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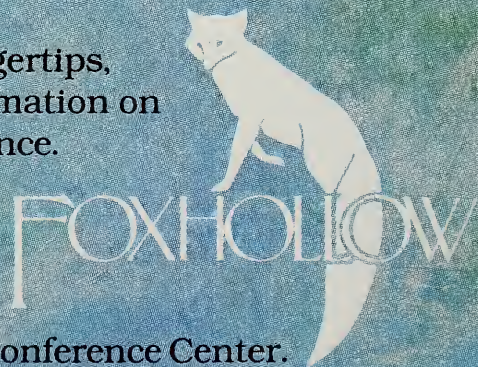
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Joseph Silverstein, *Assistant Conductor*

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To receive complete program and ticket information, call or write:
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TANGLEWOOD— YOU CAN TAKE IT WITH YOU...

Take home a taste of Tanglewood this summer by visiting the Glass House, Tanglewood's gift shop located by the Main Gate. From Tanglewood t-shirts to the Boston Symphony's centennial poster by American artist Robert Rauschenberg to the newest addition to the BSO family, *Tanglewoodie* the Raccoon, the Glass House offers a distinctive selection of gifts and souvenirs. The Glass House is open one hour before concerts, during intermissions and one hour after concerts, and weekdays from 10 a.m. to 4 p.m. MasterCharge and Visa credit cards are accepted.



TANGLEWOOD

The Berkshire Festival

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

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

drawing a total of nearly 15,000 people.

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

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was



References furnished on request



Aspen Music School
and Festival
Dickran Atamian
Burt Bacharach
David Bar-Illan
Berkshire Music Center
and Festival at Tanglewood
Leonard Bernstein
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
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Aaron Copland
Denver Symphony Orchestra
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National Music Camp
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broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of \$100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of

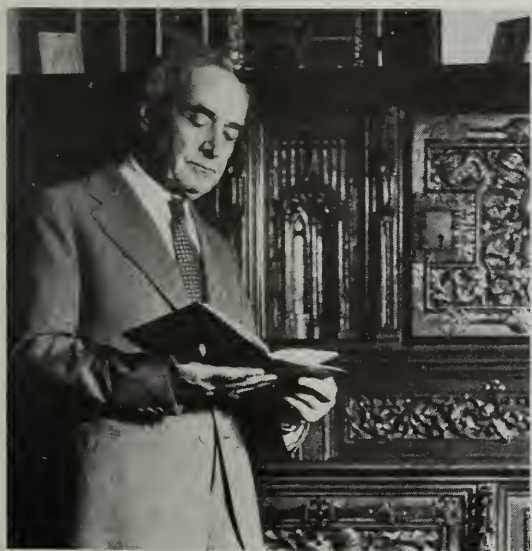
pilgrimage to millions of concert-goers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws more than 300,000 visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The BMC 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



Serge Koussevitzky

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

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

The Berkshire Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the BMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge

of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 18% of the members of the major orchestras in this country have been students at the Berkshire Music Center, and that figure is constantly rising.

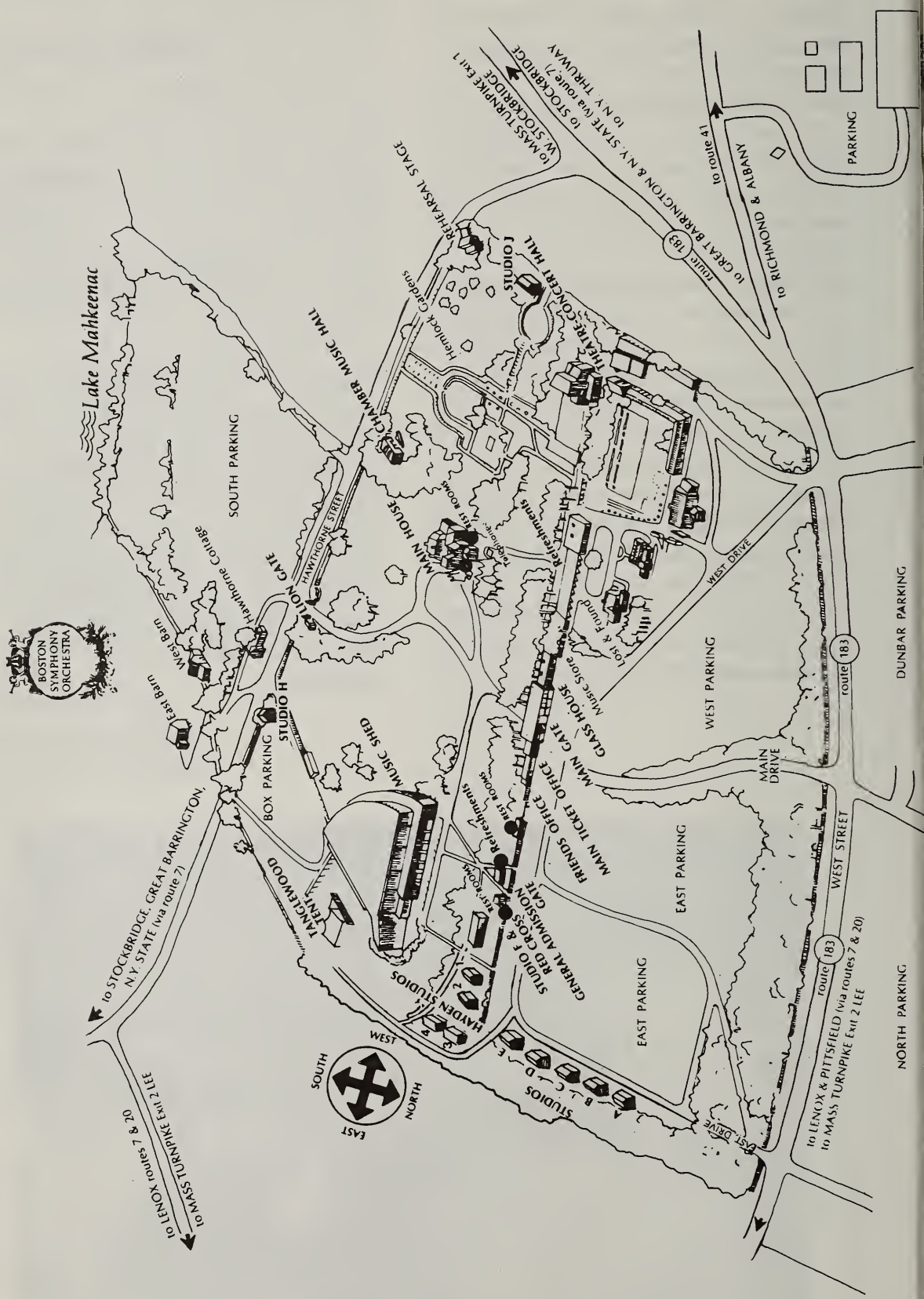
Today there are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966,

educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with nine separate programs for performers and composers.

Today, alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation. Tanglewood and the Berkshire 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.



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TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise from 10 a.m. to 6 p.m.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is \$5.50, and the proceeds benefit the orchestra's Pension Fund.

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

Rest rooms and pay phones may be located on the map opposite.

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

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

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

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

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

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

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

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

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

BSO courtesy car provided by Hellawell Cadillac-Oldsmobile, Inc., Pittsfield.

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

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season.

His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its

first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Royal Opera at Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette*, Schoenberg's *Gurrelieder*, and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra

include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben*, Stravinsky's *Le Sacre du printemps*, Holst's *The Planets*, and Mahler's *Symphony No. 8*, the *Symphony of a Thousand*; for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont Overture*, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva*, both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. With soloist Itzhak Perlman, Ozawa and the orchestra recently recorded the violin concertos of Earl Kim and Robert Starer for Angel/EMI. Mr. Ozawa holds an honorary Doctor of Music degree from the New England Conservatory of Music.



WILL YOU TAKE A SEAT?



The Boston Symphony Orchestra would like to offer you a permanent place in the Shed at Tanglewood, along with the masters of great music.

During our birthday celebration, your gift of \$2,500 to the Hundredth Anniversary Fund will endow your favorite seat. Your name, or that of someone you wish to honor, will be inscribed on a plaque affixed to the chair.

This special contribution will insure the enjoyment of BSO concerts at Tanglewood not only for our 100th season but for years to come. Further, it provides a rare opportunity for a very personal association with the Orchestra.

Please, won't you be seated?

For further information, please contact the Friends' Office, Tanglewood, Lenox, Massachusetts 01240; telephone: (413) 637-1600



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**BOSTON SYMPHONY
ORCHESTRA**
1982/83

First Violins

Joseph Silverstein
*Concertmaster
Charles Munch chair*
Emanuel Borok
*Assistant Concertmaster
Helen Horner McNityre chair*
Max Hobart
*Robert L. Beal, and
Enid and Bruce A. Beal chair*
Cecylia Arzewski
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair
Max Winder
Harry Dickson
Forrest F. Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe

*Aza Raykhtsaum

*Nancy Mathis

Violas

Burton Fine
Charles S. Dana chair
Patricia McCarty
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Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Lila Brown
*Mark Ludwig

Cellos

Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Sato Knudsen

Basses

Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes

Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Piccolo

Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes

Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn

Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets

Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo

Peter Hadcock

E-flat Clarinet

Bass Clarinet

Craig Nordstrom

Bassoons

Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon

Richard Plaster

Horns

Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets

Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Timothy Morrison

Trombones

Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter
Gordon Hallberg

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair

Timpani

Everett Firth
Sylvia Shippen Wells chair

Percussion

Charles Smith
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

Harp

Ann Hobson Pilot
Willona Henderson Sinclair chair

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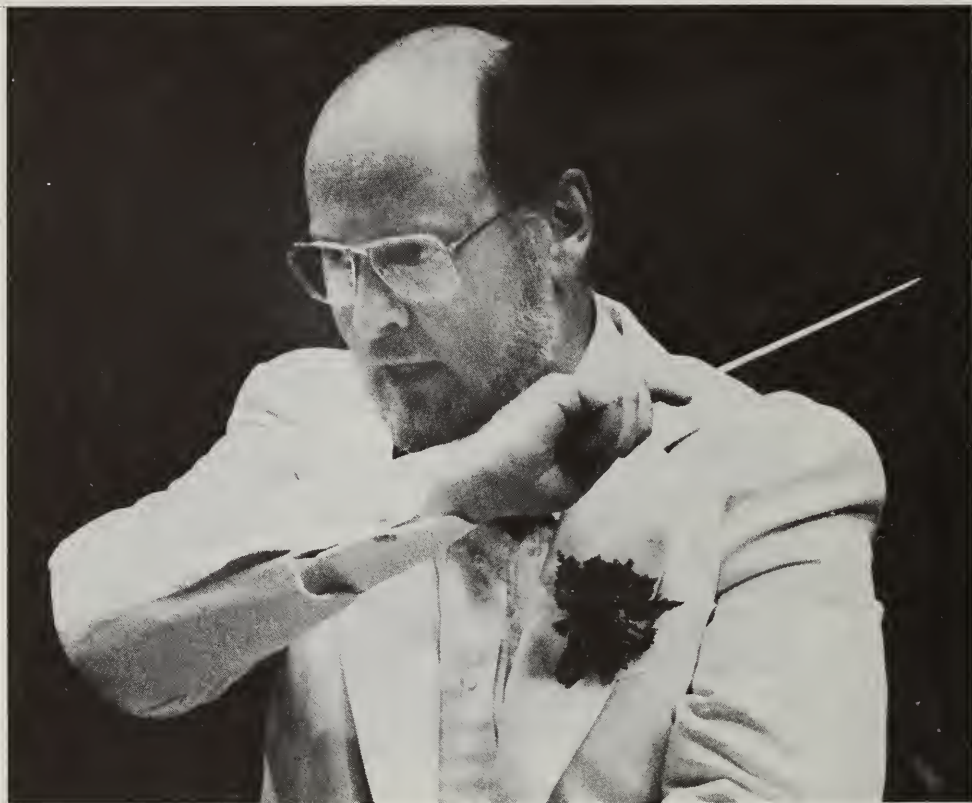
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On Tuesday, June 21, John Williams conducted the Boston Pops in a special concert: Presidents at Pops 1983. Over 100 leading New England businesses were in attendance — each receiving 20 tickets for their senior management, key clients and friends.

A special gourmet picnic dinner and champagne is served at this festive occasion. Participation also includes the Leadership Dinner: an elegant dinner dance held on the floor of Symphony Hall, honoring the president or Chief Executive Officer of each company.

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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The

character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season 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.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with



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the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. 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.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and the current series of Boston

Symphony Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction.

Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and

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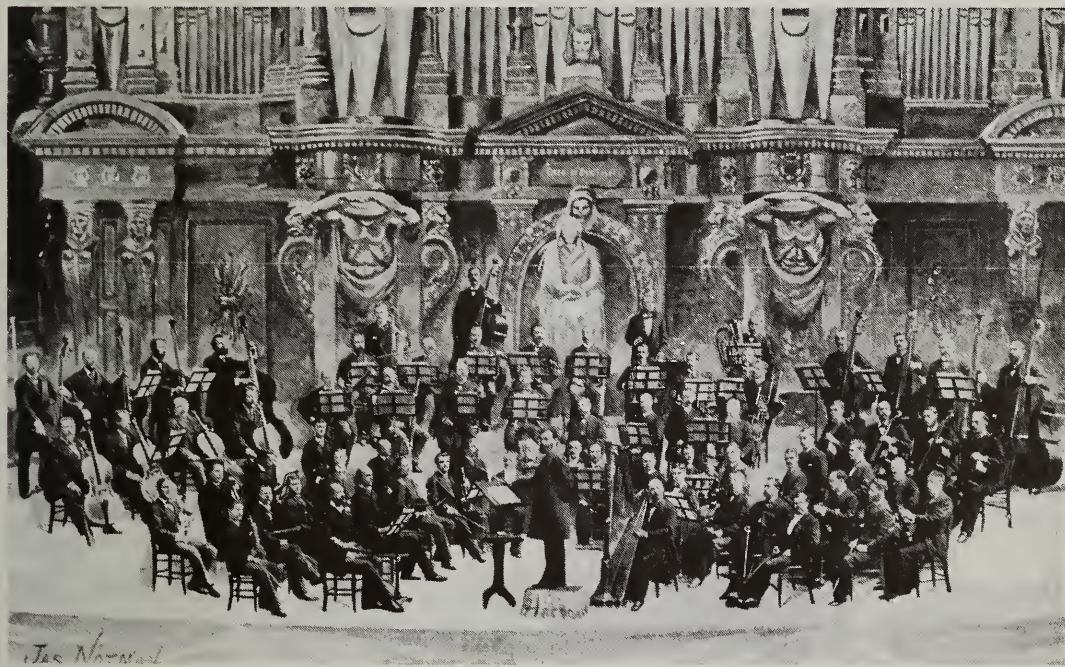
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world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now completing his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also

expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected \$115,000 to more than \$16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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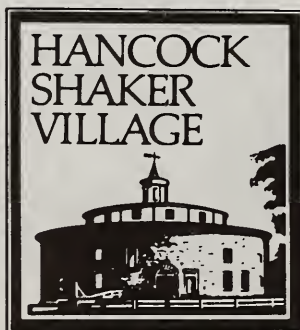
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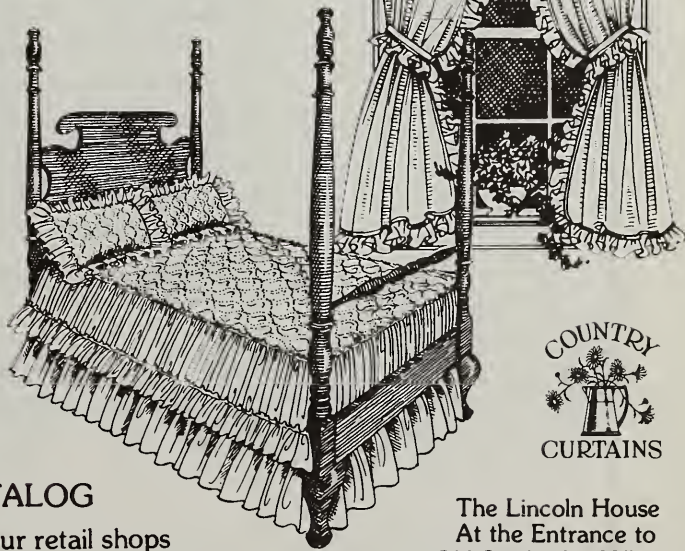
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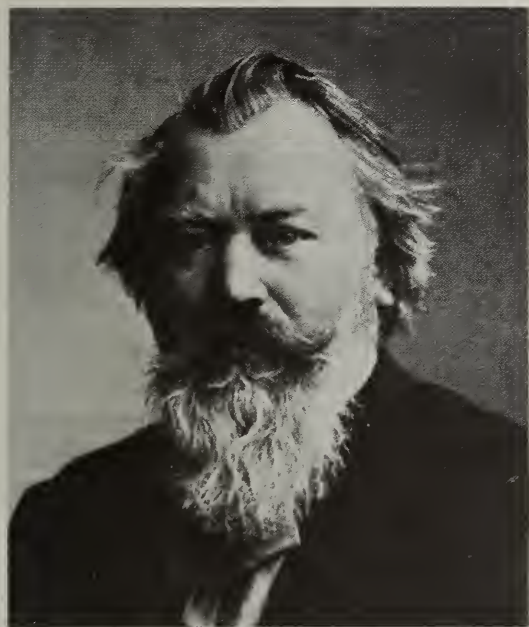
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Johannes Brahms
7 May 1833—3 April 1897



The 150th anniversary of Brahms's birth is being celebrated during the 1983-84 season.

In an age of outspoken egotists eager to proclaim their artistic values in feisty manifestos, he was a quiet, private man who preferred to let his work speak for itself, even when some outspoken critics blatantly misunderstood it. Against his will he found himself chosen as the symbol of a campaign against the musical trends headed by Wagner. The rift between the "Brahmsians" and the "Wagnerians" is one of the more ridiculous aspects of nineteenth-century music, and it was only in this century that a composer could safely espouse the two camps together, as Schoenberg did when he wrote his famous essay "Brahms the Progressive," which demonstrated brilliantly that many important techniques of modern music grew quite naturally out of the things Brahms had done all along, not

necessarily from the composer of "the music of the future," Wagner. It is ironic that so much ink was spilled over the two composers and their followers, when, in fact, both of them claimed allegiance to the same source: Beethoven. Each found what he needed there—and they were very different things, to be sure.

Brahms was unusually knowledgeable about the music of the past. In fact, even today, when we have thousands of historical recordings to listen to and dozens of editions of composers from all periods, a composer with the sheer historical learning of a Brahms would be regarded as a phenomenon. Brahms learned it all the hard way—

studying old scores and manuscripts, which he collected, reading centuries-old musical treatises and annotating their points of dispute with one another. (His library, still kept together at the Gesellschaft der Musikfreunde in Vienna, bears witness to his boundless thirst for knowledge on all subjects musical.) In a lighter vein, perhaps, especially to students who have struggled through music theory courses, Brahms kept a private catalogue of passages in which the great composers broke one of the fundamental rules of part-writing: the avoidance of parallel fifths or octaves. But for Brahms it was not simply a matter of catching Homer nodding—his manuscript contains citations from Bach, Beethoven, and Mozart, some of his personal heroes, as well as composers going well back into the sixteenth century—as it was an attempt to learn why and when the "rules" can be broken and what artistic purpose it serves.

Brahms might be considered the first "modern" composer in the special sense that he was the first

composer to take active part in the musicological movement. He edited Schubert's symphonies for the first complete edition of that composer's works, and he edited keyboard music of the French Baroque composer François Couperin as well. He may be the very first exemplar of a kind of composer that is now rather familiar—one to whom the entire history of music is present and available as a source of learning and inspiration. Brahms's familiarity with older music played a powerful role in his own creative work, for he reinvigorated forms and techniques—such as the passacaglia in the last movement of the Fourth Symphony or the ground bass finale of the *Haydn* Variations—that were regarded as hopelessly antiquated. And he did it not simply by copying the

techniques but actually by recreating them in terms of his own musical needs. Today there is scarcely any composer who has not, at some time, been powerfully influenced by music written generations, even centuries, before his time. Until Brahms came along, that never happened; if a composer knew even his musical grandfathers, he was remarkably learned.

The significance of Brahms's studies of older music shows up most directly, perhaps, in his choral music. That is the medium in which the vast majority of older composers had written, and it is a medium that most nineteenth-century composers handled with little real understanding of the importance of contrapuntal line. Most nineteenth-century choral music is purely

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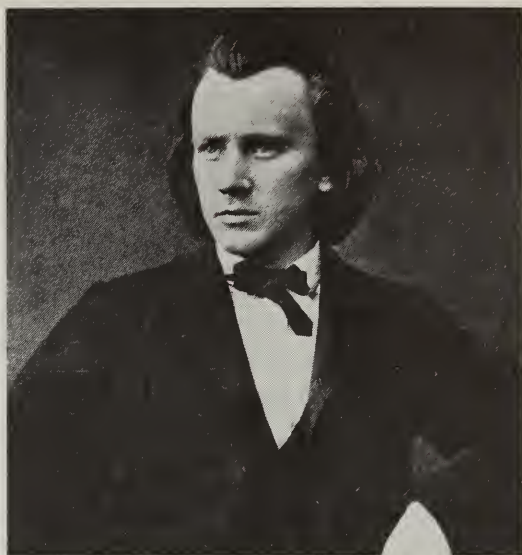
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harmonic in interest and often painfully simplistic in its conception as a series of interweaving lines, which was always the glory of earlier centuries. But Brahms understood this. His choral music is never simply an imitation of the past (though he occasionally offers homage to such great predecessors as Schütz or Bach), but it is always conceived fundamentally in accord with the linear nature of the ensemble; the result is a body of music that retains its strength today, when most of the vast ocean of Romantic choral compositions have dropped out of sight.

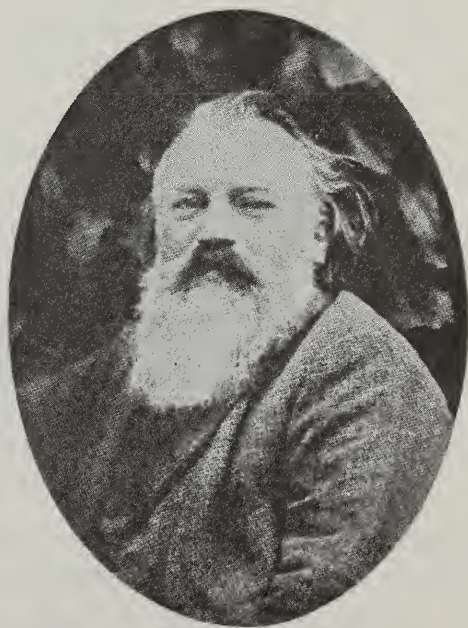
Brahms's interest in line also plays a part in his work as a song writer. He was not a devotee of poetry who sought to capture every inflection of a text in his music. The melody came first, in partnership with the bass line; all else followed from that.

He played a great deal of chamber music himself, and he seemed to be able to find new ways of treating the traditional genres that left him indisputably the greatest composer of chamber music of the whole last half of the century. The requirements for the genres included, first of all, giving each player something interesting to do. Brahms's boundless technique could enliven a passage with a new countermelody, a syncopated accompaniment, an evocative rescoring. Always he recreated his materials, even from the beginning to the end of the movement—rare indeed is a simple repetition of something that has gone before. The beneficiaries of his bounty—the stringed instruments, piano, clarinet, and horn—have been endlessly grateful for the last century and have made his chamber music, along with Beethoven's, the foundation of the repertory.

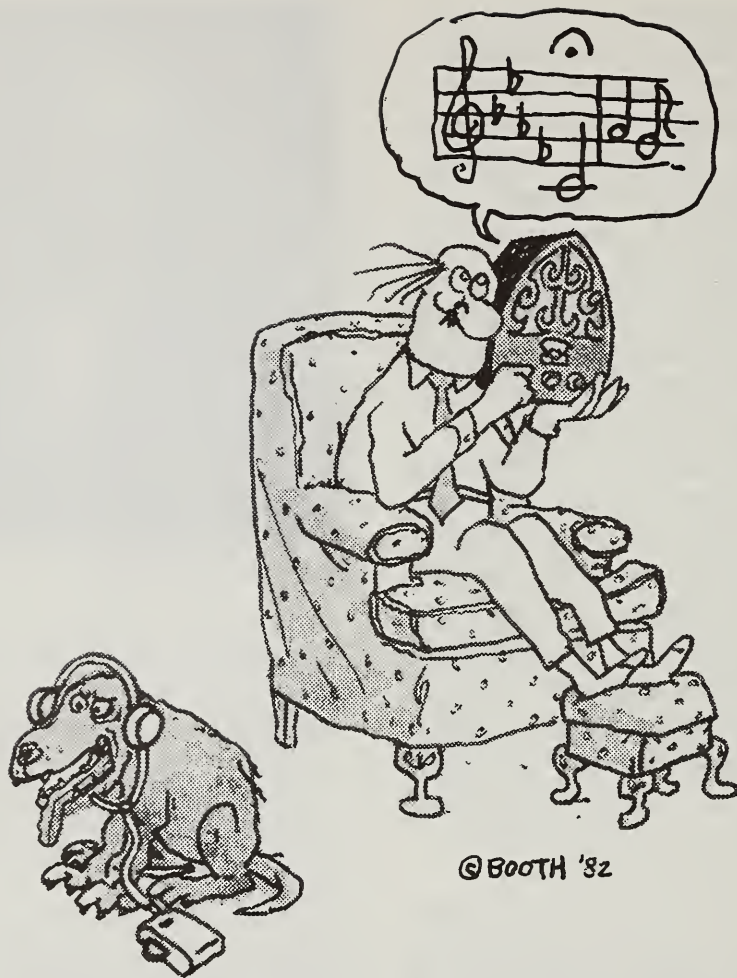


Brahms in his thirties

As for the orchestra, Brahms's work has never been as fundamental as Beethoven's, though it has certainly remained firmly entrenched in the standard repertory ever since it first arrived there (which is to say, after overcoming various degrees of prejudice and antipathy in various places). The four symphonies are never long absent, and the four concertos—two for piano, one for violin, and one for violin and cello—have always been touchstones of a certain gigantic level of technique



Brahms in later life



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and bold musicianship. It is hard for us to realize now what a struggle all these works had originally to make their mark and be established in the repertory. As recently as 1900, when Symphony Hall was being built, the joke went around Boston that the required exit signs over the doors should say, "Exit in case of Brahms." This was a full quarter-century after the First Symphony, and three years after the composer's death! But familiarity has gradually helped us to comprehend the rich inventiveness of the composer's musical mind, which is probably what made him seem so difficult in the first place.

Brahms always considered himself an "*Abseiter*," someone who is "off to the side" of life, not quite in the

middle of things (though not an "outsider" either). His music often hints at the ends of things—he sings of autumn, old age, and death, and always in elegiac rather than dramatic terms. Perhaps, then, the quintessential Brahms composition is the *Alto Rhapsody*, in which Goethe's text tells of one who is "*abseits*" ("off to the side"), seeking from the psalter of the "Father of Love" the single chord that would reconcile him with humanity. Perhaps it is this strain of yearning to rejoin our fellow human beings that strikes such a responsive chord in our personal isolations today. Certainly, as the 150th birthday of Brahms passes, he is more than ever a musical presence among us.

—Steven Ledbetter

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Sonata No. 29 in B-flat, Opus 106, *Hammerklavier*

Allegro

Scherzo. Assai vivace

Adagio sostenuto. Appassionato e con molto
sentimento

Largo—Allegro risoluto

Peter Serkin plays the Steinway piano.

Notes

The first sketches for the **E minor sonata** appear in a sketchbook of 1814, alongside some for the final revision of *Fidelio*. The completion of the sonata was dated 16 August 1814. Just over a month later, Beethoven wrote to inform Count Moritz Lichnowsky that the sonata would be dedicated to him, something that he had planned "for a long time." He added, "No new cause was needed for the public expression of my feelings for your friendship and kindness—but you would distress me with anything resembling a gift, since you would totally misapprehend my purpose, and everything of the kind I could only refuse." Beethoven's dedication also teases Lichnowsky a bit on the occasion of his engagement; he called the first movement "a contest between head and heart," while the second became unofficially "happy conversation with the beloved." Though they stem from the composer himself, neither of these titles should be considered designed to throw any light on the music; they are simply reflections of Beethoven's own sense of humor. Still, the work, in just two movements (a rare thing in itself) offers, in striking opposition, a sonata-form opening of passionate energy, followed by a rondo of the most luxuriant lyricism, perhaps the most Schubertian music Beethoven ever composed.

The sonata was published by Steiner in 1815, the first of several Beethoven works to appear from that Viennese house. The composer's official connection with Steiner came about apparently because Beethoven had arranged a loan from the publisher for his brother Carl in 1813, with the understanding that if the payment of the loan should revert to Beethoven (which would happen, if at all, in 1814) he could have an extension by giving Steiner the rights to an unpublished sonata.

Opus 90 was apparently the "new pianoforte sonata" played in public by Steiner von Felsburg on 18 February 1816, of which the reviewer of the *Allgemeine Musikalische Zeitung* said that it "surprised all of his numerous admirers." The surprise was most likely occasioned by the lush melodiousness of the rondo, which was a far cry from the driven, dramatic music of what we often call the "middle period"; it was one of many harbingers of Beethoven's increasing interest in melody, which would in one way or another affect much of his late work.

Though sketches were made earlier, Beethoven worked out the **A major sonata** in the summer of 1816, a period of great personal difficulty, disturbed by the recently undertaken responsibility for his nephew Carl and by his fears and guilt concerning his sister-in-law, the boy's mother, whom he sometimes called "the Queen of the Night" to epitomize his conviction of her character. The music of the sonata reveals none of the strains of the composer's personal life, and he may well have found the act of composition a welcome escape from his daily concerns.

When he had finished the work, Beethoven wrote whimsically to Steiner: "Concerning a new sonata for pianoforte, present me with 60 well-armed men [the composer's humorous military paraphrase for "gold ducats"] and the same could be published at once." The sonata appeared in

February 1817; at a late stage in its production, Beethoven insisted on having the title page re-engraved in German to avoid the use of the word "pianoforte," since he had decided to go along with a movement toward linguistic chauvinism that was becoming rather widespread. He gave the tempo markings for each of the movements both in the traditional Italian and in rather more descriptive German equivalents. As for the new title page, he wrote to Steiner on 23 January 1817 to inform him that he had determined henceforth to use the word "*Hammerclavier*" instead of "pianoforte." In a military style of address that he jestingly affected with Steiner, he added: "Our best Lt. Gen. [Steiner himself] as well as the Adjutant [Steiner's assistant Tobias Haslinger] and all others concerned will govern themselves accordingly at once and put this order into effect." There is thus no reason why Opus 101 should not have become known as the "*Hammerclavier*" sonata, but for some reason that nickname became permanently connected to Opus 106.

The sonata was dedicated to Baroness Dorothea von Ertmann, a leading amateur pianist of the day, whose playing of his work Beethoven had admired. Schindler wrote of her:

Through the years—until Colonel von Ertmann became a general in 1818 and was transferred to Milan—she gathered together around her . . . a circle of true music-lovers and made the greatest contribution generally among the elite of society to the preservation and cultivation of the purest taste. She was a conservatory all by herself. Without Frau von Ertmann Beethoven's piano music would have disappeared much earlier from the repertory in Vienna; this lady, who was beautiful besides, with a tall, fine figure, possessed with the loftiest purpose of feeling for the better things, resisted the pressure of the new direction in the composition and playing of Hummel and his followers.

Beethoven's feelings about her are aptly reflected in the fact that his

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nickname for her employed the name of the patron saint of music: he addressed her as "Dorothea-Cecilia."

The Opus 101 sonata is the first of those works generally identified as marking Beethoven's "late period," and like its siblings it is characterized by a newfound surface freedom of design (which often conceals remarkable inner cohesion), an intimacy of feeling, and a passion for pure melody on the one hand and intricate fugal writing on the other. Formal structures become increasingly concentrated, as in the first movement, which, though following a sonata pattern, is extremely brief, just over one hundred measures, a far cry from the mighty, heaven-storming monuments of the middle period. The second movement is a lively march in sharply dotted rhythms, providing a powerful contrast to the lyric character of the first. The Trio to the movement is another strong contrast, smoothly melodic but laid out as a canon, or strict imitation, between the top and bottom parts; the march is then repeated. There follows what could well be the beginning of a full-scale slow movement, but soon it yields to a brief cadenza and becomes a slow introduction to the final movement. Here, as so often in his late work, Beethoven seems to be searching tentatively, even rhapsodically, for a finale, even bringing back the opening of the first movement, where he finds a small melodic motif which, with a marked change of rhythm, becomes the basis of the finale, an elaborate sonata structure involving imitation between right and left hands from the outset, turning into a full-scale fugue in the development.

In the fall of 1817 Beethoven had been contracted to compose a symphony for the London Philharmonic Society. There was also to be a visit to London, which in the end was never undertaken, partly because of Beethoven's precarious health, partly because of a general indecision from which he suffered at this time. (One wonders if a London visit could have been as successful as Haydn's twenty-five years earlier, and whether it



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might have spurred a number of new symphonies.) But instead of getting started with the symphony, he was suddenly caught up in work on a new piano sonata (though at this time—the winter of 1817-18—he did do some sketching on what eventually became the Ninth Symphony). Still it was not a pleasant period; as he wrote to his good friend Zmeskall on 21 August 1817, "As for me, I often despair and should like to die. For I can see no end to all my infirmities. God have mercy on me, I consider myself as good as lost. . . . If the present state of affairs does not cease, next year I shall be not in London but probably in my grave." The difficulties connected with the legal case over his guardianship of Carl (which culminated in a humiliating courtroom defeat late in 1818 and Beethoven's decision to resign as guardian the following March) had a good deal to do with his depressed mood.

Still, though he did not produce many compositions at this time, the main work he did finish was of an impressive magnitude—the **B-flat sonata** which has remained ever since one of the truly gigantic works of the piano repertory. Beethoven himself was pleased with it, though he rather underestimated its staying power: "There you have a sonata that will give pianists something to do, a work that will be played in fifty years' time."

He completed the piece in the autumn of 1818; Czerny played it in Beethoven's presence in the spring of 1819. Artaria published it in Vienna, and the *Wiener Zeitung* noted, at its appearance: "Now we shall put aside all the usual eulogies which would be superfluous anyway for the admirers of Beethoven's high artistic talent, thereby meeting the composer's wishes at the same time; we note only in a few lines that this work, which excels above all other creations of this master not only through its most rich and grand fantasy but also in regard to artistic perfection and sustained style, will mark a new period in Beethoven's pianoforte works"—an astonishingly foresighted prediction for a work of such overwhelming difficulty.

Though while composing the sonata Beethoven had mentioned in a letter that he was reduced to writing "almost for the sake of bread alone," he can have had no illusions that Opus 106 would be financially remunerative: there cannot have been many musicians in the world who were up to its demands. Indeed, there are not many even today, when our concert life is an endless Beethoven festival!

Here as elsewhere in Beethoven's work, the sketchbooks show how much the character of his music is due to his constant sketching and reworking, seeking always to approach ever more closely to an ideal conception that may be only dimly realized at first. Most of the themes in the sonata, when they make their first appearance in the sketchbooks, are little more than conventional formulas of the day, the sort that anyone could turn out at a moment's notice. But as they underwent the composer's refining fire, they became more and more individual, personal, characteristic—ultimately to become something that could have been written by no one else.

The main theme, heard in the first two measures of the Allegro,

contains a germ cell that recurs in the later movements of the sonata as well—a melodic movement upward of a third (first heard expanded to a tenth from the first bass note) followed by the same interval downward. The first movement has a character almost of violence, requiring the soloist to declaim in a way that the piano had rarely, if ever, been called upon to do before. Beethoven's contemporaries saw in this a heady defiance of convention, a powerful new resource for pianism. At the same time, the sonata is full of songlike moments, even in the middle of some of the most powerful passages.

The scherzo is based from the outset on the germ motive heard at the beginning of the sonata. The simple old ABA pattern of the scherzo-Trio combination is made more complex by the two different sections of the Trio, the first in 3/4 time, the second a quite different passage, Presto, in 2/4 before the return to the scherzo, which is somewhat recast and provided with a Presto coda. The Adagio, arriving surprisingly in F-sharp minor, is one of the great slow movements, an extended sonata form made to seem even more extended by its slow tempo.

The finale begins with a complex introduction, constantly changing tempo and character and key: another example of Beethoven's practice of searching out the finale as a response to the foregoing movements. Eventually the introduction settles on the dominant of the home key and a trill seems to be preparing the listener for a cadence leading to a new beginning. But after a few bars' preparation, the trill turns out to be itself part of that new beginning, the statement of a gigantic and elaborate fugue, ranking only with the *Grosse Fuge*, Opus 130, as Beethoven's summation of that contrapuntal art that so captivated his attention in his last decade.

—Steven Ledbetter

Weekend Prelude

Friday, 12 August at 7

JOSEPH SILVERSTEIN, violin
ANDRÉ PREVIN, piano



- BRAHMS Sonata No. 2 in A for violin and piano,
 Opus 100
 Allegro amabile
 Andante tranquillo—Vivace di più—Andante
 Allegretto grazioso (quasi Andante)
- FRANCK Sonata in A for violin and piano
 Allegretto ben moderato
 Allegro
 Recitativo-Fantasia: Ben moderato—Molto lento
 Allegretto poco mosso

Baldwin piano

Notes

Some composers have maintained that the violin is the instrument that comes closest to reproducing the singing quality of the human voice. Whether or not **Brahms** ever espoused this view explicitly, his violin sonatas give tacit assent: they are among the most lyrical of all his chamber compositions, and the first two, at least, emphasize this fact by actually quoting from his own *Lieder*.

Brahms spent the summer of 1886 in the splendor of Switzerland, on the shores of Lake Thun, a place that proved to be so congenial to his mood that he returned for the two following summers. His first stay saw the completion of three chamber works: the second cello sonata, Opus 99, the second violin sonata, Opus 100, and the third piano trio, Opus 101. The first and last of these were ardent and dramatic in character, but the violin sonata sings throughout, maintaining a relationship between violin

and piano strikingly analogous to that between voice and piano in the songs. Moreover what the violin sings in the sonata was familiar enough to Brahms: he had already used similar versions of these melodies in some songs—later published in Opus 105—that had been sung to him by the mezzo-soprano Hermine Spies on a visit to Thun that summer. The first of these, *Wie Melodien zieht es mir*, which compares love to a melody running through one's mind, appears quite recognizably as the second theme of the first movement. The second, *Immer leiser wird mein Schlummer*, grows to a climax on the words "if you want to see me again, come, oh come soon." This phrase grows from an idea that reappears at the opening of the sonata's last movement. It doesn't matter whether Brahms intended for us to recognize such similarities; their presence highlights the stylistic character of the sonata. The first movement is by no means devoid of drama, but it keeps breaking out in echoes of song. The second movement alternates, in a manner that Brahms often liked to do, both slow and fast sections and a play between major and minor. The finale offers a melody of idyllic serenity opposed by occasional clouds.

César Franck became one of the most influential figures in the musical life of nineteenth-century France long before he had written much music of substance. He lived to the age of sixty-eight, but composed virtually nothing that is remembered today before he had reached his mid-fifties. The slow maturing of his creative abilities seems to have happened largely because his father had been determined to produce a child prodigy in an age when such *Wunderkinder* no longer guaranteed fame and fortune as they had (temporarily, to be sure) in the time of Mozart. The young César had finally broken dramatically with his father when he was twenty-three, but it was many years before the sheer facile technique fostered in those early days ripened into a more profound creative power. In the meantime he became one of the great organists of his day, famous particularly for his brilliant improvisations, and he gradually gathered around him a circle of young composers, who regarded him as *pater seraphicus*. These included d'Indy, Duparc, and later Chausson. His teaching was founded on the examples of the great German composers from Bach to Wagner, eschewing the lightness of most French music of the day. From the late 1870s Franck appeared more and more frequently as a composer of major compositions, partly influenced by the urging of his pupils, who in a very real sense led their teacher to his greatest achievements.

During 1886 Franck was embroiled in a vigorous dispute, largely created by his circle of followers, who made sure that he was elected president of the Société Nationale; the event was a stormy one, and left some of the more conservative composers, like Saint-Saëns, disillusioned and embittered. Yet it was precisely at this time that he was composing his sunny violin sonata, a work that shows not the slightest sign of the turbulence that was surrounding him.

The sonata was composed for the great Belgian violinist Eugene Ysaÿe, who was to be married in Belgium on 26 September 1886. Franck was unable to attend, but he gave the sonata to his friend Charles Bordes to be presented to the virtuoso as a gift at his wedding breakfast. At the

first available moment Ysaÿe played through it with Bordes's sister, following that reading with a private performance for an invited audience. The sonata was first played publicly in Brussels the following December, where it was received with the greatest enthusiasm.

D'Indy hailed his master's work as "the first and purest model of the cyclic treatment of themes in the form of the instrumental sonata," and other analysts have gone so far as to find an embryonic three-note cell that was supposed to contain the germ of the entire composition. Such an approach would have stupefied the composer himself, who maintained that his method was the spontaneous creation of related thematic ideas, which he referred to as "cousins." Though these provide an element of unity within the course of a four-movement work, he was far more concerned with the richness of his harmonic and rhythmic resource.

The relatively brief first movement follows the traditional sonata form, with a gently rocking theme whose rhythm predominates almost throughout, and a more forceful contrasting theme given to the piano alone. Its brevity and moderate tempo give it the character of a slow movement that has been placed first in the overall plan. The second movement, then, is the *Allegro* that would normally be expected first—a large and dramatic structure that ranges much farther harmonically. The third movement is irregular and free in its unfolding, a fact made explicit by its title "*Recitativo-Fantasia*." Yet its opening gesture, which recurs frequently, is unmistakably related to the very opening of the sonata. The finale is, for the most part, a canon, or strict imitation, between the violin and piano, an overt contrapuntal technique rarely employed in the instrumental music of Franck's time, though likely enough to come from an organist who admired Bach. It is, in any case, a frankly melodious creation, far removed from the austerity normally associated with such forbidding technical achievement. On the contrary, this canon sings throughout.

—Steven Ledbetter

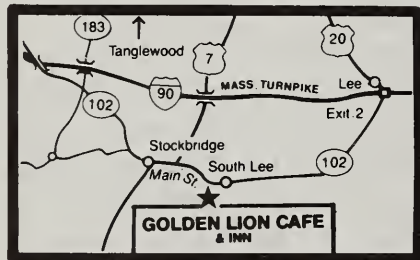
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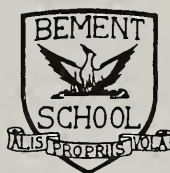
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Symphony No. 4 in E minor, Opus 98

Allegro non troppo

Andante moderato

Allegro giocoso

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Symphony No. 2 in D, Opus 73

Allegro non troppo

Adagio non troppo

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NOTES

Johannes Brahms

Symphony No. 4 in E minor, Opus 98

Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. His first mention of his Fourth Symphony is in a letter of 19 August 1884 to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885, Brahms gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance at Meiningen on 25 October 1885. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of 22 and 23 December 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on 11 December. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, kettledrums, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

Brahms sat on his First Symphony for close to twenty years. He was making sketches in the late '50s, friends like Clara Schumann and Albert Dietrich saw the first movement in more or less completed state in the early '60s, the C major horn call that now floods the introduction to the finale with sunlight served as a birthday greeting to Clara in 1868, but still, in 1872, Brahms wrote, "I shall never write a symphony! You can't have a notion what it's like always to hear such a giant marching behind you." It was late 1876 when he at last released the work for performance. The terror of Beethoven and the terror of the idea of symphony once overcome, three more such works followed in relatively quick succession. The Second came along almost right away, having been begun, finished, performed, and published, all in 1877. Then there was an interval filled with other work—the Violin Concerto and Second Piano Concerto, the *Academic Festival* and *Tragic* overtures, *Nänie* and *Gesang der Parzen*, chamber music including the G major violin sonata, C major piano trio, and F major string quintet, solo piano pieces, songs, and a second book of Hungarian Dances. The Third Symphony, begun 1882, was finished in the summer of 1883, and the Fourth seems to have been started during the summer of the following year. That year he chose Mürzzuschlag in Styria for his annual holiday*; "The cherries don't ever get to be sweet and

*During the year, in the city, Brahms sketched new works and read publishers' proofs. He also still gave occasional concerts. Summers, in the country, he did his most concentrated composing. These were working holidays, then, and the choice of site—and no place, however lovely, served him more than three years in a row—was one of the principal preoccupations of each spring.

edible in this part of the world," he wrote to several of his friends, adding that he feared his new music had taken on something of their flavor.

As always, he announced work in progress with caution. To his publisher he made only some vague noise about a need for paper with more staves. To Hans von Bülow he reported in September 1885:

Unfortunately, nothing came of the piano concerto that I should have liked to write. I don't know, the two earlier ones are too good or maybe too bad, but at any rate they are obstructive to me. But I do have a couple of entractes; put together they make what is commonly called a symphony. On tour with the Meiningen orchestra, I have often imagined with pleasure how it would be to rehearse it with you, nicely and at leisure, and I'm still imagining that now, wondering by the way whether it would have much of an audience.

Meiningen, about 100 miles east and slightly north of Frankfurt, and now just over the border into the German Democratic Republic, was the capital of the tiny principality of Saxe-Meiningen. The little town had a vital theatrical and musical community, and during the last part of the nineteenth century, when first Hans von Bülow and then Fritz Steinbach were its conductors, the Meiningen orchestra was one of Europe's elite musical organizations. Von Bülow, fifty when he began his five-year stint at Meiningen in 1880, was one of the most imposing and brilliant musical personalities of the century. A remarkable pianist, conductor, and polemicist, he was one of the most prominent of the Wagnerians and conducted the first performances of *Tristan* and *Meistersinger*. He was caught in a wretched personal situation when his wife, the daughter of Franz Liszt, left him for Wagner. He continued to conduct Wagner's music, but he became one of the most fervent admirers and effective champions of Brahms (and thus one of the few to bridge what seemed then a vast gulf between musical ideologies). He was, in any event, delighted to have Brahms come to Meiningen with his new symphony and he cautiously

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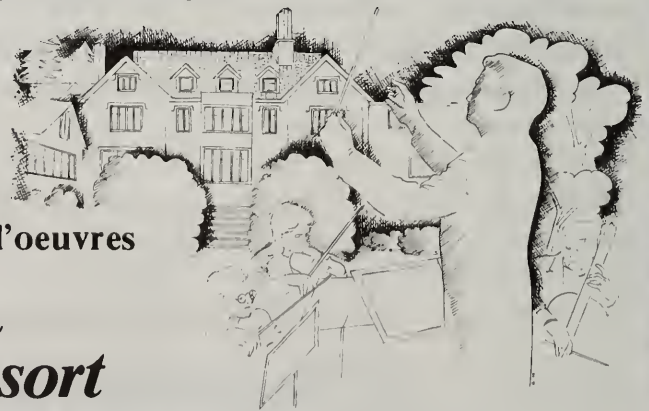
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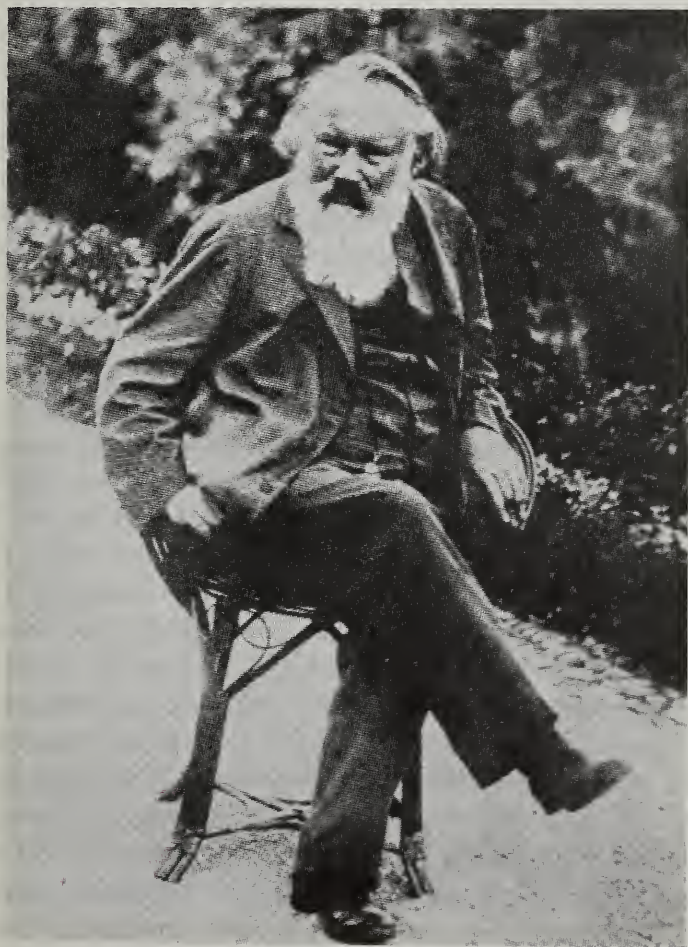
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explored the possibility of including composer and work on a tour of the Rhineland and Holland. In due course, Brahms arrived at Meiningen, and the new symphony went into rehearsal. "Difficult, very difficult," reported von Bülow, adding a few days later, "No. 4 gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last." The premiere went well, and the audience tried hard but unsuccessfully to get an encore of the scherzo. Von Bülow conducted a repeat performance a week later, after which the orchestra set off on its tour, with Brahms conducting the new symphony in Frankfurt, Essen, Elberfeld, Utrecht, Amsterdam, The Hague, Krefeld, Cologne, and Wiesbaden. It was liked and admired everywhere, though Vienna rather resisted the performance two months later by the Philharmonic under Richter, a performance unfortunately prepared nowhere near as well as the series in Meiningen.

It is curious that while the public took to the Fourth, Brahms's friends, including professionals and near-professionals like Hanslick and Elisabeth von Herzogenberg, had some difficulty with it. Perhaps that can be explained. The public, except in Vienna, heard superbly realized performances, while Hanslick, for example, knew it first from a two-piano reading (he remarked it was like being beaten up by two tremendously



Brahms at his home in Vienna, 1896

intelligent and witty people) and Frau von Herzogenberg, cursing the difficult horn and trumpet transpositions, had to decipher it at the piano from the manuscript of Brahms's full score. Then, where the public would have chiefly perceived and been carried by the sweep of the whole, the professionals, with their special kind of connoisseurship and perception of detail, would have been more struck by what was—and is—genuinely difficult in the score.

It is fascinating, for example, to learn that the opening was disconcerting to Joseph Joachim. Something preparatory, he suggests, even if it were only two measures of unison B, would help listeners find their way into the piece (in fact, reading his correspondence with Brahms, we learn that originally there were some preparatory measures which were struck out and destroyed). The second statement of the opening melody was difficult to unravel, the theme itself now given in broken octaves and in dialogue between second and first violins, with elaborate decorative material in violas and woodwinds. Almost everyone was upset over what seems now one of the most wonderful strokes in the work, the place where Brahms seems to make the conventional, classical repeat of the exposition but changes one chord after eight measures, thereby opening undreamed-of harmonic horizons, and only then, after so leisurely a start, moves into the closely argued development. On the other hand, everyone admired the dreamily mysterious entry into the recapitulation—the long sequence of sighing one-measure phrases, subsiding, sinking into one of only four places marked *ppp* in all of Brahms's orchestral music, from which oboes, clarinets, and bassoons emerge in their severe yet gentle reediness to sound the first four notes of the opening melody, in immense magnification, strings weaving an enigmatic garland about the last note. The next four notes are treated the same way, and then the music's melancholy flow resumes in the expected way.

For Brahms to build slow movement over the same keynote as the first movement is rare indeed; yet he does it here and finds an inspired way of celebrating simultaneously the continuity and the contrast of E minor (the first movement) and E major (the second). Horns play something beginning on E—a note we have well in our ears after the emphatic close of the Allegro—but which sounds like C major. It turns out to be something more like the old Phrygian mode, and it is in any case fresh enough and ambiguous enough to accommodate the clarinets' hushed suggestion that one might place a G-sharp over the E, thus inaugurating an idyllic E major. But the notion of a C major beginning is not forgotten and will be fully pursued in the massively rambunctious scherzo.

For the finale, Brahms goes back to the E minor from which he began, but with a theme whose first chord is A minor and thus very close to the world of the just finished scherzo. Brahms's knowledge of Baroque and Renaissance music was extensive and, above all, profound, and so, when he writes a passacaglia, which must have seemed like sheer madness to the up-to-date Wagnerians, he does it like a man composing living music, with no dust of antiquarianism about. He had been impressed by a cantata, then believed to be by Bach (listed as No. 150, *Nach dir, Herr, verlanget mich*), whose last movement is a set of variations over a repeated

bass, and he had maintained that something could still be done with such a bass, though the harmonies would probably have to be made richer. And of course he knew well the great chaconne for violin solo. The finale of the *Haydn* Variations of 1873 was a brilliantly achieved trial run, but the scope of the grand and tragic finale of the Fourth Symphony is on another level altogether. Woodwinds and brasses, joined at the last by rolling drums, proclaim a sequence of eight chords. The trombones have been saved for this moment, and even now it is characteristic that the statement is forte rather than fortissimo. The movement falls into four large sections. First, twelve statements of the eight-bar set, with bold variations of texture, harmonic detail, and rhetoric. This phase subsides, to inaugurate a contrasting section, first in minor still, but soon to move into major, in which the measures are twice as long, the movement thus twice as slow. (Brahms is explicit here about wishing the beats, though there are now twice as many of them per measure, to move at the same speed as before: in other words, the double length of the measures is enough to make this "the slow movement" of the finale, and the conductor should not impose a further slowing down of his own.) Four of these bigger variations make up this section. The original pace is resumed with what appears to be a recapitulation. But strings intervene passionately midway through the eight-chord sequence, and the ensuing sixteen variations bring music more urgently dramatic than any yet heard in the symphony. The passion and energy are released in an extensive, still developing, still experiencing coda at a faster speed. Thus the symphony drives to its conclusion, forward-thrusting yet measured, always new in detail yet organically unified, stern, noble, and with that sense of inevitability that marks the greatest music.

—Michael Steinberg

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

Johannes Brahms

Symphony No. 2 in D, Opus 73

Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. The Symphony No. 2 was composed in 1877, during a productive summer stay at Pörschach in Carinthia (southern Austria); the first performance took place under the direction of Hans Richter in Vienna on 30 December 1877. The first American performance was given at New York's Steinway Hall by the Philharmonic Society under Adolph Neuendorff on 3 October 1878. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

It is well known that Brahms delayed until his forty-third year before actually allowing a symphony of his to be brought to performance. The First, completed in 1876, was not the first he had ever attempted. At least one abortive earlier effort had served as raw material for his First Piano Concerto and the *German Requiem*. Others may well have been sketched, even substantially composed, then destroyed. Part of the problem was his concern with the fact that the mantle of Beethoven had been placed implicitly on his shoulders, a responsibility that Brahms neither wanted nor needed. Already more self-critical than most composers ever become, he was increasingly leery of the interest with which the musical world awaited his first contribution to the field that Beethoven had made so thoroughly his own.

Once having broken the ice with the First Symphony, however, Brahms did not hesitate to try again. His Second Symphony was written the following year during his summer vacation on the Wörthersee (Lake Wörth) near Pörschach in Carinthia (southern Austria). He spent three summers, from 1877 to 1879, in that resort, and each one was musically productive. The successive years saw the composition of the Second Symphony, the Violin Concerto, and the G major violin sonata. The new symphony was an enormous success when Hans Richter conducted the first performance in Vienna; it was no less well received two weeks later in Leipzig. These two cities were, of course, centers of Brahms aficionados (the critic Eduard Hanslick especially in Vienna, and Clara Schumann in Leipzig). Further afield the symphony attracted mixed notices, but always respect at the very least.

The music pulses with sounds of nature. The opening horn melody conjures up the freshness of the outdoors. The composer's friend and long-time correspondent Dr. Theodor Billroth wrote to him after hearing the symphony, "How beautiful it must be on the Wörthersee!" What strikes the listener first is the apparent relaxation of mood, especially of the Second Symphony as compared with the tense opening of its predecessor. What is not so immediately apparent is the fact that the Second is, if anything, even more precision-ground than the First. The parts fit as in a fine watch. This was certainly noticed even by the negative early critics, who grudgingly admitted the composer's skill. W.F. Apthorp, later the BSO's program annotator, wrote in the *Boston Courier* following the first performance in Boston:

It would take a year to really fathom the Second Symphony, and a year of severe intellectual work, too. One would only like to be a little more sure that such labor would be repaid.

How times change! From the distance of a century, we are prepared to enjoy the spontaneity, the sensuous richness of this most "Viennese" of the Brahms symphonies—to such an extent, in fact, that many listeners blithely forgo the "intellectual work" that Apthorp mentions and allow themselves simply to wallow in the sound.

And yet it is surprising but true that this largest, most apparently unbuttoned of the Brahms symphonies is also one of the most closely wrought. Everything in the first movement grows out of the opening phrase and its component parts: a three-note "motto" in cellos and basses, the arpeggiated horn call, a rising scale figure in the woodwinds. It might be easy, for example, to overlook the first three notes as a mere preparation for the "true" theme in the horns (after all, that motto figure does not even return at the recapitulation, which starts with the horn call); but at every point in the first movement and elsewhere throughout the symphony echoes of those three notes appear—sometimes as quarter-notes (as in the opening), sometimes speeded up to eighth-notes (which has the effect of changing the $3/4$ movement to $6/8$), and sometimes slowed down to half-notes (which does the opposite, changing $3/4$ to $3/2$ in feeling). And the coda of the first movement is a veritable encyclopedia of treatments of the motto. Even when the motto does not appear by itself it is buried in the other melodic ideas that grow out of the opening statement. Like the motto figure, each of the other elements of the opening phrase carries its weight in the discussion to follow.

One of the loveliest moments in the first movement occurs at the arrival of the second theme in violas and cellos; this melting waltz tune sounds more than a little like Brahms's *Lullaby*—is that why it is so relaxing? Brahms saturates the melody with lower string sound by giving

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the tune to the cellos and placing them above the violas, who have an accompanying part.

Brahms's rhythmic control may have confused early listeners but is treasured today as a fresh and powerful feature of his music. I have already referred to the metrical transformations of the opening motto; but Brahms's interest in rhythm extends to the phrasing of melodies and whole sections. Somehow, imperceptibly, we find that he has accomplished a sleight-of-hand trick in the exposition and we reach an energetic passage in which everything has been shifted by one beat—what *sounds* like the downbeat of the measure is in fact the second beat, and this runs for a good sixteen measures before the conductor's downbeat and the "feel" of the strong beat in the phrase again coincide. Here and in similar passages Brahms's flexibility avoids the "tyranny of the barline" that straitjacketed so much nineteenth-century music.

The second movement, a rather dark reaction to the sunshine of the first, begins with a stepwise melody rising in the bassoons against a similar melody descending in the cellos, the two ideas mirroring each other. Each of them, rising and falling in slow graceful shapes, grows organically into rich and sinuous patterns.

Beethoven would have written a scherzo for his third movement, perhaps one with two Trios, as in the Seventh Symphony. Brahms avoids direct comparison with Beethoven by making his third movement more of a lyrical intermezzo, but the shape is close to that of the scherzo with two Trios. A serenading melody in the oboe opens the main section, which is twice interrupted by Presto sections in different meters (the first shifts from 3/4 to 2/4, the second from 3/4 to 3/8). This aroused consternation among Boston critics a century ago. John Sullivan Dwight commented, "It is all pretty, but it hardly seems to hold together—the giddy fancies of a wayward humor." He failed to notice that each of the interruptions is a variation and further development of ideas already heard in the main part, especially the oboe tune. Trios are normally inserted for purposes of contrast, but Brahms achieves his contrast through unity.

The final Allegro is as close-knit as the first movement and is based throughout on thematic ideas that can ultimately be traced back to the very beginning of the symphony (including the "motto"). Here, too, Brahms's lavish invention makes familiar ideas sound fresh in new relationships. Once again he produces another of those prize metrical shifts, producing a passage that gradually grows from the basic 2/2 of the movement into a surprising 3/4, while the conductor continues to beat in 2/2!

The miracle of this symphony remains the fact that it sounds so easy and immediate and yet turns out to be so elaborately shaped. I have a secret hope that at some point, after he had had a chance to hear the piece a few more times, old Apthorp really did put in his "year of severe intellectual work"—or perhaps simply listened with open ears—and realized what he had been missing.

—Steven Ledbetter

ARTISTS

Peter Serkin



Peter Serkin has established himself as a pianist whose musical sympathies are broader than virtually any young musician's in recent memory; he is equally acclaimed for his frequent guest appearances with the major symphony orchestras, as recitalist, chamber music performer, and recording artist, in repertory ranging from classical to contemporary. Mr. Serkin studied at the Curtis Institute of Music with Lee Luvisi, Mieczyslaw Horszowski, and his father, Rudolf Serkin. He continues to study piano and music in general with Mr. Horszowski, Karl Ulrich Schnabel, and Marcel Moyse; he also worked with the late Ernst Oster. Mr. Serkin has worked closely with several composers, such as Olivier Messiaen, Toru Takemitsu, Luciano Berio, and Peter Lieberson, in preparing many of their works for performance. Peter Lieberson's Piano Concerto, a Boston Symphony Orchestra centennial commission performed for the first time this past April, was written expressly for Mr. Serkin.

Peter Serkin made his first public

appearance in 1959 at the age of twelve in a performance of the Haydn Piano Concerto in D conducted by Alexander Schneider at the Marlboro Music Festival; he repeated this concerto for his New York debut the next fall. He has since appeared with most of the world's major symphony orchestras, including those of Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, and Los Angeles, as well as with such famed European orchestras as the Amsterdam Concertgebouw, the Berlin Philharmonic, and the London Symphony Orchestra. In his recital appearances, Mr. Serkin has played regularly to capacity audiences in cities including Boston, Washington, Los Angeles, Minneapolis, and New York, as well as the major European music centers. A founding member of the ensemble TASHI, Mr. Serkin has been heard performing chamber music also at Marlboro, Tanglewood, Spoleto, the Casals Festivals in Prades and Puerto Rico, with the Chamber Music Society of Lincoln Center, and with the Budapest and Guarneri string quartets. An RCA recording artist, his recent releases include the third in a series of Chopin discs, a Webern and Takemitsu record, and his acclaimed performance of Beethoven's *Diabelli* Variations. Mr. Serkin's current season opened with recitals at the Berlin Festival, in Munich, and in London, and also this year he helped celebrate the Brahms anniversary in Europe's major music centers. Peter Serkin first appeared with the Boston Symphony Orchestra as soloist in the Schoenberg Piano Concerto at Tanglewood under Seiji Ozawa's direction in July 1970. He has since returned for music of

Beethoven, Bach, Takemitsu, Mozart, Brahms, Ravel, and Bartók, and he closed the 1982 Tanglewood season with Beethoven's Choral Fantasy under Mr. Ozawa's direction.

Joseph Silverstein



This year, Joseph Silverstein celebrated his twentieth anniversary as concertmaster of the Boston Symphony Orchestra. He joined the BSO in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, San Francisco, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and

abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and, this past spring, their first tour of Japan. He has participated with the Chamber Players in recordings for RCA, Deutsche Grammophon, and Nonesuch; he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish; and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recently

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recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is music director of the Worcester Symphony and principal guest conductor of the Baltimore Symphony Orchestra. Next season, while still maintaining his BSO commitments, he becomes artistic director of the Utah Symphony Orchestra.

André Previn



Music director of the Pittsburgh Symphony since 1976, André Previn is known worldwide as one of today's finest conductors and also for his achievements as pianist, composer, and television personality. Mr. Previn studied classical music as

a child in his native city of Berlin, and later, in California, where the Previn family moved in the early 1940s, he studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. Since 1960, Mr. Previn has been sought as a guest conductor by the world's major orchestras, including those of New York, Boston, Chicago, Philadelphia, Los Angeles, Amsterdam, Vienna, Berlin, Paris, Prague, and Copenhagen. From 1967 to 1969 he was music director of the Houston Symphony Orchestra, succeeding John Barbirolli, and in 1968 he was appointed principal conductor of the London Symphony Orchestra, a post he retained until 1979, when he was named conductor emeritus. In September 1971 he made his debut at the Edinburgh Festival, to which he has returned many times. He also conducts regularly at the Salzburg Festival. From 1972 to 1974 Mr. Previn was artistic director of the South Bank Music Festival in London, and in 1977 he was artistic director for the Queen's Jubilee Festival. In 1984, while still retaining the music directorship of the Pittsburgh Symphony, he will become music director of the Royal Philharmonic Orchestra in London.

Mr. Previn assumed the post of Pittsburgh Symphony music director in August 1976, succeeding William Steinberg. His impact was felt immediately with the expansion of the symphony's subscription concert schedule, reinstatement of the orchestra into the recording business, and additional exposure via the PBS series "Previn and the Pittsburgh," for which Mr. Previn has earned two Emmy nominations. In May and June of 1978, Mr. Previn led the Pittsburgh Symphony on a five-

country European tour, and he returned with them in 1982 for a six-country, twelve-city tour which included stops in Paris, Berlin, Vienna, and London. Mr. Previn's recordings number nearly 100 major works and albums currently available, including an extensive catalogue with the London Symphony for Angel records. In 1977 Angel began recording Mr. Previn with the Pittsburgh Symphony; he and the Pittsburgh also record for Phonogram International for release on the Philips label. Mr. Previn has a long-term contract with BBC Television and won the British Critics Award for TV Music Programs in 1972 and 1976. Mr. Previn has been a guest conductor with the Boston Symphony Orchestra at Tanglewood in 1977 and for the past three summers; he

made his first Symphony Hall appearances with the orchestra leading two programs in October/November 1982.

Mr. Previn is also a composer whose music includes a cello concerto, a guitar concerto, a song cycle for Dame Janet Baker, two suites of preludes commissioned and performed by pianist Vladimir Ashkenazy, and a music drama, *Every Good Boy Deserves Favour*, on which he collaborated with playwright Tom Stoppard and which was presented in a command performance for Queen Elizabeth II during the 1977 Silver Jubilee celebrations. His recent compositions include orchestral works commissioned by the Philadelphia Orchestra, the Vienna Philharmonic, and the Pittsburgh Symphony.

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COPLAND *An Outdoor Overture*

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Profanation

Lamentation

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Scherzo: Allegro vivace

Finale: Allegro molto

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NOTES

Aaron Copland

An Outdoor Overture

Aaron Copland was born on 14 November 1900 in Brooklyn, New York, and now lives in Peekskill, New York. He composed *An Outdoor Overture* in 1938 for a youth orchestra, and it was given its premiere the same year. The present performance is the first by the Boston Symphony Orchestra, though the work was presented at a "Tanglewood on Parade" concert by the Berkshire Music Center Orchestra under the direction of Eleazar de Carvalho in August 1965. The overture is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bass drum, snare drum, cymbals, triangle, xylophone, piano, optional celesta, and strings.

Copland first made his mark as a composer of the most advanced tendencies in the 1920s. The *Organ Symphony*, *Music for the Theater*, the *Piano Concerto*, and the *Symphonic Ode* were hailed by supporters of the newest music, but they were not in any sense "popular"—all of them remained difficult for performers and audiences alike, and only the steady support of Serge Koussevitzky, recently named music director of the Boston Symphony at the time of Copland's return from his studies in Paris, kept his work before the public. His *Short Symphony* (1932-33) made such complex rhythmic demands that even Koussevitzky found it unworkable in the rehearsal time at his disposal; the piece was given a premiere in Mexico, but remained unperformed by the BSO until 1970. Soon after this, Copland, along with many American composers of the '30s, began to recognize the need to address a wider audience. Orchestral music, by its very nature, should be music for a larger community of both players and listeners than chamber music. During the course of the '30s and into the '40s his style became more populist, sometimes drawing on folk or traditional song as a way of achieving the common touch, but always transmuting it with his precise rhythmic sense and his characteristic ear for sonority. These years saw the creation of such popular works as *El Salón México* and the ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, the *Fanfare for the Common Man*, and a number of film scores.

Another aspect of Copland's desire to address a large audience was an interest in writing for young musicians (this has long been a significant—and honorable—tradition in England, where many of the best composers have gladly written fine pieces for school ensembles, but it has not been so common in the United States). Two Copland works of the late '30s fall into this category: the 1936 school opera *The Second Hurricane* (which was also an expression of social concern, of the importance of communal endeavor, written—significantly—at a time of worldwide economic and political crisis) and the 1938 *Outdoor Overture*, composed for the talented young musicians of New York's High School of Music and Art. As its title implies, the overture is bright and engaging, filled with vigorous rhythms and confident melodic gestures; it is purposely easier to

play than the orchestral music Copland had been writing before this, but there is nowhere a sense of the composer's having to rein himself in while fulfilling this assignment. Rather the overture celebrates its composer's musical personality at every point.

—Steven Ledbetter

Leonard Bernstein

Symphony No. 1, *Jeremiah*

Leonard Bernstein was born in Lawrence, Massachusetts, on 25 August 1918 and is now living in New York City. Sketches for what became the final movement of the Jeremiah Symphony were created in 1939, but it was not until 1942 that the work took its present form. The score, completed on 31 December 1942, is dedicated to the composer's father. The first performance was given in Pittsburgh by the Pittsburgh Symphony Orchestra, with Jennie Tourel as the soloist and the composer conducting, on 28 January 1944. The first Boston Symphony Orchestra performance, which also marked Bernstein's first appearance as a conductor with the orchestra, took place in Symphony Hall on 18 February 1944, also with Jennie Tourel. The symphony received the New York Critics Circle Award as the best orchestral score introduced in 1944. The symphony is scored for a mezzo-soprano soloist and an orchestra consisting of three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, snare drum, bass drum, cymbal, wood block, piano, and strings.

The *Jeremiah* Symphony contains some of the earliest musical thoughts of Leonard Bernstein that we are likely to hear in concert: what is now the last movement began to take shape in the summer that he turned twenty-one, 1939. At that time he sketched a *Lamentation* for soprano and orchestra, though it remained unfinished. In the spring of 1942, while planning a symphony that was to begin with a broad and intense opening movement and to continue with a scherzo, he realized that the unfinished *Lamentation* would make a logical conclusion. The *Lamentation* was substantially recast (including a change from the soprano voice originally conceived for it to a mezzo-soprano). The text of the last movement, drawn from the Book of Lamentations, no doubt suggested the title given to the symphony as a whole, the authorship of the Lamentations having been attributed to the prophet Jeremiah since ancient times. The three movements bear titles—"Prophecy," "Profanation," and "Lamentation"—suggesting aspects of Jeremiah's work. But the composer commented, in notes written for the first New York Philharmonic performances of the symphony in March 1944, that the score was not to be considered merely programmatic, that his intention was "not one of literalness, but of emotional quality."

Thus the first movement (Prophecy) aims only to parallel in feeling the intensity of the prophet's pleas with his people; and the Scherzo (Profanation) to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people. The third movement (Lamentation), being a setting of a poetic

text, is naturally a more literary conception. It is the cry of Jeremiah, as he mourns his beloved Jerusalem, ruined, pillaged and dishonored after his desperate efforts to save it.

Although at the time of the first performances Bernstein commented that his symphony did not use "to any great extent" actual Hebrew thematic material, analysts have identified certain unconscious sources in various liturgical modes and particular melodic formulas that testify to the powerful influence of the composer's religious upbringing. These musical ideas are treated in a symphonic developmental style, growing out of a few germinal motives, which are repeated, varied, and developed to create the musical discourse, though without following traditional symphonic patterns, except perhaps in the second movement. The very opening of the symphony presents these fundamental musical ideas that recur in various guises throughout. A soft pulsing in the strings introduces a broad modal melody on the horn followed by a strident cry in the upper woodwinds. The horn melody returns in almost identical form on a number of occasions throughout the score, while the first three notes of the woodwind response provide a significant germ-cell of the music, material for further melodic ideas and accompaniments, both in the original form and inverted (upside down). The seemingly rhapsodic growth of the first movement to its powerful climax is controlled by the



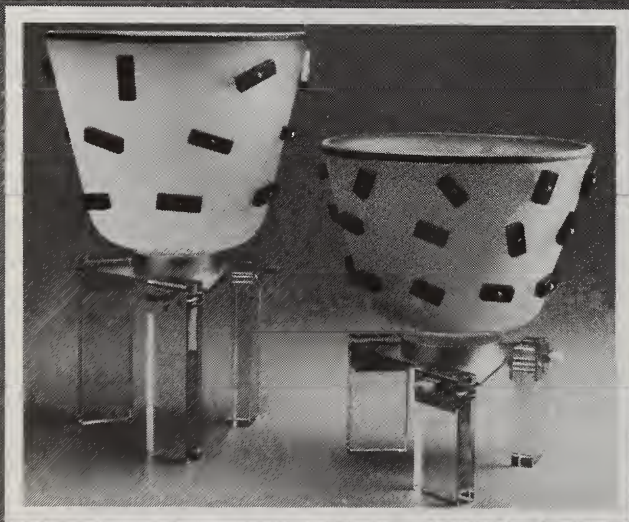
Leonard Bernstein in 1945

imaginative reworking of such tiny melodic motives.

The scherzo is the most traditional symphonic movement, built on a plan alternating two slightly different statements of the scherzo with a contrasting middle section. The theme is first presented softly in flute and clarinet, but its vigorous, irregular rhythm suits it well to the increasing dynamic force it is subjected to. This scherzo is a grim joke indeed, a fact underscored with the appearance of a broad theme beginning with the inversion of the three-note woodwind figure from the opening of the first movement. The contrasting middle section also begins quietly and grows dynamically, its climax marked by a ringing statement in the horns of the opening "prophecy" theme from the first movement against a rhythmic fortissimo in the woodwinds and strings. The return of the scherzo is now very loud and the material further elaborated.

As mentioned earlier, the last movement contains music composed, or at least sketched, several years before the rest of the symphony, yet in melodic style and sonority it fits well with the foregoing movements. The soloist's lament suggests traditional Hebrew cantillation; the melodic gestures link it to the principal themes of the score. Following an orchestral interlude in marked dotted rhythm, the singer reiterates the opening words of the lament. This time the flutes introduce an element of consolation, a gently falling theme derived from the very opening of the symphony, which now—played softly—appears totally transformed in character. In the end, after despair and outrage, this gentle, falling figure ends the symphony on an eagerly desired note of hope.

—S.L.



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Ēicha

From "The Lamentations of Jeremiah"

Ēicha yashva vadad ha'ir
Rabati am
Hay'ta k'almana;
Rabati vagoyim
Sarati bam'dinot
Hay'ta lamas.

How doth the city sit solitary,
That was full of people!
How is she become as a widow!
She that was great among the nations,
And princess among the provinces,
How is she become tributary!

Bacho tivkeh balaila
V'dim'ata al lehēiya;
Ēin la m'naḥēm
Mikol ohaveiha;
Kol rē'eha bag'du va;
Hayu la l'oyevim.

She weepeth sore in the night,
And her tears are on her cheeks;
She hath none to comfort her
Among all her lovers;
All her friends have dealt treacherously with her.
They are become her enemies.

Galta Y'huda mē'oni
Umērov avoda;
Hi yashva vagoyim,
Lo matz'a mano'aḥ;
Kol rod'feha hisiguha
Bēin hamitzarim.

Judah is gone into exile because of affliction,
And because of great servitude;
She dwelleth among the nations,
She findeth no rest.
All her pursuers overtook her
Within the narrow passes.

—Pereq 1, 1-3

—Chapter 1:1-3

Hēt ḥat'a Y'rushalayim...
Ēicha yashva vada ha'ir
...almana.

Jerusalem hath grievously sinned...
How doth the city sit solitary
...a widow.

—Pereq 1, 8

—Chapter 1:8

Na'u ivrim baḥutzot
N'go'alu badam;
B'lo yuchlu
Yig'u bilvushēihem.

They wander as blind men in the streets,
They are polluted with blood,
So that men cannot
Touch their garments.

Suru tamē! kar'u lamo,
Suru, suru! al tigu'u...

Depart, ye unclean! they cried unto them,
Depart, depart! touch us not...

—Pereq 4, 14-15

—Chapter 4:14-15

Lama lanetzah tishkahēnu...
Lanetzah ta'azvēnu...

Wherefore dost Thou forget us forever,
And forsake us so long time?...

Hashivēnu Adonai ēlecha...

Turn Thou us unto Thee, O Lord...

—Pereq 5, 20-21

—Chapter 5:20-21

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Saturday, 13 August—Thursday, 18 August 1983

Saturday, 13 August, 1:30 p.m.: Tent

Festival Preview with Gunther Schuller, Director of Contemporary Music Activities at the Berkshire Music Center; Hans Werner Henze, Composer-in-Residence at the Berkshire Music Center; and Paul Fromm, Director, Fromm Music Foundation at Harvard.

Saturday, 13 August, 2:30 p.m.: Theatre-Concert Hall

Members of the Berkshire Music Center Fellowship Program

Works by Richard Felciano, Hans Werner Henze, Rodney Lister*, Brian Fennelly, and Toru Takemitsu

Sunday, 14 August, 2:30 p.m.: Shed

Boston Symphony Orchestra

Seiji Ozawa, conductor

Concert including Peter Lieberon's Piano Concerto with soloist Peter Serkin (commissioned by the Boston Symphony Orchestra for its centennial)

Sunday, 14 August, 8:30 p.m.: Theatre-Concert Hall

Members of the Berkshire Music Center Fellowship Program

Works by Paul Alan Levi, Erich Urbanner†, Donal Fox*, John Melby, and Jonathan Lloyd†

Monday, 15 August, 8:30 p.m.: Theatre-Concert Hall

Boston Symphony Chamber Players, with Benita Valente, soprano, and Gilbert Kalish, piano

Works by Arnold Schoenberg, Elliott Carter, and Earl Kim

Tuesday, 16 August, 8:30 p.m.: Theatre-Concert Hall

Members of the Berkshire Music Center Fellowship Program

Theodore Antoniou, conductor

Works by Robert X. Rodriguez, Peter Maxwell Davies, and George Antheil

Wednesday, 17 August, 8:30 p.m.: Theatre-Concert Hall

Berkshire Music Center Orchestra

Gunther Schuller, conductor

Works by Richard Busch, Hans Werner Henze, David Chaitkin, and Edgard Varèse

Thursday, 18 August, 8:30 p.m.: Theatre-Concert Hall

Sequoia String Quartet

Works by Claus Adam, Milton Babbitt, and Beethoven

*commissioned by the Berkshire Music Center and the Fromm Foundation for this Festival; first performance

†first United States performance

All events except the Boston Symphony Orchestra on 14 August and the Sequoia String Quartet on 18 August, both of which require Berkshire Festival Tickets available at the Tanglewood Box Office, are free to Friends of Music at Tanglewood and open to the public for a \$4.00 contribution at the Main Gate (\$5 on 17 August).

Ludwig van Beethoven

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

Ludwig von Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. The *Eroica* was composed between May and November 1803 with some further polishing early the following year. It was privately performed in the Vienna town house of Prince Joseph von Lobkowitz, to whom the score is dedicated, in the summer of 1804, Beethoven conducting. The first public performance took place in Vienna on 7 April 1805. Ureli Corelli Hill and the Philharmonic Society gave the first American performance at the Apollo Rooms in New York on 18 February 1843. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, three horns, two trumpets, timpani and strings.

Rarely has any composition been so closely entwined with an anecdote about its composer's life than Beethoven's *Eroica* Symphony and the story of its intended dedication to Napoleon. On the face of it, everything seems direct and simple. Beethoven's friend Ferdinand Ries recalled the incident this way:

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

Stated thus, it appears that Beethoven admired the republican Napoleon, the hero of the French Revolution, and despised the later Napoleon, the emperor and despot. But, in fact, the composer's feelings were far more ambivalent and fluctuated wildly over many years. As early as 1796-97 he had composed some patriotic fighting songs which were explicitly anti-French. And when a publisher suggested in 1802 that he compose a sonata to celebrate the Revolution, Beethoven wrote explicitly of his disillusionment with Napoleon for having concluded a Concordat with the Vatican.

Beethoven's notion of dedicating a symphony to Napoleon, formed while he was writing the piece in the summer of 1803, had already begun to weaken by October of that year when he found out that his patron, Prince Lobkowitz, would be willing to pay a good fee for the dedication and performance rights for six months. The composer then thought of entitling the symphony "*Bonaparte*" but dedicating it to Lobkowitz. This

was apparently the state of affairs in May 1804 when he heard from Ries the disconcerting news that Napoleon had declared himself emperor and (according to Ries's account) tore up the title page and rewrote it as "*Sinfonia eroica*" ("heroic symphony").

Unfortunately, however accurate Ries's recollection may be in the broad outline, it is mistaken in the final point: the title *Eroica* was not used until the parts were published over two years later. The title page that Beethoven tore up may have been that to his own autograph manuscript (which has since disappeared), but another manuscript (in the hand of a copyist) which was in Beethoven's possession reveals his outburst of emotion. The copyist had headed the manuscript "*Sinfonia Grande Intitulata Bonaparte*," but the last two words are crossed out and almost obliterated. Still, at some point, Beethoven himself added the words "*Geschrieben auf Bonaparte*" ("written on Bonaparte") in pencil on the title page, suggesting that he later reconsidered his emotional outburst. This reconsideration may have taken place already by August of 1804, when he wrote to the publishers Breitkopf & Härtel in Leipzig to offer his latest works—a cornucopia including the oratorio *Christ on the Mount of Olives*, "a new grand symphony" (the Third), the Triple Concerto, and three piano sonatas, including two of the most famous (the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57). At that time Beethoven noted to the publisher, "The title of the symphony is really *Bonaparte*."

By 1805, though, war broke out again between Austria and France after a peace that had held since about 1800. A title like *Bonaparte* would have marked Beethoven as politically suspicious at best. Thus, when it was published in 1806, the work became known as *Sinfonia eroica*. The heroism involved is not revolutionary propaganda of the true believer; it includes death as well as affirmation. Beethoven's recent biographer, Maynard Solomon, sees the symphony as Beethoven's rejection of the heroic ideals

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of the Revolution that had been spawned in the Enlightenment, owing to the fatal imperfection of the ruler, whose coming proved to be less than totally enlightened.

The thing that astonished early listeners most of all, perhaps, was the unusual length of the symphony: it ran almost twice as long as any symphony written to that date. But the first movement has not simply doubled its size with twice as many measures in each section. Rather, the proportions are changed. Although the exposition and recapitulation remain roughly the same size, the development grows to mammoth size and becomes the longest part of the movement; and the coda, far from being a perfunctory closing fanfare on the home key, becomes almost as long as the exposition. How is this possible? The answer lies basically in the new concentration of musical ideas, and their harmonic implications.

The first movement of the *Eroica* has not a single theme that stands complete in and of itself, no melody that runs its course and comes to a full stop. On the contrary, things begin in a straightforward way but shade off immediately into doubt and ambiguity. The tenth note—a C-sharp that Beethoven leaves dangling uncomfortably at the end (and that was part of his earliest sketch)—infuses enough energy to generate the lengthy musical discourse, one function of which is to explain the meaning of the C-sharp, a note that does not belong in the key of E-flat. The troublesome note appears in every conceivable context, as if Beethoven is trying to suggest each time, "Perhaps *this* is its true meaning." Only at the very end of the movement do we hear the opening musical idea presented four successive times (with orchestral excitement building throughout) as a complete melody *without* the disturbing C-sharp. But a great deal also happens in that monumental first movement aside from the issue of E-flat and C-sharp. Beethoven's control of the constant flux of relative tension and relative relaxation



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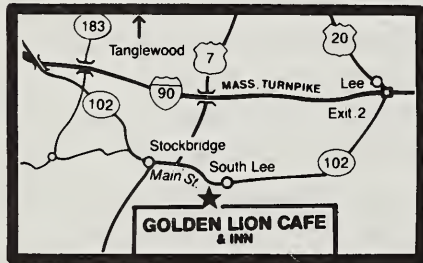
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from moment to moment throughout that gigantic architectural span remains one of the most awe-inspiring accomplishments in the history of music.

Although the first movement is perhaps the most remarkable in terms of the degree of new accomplishment it reveals, each of the other movements of the symphony is justly famous in its own right. The Adagio assai generated heated discussion as to the appropriateness of including a funeral march in a symphony; it is Beethoven at his most sombre. No attentive listener can fail to be moved by the shattering final measures in which the dark march theme of the opening returns for the last time, truncated, broken into fragments in a dying strain: a convincing demonstration of power inherent in the music of silence.

The whirlwind of activity in the scherzo scarcely ceases for a moment. All suggestion of the traditional *menuetto* of symphonic third movements vanishes before a torrent of rushing notes and the irregular phrase structure of the opening. The three horns have an opportunity to show off in the Trio.

The last movement recalls one of Beethoven's major successes of the years immediately preceding—his ballet music for *The Creatures of Prometheus*. Its closing dance contained a musical idea that he had later worked into a set of piano variations (now known anachronistically as the "*Eroica* Variations") and to which he returned still later for the finale of the Third Symphony. Once again Beethoven produced a set of variations, sometimes using the bass of the theme, sometimes the melody. After the tension of the beginning movement and the sombre darkness of the funeral march, not to mention the near-demonic energy of the scherzo, this finale, with its cheerful, whistleable little tune varied in charming and characteristic ways, seems perhaps a little naive. Still, the fugal section in the center of the movement lends some density, and the wonderfully expressive oboe solo, accompanied by clarinets and bassoons in the Poco Andante just before the final rush to the end, lends an unexpected poignancy. The conclusion, with virtuosic outbursts on the horns and the energetic fanfares of the full orchestra, brings a satisfying close.

Many years later (though before he had composed the Ninth Symphony), Beethoven maintained that the Third remained his favorite of all his symphonies. In saying this, he no doubt recognized what listeners have felt ever since: that in the *Eroica* they first know the mature Beethoven, the composer who has held such a grip on the public imagination and on the attention of later composers. They know the Artist as Hero, a role that was eagerly sought by the romantics after Beethoven's time and remains, perhaps, the most frequently encountered image of the artist to this day.

—S.L.

ARTISTS

Leonard Bernstein



Leonard Bernstein was born in Lawrence, Massachusetts, on 25 August 1918. He grew up in Boston, graduated from Harvard in 1939, and continued his studies at the Curtis Institute with Fritz Reiner, Randall Thompson, and Isabella Vengerova. Summers were spent at Tanglewood, as student and assistant to Serge Koussevitzky. Engaged by Arthur Rodzinski as assistant conductor of the New York Philharmonic in 1943, he made his now historic debut with the orchestra on 14 November of that year, replacing Bruno Walter in a nationally broadcast concert. In the years following, Mr. Bernstein served as music director of the New York City Symphony (1945-48), was head of the conducting faculty at the Berkshire Music Center (1951-55) and Professor of Music at Brandeis University (1951-56), appeared regularly as guest conductor with the New York Philharmonic and the Israel Philharmonic, and conducted most of the world's major orchestras. Named music director of the New York Philharmonic in 1958, Mr. Bern-

stein was the first musician born and trained in America to attain so important a post. During his long and distinguished association with the Philharmonic, he conducted more concerts than any other conductor in its history and, in 1969, was given the lifetime title of Laureate Conductor. In addition to his orchestral conducting, Mr. Bernstein has conducted at the Metropolitan Opera, La Scala—he is the first American to have conducted there—and the Vienna State Opera.

As a composer, Bernstein has created works over a very wide range of forms and styles: three symphonies (*Jeremiah*, *The Age of Anxiety*, and *Kaddish*); three ballets (*Fancy Free*, *Facsimile*, and *Dybbuk*); the opera *Trouble in Tahiti* and its sequel, *A Quiet Place*, which had its world premiere in Houston this past 17 June; the *Chichester Psalms* for chorus and orchestra; a Serenade ("after Plato's *Symposium*") for violin and string orchestra; a film score (*On the Waterfront*); and Broadway scores including *On the Town*, *Wonderful Town*, and *West Side Story*. His *Mass*, "A Theatre Piece for Singers, Players, and Dancers," opened the Kennedy Center in Washington, D.C., in 1971, and in 1981 was revived there in an entirely new production as part of the Center's tenth-anniversary celebration. That same year it became the first work by an American-born composer to be produced at the Vienna State Opera. Other recent compositions by Bernstein include *Slava!*, an orchestral overture; *Songfest*, "A cycle of American Poems for Six Singers and Orchestra"; *Divertimento for Orchestra*, commissioned by the Boston Symphony Orchestra for its centennial and premiered September 1980;

A Musical Toast, a tribute to the late André Kostelanetz; *Touches*, a piano piece for the 1981 Van Cliburn International Piano Competition; and *Halil*, Nocturne for solo flute, strings, and percussion. In October 1982, the new opera house version of *Candide* had its premiere at New York City Opera. The first retrospective of Bernstein's compositions was presented in Israel in April 1977, during a two-week, nationwide Bernstein Festival organized by the Israel Philharmonic to celebrate the thirtieth anniversary of his first concerts in Israel. Since then, other Bernstein festivals have been produced at the Carinthian Summer Festival in Austria, at the University of Massachusetts at Amherst, in Kansas City, Missouri, and by the Cleveland Orchestra under Lorin Maazel.

Mr. Bernstein is the author of the best-selling books *The Joy of Music*, *Leonard Bernstein's Young People's Concerts*, and *The Infinite Variety of Music*. His most recent book, *Findings*, was published in November 1982 by Simon & Schuster. In 1972-73, Bernstein was named Charles Eliot Norton Professor of Poetry at Harvard University, and the six

lectures he delivered there under the title *The Unanswered Question* were recorded, televised in many countries, and published in book form. Several of his books have been translated into and published in German, Hebrew, Hungarian, Japanese, Swedish, Czech, Portuguese, Slovene, and Spanish. One of the most recorded musicians in the history of music, Bernstein's interpretations of all the Mahler symphonies, all the Beethoven symphonies, and all the "London" and "Paris" symphonies of Haydn are only part of his continuing discography that encompasses most of the significant works of the orchestral repertory. A recent major project was the simultaneous recording and filming of *Tristan and Isolde* with Hildegard Behrens, Peter Hofmann, and the Bavarian Radio Symphony Orchestra. Mr. Bernstein has been a frequent guest with the Boston Symphony, as both conductor and pianist, since his first Symphony Hall conducting appearance in February 1944, on which occasion he led his *Jeremiah* Symphony. His most recent appearance with the orchestra was to conduct an all-Bernstein program at Tanglewood on July 4th, 1981.

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Gail Dubinbaum



Mezzo-soprano Gail Dubinbaum was a 1981 National Winner of the Metropolitan Opera Auditions and a member of that company's Young Artist Program. She made her Metropolitan Opera debut in Ravel's *L'Enfant et les sortilèges* last fall and this spring also appeared in the Met's production of Wagner's *Parsifal*. Ms. Dubinbaum was heard as Rosina in the Long Beach Grand Opera's production of Rossini's *Barber of Seville*, and with the Los Angeles Opera Theatre she has performed the roles of Suzuki in Puccini's *Madama Butterfly* and Florence Pike in Britten's *Albert Herring*. She has also appeared with the Los Angeles Philharmonic performing the alto solo in Mendelssohn's *Midsummer Night's Dream* music with conductor Myung Whun Chung and in Stravinsky's *Requiem canticles* under the direction of Michael Tilson Thomas. Originally from New York, Ms. Dubinbaum moved to Phoenix, Arizona, in 1970. She moved to Los Angeles in 1979 to study with

Mme. Herta Glaz, and she currently lives in New York. In 1980, she won the Viktor Fuchs Vocal Competition, the Ventura Symphony Young Artist Award, and recognition as a finalist in the Loren Zachary Auditions. Earlier this year, Ms. Dubinbaum was named the "Most Promising Singer" of 1983 by Martin Bernheimer of the Los Angeles Times, and she was heard as Madame Dangeville in Cilea's *Adriana Lecouvreur* on the Metropolitan Opera's spring tour. This summer she appears twice in Leonard Bernstein's *Jeremiah* Symphony under the composer's direction: at Tanglewood making her debut with the Boston Symphony Orchestra, and also this month at the Hollywood Bowl with the Los Angeles Philharmonic.

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HAYDN Overture to *Armida*

LIEBERSON Piano Concerto (in three movements)
(commissioned by the Boston Symphony Orchestra
for its centennial and supported in part by a
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NOTES

Joseph Haydn

Overture to *Armida*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He composed the "dramma eroico," *Armida*, in 1783; the first performance took place at Esterháza on 26 February 1784. It was Haydn's last opera to reach performance. Though very popular at Esterháza, it dropped totally out of sight for nearly two hundred years. The first modern performance of the opera was given by Radio Cologne under the direction of Ferdinand Leitner in 1968. The score of the overture calls for flute, two oboes, two bassoons, two horns, and strings.

We know Haydn as the ever fertile and imaginative composer of fully a hundred symphonies and piles of string quartets, not to mention dozens of piano trios and sonatas, many splendid Masses, two great oratorios (plus several that are virtually unknown), and an almost innumerable collection of miscellaneous pieces large and small, light and serious. But operas? Oh, yes, Haydn composed some two dozen works for the musical theater, ranging in scale from plays with incidental scores and marionette operas to full-length three-act operas. What's more, his work in the theater was highly regarded in his day. Of the thirty years he spent at Esterháza, the second half was largely devoted to opera. In addition to composing, he organized, rehearsed, and led performances of a huge repertory for the music-hungry prince and his court. On one occasion, the Empress Maria Theresa remarked, "When I want to see good opera, I go to Esterháza."

Yet over the years, Haydn's performances were more and more of other men's work. The court's interest in nothing but the lightest kind of opera may have played a large role in Haydn's decision to give up the medium. He continued to perform the works that his master wanted, but *he* didn't want to compose them any more. His last operas all combine humor with romance and drama.

For his opera *Armida*, Haydn drew upon an epic poem of the Italian Renaissance, Torquato Tasso's *Gerusalemme liberata* ("Jerusalem Delivered"). The main thread of Tasso's plot is supposed to be the deliverance of Jerusalem from the Ottomans in the First Crusade, but elaborate invention is far more evident than history in this long and colorful poem, written in the most wonderfully musical verse. *Armida's* magical power is only one of the utterly non-historical elements, but it is the one that has attracted the most attention from musicians, probably because of the inherent musicality of the scenes in which the sorceress creates a wondrous magic garden of illusions in which to seduce the Christian knight Rinaldo away from his sworn duty.

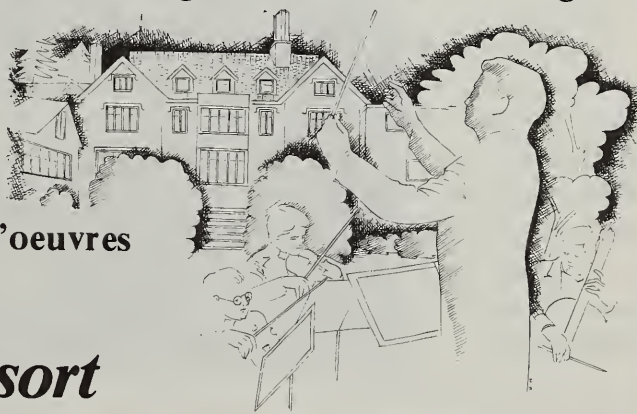
Armida's beguiling place of enchantment can be heard in the middle of Haydn's overture, which is entirely adapted from the music of the opera. This was a relatively rare procedure in his day; we tend to think of Weber's *Freischütz* overture as the first to foreshadow the dramatic conflict of the opera to follow. But this is perhaps one more example illustrating

the comment once made by a professor of mine, apropos Haydn's inventiveness: if you choose just about any musical procedure that we consider characteristic of later generations, you will probably find that Haydn did it somewhere!

The overture links passages from various parts of the opera in an effective potpourri and a foretaste of the drama to follow. The opening Vivace presents the martial themes of our hero, Rinaldo, and his conflict between passion and duty. The very opening bars could for all the world be a steal from the better-known "padlock" quintet of *Die Zauberflöte*, except that Haydn was first. The development section describes Rinaldo's conscience-stricken love for Armida. The middle movement (an Allegretto in 3/4 time with constant triplet accompaniment) is drawn from the scene in which Rinaldo must pass through the enchanted wood, filled with seductive nymphs. A short instrumental recitative in the first violin suggests Armida's pleading for Rinaldo's love. When he chooses duty over love, she summons the Furies (Vivace, minor key). Haydn gives us a foretaste of their music in the overture, but cannily reserves the real fireworks for their actual appearance in the last act of the opera. The martial conclusion of the overture reassures us, however, that in the end Rinaldo will be firmly back on the virtuous path, marching to battle in fulfillment of his vow.

—Steven Ledbetter

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Peter Lieberson

Piano Concerto

Peter Lieberson was born in New York City on 25 October 1946; he lives in Newton Center, Massachusetts. His Piano Concerto is one of twelve works commissioned by the Boston Symphony Orchestra for its centennial; from the beginning the piano solo part was intended for Peter Serkin. The composition of the concerto was begun in 1980 and completed on 2 March 1983. Seiji Ozawa and the Boston Symphony Orchestra gave the first performance on 21 April 1983; Peter Serkin was the piano soloist. In addition to the solo piano, the score calls for three flutes (second and third doubling piccolo), two oboes and English horn, two clarinets and contrabass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, a large percussion ensemble consisting of timpani, bass drum, snare drum, two bongos, four tom-toms, xylophone, wood blocks, temple blocks, tambourine, crotales, glockenspiel, vibraphone, suspended cymbals, claves, and triangle, celesta, harp, and strings.

The youngest of the twelve composers commissioned by the Boston Symphony Orchestra for its centennial, Peter Lieberson grew up in a family where music was ubiquitous, though he did not at first intend to make music his career.* Both of his parents were important figures in the artistic world, and that world could not but impinge on the attention of the boy as he was growing up in New York. His father was Goddard Lieberson, a trained composer himself, but best-known as perhaps the most influential record-company executive in the history of the industry, a man of artistic passion, personal probity, and immense vision. His interest in the American musical theater made the original cast album the customary artifact of a Broadway show (he himself produced some of the best ones ever made). At the same time his devotion to the cause of new music was untiring. For many years, Columbia records, of all the commercial labels, was the one that consistently recorded new and interesting music and undertook important historical projects which were unlikely to realize an immediate financial return, such as a series of records devoted to the music of Arnold Schoenberg, the complete works of Anton Webern, or (perhaps most significant of them all) an attempt to record *all* of the works of Stravinsky under the composer's direction or supervision.

Lieberson's mother, too, best known under her stage name Vera Zorina, was a ballerina with the Ballets Russes de Monte Carlo and later with George Balanchine, before she became known as a specialist in spoken narration. She narrated Stravinsky's *Persephone*, Arthur Honegger's *Jeanne d'Arc au Bûcher*, and Schoenberg's *A Survivor from Warsaw*. She was also active directing opera at Santa Fe and in New York.

So music and musical figures filled Peter Lieberson's life even before he knew that he was going to be a composer. That decision came only gradually.

*All of the statements quoted in the course of this note are from an extended interview with Peter Lieberson on 31 March 1983.—S.L.

I took the obligatory piano lessons, and then I stopped at the age of twelve. I didn't really pick it up again until I was eighteen. And then I started with Broadway show tunes—Gershwin. I guess I already had kind of an ear, because I started taking things down from records, imitating them on the piano, and learning harmony that way.

His first intention, though, was to be a writer, and to that end he took a degree in English literature at New York University in 1972. Realizing that he was spending more time at the piano than at the typewriter, he started some formal study of music theory, but "it didn't connect very much. The teachers were fine, but the theory didn't have much connection to me, to what I was interested in." The solution at the time was to work on his own.

I was mostly interested in jazz, and I composed a short score for a documentary film. And then I went to the Juilliard Extension Division after I graduated from NYU. I was mostly doing this on the sly, because I didn't know what was going to happen. I was passionate about it, but at the same time I didn't make a big thing of it because I didn't know what I was going to turn out to be. . . . I spent about six years just studying scores and listening to music in a very private way.

A job at New York's classical music radio station WNCN made possible the next stage of his development. Aaron Copland gave a series of talks on new music, and Virgil Thomson did an entire series of "outrageously



Peter Lieberson

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Saturday, 13 August—Thursday, 18 August 1983

Saturday, 13 August, 1:30 p.m.: Tent

Festival Preview with Gunther Schuller, Director of Contemporary Music Activities at the Berkshire Music Center; Hans Werner Henze, Composer-in-Residence at the Berkshire Music Center; and Paul Fromm, Director, Fromm Music Foundation at Harvard.

Saturday, 13 August, 2:30 p.m.: Theatre-Concert Hall

Members of the Berkshire Music Center Fellowship Program

Works by Richard Felciano, Hans Werner Henze, Rodney Lister*, Brian Fennelly, and Toru Takemitsu

Sunday, 14 August, 2:30 p.m.: Shed

Boston Symphony Orchestra

Seiji Ozawa, conductor

Concert including Peter Lieberon's Piano Concerto with soloist Peter Serkin (commissioned by the Boston Symphony Orchestra for its centennial)

Sunday, 14 August, 8:30 p.m.: Theatre-Concert Hall

Members of the Berkshire Music Center Fellowship Program

Works by Paul Alan Levi, Erich Urbanner†, Donal Fox*, John Melby, and Jonathan Lloyd†

Monday, 15 August, 8:30 p.m.: Theatre-Concert Hall

Boston Symphony Chamber Players, with Benita Valente, soprano, and Gilbert Kalish, piano

Works by Arnold Schoenberg, Elliott Carter, and Earl Kim

Tuesday, 16 August, 8:30 p.m.: Theatre-Concert Hall

Members of the Berkshire Music Center Fellowship Program

Theodore Antoniou, conductor

Works by Robert X. Rodriguez, Peter Maxwell Davies, and George Antheil

Wednesday, 17 August, 8:30 p.m.: Theatre-Concert Hall

Berkshire Music Center Orchestra

Gunther Schuller, conductor

Works by Richard Busch, Hans Werner Henze, David Chaitkin, and Edgard Varèse

Thursday, 18 August, 8:30 p.m.: Theatre-Concert Hall

Sequoia String Quartet

Works by Claus Adam, Milton Babbitt, and Beethoven

*commissioned by the Berkshire Music Center and the Fromm Foundation for this Festival; first performance

†first United States performance

All events except the Boston Symphony Orchestra on 14 August and the Sequoia String Quartet on 18 August, both of which require Berkshire Festival Tickets available at the Tanglewood Box Office, are free to Friends of Music at Tanglewood and open to the public for a \$4.00 contribution at the Main Gate (\$5 on 17 August).

funny" live broadcasts from his residence at the Chelsea Hotel. Up until this point, the major influence on Lieberman's music was Stravinsky. "He was really like my musical father in a sense. I could have been attracted to Schoenberg, but stylistically, at least, I wasn't, as a matter of fact." But the crucial connection in his career came when Aaron Copland invited Milton Babbitt to do a program on his WNCN series.

[Babbitt] came on the show, and in his inimitable way he rattled off three programs in one half hour, talking straight off the top of his head, and I was very impressed with him. I knew his music, because I had listened to an enormous amount of contemporary music, and I wasn't really sure what to make of it. But something about it struck me. Stylistically, even now, we don't share much, but still there was something. It's very elegant, very beautiful music.

When I met him we had a connection right away. I guess I studied with him informally, we could say, and yet I list him as one of my main teachers, because that's really how I regard him. We would meet in Chinese restaurants and talk about my pieces, or we'd meet at the Columbia-Princeton Electronic Music Center. This went on quite extensively.

It was Babbitt who sent a copy of Lieberman's first acknowledged piece, a set of variations for solo flute, to Harvey Sollberger, who liked it and performed it on a concert of the Group for Contemporary Music, one of New York's most distinguished new music ensembles.

That was a big event for me. Although I'd had a very musical background, still, as a composer, I went from zip to that. And it's similar to the fact that, as a composer now, I've gone from basically chamber music to orchestral music, and the first orchestral piece that I get done is by the BSO. So that's what my career has been like. Very heady.

When Lieberman decided that it was time for graduate school, Babbitt suggested Columbia, where he worked with Charles Wuorinen, the



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second of the three major teachers he acknowledges (the third is Donald Martino). The success of the flute piece led to commissions; one of these was the Concerto for Four Groups of Instruments, for the New York group Speculum Musicae. A "Part II" was commissioned by the Fromm Foundation and performed along with Part I during the Festival of Contemporary Music at Tanglewood in 1973.

Then I also won the Charles Ives Award from the National Institute of Arts and Letters. That was one of the big moments of my life. I thought, "Well, now I'm really a composer." I did more pieces for the Group and Speculum Musicae, and began conducting contemporary music, too.

But a major change was in store. Lieberson was feeling a sense of difficulty in continuing to compose as he had.

I can't say it was the twelve-tone language—that wasn't the problem. I don't know what it was. It was a personal thing, really, a kind of claustrophobia, I think, in terms of writing music and the whole musical politics.

At that time he encountered Buddhism. "Charles Wuorinen was interested in Taoism. One day I went to look for a book on Taoism, and I found one on Buddhism. I didn't know much of the difference, so I picked it and started reading." What he read interested him so much that he eventually left New York to study with Chögyam Trungpa, a Tibetan Buddhist meditation master, at a Buddhist seminary in Colorado, where he began intensive study of Vajrayana Buddhism; at the same time he stopped composing for a year.

I don't really know how to present the whole notion of what it means to become a Buddhist. One day it will be very straightforward and down-to-earth; it's like saying, "I did this; I went to school and became a plumber." Now it has so many connotations . . . But there was something about the discipline of Buddhism which is very similar to having a discipline as a musician or anything else. It's very strict,

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and at the beginning there's no time for anything else. In other words, if you went to a genuine musical teacher, it would be the same thing. That person would say, "Look, you're not going to write any symphonies until you can write species counterpoint." It's very much that approach.

And I went to a Buddhist seminary where I studied intensively for three months, and so on. And when I started writing music again, the style had changed. I don't know why exactly, but I would say there was less sense of struggle, that's the only way I can put it. I could say that what happened to me is that the horizon expanded. It's as if you had tunnel vision, and then you have panoramic vision. That's the only way I can describe it.

Lieberson finds that the experience and training he received in his Buddhist studies made a difference in the way he starts a piece of music: "I'm able to wait." And Buddhist ideas find reflection in his art as well.

There's a journey that's made. You begin with yourself, then you begin to include other people, and see what a mess the world is in or how good the world is, and begin to work with that. Then you find there's a nakedness that takes place, that you're very much in contact with what's happening. That seems to me how any good work of art takes place, too. You're introduced to certain things that the piece is made out of; then there's a journey that takes place, and finally the whole thing is transformed by the end. You have a sense of having had a real experience.

It was Peter Serkin who first suggested the idea that Peter Lieberson compose a piano concerto. The work has been, from the very beginning, conceived with the soloist in mind.

It's funny. Peter Serkin and I met probably as young boys—I don't remember. I'm not sure he remembers either. But my father used to take us up occasionally to Vermont, and I know that we went to Marlboro and we met Rudy [Serkin] and the rest of the family. Then there was a big gap, and probably twenty years passed. Peter has become quite notorious in a way, because he was sort of a hip classical musician . . . even had groupies! And Peter started coming around to concerts where my music was being given, and we said hello. Then they ["TASHI," an ensemble of which Peter Serkin is pianist] commissioned a piece, the *Tashi* Quartet, and that's when we became good friends.

For some time it was quite out of fashion for composers to admit to any concrete source of inspiration for their work (even if they had one) because of the twentieth century's determined effort to throw off the traditions of romanticism. Music became abstract with a vengeance. Composers wrote at length in great technical detail, providing analyses that often read like contributions to a journal of higher mathematics. Yet recently, composers have been more willing on occasion to confess to specific sources of inspiration, while at the same time employing complex technical procedures to manipulate the material in a certain way for artistic results. Peter Lieberson has described a specific experience that provided the first germ of the new piano concerto:

I began it in 1980 on a little summer vacation that my wife Ellen and I took before the birth of our first child. I was sitting around, waiting

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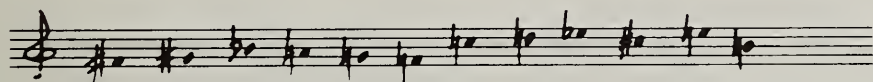
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for something to happen in terms of the piece. It sounds so corny to say this, but it's actually true—I heard a bird singing a major second. There was a beautiful song out the window, and I got a little tune out of that, and I fiddled with it, made it into a twelve-tone tune so I had some material to work with, and that's where it started. I don't especially like major seconds, but the whole piece is made up out of them. It's very strange how that happened.

This happens to be a world of major seconds, and it's actually a world of that particular tune. Here, I'll write the tune for you.



This is the theme that I heard.



Then the rest came along, and it actually makes a nice little tune.

People are so confused about twelve-tone music because they feel that they are entering a "twilight zone," whereas in actuality they are hearing a musical world of some kind, which has its own geography and characteristics, but which, in my music at any rate—and I think it's very important to do this—refers back to ways of saying, "Hello," ways of saying, "I love you," ways of saying, "I am irritable,"—those things that are universal.

The act of composition inevitably combines that first "inspiration"—in this case, a tiny germ, a major second—with the composer's technique.

You can't be too phony-romantic about it. In a certain sense, you have a heart-connection to these notes. They *mean* something. At the same time, you're also trying to find something that will be the best vehicle. So it's a combination of those two things. I'm dreaming the notes, but then I'm also thinking, "Oh yes, this other half will be this way, and it will yield the best results"—that kind of thing. There are so many ways to use this throughout the piece—I take parts, I derive sets, I use many different sets as a background and create a completely different kind of texture—all those things are very important. People should really understand that it's a very rich musical world, not an impoverished world.

All of this, the complex and ever-varying interplay of inspiration and technique, are, as in the case of any composer, put in the service of realizing a particular musical vision. In the case of the Piano Concerto, as often happens, Peter Lieberon saw beforehand a kind of general plan to how the piece would work itself out. But then it was necessary actually to realize those details.

I always had a feeling about how each movement would be, what would happen, and how the piece would end. I knew that the piece would sort of dissolve, rather than end with a big crash. But then there's still always that sense of trying to realize your vision. You

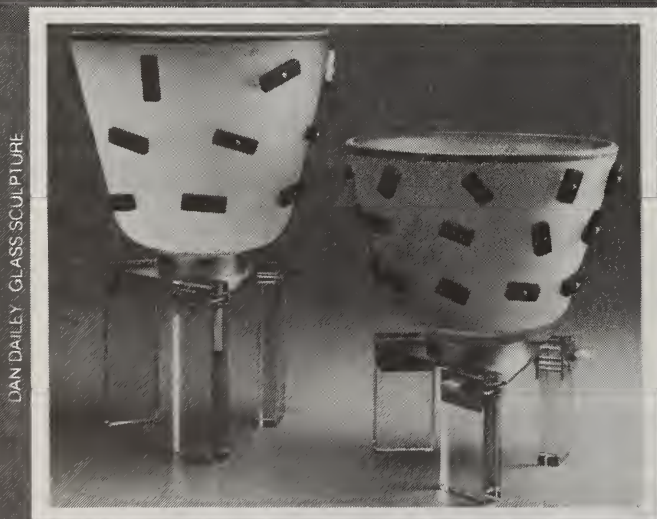
never give up. You can't give up. Still, maybe you get eighty percent.

The composer regards the Piano Concerto as a journey, in the sense that he began the piece without knowing (except in a general way) where it would end, what adventures he would encounter en route. "The things that happened in the piece were often things that I did not think of, but that somehow made sense in the long run." Throughout this musical progress, the character of each movement changes dramatically, though the very tune that unfolds at the opening of the work returns in full just before the end. The substance remains the same—but its manifestation in the score changes and grows.

I had, let's say, a poetic vision of the piece first, which is based on heaven, earth, and man, which is a Buddhist principle. Now, I don't want anybody to think that there's going to be tam-tams and a kind of orientalism in the work. It's absolutely not the case. But I didn't think *purely* in terms of a sonata-form allegro, slow movement, and rondo, although in fact that's essentially the form of the piece.

The three movements, each of which takes off from the endpoint of the preceding one and uses the fundamental tune (or a derivation of it), are strikingly different in orchestral color and mood. Each reflects in a musical way the principles of the composer's "poetic vision" mentioned above: earth, man, heaven. The single movements are dominated by one or another of these principles, though each also has something of the qualities of the other two—part of the musical interlocking that ties all three movements together.

The first movement has an "earthy, solid, rugged expression," beginning in the lowest instruments: bass, contrabass clarinet, tuba, and the bottom end of the piano. The first note, F-sharp, is reiterated, setting the stage for the gradual unfolding of the principal theme, the musical world of the piece, in a rhythmic, energetic framework. Throughout the introduction—and, in fact, in a substantial part of the movement—the soloist is part of the monolithic body of the orchestra; the piano is



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doubled almost constantly by other instruments. Very low pitched sounds predominate through the first piano solo. Then begins a new section offering a series of lively interchanges between brass (starting at the first entrance of the trumpets), piano, woodwinds (with flute punctuations), and strings in a songlike style. This gradually climbs higher and higher until reaching a showering cascade of notes down from the upper woodwinds and piano, "like rain," a passage providing just "a scent" of the principal idea of the third movement. These themes are the raw material of the rest of a complex movement, characterized by vigorous energy, a great deal of brass, and the deep percussion sounds of timpani and bass drum. The various sections return and interlock, making the movement "quite complicated formally. There's lots of recall in the sense of playing back and working over material."

"The second movement is a scherzo. And I related it in my own mind to the poetic concept of man, a sense of heart. It's a scherzo that frames an Adagio. The scherzo is dance—that's why I say 'man,' because it's balletic, rhythmic in that sense." The outer parts of the movement are lighter in texture than what we have been hearing, in a scherzo style. It begins precisely on the notes that ended the first movement, a continuation of the journey. The scherzo proper consists basically of variations on the opening tune of the movement.

The Adagio within the second movement begins with a melody of romantic cast in solo cello, accompanied by four violas. The pianist enters with the first of three utterances that alternate with small groups from the orchestra. Each time the piano solo gets somewhat longer and more elaborate. The third and last connects to an extended passage for the string ensemble that builds to a quasi-cadenza for the soloist and a varied return of the scherzo, now transformed into something altogether wider. The movement dissolves into a reflection of the opening of the entire concerto and dies away on a sustained A in the oboe. Like the first movement, the scherzo has its characteristic sonorities, especially in the addition of wooden percussion instruments. The piano takes on an increasingly independent role, alternating with the orchestral mass rather than doubling it.

The third movement is a rondo. The smallest motive of the first movement, the descending shower of "rain," is now the main motive of the finale. It begins precisely where the second movement ended, on a sustained A, now spread through the whole string section, divided. This expansion from a single note at the end of the second movement to this same note stretching through all the octaves accessible to an orchestra seems to reflect the fundamental concept of the movement.

And there the music is inspired by heaven. Now, when I say "heaven," I don't mean heaven in the theological sense. Heaven in the Buddhist sense means spaciousness and room for things to take place. I put that last because it's the most difficult to connect to.

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and the harp and celesta, interjecting itself abruptly into this world in which aural space seems to be opening up. The various segments of the rondo recall the earlier movements before moving to a quasi-cadenza for the soloist. An extended coda brings back the descending music, but now transformed into an accompaniment for the principal tune, projected in long notes.

This is the tune of the whole piece, in timpani, solo horn (muted), and half of the violas *sul ponticello* for the first half of the set, and that's accompanied. It's supposed to feel out of time, because it's really the generator of all the music, it's like a memory of the whole piece.

The long-held notes of the basic tune continue in its second half with un-muted horn, solo cello, and still the timpani. The piano briefly combats the arrival of the final note, F-sharp, the first note heard in the entire piece, now spread abroad through the orchestral texture, pulsing constantly at different rates. The piano finally yields and joins in with long-sustained low F-sharps. A few instruments add the second note of the tune, G-sharp; and finally crotales, first violins in the highest register, and the soloist add the third pitch, B-flat, to bring the concerto to its hushed and tranquil conclusion.

—S.L.

Antonín Dvořák

Symphony No. 6 in D, Opus 60

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on 8 September 1841 and died in Prague on 1 May 1904. He composed this symphony between 27 August and 20 September 1880, completing the full score the following 15 October. The score is dedicated to the conductor Hans Richter, who was to have given the premiere with the Vienna Philharmonic (but see below). Adolf Čech led the Czech Theatre Orchestra in the first performance on 25 March 1881 in Prague. Theodore Thomas conducted the first American performance with the Philharmonic Society at the Academy of Music in New York on 6 January 1883. The symphony is scored for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Had the young Antonín Dvořák followed in the footsteps of his father František, he would have been a butcher and innkeeper. The boy's first exposure to music came from traveling musicians and village bands. He had his first lessons from the village schoolmaster, and he was soon playing violin at his father's inn and elsewhere around town, though his attempts at singing went nowhere. But before he turned twelve he had left school to begin his apprenticeship in butchery. Sent to the nearby town of Zlonice primarily to learn German, he found, however, that musical opportunities beckoned in the person of Antonín Liehmann, the school German teacher who also happened to be the town organist. With Liehmann, Dvořák studied violin, viola, piano, organ, and keyboard

harmony. He also copied out parts for the music Liehmann provided the town orchestra; on one occasion, Dvořák attempted to sneak in a polka of his own, but at the first rehearsal it was evident that the boy had something more to learn about orchestration: a horrendous din resulted from errors in the parts for the transposing instruments.

Dvořák was spared the career that had been chosen for him when a Prague innkeeping venture undertaken by his father collapsed and an understanding uncle offered to support his musical education; Liehmann's encouragement, too, played a part in winning František's consent. So Antonín entered the Prague Organ School in 1857 for training as a church musician and organist. During this time, Dvořák played viola in the concerts of the St. Cecilia Society in Prague and was very likely an extra player for operatic performances at the Estates Theater. Upon leaving school, he was also a member of a small band from which grew the orchestra of the Provisional Theatre in 1862. Dvořák was principal violist of this orchestra when Richard Wagner led a concert of his own music there on 8 February 1863, and from 1866 the conductor of the orchestra was Bedřich Smetana, before Dvořák the most important Czech nationalist composer. So it was that Dvořák gained considerable practical experience and exposure to symphonic and operatic repertory, all the while supplementing his meager musician's pay by teaching.

In November of 1873, Dvořák married Anna Čermáková, the younger sister of his true love, Josefina (both had come to him as music students some years earlier), and the following February he became organist at St. Adelbert's Church in Prague, thereby providing himself a steadier source of income and more time for his composing, the products of which by now included chamber music, two symphonies, a cello concerto in A, a song cycle inspired by his love for Josefina, and his first two operas, *Alfred* and *King and Charcoal Burner*. By this time, Dvořák had already tasted public success with the performance in March 1873 of his patriotic cantata *Heirs of the White Mountain*, but he had suffered defeat and become increasingly self-critical with the rejection in its first version of *King and Charcoal Burner* that same year. His first two symphonies had in fact been written eight years earlier, and now it was time to throw off outside influences and make a name for himself. In July of 1874 he submitted fifteen works, including his Third and Fourth symphonies (the E-flat and the early D minor), into consideration for an Austrian State Stipend for "young, poor, and talented painters, sculptors, and musicians, in the Austrian half of the [Hapsburg] Empire." The judges included Johann Herbeck, who was conductor of the Vienna State Opera, the critic Eduard Hanslick, and Johannes Brahms. Dvořák was one of the winners, as he would be again in 1876 and then in 1877, the year Brahms really set him on his way by championing him to the publisher Simrock, encouraging the latter to issue Dvořák's Moravian Duets for soprano and contralto:

Through the opportunity which the State Scholarship has afforded me, I have for several years now been rejoicing over the works by Anton Dvořák of Prague. This year he sends me among other things a book of ten duets for two sopranos with pianoforte, which seem to me to be very pretty and practical for publication. . . . Dvořák has written

every possible thing, operas (Bohemian), symphonies, quartets, and pianoforte pieces. Anyway, he is a very talented man. Almost poor! And I ask you to consider this! . . .

Both the Moravian Duets, Opus 32, and the Slavonic Dances, Opus 46, the latter specifically commissioned by Simrock, were published in 1878, and a quick succession of further publications, and then performances throughout Europe and as far afield as Cincinnati and New York, began to earn the composer an international reputation. On the evening of 16 November 1879, Hans Richter led the Vienna Philharmonic in the local premiere of Dvořák's Slavonic Rhapsody in A-flat, Opus 45, No. 3. As Dvořák himself recalled:

. . . I had to show myself to the audience. I was sitting beside Brahms at the organ in the orchestra and Richter pulled me out. I *had* to come out. . . . Richter actually embraced me on the spot and was very happy, as he said, to know me and promised that the Rhapsody would be repeated at an extraordinary concert in the Opera House. I had to assure the Philharmonic that I would send them a symphony for the next season. The day after the concert, Richter gave a banquet at his house, in my honor so to speak, to which he invited all the Czech members of the orchestra. It was a grand evening which I shall not easily forget as long as I live.

It had been five years since Dvořák completed his last symphony, the F major of 1875, probably the earliest of his symphonies immediately to



Antonín Dvořák and his wife Anna

command the attention and awaken enthusiasm for the composer's mastery of formal and instrumental technique, even with its undeniable echoes of Mendelssohn, Wagner, Smetana, and Schubert. The Symphonic Variations for orchestra were completed in September 1877, followed in 1878 by the Opus 44 Serenade, the Opus 46 Slavonic Dances, the Opus 45 Rhapsodies, and some smaller works in 1879 and early 1880. Now it was time for another symphony. Richter was so thrilled with the new work upon its delivery to him by Dvořák in November 1880 that he kissed the composer after each movement as Dvořák played them through at the piano. The premiere was scheduled for 26 December in Vienna, but in the event the first performance, at which occasion the scherzo was encored, was given not by Richter but by Adolf Čech, in Prague, the following March: it seems that certain highly placed members of the Vienna Philharmonic were unwilling to play music by a new Czech composer in two successive seasons, though Dvořák found this out only by investigating the situation on his own after Richter had asked for a series of postponements citing various illnesses in the conductor's family, the death of his [Richter's] mother, and then work pressures. The symphony was finally heard in Vienna only on 18 February 1883 with the Gesellschaft der Musikfreunde under the direction of Wilhelm Gericke, soon to become the Boston Symphony's second music director; by then it had already been given in London (at the Crystal Palace under William Manns in April 1882 and under Richter at St. James's Hall the following month) and New York.*

The first movement of this symphony is one of the most majestic in the literature. It is grand, rhetorical, and yet totally un-self-conscious; if I had to choose a single movement of Dvořák's orchestral music for some desert

*A word here about the numbering of Dvořák's symphonies. Only the last five of the composer's nine symphonies were published during his lifetime: these were numbered as 1 through 5 in order of *publication*, thereby confusing for many years the matter of *chronology*, the order in which they were written. The first two of Dvořák's symphonies were published only in 1961 and 1959, respectively, the Third and Fourth having appeared some years after the composer's death, in 1911 and 1912. The upshot, in the 1950s, was a renumbering of those published while Dvořák was alive, resulting in the following numeration, which places the D major symphony of today's program, originally published as his Symphony No. 1, in its proper chronological sequence as Dvořák's Symphony No. 6, though its opus number still reflects the original order of publication:

Symphony No. 1 in C minor, <i>The Bells of Zlonice</i>	1865
Symphony No. 2 in B-flat, Opus 4	1865
Symphony No. 3 in E-flat, Opus 10	1873
Symphony No. 4 in D minor, Opus 13	1874
Symphony No. 5 in F, Opus 76 (old No. 3)	1875
Symphony No. 6 in D, Opus 60 (old No. 1)	1880
Symphony No. 7 in D minor, Opus 70 (old No. 2)	1885
Symphony No. 8 in G, Opus 88 (old No. 4)	1889
Symphony No. 9 in E minor, Opus 95, <i>From the New World</i> (old No. 5)	1893

island, this would be it. In beginning his discussion of Dvořák's Sixth, Donald Francis Tovey observes that

the very first line presents us with those intimations of immortality that make the child sublime. . . . In this symphony Dvořák moves with great mastery and freedom; the scale and proportions are throughout noble . . . There is no illusion about it; the grandeur [of the first statement for full orchestra of the main theme] is not that of particular styles or particular themes, it is that of life itself; and when that grandeur is present art has little leisure for even the most solemn questions of taste, except in so far as the power to appreciate life is itself the one genuine matter of taste.

Brahms composed *his* D major symphony in 1877, and it is hard not to hear momentary echoes of that work in the opening phrases of Dvořák's first movement and finale.* But the point is that these echoes do not matter, for the language Dvořák speaks is his own, his music has an entirely individual feel and energy level. Throughout the first movement,

*Certain of Dvořák's compositional techniques in the outer movements of this symphony are remarkably similar to Brahms's: the tight-knit contrapuntal textures, for example, and the soft-spoken beginnings of recapitulations, the final and climactic reserves of energy being saved for the codas.



Dvořák's birthplace at Nelahozeves

indeed, throughout the symphony, everything *connects*: at the very beginning, over softly-syncopated violas and horns, a woodwind accompaniment figure (horncall-like, though that particular combination of sonority and motivic shape is held for later) grows from two to three to four notes as it joins the violins for the first line of melody, then reverses its contour to echo what has preceded. Bit by bit, and still in the opening moments, the orchestral texture thickens, phrases extend a bit farther than we expect, there is an increase of movement and weight, and the main theme, marked "*grandioso*," is proclaimed by full orchestra. The effect is glorious, and there will be no comparable statement of this material until the movement's final pages, where trumpet-and-drum fanfares bathe it in new light.* Some other connections to note as the movement proceeds: the arabesque-like violin lines which play against the lilt of cellos and horns as the second theme begins grow directly from the end of the preceding transitional material, and the "real" second theme, given first to the oboes, achieves new strength and character when taken

*When I wrote this program note originally in April 1982, I observed that although Dvořák calls for an exposition repeat, this is one instance where I prefer to have it omitted, since the effect of the opening pages largely depends on their growth out of silence. Shortly after, I was pleased to learn that Dvořák in fact crossed out the exposition-repeat in the autograph of his symphony, even though it remains printed in the published version.—M.M.

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soon thereafter by full orchestra. It also provides the grandly ebullient close of the last four measures after the suggestion of what could have been an equally convincing quiet ending.

Tovey's description of the Adagio bears repeating: "It has in perfection an artistic quality which Dvořák elsewhere unfortunately allowed to degenerate into a defect, the quality of a meandering improvisation on a recurring theme, the episodes being of the nature of ruminating digressions rather than of contrasts." In the woodwinds of the introductory measures, in the timpani strokes of the coda, and even in the scheme of successively embellishing and elaborating his theme, Dvořák's music suggests the slow movement of Beethoven's Ninth. But Beethoven is concerned with contrasts and with leading us to higher spheres, whereas Dvořák is content here to offer more in the way of an outdoor idyll.* The scherzo is overtly nationalistic, a stomping and energetic Czech *furiant* full of two-against-three cross-rhythms, while the Trio, emphasizing softer dynamic levels and the upper orchestral registers—this is the only place in the symphony where the piccolo is heard—returns to an airier and more relaxed view of the countryside.

Dvořák marks his finale *Allegro con spirito*, and the second measure of his theme harks back to that of the first movement. Once again, an idea introduced pianissimo is quickened, fortissimo and *grandioso*, by full orchestra, and the weighty accents of this music heighten the rustic, dancelike character of the whole. The development churns up considerable energy but then eases into the recapitulation with mysterious and utmost tranquility. A cascade of violins ("left to do a volplane by themselves," says Tovey) energizes the coda, in which the main theme, fragmented, serves as basis for a jovial lesson in counterpoint, bursting into a glorious peroration radiant with sunshine and high spirits.

—Marc Mandel

*Dvořák once observed that he "studied with the birds, flowers, trees, God, and myself."

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Peter Serkin



Peter Serkin has established himself as a pianist whose musical sympathies are broader than virtually any young musician's in recent memory; he is equally acclaimed for his frequent guest appearances with the major symphony orchestras, as recitalist, chamber music performer, and recording artist, in repertory ranging from classical to contemporary. Mr. Serkin studied at the Curtis Institute of Music with Lee Luvisi, Mieczyslaw Horszowski, and his father, Rudolf Serkin. He continues to study piano and music in general with Mr. Horszowski, Karl Ulrich Schnabel, and Marcel Moyse; he also worked with the late Ernst Oster. Mr. Serkin has worked closely with several composers, such as Olivier Messiaen, Toru Takemitsu, Luciano Berio, and Peter Lieberson, in preparing many of their works for performance. Peter Lieberson's Piano Concerto, a Boston Symphony Orchestra centennial commission performed for the first time this past April, was written expressly for Mr. Serkin.

Peter Serkin made his first public appearance in 1959 at the age of

twelve in a performance of the Haydn Piano Concerto in D conducted by Alexander Schneider at the Marlboro Music Festival; he repeated this concerto for his New York debut the next fall. He has since appeared with most of the world's major symphony orchestras, including those of Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, and Los Angeles, as well as with such famed European orchestras as the Amsterdam Concertgebouw, the Berlin Philharmonic, and the London Symphony Orchestra. In his recital appearances, Mr. Serkin has played regularly to capacity audiences in cities including Boston, Washington, Los Angeles, Minneapolis, and New York, as well as the major European music centers. A founding member of the ensemble TASHI, Mr. Serkin has been heard performing chamber music also at Marlboro, Tanglewood, Spoleto, the Casals Festivals in Prades and Puerto Rico, with the Chamber Music Society of Lincoln

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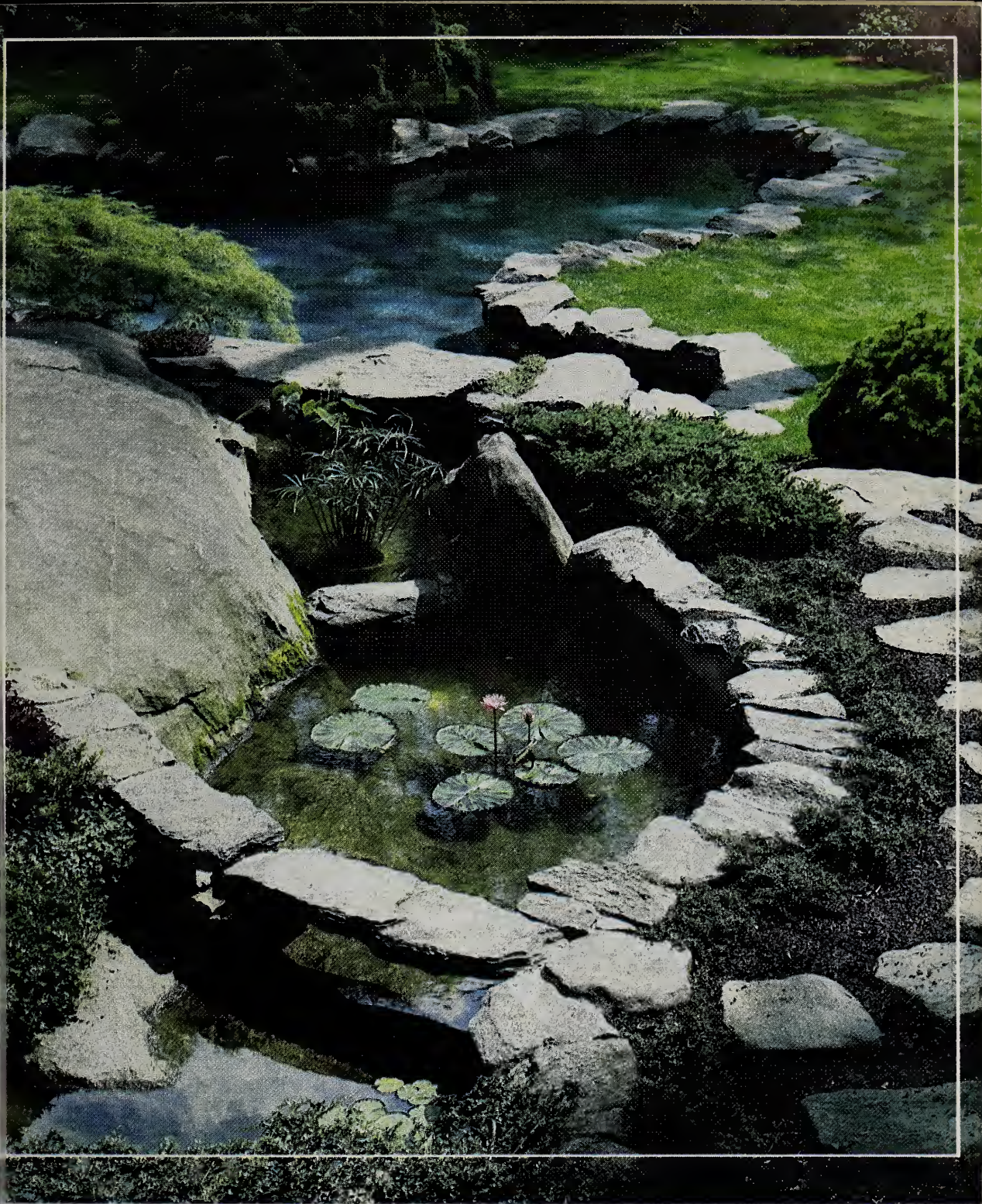
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Center, and with the Budapest and Guarneri string quartets. An RCA recording artist, his recent releases include the third in a series of Chopin discs, a Webern and Takemitsu record, and his acclaimed performance of Beethoven's *Diabelli Variations*. Mr. Serkin's current season opened with recitals at the Berlin Festival, in Munich, and in London, and also this year he helped celebrate the Brahms anniversary in

Europe's major music centers. Peter Serkin first appeared with the Boston Symphony Orchestra as soloist in the Schoenberg Piano Concerto at Tanglewood under Seiji Ozawa's direction in July 1970. He has since returned for music of Beethoven, Bach, Takemitsu, Mozart, Brahms, Ravel, and Bartók, and he closed the 1982 Tanglewood season with Beethoven's Choral Fantasy under Mr. Ozawa's direction.





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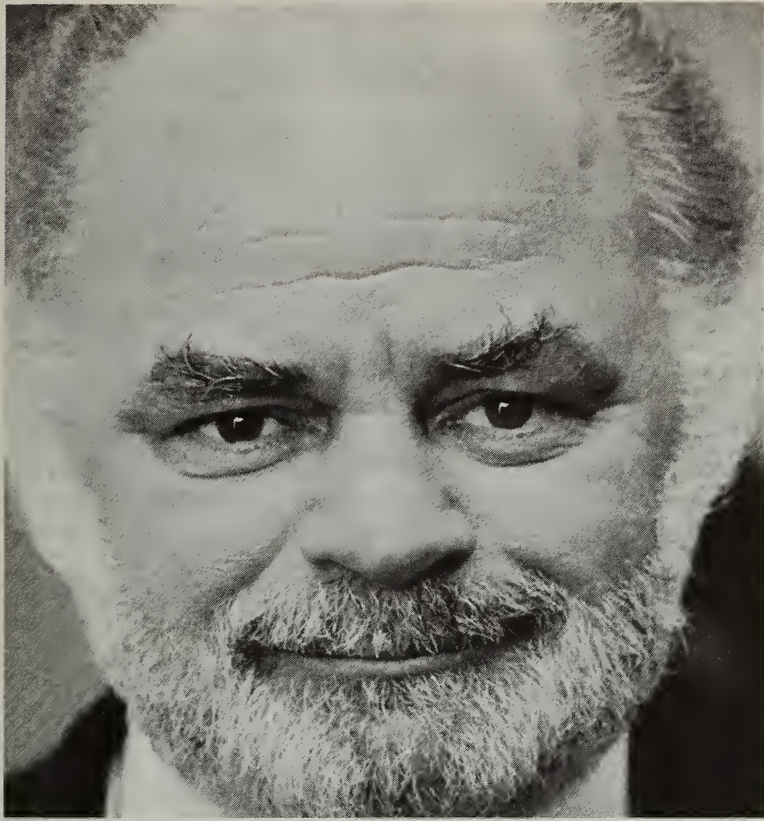
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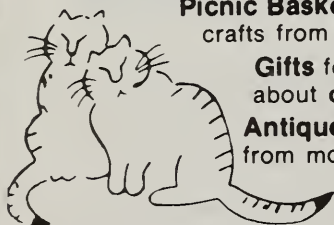
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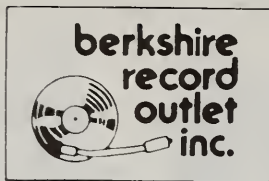
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Sept. 18, Juilliard String Quartet

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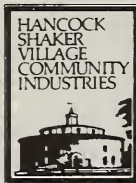
DAYS IN THE ARTS

Days In The Arts (DARTS), a program sponsored by the Boston Symphony Orchestra in cooperation with the Boston Public Schools, brings 350 fifth- and sixth-grade students from Boston, Cambridge, Somerville, and the surrounding suburban communities of Boxford, Brookline, Ashland, Melrose, Newton, Waltham, Framingham, and Topsfield to Tanglewood each summer for a five-day living and learning experience in the arts. The Boston Symphony Orchestra and the hundreds of DARTS participants express their deep appreciation to the participating school systems and to the following corporations and foundations whose support makes the program possible:

The Boston Safe Deposit Charitable Trusts, The Cambridge Foundation, The Clipper Ship Foundation, Honeywell, The NEBS Foundation, The Theodore Edson Parker Foundation, The Polaroid Foundation, The Schrafft Charitable Trust, and The Charles Irwin Travelli Fund have contributed through the Associated Grantmakers of Massachusetts summer funding process. In addition, support is received from The Alice Willard Dorr Foundation, The Arthur D. Little Foundation, Parker Brothers, The Stride Rite Charitable Foundation, and many individual members of the Council and Junior Council of the Boston Symphony Orchestra.

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ANDRÁS SCHIFF, piano
ALL-MOZART PROGRAM
Overture to *The Impresario*
Piano Concerto No. 9
in E-flat, K.271
Symphony No. 39

Sunday, 24 July at 2:30

BOSTON SYMPHONY ORCHESTRA
CHRISTOPHER HOGWOOD, conductor
HANDEL
Water Music
HAYDN
Symphony No. 104, *London*

Thursday, 28 July at 8:30

(Theatre-Concert Hall)
BENJAMIN LUXON, baritone
ANDRÉ PREVIN, piano
Music of Schubert and Brahms,
and Victorian songs

Friday, 29 July at 7

(Weekend Prelude)
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
Music of Brahms

Friday, 29 July at 9

BOSTON SYMPHONY ORCHESTRA
KLAUS TENNSTEDT, conductor
MAUREEN FORRESTER, contralto
MEN of the TANGLEWOOD FESTIVAL
CHORUS, JOHN OLIVER, conductor
BRAHMS
Alto Rhapsody
BRUCKNER
Symphony No. 4, *Romantic*

Saturday, 30 July at 8:30

BOSTON SYMPHONY ORCHESTRA
KLAUS TENNSTEDT, conductor
ESTHER HINDS, soprano
BENJAMIN LUXON, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
BRAHMS
A German Requiem

Sunday, 31 July at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
YO-YO MA, cello
BRAHMS
Symphony No. 3
DVOŘÁK
Cello Concerto

Wednesday, 3 August at 8:30

(Theatre-Concert Hall)
YO-YO MA, cello
EMANUEL AX, piano
Music of Beethoven and Brahms

Thursday, 4 August at 8:30

Dress rehearsal for Gluck's *Orfeo*
ed Euridice; see 6 August

Friday, 5 August at 7

(Weekend Prelude)
MEMBERS of the BOSTON SYMPHONY
ORCHESTRA
Tchaikovsky *Souvenir de Florence*, Op. 70

Friday, 5 August at 9

BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor
EMANUEL AX, piano
BEETHOVEN
Piano Concerto No. 5, *Emperor*
TCHAIKOVSKY
Symphony No. 6, *Pathétique*

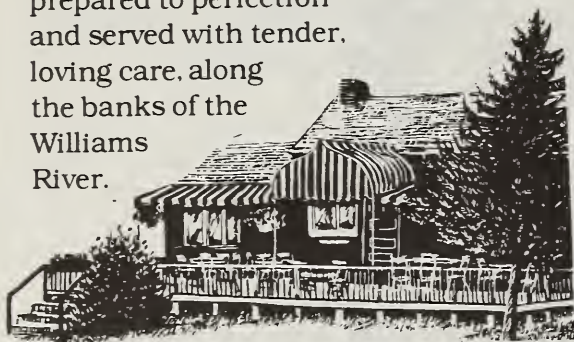
Saturday, 6 August at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
MARILYN HORNE, mezzo-soprano
BENITA VALENTE, soprano
ERIE MILLS, soprano
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
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Set design: John Michael Deegan
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Orfeo ed Euridice

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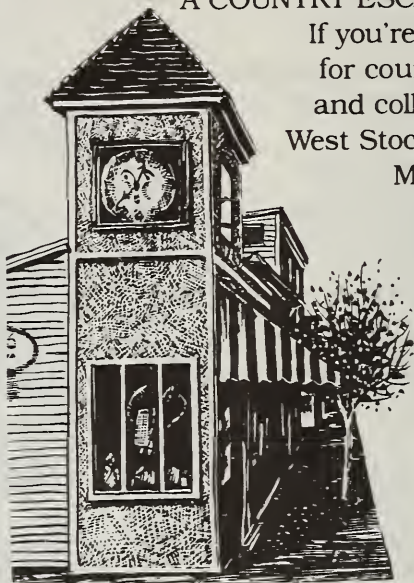


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Sunday, 7 August at 2:30

BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor
and pianist

ALL-MOZART PROGRAM

Serenade No. 6 in D, K.239,

Serenata notturna

Piano Concerto No. 23 in A, K.488

Symphony No. 41, *Jupiter*

Thursday, 11 August at 8:30

(Theatre-Concert Hall)

PETER SERKIN, piano

Music of Beethoven

Friday, 12 August at 7

(Weekend Prelude)

JOSEPH SILVERSTEIN, violin

ANDRÉ PREVIN, piano

Music of Brahms and Franck

Friday, 12 August at 9

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, conductor

ALL-BRAHMS PROGRAM

Symphony No. 4

Symphony No. 2

Saturday, 13 August at 8:30

BOSTON SYMPHONY ORCHESTRA

LEONARD BERNSTEIN, conductor

GAIL DUBINBAUM, mezzo-soprano

COPLAND

An Outdoor Overture

BERNSTEIN

Symphony No. 1, *Jeremiah*

BEETHOVEN

Symphony No. 3, *Eroica*

Sunday, 14 August at 2:30

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, conductor

PETER SERKIN, piano

HAYDN

Overture to *Armida*

LIEBERSON

Piano Concerto (commissioned by the

Boston Symphony Orchestra for

its centennial)

DVOŘÁK

Symphony No. 6

Thursday, 18 August at 8:30

(Theatre-Concert Hall)

SEQUOIA STRING QUARTET

Music of Mozart, Adam, Babbitt, and

Beethoven

Friday, 19 August at 7

(Weekend Prelude)

PETER ZAZOFSKY, violin

GILBERT KALISH, piano

Music of Brahms and Prokofiev

Friday, 19 August at 9

BOSTON SYMPHONY ORCHESTRA

ANDRÉ PREVIN, conductor

HORACIO GUTIÉRREZ, piano

HAYDN

Symphony No. 92, *Oxford*

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Saturday, 20 August at 8:30

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PETER ZAZOFSKY, violin
WEBER
Overture to *Der Freischütz*
BERNSTEIN
Serenade for violin solo,
strings, and percussion
SIBELIUS
Symphony No. 1

Sunday, 21 August at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
DORIS ANTHONY DWYER, flute
ANN HOBSON PILOT, harp
BRAHMS
Academic Festival Overture
MOZART
Concerto in C for flute and
harp, K.299
VAUGHAN WILLIAMS
Fantasia on a Theme of
Thomas Tallis
BRITTEN
Variations and Fugue on a
Theme of Purcell

Thursday, 25 August

TANGLEWOOD ON PARADE

Afternoon events beginning at 2:30
(Gates open at 2)

Gala concert at 9 with the
BOSTON SYMPHONY ORCHESTRA
BERKSHIRE MUSIC CENTER
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BOSTON UNIVERSITY YOUNG
ARTISTS ORCHESTRA
SEIJI OZAWA, GUNTHER SCHULLER,
JOHN WILLIAMS, and JOSEPH
SILVERSTEIN, conductors

Program to include:

BERNSTEIN
Symphonic Dances from
West Side Story
TCHAIKOVSKY
1812 Overture

Friday, 26 August at 7

(Weekend Prelude)

IVO POGORELICH, piano
Music of Scarlatti and Prokofiev

Friday, 26 August at 9

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
HAYDN
Symphony No. 97
RAVEL
Daphnis and Chloé (complete)

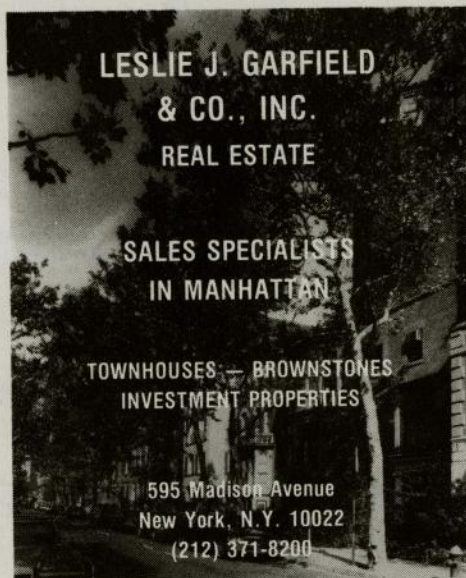
Saturday, 27 August at 8:30

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
IVO POGORELICH, piano
MOZART
Overture to *Don Giovanni*
CHOPIN
Piano Concerto No. 2
SIBELIUS
Symphony No. 2

Sunday, 28 August at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
JESSYE NORMAN, soprano
WOMEN of the TANGLEWOOD
FESTIVAL CHORUS,
JOHN OLIVER, conductor
BOSTON BOY CHOIR,
THEODORE MARIER, director
MAHLER
Symphony No. 3

Programs subject to change.



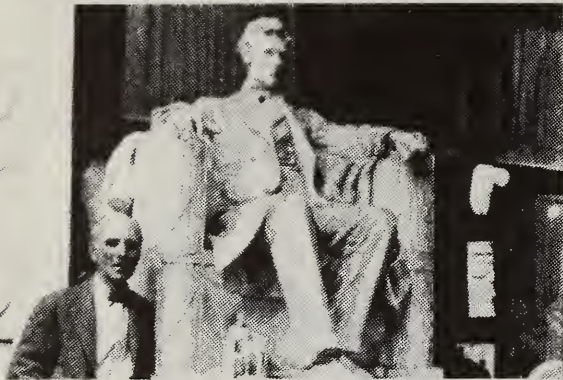
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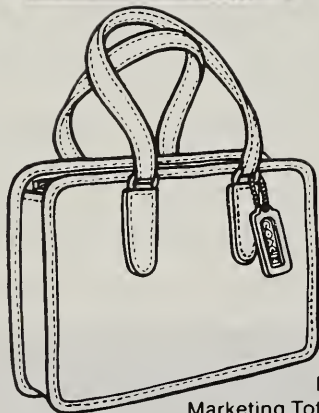
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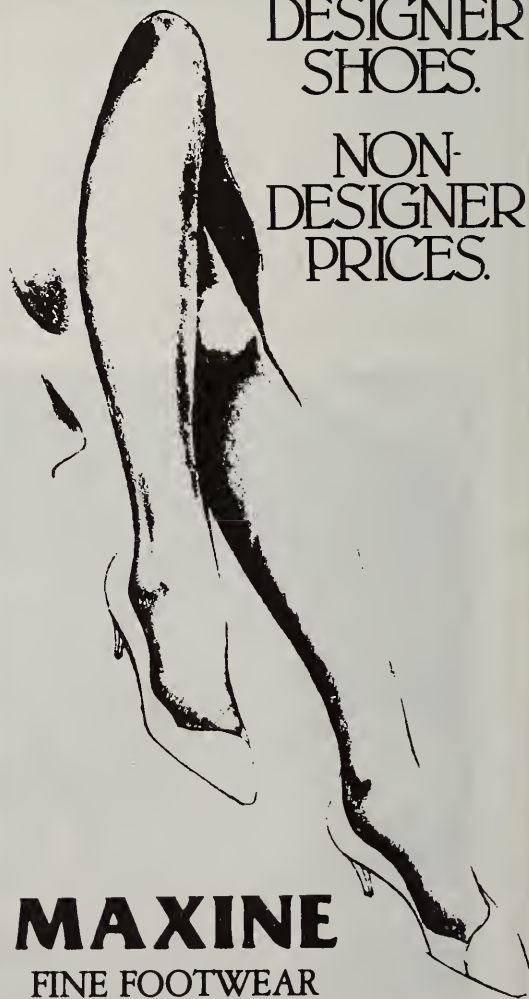
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For Seiji Ozawa, a summer spent 22 years ago as a student at the Berkshire Music Center was the catalyst for his professional career. Founded in 1940, the Berkshire Music Center represented the fulfillment of Serge Koussevitzky's vision of what a summer music festival should comprise. Today, the BMC continues as this country's preeminent academy for advanced musical study and performance, administered and financed by a symphony orchestra.

Under Artistic Director Gunther Schuller, the BMC offers young instrumentalists, singers, conductors, and composers an incomparable eight-week musical program from which they graduate as seasoned musicians. The BMC's alumni include conductors Claudio Abbado, Leonard Bernstein, Luciano Berio, and Zubin Mehta; singers Sherrill Milnes, Leontyne Price, and Shirley Verrett; and composers as diverse as Burt Bacharach and Lukas Foss. Currently more than 18 percent of all musicians in this country's major symphony orchestras and 35 percent of all principal players in those orchestras have attended the BMC.

Since the principal criterion for admission to the BMC is musical, not financial, the BMC necessarily operates at a substantial loss to the BSO each year. Please show your support for this remarkable resource by making a contribution to the Berkshire Music Center and to the future of music itself.

Please make checks payable to the Boston Symphony Orchestra and mail to the Friends' Office, Tanglewood, Lenox, Mass. 01240. For further information, please contact Joyce Serwitz in the Friends' Office at Tanglewood, or call (413) 637-1600.

THE BERKSHIRE MUSIC CENTER AT TANGLEWOOD
1983 Concert Schedule

Monday, 4 July at 2 p.m.

Berkshire Music Center
Opening Exercises
(admission free;
open to the public)

Tuesday, 12 July at 8:30 p.m.

Berkshire Music Center Orchestra
Seiji Ozawa and
Conducting Fellows conducting
Program to include
Beethoven *Egmont* Overture
Bernstein Symphonic Dances
from *West Side Story*

Wednesday, 13 July at 8:30 p.m.

Vocal and Chamber Music—Fellows

Saturday, 16 July at 2:30 p.m.

Chamber Music—Young Artists

Sunday, 17 July at 10 a.m.

Chamber Music—Fellows

Monday, 18 July at 8:30 p.m.

Berkshire Music Center Orchestra
Gunther Schuller and
Conducting Fellows conducting
Program to include
Shostakovich Symphony No. 15

Wednesday, 20 July at 8:30 p.m.

Young Artists Orchestra
Jahja Ling conducting
Copland *An Outdoor Overture*
Schubert Symphony No. 5
Dvořák Symphony No. 8

Saturday, 23 July at 2:30 p.m.

Chamber Music—Young Artists

Sunday, 24 July at 10 a.m.

Chamber Music—Fellows

Sunday, 24 July at 8:30 p.m.

Vocal Recital—Fellows

Monday, 25 July at 8:30 p.m.

Chamber Music—Young Artists

Tuesday, 26 July at 8:30 p.m.

Berkshire Music Center Orchestra
Gustav Meier and
Conducting Fellows conducting
Program to include
Weber Overture to *Oberon*
Beethoven Symphony No. 2

Wednesday, 27 July at 8:30 p.m.

Chamber Music—Fellows

Saturday, 30 July at 2:30 p.m.

Young Artists Orchestra and Chorus
Jahja Ling conducting
Respighi *Ancient Airs and Dances*
Mozart "Gloria" from Mass No. 12
Brahms "How lovely is thy dwelling place"
from *A German Requiem*
Brahms *Song of Destiny*
Tchaikovsky Symphony No. 2,
Little Russian

Sunday, 31 July at 10 a.m.

Chamber Music—Fellows

Sunday, 31 July at 8:30 p.m.

Vocal Recital—Fellows

Monday, 1 August at 8:30 p.m.

Berkshire Music Center Orchestra
André Previn and
Conducting Fellows conducting
Program to include
Tchaikovsky Symphony No. 5

Saturday, 6 August at 2:30 p.m.

Chamber Music—Young Artists

Sunday, 7 August at 10 a.m.

Chamber Music—Fellows

Sunday, 7 August at 8:30 p.m.

Chamber Music—Fellows

Monday, 8 August at 8:30 p.m.

Berkshire Music Center Orchestra
Leonard Bernstein and
Conducting Fellows conducting
Program to include
Berlioz *Romeo and Juliet*
orchestral excerpts

Tuesday, 9 August at 8:30 p.m.

Vocal Recital—Fellows

Wednesday, 10 August at 8:30 p.m.

Young Artists Orchestra
Victor Yampolsky conducting
Program to include
Mendelssohn Symphony No. 3, *Scottish*
Bizet *L'Arlésienne* Suite

Saturday 13, August through

Thursday, 18 August

FESTIVAL OF
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Saturday, 13 August

—Festival Preview at 1:30 p.m.
(Tanglewood Tent)

—Concert I at 2:30 p.m.



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Sunday, 14 August at 2:30 p.m.
—Concert II: Boston Symphony
Orchestra, Seiji Ozawa
conducting*

Sunday, 14 August at 8:30 p.m.
—Concert III

Monday, 15 August at 8:30 p.m.
—Concert IV

Tuesday, 16 August at 8:30 p.m.
—Concert V

Wednesday, 17 August at 8:30 p.m.
—Concert VI: Berkshire Music
Center Orchestra, Gunther
Schuller conducting

Thursday, 18 August at 8:30 p.m.
—Concert VII*

Sunday, 14 August at 10 a.m.
Chamber Music—Fellows

Saturday, 20 August at 2:30 p.m.
Chamber Music—Young Artists

Sunday, 21 August at 10 a.m.
Chamber Music—Fellows

Sunday, 21 August at 8:30 p.m.
Vocal Recital—Fellows

Monday, 22 August at 8:30 p.m.
Chamber Music—Fellows

Tuesday, 23 August at 8:30 p.m.
Chamber Music—Young Artists

Wednesday, 24 August at 8:30 p.m.
Vocal Recital—Fellows

Thursday, 25 August
TANGLEWOOD ON PARADE
(Afternoon events beginning at 2:30,
followed by gala orchestra concert at 9
featuring the Berkshire Music Center
and Young Artists orchestras, and the
Boston Symphony Orchestra)*



Saturday, 27 August at 2:30 p.m.
Berkshire Music Center Orchestra
Conducting Fellows conducting
Young Artists Orchestra
Victor Yampolsky conducting
Program to be announced

Sunday, 28 August at 10 a.m.
Chamber Music—Fellows

Schedule subject to change.
Current information
available each week
at the Tanglewood Main Gate.

Except where noted, admission
is by a \$4 donation for chamber
music and vocal concerts, and by
a \$5 donation for orchestra concerts.
Members of the Friends of Music
at Tanglewood are admitted to all
Berkshire Music Center events
without charge.

*Berkshire Festival ticket required

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

Programs designated "Young Artists" events are performed by members of the Boston University Tanglewood Institute's Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Berkshire Music Center Fellowship Program, the Boston University Tanglewood Institute's Young Artists Program, and the Boston Symphony Orchestra itself. "Tanglewood on Parade" is presented as a benefit for the Berkshire Music Center and concludes with a gala concert at 9:00 p.m. featuring the Boston Symphony Orchestra, the Berkshire Music Center Orchestra, the Young Artists Orchestra, and conductors Seiji Ozawa, Gunther Schuller, John Williams, and Joseph Silverstein. Berkshire Festival tickets are required and are available at the Tanglewood box office.

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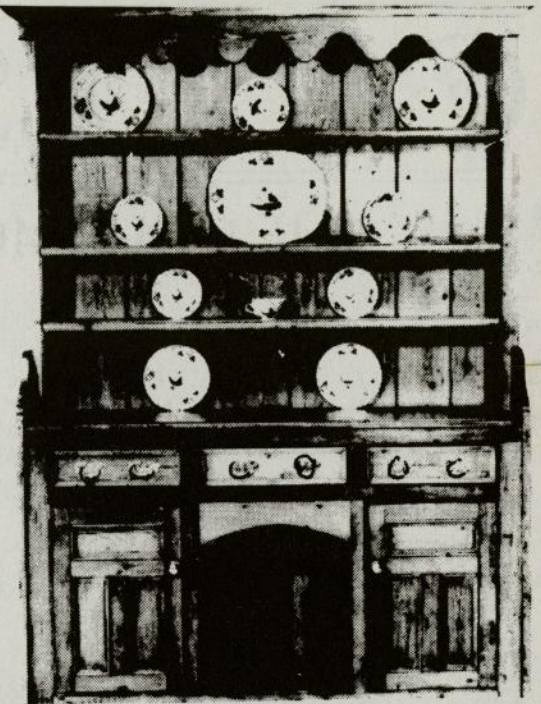
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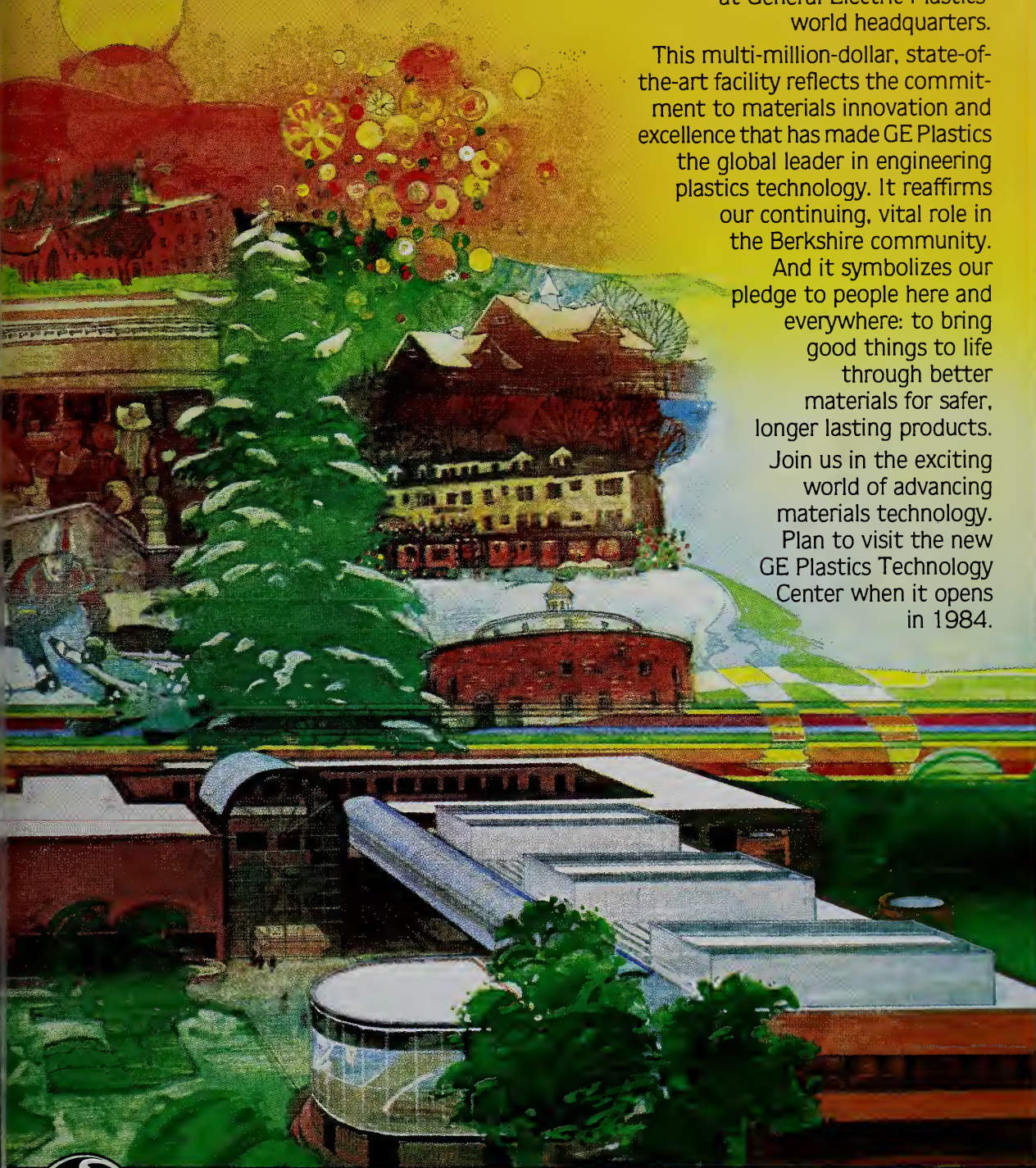
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