



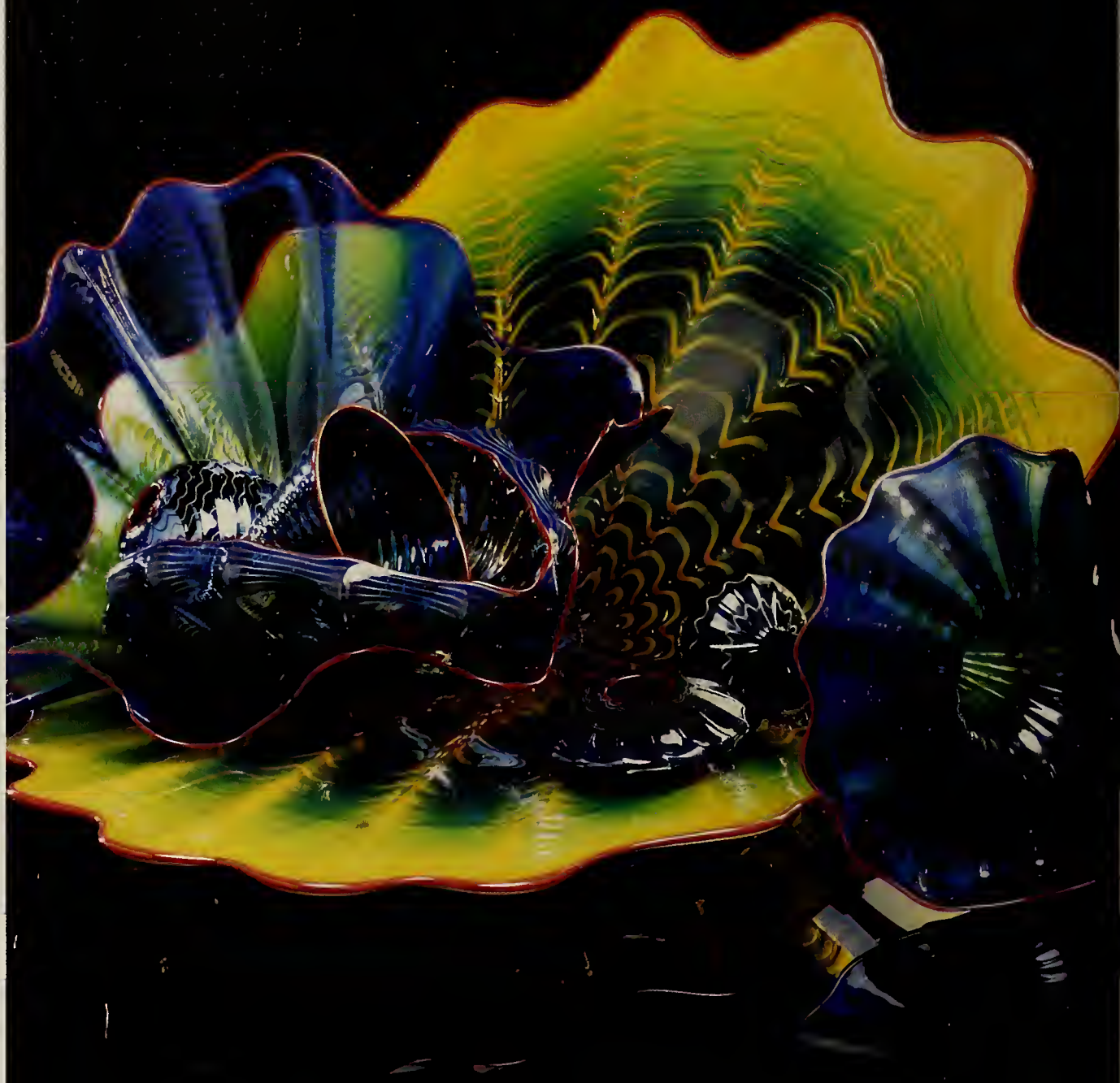
Tanglewood

2008

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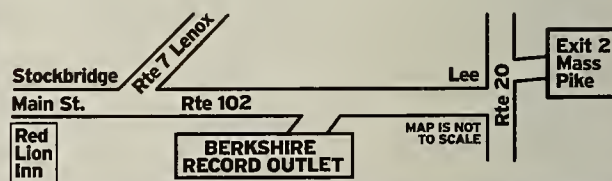


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An Expanded "Special Focus" Exhibit at the Tanglewood Visitor Center and Highwood Carter's Century— An Exhibit Celebrating the Life and Music of Elliott Carter

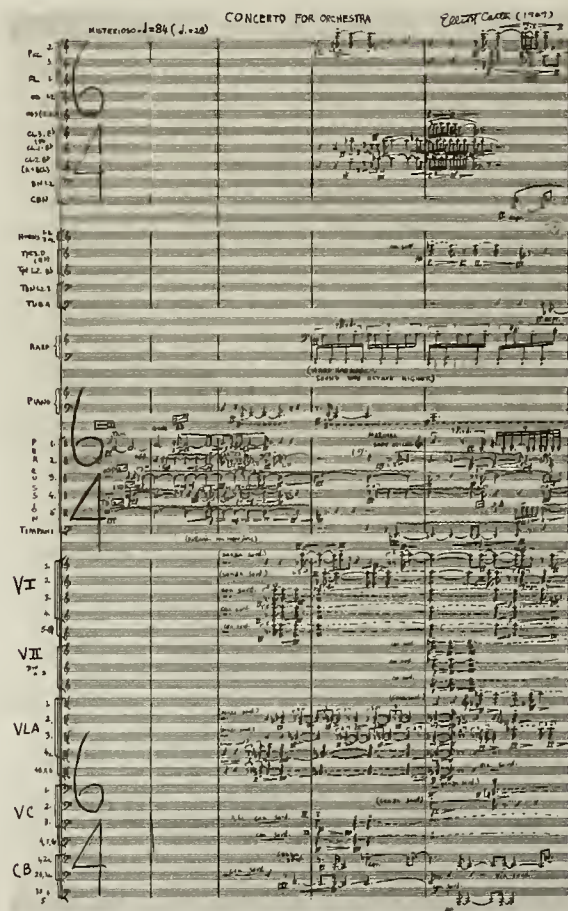


Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)

In conjunction with Tanglewood's 2008 Festival of Contemporary Music (July 20-24) celebrating Elliott Carter's 100th-birthday year, a comprehensive exhibit mounted by the BSO Archives celebrates the life and music of one of America's greatest composers. The exhibit includes reproductions of more than 75 photographs, letters, and manuscript scores from Mr. Carter's personal collection and from the Elliott Carter Collection located at the Paul Sacher Foundation in Basel, Switzerland.

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

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



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



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



Tanglewood

The Tanglewood Festival

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

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at

Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

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

At the all-Wagner concert that opened

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

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

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



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

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

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

The Tanglewood Music Center

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

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

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

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed on August 2 of Tchaikovsky's



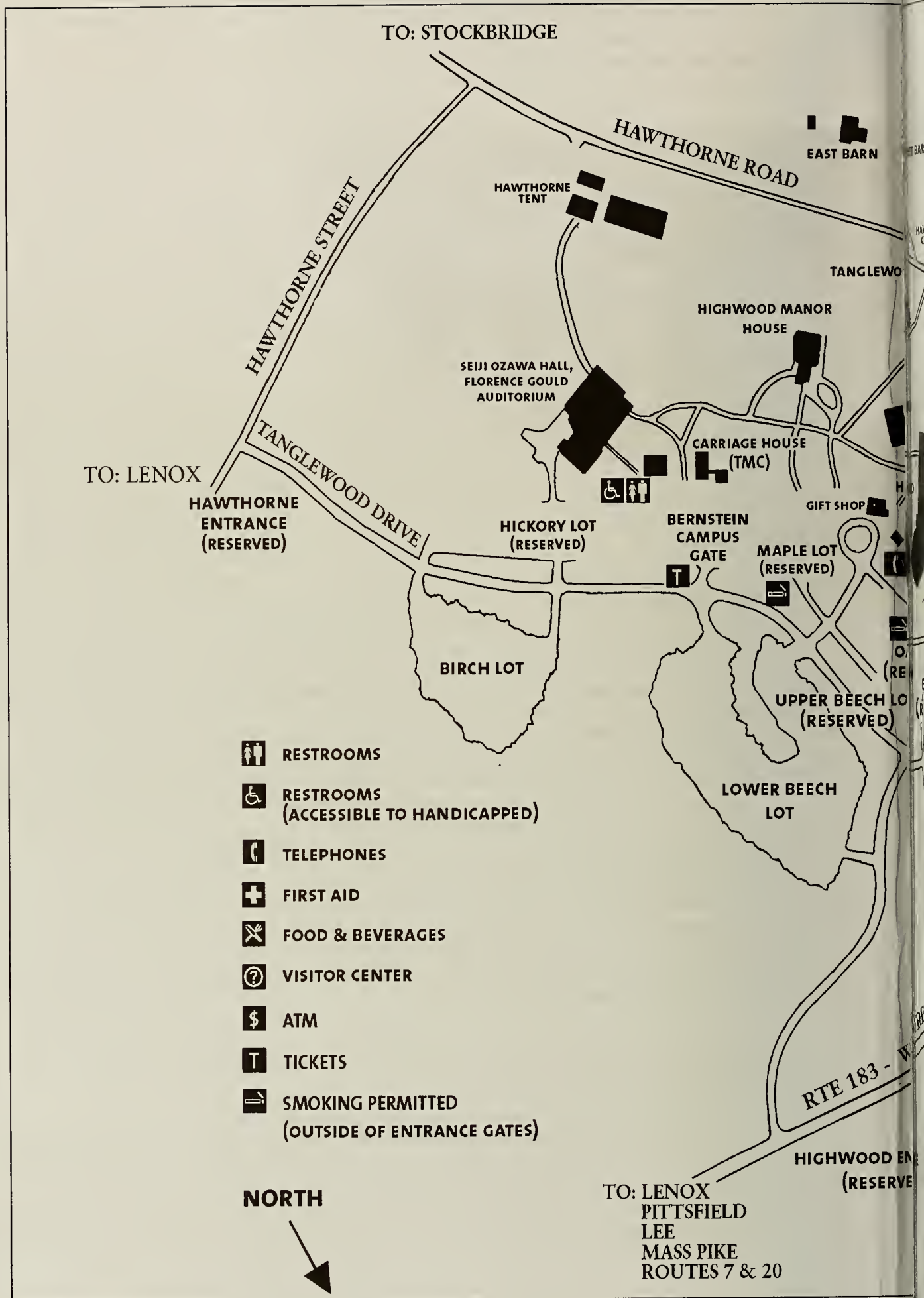
BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni" (photo: Walter H. Scott)

Eugene Onegin conducted by James Levine with a guest cast of internationally renowned singers, and TMCO concerts in Ozawa Hall led by Maestro Levine, Bernard Haitink, Stefan Asbury, and Rafael Frühbeck de Burgos. The season also includes a fully staged TMC production of Kurt Weill's *Rise and Fall of the City of Mahagonny* conducted by James Levine (August 9-11 in the Theatre) and a fourth collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra—a concert performance of Stephen Sondheim's *A Little Night Music* (July 8 in the Shed). The TMC season again opens with a residency by the Mark Morris Dance Group, culminating in two performances by the company (June 26 and

27), including the premiere of a new Mark Morris work choreographed to Samuel Barber's *Excursions* for piano, as well as works from the MMDG repertoire, with music performed by TMC singers and pianists. All of the TMC Fellows participate in ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts). The 2008 Festival of Contemporary Music—an annual five-day celebration of the music of our time—will this year be directed by James Levine, and will concentrate exclusively, for the first time, on the works of a single composer—Elliott Carter, in his centennial year. The Festival (July 20-24) will include ten concerts—three of them with full orchestra—as well as a film-showing, panels and symposia, and an interview with Mr. Carter. The start of the TMC season again includes an intensive string quartet seminar, led by members of the Juilliard, Concord, Muir, and Takács quartets. A highlight of the Composition Program is the annual project focusing on inter-arts collaborations—this season an exploration of music and poetry, with, as guest faculty members, composer Shulamit Ran and poet Lloyd Schwartz, the newly written works to be performed in an Ozawa Hall concert on July 29.

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

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





Tanglewood

LENOX, MA



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In Consideration of Our Performing Artists and Patrons

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

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

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

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

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

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

Thank you for your cooperation.



Tanglewood Information

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

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

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

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

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

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

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www.tanglewood.org

Choose among:

- **Bagged Meal**

Choice of sandwich or wrap, along
with fruit, snacks and water.

- **Boxed Meal**

Choice of gourmet entrées along
with salad, fruit, dessert and water.

- **Picnic Tote**

Serves two: includes hors d'oeuvres,
fruit, entrées of your choice,
water and a bottle of wine.



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

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

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

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

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

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

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

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

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

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

Tanglewood Visitor Center

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

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



James Levine

Now in his fourth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2008 Tanglewood season include Berlioz's *Les Troyens* in concert with the Boston Symphony Orchestra; Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra; a fully staged Tanglewood Music Center production of Weill's *Rise and Fall of the City of Mahagonny*; a BSO concert



(photo: Michael J. Lutch)

of Elliott Carter's music as part of this summer's Festival of Contemporary Music marking the composer's 100th-birthday year, and John Harbison's new Symphony No. 5 with the BSO, as well as BSO performances of works by Bach, Brahms, Haydn, Mahler, Mozart, and Schubert. Also as part of his continuing involvement with the Tanglewood Music Center, he leads classes devoted to orchestral repertoire, Lieder, and opera with the TMC's Instrumental, Vocal, and Conducting Fellows. Highlights of his forthcoming 2008-09 BSO season include a special Opening Night all-Russian program; Brahms's *Ein deutsches Requiem*; the world premieres of BSO-commissioned works by Elliott Carter, Leon Kirchner, and Gunther Schuller; concert performances of Verdi's *Simon Boccanegra*; a selection of Mozart symphonies ranging from early works to the final three; Mahler's Symphony No. 6, and Tchaikovsky's *Pathétique* Symphony, as well as music of Beethoven, Berlioz, Boulez, Brahms, Messiaen, Schumann, and Stravinsky. Following the 2007 Tanglewood season, he and the Boston Symphony Orchestra made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival, Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging

from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberman, Ligeti, Perle, Schuller, Sessions, and Wuorinen. He became music director in the fall of 2004, having been named music director designate in October 2001.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-seven years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 83 different operas, including thirteen company premieres. In 2008-09 Maestro Levine leads the MET's Opening Night gala featuring Renée Fleming; a free performance of Verdi's *Requiem* marking the first anniversary of Luciano Pavarotti's death; a 125th Anniversary Gala (also celebrating the 40th anniversary of Plácido Domingo's Met debut) featuring recreations of scenes from historic Met productions; the final revival of Wagner's *Ring* cycle in Otto Schenk's production; a new Robert Lepage production of Berlioz's *Damnation of Faust*, and a revival of Gluck's *Orfeo ed Euridice* in Mark Morris's production, and as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor

piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at



(photo: Michael J. Lutch)

Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover

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



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Music Director
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Bernard Haitink

Conductor Emeritus
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Seiji Ozawa

Music Director Laureate

First Violins

Malcolm Lowe

Concertmaster
*Charles Munch chair,
fully funded in perpetuity*

Tamara Smirnova

Associate Concertmaster
*Helen Horner McIntyre
chair, endowed in perpetuity
in 1976*

Alexander Velinzon

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

Elita Kang

Assistant Concertmaster
*Edward and Bertha C. Rose
chair*

Bo Youp Hwang

*John and Dorothy Wilson
chair, fully funded in
perpetuity*

Lucia Lin

Forrest Foster Collier chair

Ikuko Mizuno

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

Amnon Levy

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

Sheila Fiekowsky*

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

Jennie Shames*

*Theodore W. and Evelyn
Berenson Family chair*

Valeria Vilker Kuchment*

*Stephanie Morris Marryott
and Franklin J. Marryott
chair*

Tatiana Dimitriades*

*Catherine and Paul
Buttenwieser chair*

Si-Jing Huang*

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

Nicole Monahan**

*Kristin and Roger Servison
chair*

Wendy Putnam*

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

Xin Ding*

Glen Cherry*

Second Violins

Haldan Martinson

Principal
*Carl Schoenhof Family
chair, fully funded in
perpetuity*

Vyacheslav Uritsky

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

Ronald Knudsen

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

Ronan Lefkowitz

*David H. and Edith C.
Howie chair, fully funded
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Nancy Bracken*

*Robert Bradford Newman
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Bonnie Bewick*

James Cooke*

Victor Romanul*
Bessie Pappas chair

Catherine French*

Kelly Barr**

Jason Horowitz*

Julianne Lee*

Gerald Elias°

Violas

Steven Ansell

Principal
*Charles S. Dana chair,
endowed in perpetuity
in 1970*

Cathy Basrak

Assistant Principal
*Anne Stoneman chair,
fully funded in perpetuity*

Edward Gazouleas

*Lois and Harlan Anderson
chair, fully funded in
perpetuity*

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

Mark Ludwig*

Rachel Fagerburg*

Kazuko Matsusaka*

Rebecca Gitter*

Marvin Moon**

Cellos

Jules Eskin

Principal
*Philip R. Allen chair,
endowed in perpetuity
in 1969*

Martha Babcock

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

Sato Knudsen

*Mischa Nieland chair,
fully funded in perpetuity*

Mihail Jojatu

*Sandra and David Bakalar
chair*

Jonathan Miller*

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Dickinson chair*

Owen Young*

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

Andrew Pearce*

*Stephen and Dorothy Weber
chair*

Mickey Katz*

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

(position vacant)

*Lillian and Nathan R.
Miller chair*

Basses

Edwin Barker

Principal
*Harold D. Hodgkinson
chair, endowed in perpetuity
in 1974*

Lawrence Wolfe

Assistant Principal
*Maria Nistazos Stata chair,
fully funded in perpetuity*

Benjamin Levy

*Leith Family chair, fully
funded in perpetuity*

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*Joseph and Jan Brett
Hearne chair*

Joseph Hearne

*Kathryn H. and
Edward M. Lupean chair*

James Orleans*

Todd Seeber*

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

John Stovall*

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

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Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Linda Toote^o

Piccolo

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

Oboes

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

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

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

(position vacant)
Thomas Stenberg chair

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

Bass Clarinet

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

Bassoons

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

Suzanne Nelsen
John D. and Vera M. MacDonald chair

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

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

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

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

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

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

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

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

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

(position vacant)
Assistant Principal

Benjamin Wright
Arthur and Linda Gelb chair

Trombones

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

(position vacant)

Darren Acosta^o

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

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

Timpani

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

Percussion

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

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

W. Lee Vinson
Barbara Lee chair

(position vacant)

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

Voice and Chorus

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

Librarians

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

William Shisler

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Assistant Conductors

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

Shi-Yeon Sung

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on leave

^o substituting



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Monday – Thursday, 10am-4pm

Friday, 10am – 30 minutes post concert

Saturday, 9am – 30 minutes post concert

Sunday, noon – 6pm

Highwood Gate:

Performance Hours



A Brief History of the Boston Symphony Orchestra

Now in its 127th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important com-

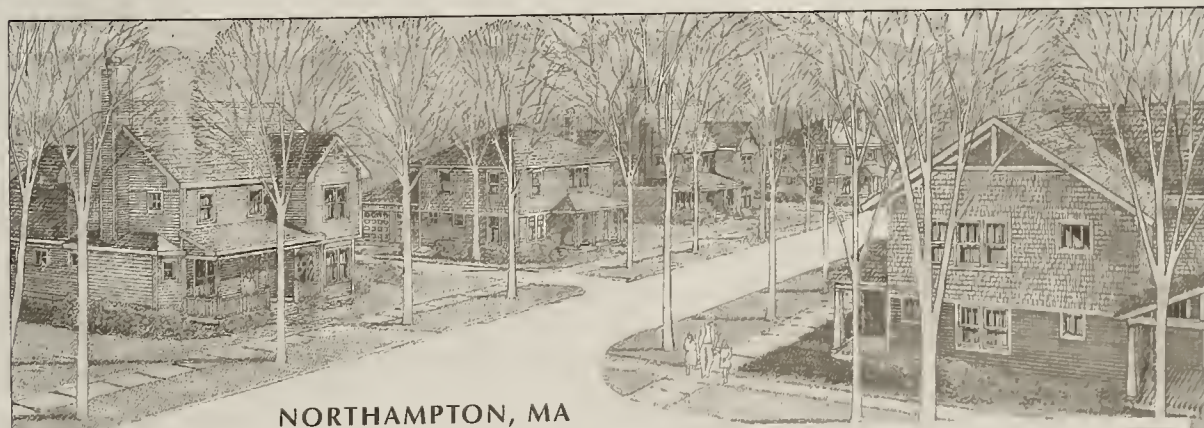


Major Henry Lee Higginson,
founder of the Boston
Symphony Orchestra
(photo: BSO Archives)

posers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

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

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




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

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

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a



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

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 Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

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

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

maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an

active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

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

Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. In late summer 2007, he and the BSO made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London.

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



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

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

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

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

American Symphony Orchestra
Conducted by Leon Botstein

Theater

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

Musical Theater

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

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WEEKEND ONE AUGUST 8–10 FROM EAST TO WEST

FRIDAY, AUGUST 8

PROGRAM ONE

FROM RUSSIA AND BACK: THE CAREER OF SERGEY PROKOFIEV

Works by Prokofiev

SATURDAY, AUGUST 9

PROGRAM TWO

BEFORE EMIGRATION: TEACHERS AND INFLUENCES

Chamber works by Prokofiev, Tchernepnin, Glière, Taneyev, Medtner, Stravinsky, Glazunov

PROGRAM THREE

THE SILVER AGE: MYSTIC SYMBOLS

American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Lyadov, Rimsky-Korsakov, Scriabin, Achron

SUNDAY, AUGUST 10

PROGRAM FOUR

THE PARIS YEARS

Chamber works by Prokofiev, Poulenc, Honegger, Milhaud, Satie, Ravel, Tailleferre, Stravinsky, Auric

PROGRAM FIVE

THE CULT OF THE CHILD

Works by Prokofiev, Poulenc, Ravel, Carpenter, Satie

WEEKEND TWO AUGUST 15–17 THE FAUSTIAN PACT

FRIDAY, AUGUST 15

PROGRAM SIX

WHITE RUSSIANS ABROAD

Choral works by Prokofiev, Grechaninoff, Rachmaninoff, Stravinsky, Obukhov

SATURDAY, AUGUST 16

PROGRAM SEVEN

FROM BROADWAY TO GORKY STREET

Songs by Prokofiev, Duke, Gershwin, Kern, Porter, Dunayevsky, Shostakovich

PROGRAM EIGHT

THE RETURN TO THE U.S.S.R.

Chamber works by Prokofiev, Shostakovich, Khachaturian, Feinberg

PROGRAM NINE

MANUFACTURING A SOVIET SOUND

American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Shebalin, Myaskovsky

SUNDAY, AUGUST 17

PROGRAM TEN


FORMALISM: CHALLENGE AND RESPONSE

Chamber works by Prokofiev, Shostakovich, Kabalevsky, Shcherbachyov

PROGRAM ELEVEN

20TH-CENTURY RUSSIA: NOSTALGIA AND REALITY

American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Dukelsky, Rachmaninoff



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"This Week at Tanglewood"

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

Saturday-Morning Open Rehearsal Speakers

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

The Pre-Rehearsal Talk for the July 26 Saturday-morning Open Rehearsal will offer a behind-the-scenes look at the preparation for that evening's Film Night at Tanglewood under the direction of John Williams.

Koussevitzky Shed lawn video projections provided by Myriad Productions,
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Prelude Concert
Friday, August 1, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

CATHERINE FRENCH, violin (Harbison; 1st violin in Tchaikovsky)
XIN DING, violin (1st violin in Bridge)
EDWARD GAZOULEAS (Harbison; 1st viola in Tchaikovsky)
KAZUKO MATSUSAKA, viola (1st viola in Bridge)
OWEN YOUNG, cello (Harbison)
MIHAIL JOJATU, cello (1st cello in Bridge and Tchaikovsky)

HARBISON Trio Sonata, for violin, viola, and cello (1995)
1. Fast
2. Fast
3. Fast
4. Fast

BRIDGE Sextet in E-flat, for two violins, two violas, and two cellos
Allegro moderato
Andante con moto—Allegro giusto—Tempo I
Allegro ben moderato

TCHAIKOVSKY *Souvenir de Florence*, Opus 70, for string sextet
Allegro con spirito
Adagio cantabile e con moto
Allegretto moderato
Allegro vivace



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

NOTES ON THE PROGRAM



Composer **JOHN HARBISON** (b.1938) has been commissioned to write works for many of this country's major orchestras, and he wrote his acclaimed recent opera *The Great Gatsby* as a joint commission from the Metropolitan Opera and the Lyric Opera of Chicago. Based in the Boston area and a longtime faculty member of the Massachusetts Institute of Technology, he has been associated with the BSO for many years. Having introduced his *Diötima* in 1977, the orchestra has commissioned numerous other works, including his Symphony No. 1 as one of its centennial commissions, premiered in 1984; his Requiem, premiered in 2003; and *Darkbloom: Overture for an imagined opera*, premiered in 2004. The BSO was a co-commissioner of Harbison's Concerto for Bass Viol and Orchestra, a BSO 125th anniversary commission, which Mr. Barker played with the orchestra and James Levine in summer 2007. Most recently the orchestra commissioned Symphony No. 5 for Baritone, Mezzo-soprano, and Orchestra, which was premiered this past April in Boston and repeated here at Tanglewood two weeks ago.

Harbison wrote his Trio Sonata in 1995 for oboe, English horn, and bassoon, but he specifies in the score that the piece may be played by any number of trio combinations—the original double reeds; clarinets (two “normal” B-flat clarinets plus a B-flat bass clarinet); sax trio (soprano, alto, baritone), or the present combination of three strings. There is also a published version for solo keyboard (not necessarily piano). He also suggests that “performers may wish to try mixed configurations (e.g., violin, English horn, and bass clarinet).” The work was first performed by the Oakwood (WI) Chamber Players on May 12, 1995, in a version for three clarinets, but with a bassoon playing the bass clarinet part. The composer estimates that the piece has since been performed by every combination of instruments suggested in the score, including mixed ensembles.

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The Trio Sonata takes its title from the Baroque trio sonata, a genre typically consisting of two or three solo instruments (usually within the same family, e.g., two violins) with continuo, but no deeper resemblance is implied than that the work is for three equal instruments. Harbison's piece is light and essentially neoclassical in style, suggesting a kinship with such works as Francis Poulenc's clever mixed-instrument "sonatas" from the early 1920s and other such works. The Trio Sonata has four movements, totaling only about five minutes. Each movement is marked "fast," and they are somewhat related in their musical material. The melodic lines are basically modal in character. Each movement has its own basic meter, with interpolated shorter or longer measures keeping things slightly off balance in the first two movements: prevailing 4/4 in the first movement with measures of 2/4, 6/4, and 3/4; 6/8, 9/8, 12/8, or even 15/8 in the second (all denoting a three-part division of the beat), 3/4 throughout the third, and 2/4 in the finale. Frequent syncopation provides further rhythmic interest among the three well-balanced parts, and in these contexts Harbison continually pushes and pulls the short thematic fragments into new and ever-evolving shapes.

The distinguished English composer **FRANK BRIDGE** (1879-1941) began his study of music by taking violin lessons from his father and at twelve had begun to compose. He studied composition at the Royal College of Music under the notoriously gruff Sir Charles Villiers Stanford and famously described the experience as being like "imbibing water through a straw instead of glaxo and bovril." He became an accomplished chamber musician, taking up the viola and forming his own string quartet. His early String Quartet in B-flat won the Arthur Sullivan Prize in 1901. In 1903 he began to perform professionally and to teach. His most well-known student was Benjamin Britten, who promoted performances of Bridge's work as much as possible.

As a composer, Bridge did not receive much recognition during his lifetime, though his early music was much performed in the beginning of his career. He composed his sextet before he ventured into more exploratory, radical music in such works as the Piano Sonata, Violin Sonata, and string quartets 3 and 4, to which audiences responded poorly. Much of his music is characterized by passionate emotionalism encompassing euphonious dissonance, but his chamber music usually embodies a more classical spirit.

Chamber music was Bridge's first love. His Sextet, although an early piece, is texturally his most substantial chamber work, which may account for the curiously extended period, six years, he needed to complete it. Finished in 1912, it exudes the warm language of Brahms's String Sextet No. 2, but does not feel as relaxed. Definitely not innovative, the Sextet maintains a fine sense of clarity with a rich texture and expansiveness, consummately balancing solo and group passages. The piece premiered in what is now Wigmore Hall in London on June 19, 1913, per-

PRELUDE CONCERT SEATING

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

formed by the English String Quartet, with the composer playing first viola. Two Royal College of Music colleagues, Ernest Tomlinson on viola and Felix Salmond on cello, joined the quartet.

Each movement begins with a short theme, delineating its character. The first starts with a soaring rather stately first subject, soon encircled by a passionate display of countersubjects; together they establish the character and texture of the movement. The pair of violas introduces the rather tender second theme, a diminutive melody that reaches a radiant climax after sequential treatment. The development begins quietly; later, the recapitulation proceeds in a similar subdued way. The development itself is lengthy, introspective, and includes a spirited fugato section. In the recapitulation, Bridge changes the emphasis, giving an individual character to the repeated material, harmonizing the initial theme anew in the guise of a protracted coda.

The second movement, in C-sharp minor, combines the slow movement with a scherzo, but begins very simply. As it develops, the harmonies darken, becoming quite intense. This section is the emotional center of the work, a kind of touching and moving lament, exploring deep expressive layers with a repeated dotted rhythm, descending phrases, and a chromatic bass line that is an inversion of the bass motif of the first movement. A climax arrives on a long-held pedal note. Here again, in the return, Bridge transforms the initial music as the theme appears in the lower instruments and the violins articulate a countersubject, all accompanied by more enriched harmonies than in the beginning. The music of the scherzo hurries along energetically, pushed forward with syncopation; the Trio, graceful and elegant, has a delicate good-humored bounciness.

The finale—the most compact of the movements—has many themes, beginning with a quick, ascending viola line. The opening theme of the main part of the movement,

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marked “*animato*,” is related to the scherzo theme of the previous movement with its descending fourths; the second theme strongly contrasts with its gentility. The development brings back the main subjects from the first and second movements and joins them with material introduced in the final movement. In the recapitulation, Bridge melds the second subject with the first movement’s second subject. He crafts these complex cyclical techniques naturally, without having them sound the least bit formulaic.

 **PYOTR ILYICH TCHAIKOVSKY** (1840-1893), like many tourists over the last several centuries, was particularly attracted to Italy. In 1880 he went to Rome to visit his brother, who was fortunate enough to have an apartment there, and during the carnival season was inspired to write his *Capriccio italien*. A decade later he spent the first three months of 1890 in Florence, where he completed his opera *The Queen of Spades* and began this ebullient, high-spirited sextet. In May he wrote to the composer Ippolitov-Ivanov that his projects for the summer were to finish orchestrating the opera and to sketch a string sextet. In July he completed the sextet and confided his satisfaction with his achievement to his patroness Nadezhda von Meck: “What a sextet, and what a fugue at the end; it is a pleasure, it’s frightening the degree to which I am pleased with myself!” Furthermore, he said he had accomplished it “with pleasure and enthusiasm, and without the least exertion.” Its spirit of warm nostalgia and good nature pays tribute to the sunny climate and friendly atmosphere he experienced.

Tchaikovsky never wrote much chamber music, and this, his final chamber work, is among the small group that also comprises three string quartets, one string quartet movement, and a trio. To write a sextet was an unusual choice for him, especially since so few composers before him had worked with the grouping of six instruments. The entire repertoire of string sextets is neither large nor old. The first two of any importance are those that Brahms worked on from the mid-1850s to 1860s, and probably the idea for them came from Louis Spohr, then still a significant figure. Brahms’s work influenced Dvořák’s sextet of 1879, Bridge’s of 1912, and even Schoenberg’s *Transfigured Night* of 1899. Tchaikovsky and Brahms used to enjoy each other’s company when they met during their concert tours, and each cordially respected the professionalism of the other, though neither of them really liked the other’s music.

Nevertheless, when Tchaikovsky began to work at the difficult problem of writing

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fluently and interestingly for a sextet, he almost certainly looked to Brahms's two youthful sextets as models. The content of Tchaikovsky's work does not feel anything like that of Brahms, and the writing is often reduced to the simple texture of melody with accompaniment, but the very existence of *Souvenir de Florence* is unimaginable without Brahms. Dvořák, Brahms's disciple, may actually have been more instrumental, indirectly transmitting the sextet tradition to Tchaikovsky. The Czech and Russian had become good friends in 1888, and the Slavic heritage they shared gave them a strong sense of kinship.

Tchaikovsky took the sextet to St. Petersburg when he went there for the rehearsals of *Queen of Spades* that autumn, and he had it performed in private there for some of his friends, among whom were two young composers, Glazunov and Liadov, whose comments persuaded Tchaikovsky to revise the scherzo and the finale. The work received its first public performance on December 7, 1892, at a concert of the St. Petersburg Chamber Music Society, to which it is dedicated. When it was published, Tchaikovsky appended the descriptive title, *Souvenir de Florence*.

Tchaikovsky's other "Italian" work, *Capriccio italien*, is a souvenir of the sounds he heard in Rome, but the sextet is not a "souvenir of Florence" in the same sense. It expresses not so much his pleasure in the place as his satisfaction at having worked so well on his opera there, and it also indicates his cheery optimism about the future. The high-spirited music is charming, rich in highly varied colors, full of lyrical melodies and vital rhythms. The first two movements are models of elegant Italianate, almost classical restraint. The rather lengthy first movement is a kind of loosely assembled serenade in a sort of extended sonata form. The first violin introduces both the first and the second themes: the first has a sense of drive while the second is more lyrical. The second movement is a lovely song that begins with a series of chords before the first violin announces the melodic line over a pizzicato accompaniment. The brief central section is characterized by many dynamic changes; the initial material returns to round off the movement. The last two movements are unabashedly Russian in subject matter and in mode of expression. The third, in ternary form, is somewhat scherzo-like; the mid-section has a faster tempo than the beginning and end. In the last movement, Tchaikovsky turns a peasant dance tune into the subject of a fugue, and the movement comes to a climax with a fugal treatment of the initial theme.

Notes by ROBERT KIRZINGER (Harbison)
and SUSAN HALPERN (Bridge, Tchaikovsky)

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

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

Artists

A native of Victoria, British Columbia, violinist **Catherine French** has performed frequently as a recitalist in the United States and Canada. Recent chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall and Tanglewood. The recipient of numerous Canadian study grants, she won the grand prize at the National Competitive Festival of Music in 1986, was overall winner of the Canadian Music Competition in 1988, and won

first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the BSO's violin section in September 1994.

A former faculty member of the Central Conservatory of Music in Beijing, violinist **Xin Ding** was concertmaster of both the China Youth Symphony Orchestra and the China Chamber Orchestra. After receiving her bachelor of arts degree from the Central Conservatory of Music in 1995, she won the Gold Prize of the National String Quartet Competition in China. She has appeared as soloist and in chamber music throughout China, England, France, and Japan. Since 1997, her performances in New England have included appearances with the New Hampshire Symphony, the Boston Philharmonic, and other ensembles. Xin Ding joined the Boston Symphony Orchestra in January 1999.

Violist **Edward Gazouleas** joined the Boston Symphony at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the BSO he was a member of the Pittsburgh Symphony viola section from 1985 to 1990, performing prior to that with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. He has taught viola as an instructor at Temple University and privately at Swarthmore College. He has performed locally with the Boston Artists Ensemble and Collage New Music.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, Pittsburgh Ballet Theater, and Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center fellow in 1985, she holds a bachelor's degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Terger, and a master's degree from the State University of New York, where she studied viola with John Graham. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. Ms. Matsusaka has been a soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. A prizewinner in the Fischhoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival.

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

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

Romanian-born cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season. Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He then attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman, and worked privately with Bernard Greenhouse of the Beaux Arts Trio. Through Boston University, he also studied with BSO principal cellist Jules Eskin. Mr. Jojatu has collaborated with such prestigious artists as Gil Shaham, Sarah Chang, Peter Serkin, Glenn Dicterow, members of the Juilliard and Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. A winner of the concerto competition at Boston University School for the Arts (subsequently appearing as soloist with Keith Lockhart and the Boston Pops Orchestra), he also won first prize in the Aria Concerto Competition at the Boston Conservatory and was awarded the Carl Zeise Memorial Prize in his second year as a Tanglewood Music Center Fellow. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest and has won numerous awards in Romania for solo and chamber music performance. Recent performances have included Shostakovich's Cello Concerto No. 1 with the Berkshire Symphony and Longwood Symphony, and the Dvořák concerto with the Radio Symphony Orchestra of Bucharest under Sergiu Comissiona and the Indian Hill Symphony Orchestra under Bruce Hangen. Mihail Jojatu is also a member of the Triptych String Trio, which recently released its first compact disc.

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

MUSSORGSKY *Pictures at an Exhibition*
(orch. RAVEL)

Promenade

Gnomus

Promenade

Il vecchio castello

Promenade—Tuileries

Bydlo

Promenade—Ballet of Chicks in their Shells

Samuel Goldenberg and Schmuyle

The Market at Limoges

Catacombae. Sepulcrum Romanum

Con mortuis in lingua mortua

The Hut on Chicken Legs (Baba-Yaga)

The Great Gate of Kiev

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NOTES ON THE PROGRAM

Maurice Ravel (1875-1937)

Alborada del gracioso

First performance: May 17, 1919, Paris, Rhené-Baton cond. *First BSO performance:* January 7, 1929, Serge Koussevitzky cond. *First Tanglewood performance:* August 6, 1950, Leonard Bernstein cond. *Most recent Tanglewood performance:* July 8, 2006, Bernard Haitink cond.

In 1905 Ravel composed a set of five piano pieces under the title *Miroirs* (Mirrors). He later orchestrated three of the five pieces—*Une Barque sur l'océan*, *Alborada del*



gracioso, and *La Vallée des cloches*—of which the most successful is certainly the *Alborada del gracioso*. In its original keyboard form, the piece is filled with powerful accents and fast repeated notes that are a challenge to even the most gifted virtuoso. Such overwhelming technical demands almost cried out to be translated to the orchestra, especially for Ravel, whose transcriptions are among his most successful and popular works.

The title of the piece is evocative, if a bit mysterious. “*Alborada*” is the Spanish equivalent of the French “*aubade*,” the Italian “*alba*,” and the German “*Morgenlied*,” all of them “dawn songs,” a characteristic genre from the lyric poetry of the Middle Ages. Generally they are conceived as being sung by a friend watching out for the safety of two illicit lovers. As the night wanes, the friend, outside the bedroom window, sings that the dawn is approaching and that it is time for the lovers to part. As such, the song is likely to be of a sentimental cast.

It is the second part of Ravel's title that makes it elusive, for this is the *aubade* of the “*gracioso*”—a buffoon, a jester, a clown. So this “morning song” is not the end of a romantic interlude, but rather a vigorous Spanish dance, built up from a typical Iberian rhythm and the frequent opposition of 6/8 and 3/4 meters, often heard simultaneously in different instruments, and here also shifting occasionally from 6/8 to 9/8. The introductory phrase, pizzicato in the strings, suggests a guitar refrain that recurs several times between “verses” of the song, which becomes a brilliant orchestral showpiece, presented with bright splashes of color and virtuosic solo interjections culminating in a glorious racket. The orchestral premiere was given in Paris on May 17, 1919, with Rhené-Baton conducting.

STEVEN LEDBETTER

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

Ernest Chausson (1855-1899)

Poème for violin and orchestra

First performance: April 4, 1897, Paris, Eugène Ysaÿe, soloist. *First BSO performances:* December 1917, Karl Muck cond., Sylvain Noack, soloist. *First Tanglewood performance:* August 1, 1952, Howard Shanet cond., Jacob Krachmalnick, soloist (as part of “Tanglewood on Parade”). *Most recent Tanglewood performance:* August 20, 1999, Charles Dutoit cond., Joshua Bell, soloist.

The music of Ernest Chausson has never enjoyed a critical esteem of more than modest proportions. The mild condescension that greets his work today was often elaborately hostile in his own time. The stinging rebukes he received throughout

his life must have been a source of profound discouragement to this gentle, sensitive man. He was rebuffed not only by critics but by publishers as well. Fearing inadequate sales, they sometimes demanded that he subsidize the cost of printing his music. The *Poème* is a case in point.

A slight mystery surrounds the composition of this work, for it is nowhere mentioned in Chausson's copious correspondence. Apparently it was finished in a fairly short period of time—between April and August 1896—without the difficulties



Chausson usually experienced in composing. He took the unpublished work with him during a trip to Spain, and it was probably there that Isaac Albéniz became familiar with it. Chausson had befriended Albéniz during the latter's rather unhappy stay in Paris, and the Spanish musician now undertook to repay the favor. Touring Germany in the spring of 1897, Albéniz took the score to the publishing house of Breitkopf & Härtel, where it was at first rejected. The firm then suggested that Albéniz himself might be willing to underwrite the cost of publication, and he quickly agreed to these terms. In order to prevent any suspicion from Chausson as to what had transpired, Albéniz provided an additional three hundred marks for use as royalties.

Chausson later met Breitkopf, who was extremely courteous, praised the *Poème*, and handed him the three hundred marks. Unused to such treatment from a publisher, Chausson was thunderstruck and delighted. He never learned of his friend's well-meant deception.

Chausson did not begin to study music until after he had satisfied the wishes of his family by completing an education in law. Already a husband and father when he finally enrolled at the Paris Conservatoire, he abandoned his studies there in order to take private instruction from César Franck. His career as a composer, which spanned only about two decades, came to an absurdly tragic end when he was forty-



PHOTO BY MITCH JENKINS

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four years old. Bicycling near Limay, he lost control and was smashed to death against a stone wall at the bottom of a steep downgrade.

Perhaps the most popular of all Chausson's works, the *Poème* bears all the characteristic trademarks of this composer's music: gentle melancholy, restrained passion, reserve, delicacy, and exquisite craftsmanship. It is a one-movement work, a sort of rhapsody, of which Debussy said: "Nothing touches [us] more with dreamy sweetness than the end of this *Poème*, where the music, leaving aside all description and anecdote, becomes the very feeling which inspired its emotion."

HARRY NEVILLE

Harry Neville was the Boston Symphony Orchestra's program editor from 1973 to 1974.

Camille Saint-Saëns (1835-1921)

Introduction and Rondo Capriccioso in A minor for violin and orchestra, Opus 28

First performance: 1863[?]. Pablo de Sarasate, soloist. *First BSO performances (American premiere):* December 1883, Georg Henschel cond., Alfred de Sève, soloist. *First Tanglewood performance:* August 17, 1967, Erich Leinsdorf cond., Itzhak Perlman, soloist (as part of "Tanglewood on Parade"). *Most recent Tanglewood performance:* August 20, 1999, Charles Dutoit cond., Joshua Bell, soloist.

Berlioz on the subject of the young Saint-Saëns: "He knows everything but lacks inexperience." This *bon mot* is ideally suited to describe a man who, having composed his first piece at age three, was hailed for a time as a second Mozart; who played a piano recital in Paris at age ten and offered an encore of any Beethoven sonata; who was hailed by Liszt as the greatest organist in the world; who eagerly pursued studies in archeology, astronomy, and philosophy and wrote extensively in all three fields, as well as taking vigorous part in musical polemics. And, of course, in his eighty-six years, he composed thirteen operas, symphonies and orchestral tone poems, ten full-fledged concertos for piano, violin, or cello, and a large body of chamber music and other works. But he is best remembered for a private burlesque that he dashed off in a matter of days, an amusing jest called *Carnival of the Animals*—a fact that would have caused him deep chagrin.



Though he was a leader in the foundation of the Société Nationale de Musique, which provided an outlet for new music by French composers at a time when such concert programs as existed were dominated by Viennese or German classics, his popularity faded in France decades before his death, and his last years were embittered by public mockery for his dislike of the new music. Saint-Saëns's style was compounded of a thorough familiarity with and respect for the German tradition and a special overlay of characteristic French coolness, precision, wit, and rationality. In his large output there are works that come across as somewhat too cool and reserved to engage the listener, but there are many imaginative and attractive pieces, among them some popular virtuoso showpieces. The Introduction and Rondo capriccioso is one of these.

It is an early work, composed in 1863 when Saint-Saëns was not yet thirty, but it attained an early and lasting success as a vehicle for violinists. The composer himself defended the writing of music that is difficult for its own sake by pointing out that virtuosity "is the source of the picturesque in music. Virtuosity gives the composer wings with which to soar above the commonplace and platitudinous. The conquest

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of difficulty itself is beautiful.... Difficulties are sneered at by those who cannot overcome them." Now, it would certainly be absurd to claim that all virtuoso showpieces "soar above the commonplace"; Saint-Saëns's own century is filled with counterexamples. But when virtuosity of technique is allied with a colorful imagination, the resulting work may be attractive in its own right and call for a technique that expands the expressive repertory of future composers and performers. In the Introduction and Rondo capriccioso, Saint-Saëns highlights the solo violin from beginning to end in writing of fantastic virtuosity that employs the idiomatic Spanish rhythms so beloved of French composers in the last half of the nineteenth century. The clarity of the rondo form following the short, lyric introduction obviates any purely technical description.

STEVEN LEDBETTER

Modest Murssorgsky (1839-1881)

Pictures at an Exhibition, orchestrated by Maurice Ravel

First performance: October 22, 1922, Paris, Serge Koussevitzky cond. *First BSO performances (American premiere)*: November 1924, Koussevitzky cond. *First Tanglewood performance*: August 10, 1939, Koussevitzky cond. *Most recent Tanglewood performance of Ravel's orchestration*: July 7, 2007, Ludovic Morlow cond.



It was Ravel, the Frenchman, who told Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. The *Pictures* were quite unknown then, and Mussorgsky's publisher, Bessel, had so little faith in them that they stipulated that Ravel's transcription be for Koussevitzky's personal use only since there was clearly nothing in it for them. The Mussorgsky/Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is that the popularity of "his" *Pictures at an Exhibition* led pianists to rediscover Mussorgsky's. In transcribing the *Pictures* Ravel had been anticipated by M. Tushmalov as early as 1891 and by Sir Henry J. Wood in 1920, and then there were, during the period Ravel's version was available only to Koussevitzky, Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), Lucien Cailliet, and Leopold Stokowski—not to forget the electronic version by Tomita, the rock one of Emerson, Lake & Palmer, or the more recent orchestral version by Vladimir Ashkenazy.* Ravel's edition is the time-tested survivor, and for good reason: his is Mussorgsky's peer, and his transcription stands as the model of what we would ask in probity, technical brilliance, fantasy, imaginative insight, and concern for the name linked with his own.

The *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only thirty-nine in the summer of 1873 was an occasion of profound and tearing grief for the composer. The critic Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in St. Petersburg in the spring of 1874, and by June 22, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed

*One of the more unnecessary transcriptions of *Pictures at an Exhibition*—or of anything else—is that by Vladimir Horowitz, who made a new version for piano!

friend." The roving music, which opens the suite, he calls "**Promenade**," and his designation of it as being "*nel modo russo*" is a redundancy.

Gnomus: According to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club... It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il vecchio castello (The Old Castle): There was no item by that title in the exhibition, but it presumably refers to one of several architectural watercolors done on a trip of Hartmann's to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. Ravel decided basically to make his orchestra the size of the one Rimsky-Korsakov used in his edition of his opera *Boris Godunov*, the most famous of earlier orchestrations of Mussorgsky, but not, alas, as honorable as Ravel's. He went beyond those bounds in adding percussion and, most remarkably, in his inspired use of the alto saxophone here. In this movement, Ravel makes one of his rare compositional changes, adding an extra measure of accompaniment between the first two phrases of the melody.

Tuilleries: The park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a Promenade.

Bydlo: The word is Polish for cattle. Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but adding that "the wagon is not inscribed on the music; that is purely between us."

Ballet of Chicks in their Shells: A costume design for a ballet, *Trilby*, with choreography by Petipa and music by Gerber, and given in St. Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893). A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The ballet is preceded by a short Promenade.

Samuel Goldenberg and Schmuyle: Mussorgsky owned two drawings by Hartmann entitled "A rich Jew wearing a fur hat" and "A poor Jew: Sandomierz." Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one, "Two Polish Jews, one rich, one poor," and he seems later to have added the names of Goldenberg and Schmuyle. Another small

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alteration here: Mussorgsky ends with a long note, but Ravel has his Goldenberg dismiss the whining Schmuyle more abruptly.

The Market at Limoges: Mussorgsky jots some imagined conversation in the margin of the manuscript: "Great news! M. de Puissangeout has just recovered his cow... Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony." With a great rush of wind, Mussorgsky plunges us directly into the

Catacombæ. Sepulcrum Romanum: The picture shows the interior of catacombs in Paris with Hartmann, a friend, and a guide with a lamp. Mussorgsky adds this marginal note: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

Con mortuis in lingua mortua (Among the dead in the language of the dead): A ghostly transformation of the Promenade, to be played "*con lamento*."

The Hut on Chicken Legs: A clock in 14th-century style, in the shape of a hut with cock's heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba-Yaga, who flew about in a mortar in chase of her victims.

The Great Gate of Kiev: A design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of April 4, 1866." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the Imperial eagle on top, and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

MICHAEL STEINBERG

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



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Peter Oundjian

Conductor Peter Oundjian's strong bond with the musicians and community of Toronto continues through his fourth season as music director of the Toronto Symphony



Orchestra. At the beginning of his tenure, he created the now-annual Mozart Festival and the New Creations Festival; in September 2006 he presented a successful three-week Beethoven/Mahler Festival. Mr. Oundjian and the TSO are the subjects of the 2005 Rhombus Media award-winning documentary *Five Days In September: The Rebirth of An Orchestra*. In addition to his post in Toronto, he continues to serve as principal guest conductor and artistic advisor of the Detroit Symphony, helping to create and launch an innovative multi-disciplinary festival in June 2007. He has played a major role at the Caramoor International Music Festival in New York for over a decade, currently serving as artistic advisor and principal conductor. From 1998 to 2003, Mr. Oundjian was music director of the Nieuw Sinfonietta in Amsterdam, recording an acclaimed BIS CD of his own arrangements of Beethoven's *Grosse Fuge* and the C-sharp minor string quartet, Opus 131. Highlights of recent and future engagements include return visits to many of the orchestras with which he has built ongoing relationships, including the Philadelphia

Orchestra (where he was director of the Absolutely Mozart Festival for the four years of its existence), the San Francisco, St. Louis, Houston, and Colorado symphonies, and the Aspen Festival. He leads the Boston Symphony Orchestra at Tanglewood, as well as the Baltimore and Dallas symphonies, among others, and will bring the Toronto Symphony to Carnegie Hall for the first time, in a program featuring Shostakovich's Symphony No. 11. Abroad, he will conduct the Zurich Tonhalle and initiate an annual relationship with the Radio Philharmonique in Paris. Born in Toronto, Peter Oundjian was educated in England, where he studied the violin with Manoug Parikian. At the Royal College of Music in London, he was awarded the Gold Medal for Most Distinguished Student and the Stoutzker Prize for excellence in violin playing. He completed his violin training at the Juilliard School in New York, where he studied with Ivan Galamian, Itzhak Perlman, and Dorothy DeLay. For fourteen years he was the first violinist of the renowned Tokyo String Quartet. Mr. Oundjian is now in his twenty-sixth year as a visiting professor at the Yale School of Music and lives in Toronto with his wife Nadine and their two children, Lara and Peter. Peter Oundjian's only previous appearance with the Boston Symphony Orchestra was in August 2003 at Tanglewood, when he led an all-Mozart program. More recently at Tanglewood he appeared with the Orchestra of St. Luke's in August 2005, leading a program of Mozart, Rossini, and Beethoven.

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Joshua Bell



Joshua Bell's 2007-08 season follows a seminal year highlighted by receiving the coveted Avery Fisher Prize, becoming the only U.S. musician named one of the 250 Young Global Leaders by the World Economic Forum, and his appointment as senior lecturer at Indiana University's Jacobs School of Music. An exclusive Sony Classical artist, he has created a richly varied catalogue of recordings, including Vivaldi's *The Four Seasons* (to be released in September 2008), "The Essential Joshua Bell," "Voice of the Violin," and "Romance of the Violin." In 2004 *Billboard* named "Romance of the Violin" its "Classical CD of the Year," and named Bell "Classical Artist of the Year." Performance highlights of the current season include concerts with the BBC Proms at London's Royal Albert Hall and a European tour with Kurt Masur conducting the Orchestre National de France, as well as appearances with the Philadelphia Orchestra, Pittsburgh Symphony, Chicago Symphony, Salzburg Mozarteum Orchestra, and Tonhalle Orchester of Zurich, the New York Philharmonic's New Year's Eve Gala, a recital tour with pianist Jeremy Denk in Europe and the United States, and a European tour with the Academy of St. Martin in the Fields. In October he premiered a new work written for him by Jay Greenberg with the Orchestra of St. Luke's at Carnegie Hall. Joshua Bell came to national attention at fourteen with his Philadelphia Orchestra debut, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and a recording contract. He has collaborated with such artists as Pamela Frank, Steven Isserlis, and Edgar Meyer, and such non-classical artists as Josh Groban, James Taylor, and Sting. Mr. Bell performed the solos in John Corigliano's Academy Award-winning score for the 1999 film *The Red Violin*. In 2003 he performed the world premiere with Marin Alsop and the Baltimore Symphony of Corigliano's Violin Concerto derived from the film score, subsequently recording the work, which was paired with Corigliano's Violin Sonata and released on Sony Classical. His discography also includes a live recording of the Tchaikovsky Violin Concerto, the concertos of Beethoven and Mendelssohn, and award-winning recordings of Nicholas Maw's Violin Concerto and the Sibelius and Grieg concertos. He has received Grammy nominations for "Gershwin Fantasy," "Short Trip Home," and an all-Bernstein recording featuring the *West Side Story* Suite. He appeared as himself in the film *Music of the Heart*, has made numerous television appearances, and has been profiled in many publications. Raised in Bloomington, Indiana, Joshua Bell was an avid computer game player and competitive athlete. By age twelve he was serious about the violin, inspired by his beloved teacher Josef Gingold. His alma mater, Indiana University, honored him with a Distinguished Alumni Service Award only two years after his graduation in 1989. He has been named an "Indiana Living Legend" and received the Indiana Governor's Arts Award. Inducted into the Hollywood Bowl Hall of Fame in 2005, he currently serves on the Artist Committee of the Kennedy Center Honors. He plays the 1713 Gibson ex Huberman Stradivarius. Joshua Bell made his Boston Symphony debut in July 1989 at Tanglewood and his BSO subscription series debut in January 1994. His most recent subscription appearances were in January 2007 (Bruch's G minor concerto, with Robert Spano conducting); his most recent Tanglewood appearance was in July 2007 (Prokofiev's Violin Concerto No. 1 with Kurt Masur conducting).



Saturday, August 2, 8:30pm

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TANGLEWOOD MUSIC CENTER ORCHESTRA
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Please note that Sir Andrew Davis is conducting tonight's concert in place of James Levine, who had to withdraw from the Tanglewood season early in July due to unanticipated surgery, from which he is now recuperating.

Please also note that tenor Ramón Vargas has had to withdraw from this performance because of a throat infection. We are fortunate that Garrett Sorenson was available to sing the role of Lenski at short notice.

[illegible]

*Announcement for the 1879 first performance of
"Eugene Onegin" at the Moscow Conservatory
(lower portion of image)*

PYOTR ILYICH TCHAIKOVSKY

Eugene Onegin, Opera in three acts

based on the verse novel by Alexander Pushkin

Characters in order of singing:

Tatiana RENÉE FLEMING, soprano
Olga, her sister EKATERINA SEMENCHUK, mezzo-soprano
Larina, their mother, a widowed landowner WENDY WHITE, mezzo-soprano
Filipyevna, Tatiana's nurse-companion BARBARA DEVER, mezzo-soprano
Lenski, Olga's fiancé GARRETT SORENSON, tenor
Eugene Onegin PETER MATTEI, baritone
A captain EVAN M. BOYER, bass*
Triquet TONY STEVENSON, tenor
Zaretsky ALAN DUNBAR, bass-baritone*
Prince Gremin VITALIJ KOWALJOW, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

*TMC Vocal Fellows

A synopsis of the plot begins on page 27.

There will be an intermission after Act I.

Christoph Altstaedt (TMC Conducting Fellow), assistant conductor

Erik Nielsen (TMC Conducting Fellow), rehearsal pianist

Kenneth Griffiths, TMC vocal coach

Supertitles by Cori Ellison

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David R. Latham supertitles technician

John Geller, supertitles caller

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"EUGENE ONEGIN" IN BRIEF

HERE IS THE BRIEFEST POSSIBLE PLOT SUMMARY OF "EUGENE ONEGIN," FROM "THE METROPOLITAN OPERA ENCYCLOPEDIA," EDITED BY DAVID HAMILTON (Simon & Schuster/Metropolitan Opera Guild ©1987):

A country estate and St. Petersburg, 19thC. The impressionable Tatiana (s) falls in love at first meeting with the blasé young aristocrat Eugene Onegin (bar), and writes him an impassioned letter. When he tells her that he can offer her only friendship, she is distraught. At a ball, Onegin flirts with Tatiana's sister Olga (ms), engaged to his best friend the poet Lenski (ten). The enraged Lenski challenges Onegin to a duel and is killed. Some years later at a party, Onegin, disillusioned with his empty life, encounters Tatiana, now married to Prince Gremin (bs). Onegin begs her to abandon her husband and become his lover after all, but she rejects him.

SYNOPSIS OF SCENES

ACT I

Scene 1: The garden of Madame Larina's country estate

Scene 2: Tatiana's room

Scene 3: Another part of the garden

INTERMISSION

ACT II

Scene 1: The main room of the Larina house

Scene 2: The open country, in the early morning

ACT III

Scene 1: The Gremin Palace in St. Petersburg

Scene 2: A room in the Gremin Palace the next day

SYNOPSIS OF THE PLOT

ACT I

Scene 1: The widowed Madame Larina and her servant Filipyevna listen as the Larin daughters, Olga and Tatiana, sing. The peasants come from the fields celebrating the completion of the harvest with songs and dances. Olga teases Tatiana for avoiding the festivities; pensive Tatiana prefers her romance novels. When the peasants leave, Olga's suitor, the poet Lenski, arrives with his worldly friend Eugene Onegin. Lenski pours out his love for Olga. Onegin strolls with Tatiana and asks how she doesn't get bored with country life. Unnerved by the handsome stranger, Tatiana answers with difficulty. The two couples go inside for dinner as night falls.

Scene 2: In her bedroom, Tatiana persuades the reluctant Filipyevna to tell her of her first love and marriage. Tatiana admits she is in love and asks to be left alone. She sits up the entire night writing a passionate letter to Onegin. When day breaks, she gives the letter to Filipyevna for her grandson to deliver.

Scene 3: A group of women sing as they work in the Larins' garden. They leave, and Tatiana appears, nervous, followed by Onegin. He asks that she hear him out

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patiently. He admits that the letter was touching, but adds that he would quickly grow bored with marriage and can only offer her friendship. He coldly advises more emotional control in the future, lest another man take advantage of her innocence.

INTERMISSION

ACT II

Scene 1: Some months later, a party is underway in the Larins' house for Tatiana's name day. Young couples dance while older guests comment and gossip. Onegin dances with Tatiana but he is bored by these country people and their provincial ways. Annoyed with Lenski for having dragged him there, Onegin dances with Olga, who is momentarily distracted by the charming man. Monsieur Triquet, the elderly

French tutor, serenades Tatiana with a song he has written in her honor. When the dancing resumes, Lenski jealously confronts Onegin. Madame Larina begs the men not to quarrel in her house, but Lenski cannot be placated and Onegin accepts his challenge to a duel.

Scene 2: Lenski waits for Onegin at the appointed spot at dawn. Lenski reflects on the folly of his brief life and imagines Olga visiting his grave. Onegin finally arrives. He and Lenski admit to themselves that the duel is pointless and they would prefer to laugh together rather than fight, but honor must be satisfied. The duel is marked off and Onegin shoots Lenski dead.

ACT III

Scene 1: Several years later, a magnificent ball is being given in the Gremin Palace in St. Petersburg. Onegin appears, reflecting bitterly on the fact that he has traveled the world

seeking excitement and some meaning in life, and all his efforts have led him to yet another dull social event. Suddenly he recognizes Tatiana across the ballroom. She is no longer a naive country girl but is sumptuously gowned and bearing herself with great dignity. Questioning his cousin, Prince Gremin, he learns that Tatiana is now Gremin's wife. The older man explains that he married Tatiana two years previously and describes Tatiana as his life's salvation. When Gremin introduces Onegin, Tatiana maintains her composure but excuses herself after a few words of polite conversation. Onegin is surprised to realize he himself is in love with Tatiana.

Scene 2: The next day Tatiana is distressed when she receives an impassioned letter from Onegin. He rushes in and falls at her feet, but she maintains her control. Does he desire her only for her wealth and position? She recalls the days when they might have been happy, but that time has passed. Onegin repeats his love for her. Faltering for a moment, she admits that she still loves him, but she will not allow him to ruin her. She leaves him, and he regrets his bitter destiny.

Courtesy of OPERA NEWS



M. Eichenwald (Tatiana) and Pavel Khokhlov (who sang Onegin in the 1881 professional premiere) in an 1889 production at the Bolshoi Theatre, Moscow

Inside Beethoven's Quartets

History, Performance, Interpretation

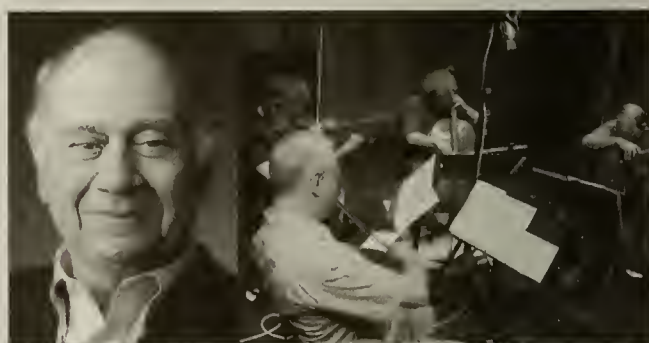
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Lewis Lockwood is Fanny Peabody Research Professor of Music, Harvard University.

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NOTES ON "EUGENE ONEGIN"

S Pyotr Ilyich Tchaikovsky (1840-1893)

Eugene Onegin, Opera in three acts, based on the verse novel by Alexander Pushkin

First performance: March 29, 1879, in a student production by the Moscow Conservatory at the Maly Theatre, Moscow, Nikolai Rubinstein cond., with Maria Klimentova-Muromtseva (Tatiana), Mikhail Medvedev (Lenski), and Sergey Giloyov (Onegin).

First professional performance: January 23, 1881, Bolshoi Theater, Moscow, Enrico Bevignani cond., with Augusta Verni (Tatiana), Dimitri Usatov (Lenski), and Pavel Khokhlov (Onegin). *First United States performance (concert performance, sung in English)*:

February 1, 1908, Carnegie Hall, New York, Walter Damrosch cond. *Only previous Tanglewood performance of the complete opera (concert performance)*: August 17, 1974, Boston Symphony Orchestra, Seiji Ozawa cond., with Judith Beckmann (Tatiana), Stuart Burrows (Lenski), and Richard Stilwell (Onegin). Ozawa subsequently led the BSO in concert performances in Boston and New York in October 1976, with Galina Vishnevskaya, Nicolai Gedda, and Benjamin Luxon. *Most recent Tanglewood performances of music from "Eugene Onegin"*: August 1, 1993, Boston Symphony Orchestra, Seiji Ozawa cond., Galina Gorchakova, soprano, Sergei Leiferkus, baritone (Final scene of the opera); July 15, 1994, BSO, Mariss Jansons cond. (Polonaise from Act III).

"Sometimes it seems to me that Providence, so blind and unjust in the choice of its protégés, has deigned to care for me," Tchaikovsky confessed to his brother Modest on May 23, 1877. "Really, I begin at times to perceive in certain coincidences of circumstances not *mere* chance." By this, Tchaikovsky was referring to the fact that as soon as he resolved to marry in order to stem gossip concerning his homosexuality, a certain young woman appeared in his life. It so happened that at the end of March 1877, a former Conservatory student, Antonina Milyukova, whom Tchaikovsky had met briefly five years earlier, sent the composer a written declaration of her love for him. Both Antonina and Tchaikovsky testify that they "began a correspondence," in result of which he received her offer "of hand and heart" by early May.



By an irony of fate, a further coincidence was a catalyst in the unfolding drama. About two weeks later during an evening party at the home of Elizaveta Lavrovskaya, a singer with the Bolshoi Theater, the conversation turned to possible subjects on which Tchaikovsky might base an opera. The hostess suddenly suggested Alexander Pushkin's novel in verse *Eugene Onegin*, which the composer at first thought an absurd idea. But the more he considered it, the more intrigued he became. "I rushed off to look for [a volume of] Pushkin," he wrote to Modest a few days later, "and finding one with difficulty, I went home, reread it enraptured, and spent an absolutely sleepless night, the result of which has been the scenario of a charming opera based on Pushkin's text."

Tchaikovsky's growing concern with Antonina must have certainly affected his involvement with Pushkin's text, even though the composer used to claim that it was the other way around. In later years and with an eye to posterity, Tchaikovsky insisted that the main reason for their rapid intimacy and marriage was his fascination with the plot of Pushkin's novel and his sympathy for its heroine, as if he sought to avoid emulating its male protagonist by cruelly rejecting a young woman in love. Tchaikovsky probably himself initiated their personal meeting. It is, however, unlikely that he acted under the threat of suicide that is found in one of Antonina's letters to him, since in that letter's context it strikes one as nothing more than a device in

the tradition of sentimental models from so-called "letter books," popular at the time and containing samples of fictional correspondence for all occasions. Their first encounter occurred on May 20 in Moscow, and at the next such occasion, three days later, Tchaikovsky made a formal proposal, promising his bride only his "brotherly" love, to which she readily acquiesced.



Alexander Pushkin (1799-1837)

About the same time, Tchaikovsky suggested to his friend, actor Konstantin Shilovsky, that they should collaborate on the libretto for his *Onegin* opera. The resulting text utilized much of Pushkin's original verse, especially direct and indirect speech, but also included a considerable amount of new text, which is to be expected in the dramatic adaptation of a largely narrative work. Shilovsky's contribution in compiling the libretto remains unclear and he later asked that his name be omitted from its printed text. In 1885 he even declared that, although he originally wrote the libretto, he did not wish to claim it as his work because of the changes made by Tchaikovsky.

After Tchaikovsky's engagement to Antonina on May 23 and upon the end of classes at the Conservatory, Tchaikovsky proceeded to Shilovsky's estate near Moscow, where he fully immersed himself in the creation of the opera. Not surprisingly, given his recent experiences, his special preoccupation became the scene in which Tatiana writes a letter to Onegin confessing her love. The composer shared his excitement about his current project with his future benefactress, Nadezhda von Meck, in a letter dated May 27: "The opera will have no strong dramatic action, but the portrayal of everyday life will be interesting, and how full of poetry it all is! The scene between Tatiana

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and her nurse is marvelous! If only I can attain that calm state of mind essential for composition, I am sure that Pushkin's text will be an absolute inspiration to me." A week later, writing to his brother Modest, he voiced the same concerns and the same enthusiasm: "Maybe there will be little action, but I'm in love with the image of Tatiana. I'm enchanted by Pushkin's verses and I'm setting them to music because



Tchaikovsky with his wife Antonina Milyukova

I'm being drawn to do this.... I've already written all of the second scene of Act I (Tatiana with her nurse), and I'm very satisfied how it turned out. The greater part of the first scene is also already written." Before the end of June he had composed all three scenes of the first act and completed nearly two-thirds of the entire work.

Tchaikovsky's marriage to Antonina Milyukova took place on July 6, 1877, temporarily disrupting his work on the opera. From the very beginning of his married life, the composer took a painful view of his new predicament. Soon he realized that he had made a grievous mistake: he found himself unable to accept the personality and character of his wife, as well as her family and her circle of friends. After twenty days of cohabitation they still had not consummated their marriage. It remains uncertain whether Tchaikovsky had avoided revealing his homosexuality to his wife at the outset, or whether she simply disregarded his admission of it. On July 27 the composer left Antonina for one-and-a-half months, staying with his sister at her estate in the Ukraine, where he continued to work on

the opera. After his return to Moscow in September, Tchaikovsky spent only twelve days with his wife before leaving her for good. He went abroad for a long period of time under the pretext of a nervous breakdown that, according to archival documents, was fabricated in order to win over some sympathy from his colleagues and the general public. There hardly remains any doubt that his psychosexual problems coupled with emotional incompatibility between himself and his wife (as he insisted in his correspondence) proved the ultimate cause of this matrimonial fiasco.

Tchaikovsky went first to Switzerland, where he settled and resumed scoring the music for Act I of *Onegin*, which he completed within three days. During his Italian stay, in January of 1878 in Venice and San Remo, the entire work was finished and fully scored. The composition of the opera *Eugene Onegin* undoubtedly constituted Tchaikovsky's most profound creative engagement. "If ever music was written with sincere passion," he wrote to fellow composer Sergey Taneyev in January of 1878, "with love for the story and the characters in it, it is the music for *Onegin*. I trembled and melted with inexpressible delight while writing it. If the listener feels even the smallest part of what I experienced when I was composing this opera, I shall be utterly content and ask for nothing more."

From the very beginning, Tchaikovsky saw this work as fundamentally different in form from most contemporary operas; he even called it "Lyrical Scenes," thus narrowing the scope of Pushkin's original novel in verse. Although the opera preserves the substance of Pushkin's design, the composer came up with several changes in the plot, particularly in the opera's last scene, the climactic meeting between Onegin and Tatiana. In Tchaikovsky's first version, Tatiana, while trying to resist Onegin's entreaties, finally falls into his arms only to be discovered by her husband, Prince Gremin, who, as Tatiana begins to faint, signals Onegin to withdraw. Onegin

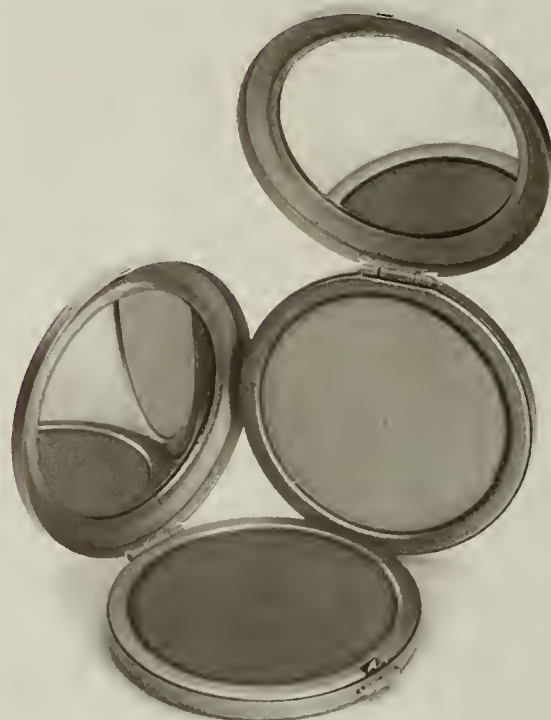
was supposed to rush out with the cry: "Oh death, Oh death! I go to seek thee out!" In 1880, however, during the preparation for the opera's professional premiere at the Bolshoi, Tchaikovsky changed Tatiana's text and the final stage directions, while leaving the music unaltered. The composer also found it necessary to alter the final lines of the opera, this time making Onegin leave the scene with the words: "Disgrace! Anguish! How pitiable is my fate!"



Maria Klimentova, the first Tatiana

Tchaikovsky's treatment of the three main protagonists markedly differs from Pushkin's occasional condescension toward Tatiana, ironic portrayal of Lenski, and highbrow sympathy for Onegin—attitudes characteristic of Russian society in the 1830s. For Tchaikovsky, a man of the 1870s, Tatiana turned into a symbol of unfulfilled love and a heroine as vulnerable as a Juliet, whose innocence is shattered before the audience's very eyes. Lenski the poet became the epitome of creative talent with whom the composer, to a certain extent, must have identified. The operatic Onegin cuts a disagreeable figure: he responds nastily to a young woman in love with him, behaves rudely at the ball, wantonly kills his best friend in a duel, and wanders around without any purpose until his final meeting with Tatiana, when he is finally forced to recognize the drama of life. Tchaikovsky conveys this particular perspective on

the characters and their relationships through the musical material—melodic and rhythmic patterns of harmony, tonality, and even texture. He described his understanding of the essential dramatic content of Pushkin's novel in terms of Onegin's unforgivable crime, pointing out "that a bored society lion, out of boredom, out of



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petty irritation, against his will, as the result of a fateful coincidence of circumstances, takes the life of a young man whom, in essence, he loves!" The conclusion of the opera, dominated by the musical material that is associated with Lenski, makes the ghost of the poet a very tangible presence.

Eugene Onegin is Tchaikovsky's fifth opera and the first based on the writings of Alexander Pushkin. In 1881 and 1890 he again used Pushkin's poetry and prose for the libretto of the operas *Mazeppa* and *The Queen of Spades*. The premiere of *Eugene Onegin*, on March 29, 1879, in a student production by the Moscow Conservatory at the Maly Theatre, seemed to have been received enthusiastically, especially by students, but its reception proved much cooler among the public and the critics, who were not appreciative of student singers with little experience and were bewildered by the very choice of Pushkin's masterful "society novel." The first professional performance, at the Bolshoi Theater on January 23, 1881, yielded more favorable reviews. But the real rise of *Onegin* began on October 19, 1884, with a performance at the Mariinsky Theater in St. Petersburg under the baton of Eduard Nápravník. It took a while for *Eugene Onegin* to appear in Western European opera houses, but in the end it was splendidly performed—both times in Tchaikovsky's presence—first on December 6, 1888, in Prague, and next on January 16, 1892, in Hamburg under the baton of Gustav Mahler.

ALEXANDER POZNANSKY

Alexander Poznansky, an internationally known Tchaikovsky scholar and the author of several books on the composer, works at Yale University Library in the Slavic and East European Collection. His essay on *Eugene Onegin* is printed here courtesy of the Metropolitan Opera.

Guest Artists

Sir Andrew Davis

Sir Andrew Davis has served as music director of Lyric Opera of Chicago since 2000 and as artistic advisor of the Pittsburgh Symphony Orchestra since the 2005-06 season.



In addition, he is Conductor Laureate of both the Toronto Symphony and the BBC Symphony and was music director at Glyndebourne Festival Opera. Born in 1944 in Hertfordshire, England, Andrew Davis studied at King's College, Cambridge, where he was an organ scholar before taking up the baton. His diverse repertoire ranges from Baroque to contemporary music, and his conducting credits span the symphonic, operatic, and choral worlds. He is a notable proponent of 20th-century works including those by Janáček, Messiaen, Boulez, Elgar, Tippett, and Britten. With the BBC Symphony Orchestra, he has led concerts at the London Proms and on tour to Hong Kong, Japan, the United States, and Europe. He has conducted all of the major orchestras of the world, from the Chicago Symphony to the Berlin Philharmonic to the Royal Concertgebouw, and at opera houses throughout the world including the Metropolitan Opera, La Scala, and the Bayreuth Festival. Also a prolific recording artist, Andrew Davis has recorded for Decca, Deutsche Grammophon, Warner Classics International, Capriccio, EMI, and CBS. Recent releases include Beethoven's Violin Concerto with violinist Min-Jyn Kim and the London Philharmonia (Sony), operatic favorites featuring soprano Nicole Cabell (Decca), and Liszt's Piano Concerto No. 1 and Chopin's Piano Concerto No. 1 with pianist Yundi Li and the Philharmonia Orchestra of London (Deutsche Grammophon). In 1992 Andrew Davis was named a Commander of the British Empire for

his services to British Music, and in 1999 he was made a Knight Bachelor in the New Year Honours List. In 1991 he received the Royal Philharmonic Society/Charles Heidsieck Music Award. In the 2007-08 season at Lyric Opera of Chicago he conducts a new production of Strauss's *Die Frau ohne Schatten*, as well as revivals of *La traviata*, *La bohème*, *Falstaff*, and *Eugene Onegin*. He also conducts concert performances of *Thaïs* at the Royal Opera House, Covent Garden, and at the Liceu, Barcelona. Orchestral engagements include numerous concerts with the Pittsburgh Symphony Orchestra as well as appearances with the Cleveland Orchestra, Leipzig Gewandhaus, Toronto Symphony Orchestra, Royal Philharmonic Orchestra, BBC Symphony Orchestra, London Philharmonia, Orchestre de Paris, Rotterdam Philharmonic, Detroit Symphony, and the Boston Symphony Orchestra at Tanglewood next Friday night.

Renée Fleming (Tatiana)

Renowned soprano Renée Fleming has captivated audiences around the globe; next month's Metropolitan Opera gala opening night will celebrate the beloved singer.



In recent seasons Ms. Fleming has hosted broadcasts of the Met's HD series (for movie theaters as well as television) and PBS's "Live from Lincoln Center." In fall 2008, Coty launches her first-ever fragrance, "La Voce by Renée Fleming," with the proceeds benefiting the Metropolitan Opera. Following acclaimed performances in June of *Capriccio*, the Vienna State Opera welcomes Ms. Fleming back this October 2008, followed by Donizetti's *Lucrezia Borgia* at Washington National Opera (conducted by Plácido Domingo), Massenet's *Thaïs* and Dvořák's *Rusalka* at the Metropolitan Opera, and Verdi's *La traviata* at the Royal Opera, Covent Garden. Additional appearances in 2008-09 include galas for the symphony orchestras of Edmonton, Portland, and Milwaukee, as well as

European tours with Orchestre National de France and Orchestre de Paris. In recital she appears at noted venues across North America, including Rice University, Vanderbilt University, Denison University, Boston's Symphony Hall, and Toronto's Roy Thomson Hall, among others. Ms. Fleming is a two-time Grammy winner; scheduled for fall 2008 release is her most recent CD, Strauss's Four Last Songs, led by Christian Thielemann. Last year Decca released the Los Angeles Opera's production of *La traviata* and the Metropolitan Opera's HD Live *Eugene Onegin*. Her fall 2006 CD "Homage—The Age of the Diva" features rarely heard works associated with legendary singers of the past. Ms. Fleming has been nominated for a Grammy nine times; recent recordings have ranged



Tanglewood



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from Strauss's complete *Daphne* to the jazz recording "Haunted Heart" to the movie soundtrack of *The Lord of the Rings: The Return of the King*. She was honored with a 2006 Echo Award for *Daphne* and the Prix Maria Callas Orphée d'Or by the Académie du Disque Lyric for TDK's DVD production of *Capriccio* with Ms. Fleming in the lead role. Her artistry has been an inspiration to such prominent artists as Chuck Close and Robert Wilson, whose portraits of her were included in the Metropolitan Opera's 2007 fundraising auction. Francesco Clemente has created two portraits of Ms. Fleming, one displayed at Salzburg's spring 2007 Easter Festival, the other at the Metropolitan Opera in 2008. Among her numerous awards are Sweden's Polar Prize (2008), the Chevalier de la Légion d'Honneur from the French government (2005), honorary membership in the Royal Academy of Music (2003), and a 2003 honorary doctorate from the Juilliard School, where she was also commencement speaker. An advocate for literacy, she has been featured in promotional campaigns for the Association of American Publishers and the Magazine Publishers of America. Her book *The Inner Voice* is an intimate account of her career and creative process. In addition to her work on stage and in recordings, Renée Fleming has represented Rolex timepieces in print advertising since 2001. Master Chef Daniel Boulud has created the dessert "La Diva Renée" (1999) in her honor, and she has inspired the "Renée Fleming Iris" (2004), which has been replicated in porcelain by Boehm. Ms. Fleming's gowns have been designed by Gianfranco Ferré, Issey Miyake, Bill Blass, Vivienne Westwood, Angel Sanchez, Oscar de la Renta, John Galliano, Christian Lacroix, and Karl Lagerfeld; she was added to Mr. Blackwell's "best-dressed" list in 2001. The gown she wears at this concert is by Angel Sanchez. Ms. Fleming is currently a member of the Board of Trustees of the Carnegie Hall Corporation and of the Advisory Board of the White Nights Foundation of America.

Garrett Sorenson (Lenski)

Making his Tanglewood debut this evening, the young American tenor Garrett Sorenson was recently acclaimed as Lenski in Boston Lyric Opera's production of *Eugene Onegin*. His 2007-08 season has included Cassio in *Otello* at the Metropolitan Opera opposite Renée Fleming and Johan Botha; his role debut as Rodolfo in *La bohème* with Houston Grand Opera; a return to the role of Alfredo in *La traviata* for his debut with Opera Colorado, and role debuts as Hoffmann in *Les Contes d'Hoffmann* with Opera Theatre of St. Louis and in the title role of *Faust* with New Orleans Opera. He also appeared with the Gotham Chamber Opera in Janáček's *Diary of One Who Vanished* at New York's Pierpont Morgan Library and participated in the Marilyn Horne Foundation's annual concert at Zankel Hall. During the 2006-07 season he returned to the Met as Da-Ud in a new production of Richard Strauss's *Die ägyptische Helena* starring Deborah Voigt; this followed his performances of Alfredo in *La traviata* in the "Met in the Parks" series in August 2006. Met roles in past seasons have also included Alfred in *Die Fledermaus*, Scaramuccio in *Ariadne auf Naxos*, Arturo in *Lucia di Lammermoor*, the Shepherd in *Tristan und Isolde*, the Young Man in *Die Frau ohne Schatten*, and the Youth in *Moses und Aron*. His Met debut was as Itulbo in *Il pirata* opposite Renée Fleming. Also at the Met he appeared as Cassio opposite Ben Heppner's *Otello* for opening night of the 2004-05 season. Mr. Sorenson is a graduate of the Met's Lindemann Young Artist Development Program, which he joined at the beginning of the 2001-02 season. The summer of 2006 included his first performances of Beethoven's Ninth Symphony, under James Levine at the Verbier Festival. Other engagements have included his role debuts as Sam Kaplan in a new production of *Street Scene* at Opera Theater of St. Louis and Don Ottavio in *Don Giovanni* at PORT Opera in Portland, Maine; his Houston Grand Opera debut as Don Ottavio, and his Santa Fe Opera debut as Leukkipos in



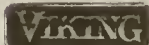
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
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a new Mark Lamos production of Strauss's *Daphne*. Concert appearances have also included the virtually unknown Gounod oratorio *Mors et Vita*, in Louisville, and Beethoven's Ninth with the Florida Philharmonic. Recent seasons have also brought his return to Boston Lyric Opera as Alfredo following his acclaimed appearance as Lenski; his debut as the Italian tenor in a new Los Angeles Opera production of *Der Rosenkavalier*, his role debut as Alfredo at Opera Pacific, Edgardo in *Lucia* at PORT Opera, debuts with the New York Philharmonic in a program of Viennese music and with the Cleveland Orchestra in *Elektra* under Franz Welser-Möst, a concert version of *Die Zauberflöte* with the Grand Rapids Symphony, and recital appearances under the auspices of the Marilyn Horne Foundation in St. Petersburg (FL) and in a recital for the George London Foundation in New York. During the 2001 Santa Fe Opera season, Mr. Sorenson was a member of the Santa Fe Opera Apprentice Program. Prior to that he attended Texas Tech University, where he performed the role of Eisenstein in *Die Fledermaus* while still a baritone. Mr. Sorenson was the winner of the Opera Birmingham Young Singer Contest and the Sorantin Young Artist Award; he was a finalist in the Loren L. Zachary Society Contest for Young Opera Singers and in the Metropolitan Opera National Council Auditions (Southwest Region); he was a winner at the 2003 George London Foundation Competition, and he was the recipient of a Sara Tucker Study Grant and of a 2004 Richard Tucker Foundation Career Grant.

Peter Mattei (Onegin)

Making his Tanglewood debut this evening, Swedish baritone Peter Mattei has established himself as one of the most sought-after singers of his generation. He has worked



with such esteemed conductors as Sir Georg Solti, Claudio Abbado, Sir Colin Davis, Daniel Barenboim, Esa-Pekka Salonen, Riccardo Chailly, Antonio Pappano, and Herbert Blomstedt. In his January 2002 Metropolitan Opera debut, he appeared as the Count in *Le nozze di Figaro*, a role that he has also sung at La Monnaie in Brussels, the Salzburg Festival, Lyric Opera of Chicago, and the Bayerische Staatsoper in Munich. In addition to both Figaros—Mozart's with Royal Opera Stockholm and Glyndebourne, and Rossini's in *Il barbiere di Siviglia* with Gothenburg Opera—he has sung Marcello in *La bohème* (La Monnaie, Metropolitan Opera), the title role in *Don Giovanni* (Scottish Opera, Peter Brook's production in Aix-en-Provence, Metropolitan Opera, Norwegian Opera), and the title role of *Eugene Onegin* (La Monnaie, Aix-en-Provence). Appearances at the Royal Opera Stockholm have included Posa in *Don Carlo*, Belcore in *L'elisir d'amore*, Pentheus in Daniel Börtz's *The Bacchae* directed by Ingmar Bergman, Papageno in *Die Zauberflöte*, and Lionel in Tchaikovsky's *Jeanne d'Arc*. The spring of 2005 included his La Scala debut as Wolfram in *Tannhäuser* and *Don Giovanni* at the Royal Opera Stockholm. During that summer he returned to Aix for Figaro in *Il barbiere di Siviglia*. The 2005-06 season included both *Don Giovanni* and the Count at Opéra National de Paris, as well as the Count at the Met and San Francisco Opera. The 2006-07 season included a return to the Metropolitan Opera for a new production of *Il barbiere di Siviglia*, revivals of *Don Giovanni* in Paris and *Il barbiere* in New York, Guglielmo in *Così fan tutte* at the Stockholm Royal Opera, and *Eugene Onegin* at the Salzburg Festival under the baton of Daniel Barenboim. During the 2007-08 season Mr. Mattei adds a new role to his repertoire, the title role of *Billy Budd*, which he sings at Frankfurt Opera. On the concert platform he has sung Brahms's *Ein deutsches Requiem*, Sibelius's *Kullervo*, Mahler's *Lieder eines fahrenden Gesellen* and *Des Knaben Wunderhorn*, Bach's *St. Matthew* and *St. John* Passions, and Handel's *Messiah*, among others. He sang Chorus in concert performances of Berlioz's *Les Troyens* with the London Symphony Orchestra and Sir Colin Davis, subsequently released on a Grammy-winning CD by LSO Live. Mr. Mattei's discography also includes Mahler's Eighth Symphony with the Concertgebouw Orchestra and

Chailly (Decca) and *Don Giovanni* with the Mahler Chamber Orchestra and Daniel Harding (Virgin Classics). Peter Mattei studied at the Royal Academy of Music and at the University College of Opera in Stockholm, making his debut in 1990 as Nardo in Mozart's *La finta giardiniera* at the Drottningholm Court Theatre.

Ekaterina Semenchuk (Olga)



Born in Minsk, mezzo-soprano Ekaterina Semenchuk achieved international recognition as a starring member of the Mariinsky Opera. Having extended her repertoire well beyond Russian opera, she is admired as Carmen, acclaimed in Verdi, and a noted performer of orchestral songs, including those of Berlioz and Mahler. Her recent operatic performances include the role of Preziosilla in *La forza del destino* at the Deutsche Staatsoper Berlin, where she has also sung Pauline in *Pique Dame* under Daniel Barenboim; Marina in *Boris Godunov* at Monte Carlo Opera; Olga in *Eugene Onegin* with the Aix-en-Provence Festival conducted by Daniel Harding, and also in London; Ascanio in *Benvenuto Cellini* at the Baden-Baden Festival; and Charlotte in *Werther* at Graz Opera. She has sung the title role of *Carmen* at the Opera Company of Philadelphia, Dallas Opera, in the Teatro Lirico di Cagliari, in Tokyo and Seoul with Myung-whun Chung, and with José Cura in Warsaw. With the Mariinsky Opera under Valery Gergiev, Ms. Semenchuk took part in international tours including performances at Covent Garden, La Scala, Teatro Real in Madrid, the Metropolitan Opera and Carnegie Hall in New York, Washington Opera, the Salzburg Festival (in concert performances of *Pique Dame*, *The Invisible City of Kitezh*, and *War and Peace*), and in Israel, China, and many European countries. In St. Petersburg at the Mariinsky Theatre, she was in productions of *Nabucco* (Fenena), *Carmen*, *Les Contes d'Hoffmann* (Nicklausse), Dargomizhsky's *The*

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Stone Guest (Laura), Rimsky-Korsakov's *May Night* (Hanna), and many others. As a recitalist, Ekaterina Semenchuk has made her Wigmore Hall debut and has toured in Europe, North America, and Argentina. Her debut recording of Russian songs is available on the Harmonia Mundi label. Her concert performances with orchestra have included Berlioz's *Roméo et Juliette* with the Gothenburg Symphony Orchestra conducted by Carlo Rizzi and *La Mort de Cléopâtre* with Valery Gergiev at the Amsterdam Concertgebouw. Recent engagements include the roles of Sonya in *War and Peace* and Olga in *Eugene Onegin* at the Metropolitan Opera, Olga at the Royal Opera House in London, Mahler's Third Symphony with the Bournemouth Symphony Orchestra and Marin Alsop, Mahler's *Kindertotenlieder* in Japan with the Philharmonia and conductor Eliahu Inbal, and Mozart's *La clemenza di Tito* at the Settimane Musicali di Stresa under Gianandrea Noseda. In the upcoming season she will reprise the role of Carmen, in Leipzig under Riccardo Chailly and in Copenhagen for Royal Danish Opera, and will return to the Metropolitan Opera for Pauline in *Pique Dame*. She makes her Tanglewood debut in tonight's concert performance of *Eugene Onegin*.

Wendy White (Larina)

Wendy White has firmly established herself as one of America's favorite mezzo-sopranos. Having won first place in the prestigious Metropolitan Opera National Awards, she made her Metropolitan Opera debut in Franco Zeffereilli's new production of *La traviata* under the direction of Carlos Kleiber. Since then she has appeared in over forty productions with the company, including the title role in *Carmen*, Fenena in *Nabucco*, Dame Quickly in *Falstaff*, Brangäne in *Tristan und Isolde*, Suzuki in *Madama Butterfly*, Baba the Turk in *The Rake's Progress*, Maddalena in *Rigoletto*, Bersi and Madelon in *Andrea Chénier*, Isabella in *L'italiana in Algeri*, and La Cieca in *La gioconda*. She has been seen in seven productions on PBS for the "Live from the Met" series: *Nabucco*, *Andrea Chénier*, *Le nozze di Figaro*, *Wozzeck*, *Il trittico*, *La Cenerentola*, and *Madama Butterfly*, appearing in the latter with her own daughter portraying the child "Trouble"—a first for the Met. Ms.



White's appearances have taken her to an impressive array of opera houses across the United States, including Chicago Lyric Opera, San Francisco Opera, Houston Grand Opera, Washington Opera, Cincinnati Opera, and New York City Opera. Internationally she has been seen at the Vienna State Opera, Hamburg Opera, Nice Opera, and Opéra de Toulouse. Wendy White's recordings have included *Nabucco*, *Luisa Miller*, *La traviata*, *The Rake's Progress*, *Oedipus Rex*, and *Songfest*. Her recording of *A Quiet Place* with Leonard Bernstein received a Grammy nomination. She was prominently featured singing French art songs on the soundtrack for the American Playhouse film *The Music of Chance*. In addition to her operatic performances, Ms. White has appeared as soloist with leading orchestras worldwide, including the New York Philharmonic, the Chicago Symphony, the Cleveland Orchestra, the Washington National Orchestra, the Saint Louis Symphony, the San Francisco Symphony, the Boston Symphony Orchestra, the Munich Symphony, and the Netherlands Radio Orchestra, under the direction of conductors including Leonard Bernstein, James Levine, Leonard Slatkin, Seiji Ozawa, Christoph von Dohnányi, John Williams, Lorin Maazel, and Zubin Mehta. She has appeared twice previously at Tanglewood, both times with the Boston Symphony Orchestra: in Bernstein's *Jeremiah* Symphony in August 1987 with the composer conducting, and in Beethoven's Symphony No. 9 in July 2006 with James Levine conducting.

Barbara Dever (Filipyevna)



Since her debut as Amneris in *Aida* at the Metropolitan Opera in 1994, mezzo-soprano Barbara Dever—who makes her Tanglewood debut this evening—has been in demand throughout the world in the dramatic mezzo-soprano operatic and concert repertoire. In thirteen seasons at the Metropolitan Opera she has been heard in the house as Azucena in *Il trovatore*, Amneris in *Aida*, Ulrica in *Un ballo in maschera*, Eboli in *Don Carlo*, and Herodias in *Salome*. 2007-08 marked her fourteenth season on the Met roster, where in 2006-07 she appeared as Grandmother Buryja in *Jenůfa* and the Mistress of Novices in *Suor Angelica*. Ms. Dever opened the season as Mary in *Der fliegende Holländer* and made her role debut as Geneviève in *Pelléas et Mélisande* with the Canadian Opera Company in Toronto. At the same venue she also performed the role Filipyevna in Tchaikovsky's *Eugene Onegin*, which she will repeat at the Metropolitan in 2008-09. Recent seasons have brought her to Vancouver as Ulrica in *Un ballo in maschera*, to Philadelphia as Amneris in *Aida*, to Mexico City for Mahler's Symphony No. 8, and to Paris with l'Orchestre National d'Île de France for Mahler's Symphony No. 2. Ms. Dever made her La Scala debut in 2003-04 as Mère Marie in *Dialogues des Carmélites* under the baton of Riccardo Muti. Other engagements have included *Messiah* in Mexico City and with the Florida



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Philharmonic, a return to Philadelphia as Azucena, Beethoven's Ninth Symphony with the Philadelphia Orchestra and under Seiji Ozawa at the Saito Kinen Festival, Fricka in *Das Rheingold* in Mexico City and New Orleans, Mahler's *Kindertotenlieder* and Symphony No. 3 with Zubin Mehta and the Israel Philharmonic, her Vienna State Opera debut as Herodias in *Salome*, Klytemnestra in *Elektra* in Virginia, Herodias with the Israel Philharmonic, and opera galas at the Academy of Music in Philadelphia. In addition to her vast operatic repertoire, Ms. Dever maintains an active performance schedule with orchestras throughout the world. In recent seasons she has been heard in Mahler's *Rückert-Lieder* with the State Symphony Orchestra of Sao Paulo, in the *Missa Solemnis* and *Messiah* with Zubin Mehta and the Israel Philharmonic, in *Des Knaben Wunderhorn* with the Louisville Orchestra and at the Chautauqua Festival; in Verdi's *Requiem* with the Florida Philharmonic, the Israel Philharmonic, the Pacific Symphony, and the National Orchestra of Mexico; in Mendelssohn's *Elijah* with the Netherlands Radio Orchestra under Hans Vonk, and in numerous performances of Mahler's symphonies 2, 3, and 8 and *Das Lied von der Erde* with the National Orchestra of Mexico. Ms. Dever has recorded Amneris for Naxos with the Irish National Orchestra, Azucena in *Il trovatore* on Fone live from Parma, and Adalgisa in *Norma* from the Teatro Bellini in Catania. Ms. Dever has appeared in concert with Luciano Pavarotti on "Pavarotti Plus—Great Performances at Lincoln Center," which was telecast live throughout North America.

Vitalij Kowaljow (Prince Gremin)

Among the more than forty roles performed by the young bass Vitalij Kowaljow—whose first profession was fireman in his native Ukraine, and who makes his Tanglewood



debut this evening—are Verdi's King Philip in *Don Carlo*, Fiesco in *Simon Boccanegra*, Banquo in *Macbeth*, Zaccaria in *Nabucco*, Ramfis in *Aida*, Procida in *I vespri siciliani*, Padre Guardiano in *La forza del destino*, Walter in *Luisa Miller*, and the title role of *Attila*. Among his other roles are Kaspar in *Der Freischütz*, Mephistopheles in *Faust*, Raimondo in *Lucia di Lammermoor*, Sarastro in *Die Zauberflöte*, the three villains in *Les Contes d'Hoffmann*, and such Russian-language roles as Prince Igor, Pimen in *Boris Godunov*, and Prince Gremin in *Eugene Onegin*. Mr. Kowaljow was introduced to the United States by the Opera Orchestra of New York as Baldassare in *La favorita* and has now sung in this country

with the Metropolitan, the San Francisco, Washington National, Los Angeles, Colorado, and Philadelphia opera companies. His European appearances include the Bayerische Staatsoper and the Arena di Verona, and he made news by stepping in as Procida on just ten days' notice for a new Bastille-Opéra production in Paris of the original, seldom-performed French version of *Les Vêpres siciliennes* under James Conlon. He repeated that role under the baton of Plácido Domingo for the opening of the 50th anniversary of Washington National Opera. At the Metropolitan Opera he has sung Zaccaria in *Nabucco*, Padre Guardiano in *Forza* (which was also the role of his Munich debut), Walter in *Luisa Miller*, Ramfis in *Aida* (also the role of his Arena di Verona debut), Sarastro in *Die Zauberflöte*, and Oroveso in *Norma*. Other engagements have included Verdi's *Requiem* with the San Francisco Symphony and Chicago Symphony, King Philip in *Don Carlo* at the New National Theatre of Tokyo, Sarastro at Opera Colorado in Denver, Pimen in *Boris Godunov* at San Diego Opera, Banquo at Washington National Opera, and concert performances and recordings of Puccini's *La bohème* with Anna Netrebko and Rolando Villazón and of Leoncavallo's *I Medici* with Plácido Domingo. Current and future engagements include debuts as Giorgio in *I puritani* at the Vienna Staatsoper and Gremin in *Eugene Onegin* at Chicago Lyric Opera, the Verdi *Requiem* with the Orquesta Nacional de España in Madrid, and Wotan in Los Angeles Opera's new *Ring* cycle to be directed by Achim Freyer and conducted by James Conlon.

Tony Stevenson (Triquet)

Making his Tanglewood debut in this performance of *Eugene Onegin*, Tony Stevenson is a tenor from New York City. In 1992 he won the Metropolitan Opera National Council Auditions and performed in a winners' concert with the Met Orchestra. He was then asked to join the Met's Young Artists Program, a prestigious three-year training program at the Met for young singers. While participating in this program Mr. Stevenson made his debut at the Metropolitan Opera in 1993 as the First Prisoner in *Fidelio*. Upon graduating from the Young Artists Program in 1995, he joined the Met roster as a principal artist; Mr. Stevenson has since performed more than forty-five roles in over 500 performances in his sixteen seasons at the Met. Among his roles are Beppe in *I pagliacci*, Pang in *Turandot*, Gastone in *La traviata*, the Dance Master in *Ariadne auf Naxos*, Trabucco in *La forza del destino*, the Novice in *Billy Budd*, Don Curzio in *Le nozze di Figaro*, the Simpleton in *Boris Godunov*, Camille in *The Merry Widow*, Pedrillo in *Die Entführung aus dem Serail*, Remendado in *Carmen*, and the Lamplighter in *Manon Lescaut*. In 2008-09 at the Met he is scheduled to appear in *La traviata*, *La gioconda*, *La rondine*, *Eugene Onegin*, *Pique Dame*, and *I pagliacci*.

Evan M. Boyer (Zaretsky)

Bass Evan M. Boyer is currently pursuing a master of music degree in opera from the Curtis Institute of Music, where he has performed King René in Tchaikovsky's *Iolanta*, José Tripaldi in Golijov's *Ainadamar*, Bartolo in *Le nozze di Figaro*, and Mussorgsky's *Songs and Dances of Death*. He recently graduated from Northwestern University, where he performed the role of Don Alfonso in *Così fan tutte*, Prince Gremin in *Eugene Onegin*, and Der Bauer in Orff's *Die Kluge*. Other performances have included Lodovico in *Otello* with the Chautauqua Symphony Orchestra, Seneca in *L'incoronazione di Poppea*, Don Alfonso, and the Marquis in *La traviata*, all at the Chautauqua Institute. Mr. Boyer has been awarded the grand prize of the Chicago Bel Canto Competition (2007), a Mario Lanza Competition Encouragement Award (2007), and the American Opera Society's Lola B. Fletcher Scholarship (2007). As a 2008 Vocal Fellow at the Tanglewood Music Center this summer, he is the recipient of the Ruth and Jerome Sherman Memorial Fellowship/Pearl and Alvin Schottenfeld Fellowship.

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Alan Dunbar (Captain)

Bass-baritone Alan Dunbar is a native of South Carolina. Having graduated from St. Olaf College in 1999 with a degree in music theory and composition, he is now pursuing a doctorate in vocal performance at Indiana University, where he studies with Costanza Cuccaro. After graduating from St. Olaf, he helped to establish the full-time professional male vocal ensemble Cantus and toured with them for seven years throughout the United States, Canada, and Europe. Mr. Dunbar has garnered acclaim for his concert performances of works by J. S. Bach, Mozart, Schubert, Schumann, Purcell, and Haydn. He is equally at home on the opera stage, having performed the roles of Leporello in *Don Giovanni*, Don Alfonso in *Così fan tutte*, Bartolo in *Il barbiere di Siviglia*, Dulcamara in *L'elisir d'amore*, and Dr. Jules Goddard in William Bolcom's *A Wedding*. This past May, at the Natchez Opera Festival, he sang Bluebeard in Bartók's *Bluebeard's Castle*. As a 2008 Vocal Fellow at the Tanglewood Music Center this summer, he is the recipient of the Mary E. Brosnan Fellowship.

Tanglewood Festival Chorus John Oliver, Conductor



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

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

gram at the New England Conservatory of Music in May 2004.

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

Tanglewood Festival Chorus John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

Sopranos

Carol Amaya • Meredith Malone Armbrust • Ondine Brent • Saewon Lee Chun • Lisa Conant • Sarah Dorfman Daniello # • Christine Pacheco Duquette # • Mary A.V. Feldman # • Karen Ginsburg • Bonnie Gleason • Beth Grzegorzewski • Cindy Kassell • Polina Dimitrova Kehayova • Sarah Koonce • Barbara Abramhoff Levy * • Mariko Matsumura • Karen Morris • Kimberly Pearson • Laura Stanfield Prichard • Livia Racz • Janet Ellen Ross • Laura C. Sanscartier • Joan P. Sherman * • Dana R. Sullivan • Lisa Watkins • Alexandra Watts

Mezzo-Sopranos

Kristen Anderson • Martha A.R. Bewick • Betty Blanchard Blume • Betsy B. Bobo • Lauren A. Boice • Donna J. Brezinski • Janet L. Buecker • Cypriana Slosky Coelho • Lauren Cree • Betsy Draper • Irene Gilbride # • Reed Gochberg • Lianne Goodwin • Rachel Hallenbeck • Susan L. Kendall • Yoo-Kyung Kim • Fumiko Ohara # • Laurie Pessah • Jeanne Sevigny • Amy Spound • Amber R. Sumner • Michelle Vachon • Jennifer Walker • Lidiya Yankovskaya • Jan Zimmerman

Tenors

Brad W. Amidon • Stephen Chrzan • Tom Dinger • Keith Erskine • Len Giambrone • James E. Gleason • Leon Grande • Timothy Jarrett • James R. Kauffman • Michael Lapomardo • Lance Levine • Ronald Lloyd • Henry Lussier * • Ronald J. Martin • Mark Mulligan • David Norris # • Kevin Parker • Guy F. Pugh • Peter Pulsifer • David L. Raish • Sean Santry • Peter L. Smith • Andrew Wang

Basses

Tyler Alderson • Solomon Berg • Daniel E. Brooks # • Nicholas A. Brown • Stephen Buck • Richard Bunbury • Jonas U. Cartano • Matthew E. Crawford • Arthur M. Dunlap • Michel Epsztein • Alexander R. Goldberg • Jim Gordon • Jay Gregory • Mark L. Haberman # • Jeramie D. Hammond • Michael Jo • Marc J. Kaufman • John Knowles * • Bruce Kozuma • Christopher T. Loschen • David B. MacGregor Jr. • Martin F. Mahoney II • Stephen H. Owades * • Donald R. Peck • Michael Prichard • Vladimir Roudenko • Jonathan Saxton • Daniel R. Schwartz • Bradley Turner • Matthew Wright • Carl T. Wrubel

Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
Vladimir Roudenko, Russian Diction Coach
Jodi Goble and Scott Nicholas, Rehearsal Pianists

Tanglewood Music Center Orchestra
("Eugene Onegin")

First Violins

Ellen Cockerham
Daphne Tzu-Yin Su
Yiyang Li
David Slouthorn
Rena Ishii
Fangyue He
Violeta Vancica
Marit Vliegenthart
David Repking
Kaoru Suzuki
Jessica Hung
Jessica Tong
Julia D. Hunter
Jina Lee
Ruby Chen

Second Violins

Brittany Henry
Vieen Leung
Rommel Fernandes
Laura Scalzo
Sophie Alscher
Saejin Yoon
Joseph Maile
Jessica Blackwell
Kate Friedman
Jeanine Markley
Kathryn Kilian
Alissa Cheung
Ainur Zabenova

Violas

Pei-Ling Lin
Nicholas Hancox
Joshua Kelly
Nicholas Mauro
Sharon Bielik
Yumi Sagiuchi
Vincent (Tiantian) Lan

Alyssa Hardie

Ming-Hsin Lu
Elizabeth Adams
Jessica T. Chang
Jonathan Kim
Derek Mosloff

Cellos

Kathryn Hufnagle
Benjamin Krug
Jacob Fowler
Matthew Beckmann
Michael Unterman
Hugh LeSure
Marie-Michel Beauparlant
David Gerstein
Dahae Kim
Caroline Bean
Elizabeth Means
Eleanor Blake
Jay Tilton
Jeffery Hood

Basses

Edward Merritt
Shawn Conley
Tyler A. Shepherd
Evan Halloin
Dylan Palmer
Kevin Jablonski
Charles Clements

Flutes

Sandy Hughes
Jeremiah Bills
Marie Tachouet

Oboes

Nicholas Stovall
Mary Lynch

Clarinets

Giancarlo Garcia
Arno Stoffelsma

Bassoons

Andrew Cuneo
Ellen Connors

Horns

Timothy Riley
Michael Winter
Matthew Oliphant
James Robertson

Trumpets

Michael Martin
Travis Peterson

Trombones

Kenneth Moses
Jeremy Buckler

Bass Trombone

David R. Becker

Timpani

WeiChen Lin

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Manager
Christopher M. Powell

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Tracey Melhuish
(TMC Fellow)

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Baden-Württemberg, Germany
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- Jessica Blackwell, St. Louis, MO
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- Ruby Chen, Toronto, ON, Canada
*Doucet and Stephen Fischer Fellowship/
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- Alissa Cheung, Edmonton, AB, Canada
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- Ellen Cockerham, Portland, OR
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Morris A. Schapiro Fellowship
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Alfred E. Chase Fellowship
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Edward G. Shufro Fund Fellowship
 Evan Halloin, De Pere, WI
Pokross/Curhan/Wasserman Fellowship
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 Dylan Palmer, Albuquerque, NM
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Catherine and Michael Sporn Fellowship

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*Helene R. and Norman L. Cahners Fellowship/
 Paul and Lori Deninger Fellowship*
 Laura Heinrichs, Swarthmore, PA
Haskell and Ina Gordon Fellowship
 Sandy Hughes, Portland, OR
Evelyn and Ron Shapiro Fellowship
 Marie Tachouet, Portland, OR
Leslie and Stephen Jerome Fellowship

Oboe

Annie Henneke, Tomball, TX
Fernand Gillet Memorial Fellowship
 Mary Lynch, Washington, DC
*Norma and Sol D. Kugler Fellowship/
 Dana and Jesse Lehman Fellowship*
 Nicholas Stovall, Austin, TX
Catherine and Michael Sporn Fellowship
 Henry Ward, Haddon Township, NJ
Steinberg Fellowship/Augustus Thorndike Fellowship

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Saville Ryan and Omar Del Carlo Fellowship
 Alexis Lanz, Le Vaud, Switzerland
Jacques Kohn Fellowship/Anonymous Fellowship
 Sonia Sielaff, St. Paul, MN
*Sydelle and Lee Blatt Fellowship/
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 Arno Stoffelsma, Amsterdam,
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Tuba

Dennis J. Nulty, Schenectady, NY

Frelinghuysen Foundation Fellowship

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Sadie Turner, Spring, TX

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Tatiana Vassilieva, Seattle, WA

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Scholarship*

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The New Fromm Players is an ensemble of musicians drawn from recent TMC alumni who have distinguished themselves in the performance of new music. These artists will concentrate almost exclusively on this literature, performing works by the TMC Composition Fellows and works demanding lengthy and intensive preparation during the Festival of Contemporary Music. The New Fromm Players ensemble has been funded by a generous grant from the Fromm Music Foundation.

The New Fromm Players

Brook Ferguson, flute, Pittsburgh, PA


Brent Besner, clarinet, Montreal, QC, Canada

Martin Shultz, violin, Katy, TX

Stephanie Nussbaum, violin, Houston, TX

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Girls lose interest in **science**
and **mathematics** by high school.
So say the **statistics.**

what girls have in mind

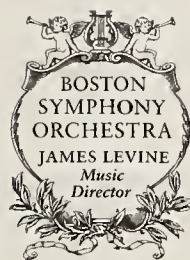


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Boston Symphony Orchestra
127th season, 2007–2008



Sunday, August 3, 2:30pm

THE SERGE AND OLGA KOUSSEVITZKY MEMORIAL CONCERT


CARLOS MIGUEL PRIETO CONDUCTING

ALBÉNIZ Suite from *Iberia* (orch. Arbós)
Evocación
El puerto
El Corpus en Sevilla
Triana

LALO Cello Concerto in D minor
Prélude: Lento—Allegro maestoso
Intermezzo: Andantino con moto; Allegro presto
Andante—Allegro vivace
YO-YO MA

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

RACHMANINOFF *Symphonic Dances*, Opus 45
Non allegro
Andante con moto (Tempo di valse)
Lento assai—Allegro vivace

 Bank of America is proud to sponsor the 2008 Tanglewood season.

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Special thanks to Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

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

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

NOTES ON THE PROGRAM



Isaac Albéniz (1860-1909)

Suite from *Iberia* (orch. Arbós)

The complete Arbós suite of music from "Iberia" consists of five movements: "Evocación," "El Corpus en Sevilla," "Triana," "El puerto," and "El Albaicín." First BSO performances of music from "Iberia" in Enrique Fernández Arbós's orchestration: January 1929, Enrique Fernández Arbós cond. ("El Corpus en Sevilla" and "Triana"). Most recent BSO performances: March 1962, Eléazar de Carvalho cond. ("Evocación," "El puerto," "El Corpus en Sevilla," and "Triana"); it was Carvalho who led the BSO's only performances of the complete five-movement suite, when he first appeared with the BSO



in February 1949. The only other conductor to have led the BSO in music from *Iberia* (the first, third, and fourth movements) was André Kostelanetz, in March 1944. This is the first Tanglewood performance of this music in Arbós's orchestrations; Daniel Barenboim played Book I and Book II in their original piano versions as the second half of an Ozawa Hall recital in August 2000.

Isaac Albéniz was a child prodigy, a virtuoso pianist who perfected his technique under Liszt, an instinctive impressionist-modernist, and an intensive student of his native Spain's diverse folk music heritages. Through a grotesque quirk of fate, Albéniz contractually trapped himself into composing epigonally Wagnerian operas on pseudo-medieval verses by a wealthy English banker named Francis Money-Coutts. At last breaking free in his mid-forties, Albéniz planned twelve virtuoso piano pieces intended to display a comprehensive array of Spanish materials. Published in four volumes under the title *Iberia*, this collection is widely considered Albéniz's magnum opus. Volume I (*Evocación, El puerto,*



Edmar Castaneda

AUGUST 29-31 LENOX, MA

TANGLEWOOD JAZZ FESTIVAL



Marian McPartland

OZAWA HALL

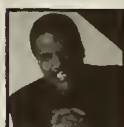
FRIDAY 8PM

Edmar Castaneda Trio with special guest

Joe Locke

Eliane Elias "Something For You"

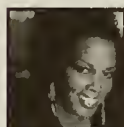
A tribute to Bill Evans



Donal Fox

SATURDAY 2PM

"A Celebration of Marian McPartland's 90th Birthday" with special guests Nnenna Freelon, Mulgrew Miller, and Spencer Day
Live taping for "Piano Jazz" on NPR



Dianne Reeves

SATURDAY 8PM

Donal Fox: Scarlatti Jazz Suite Project
with special guest Christian Scott



Terence Blanchard

Dianne Reeves

SUNDAY 2PM

Eddie Daniels Quartet

Mark O'Connor's "Hot Swing"

with special guest Jane Monheit

SUNDAY 8PM

Terence Blanchard's "A Tale of God's Will
(A Requiem for Katrina)"



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Jazz Festival

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and *El Corpus en Sevilla*) was premiered on May 9, 1906, at the Salle Pleyel in Paris by the pianist Blanche Selva, who later gave the first performance of Volume II (*Rondeña, Almería, and Triana*) on September 11, 1907, in St. Jean de Luz. Volume III (*El Albaicín, El polo, Lavapiés*) was published in 1907 in Paris, Volume IV (*Málaga, Jerez, Eritaña*) also in Paris in 1908, the year before his death.

Born in Madrid, violinist-conductor-composer Enrique Fernández Arbós (1863-1939) was conductor of the Madrid Symphony Orchestra until resigning in 1936 following the outbreak of Civil War. A brilliant orchestrator, his instrumentation of music from Albéniz's *Iberia* was particularly popular. From 1894-1915 he taught violin and viola at the Royal College of Music in London. As a violinist he appeared not only as a soloist, but in a celebrated piano trio with Albéniz and the cellist Augustín Rubio. For the 1903-04 season he was a concertmaster of the Boston Symphony Orchestra, also appearing with the orchestra that year as soloist in the Mendelssohn concerto and playing a concert piece of his own (*Tango*, Opus 6, No. 3). His international conducting career included guest appearances with major orchestras on both sides of the Atlantic, including the BSO in 1929 and 1931; his 1929 program included two movements from his arrangement of *Iberia*, at that time just recently published. In 1932 he led the first Spanish performance of Stravinsky's *Rite of Spring*.

Iberia's pieces typically begin with a dance pattern and later introduce a *copla* (vocal melody), but show considerable freedom and variety of form in their fine structure. Growing from a glum, minor-key melody, *Evocación* presently reaches a major-mode Andalusian song in the tenor register, which Albéniz clothes in a series of impressionistic colors and harmonies, now rich, now delicate. *El puerto* takes us to Cadíz for lusty guitar-like cross accents and piping melody swathed in florid skirls. *El Corpus en Sevilla*, an evocation of the Corpus Christi festival, unfolds as a puckish march approaching from the distance. As the processional reaches the church before us, bell-sounds peal out, yielding, surprisingly, to a meditative cantilena. Jubilation becomes unconfined in ardent song and dervish-dancing, before a final solemn midnight mass. *Triana* presents Seville's Gypsies in a puckish, spiky dance on an obsessively repeated rhythm. A *copla* begins in ethereal colors and soon acquires luminous swirls of ornament. The initial dance returns, then combines joyously with the *copla* in a rich-textured climax.

BENJAMIN FOLKMAN and MARC MANDEL

Benjamin Folkman is a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Performing Arts*, and other publications.

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

Édouard Lalo (1823-1892)

Cello Concerto in D minor

First performance: December 9, 1877, Paris, Concerts Populaires, Jules-Étienne Pasdeloup cond., Adolphe Fischer, soloist. *First Boston Symphony Orchestra performance*: April 27, 1891, Philadelphia, Arthur Nikisch cond., Anton Hekking, soloist. The BSO's first Boston performances took place in October 1899, Wilhelm Gericke cond., Elsa Ruegger, soloist. This is the first Tanglewood performance; the orchestra has not played the work since January 1951, Charles Munch cond., Pierre Fournier, soloist.

Édouard Lalo has retained a place in the symphonic repertory with his tuneful *Symphonie espagnole*, which is in fact a five-movement violin concerto, not really a symphony, and with his Cello Concerto, which cello students everywhere keep on their

workdesks. In the opera house he was long represented by *Le Roi d'Ys*, a strong drama of triangular passion, although that work has now faded into obscurity while an earlier opera, *Fiesque*, based on a Schiller play, has emerged from the shadows, receiving its world premiere performance as recently as 2006.



This slender representation in today's consciousness is in fact a poor indication of his importance and strength as a composer. Lalo played a major part in the revitalization of French music after the chaos of the Franco-Prussian War and the Commune of 1870-71. He wrote a series of elegant songs; he contributed some major works (piano trios and a string quartet) to the little-known (but not little) corpus of French chamber music; his ballet *Namouna* made a powerful impression on his contemporaries, and the opera *Le Roi d'Ys* was one of the greatest successes of the *belle époque*.

As with all French provincial musicians it was inevitable that he should move to Paris both to study and to develop his career. This centered at first not on composition but on the violin and the viola, on which instruments he was greatly in demand for orchestral and chamber concerts. He did not aspire to virtuoso status. He played under Berlioz's baton and was a founder member of the Armingaud Quartet, whose public mission was to make better known the classical quartets of Haydn, Mozart, and Beethoven. His own music reflects a profound debt to the fundamentals of classical language.

As a composer of songs and chamber music he made little impact. In 1866 he turned instead to opera in response to a government-sponsored competition in connection with the Exposition Universelle of 1867. His opera *Fiesque* was placed third and was close to receiving a performance in Paris in 1870 when war closed all the theaters. It came close, but not quite close enough, to being staged in Brussels too. Frustrated in the field of opera, Lalo turned his attention to the composition of symphonic works, encouraged by the formation of new orchestras and of the Société Nationale de Musique, whose purpose was to demonstrate that France, defeated in arms, could offer a real challenge to Germany in its cultural riches and refinement. Ironically, the composers who contributed most importantly to this new repertoire—Lalo, Saint-Saëns, Franck—were none of them ashamed to build on the symphonic tradition stemming from Beethoven, Schumann, and Mendelssohn.

Lalo began with a violin concerto in F, composed for the great Spanish virtuoso Sarasate in 1874. The *Symphonie espagnole*, also for Sarasate and an immediate hit, followed in 1875. There followed in the same vein a *Fantaisie norvégienne* and a *Concerto russe*, both for violin and orchestra, and a symphony in G minor. The Cello Concerto falls in the middle of this productive period, composed in the fall of 1877 and soon heard in many other cities. Cello concertos of top quality have always been scarce (there are none by Mozart, Beethoven, Schubert, or Mendelssohn), but Lalo's is certainly the equal of Haydn's and Schumann's, if not quite on the exalted plane of Dvořák's. Superbly written for the instrument, it is a melodious and well-balanced work that shows his fine craftsmanship in the best light.

Each movement starts slowly. In the first movement, a firm declaration of the orchestra's main theme, punctuated by Lalo's signature fortissimo thumps, prefaces the soloist's entry. Some expressive recitative leads into the stirring Allegro, led forcefully by the soloist, who is given little respite in the whole of the energetic first movement. The second subject, in the cello's most expressive tenor range, is a gorgeous melody heard against some delicate flute entries and rich harmony. There are few more compelling pages than the close of the movement, when the torrent of notes from the cello seems to drive onward and upward to the final recall of the opening theme, in unison, in the full orchestra.

The middle movement starts slowly too; indeed it functions as the slow movement, with yet another strong melody for the soloist. But Lalo ingeniously combines this with the function of a scherzo by sliding into a swift 6/8 tempo. Against a constant pattern of pizzicato strings and low flutes, the cello has teasing rhythms and repetitive phrases, almost improvising, it seems. A return of the slow music and a return of the swift music provide perfect balance. This combining of two tempos is associated with some of Brahms's middle movements (in the Second Symphony, for example), although Lalo found Brahms's music not at all to his taste.

For the finale, Lalo opens with a solemn declaration in a strange key. Over long notes in the orchestral basses the cello outlines what will be the second theme in the Allegro that soon follows. The correct key, D, now major, is established for the rondo theme, and the rest of the movement draws fully on Lalo's unstoppable sense of rhythm and his effortless melodic gift.

The vigor and energy of Lalo's music places it in striking contrast with that of Gounod on the one hand, and that of Franck and his pupils on the other. He displays none of the willowy, watery style that is often assumed to be the essential characteristic of French music. Impressionism would not have appealed to him in the least. Among his contemporaries he was closest in style to Saint-Saëns (although they were never very close personally), perhaps also to Bruch in Germany and composers such as Borodin and Smetana from the other end of Europe. In France his legacy was perhaps most clearly felt by Dukas and, later, Roussel. For the most part, he is a good composer awaiting rediscovery.

HUGH MACDONALD

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. A frequent guest annotator for the BSO, he taught at Oxford and Cambridge universities before moving to the United States in 1987. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich.

Sergei Rachmaninoff (1873-1943) *Symphonic Dances*, Opus 45

First performance: January 3, 1941, Philadelphia Orchestra, Eugene Ormandy cond.
First BSO performances: October 1974, Seiji Ozawa cond. *First Tanglewood performance:* August 10, 1991, Charles Dutoit cond. *Most recent Tanglewood performance:* July 31, 2005, Charles Dutoit cond.

Most of Rachmaninoff's activity in his last years was devoted to concertizing as a pianist and committing his works to records. After completing the Third Symphony in 1936 he did little original composition, though he spent some time revising a movement of his older choral work *The Bells* and reworking parts of the Third Symphony. Only in 1940 did he compose a new work, one that proved to be his last—the *Symphonic Dances*, composed at Orchard Point, Long Island, dedicated to Eugene Ormandy and the Philadelphia Orchestra, and premiered on January 3, 1941, by that conductor and orchestra. Oddly, though Rachmaninoff had spent a good part of his time in the United States from as early as 1918, the *Symphonic Dances* was his first score actually composed here. Previously he had retreated during summer breaks from his exhausting concert tours to a villa near Lucerne, Switzerland, and he composed his *Corelli Variations* (for piano solo), the *Rhapsody on a Theme of Paganini*, and the Third Symphony in that idyllic locale. The outbreak of war in 1939

had caused Rachmaninoff to leave Europe for the last time and to settle first on Long Island and later in Beverly Hills.

When, on August 21, 1940, Rachmaninoff first announced completion of the score to Ormandy, it bore the title "Fantastic Dances," but the final title, *Symphonic Dances*, is fully appropriate, given the scope and richness of the score. The composer's original intention had been to give the three movements the titles "Midday," "Twilight," and "Midnight" (possibly intended as an analogy with youth, maturity, and death), but these did not survive the process of orchestration, and he eventually settled on the tempo designations alone.



Rachmaninoff decided to write in the first movement an extended part for saxophone, an instrument for which he had never written before. Concerned to choose the proper member of that family of instruments, he consulted his friend Robert Russell Bennett, best-known as Broadway's leading orchestrator for four decades or more, the man who created the "sound" of the Rodgers and Hammerstein musicals, among many others. Another musician offered professional advice of a different sort. Rachmaninoff, a pianist and not a string player, customarily asked for the professional advice of a violinist with regard to the bowings in the string parts. In the case of the *Symphonic Dances*, the bowings were prepared by one of the greatest of violin virtuosos, Fritz Kreisler.

Like so much of the composer's music, the *Symphonic Dances* contains some references to the chants of the Russian Orthodox church and also quotes the Roman Catholic *Dies irae* melody, a tune used by Rachmaninoff probably more frequently than by any other composer in the history of music. The score also gave the composer an opportunity to come to terms with the most catastrophic failure of his life, namely the disastrous premiere of his First Symphony in 1897 under the baton of Alexander Glazunov (who was reputedly drunk at the time). Evidently Rachmaninoff still recalled this unfortunate event even in 1940, since the coda to the first movement of the *Symphonic Dances* quotes the first theme of his First Symphony, music he was sure no one would ever hear again. (Put aside by Rachmaninoff for revision after its initial failure, the score to his First Symphony was apparently lost during the Russian Revolution; only two years after his death did the orchestral parts turn up in the Leningrad Conservatory).

The premiere performance was reasonably successful—enough so that Ormandy and the players wrote a letter of gratitude to the composer—but a repetition in New York soon after was critically panned. The accessibility of the score argued against it in an environment more attuned to novelty, and a cloud lay over the work for a number of years. Rachmaninoff was hurt that Ormandy and the Philadelphia Orchestra did not choose to record this new score, though they had been commit-

Siu Rosner



ting to disc virtually all of his earlier works for orchestra. Only recently has the work begun to emerge again into the repertory—a change that has come about concurrently with a general reevaluation of Rachmaninoff's work as a whole, with the recognition that his music offers much of interest despite its conservative cast. At least we can now begin to assess his contribution without fighting our way through a battlefield of entrenched avant-gardists. Generally deemed a reactionary in a world dominated by the new ideas of Stravinsky's neo-Classicism on the one hand and Schoenberg's twelve-tone technique on the other, Rachmaninoff was, until recent years, being largely written off by the musical intelligentsia. But times have changed, and his star is rising again.

STEVEN LEDBETTER

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

Guest Artists

Carlos Miguel Prieto

Carlos Miguel Prieto, today making his Boston Symphony debut, and considered one of the most dynamic young conductors in recent years, has recently accepted four



music directorships in his native Mexico and the United States. In July 2007 he was named music director of the Orquesta Sinfónica Nacional de México (National Symphony Orchestra of Mexico), Mexico's most important orchestra; he remains music director of his other Mexican orchestra, the Orquesta Minera. In this country he completed his first season as music director of the Louisiana Philharmonic in New Orleans, where he is active in the cultural renewal of that ravaged city, and continues as music director of the Huntsville (Alabama) Symphony. Mr. Prieto has made guest appearances with numerous North American orchestras, among them the Dallas Symphony, Houston Symphony, Phoenix Symphony, Florida Philharmonic, San Antonio Symphony, Calgary

Philharmonic, Dayton Philharmonic, and every major orchestra in Mexico. He has also conducted orchestras throughout Europe, Russia, Israel, and Latin America, recently making debuts at the Teatro Colón in Buenos Aires and with the Netherlands Radio Orchestra in Utrecht, and leading performances with the Philharmonia of the Nations. The 2007-08 season includes a return engagement with the Milwaukee Symphony and concerts with the Houston, Pacific, Colorado, and Honolulu symphonies. In 2006-07 Mr. Prieto made debuts with the symphony orchestras of Milwaukee, Omaha, New Mexico, and Nashville. He also appeared with the Dayton Philharmonic, Naples Philharmonic, and the Columbus Symphony Orchestra and returned to the Houston Symphony and Louisville Orchestra. His February 2007 Budapest Symphony debut at the Franz Liszt Academy marked the first all-Mexican program ever performed in Hungary. Later that year he was Mexico's delegate to the Davos World Economic Forum. During his tenure with the Mexico City Philharmonic (1998-2002) Mr. Prieto conducted more than 100 concerts. He has led more than fifty world premieres of works by Mexican and American composers, many of which were commissioned by him. He has conducted the Youth Orchestra of the Americas since its inception in 2002 and has performed with that ensemble at the United Nations and the Kennedy Center, as well as on tour to South America and Mexico. Carlos Miguel Prieto is the founder and music director of the Mozart-Haydn Festival, an annual series of six concerts. Also an accomplished violinist, he has been a member of the Cuarteto Prieto



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(a tradition of four generations) from an early age, participates in such festivals as Aspen, Tanglewood, Interlochen, San Miguel Allende, and Cervantino, and has been soloist with the National Symphony Orchestra of Mexico. He was voted "Conductor of the Year 2002" by the Mexican Union of Music and Theater Critics and in 1998 received the Mozart Medal of Honor presented by the Government of Mexico and the Embassy of Austria. He has recently made a series of recordings of Latin American and Mexican music for the Urtext label. A graduate of Princeton University and Harvard University (where he was concertmaster of the orchestra), Mr. Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck, and Michael Jinbo.

Yo-Yo Ma

The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences and to find connections that stimulate the imagination, while also maintaining a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. He draws inspiration from a wide circle of collaborators, each fueled by the artists' interactions. One of Mr. Ma's goals is the exploration of music as a means of communication, and as a vehicle for the migrations of ideas across a range of cultures throughout the world. Expanding upon this interest, Mr. Ma established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. By examining the flow of ideas throughout this vast area, the project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today. Mr. Ma is an exclusive Sony Classical artist, and his discography of more than seventy-five albums, including more than fifteen Grammy winners, reflects his wide-ranging interests. In addition to the standard concerto repertoire, he has recorded many of the works that he has commissioned or premiered. He has made several successful recordings that defy categorization, including "Hush" with Bobby McFerrin, "Appalachia Waltz" and "Appalachian Journey" with Mark O'Connor and Edgar Meyer, "Obrigado Brazil," and "Obrigado Brazil-Live in Concert." Recent recordings include "Silk Road Journeys: New Impossibilities," with the Silk Road Ensemble, "Appassionato," "Paris: La Belle Époque" with pianist Kathryn Stott, and John Williams's soundtrack to the film *Memoirs of a Geisha*. Across the full range of releases, Mr. Ma remains one of the best-selling recording artists in the classical field. Strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation, Mr. Ma takes time whenever possible to conduct master classes as well as more informal programs. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma began studying the cello with his father at age four and came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. Mr. Ma has received numerous awards, including the Avery Fisher Prize, the Glenn Gould Prize, the National Medal of the Arts, the Dan David Prize, and the Sonning Prize. Mr. Ma and his wife have two children. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. Since his Boston Symphony debut in February 1983, Yo-Yo Ma has appeared frequently with the BSO in Boston, at Tanglewood. His most recent Tanglewood appearance was last summer (Dvořák's Cello Concerto with James Levine conducting); his most recent subscription appearances were in December 2007 (music of Osvaldo Golijov with Miguel Harth-Bedoya conducting).





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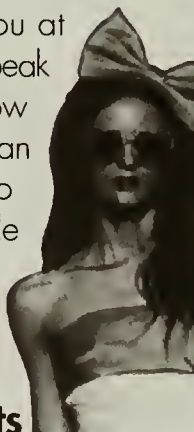
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August at Tanglewood

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

Friday, August 1, 8:30pm

BSO—PETER OUNDJIAN, conductor
JOSHUA BELL, violin

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

Saturday, August 2, 10:30am

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

Saturday, August 2, 8:30pm

The Leonard Bernstein Memorial Concert
TMC ORCHESTRA—SIR ANDREW DAVIS,
conductor

RENÉE FLEMING, soprano (Tatiana)
RAMÓN VARGAS, tenor (Lensky)
PETER MATTEI, baritone (Onegin)

Additional vocal soloists
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

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

Sunday, August 3, 2:30pm

The Serge and Olga Koussevitzky
Memorial Concert

BSO—CARLOS MIGUEL PRIETO,
conductor
YO-YO MA, cello

ALBÉNIZ	<i>Suite from Iberia</i>
LALO	Cello Concerto
RACHMANINOFF	<i>Symphonic Dances</i>

Tuesday, August 5, 8:30pm

Tanglewood on Parade
BSO, BOSTON POPS ORCHESTRA, and
TMC ORCHESTRA

HANS GRAF, KEITH LOCKHART, JOHN
WILLIAMS, SIR ANDREW DAVIS,
and ANDRÉ PREVIN, conductors

Music of Respighi, Britten, Bernstein,
Williams, and Tchaikovsky

Thursday, August 7, 8pm

Celebrating the 35th Anniversary of TASHI
TASHI

Music of Josquin (recomp. Wuorinen),
Takemitsu, and Messiaen's *Quartet for*
the End of Time

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

Friday, August 8, 8:30pm, Shed

BSO—SIR ANDREW DAVIS, conductor
LEON FLEISHER, piano
JAMES SOMMERVILLE, horn

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

Saturday, August 9, 10:30am

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

Saturday, August 9, 8:30pm

BSO—HANS GRAF, conductor
ANDREA ROST, soprano
ANDRÉ PREVIN, piano
STEFAN JACKIW, violin
LAWRENCE POWER, viola

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

Saturday, August 9, 2pm

Sunday, August 10, 7:30pm

Monday, August 11, 7:30pm

TMC VOCAL FELLOWS AND ORCHESTRA
ERIK NIELSEN (TMC Conducting Fellow),
conductor

DOUGLAS FITCH, director and set designer
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor


WEILL *Rise and Fall of the*
City of Mahagonny,

Fully staged production, sung in English

Sunday, August 10, 2:30pm

BSO—ANDRÉ PREVIN, conductor
ELIZABETH ROWE, flute
GIL SHAHAM, violin
ANDREA ROST, soprano

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



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Wednesday, August 13, 8pm

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

Thursday, August 14, 8pm

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

Friday, August 15, 6pm

MEMBERS OF THE BSO

Friday, August 15, 8:30pm

BSO—RAFAEL FRÜHBECK DE BURGOS,
conductor
JANINE JANSEN, violin
SAINT-SAËNS Violin Concerto No. 3
BERLIOZ *Symphonie fantastique*

Saturday, August 16, 10:30am

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

Saturday, August 16, 8:30pm

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

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

Sunday, August 17, 2:30pm

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

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

Sunday, August 17, 8:30pm

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

Final American performances by
the Beaux Arts Trio

BEAUX ARTS TRIO

Wednesday, August 20, 8pm

Music of Dvořák, Kurtág, and Ravel

Thursday, August 21, 8pm

The two Schubert piano trios

Friday, August 22, 6pm (Prelude Concert)

MEMBERS OF THE BSO

RANDALL HODGKINSON, piano

Friday, August 22, 8:30pm

BSO—RAFAEL FRÜHBECK DE BURGOS,
conductor

HEI-KYUNG HONG, soprano
KRISTINE JEPSON, mezzo-soprano
RICHARD CROFT, tenor
HANNO MÜLLER-BRACHMANN,
bass-baritone

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

ALL-BEETHOVEN Mass in C

PROGRAM Symphony No. 5

Saturday, August 23, 10:30am

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

Saturday, August 23, 8:30pm

BSO—CHRISTOPH VON DOHNÁNYI,
conductor

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

Sunday, August 24, 2:30pm

BSO—CHRISTOPH VON DOHNÁNYI,
conductor

CHRISTIANE OELZE, soprano
LILLI PAASIKIVI, mezzo-soprano
JOSEPH KAISER, tenor
HANNO MÜLLER-BRACHMANN,
bass-baritone

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

BEETHOVEN Symphony No. 9

TANGLEWOOD JAZZ FESTIVAL

Friday, August 29–Sunday, August 31

Programs and artists subject to change.



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2008 Tanglewood Music Center Schedule

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

* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.

♪ indicates that admission is free, but restricted to that evening's 8:30pm concert ticket holders.

Monday, June 23, 10am, 1pm, 4pm (TH)

String Quartet Marathon:

Three two-hour performances

Thursday, June 26, 8pm *

Friday, June 27, 8pm *

Mark Morris Dance Group

Choreography by Mark Morris to music of
BARBER, SCHUBERT, and BRAHMS

Sunday, June 29, 10am (TH)

Chamber Music Concert

Monday, June 30, 2:30pm

Opening Exercises

(free admission; open to the public)

Monday, June 30, 8pm *

The Phyllis and Lee Coffey

Memorial Concert

TMC ORCHESTRA

JAMES LEVINE, STEFAN ASBURY, and
CHRISTOPH ALTSTAEDT (TMC Fellow),
conductors

STRAUSS *Don Juan*

MESSIAEN *Et exspecto resurrectionem mortuorum*

DVOŘÁK *Symphony No. 8*

Saturday, July 5, 6pm ♪

Prelude Concert

Sunday, July 6, 10am

Chamber Music Concert

Monday, July 7, 8pm *

The Daniel Freed and Shirlee Cohen Freed
Memorial Concert

TMC ORCHESTRA

BERNARD HAITINK, LEO McFALL
(TMC Fellow), and ERIK NIELSEN
(TMC Fellow), conductors

MOZART *Symphony No. 25*

DEBUSSY *Prelude to The Afternoon of
a Faun*

STRAUSS *An Alpine Symphony*

Tuesday, July 8, 8:30pm (Shed) *

Boston Pops Orchestra

KEITH LOCKHART, conductor
with TMC Vocal Fellows

SONDHEIM *A Little Night Music*
(concert performance)

Saturday, July 12, 6pm ♪

Prelude Concert

Sunday, July 13, 10am

Chamber Music Concert

Tuesday, July 15, 8pm

Vocal Recital

Saturday, July 19, 6pm ♪

Prelude Concert

Sunday, July 20—Thursday, July 24

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Five days of music by Elliott Carter performed
by TMC Fellows, the BSO, and guest artists.

Note that tickets for this year's FCM concerts
may be purchased in advance through the
Tanglewood box office. Detailed program
information is available at the Main Gate.

Saturday, July 26, 6pm ♪

Vocal Recital

EISLER *Hollywood Liederbuch*

Sunday, July 27, 10am

Chamber Music Concert

Monday, July 28, 8pm

Vocal Recital

Tuesday, July 29, 8pm (CMH)

Vocal Composition Project Concert

Saturday, August 2, 6pm ♪

Prelude Concert

2008 Boston University Tanglewood Institute

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

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

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

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

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

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

Sunday, August 3, 10am
Chamber Music Concert

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

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

Saturday, August 9, 6pm ♪
Prelude Concert

Sunday, August 10, 10am
Chamber Music Concert

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

Tuesday, August 12, 8pm
Vocal Recital

Saturday, August 16, 6pm ♪
Prelude Concert

Sunday, August 17, 10am
Chamber Music Concert

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

Monday, August 18, 6pm
Vocal Prelude Concert

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

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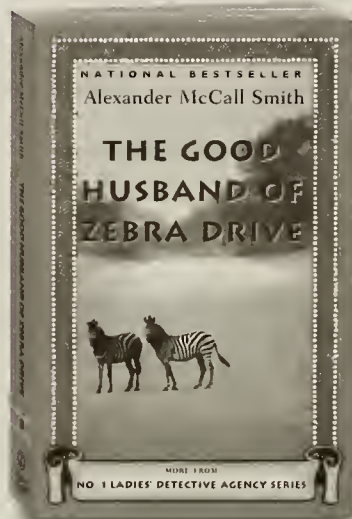
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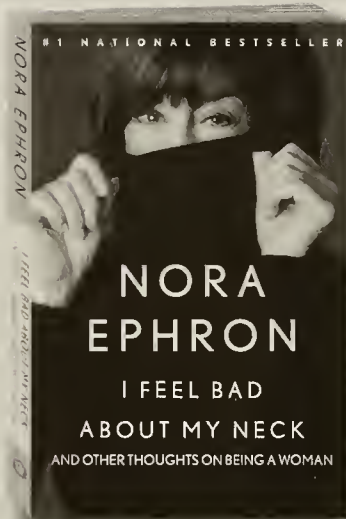
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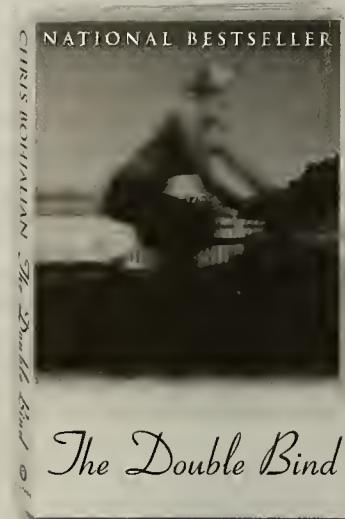
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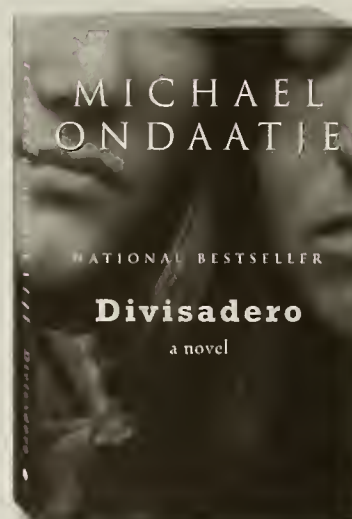
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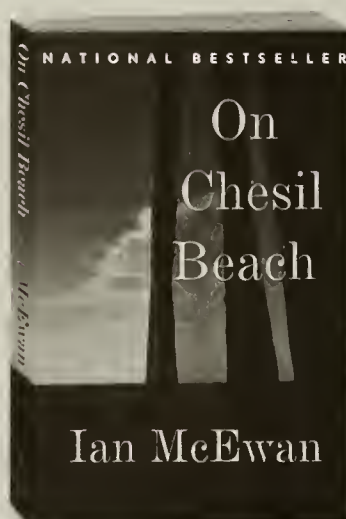
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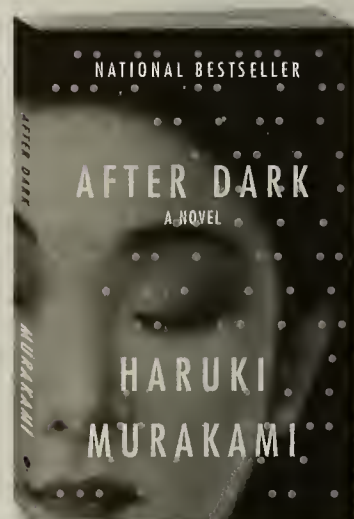
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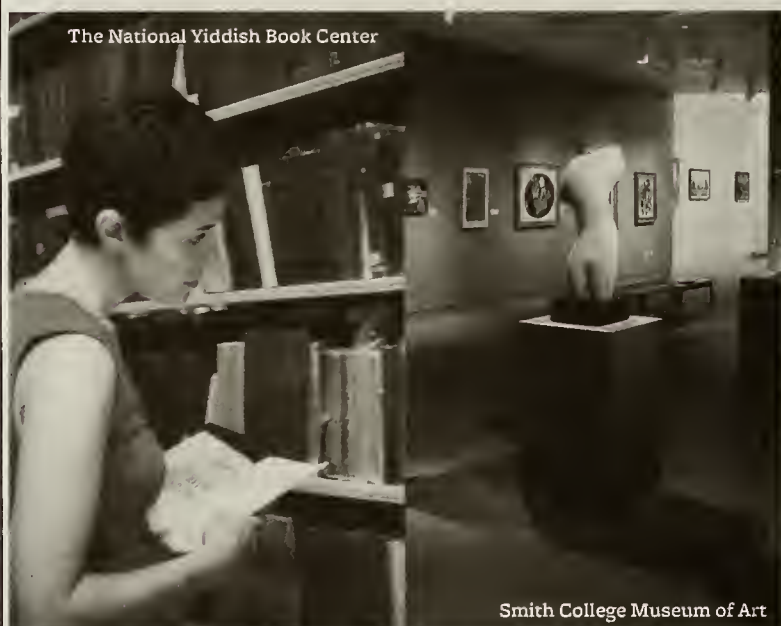


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


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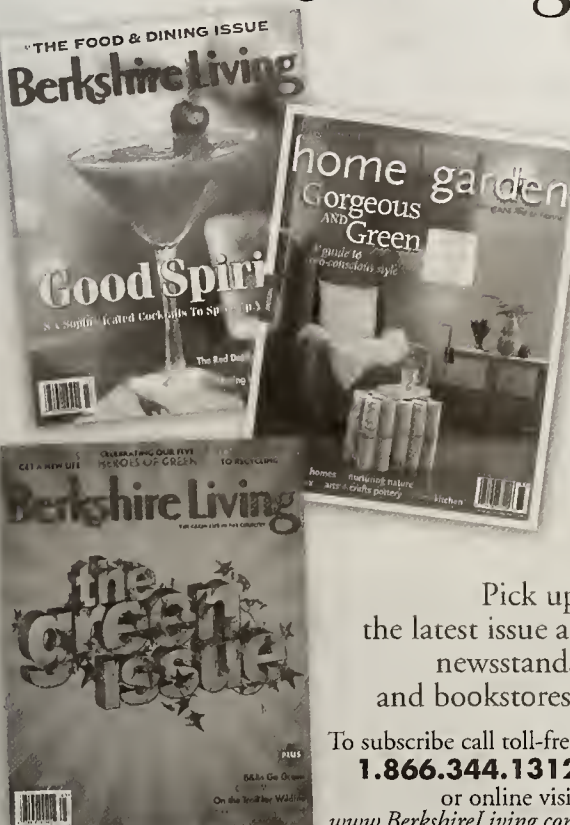
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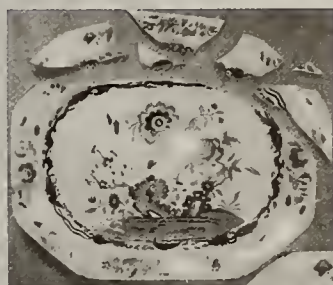
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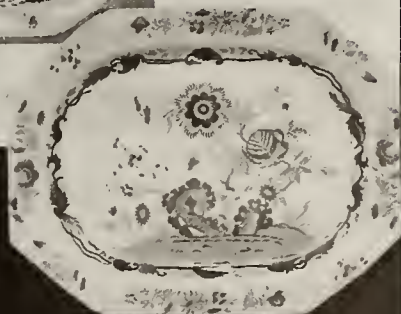
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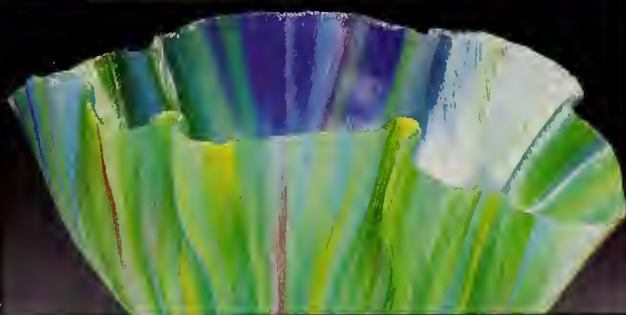
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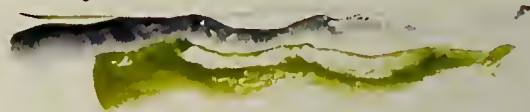
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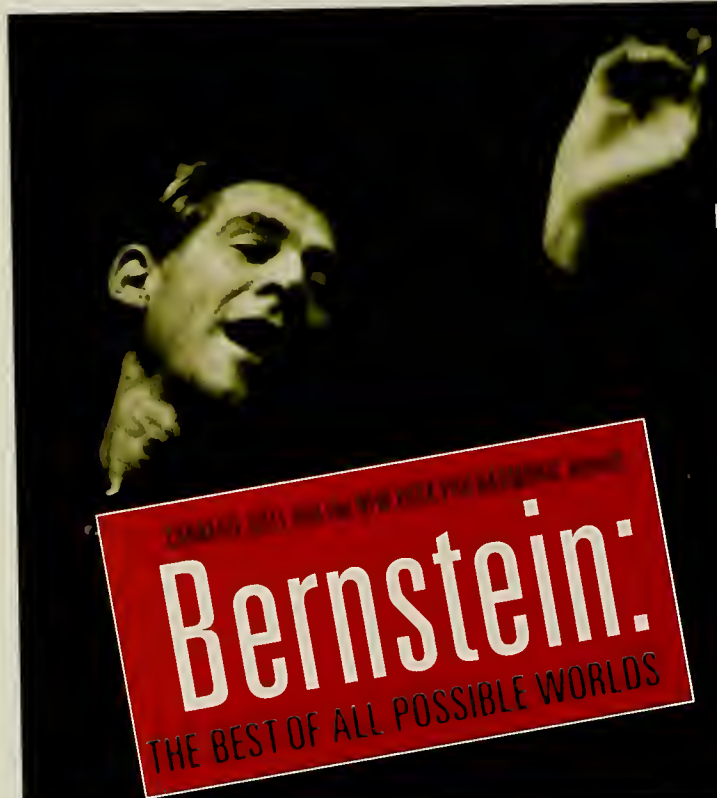
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