One Hundred Twelfth Season
1992-93

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, MUSIC DIRECTOR


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Seiji Ozawa, *Music Director*

One Hundred and Twelfth Season, 1992-93

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating 75 Years of the Boston Symphony Orchestra on Records

"Yesterday when I arrived I was feeling very pessimistic. I had heard no satisfactory records of a symphony orchestra. I did not believe they could be made—but today—I am very much surprised. I am very pleased. These records sound like a symphony orchestra."

These were BSO Music Director Karl Muck's words on hearing the first records made by the Boston Symphony Orchestra 75 years ago in October 1917. To celebrate this important anniversary, the BSO Archives has mounted an exhibit of photographs, documents, and other memorabilia that chronicle the BSO's recording history.

In the photograph above, BSO Music Director Serge Koussevitzky listens to a voice recording made by the broadcasting crew attached to the Voice of America in August 1948. The photograph is by Howard S. Babbitt, Jr.

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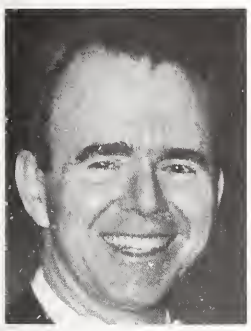
BSO

BSO Tours South America for the First Time October 19 through 29

Seiji Ozawa will lead the Boston Symphony Orchestra on its first tour to South America later this month. From October 19 through October 29, the orchestra will perform two concerts at the Teatro Municipal in São Paulo, Brazil, four concerts at the Teatro Colon in Buenos Aires, Argentina, and two concerts at the Teatro Fundacion Teresa Carreño in Caracas, Venezuela. Repertory for the tour includes Leonard Bernstein's Symphony No. 2, *The Age of Anxiety*, with pianist Benjamin Pasternack, Beethoven's Symphony No. 7, Mahler's Symphony No. 1, and the orchestral suite from Mendelssohn's music for *A Midsummer Night's Dream*. The BSO's 1992 South American Tour is sponsored by Bank of Boston and co-sponsored by NEC, with additional funding by The Gillette Company.

Best Wishes to Max Hobart



A member of the Boston Symphony since 1965, BSO Assistant Concertmaster Max Hobart has retired from the orchestra due to chronic neurological and muscular problems in his left arm. He will continue to be active as a conductor: he is music director of the Civic Symphony of Boston and of the North Shore Philharmonic in Salem, with which he conducts classical programs as well as ballet and pops concerts. He has also appeared frequently as a guest conductor throughout New England, with the Boston Pops Orchestra, the Boston Pops Esplanade Orchestra, the Wellesley, Newton, Worcester, and New Hampshire symphony orchestras, and the Pro Arte Chamber Orchestra, as well as with orchestras in Alaska, Nova Scotia, and Haiti. Mr. Hobart appeared as soloist at Symphony Hall and Carnegie Hall under the direction of Arthur Fiedler and John Williams, as well as on radio, television, and recordings. As a chamber musician, he toured and recorded with the Boston Symphony Chamber Players; his touring activities took him throughout the United States and South America, and to Canada, Europe, Japan, the Soviet Union, and China. Max's singular presence on the stage of Symphony Hall will be missed. We wish him all the best as he continues to play an active role in Boston's music community.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for à la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert.

BSO Musicologist & Program Annotator Steven Ledbetter will continue giving talks before the Friday-evening concerts, the first of which is October 30. Publications Coordinator Marc Mandel will be the speaker for all three Supper Talks held in conjunction with the Tuesday 'B' series, the first of which is February 9, 1993. Upcoming Supper Concerts will feature music of Hindemith and Mozart (Saturday, November 7, and Tuesday, November 10), music of Janáček and Mendelssohn (Tuesday, November 17, and Thursday, November 19), and music of Amram and Brahms (Wednesday, November 25, and Saturday, November 28).

The suppers are priced at $23 per person for an individual event, $66 for any three, $88 for any four, or $132 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours prior to the Supper. There is a $1.00 handling fee for each ticket ordered by telephone. For further information, please call (617) 266-1492, ext. 516.

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The Boston Company Sponsors BSO Opening Night 1992

The Boston Symphony Orchestra gratefully acknowledges The Boston Company for its generous support in underwriting this season's Opening Night concert conducted by Seiji Ozawa on Thursday, October 1. This is the third consecutive year that The Boston Company has been corporate sponsor of Opening Night.

BSO Members in Concert

Ronald Feldman conducts the Boston Conservatory Orchestra on Friday, October 9, at 8 p.m. in Boston Conservatory's Seully Hall, 8 The Fenway. The program includes Mozart's Violin Concerto No. 4 with soloist David Kim, Mozart's Symphony No. 40, Mendelssohn's *Fingal's Cave* Overture, and Stravinsky's *Danses concertantes*. Admission is free. For more information, call (617) 536-6340.

The Richmond Performance Series, Mark Ludwig, artistic director, begins its 1992-93 season at the Richmond Congregational Church on Sunday, October 11, at 3 p.m. with a concert entitled "Spain and Latin America: The 500-Year Bridge," commemorating the 500th anniversary of Columbus's discovery of the New World. Flutist Fenwick Smith, guitarist Neil Anderson, and the Hawthorne String Quartet perform music of Ginastera, Falla, Tarrega, Villa-Lobos, Piazzolla, Sanz, and Milan. Admission is $10 ($8 students and seniors). For more information, call (413) 698-2837 or (617) 731-0004.

Harry Ellis Dickson conducts the Boston Classical Orchestra on Wednesday, November 4, and Friday, November 6, at 8 p.m. at the newly refurbished Faneuil Hall. Pianist Bertica Shulman Cramer is soloist in Mendelssohn's G minor piano concerto, on a program also including that composer's *Fingal's Cave* Overture and Symphony No. 4, *Italian*. Single tickets are $27, $23, and $15 ($5 discount for students and seniors). Subscription tickets for the orchestra's five-concert season and discounted three-concert passes are also available. For more information, call (617) 426-2387.

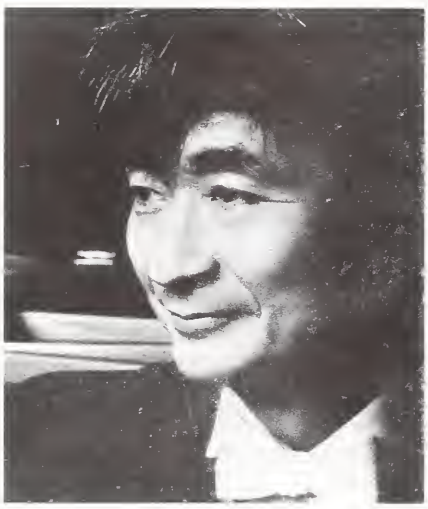
Now in his second decade as its music director, Ronald Knudsen opens the Newton Symphony Orchestra's twenty-seventh season with an all-Beethoven program on Sunday, November 8, at 8 p.m. at Aquinas College, 15 Walnut Park, Newton. Pianist Nicolai Lomov is soloist in the First Piano Concerto; Beethoven's Fifth Symphony closes the program. Single tickets are $14 and $12; subscription tickets for the orchestra's four-concert series are available at $48 and $40. For more information, call (617) 965-2555.

The John Oliver Chorale opens its 1992-93 season on Friday, November 13, at 8 p.m. at Emmanuel Church, 15 Newbury Street, Boston. The program includes Stravinsky's *Symphony of Psalms*, Hans Werner Henze's Concerto for Chorus, Two Pianos, Winds, and Timpani (*Musen Siziliens*), and Alfred Schnittke's *Requiem*. Single tickets are $22 and $13. Subscription tickets for the Chorale's two-concert season are $39 and $24. For more information, call (617) 364-0068.

Art Exhibits in the Cabot-Cahners Room

For the nineteenth year, a variety of Boston-area galleries, museums, schools, and nonprofit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through November 1 are works by students of the Paul Ingrebtson Studio in Framingham, including landscapes, still lifes, and portraiture. These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

SEIJI OZAWA



Now in his twentieth year as music director of the Boston Symphony Orchestra, Seiji Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser. His many tours with the orchestra have included four visits to Japan, an eight-city North American tour in the spring of 1991, and a seven-city European tour to Greece, Austria, Germany, France, and England following the 1991 Tanglewood season. His previous tours with the orchestra have included an historic visit to China in March 1979 for coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, marking the first visit to China by an American performing ensemble following the establishment of diplomatic relations; the orchestra's first tour devoted exclusively to appearances at the major European music festivals, also in 1979; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. This October he leads the orchestra in its first tour to South America, to include eight concerts in São Paulo, Buenos Aires, and Caracas.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the French National Orchestra, the New Japan Philharmonic, the Orchestre de Paris, the Philharmonia of London, and the Vienna Philharmonic. Recent appearances conducting opera have included the Paris Opera, La Scala, Salzburg, and the Vienna Staatsoper. He has also conducted the Royal Opera at Covent Garden, and is scheduled to make his Metropolitan Opera debut this December, with Tchaikovsky's *Eugene Onegin*. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Orchestra, and the Toronto Symphony, among others. His recordings appear on the Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, Sony Classical/CBS Masterworks, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. 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 Orchestra 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 a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was an assistant conductor of that orchestra for the 1961-62 season. Mr. Ozawa made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's 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. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

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 won an Emmy award for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, Mahler's First, Second, Fourth, Fifth, Seventh, Eighth, and Ninth symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder*, with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle and the Tanglewood Festival Chorus; Liszt's two piano concertos and *Totentanz* with Krystian Zimerman; Prokofiev's complete *Romeo and Juliet*; and Berlioz's *Roméo et Juliette* and *Damnation of Faust*. Other recordings by Seiji Ozawa and the Boston Symphony Orchestra include Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc; and, on Sony Classical/CBS Masterworks, Strauss's *Don Quixote* with Yo-Yo Ma, Mendelssohn's Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* and Debussy's *La Damoiselle élue* with Frederica von Stade.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1992-93

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Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

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

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

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

Lucia Lin
Forrest Foster Collier chair

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

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair

Ronald Knudsen
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Leonard Moss

*Harvey Seigel

‡Jerome Rosen

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Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

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*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

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Burton Fine
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Charles S. Dana chair

Patricia McCarty
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

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Lois and Harlan Anderson chair

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

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Jules Eskin
Principal
Philip R. Allen chair

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
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*Robert Ripley
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Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Charles and JoAnne Dickinson chair

*Jerome Patterson

*Jonathan Miller

*Owen Young

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair

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

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Leith Family chair

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*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

**Participating in a system of rotated seating within each string section*

‡*On sabbatical leave*

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Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

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Harold Wright
Principal
Ann S.M. Banks chair
William Hudgins
Thomas Martin
Assistant Principal
E-flat clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
‡Charles Kavalovski
Principal
Helen Sagoff Slosberg chair
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Assistant Principal
Thomas Rolfs

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

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Thomas Gauger
Peter Andrew Lurie chair
Frank Epstein
Peter and Anne Brooke chair
J. William Hudgins

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
William Shisler
James Harper

Assistant Conductors
Grant Llewellyn
Robert Spano

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Twelfth Season, 1992-93

Thursday, October 8, at 8
Friday, October 9, at 2
Saturday, October 10, at 8

SEIJI OZAWA conducting

BERNSTEIN — *The Age of Anxiety*, Symphony No. 2
for piano and orchestra
(after W. H. Auden's poem)

Part I
The Prologue (Lento moderato)
The Seven Ages (Variations 1-7)
The Seven Stages (Variations 8-14)

Part II
The Dirge (Largo)
The Masque (Extremely fast)
The Epilogue (Adagio – Andante – Con moto)

BENJAMIN PASTERNACK, piano

The performances of Leonard Bernstein's Symphony No. 2 are part of the AT&T AMERICAN ENCORE series, a program supporting the performance of 20th-century American works.

INTERMISSION

The evening concerts will end about 10:15 and Friday's about 4:15.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, New World, Erato, and Hyperion records

Baldwin piano

Please be sure the electronic signal on your watch or pager is switched off during the concert.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

MAHLER — Symphony No. 1 in D

Langsam. Schleppend
[Slow. Dragging]

Kräftig bewegt, doch nicht zu schnell;
[With powerful motion, but not too fast]

Trio: Recht gemächlich
[Pretty easygoing]

Feierlich und gemessen, ohne zu schleppen
[Solemn and measured, without dragging]

Stürmisch bewegt
[With tempestuous motion]

Leonard Bernstein analyzes "The Age of Anxiety" in August 1949 at Tanglewood, with the conductor Artur Rodzinski (chin on hand) among his listeners

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KEEP GREAT MUSIC ALIVE.

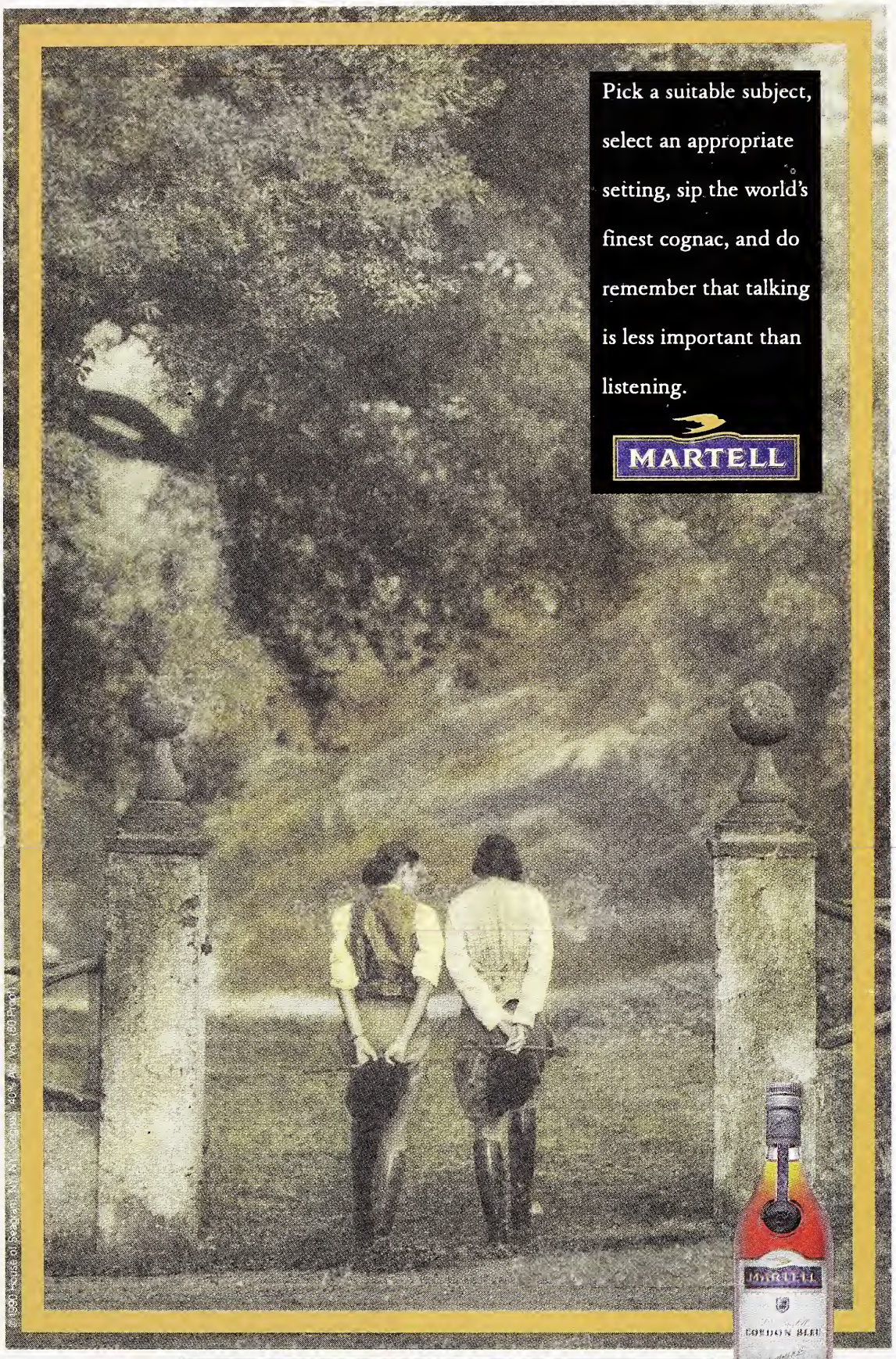
Leonard Bernstein
The Age of Anxiety, Symphony No. 2 for piano and orchestra (after W.H. Auden)

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and died in New York on October 14, 1990. He composed The Age of Anxiety *during a busy period of travels as guest conductor in 1948-49, completing the draft of the score on February 9, 1949, and the full score on March 20. He revised the score—particularly the close of the work—in 1965; it is the revised version that will be performed here. Serge Koussevitzky led the Boston Symphony Orchestra in the first performances on April 8 and 9, 1949, followed by a "Tanglewood on Parade" performance that August 12, all with the composer at the piano. Seiji Ozawa has led all of the orchestra's performances since then: in January and February 1968 with pianist Yuki Takahashi, and in memory of the composer at Tanglewood in August 1991, followed by tour performances in Athens, Salzburg, and Paris, with Benjamin Pasternack as soloist. In addition to the solo piano, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, tenor drum, tam-tam, cymbal, temple blocks, triangle, glockenspiel, xylophone, celesta, harp (two if possible), pianino (in the orchestra), and strings.*

Between July 1944 and November 1946, W.H. Auden wrote an extended poem (in print it runs eight pages) entitled *The Age of Anxiety*, subtitled "A Baroque eclogue." In it, three men and a woman—Quant, Malin, Emble, and Rosetta—meet in a New York bar, where each has come to find a cure for boredom, loneliness, lack of purpose—or, if not a cure, a means of forgetting them. The poem follows their thoughts and their conversation—with interruptions from radio broadcasts of war news and commercial messages—through a long night, first in the bar itself, then moving to Rosetta's apartment, where the party continues, though the four individual participants become more and more isolated, even as they seek to end their rootlessness, through the attempt to find or accept a new faith. Finally, at dawn, Rosetta finds Emble passed out on her bed, while Quant and Malin say their goodbyes in the light of dawn on the streets and promptly forget one another's existence. The very title of Auden's poem has become an emblem to describe mid-twentieth-century life.

Leonard Bernstein was clearly taken with Auden's poem, which provides not only a title for this Symphony No. 2, but what must be called its plot. The published score contains an extended note in which the composer describes his astonishment at realizing, after the fact, how closely the music echoed the poem, which had been intended as no more than a general guide to its structure and expression. Long after completing the work, he claimed to have found details intended as purely musical gestures that were also unconscious references to the poem. Yet a detailed connection between poem and symphony may be a stumbling block for listeners. Certainly most composers who have written a programmatic description of their music have found that, ultimately, it gets in the way of the music. Though Bernstein retained his elaborate description in the revised score, he chose to rewrite the ending in a way that makes musical sense while breaking away from the letter of Auden's text. Throughout the work there is an elaborate solo piano part that makes the symphony a kind of piano concerto. In the original version, the piano was silent in the last section except for a single final chord. Bernstein had conceived this ending as the "phony faith" that the charac-

THE ART OF CONVERSATION.



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ters sought out; the pianist was to remain aloof from that self-serving search, except for "a final chord of affirmation at the end."

But the more he considered his composition as a work of music rather than as the expression of a poem, Bernstein came to realize that the ending simply didn't work. In a concerto-like piece, the piano's natural function is to have a dialogue, to set up a contrast, with the orchestra. So the program went out the window in recognition of the musical requirements.

Despite this significant change of heart, Bernstein has effectively projected much of the poetic "narrative" of *The Age of Anxiety* in musical terms. The first half of the score, after a prologue, consists of two sets of seven variations each, corresponding to Auden's "Seven Ages" and "Seven Stages." These never take a simple theme as the basis of the variations; they consist, rather, of fourteen brief, contrasting sections, each of which grows out of some idea in the preceding passage and generates another idea that will lead to the next section.

Not surprisingly, the rhythm and melodic character of many of these ideas are closely related to the sounds of '40s swing and jazz, precisely the sounds that would have been heard on the radio in the bar where the four characters congregate and would best symbolize the spirit of the age. In addition, they mirror the nervous and hectic pace of modern urban life. There is, however, a striking exception at Variation VIII, the first of the "Seven Stages," where the poem speaks of remoteness and hints of distant times and places. Here Bernstein casts the section in a broad 3/2 with a flowing melody in quarters and eighths over a stately bass line moving in half-notes. One can scarcely avoid hearing in this passage the echo of a "remote" dance style from a distant time and place, the Baroque sarabande.

The second part of the score, dealing with the four characters' departure from the bar and their increasingly pointless and empty party at Rosetta's place, combines elements of a twelve-tone row (from which evolves the theme of the *Dirge*), hectic and varied jazz figures in different moods (*The Masque*), and the final breaking-up of the party at dawn in a renewed search for positive values.

—Steven Ledbetter

Leonard Bernstein and the Boston Symphony Orchestra

Leonard Bernstein's association with the Boston Symphony Orchestra spanned more than five decades. Born in Lawrence, Massachusetts, he grew up in Brookline, near Boston. The first orchestral concert he attended was played by the Boston Pops Orchestra under the direction of Arthur Fiedler. In 1939, having just graduated from Harvard, he led Brahms's *Academic Festival* Overture on Boston's Charles River Esplanade, after winning a prize in a newspaper competition. In 1940 he was accepted by then BSO Music Director Serge Koussevitzky, who became a cherished mentor and friend, into the first class of the Tanglewood Music Center, where Mr. Bernstein continued to teach, conduct, and provide spiritual guidance through his final summer. His concert appearances as conductor and pianist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood spanned the years 1944 to 1990. As an Adviser to Tanglewood in the early 1970s he shared responsibility for its artistic direction with Seiji Ozawa and Gunther Schuller. Mr. Bernstein composed two works for the Boston Symphony Orchestra: his Symphony No. 3, *Kaddish*, commissioned for the orchestra's 75th anniversary, and his Divertimento for Orchestra, commissioned for the BSO's centennial in 1981. Tanglewood was the site of his seventieth birthday celebration in 1988, and of his final conducting appearance, on August 19, 1990, with the Boston Symphony Orchestra. In addition, Mr. Bernstein was a significant influence upon the career of Seiji Ozawa, whose first professional position was as Mr. Bernstein's assistant with the New York Philharmonic.

Gustav Mahler
Symphony No. 1 in D

Gustav Mahler was born at Kalische (Kalište) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He did most of the work on this symphony in February and March 1888, having begun to sketch it in earnest three years earlier and using material going back to the 1870s. He revised the score extensively on several occasions; the second, and last, edition published during Mahler's lifetime was dated 1906. Mahler himself conducted the first performance of the work, then in five movements and called "Symphonic Poem in Two Parts," with the Budapest Philharmonic on November 20, 1889. At a New York Philharmonic concert on December 16, 1909, he introduced the work to the United States in its final four-movement form, having dropped the original second movement (the so-called "Blumine" movement; see below) after a June 1894 performance in Weimar. Pierre Monteux conducted the first Boston Symphony performances—in fact the first in Boston—on November 23 and 24, 1923 (the Boston Symphony had already performed the Fifth Symphony under Wilhelm Gericke in 1906 and the Second under Karl Muck in 1918). Other Boston Symphony performances of the four-movement Mahler First have been given by Dimitri Mitropoulos, Richard Burgin, William Steinberg, Erich Leinsdorf, Eugene Ormandy, Bernard Haitink, Klaus Tennstedt, Hiroshi Wakasugi, Adam Fischer, Seiji Ozawa, and Carl St. Clair. David Zinman led the most recent Symphony Hall performances in October 1988. Christoph Eschenbach was conductor for the most recent Tanglewood performance in August 1990. A five-movement version including the "Blumine" movement that Mahler later cut was given by Seiji Ozawa in April 1974 and then again during the 1977-78 season, as well as by Kenneth Schermerhorn at Tanglewood in 1974. Mahler's First Symphony is scored for four flutes (three of them doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet, two doubling high clarinet in E-flat), three bassoons (one doubling contrabassoon), seven horns, five trumpets, four trombones, bass tuba, timpani (two players), bass drum, cymbals, triangle, tam-tam, harp, and strings.

Mahler's first contribution to the genre of the symphony, which he was to dominate and change drastically, took an unusually long gestation period to reach its final form. His first two symphonies seem to have changed character in the composer's mind over a period of years and several performances. He may have begun active composition on the First Symphony as early as 1884. A review of the premiere in 1889 actually claimed that he had *finished* the symphony five years earlier, but this is patently incorrect; probably the critic misunderstood some comment about his having completed some aspect of the work at that early date. Or perhaps the critic simply confused the composition of the *Songs of a Wayfarer*, written in response to his unhappy affair with the soprano Johanna Richter, with the composition of the symphony, which uses some of the same thematic material.

Much of the concentrated work of shaping the score in its first version took place under the impetus of a troubling involvement with a married woman, Marion Mathilda von Weber, the wife of a German soldier, Captain Carl von Weber, who was the grandson of the composer of *Der Freischütz*. Mahler had become involved with the Weber family late in 1886, when the Leipzig Opera revived a number of Weber's works for the centennial of the composer's birth, many of them conducted by Mahler. He continued

in close contact with the family while working to complete Weber's unfinished opera *Die drei Pintos*. It was at their house that he first heard the opening sonority of the First Symphony, the extraordinary sound of a *D* repeated in seven octaves; after conceiving this sound, Mahler took a place at the Webers' piano while they sat on either side of him, playing the note in the octaves his hands were unable to reach. Before he knew it, he found himself in love with Marion, and she with him. They planned to run away together, but in the end, Mahler did not show up at the appointed rendezvous.

He poured the emotional energies thus released into compositional activity, completing the work that we now call the First Symphony and writing the first movement of what we now call the Second Symphony. But Mahler was not prepared to call either piece a symphony; in his mind, both of them were symphonic poems, that is, program music with some kind of story to tell (whether made explicit or not). It took him several versions to work his way to a recognition that he was in fact making a contribution to the most prestigious of all orchestral forms, the traditional symphony.

At the premiere in Budapest on November 20, 1889, Mahler listed the work in the program like this:

> Mahler. "Symphonic Poem" in two parts.
> Part I: 1. Introduction and Allegro comodo. 2. Andante. 3. Scherzo.
> Part II: 4. A la pompes funèbres; attacca. 5. Molto appassionato.

There were five movements (not the present four), arranged into two large parts. And, though he indicated that the work was a "symphonic poem," he gave no hint as to its nature or subject matter. Moreover, even when he did offer some clue to the music, the music was often ironic in a way that virtually guaranteed the public would not understand his hints. The title of the fourth movement signals that it is some kind of funeral march; but in fact, Mahler produced a parody of a funeral march, with no explanation. It can scarcely be surprising that the critic, though recognizing Mahler's "profound sensitivity and genuine musical gifts, combining a wealth of lively imagination with highly developed powers of organization," still found the work to overstep "artistic moderation" and to "lack a unifying underlying note." Unfortunately, this first version of the work is now lost; the earliest surviving manuscript of the symphony (now at Yale) already incorporates significant revisions that Mahler made for the second performance four years after the first.

Evidently Mahler decided that he needed to offer more guidance to his listeners, though in his next performances—in Hamburg and Weimar, 1893 and 1894, respectively—he went rather overboard with programmatic description. Now the work itself had a title ("*Titan*, a tone-poem in symphonic form"), as did each of the two parts and five movements, while the fourth movement was treated to a virtual essay.

Part I. "From the days of youth," Flower-, Fruit-, and Thorn- pieces.
1. "Spring without End" (Introduction and Allegro comodo). The Introduction depicts Nature's awakening from the long sleep of winter.
2. "Blumine" (Andante).
3. "In full sail" (Scherzo).

Part II. "Commedia humana."
4. "Aground" (Funeral march "in the manner of Callot"). The following may serve as explanation: The external stimulus for this piece of music came to the composer from the parodistic picture, known to all children in Austria, "The Hunter's Funeral Procession," from an old book of children's fairy tales: the beasts of the forest accompany the dead woodsman's coffin to the grave, with hares carrying a small banner, with a band of Bohemian musicians, in front, and the procession escorted by music-making cats, toads, crows, etc., with stags, roes, foxes and other four-legged and feathered creatures of the forest in comic postures. At this point the piece is conceived as an expression of a mood now ironically merry, now weirdly brooding, which is then promptly followed by:
5. "Dall'Inferno" (Allegro furioso), the sudden eruption of a heart wounded to the quick.

This was clearly overkill. When Mahler performed the work in Berlin in 1896, he gave it a form substantially like that in which we know it. No longer is it a tone poem,

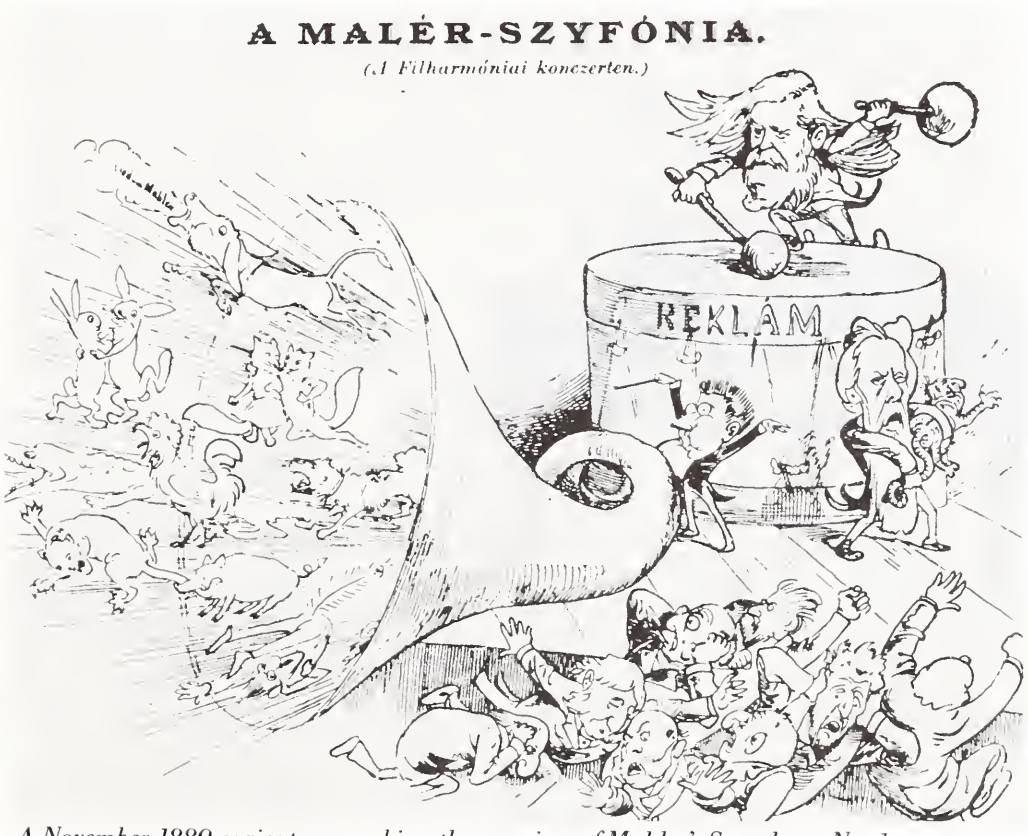
"The Hunter's Funeral," a woodcut after the drawing that inspired Mahler's original fourth movement

but a "Symphony in D for large orchestra." He deleted the division into two parts, removed the original second movement ("Blumine"),* and deleted the programmatic titles. In 1896 Mahler explained to the critic Max Marschalk why he had made these changes:

> . . . [M]y friends persuaded me to provide a kind of program for the D major symphony in order to make it easier to understand. Therefore, I had thought up this title and explanatory material after the actual composition. I left them out for this performance, not only because I think they are inadequate and do not even characterize the music accurately, but also because I have learned through past experiences how the public has been misled by them.

Mahler had drawn his discarded programmatic ideas from the works of a favorite German romantic author, Jean Paul (the pen name of Johann Paul Friedrich Richter [1763-1825]), whose best-known novel, a massive work in four volumes called "Titan" (completed in 1803), dealt with a heaven-storming idealist whom Mahler clearly

*When the "Blumine" movement was rediscovered upon the recovery of the manuscript now at Yale, there was natural interest in hearing the symphony with that movement. Unfortunately, most recordings that were made including the deleted movement combined "Blumine" with the other four movements in Mahler's final version, which had been considerably reworked. While it is worthwhile hearing the original version of the symphony (or, rather, the oldest version for which the score survives), it only has integrity as a work of art if all five movements are played in the 1893 version. And, of course, one must remember that in the end Mahler made a conscious and serious decision to eliminate "Blumine" from the symphony. He did not take this decision simply to reduce the work to the standard four movements of a symphony; rather, he came to realize that the musical material for "Blumine," derived from incidental music he had composed for J. V. Scheffel's play *Der Trompeter von Säckingen*, simply was not part of the sound-world of the First Symphony.



A November 1889 caricature mocking the premiere of Mahler's Symphony No. 1 in Budapest

sought to emulate in choosing him as the title for his symphony. And the odd title "Flower-, Fruit-, and Thorn-pieces" that Mahler gave to Part I in 1893 derives from another Jean Paul book, the eccentrically titled "Flower-, Fruit-, and Thorn Pieces, or The Marital Condition, Death, and Wedding of the Advocate for the Poor F. St. Siebenkäs" (1796-97). But since Mahler himself insisted that he had invented all the explanations for his piece only after the fact, we can conveniently ignore them when considering the symphony as a work of art.

There, for all practical purposes, the situation stands: we have a symphony in the "traditional" four movements—though very untraditional in so many aspects of its content and expressive quality. Mahler's introduction takes its cue, in his own way, from Beethoven, growing gradually from almost nothing ("like a sound of nature," he says of the opening bars, containing but the single pitch, *D*, spread over seven octaves), followed by fragments of melody—bird calls, fanfares, a horn melody. The "cuckoo call" that appears so frequently is a descending fourth (Audobon never heard such a cuckoo!), an interval that forms one of the most constant musical ideas of the symphony. Gradually all of this takes coherent shape and picks up tempo, suddenly presenting us with a melody familiar from the *Songs of a Wayfarer*: "Ging heut' morgen übers Feld," which becomes the principal material of the first movement, reappearing several times with its emotional quality affected by the character of the linking materials, particularly of the single powerful climax of the movement.

The A major scherzo, a comfortable Austrian Ländler straightforward enough to assure that even the first audiences would like it, conjures up the vigor of a peasant dance, with reference to Mahler's own song "Hans und Grete," composed in 1880. The Trio, in F, is far more nostalgic and delicate by contrast.

The third movement unsettled most early listeners. Mahler's ironic treatment of death was too new and too disturbing. Timpani softly play a march beat, reiterating the descending fourths that are so frequent a motif in this symphony; over the rhythmic pattern, a solo double bass eerily intones the melody we have all sung as "Frère Jacques" —only in the minor key! The hushed stillness, the muffled drums, and the use of a children's tune in this context all contribute to the uncanny mood of the movement. By contrast a strain of what listeners today may well recognize as "klezmer music" overlays the march with an unexplained mood of parody. A turn to a consoling passage in G major (the closing strains of the *Wayfarer* songs, representing a gentle acceptance of death) does not last; the opening materials return to emphasize death as a fearsome specter.

Mahler once described the finale as "the cry of a wounded heart," a description that is particularly apropos for the opening gesture of the movement. This finale aims to move from doubt and tragedy to triumph, and it does so first of all through a violent struggle to regain the home key of the symphony, D major, not heard since the first movement. Mahler first does so with an extraordinary theatrical stroke: a violent, gear-wrenching shift from C minor directly to D major in the full orchestra, triple-*forte*. But this "triumph" has been dishonestly won; it is completely unmotivated, in harmonic terms, too jarring, too unsatisfactory. So even though this passage seems at first to be the victorious conclusion, it ends in a return to the inchoate music of the symphony's very opening, this time building gradually to the truly jubilant conclusion, for which Mahler requests that all the horns, playing the "chorale resounding over everything," stand up so that the melody may make its proper effect and, if possible, drown out everything else with the song of joyous triumph.

—S. L.

More . . .

Joan Peyser's article on Leonard Bernstein in *The New Grove Dictionary of American Music* is an excellent compact introduction to Bernstein's life and works. The same author's recent full-scale biography, *Bernstein* (Morrow), has a great deal of information, but it is weakened by the author's unfortunate insistence on potted pop psychoanalysis. A diverse series of articles discussing Bernstein's work as composer, conductor, recording artist, television celebrity, and teacher was assembled by Steven Ledbetter in *Sennets and Tuckets* for Leonard Bernstein's seventieth birthday celebration at Tanglewood in 1988 (Boston Symphony Orchestra in association with David R. Godine). Humphrey Burton, who produced that event and is currently at work on the first biography of the composer to have access to his private papers, considers that celebratory volume to offer the best all-around view of what made Bernstein special. The book is out of print, but remaining copies are available in the BSO's Symphony Shop. Bernstein recorded *The Age of Anxiety* more than once, but the only recording in the current catalogue is his latest reading—a very fine one—with Lukas Foss as the soloist and the Israel Philharmonic Orchestra (Deutsche Grammophon, coupled with the *Jeremiah* Symphony).

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove Dictionary of Music and Musicians; it has been reissued in paperback, along with the Grove articles on Janáček, Richard Strauss, and Sibelius, in *The New Grove Turn of the Century Masters*. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. Only one volume has been published in English yet, although the second and third volumes are out in the original French. It will be the standard biographical study for many years. Donald Mitchell's perceptive and detailed study of the music now runs to three volumes with a fourth volume yet to come; the series consists of *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California, with the second volume available in paperback). The extremely detailed study is informed by a strong musical intelligence. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need. Seiji Ozawa and the Boston Symphony Orchestra have recorded Mahler's First Symphony as part of their Mahler cycle (Philips). Other highly recommended recordings include Leonard Bernstein's with the Concertgebouw Orchestra (DG), Claudio Abbado's with the Berlin Philharmonic (DG), Georg Solti's with the Chicago Symphony (London), and Bernard Haitink's also with the Concertgebouw Orchestra (Philips). Erich Leinsdorf's recording with the Boston Symphony Orchestra is still available on cassette (Victrola). For a different view of the work, Adam Fischer has recorded the early version of the Mahler First (Hungaroton).

—S.L.

Benjamin Pasternack

Pianist Benjamin Pasternack was the grand prize winner at the inaugural World Music Masters Piano Competition held in Paris in July 1989. Bestowed by the unanimous vote of a distinguished panel of judges, the honor carried with it engagements in Portugal, France, Canada, Switzerland, and the United States. An earlier competition victory, when Mr. Pasternack won top prize at the 40th Busoni International Piano Competition in August 1988, led to a series of recitals in Northern Italy and a compact disc recording on the Nuova Era label. Mr. Pasternack's engagements in America have included appearances as soloist with the orchestras of Boston, Philadelphia, St. Louis, Ann Arbor, and Hartford, and the Pacific Symphony. He has been a guest artist at Tanglewood, the Seattle Chamber Music Festival, the Capuchos Festival in Portugal, and the Menton Festival in France. Other highlights of recent seasons have included two recital tours of Europe, with performances in Zurich, Munich, and Paris, and a concert with Erich Leinsdorf and the Tonhalle Orchestra of Zurich. A native of Philadelphia, Benjamin Pasternack began his performance career when he was eight. At thirteen he entered the Curtis Institute of Music, where he studied with Mieczyslaw Horszowski, Rudolf Serkin, and Seymour Lipkin. Currently a member of the piano faculty at Boston University's School for the Arts, he also studied with Leon Fleisher and Leonard Shure. Mr. Pasternack made his Boston Symphony Orchestra debut at Tanglewood in 1987. He made his subscription series debut in October 1988, when he performed Mozart's G major piano concerto, K.453, with less than two days' notice. His most recent appearances with the orchestra were as soloist in Leonard Bernstein's Symphony No. 2, *The Age of Anxiety*, at Tanglewood in August 1991, and then on tour in Athens, Salzburg, and Paris. He will give further performances of the work when he accompanies the BSO on its first tour to South America this month.

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NEXT PROGRAM . . .

Friday, October 30, at 8

The Boston Symphony Orchestra is pleased to present

THE SAINT PAUL CHAMBER ORCHESTRA
HUGH WOLFF, Music Director

HUGH WOLFF conducting

SCHUMAN — Symphony for Strings (Symphony No. 5)

- Molto agitato ed energico
- Larghissimo
- Presto leggiero

BARBER — Violin Concerto, Opus 14

- Allegro
- Andante
- Presto in moto perpetuo

GIL SHAHAM

INTERMISSION

BEETHOVEN — Symphony No. 2 in D, Opus 36

- Adagio molto–Allegro con brio
- Larghetto
- Scherzo: Allegro
- Allegro molto

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Please note that there is a $2.00 handling fee for each ticket ordered by phone.

COMING CONCERTS . . .

From Monday, October 19, through Thursday, October 29, the Boston Symphony Orchestra will perform in South America for the first time, giving eight concerts in São Paulo, Buenos Aires, and Caracas.

Friday Evening—October 30, 8-9:55
ST. PAUL CHAMBER ORCHESTRA
HUGH WOLFF conducting
GIL SHAHAM, violin

SCHUMAN	Symphony for Strings
BARBER	Violin Concerto
BEETHOVEN	Symphony No. 2

Wednesday, November 4, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'C'—November 5, 8-9:55
Friday 'A'—November 6, 2-3:55
Saturday 'A'—November 7, 8-9:55
Tuesday 'C'—November 10, 8-9:55
MAREK JANOWSKI conducting
TAMARA SMIRNOVA-ŠAJFAR, violin

MOZART	Symphony No. 30
HINDEMITH	*Kammermusik* No. 4, for violin and chamber orchestra
MOZART	Serenade No. 6 in D, K.239, *Serenata notturna*
HINDEMITH	*Kammermusik* No. 1, for small orchestra

Programs and artists subject to change.

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Help the Boston Symphony Orchestra acquire a collection of outstanding string instruments for concert performance by BSO musicians.

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SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets are available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200. Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $2.00 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6.50 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors; it is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Please note that smoking is no longer permitted in the Cabot-Cahners Room.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passage between Symphony Hall and the Cohen Wing.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance, courtesy of R.M. Bradley & Co., Inc., and The Prudential Property Company, Inc. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts on Tuesday, Thursday, Friday, or Saturday. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5).

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business & Professional Leadership program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the BSO Corporate Development Office at (617) 638-9270.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from 12 p.m. until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

"Culture Is Not Just An Ornament; It Is The Expression Of A Nation's Character."

W. Somerset Maugham

Because culture touches on the noblest impulses within us all, The Boston Company believes our cultural institutions are central to the dignity of every individual. Which is why, in addition to our enthusiastic support of many educational and social causes in our community, the people of The Boston Company continue to contribute to a variety of cultural institutions. We urge that you, too, lend your continuous and generous support.


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