra written by Sibelius especially for the occasion. The first performance took place on 8 March at Helsinki.

Sibelius had by now come to represent an embodiment of Finland's national pride; he had been among the first to sign a recent petition protesting a Russian plan to dissolve the Finnish army in yet another attempt by Russia to undermine Finland's identity. With this in mind, it is easy to understand how Robert Kajanus chose to read

a political message—never specifically intended by the composer—into the music. In an article following the premiere, Kajanus wrote:

> . . . The Andante strikes one as the most broken-hearted protest against all injustice that threatens at the present time to deprive the sun of its light and our flowers of their scent . . . The scherzo gives a picture of frenetic preparations. Everyone piles his straw on the haystack, all fibres are strained and every second seems to last an hour. One senses in the contrasting Trio section with its oboe motive in G-flat what is at stake. The finale develops toward a triumphant conclusion intended to rouse in the listener a picture of lighter and confident prospects for the future.

To fill out this programmatic interpretation, it is worth mentioning, too, that when the Boston Symphony Orchestra performed the Second Symphony under Finnish conductor Georg Schnéevoigt in 1924, Schnéevoigt observed to the BSO's program annotator Philip Hale that, regarding the beginning, "the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression."

There is of course no denying that the conclusion of the Second Symphony is "triumphant," but the work's dramatic progress can be appreciated just as well in purely musical terms. There is a fluidity of motion which constantly engages the ear, deriving in part from the choice of broad-breathed time signatures (e.g., 6/4 in the first movement, 12/4 for the oboe melody of the scherzo's contrasting section, 3/2 for the finale), and also from the composer's unerring feel for the orchestral palette, as he adds layer upon layer of sound to achieve each climax, sets individual instrumental colors agains the whole, and highlights these colors within ever-varying textures.The first two movements are "of a piece," the nobility of the Andante responding to the questions raised by the opening Allegretto. The last two movements are literally connected, the Vivacissimo bursting forth with the symphony's fastest and most furious music, the contrasting oboe melody—whose repeated notes hark back to the symphony's opening—leading on its second appearance directly to the finale in one of Sibelius's boldest strokes of invention, and one which he would elaborate with ever-increasing ingenuity and originality in the symphonies yet to come.

—Marc Mandel

*Jean Sibelius*

**Modest Mussorgsky**
*Sunless* (orchestrated by Edison Denisov)

*Modest Petrovich Mussorgsky was born in Karevo, in the district of Pskov, on 21 March 1839 and died in St. Petersburg on 28 March 1881. He composed the song cycle* Bez solntsa ("Without Sun" *or* "Sunless") *for voice and piano over a period of several months from May to August 1874. It was orchestrated by one of the leading Soviet composers, Edison Denisov (b.1929). The score calls for two flutes, two oboes, two clarinets and bass clarinet, two bassoons, alto saxophone, four horns, three trumpets, three trombones and tuba, harp, celesta, bells, crotales, tubular chimes, vibraphone, tam-tam, xylophone, timpani, and strings.*

Mussorgsky composed his song cycle (or as he often referred to it in his letters, his "album") *Sunless* to poems of the poet Count Arseni Golenishchev-Kutuzov, with whom he shared rooms for several months at the period of the composition. The poet described the informal apartment as

> two rooms next to each other; the doors that divided our lodgings were left open, forming a small apartment, in which we organized a mutual housekeeping. All morning till 12 noon (when Mussorgsky left for his office) and all evening we passed the time together in the larger room of our home. For the rest of the winter Mussorgsky went ahead with his [opera] *Khovanshchina*. In addition to this, he wrote another song, "Forgotten," to my words, and a collection of songs entitled *Sunless*—also to my words, which had been written a year or two before.

The period of work on *Sunless* was a particularly busy time for the composer. *Boris Godunov* had been performed with some success but by no means universal acclaim (Tchaikovsky studied the score and wrote to his brother, "With my whole heart I con-

sign Mussorgsky's music to the devil; it is the most vulgar and foul parody of music"). A new opera, *Khovanshchina*, was in the works, and during the time when the six songs of *Sunless* came forth, he was also busy composing *Pictures at an Exhibition* (as a piano piece; the familiar orchestration was made years later by Ravel). In addition to this, the urge to write a comic opera convinced him that he should lay aside *Khovanshchina* for a time to compose *The Fair at Sorochinsk*. Small wonder that, amid such large pieces, the six short songs of *Sunless* should be more or less overlooked.

The relative unfamiliarity of *Sunless*, even among Mussorgsky's song output, is no reflection on their quality. No doubt it is the cycle's unrelieved pessimism and introspective character that have kept it from more frequent performance. Indeed, the songs resonate with great depth of emotion projected in a superb combination of word and tone, a naturalistic treatment of the Russian language in which Mussorgsky surpassed all of his contemporaries. At the time, few of them recognized this aspect of his genius. A case in point is Alexander Borodin, who heard Mussorgsky perform five of the songs during a musical gathering at Rimsky-Korsakov's house, but was far more impressed by a work utterly forgotten today, as he wrote to his wife on 21 September:

> There was a mob there. Cui has progressed with *Tizba* [his opera *Angelo*]. Acts I and II were performed in their entirety . . . What charm! What beauty! Modest [Mussorgsky] performed five songs but they are all reminiscent of *Boris* or are the fruits of purely intellectual invention. They made an extremely unsatisfactory impression.

The impression these songs make has grown more satisfactory over the years! Few indeed are the Russian musicians who do not now agree that Mussorgsky was the first real master of the setting of the Russian language. Shostakovich's careful study of Mussorgsky's way with the language reveals itself in his own songs and operas. Another contemporary composer moved by Mussorgsky is Edison Denisov, widely regarded as one of the finest Russian composers of the generation after Shostakovich. Denisov's version of *Sunless* is something more than a mere orchestration, for he has, to some degree, rethought the nature of the accompaniment while carefully retaining all of Mussorgsky's melodic and rhythmic ideas:

> I worked very slowly, trying to listen to every musical detail of Mussorgsky's fabric, to guess at the hidden possibilities of orchestral development. This does not mean that my orchestral version significantly differs from the original. Practically

the whole text is preserved, but the necessity occasionally arose to add new voices, part divisions, or harmony.

Don't, however, assume from this that I corrected "mistakes" of Mussorgsky—he didn't make any sort of mistakes! I stuck to the author's text with great care. But when the text began to live its own orchestral life, it evoked the need for these and other changes. Not one of the composers of the nineteenth century looks so far to the future as Mussorgsky. He heard things others heard only many years after his death. And when orchestral versions are made, many elements little-noticed in the piano give birth to new, occasionally unexpected colors.

As observed earlier, the mood of *Sunless* is one of almost unrelieved pessimism and introspection. The style is declamatory, with little thought for simple tunes or memorable melody *per se*. Yet the naturalness of the declamation imprints these songs indelibly on the mind, and the harmony is astonishing. The third song prefigures the drifting harmonies of Debussy's *Nuages*, composed a quarter of a century later. Gradually the songs become more overtly melodic in character, though never at the loss of harmonic point or declamatory appropriateness. Today, whether heard in Mussorgsky's original with piano accompaniment or in Edison Denisov's orchestration, the cycle remains astonishingly fresh and modern.

—S.L.

| Bez solntsa | Sunless |
|---|---|
| V chetyryokh stenakh | Within four walls |
| Komnatka t'esnaya, tikhaya, milyaya,<br>T'en n'eproglyadnaya, t'en b'ezotv'etnaya, | The room is small, quiet, much loved;<br>Impenetrable gloom, gloom without an answer. |
| Duma glubokaya, p'esnya unïlaya,<br>V byushchomsya s'erdtz'e nadyozhda zav'etnaya, | Thought is deep; the song is sad.<br>In a beating heart is fervent hope, |
| Bïstrïi polyet, za mgnov'en'em mgnov'eniya; | the quick flight of moment after moment; |
| Vzor n'epodvizhnïi na schast'e dal'eko'e; | an unwavering look for distant happiness; |
| Mnogo somn'eniya, mnogo t'erp'eniya,<br>Vot ona noch moya, noch' odinokaya! | much doubt, much patience,<br>This is my night, lonely night. |

**Menya tï v tolpe ne uznala**

Menya tï v tolp'e n'e uznala,
Tvoi vzglyad n'e skazal nichevo.
No chudno i strashno mn'e stalo,
Kogda ulovil ya 'evo.
To bïlo odno lish mgnov'en'e;
No v'er mn'e, ya v n'em p'er'en'es
Vs'ei proshloi lyubvi naslashd'enya,
Vsyu gorech zabvenya i slyoz!

**You did not know me in the crowd**

You did not know me in the crowd,
your glance did not say anything.
But it became wonderful and terrible to me
when I caught your look.
It was only a moment of time;
but believe me, in it were brought
back all past loves and raptures,
all bitterness, forgetfulness, and tears.

**Okonch'en prazdnïy shumniy den'**

Okonch'en prasdnïy shumnïy den';
Lyudskaya zhizn', umolknuv dr'eml'et.
Vsyo tikho. Maiskoi nochi ten'
Stolitzu spyashchuyu ob'eml'et.
No son ot glaz moikh bezhit,
I pri luchakh inoi denitzï Voobrazhenie
vertit
godov utrachennïkh stranizï.
Kak budto vnov', vdïkhaya yad
V'es'ennikh, strastnïkh snovid'enii,
V dushe ya voskreshayu ryad
Nadeshd, porïvov, zabluzhd'enii . . .
Uvï, to prizraki odin!
Mn'e skuchno s myortvoi ikh tolpoyu,
I shum ikh staroi boltovni
Uzhe n'e vlast'en nado mnoyu.
Lish' ten', odna iz vsyokh t'en'ei,
yavilas' mne dïsha lyubov'yu
I, vernïi drug minuvshikh dnei,
Sklonilas' tikho k izgolov'yu.
I sm'elo otdal 'ei odnoi
Vsyu dushu ya v sl'ez'e b'ezmolvnoi,
Nik'em n'e zrimoi, schast'ya polnoi,
V sl'ez'e, davno khranimoi mnoi!

**The noisy feast day is ended**

The empty, noisy day is all over,
people are quiet now, and are dreaming.
All is silent. The shadow of a May night
embraces the sleepy capital.
But sleep flies from my eyes.
And as the new day dawns the imagination
mulls over
the lost pages of the years.
As if again breathing the poison
of spring's passionate dreams,
in my heart I resurrect a succession
of hopes, impulses, mistakes . . .
Alas, they are only phantoms!
I am saddened by that dead crowd,
and the noise of that stale chatter
already has no power over me.
Only one shadow of all the shadows
appeared to me, breathing love,
and my dear friend of bygone days
leaned her head over gently.
And boldly I gave to her alone
all my soul with a silent tear
seen by nobody, filled with the happiness
of the tears I had long cherished.

**Skuchay**

Skuchay, tï sozdana dlya skuki.
B'ez zhguchikh chuvstv otradï n'et,

Kak n'et vozvrata b'ez razluki,
Kak b'ez boren'ya n'et pob'ed.

Skuchay, skuchay, slovam lyubvi vnimaya,
V tishi s'erd'echnoy pustotï,
Priv'etom lzhivïm otv'echaya
Na pravdu d'estvennoy mechtï.

Skuchay. S rozhden'ya do mogilï
Zaran'e put' nach'ertan tvoy:
Po kapl'e ty istratish' silï,
Potom umryosh', i bog s toboy . . .

**Boredom**

Be bored. You are created for boredom.
Without burning emotions there is no
happiness.
As there is no return without parting,
so there is no victory without struggle.

Be bored, do not listen
to your empty heart.
You will be greeted with false answers
to your girlish dreams.

Be bored. From birth to the grave
your road is marked out in advance:
Drop by drop you will waste away,
and then die. May God be with you . . .

**Please turn the page quietly, and only after the music has stopped.**

**Elegiya**

V tuman'e dryomlet noch'.
B'ezmolvnaya zv'ezda
Skvoz' dïmku oblakov mertsa'et odinoko.
Zv'enyat bubentsami un'ïlo i dalyoko
Kon'ey pasushchikhsya stada.
Kak nochi oblaka, izm'enchivïe dumï
N'esutsya nado mnoy tr'evozhnï i ugryumï;
V nikh otbl'eski nad'ezhd, kogda-to dorogikh,
Davno pot'eryannïkh, davno uzh ne zhivïkh.
V nikh sozhaleniya . . . i slyozï.
N'esutsya dumï t'e b'ez ts'eli i kontsa;

To pr'evratyas' v ch'ertï lyubimovo litsa,

Zovut rozhdaya vnov' v dushe bïlïe gryozï

To slivshis' v chornïy mrak, polnï n'emoy ugrosï,
Gryadushchevo borboy pugayut robkiy um,

I slïshitsya vdali n'estroynïy zhizni shum,

Tolpï b'ezdushnoy sm'ekh, vrazhdï kovarnoy ropot,
Shit'eyskoy m'elochi n'ezaglushimïy shopot,
Unïlïy sm'erti zvon! . . .
Pr'edv'estnitsa zv'ezda, kak budto polnaya stïda,
Skrïva'et s v'etlïy lik v tuman'e bezotradnom,
Kak budushchnost' moya, n'emom i n'eproglyadnom.

**Elegy**

This night is in a misty dream.
A silent star
flickers alone through the haze of cloud.
Sadly and far off ring the little bells
of the grazing herd.
As the clouds of night change their pattern,
so thoughts flow over me, disturbed and grim.
In them are reflections of hopes, once dear,
lost long ago, no longer alive.
In them are regrets . . . and tears.
The endless stream of thoughts flies past without purpose;
then changing into the features of a beloved face,
they call, reawakening bygone dreams in my heart,
or merging into dark gloom that is full of a silent threat
for the forthcoming struggle; they frighten the timid mind
and one hears from afar the boorish noise of life,
the laughter of a soulless crowd, the enmity of a cunning murmur,
everyday trivialities in an unstilled whisper
of a dreamy death knell! . . .
The heralding star hides its glittering face in the mist,
as if full of shame, joyless,

just like my silent and impenetrable future.

**Nad rekoy**

M'esyats zadumchivïy, zvyosdï dalyokie
S sinevo n'eba vodami lyubuyutsya.
Molcha smotryu ya na vodï glubokie;
Taynï bolshebnïe s'erdtsem v nikh chuyutsya.
Pl'eshchut, tayatsya laskatel'no-n'ezhnïe;
Mnogo v ikh ropot'e silï charuyushchey,
Slïshatsya dumï i strasti bezbr'ezhnïe . . .
Golos n'ev'edomïy, dushu volnuyushchiy.
N'ezhit, puga'et, novodit somnenie.
Slushat' velit li on?
S m'esta n'e sdvinulsya; gonit li proch'?

Ub'ezhal bï v smyat'enii; V glub' li zovyot?
B'ez oglyadki b ya kinulsya! . . .

**On the river**

The passive moon, distant stars
from the blue sky admiring the waters.
Silently I gaze on the deep waters.
The magic of tender-hearted secrets.

Lapping, melting with tender caress.
Thoughts and passions without end
murmur and bewitch . . .
An unknown voice torments the soul,
gnawing, frightening, bringing doubt.
Does he permit me to listen?
He did not move away. Does he drive them away?
I would run away in confusion; is he calling from the deep?
Without looking I would cast myself down.

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## Alexander Scriabin
*Poème de l'extase* (*Poem of Ecstasy*), Opus 54

*Alexander Scriabin was born in Moscow on 6 January 1872 and died there on 27 April 1915. He completed the* Poem of Ecstasy *in Switzerland in 1907. It was published in January 1908 and first performed in New York on 10 December that year by the Russian Symphony Society conducted by Modest Altschuler. Not until January 1909 was the work heard in Russia, when Hugo Wahrlich led a performance with the Court Orchestra of St. Petersburg. The score calls for three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, eight horns, five trumpets, three trombones and tuba, timpani, bass drum, cymbals, tam-tam, triangle, bells, celesta, two harps, and strings.*

Alexander Scriabin's output consists almost entirely of music for piano solo, but there are five substantial works for orchestra. The first three of these are symphonies in the traditional sense of the word (though already the third bears the subtitle "*The Divine Poem*," suggesting programmatic elements). *The Poem of Ecstasy* started out to be Symphony No. 4, but in the end Scriabin sensibly called it a "poem," sensible because of its one-movement structure and evident programmatic intent. It is generally regarded as the composer's masterpiece.

Scriabin was the successive disciple of increasingly récherché philosophies. After an enthusiasm for Nietzsche, he discovered the theosophist Madame Blavatsky and quickly filled notebooks with mystical literary jottings. One of these was a rather lengthy poem entitled *Poem of Ecstasy*, which became the basis of his orchestral work. When the Boston Symphony Orchestra first performed the work, Scriabin's poem was printed in the program book as translated by Mrs. Lydia L. Pimenov-Noble; later BSO programs reprinted the following extract (roughly one-tenth of the whole), which gives a good sense of the poem, including its closing passage.

The Spirit comprehends himself
In the power of will
Alone, free,
Ever-creating,
All irradiating,
All vivifying.
Divinely playing,
In the multiplicity of forms.

He comprehends himself
In the thrill of life,
In the desire for blossoming,
In the love-struggle.
The Spirit playing,
The Spirit flitting,
With eternal aspiration
Creating ecstasy,
Surrenders to the bliss of love.
Amid the flowers of his creations
He lingers in freedom.

The Spirit is at the height of being.
And he feels
The tide unending
Of the divine power,
Of free will.
He is all-daring,
  What menaced—
  Now is excitement,
  What terrified
Is now delight;
And the bites of panthers and hyenas
  have become
But a new caress,
A new pang,
And the sting of the serpent
But a burning kiss.
And the universe resounded
  With a joyful cry,
  "I am."

It may be clear—and then again, it may not—that Scriabin is using the word "ecstasy" in a special way, not referring to sensual intoxication but to a kind of sober

exaltation, a mood in which the human will achieves a state of inspired energy and readiness for action. Insofar as the symphonic work reflects the poem, it proceeds from a series of passive, sensuous themes to the dominance of self-assertion in a blaze of glory. In general, though, the music follows its own laws and should be heard in that light, not as an "illustration" of a rather overheated text.

Scriabin completed the score in May 1907, calling it (in a letter to a friend) "my finest composition." Late that summer Modest Altschuler, who led the Russian Symphony Orchestra of New York, visited the composer, found him "all taken up with the work," and "watched its progress with keen interest," as he wrote to Philip Hale, the BSO's program annotator. On 4 September Scriabin wrote to a friend, "Recently we have been visited by various friends including Altschuler, with whom I did a lot of work on *The Poem of Ecstasy*. He wants to perform it with the utmost splendor and even employ for the first time lighting effects." Thus *The Poem of Ecstasy* seems to anticipate

the "color keyboard" for which Scriabin wrote in his final orchestral composition, *Prometheus (The Poem of Fire)*.

*The Poem of Ecstasy* is a highly perfumed, colorful score in Scriabin's mature personal style, forged out of diverse elements from Debussy and Chopin, with echoes of such figures as Liszt, Wagner, and Franck. The combination of mysticism and brilliant color, though, is unique to him. His *Poem* can be heard in a fairly straightforward sonata form. The first thematic group consists of several evocative, gentle themes, rocking and hovering with exotic effect in moderately slow tempos. Prominent among them are motives identified as "Longing" (flute solo at the very beginning), "Dreaming" (clarinet solo over soft strings), and "Floating" (a busy, rising figure in the flute at the first Allegro). After some development of these materials, the second group presents a more active mood, beginning with "Unrest" (syncopated horn chords), followed immediately by the trumpet's assertion of "Will," a striding figure with reiterated triplet leaps.

All of these materials take part in the extended development, a kind of musical battle between the two families of themes, during which the only true theme of the piece (as opposed to a short motivic idea) really comes into its own. This is the upward-striding march in the solo trumpet identified as "Self-assertion." After a long and complex musical battle, including a full recapitulation of the opening themes, the theme of "Self-assertion" dominates the brilliant C major of the coda, sounded triumphantly in unison by the eight horns (bells raised), accompanied by a joyous glittering orchestral ostinato for the final brilliant exultation.

—S.L.

*Alexander Scriabin*

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EDO DE WAART conducting

## ALL-MOZART PROGRAM

Serenade No. 10 in B-flat for winds, K.361(370a) [four movements]

I. Largo—Molto Allegro
III. Adagio
VI. [Thema mit 6 Variationen. Andante]
VII. Finale: Molto Allegro

Violin Concerto No. 5 in A, K.219

Allegro aperto
Adagio
Tempo di menuetto—Allegro—
Tempo di menuetto

CHO-LIANG LIN

INTERMISSION

Symphony No. 39 in E-flat, K.543

Adagio—Allegro
Andante con moto
Menuetto: Allegro
Finale: Allegro

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## NOTES

### Wolfgang Amadè Mozart
Serenade No. 10 in B-flat, K.361(370a)

*Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He evidently composed his B-flat wind serenade shortly before February 1784; the work was first performed in late March that year on a concert given by Anton Stadler. The work is scored for two oboes, two clarinets, two basset horns, two bassoons, four horns, and double bass.*

Anton Stadler was Mozart's favorite clarinetist, with whom he played the first performance of the quintet, K.452, for piano and winds (Mozart was the pianist on that occasion) and who premiered the Clarinet Quintet, K.581, in 1789. When Stadler planned a benefit concert in the early spring of 1784, a Vienna newspaper announced that the program would include "a big wind piece of quite an exceptional kind composed by Herr Mozart." A later writer described the piece in a way that allows us to conclude that it was the B-flat serenade:

> I heard music for wind instruments today by Herr Mozart, in four movements, glorious and sublime. It consisted of thirteen instruments; viz. four corni, two oboi, two fagotti, two clarinetti, two basset-corni, a contre-violin, and at each instrument sat a master. Oh what an effect it made—glorious and grand, excellent and sublime.

The instrumentation listed here (though the terminology is in the style of the day) corresponds exactly to that of Mozart's work. The only surprise is the mention of *four* movements; this Mozart serenade has seven. One possibility is that the work was enlarged to seven movements after the premiere, but inspection of the composer's manuscript suggests that this was not the case, but rather that it was all composed at once. What no doubt happened, then, is that the players chose the movements they liked best from a very long composition (it runs nearly an hour at full length) and just played those.

The classical serenade was a rather free-wheeling genre, designed for entertainment and employed frequently in circumstances where listeners would not be concentrating on the music so much as on food, drink, and conversation. The performers sought to fill the available time with attractive and varied music. Edo de Waart has done the same for the present performance; he has chosen to perform the first, third, sixth, and seventh of Mozart's original seven movements. (There has long been a tradition, repeated in many books, that Mozart had started to compose the serenade in Munich in 1781, at the time of the performances of *Idomeneo*, in which Stadler was the principal clarinetist, and that he completed it at a later time. The paper and handwriting of the manuscript offer no support for this view. It is more likely that he composed it in early 1784; only in February of that year did he begin keeping a careful, dated catalogue of new works, so the B-flat serenade could have been written as late as January 1784.)

Mozart loved the clarinet, so it is not surprising that with Stadler playing the principal part he should feature the clarinets in the serenade. Yet he created a unique sonority with the plaintive tone of two basset horns and the rich addition of four horns (two pairs in different keys). The work revels in ever-changing combinations of instruments, alternating solo with tutti, mixing the timbres yet retaining utter clarity.

Of the four movements to be performed here, the first begins with a slow introduction, building up to a climax that resolves in sighs. The ensuing Molto Allegro quotes a theme from an aria, "*Je suis douce, je suis bonne*," in Philidor's opera *Maréchal ferrant*, a work Mozart might have heard in Paris. The theme serves as both first and second subject, a Haydnesque trick that Mozart uses very rarely. The Adagio is one of the great slow movements for winds. First oboe, clarinet, then basset horn function as a leading trio against the incantatory rhythmic figure of the other parts. The theme with variations is evidently a reworking of a movement from a C major flute quartet composed in 1778. The finale is a cheerful rondo, offering brilliant scoring and infectious musical delight.

—Steven Ledbetter

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**Wolfgang Amadè Mozart**
Violin Concerto No. 5 in A, K.219

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*Mozart wrote this concerto for violin and orchestra in December 1775. The orchestra consists of two oboes, two horns, and strings.*

In 1775, the main fact of Mozart's professional life was that he was obliged to provide music for a perfectly disagreeable patron, Archbishop Colloredo of Salzburg. The relation eventually came to a violent end—literally, with the Archbishop's chamberlain kicking the composer down a staircase of the archiepiscopal palace—but

meanwhile, one of Mozart's more delightful tasks must have been the composition of a series of concertos for the gifted Salzburg concertmaster, Antonio Brunetti. The A major concerto, K.219, is the last of these. A major is always a special key for Mozart. It is the farthest he moves out toward the sharp side—there are individual movements in E, but no large-scale works, and there is none in B, F-sharp, or beyond—and the music for which he chooses it almost always partakes of a special and soft moonlit luminosity.

Mozart marks the first movement "*allegro aperto*," a designation used apparently only by him and only in three other places, one being the first movement of his D major concerto for flute, K.314(285d). As a non-standard term, it appears in no reference works or tutors of the time, and one must try to infer from the music itself what Mozart meant by an "open" Allegro—something, one would imagine, not too fast, with a sense of space between the notes, and also with a certain Beechamesque swagger. At the beginning, Brunetti would have played along with the orchestral violins; the audience would have waited for him to detach himself and take off in solo flight. The first solo entrance in a concerto was always, for Mozart, apt to be an occasion for special wit and ingenuity. Here in fact Mozart gives us a double surprise, first the Adagio entrance with those murmuring strings and delicately accented woodwind chords that look ahead to the "*Soave sia il vento*" trio in *Così fan tutte*, then the resumption of the quick tempo with a brand-new idea. As a kind of counterweight to these delightful contrasts, Mozart makes sure that there is also some cousinship among the themes.

The second movement is a real Adagio, rather rare in Mozart, and its soft wave-patterns recall the brief and poetic Adagio surprise in the first movement. The finale is an ever so slightly flirtatious minuet, but its courtly gestures are interrupted by piquant country dance music, contrasting in both mode and meter, from somewhere more than a few miles east of Salzburg or even Vienna.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

## Wolfgang Amadè Mozart
## Symphony No. 39 in E-flat, K.543

*Mozart completed his Symphony No. 39 in E-flat, K.543, on 26 June 1788. That summer also saw the completion of his symphonies 40 and 41, all three probably for a series of subscription concerts that seem not to have taken place. The dates of the first performances for all three are not known. Henry C. Timm gave the first American performance of K.543 on 9 January 1847 with the New York Philharmonic Society at the Apollo Rooms. The Symphony No. 39 is scored for flute, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.*

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing

his *Linz* Symphony, K.425, "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and he had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

In the case of these symphonies, our awe stems not so much from the sheer speed with which notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character here represented. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that they were written almost at one sitting, and not in the happiest of circumstances.

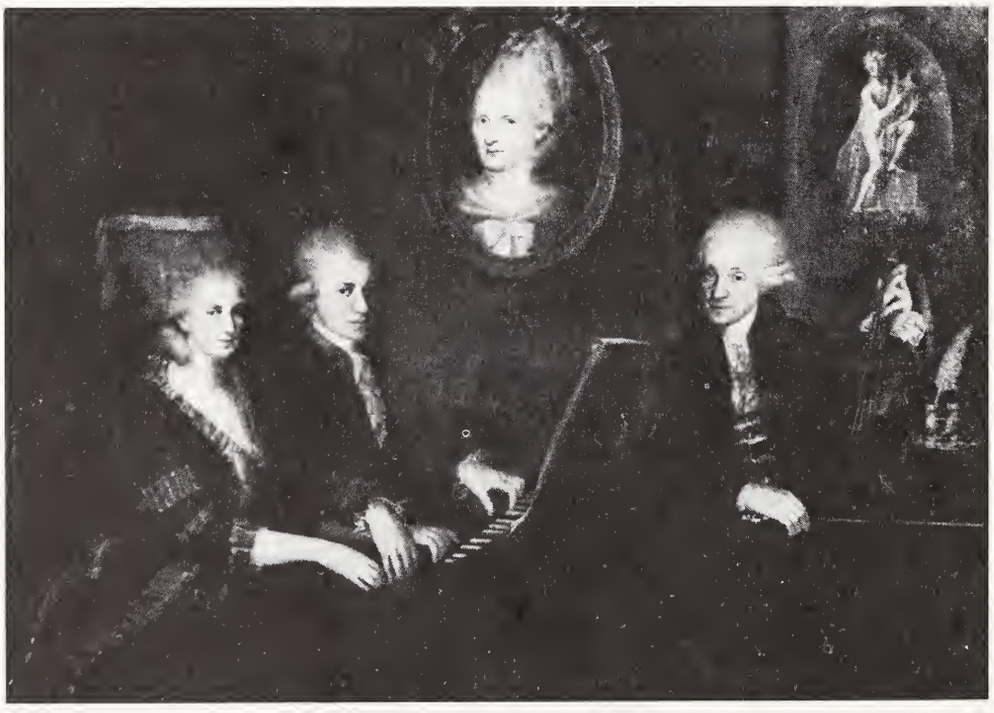
By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life, certainly the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for their amusement, Mozart's star began to fall. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the

piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on 17 June he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely ever changed again for the rest of his life). How astonishing, then, to realize that between the last two letters cited he composed the Symphony No. 39; this, the most lyrical of the final three symphonies, gives no hint of the composer's distraught condition (thus eloquently disproving the old romantic fallacy that a composer's music was little more than a reflection of his state of mind).

Mozart's attempt to improve his family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never in fact took place; we can only be grateful that the symphonies were composed in any case.

Mozart entered the opening measures of the Symphony No. 39 into his thematic catalogue on 26 June 1788; on the same day he entered "a little march," the famous



*The Mozart family in 1780—Wolfgang's sister Nannerl, Wolfgang, and father Leopold. The portrait on the wall is of Mozart's mother, who died in July 1778.*

C major piano sonata "for beginners," and an adagio introduction for string quartet to precede the C minor fugue that he had already composed. The last entry before 26 June in the thematic catalogue is that of a piano trio in E major (K.542) noted on 22 June. It seems hardly likely that even Mozart composed an entire large symphony plus other tidbits in just four days. More likely, all the works had been in progress for some time and were simply finished more or less together.

Clarinets were relatively new in the symphony orchestra (although long since a standard component of Mozart's opera orchestra), and it was by no means a foregone conclusion that they would be included. Mozart's conscious choice of clarinets *instead of* oboes produces a gentler woodwind sonority especially appropriate to the rather autumnal lyricism of the Symphony No. 39.

The first movement opens with a stately slow introduction with dotted rhythms providing a nervous background for scale figures (which recur in the body of the movement), culminating in a grindingly dissonant appoggiatura. Just as we seem about to settle onto the dominant, ready to begin the Allegro, the activity decelerates and we are confronted with a stark, hushed chromatic figure recalling some of the "uncanny" moments in *Don Giovanni*. The melodic line of the introduction only comes to a close in the opening phrase of the smiling Allegro theme in the violins (with echoes in horns and bassoons), a calm pastoral scene following the tension of the preceding passage. The development section is one of the shortest in any Mozart symphony, never moving far afield harmonically. Following a passage on the nearby key of A-flat, a vigorous modulation seems to be leading to C minor, but at the last moment a wonderful woodwind extension brings it around to the home key and ushers in the recapitulation.

The slow movement, in A-flat, opens with deceptive simplicity; it is, in fact, a richly detailed movement, with progressive elaborations of the material throughout. Among these delicious moments are the woodwind additions to the main material in the strings at the recapitulation of the opening theme. The main theme ends with a momentary turn to the minor just before the cadence; at the corresponding point in the recapitulation, this generates a surprising but completely logical passage in C-flat minor (written, however, as B minor) before the imitative woodwind theme returns in the tonic. The hearty minuet provides a strong contrast to the delicacies of the Andante; its Trio features a clarinet solo with little echoes from the flute.

The finale is often called the most Haydnesque movement Mozart ever wrote, largely because it is nearly monothematic. The principal theme, beginning with a group of scurrying sixteenth-notes followed by a hiccup, produces a series of motives that carry the bulk of the discourse. The scurrying turn reappears alone or in combinations, turning to unexpected keys after a sudden silence; the "hiccup" often comes as a separate response from the woodwinds to the rushing figure in the strings.

—S.L.

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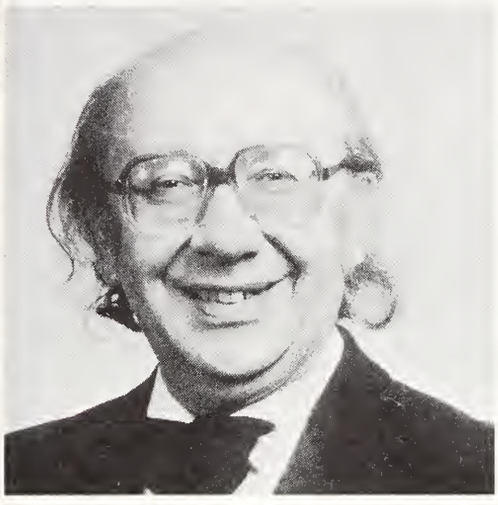
## Gennady Rozhdestvensky



Gennady Rozhdestvensky comes from a celebrated Russian musical family: his father was the conductor Nikolai Anosov, and his mother was the singer Natalya Rozhdestvenskaya. The young Gennady Rozhdestvensky first drew attention at the Moscow Conservatory, where he studied conducting under his father and piano under Lev Orbin. Also a fine pianist, he frequently appears as a chamber music partner of his wife, pianist Viktoria Postnikova. While still a student, Mr. Rozhdestvensky was invited to make his Bolshoi Theatre debut conducting Tchaikovsky's *Nutcracker* and was appointed conductor at the Bolshoi even before graduation. From 1964 to 1970 he was the theatre's principal conductor. Until 1974 he was concurrently artistic director and chief conductor of the Moscow Radio Orchestra, as well as a guest conductor with many prestigious orchestras throughout the world. He was appointed artistic director of the Stockholm Philharmonic in 1974, chief conductor of the BBC Symphony Orchestra in 1978, and chief conductor of the Vienna Philharmonic in 1981.

Mr. Rozhdestvensky's busy international career has not kept him from engaging in an active and unusually versatile career at home in the Soviet Union. Since 1974 he has been chief conductor of the Moscow Chamber Music Theatre, where he has presided over dozens of productions of rarely performed classics and contemporary works. In 1982 he achieved a lifelong ambition of having an orchestra created exclusively for him—the Great Symphony Orchestra of the Ministry of Culture, which has embarked upon a comprehensive recording project covering all major symphonic works of the Russian repertoire, including the symphonies of Shostakovich and Prokofiev, whose Second, Third, and Fourth symphonies had their premieres under his baton. Another major cycle will include all the known versions of the Bruckner symphonies, totaling eighteen different orchestral scores. Mr. Rozhdestvensky's repertoire is vast, including more than 1,500 works in every conceivable genre, more than 450 of which he has recorded; his rapidly growing discography now exceeds 250 records. In addition, he is a tireless champion of new music, notably that of Alfred Schnittke and others of the younger generation of Soviet composers.

Gennady Rozhdestvensky is an honorary member of the Swedish Royal Academy (1975), a Lenin Prize laureate (1970), the holder of a special diploma from the Charles Claux Academy in Paris (1969), and the winner of the Grand Prix of the Chant du Mont company. He made his first Boston Symphony appearances with two programs at Symphony Hall in 1978 and then at Tanglewood with two programs in 1979. Though illness kept him from leading two scheduled BSO concerts at Tanglewood last summer, he was heard here conducting the Tanglewood Music Center Orchestra last August.

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## Dimiter Petkov

A native of Sofia, Bulgaria, and now living in Geneva, bass Dimiter Petkov has sung the title role of *Boris Godunov* more than 150 times to great critical and public acclaim; he is also a well-known interpreter of Khovansky in *Khovanshchina*, Gremin in *Eugene Onegin*, and some twenty other roles in the Slavic repertoire. His Verdi roles, for which he is also much in demand, include King Philip in *Don Carlo*, Zaccaria in *Nabucco*, Fiesco in *Simon Boccanegra*, Silva in *Ernani*, and the title role of *Attila*. His active repertoire also includes such roles as Henry VIII in *Anna Bolena*, Méphistophélès in *Faust*, Basilio in *The Barber of Seville*, Oroveso in *Norma*, and Giorgio in *I puritani*. His international career has taken him to the opera companies of Paris, La Scala, Covent Garden, the Arena di Verona, Vienna State Opera, Florence, Brussels, Madrid, Barcelona, Zurich, Berlin, Hamburg, Munich, Amsterdam, Chicago, Philadelphia, Hartford, Caracas, Rio de Janeiro, and Santiago.

Mr. Petkov is equally in demand for the Verdi *Requiem* and all the vocal music of Shostakovich, which he has sung with the London Symphony Orchestra, Berlin Philharmonic, Orchestre de Paris, the radio orchestras of Milan and Rome, and the Israel Philharmonic. In the United States, he has appeared at the Kennedy Center with the National Symphony and at Carnegie Hall with the National Symphony and the Montreal Symphony. On disc, Mr. Petkov can be heard on the EMI recordings of *Lady Macbeth of Mtsensk* conducted by Mstislav Rostropovich and Shostakovich's *Babi Yar* Symphony under the direction of André Previn. On Erato, he sings King Rene in Tchaikovsky's *Iolanthe*. In Werner Herzog's film *Fitzcarraldo*, he sings and plays Silva in the *Ernani* sequences. Mr. Petkov received his musical education at the State Conservatory of Music in Bulgaria. He made his professional debut in Sofia in *Ivan Khovansky* after winning the Grand Prix de Sofia at the Third International Competition for Young Opera Singers. He is making his Boston Symphony Orchestra debut at this concert.

## Edo de Waart

Edo de Waart appeared for the first time in America as music director of the Rotterdam Philharmonic, which he led for six years. From 1977 to 1985 he was music director of the San Francisco Symphony, and he is now music director of the Minnesota Orchestra. Mr. de Waart divides his time between his principal post and as guest conductor with the world's leading orchestras, appearing regularly on the podiums of the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony, and the Cleveland Orchestra,

among others. He has also scored numerous successes as an opera conductor at Covent Garden, Bayreuth, the Munich State Opera, the San Francisco Opera—where he conducted Wagner's *Ring* in the spring of 1985—and at the Netherlands Opera, where such orchestras as the Concertgebouw of Amsterdam and the Rotterdam Philharmonic have collaborated with him in the pit. Recordings also play an important part in Edo de Waart's activities. He has appeared on the Philips label with such diverse orchestras as the Royal Philharmonic and the London Symphony, the Leipzig Gewandhaus, the Netherlands Wind Ensemble, the Amsterdam Concertgebouw, and the Rotterdam Philharmonic. His numerous San Francisco Symphony recordings include performances of the Saint-Saëns Symphony No. 3 and the Mahler Symphony No. 4, music of John Adams, and the piano concertos of Rachmaninoff. He has also recorded an acclaimed performance of Richard Strauss's *Der Rosenkavalier*, with mezzo-soprano Frederica von Stade in the title role.

Born in Amsterdam in 1941, Edo de Waart studied oboe and conducting at the Amsterdam Music Lyceum and, upon his graduation, was named associate principal oboe of the Concertgebouw Orchestra. At age twenty-three he won the Dimitri Mitropoulos Conductors Competition and became assistant conductor to Leonard Bernstein at the New York Philharmonic. Upon his return to the Netherlands he was appointed assistant conductor of the Concertgebouw Orchestra under Bernard Haitink, a post he held until he became principal conductor and, in 1973, music director, of the Rotterdam Philharmonic. In 1967 he founded the Netherlands Wind Ensemble and became its principal conductor; his recordings with that group soon brought him an international reputation. Edo de Waart has returned regularly to conduct the Boston Symphony Orchestra at Tanglewood and in Boston since his first BSO appearance in 1975.

## Cho-Liang Lin

The twenty-seven-year-old Taiwanese-born violinist Cho-Liang Lin has been engaged and reengaged by nearly eighty orchestras in the United States and abroad, among them the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the Boston Symphony, the Cleveland Orchestra, the London Symphony, the Rotterdam Symphony, the English Chamber Orchestra, the Vienna Chamber Orchestra, the Montreal Symphony, the Israel Philharmonic, and the Academy of St. Martin-in-the-Fields. He is the only Taiwanese violinist to have been invited to perform in China, and he frequently tours Australia and the Far East. This summer marks Mr. Lin's third consecutive appearance at Tanglewood, where, in addition to last year's BSO appearance, he collaborated with colleagues Isaac Stern, Yo-Yo Ma, Michael Tree, Jaime Laredo, and Matt Haimovitz in the Brahms string sextets, which they repeated at Carnegie Hall this past May. He also appears at Great Woods with the Pittsburgh Symphony under Michael Tilson Thomas, at the Aspen Festival, at the Seattle Chamber Music Festival, and in London with the BCC Symphony and Mark Elder. Highlights of Mr. Lin's 1987-88 season include appearances with the orchestras of Boston, San Francisco, Houston, and Toronto, among others; a fourteen-city United States tour with Esa-Pekka Salonen and the Swedish Radio Orchestra; and a duo-recital with André-Michel Schub at Carnegie Hall in January 1988, in addition to numerous other recital engagements. He appears in recital and in chamber music at the Naples Festival in Italy, and he will appear in chamber music concerts with Isaac Stern in Naamtali, Finland. International orchestral engagements include the New Philharmonia, BBC Philharmonic, Monte Carlo Symphony, Rotterdam Philharmonic, Zurich Tonhalle, Halle Orchestra, Royal Philharmonic, Bournemouth Symphony, Lyon Symphony, Copenhagen Symphony, and Cologne Symphony. He will perform and record with the Philharmonia Orchestra in London and with the Swedish Radio Orchestra in Stockholm. Mr. Lin records exclusively with CBS Masterworks. His recording of the Mendelssohn Violin Concerto and Saint-Saëns Third Violin Concerto with the Philharmonia under Michael Tilson Thomas was named a "Best Recording of the Year" by *Stereo Review*, and his recent recording of the Bruch G minor Violin Concerto and *Scottish Fantasy* has won high praise.

Cho-Liang Lin began violin studies when he was five and gave his first public performance when he was seven. At twelve he went to Australia to study at the Sydney Conservatorium, and at fifteen he entered the Juilliard School to study with Dorothy DeLay, graduating in 1981. In 1977 he won first prize in the Queen Sofia International Violin Competition in Madrid. That same year he was chosen as a soloist for President Carter's Inauguration Day concerts, and he was one of five young instrumentalists invited by Isaac Stern to participate in a Carnegie Hall chamber music concert celebrating Mr. Stern's sixtieth birthday. Mr. Lin plays the 1707 "Dushkin" Stradivarius which belonged to Igor Stravinsky's friend, the violinist Samuel Dushkin, who premiered the composer's works for violin.

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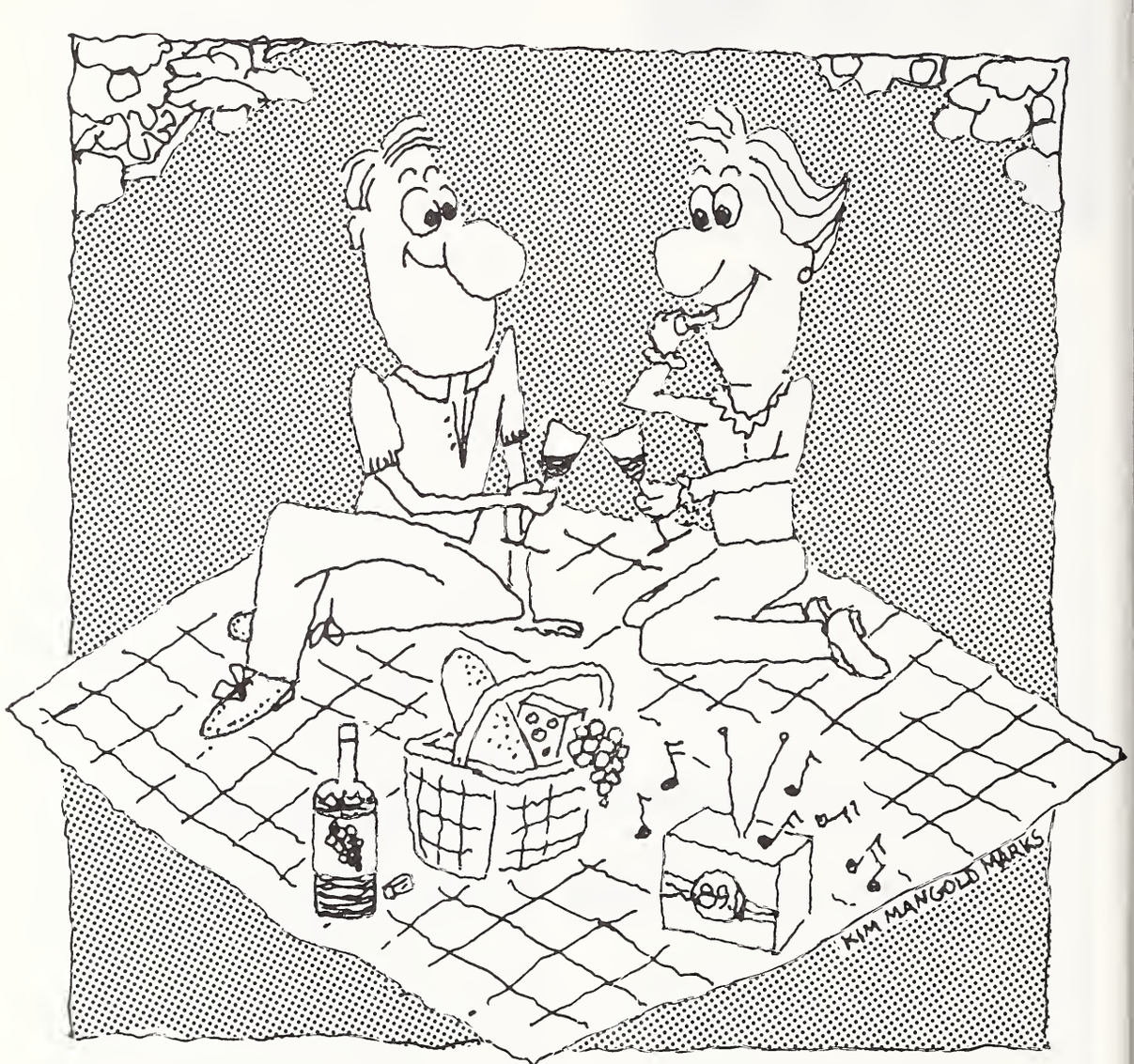


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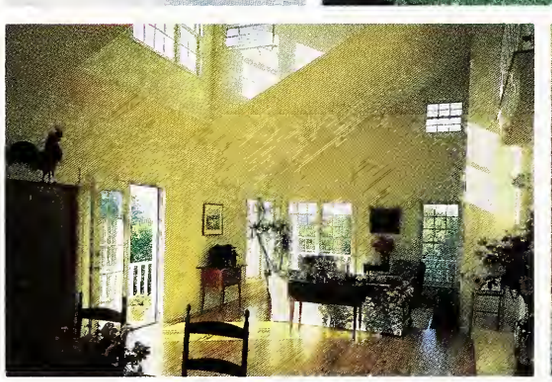

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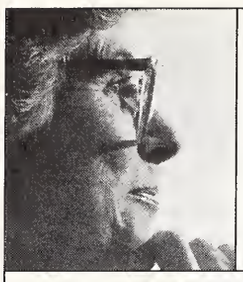

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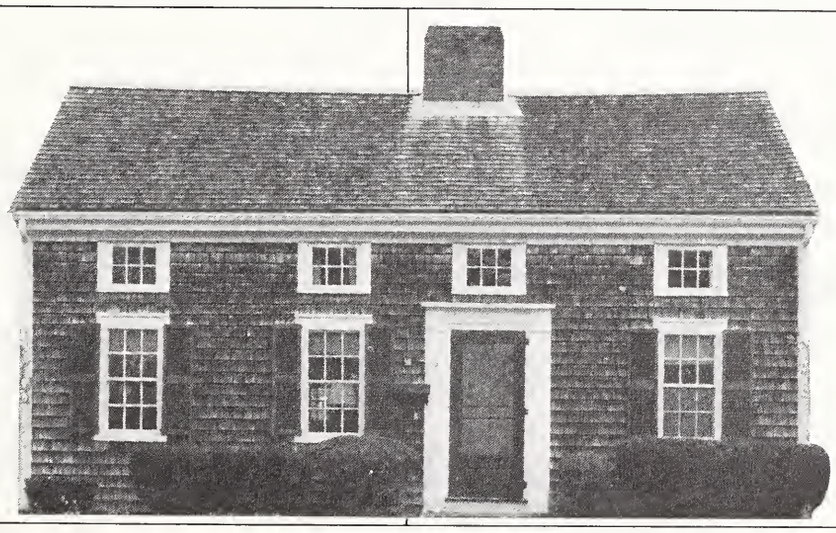

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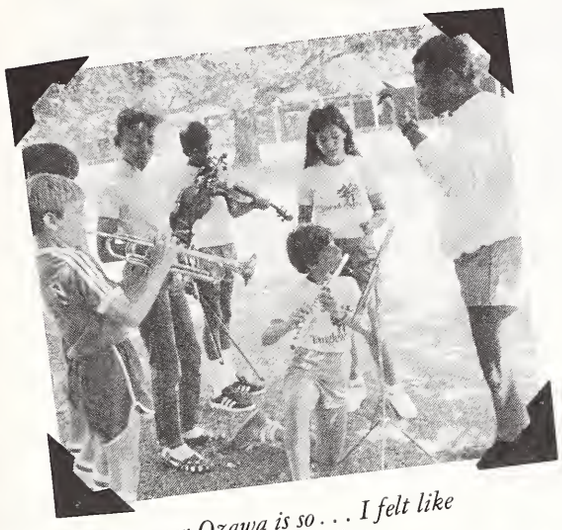

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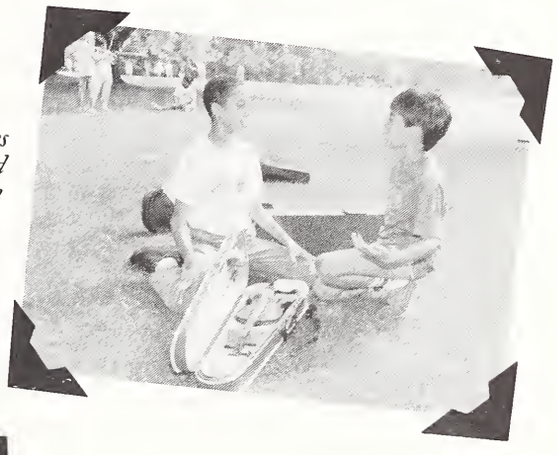

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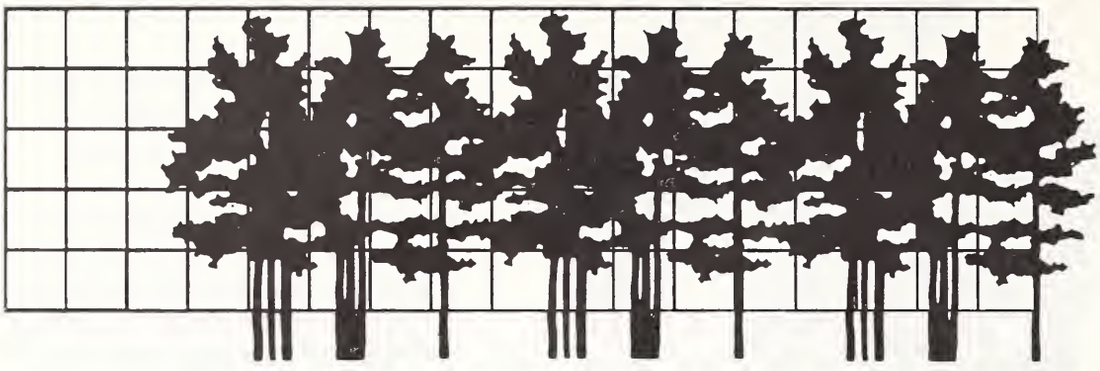
**The Boston Symphony Orchestra** gratefully acknowledges the following contributors to **Days in the Arts:** The Charles Sumner Bird Foundation, The Boston Foundation, The Cambridge Foundation, Roberta M. Childs Foundation, Frances R. Dewing Foundation, Alice Willard Dorr Foundation, The George F. and Sybil H. Fuller Foundation, The Marilyn Brachman Hoffman Endowment, Kenner Parker Toys, Inc., Arthur D. Little, Inc., Massachusetts Council on the Arts and Humanities, Mrs. Robert W. Palm, Polaroid Foundation, Neal Rantoul Foundation, and all those individuals who generously support the program. In addition, the following have contributed under the auspices of the Associated Grantmakers of Massachusetts: Anonymous, Bank of New England Charitable Trusts—Trustee of the Cornerstone Charity Foundation, Clippership Foundation, Jessie B. Cox Charitable Trust, Theodore Edson Parker Foundation, The Riley Foundation, William E. and Bertha E. Schrafft Charitable Trust, Abbott and Dorothy H. Stevens Foundation and the Charles Irwin Travelli Fund.

For further information, please contact the Youth Activities Office, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

# *Tanglewood Means Business*



*When the Tanglewood season brings great music to the Berkshires, it also brings an audience that generates over $25 million to the local economy.*

*Yet Tanglewood ticket sales only cover two-thirds of our costs, so every time we play, we pay.*

*Join others who support our efforts to bring great music and serious business to the Berkshires. Be a Business Friend of Tanglewood and enjoy these benefits all season long!*

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For more information, contact Julia Levy at Symphony Hall, Boston (617-266-1492) or the Chairmen of Tanglewood Business Committee; Hilbert Finn, (413) 442-4401 or Bob Plageman, (413) 499-4321.

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Please make your check payable to: Business Friends of Tanglewood.
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*Thank you for your valuable support!*

Tanglewood

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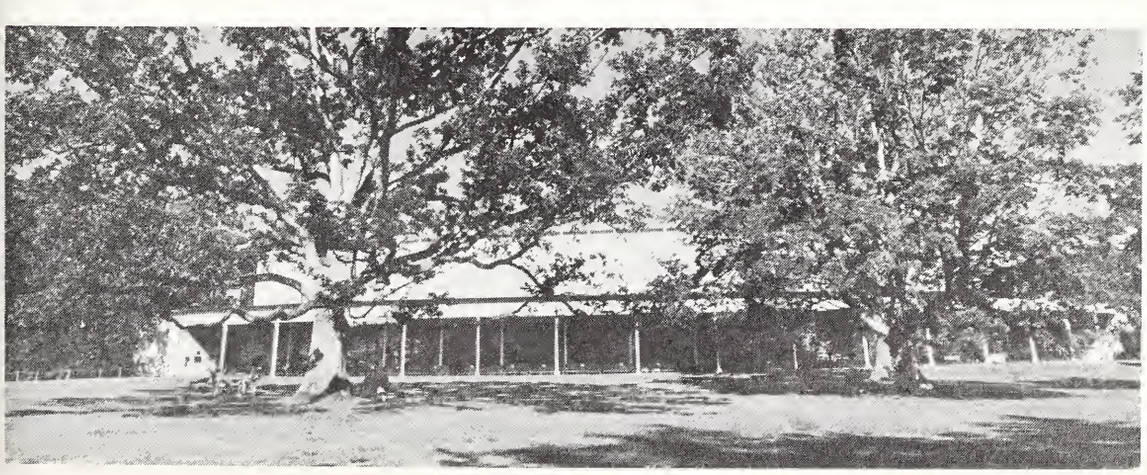

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**Thursday, 9 July at 8:30**
(Theatre-Concert Hall)

THE KING'S SINGERS

Music ranging from the English, Scottish, and French Renaissance to Jerome Kern, George Gershwin, and more

---

**Friday, 10 July at 7**
(Weekend Prelude)

EMPIRE BRASS

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**Friday, 10 July at 9**

BOSTON SYMPHONY ORCHESTRA
EDO DE WAART, conductor
EMANUEL AX, piano

ADAMS *Short Ride in a Fast Machine*
(Fanfare for Great Woods)
BEETHOVEN Piano Concerto No. 2
STRAUSS *An Alpine Symphony*

---

**Saturday, 11 July at 8:30**

BOSTON SYMPHONY ORCHESTRA
GENNADY ROZHDESTVENSKY, conductor
DIMITER PETKOV, bass

SIBELIUS Symphony No. 2
MUSSORGSKY *Sunless*, song cycle
(orch. DENISOV)
SCRIABIN *Poem of Ecstasy*

---

**Sunday, 12 July at 2:30**

BOSTON SYMPHONY ORCHESTRA
EDO DE WAART, conductor
CHO-LIANG LIN, violin

ALL-MOZART PROGRAM
Serenade No. 10 in B-flat for thirteen winds, K.361 (movements 1,3,6,7); Violin Concerto No. 5, *Turkish*; Symphony No. 39

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TUESDAY, 7 JULY 1987
AT 8:30 PM

**POPS AT TANGLEWOOD**

Boston Pops Orchestra
John Williams, conductor

Tickets available at
Tanglewood Box Office.

---

**Thursday, 16 July at 8:30**
(Theatre-Concert Hall)

VERMEER STRING QUARTET

Music of Beethoven, Ligeti, Mendelssohn, and Janáček

---

**Friday, 17 July at 7**
(Weekend Prelude)

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**Friday, 17 July at 9**

BOSTON SYMPHONY ORCHESTRA
GENNADY ROZHDESTVENSKY, conductor
VIKTORIA POSTNIKOVA, piano

ARENSKY Variations on a Theme of Tchaikovsky
SCHNITTKE Concerto for Piano and Strings
TCHAIKOVSKY Serenade for Strings

---

**Saturday, 18 July at 8:30**

BOSTON SYMPHONY ORCHESTRA
GENNADY ROZHDESTVENSKY, conductor
FRANK PETER ZIMMERMANN, violin

BORODIN Overture to *Prince Igor*
PROKOFIEV Violin Concerto No. 1
TCHAIKOVSKY Symphony No. 4

---

**Sunday, 19 July at 2:30**

BOSTON SYMPHONY ORCHESTRA
HIROSHI WAKASUGI, conductor
ALFRED BRENDEL, piano

HONEGGER *Pastorale d'été*
BEETHOVEN Piano Concerto No. 1
FRANCK Symphony in D minor

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**Thursday, 23 July at 8:30**
(Theatre-Concert Hall)

EMERSON STRING QUARTET

Music of Smetana, Schuller, and Beethoven

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**Friday, 24 July at 7**
(Weekend Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

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# The Village at October Mountain

*Just as it is becoming almost impossible to find gracious country living at an* ***affordable*** *price, the Village at October Mountain emerges. Our Colonial Townhouses offer a design package that will satisfy the needs of the most discriminating buyers and is only minutes from Tanglewood and the major ski areas. Nestled in the beautiful Berkshires and abutting a state forest, you will find our walking trails, the pool and tennis courts a relaxing way to begin or end each day.*

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*For further information, please telephone (413) 243-1453 from 9:00 to 5:00 seven days a week.*

The Village at October Mountain

East Street, Lee, Massachusetts

**Friday, 24 July** at 9

ACADEMY OF
ST. MARTIN-IN-THE-FIELDS
NEVILLE MARRINER, artistic director
and conductor

EDGAR Introduction and Allegro for
strings
HAYDN Symphony No. 96, *Miracle*
VAUGHAN WILLIAMS Fantasia on a
Theme of Thomas Tallis
BIZET Symphony in C

---

**Saturday, 25 July** at 8:30

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
MIDORI, violin

ROUSSEL *The Spider's Feast*
PAGANINI Violin Concerto No. 1
SCHUBERT Symphony No. 6

---

**Sunday, 26 July** at 2:30

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
MALCOLM LOWE, violin
JULES ESKIN, cello

WAGNER Overture to *The Flying Dutchman*
BRAHMS Double Concerto for violin
and cello
STRAVINSKY *Petrushka* (1911 version)

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**Thursday, 30 July** at 8:30
(Theatre-Concert Hall)

NEXUS (percussion ensemble)

A program of African drumming, ragtime,
and music of Takemitsu, Cage, and Reich

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**Friday, 31 July** at 7
(Weekend Prelude)

MEMBERS OF THE BOSTON
SYMPHONY ORCHESTRA

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**Friday, 31 July** at 9

BOSTON SYMPHONY ORCHESTRA
CARL ST. CLAIR, conductor
JOHN BROWNING, piano

MOZART Overture to *The Magic Flute*
RACHMANINOFF Rhapsody on a
Theme of Paganini
BARBER First Essay for Orchestra
RESPIGHI *The Pines of Rome*

---

Programs subject to change.

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## THE TANGLEWOOD MUSIC CENTER
Leon Fleisher, Artistic Director
**1987 Concert Schedule**

**Tuesday, 30 June at 2 p.m.**
Opening Exercises
(admission free;
open to the public)

**Wednesday, 8 July at 8:30 p.m.**
Tanglewood Music Center Orchestra
Gustav Meier and
Conducting Fellows conducting
Program to include
Wagner Excerpts from *Götterdämmerung*

**Saturday, 11 July at 2 p.m.**
Sonata Recital—TMC Fellows

**Sunday, 12 July at 10 a.m.**
Chamber Music—TMC Fellows

**Sunday, 12 July at 8:30 p.m.**
Boston University Tanglewood Institute
Young Artists Orchestra
Carl St. Clair and Pascal Verrot
conducting
Program to include
Debussy *La Mer*

**Tuesday, 14 July at 8:30 p.m.**
Tanglewood Music Center Orchestra
Gennady Rozhdestvensky and
Conducting Fellows conducting
Program to include
Bartók Concerto for Orchestra

**Wednesday, 15 July at 8:30 p.m.**
Vocal Recital—TMC Fellows

**Saturday, 18 July at 2 p.m.**
Sonata Recital—TMC Fellows

**Sunday, 19 July at 10 a.m.**
Chamber Music—TMC Fellows

**Sunday, 19 July at 8:30 p.m.**
Chamber Music—TMC Fellows

**Monday, 20 July at 8:30 p.m.**
Chamber Music—BUTI Young Artists

**Tuesday, 21 July at 8:30 p.m.**
Vocal Recital—TMC Fellows

**Wednesday, 22 July at 8:30 p.m.**
Tanglewood Music Center Orchestra
Leon Fleisher, Leon Kirchner, and
Conducting Fellows conducting
Program to include
Mozart Symphony No. 38, *Prague*
Mozart Symphony No. 41, *Jupiter*

**Saturday, 25 July at 2 p.m.**
BUTI Young Artists Orchestra & Chorus
Steven Lipsitt and David Hoose
conducting
Program to include
Haydn *Lord Nelson* Mass

**Sunday, 26 July at 10 a.m.**
Chamber Music—TMC Fellows

**Sunday, 26 July at 8:30 p.m.**
Vocal Recital—TMC Fellows

**Tuesday, 28 July at 8:30 p.m.**
Chamber Music—BUTI Young Artists

**Wednesday, 29 July at 8:30 p.m.**
Chamber Music—TMC Fellows

**Thursday, 30 July through**
**Thursday, 6 August**
FESTIVAL OF
CONTEMPORARY MUSIC
Thursday, 30 July
—Nexus percussion ensemble,
8:30 p.m.*
Saturday, 1 August
—TMC Fellows, 2 p.m.
Sunday, 2 August
—TMC Fellows, 10 a.m.
—TMC Fellows, 8:30 p.m.
Monday, 3 August
—Electro-Acoustic Prelude, 7:30 p.m.
—TMC Fellows, 8:30 p.m.
Tuesday, 4 August
—Electro-Acoustic Prelude, 7:30 p.m.
—Boston Symphony Chamber
Players, 8:30 p.m.*
Wednesday, 5 August
—Electro-Acoustic Prelude, 7:30 p.m.
—Tanglewood Music Center Orchestra,
Oliver Knussen, conductor, and
Peter Serkin, piano, 8:30 p.m.
Thursday, 6 August
—Kronos String Quartet, 8:30 p.m.*

**Saturday, 8 August at 2 p.m.**
BUTI Young Artists Orchestra
Eiji Oue conducting

**Sunday, 9 August at 10 a.m.**
Chamber Music—TMC Fellows

**Sunday, 9 August at 8:30 p.m.**
Vocal Recital—TMC Fellows

**Monday, 10 August at 8:30 p.m.**
Chamber Music—BUTI Young Artists

**Tuesday, 11 August at 8:30 p.m.** (Shed)
Tanglewood Music Center Orchestra
Leonard Bernstein and
Conducting Fellows conducting

**Wednesday, 12 August at 8:30 p.m.**
Vocal Recital—TMC Fellows

# The Yankee Candle Shops

## S. Deerfield, Mass tts

Candlemaking is an original New England Tradition. Here in the Historic Deerfield area of Massachusetts, the New England Settlers built homes and farms in the gentle hills bordering the Green Mountains, living off the land and their skills as craftspeople — making furniture, folk art, and candles.

At Yankee Candle, we have worked hard to improve on this time honored candlemaking tradition, while still crafting candles by hand. Our commitment to excellence in our candles' performance, packaging, and fragrance has become world famous.

But Yankee Candle isn't just candles. Here in South Deerfield, our Yankee Candle Shops have wonderful accessories and delightfully different gifts. **The Candle Shop** features traditional Yankee Candle products: jar, tin, pillar, taper, and sampler candles in over 50 fragrances. There are bargains to be found in our Seconds Loft — over-runs and off colored candles at up to 50% off.

**New England's Country Store** is chuck full of wonderful gifts that are the essence of New England. **Kringle's**, the Christmas shop at Yankee Candle, is stuffed with ornaments, toys, and trimmings to make the season merry. **The Nutcracker Suite** is an enchanted loft filled with fantasy and magic . . . find nutcrackers, smokers, stuffed animals, carollers and many whimsical surprises here.

Directions: The Yankee Candle Company is conveniently located off Interstate 91 at Exit 24, one quarter mile north on Routes 5 & 10. Open daily. Phone: 413-665-8306.

# A New England Tradition

**Saturday, 15 August at 2 p.m.**
Fellowship Program
Ensembles-in-Residence
Knopp-Melançon-Thron Trio
Shanghai String Quartet

**Sunday, 16 August at 10 a.m.**
Chamber Music—TMC Fellows

**Sunday, 16 August at 8:30 p.m.**
Vocal Recital—TMC Fellows

**Monday, 17 August at 8:30 p.m.**
Chamber Music—BUTI Young Artists

**Tuesday, 18 August**
TANGLEWOOD ON PARADE*
(Afternoon events beginning at 2:30, followed by a gala orchestra concert at 9 featuring the Tanglewood Music Center Orchestra and the Boston Symphony Orchestra.)

**Thursday, 20 August at 8:30 p.m.**
Chamber Music—TMC Fellows

**Saturday, 22 August at 2 p.m.**
Tanglewood Music Center Orchestra
BUTI Young Artists Orchestra
Eiji Oue and Conducting Fellows conducting

**Sunday, 23 August at 10 a.m.**
Chamber Music—TMC Fellows

**Schedule subject to change.**

Current information available each week at the Tanglewood Main Gate.

Except where noted, seats are unreserved and available for a contribution of $5 ($6 for orchestra concerts). Tanglewood Friends are admitted without charge. Except where noted, all concerts are held in the Theatre-Concert Hall or Chamber Music Hall.

*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center's Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is made up of members of the Fellowship Program.

Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute's Young Artists instrumental and vocal programs for high-school age musicians.

"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra itself. "Tanglewood on Parade" is presented as a benefit for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

# Five great reasons to visit Manchester Village, Vermont!

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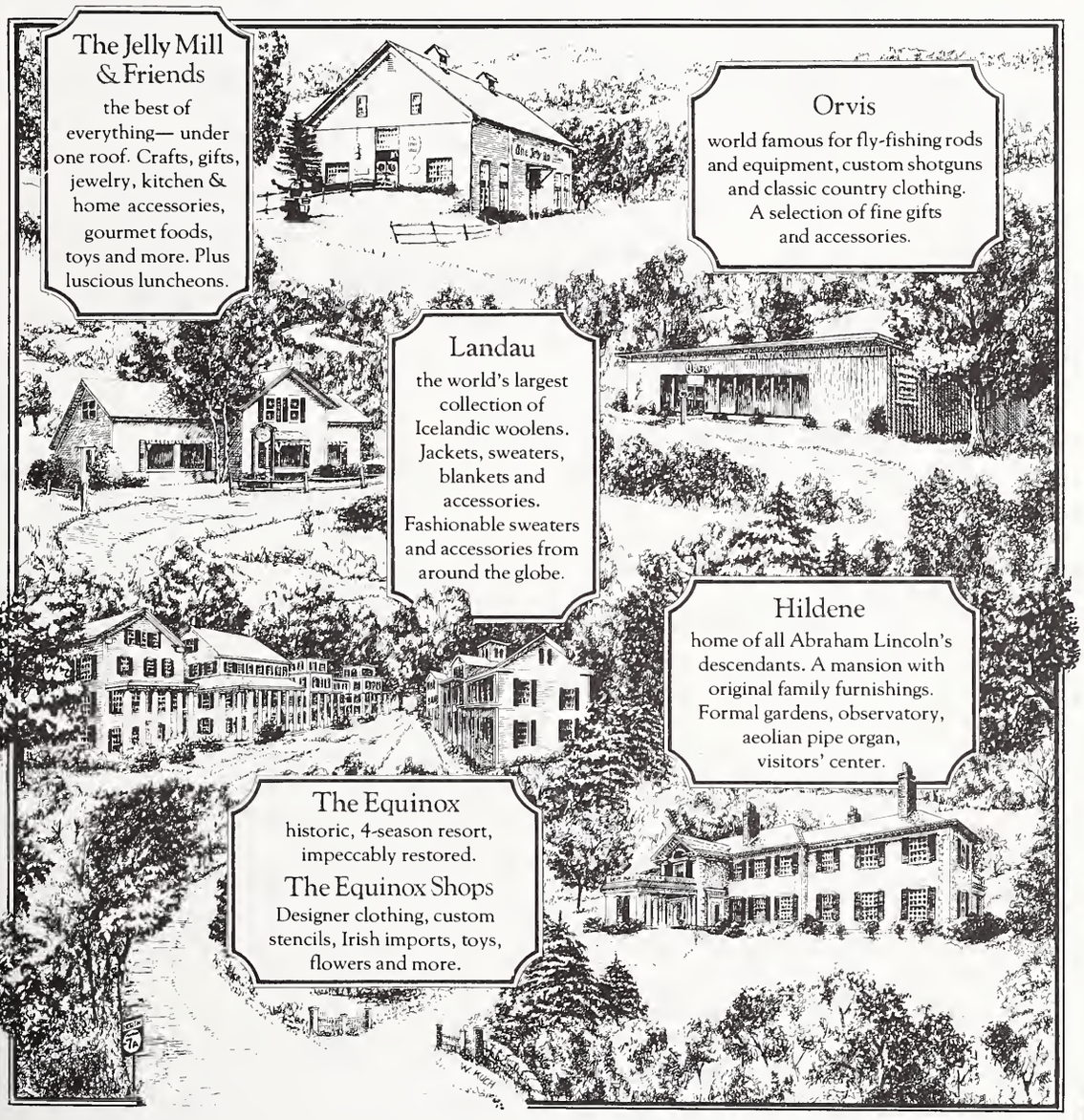


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