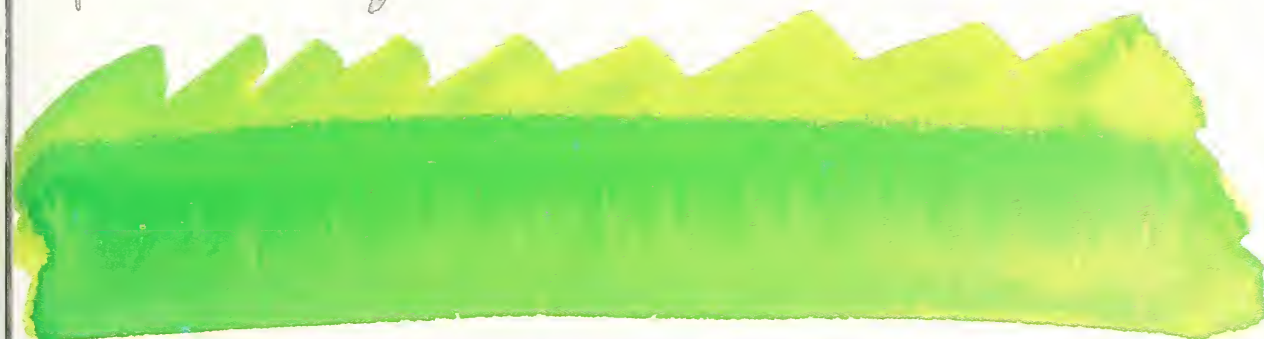




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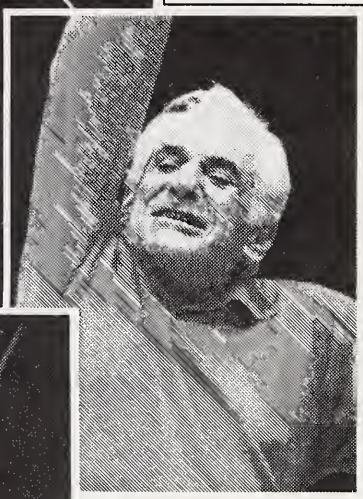
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TANGLEWOOD

The Tanglewood Festival

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

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

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The

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

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

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of \$100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,"



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



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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 was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given. It remains, with modifications, to this day, and has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, having become almost a place of pilgrimage to millions of concertgoers. This year, on the occasion of its fiftieth anniversary, the Shed has been rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's former music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so

expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws more than 300,000 visitors; in addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra gives an annual concert 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.

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wood 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. Now in its fourth year under Artistic Director Leon Fleisher, the Tanglewood Music Center looks forward to celebrating its first half-century of musical excellence in 1990.

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

faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

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

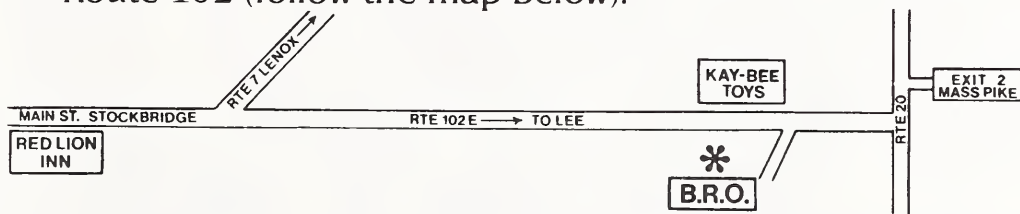
The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and visitors who are in town to lead the BSO in its

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

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

ning 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 eleven separate programs for performers and composers.

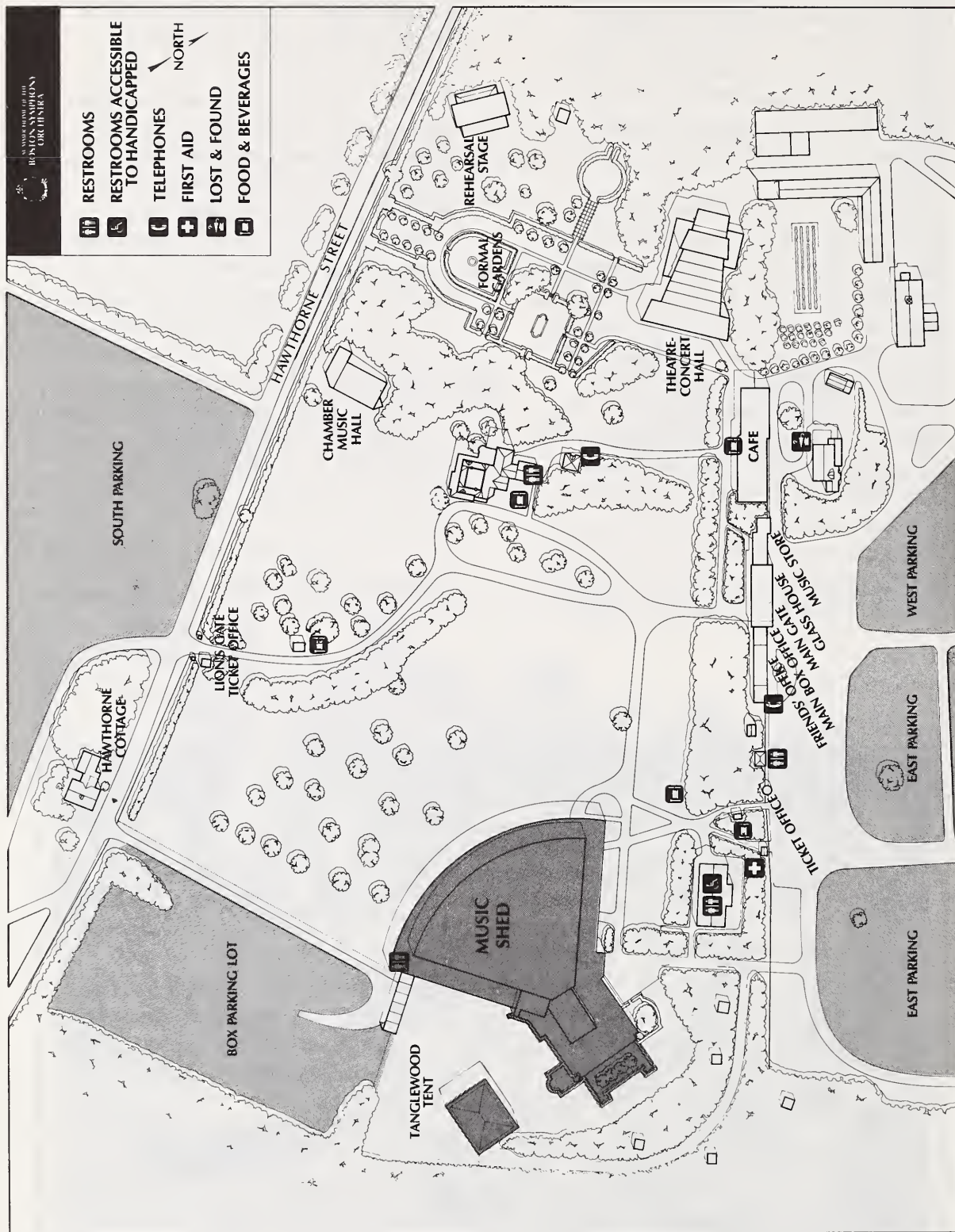
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, as it approaches its fiftieth anniversary in 1990, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



Seiji Ozawa conducts the Tanglewood Music Center Orchestra



TANGLEWOOD LENOX, MASSACHUSETTS



TANGLEWOOD INFORMATION

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

Open Rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission is \$8.50 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. Please note, however, that rest rooms located in the Shed are closed during concerts.

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

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

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

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

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

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

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

The Tanglewood Tent next to the Shed offers bar service and picnic space to Tent members on concert days. Tent membership is a benefit available to donors through the Tanglewood Friends Office.

Food and beverages can be obtained in the area to the right of the Main Gate as you enter and at other locations on the grounds. Visitors are invited to picnic before concerts.

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

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

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SEIJI OZAWA



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

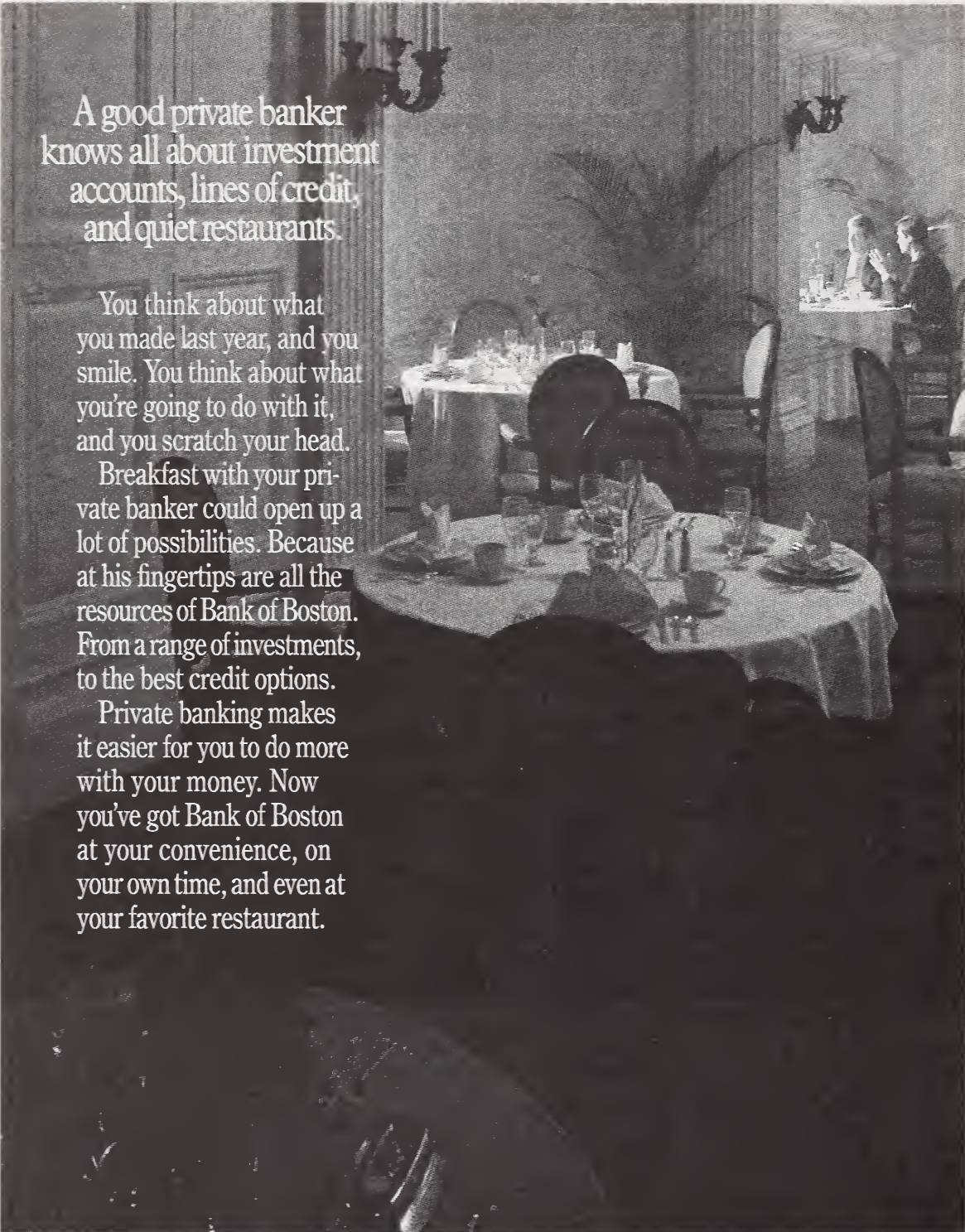
While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional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

Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Seiji Ozawa was named thirteenth music director of the Boston Symphony Orchestra in 1973, following a year as music adviser; he is now in his fifteenth year as the BSO's music director. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; three visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made a historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra will give eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre





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de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi* in 1983, a performance recently issued on compact disc. In addition to his numerous Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others.

Mr. Ozawa's many recordings with the Boston Symphony Orchestra include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos, all

on DG; Schoenberg's *Gurrelieder*, Mahler's *Resurrection* Symphony (No. 2), and Mahler's *Symphony of a Thousand* (No. 8), on Philips, with the First and Fourth Mahler symphonies already recorded for future release as part of a continuing Mahler cycle on that label; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monnn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS; and Stravinsky's *Firebird*, for EMI/Angel.

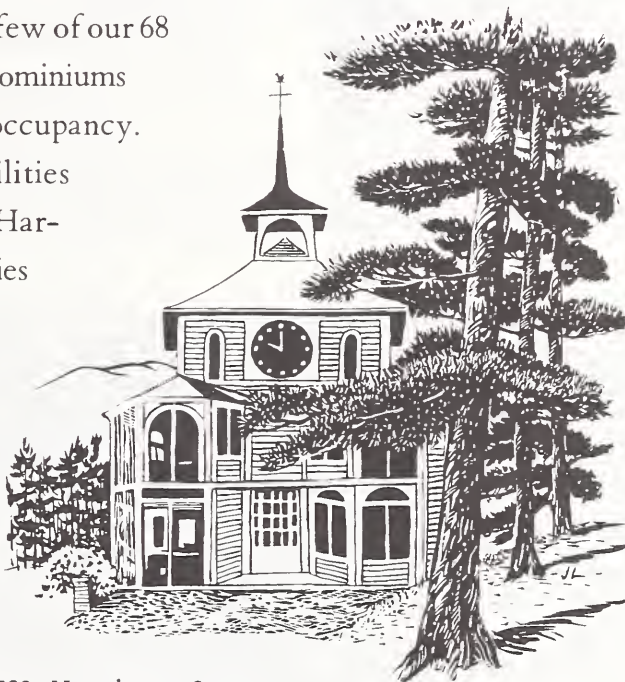
Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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Helen Horner McIntyre chair

Max Hobart

Assistant Concertmaster

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*Jerome Rosen

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*Gerald Elias

Ronan Lefkowitz

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Robert Bradford Newman chair

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Craig Nordstrom

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Krentzman chair

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Sherman Walt

Edward A. Taft chair

Roland Small

‡Matthew Ruggiero

§ Donald Bravo

Contrabassoon

Richard Plaster

Horns

Charles Kavalovski

Helen Sagoff Slosberg chair

Richard Sebring

Margaret Andersen Congleton chair

Daniel Katzen

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

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Percussion

Charles Smith

Peter and Anne Brooke chair

Arthur Press

Assistant Timpanist

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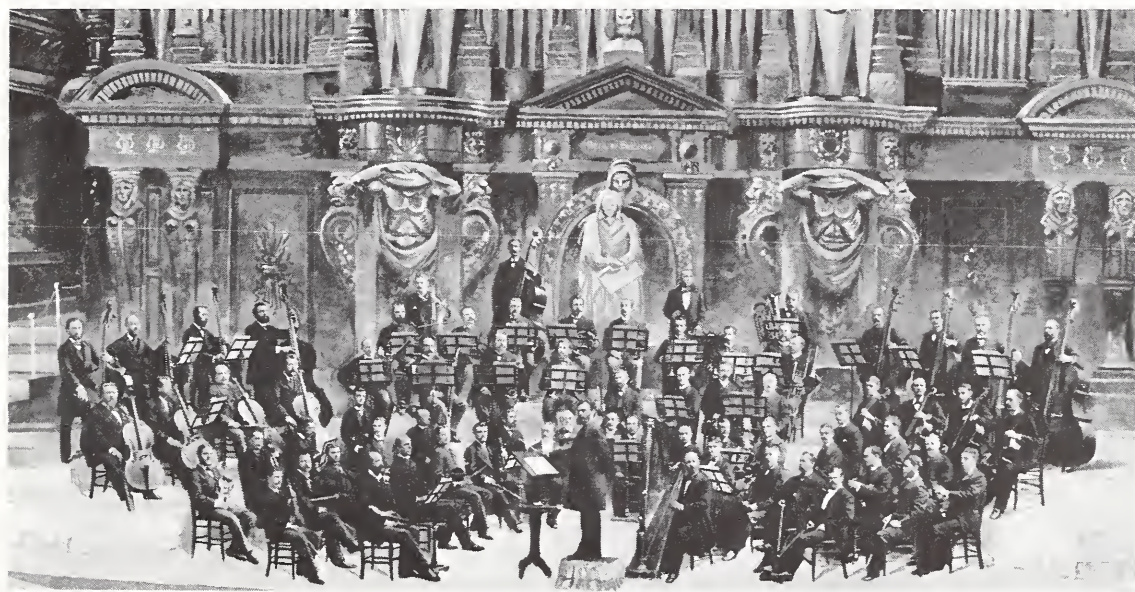
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 107th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990. The orchestra's virtuosity is reflected in

the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old



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

Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In

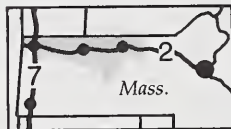
1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood



Photo: Alan D. Briere

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Music Center).

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

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in

1964, the Boston Symphony Chamber Players were founded.

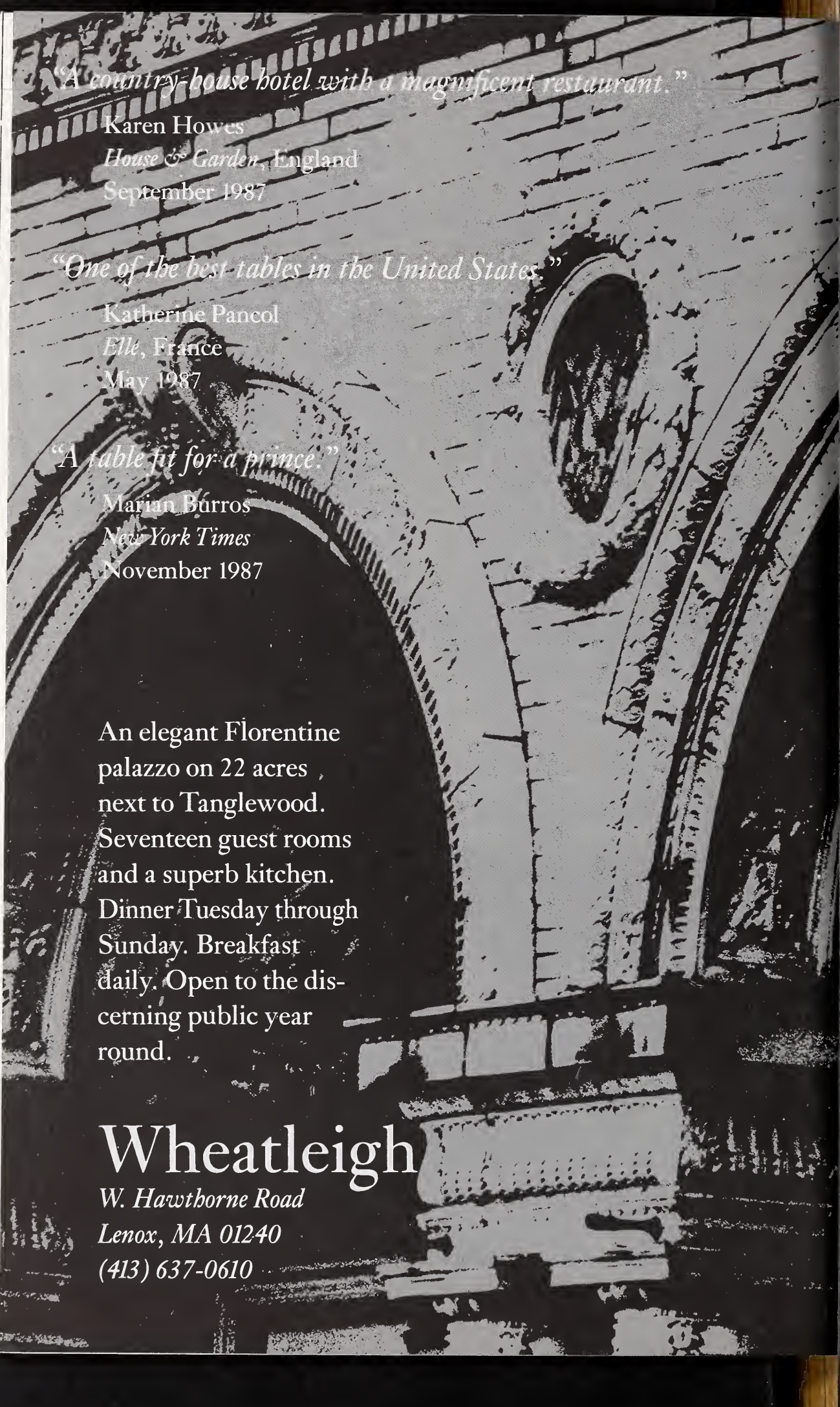
William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

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

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



Serge Koussevitzky conducting the Boston Symphony Orchestra at Tanglewood



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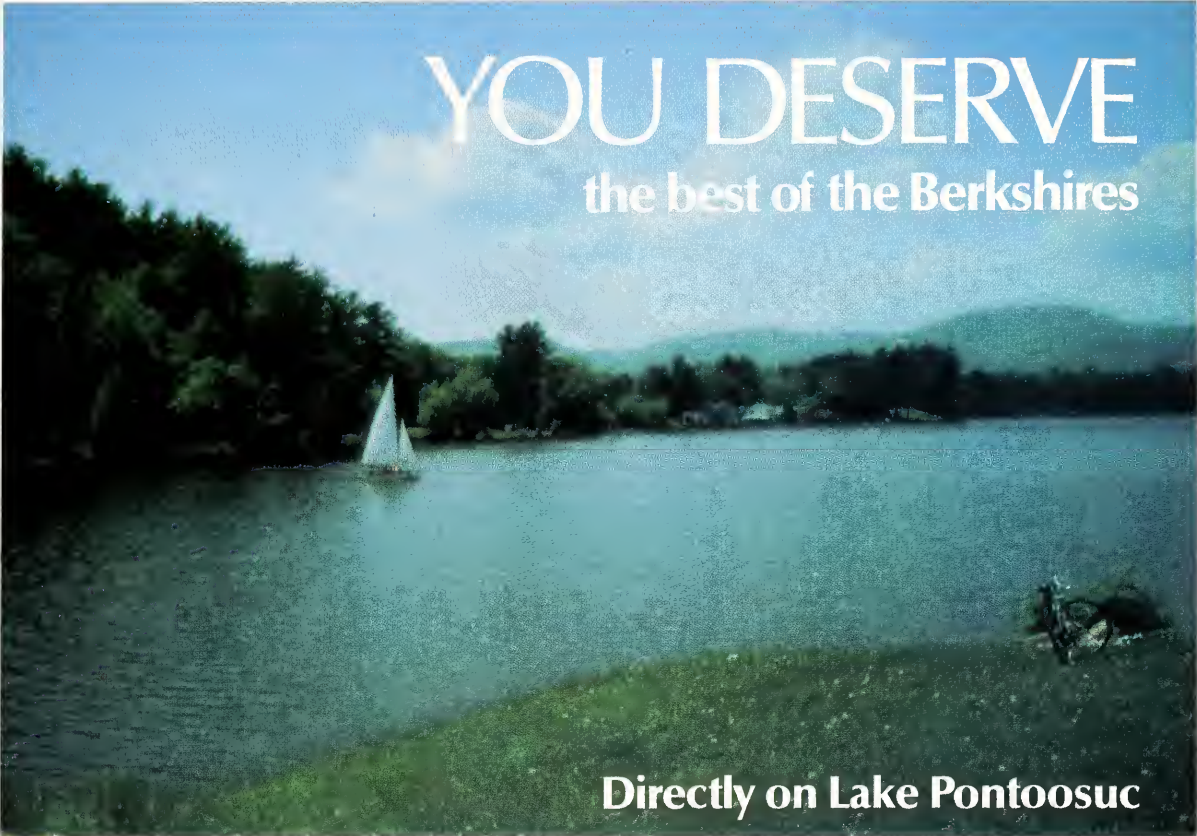
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Weekend Prelude

Friday, August 26, at 7

TRIBUTES IN SONG TO LEONARD BERNSTEIN

composed in celebration of his 70th birthday



DAVID DEL TREDICI

Lenny B. for voice, violin, and piano
"Happy 70th Birthday, Lenny!"
(text by Joel Conarroe)

DAISY NEWMAN, soprano*
MALCOLM LOWE, violin§
DAVID DEL TREDICI, piano

GEORGE PERLE

"For Johnny Mehegan," from *Four Anniversaries*
by Leonard Bernstein
Celebratory Invention on a Theme by
Leonard Bernstein

SHIRLEY RHOADS, piano

PETER SCHAT

For Lenny, at 70, Opus 35
(poem *For Ammonis* by Constantin Cavafy;
translation by Rae Dalven and adapted by
the composer)

SALVATORE CHAMPAGNE, tenor*
MARTIN AMLIN, piano*

NED ROREM

Trickle Drops
"to Lenny"
(text by Walt Whitman)

MICHAEL ORZECZOWSKI, baritone†
YEHUDI WYNER, piano‡

ALVIN SINGLETON

Bernsteinlied
DAISY NEWMAN, soprano
DORIOT ANTHONY DWYER, flute§
MARTIN AMLIN, piano

* * * * *

YEHUDI WYNER

Leonardo Vincitore
"for Lenny at seventy . . . lovingly, from Yehudi"

LISA SAFFER, soprano†
DOMINIQUE LABELLE, soprano†
EDWIN BARKER, double bass§
YEHUDI WYNER, piano

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†TMC Fellow
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BRIGHT SHENG

Two Chinese Love Songs for
voice, viola, and piano
"Dedicated to Leonard Bernstein"

At the Hillside Where Horses Running
The Stream Flows

LISA SAFFER, soprano
BURTON FINE, viola§
YEHUDI WYNER, piano

At the Hillside Where Horses Running

At the hillside where horses running,
Right above it is the beautiful cloud,
Which shines over the city of Kang-Ding.

So pretty is the girl from Lee's family,
So much in love with her is the boy from Zang's family.

The Stream Flows

Ei, the rising moon shines brightly,
It reminds me of my love in the mountains.
Like the moon, you walk in the sky,
As the crystal stream flows down the mountain.

Ei, the rising moon shines brightly,
It reminds me of my love in the mountains.
A clear breeze blows up the hill,
My love, do you hear I am calling you?

—translation by Bright Sheng

OLIVER KNUSSEN

Gong
(text by Rainer Maria Rilke;
translation by Stephen Mitchell)

ILANA DAVIDSON, soprano†

* * * * *

HAROLD SHAPERO

Lenny Seven-O(h)
"For Leonard Bernstein's 70th Birthday"
(text Anonymous)

DOMINIQUE LABELLE, soprano
ANDREA GALASSI, mezzo-soprano†
EDWIN BARKER, double bass
ARTHUR PRESS, percussion§
YEHUDI WYNER, piano

STEPHEN SCHWARTZ

Glory to Lenny
(to the music of "Gloria tibi" from
Mass by Leonard Bernstein)

DAISY NEWMAN, soprano
SALVATORE CHAMPAGNE, tenor
MARTIN AMLIN, piano

MICHAEL TILSON
THOMAS

Grace

ROBERTA ALEXANDER, soprano
MICHAEL TILSON THOMAS, piano

JAMIE BERNSTEIN
THOMAS

Three by Two for You
Burundi Birthday
Long Distance Daddy
Don't Count

JAMIE BERNSTEIN THOMAS
NINA BERNSTEIN

STEPHEN SONDHEIM

The Saga of Lenny—with no apologies
to Kurt Weill and Ira Gershwin

LAUREN BACALL
PAUL FORD, piano

Baldwin piano

Notes

For centuries composers have offered pieces of music as gifts to their colleagues for birthdays or other special celebrations. Some have reworked one of their colleague's own compositions, subtly or broadly; others simply write a new piece of music and send it as a gift, a personal expression of themselves, on the occasion. For Leonard Bernstein's seventieth birthday, a number of composers have offered, as their contribution to this weekend-long celebration, songs of various kinds, in a wide range of styles, as befits a tribute to a composer known for the "inclusiveness" of his music.

David Del Tredici composed a number of works that reflected his training at Princeton, then the center of serialist theory, before discovering *Alice in Wonderland* as a topic for musical setting; he set the *Alice* stories and poems in an ever enlarging cycle of orchestral works, one of which, *In Memory of a Summer Day*, won the 1980 Pulitzer Prize.

George Perle won the Pulitzer Prize for his Woodwind Quintet No. 4 in 1986 and soon thereafter was awarded a MacArthur Fellowship. One of America's senior masters of composition, Perle has twice been composer-in-residence at the Tanglewood Music Center. He is also our leading authority on the music of Alban Berg, which has played an important role in his own work. Shirley Rhoads, Perle's wife, is a longtime friend of Leonard Bernstein.

Dutch composer Peter Schat wrote *For Lenny, at 70*, to a 1917 poem by Constantin Cavafy originally in Greek, translated by Rae Dalven, and adapted by the composer to its present purpose.

Ned Rorem has long been regarded as one of America's most distinguished exponents of art song, though he has composed widely in many other genres, and he won the 1976 Pulitzer Prize for an orchestral work, *Air Music*.

Alvin Singleton studied composition at New York University and Yale, where his teachers were Mel Powell and Yehudi Wyner. His work has been influenced by jazz and the American vernacular as much as by contemporary European practice.

Yehudi Wyner, born in Canada, studied at Juilliard, Yale (with Hindemith), and Harvard (with Piston). He taught at Yale for many years, moving in 1978 to the State University of New York at Purchase. He has been on the faculty of the Tanglewood Music Center since 1975.

Bright Sheng was born in Shanghai, China. After the Cultural Revolution he was admitted to Shanghai Conservatory, where he studied composition; in 1982 he continued his studies with George Perle and Hugo Weisgall at Queens College. After spending the summer of 1985 as a Tanglewood Music Center Fellow in Composition, he began his doctoral studies at Columbia. For Leonard Bernstein's birthday he has composed two *Chinese Love Songs*, for voice, viola, and piano.

Oliver Knussen is one of the leading British composers and conductors of his generation and an important champion of new music both in England and the United States, particularly at Tanglewood, where he has been in charge of contemporary music activities since 1986. He was a composition student at Tanglewood between 1970 and 1973, having initially applied at the suggestion of Leonard Bernstein, who had been responsible also for recommending Knussen's early First Symphony for performance in London.

Harold Shapero studied at Harvard with Walter Piston and came to the very first session of the Berkshire (now Tanglewood) Music Center in 1940, when one of his roommates was Leonard Bernstein, to whom he dedicated his Sonata for piano four-hands and who recorded his Symphony for Classical Orchestra. He has taught for many years at Brandeis University.

Fresh from his success as the lyricist/composer of the musical *Godspell*, Stephen Schwartz was picked by Bernstein in 1971 to help him with the lyrics of his *Mass*. His birthday song for Leonard Bernstein uses the music of the "Gloria tibi" from *Mass* with new celebratory lyrics.

Born and trained in America, Michael Tilson Thomas has an international career as conductor, pianist, and educator. A winner of the Koussevitzky Prize at the Tanglewood Music Center in 1968, he was the Boston Symphony Orchestra's associate conductor from 1969 to 1974 and now returns frequently as a guest conductor. He has recently been named principal conductor of the London Symphony Orchestra.

Jamie Bernstein Thomas, Leonard Bernstein's elder daughter and oldest child, is herself a songwriter.

Stephen Sondheim began his professional work on Broadway with the lyrics to Bernstein's *West Side Story*, following that up with the lyrics to *Gypsy* (music by Jule Styne). He has since become the most imaginative composer-lyricist in the recent musical theater.

Stephen Sondheim's *The Saga of Lenny* was first performed by Lauren Bacall with Paul Ford on the Gala Birthday Performance last night. Except for that song and the excerpt from Leonard Bernstein's *Four Anniversaries*, the music on this concert is being performed this evening for the first time.

—Steven Ledbetter

Farewell and Thanks



Mischa Nieland



Gerald Elias



Harold Harris

The entire Boston Symphony Orchestra family extends its sincere thanks and best wishes to Mischa Nieland, Gerald Elias, and Harold Harris, who leave the orchestra at the end of the 1988 Tanglewood season.

BSO cellist Mischa Nieland joined the orchestra in 1943 when Serge Koussevitzky was music director and retires after forty-five years of distinguished and devoted service to the BSO as a cellist in the Boston Symphony Orchestra and Boston Pops Orchestra, and, since 1964, assistant principal cellist of the Boston Pops Orchestra. A native of Philadelphia, Mr. Nieland studied at the Curtis Institute of Music; before joining the Boston Symphony Orchestra he was a member of the Baltimore Symphony and then assistant principal cellist of the National Symphony. He has been soloist with the Boston Pops Orchestra, he is a devoted teacher with current affiliations at Boston University and at the Boston University Tanglewood Institute, and he is an active recitalist and chamber musician.

BSO violinist Gerald Elias is leaving the Boston Symphony Orchestra to become associate concertmaster of the Utah Symphony Orchestra. Mr. Elias joined the Boston Symphony Orchestra in 1975, after attending Oberlin College and graduating from Yale University. His teachers included A. William Liva, Ivan Galamian of the Juilliard School, Gerald Gelbloom, and former BSO concertmaster Joseph Silverstein. Mr. Elias has performed extensively in the United States and abroad, including solo performances with the Boston Pops Orchestra, and a concert tour of Japan, New Zealand, and Australia during the 1985-86 season. A 1973 Tanglewood Music Center Fellow, he has been a faculty member at the Boston University Tanglewood Institute.

Harold Harris, a member of the Boston Symphony Orchestra's staff since 1963, retires at the end of the 1988 Tanglewood season after twenty-five years of devoted service to the orchestra. Born and raised in Boston, Mr. Harris worked part-time in the Pops Kitchen for a year before becoming a doorman full-time at Symphony Hall. He became a member of the Symphony Hall stage crew in 1967 and has been coming to Tanglewood as a member of the stage crew each summer for more than twenty years.

All best wishes and many thanks to Mischa, Jerry, and Harold for their contributions to Boston's musical community and their years of distinguished service to the BSO.

Bernstein ^{at 70!} Tanglewood

Friday, August 26, at 9

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MICHAEL TILSON THOMAS, conductors

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YO-YO MA, cello

PETER SERKIN, piano

ROBERTA ALEXANDER, soprano

CHRISTA LUDWIG, mezzo-soprano

TANGLEWOOD FESTIVAL CHORUS and

TANGLEWOOD CHOIR, JOHN OLIVER, conductor

MEN OF THE BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

YOUNG ARTISTS CHORUS, STEVEN LIPSITT, conductor

BRAHMS

Concerto in A minor for violin and cello,
Opus 102 (First movement: Allegro)

MIDORI, violin

YO-YO MA, cello

LEON FLEISHER conducting

STRAVINSKY

Capriccio for piano and orchestra

Presto—

Andante rapsodico—

Allegro capriccioso, ma tempo giusto

PETER SERKIN, piano

SEIJI OZAWA conducting

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Thanksgiving, from *New England Holidays*

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TANGLEWOOD CHOIR JOHN OLIVER,
conductor

MICHAEL TILSON THOMAS conducting

INTERMISSION



MAHLER

Symphony No. 2 in C minor, *Resurrection*
(Final movement)

ROBERTA ALEXANDER, soprano

CHRISTA LUDWIG, mezzo-soprano

TANGLEWOOD FESTIVAL CHORUS and

TANGLEWOOD CHOIR, JOHN OLIVER,
conductor

MEN OF THE BOSTON UNIVERSITY

TANGLEWOOD INSTITUTE YOUNG

ARTISTS CHORUS, STEVEN LIPSITT,
conductor

SEIJI OZAWA conducting

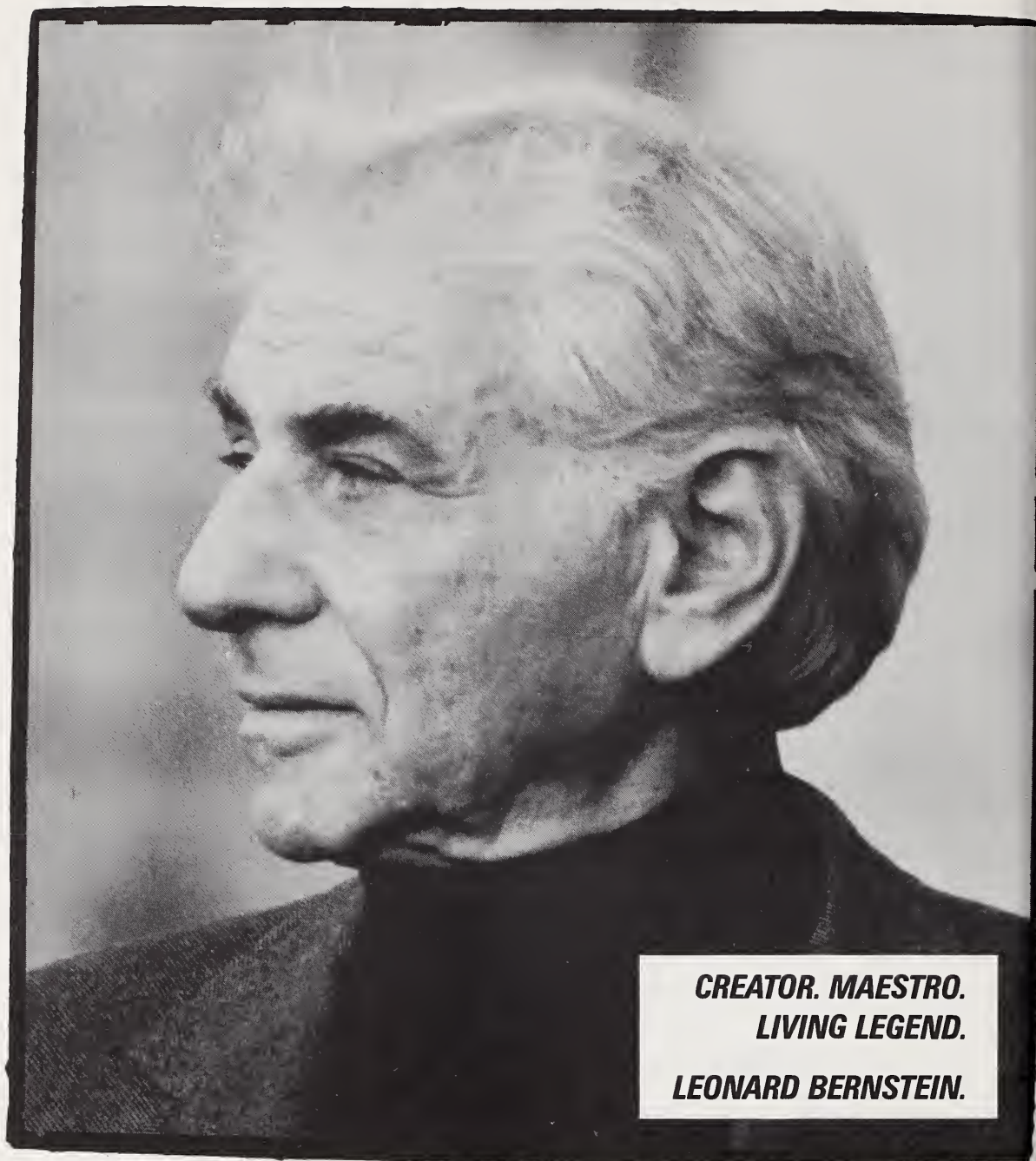
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NOTES

Johannes Brahms

Concerto in A minor for violin and cello, Opus 102

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He composed his Double Concerto at Thun in Switzerland in the summer of 1887 and led its first public performance at Cologne on October 18, 1887, with Joseph Joachim and Robert Hausmann as the soloists (see below). In addition to the solo performers, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

After completing his Fourth Symphony, Brahms wrote only one more work for orchestra in the more than ten years that remained to him, concentrating instead on chamber music, small choral pieces, songs, and piano and organ music. But the last work involving orchestra, the Double Concerto, Opus 102, was a work viewed in the early years as knotty and inaccessible. It is, without any doubt, as closely wrought as anything by Brahms, a serious work of great strength with little in it of mere virtuoso flash. And yet the solo instruments are given prominent and very different roles (the cello predominating slightly and given to taking the lead) that are carefully woven into the texture and designed especially to produce rich sonority when the two soloists are playing without orchestral accompaniment.

In a sense Brahms conceived the concerto as a peace offering to his friend Joseph Joachim, from whom he had been estranged since 1880, when his clumsy attempts to patch up the Joachims' marriage, which was foundering over Joachim's apparently unreasonable jealousy, actually precipitated their divorce. The violin and cello parts were conceived for Joachim and for Robert Hausmann (cellist of the Joachim Quar-

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tet); Brahms sent them the solo parts from Thun, Switzerland, where he had composed the concerto during the summer of 1887. A piano rehearsal at Clara Schumann's home in Baden-Baden late that September marked the first time the two men had spoken in some seven years. The first public performance took place just under a month later. The response was mixed, and even today the Double Concerto is the least familiar of Brahms's four concertos. Tovey explains the cool reaction this way: "Brahms did not make the new work a systematic display of the charms of the new combination, but simply expressed some of his most powerful and dramatic ideas for all the world as if the combination of instruments was perfectly familiar."

The concerto opens with a brief forceful assertion for full orchestra interrupted by the unaccompanied cello for a meditative recitative that takes off from the orchestra's last three notes. The orchestra tries again, this time with a more lyrical idea, but now the violin picks up the close of the phrase as the basis for its recitative. The cello rejoins the violin in a brief virtuosic display that leads into the orchestral exposition proper; it elaborates the two ideas already presented, linking them with a dissonant syncopated idea that will have consequences later. The brevity of the thematic ideas as originally presented does not of course prevent Brahms from working out a long-breathed symphonic development in which the solo instruments participate thematically as well as having enormously difficult parts making demands on solo technique and ensemble.

—Steven Ledbetter

Igor Stravinsky
Capriccio for piano and orchestra

Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He composed the Capriccio as a piano concerto for his own use, beginning with the last movement on December 24, 1928; he composed all three movements in reverse order and finished the scoring on November 9, 1929. Much of the work was done at Nice and Echarvines. A revised edition (largely limited to the correction of printer's errors) was prepared in 1949. The premiere took place in Paris on December 6, 1929. Stravinsky himself was soloist; Ernest Ansermet conducted the Paris Symphony Orchestra in the Salle Pleyel. The Boston Symphony Orchestra gave the American premiere on December 19 and 20, 1930, with Serge Koussevitzky conducting and soloist Jesús María Sanromá. In addition to the solo piano part, the score calls for two flutes and piccolo (doubling third flute), two oboes and English horn, two clarinets (second doubling E-flat clarinet) and bass clarinet (doubling clarinet), four bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings divided into two ensembles in the fashion of a Baroque concerto grosso, labeled "Concertino" (a solo string quartet) and "Ripieno."

One of the classic ways for a composer to earn a living—beyond the sometimes meager income provided by royalties or performing rights—is as a performer. Stravinsky was a competent, if not a great, pianist, and he wrote a number of pieces primarily to function as vehicles for himself. One of the reasons this was necessary was because the copyrights of his early, extremely successful music were not recognized, since neither Russia nor the United States had signed the Berne copyright convention, and the Russian Revolution had further complicated receiving royalties from early publications. As a result, much of Stravinsky's income in the 1920s and 1930s came from his appearances as a pianist and, increasingly over the years, as a conductor. He wrote the Piano Concerto and Sonata (both 1924), Capriccio (1929), and the Concerto for Two Pianos (1935) for his own use in concert, as well as works

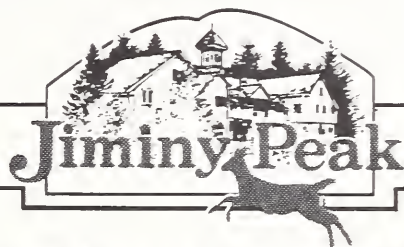
for violin and piano, the Duo Concertant for violin and piano, and some arrangements, which he played on his tours with violinist Samuel Dushkin.

Needless to say, the piano parts emphasized his own strengths and characteristics as a performer (quite different from those of, say, his contemporary Sergei Rachmaninoff, who also composed piano music especially for his own use). Stravinsky's music is crisply articulated, often staccato and percussive. It is by no means devoid of lyric qualities, but it avoids the grandiose sweep of a Rachmaninoff in favor of a greater clarity of line.

Stravinsky's decision to compose a new concerto in 1929 was no doubt caused, at least in part, by the need to have a second work to offer to orchestras that might express an interest in booking him (he had already appeared as soloist for the Concerto some forty times in Europe and America). It also provided a change of pace and character from the efforts of the three preceding large works, all for the theater: the opera *Oedipus Rex*, and the ballets *Apollo* and *The Fairy's Kiss*.

Stravinsky began with the final movement, the Allegro capriccioso, from which he ultimately drew the title of the entire work. "Capriccio" is a singularly apt title, richer in implication than something more cut-and-dried, like "Concerto No. 2." It suggests sudden whimsy, humor, and sudden changes of mood without denying the possibility of a serious character to the music as well—all in all a very good capsule description. The mystery is that this delightful work should be so relatively little-known, for few of Stravinsky's compositions are so purely entertaining.

The first movement is framed by two kinds of material: a loud statement full of trills and scales for piano and orchestra, and a slower, quieter, descending musical figure for solo instruments. Each of these is heard twice before the main body of the movement gets underway with a percussive theme in the pianos upported by the timpani playing the pitches G and B-flat (the timpani provide a remarkable echo of *Oedipus*, both in sonority and pitch). The even sixteenth-notes of the piano part are



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stressed in such a way as to produce irregular rhythms (3+3+2 or 2+3+3), setting up a motoric feeling that continues, even through changes of tempo, throughout the movement. The opening introductory sections return at the end as a frame, but there the slow, quiet passage is expanded through the addition of a soft rhythmic punctuation in the bass on G and B-flat, recalling the main material.

The second movement continues without pause. The piano's F minor argues with the woodwinds' A-flat major. The latter produce poignant melodies, against which the pianist offers lavishly rhapsodic decoration.

The finale is a witty rondo, filled with syncopated sounds that here and there evoke vaudeville routines. After an introductory preface, the pianist states the main material against a figure in the woodwinds which will grow into an important element in the discourse. The movement sparkles with brilliant energy, a non-stop toccata, from its beginning to its breathless ending.

—S.L.

Charles Ives

Thanksgiving and Forefathers' Day

Charles Ives was born in Danbury, Connecticut, on October 20, 1874, and died in New York on May 19, 1954. He composed Thanksgiving in August 1904, basing it on an older organ composition; several years later he combined it with three other tone poems into the symphony New England Holidays. The first performance was given in New York by Antal Dorati and the Minneapolis Symphony Orchestra on April 9, 1954, very shortly before the composer's death. This is the first Tanglewood performance of the score. The present performance uses the new critical edition by Jonathan Elkus. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoons, four horns, four trumpets, three trombones, tuba, timpani, celesta, bells (high, medium, and low), church chimes, low chimes, piano, and strings, plus mixed chorus.

Much of Ives's music was conceived in a form different from the one we know now. His earliest (and only) professional musical activity was as a church organist and choir director, for which he wrote a good deal of music. (Virtually all of it is now lost because, when Ives resigned his position at Central Presbyterian Church in New York in 1902, he generously left behind all his best anthems and organ music; when the church moved in 1915, all the old music was thrown out.) Giving up his church job cut Ives off from actual performance, but it gave him more time to compose (during the week he was a busy partner in the insurance firm of Ives & Myrick). The result was a remarkable outpouring of substantial pieces. The year 1904 alone saw the composition of four orchestral works, the Third Symphony among them. One of the smaller orchestral pieces he finished in 1904 was a reworking of material from an organ prelude and postlude of 1897, now lost. This Ives called *Thanksgiving*.

Between 1909 and 1913 he composed three other symphonic tone poems recalling the American holidays celebrated in the New England of his boyhood; he conceived the idea of combining them into a four-movement symphony, with one movement representing each of the four seasons. The result was the symphony *Holidays*, consisting of *Washington's Birthday* (winter), *Decoration Day* (spring), *The Fourth of July* (summer), and *Thanksgiving* (autumn). Ives noted that the four movements of the "symphony" could be performed separately. And he explained that the music was intended to suggest "pictures of a boy's holidays in a country town."

Thanksgiving was the most serious of the holidays for late-nineteenth-century America; it was generally celebrated in New England with elaborate church services filled with congregational singing. Thus we expect, from the subject matter, from the composer's background, and from the source of the original material in organ pieces, that *Thanksgiving* would be based largely on hymn tunes, and this indeed turns out to be the case. Like the other movements of *Holidays*, the piece is a cross between a "photograph in sound" and an act of memory, evoking a distant time, a fascinating ambiguity that is part and parcel of Ives's art.

The opening section, based on the lost organ postlude, juxtaposes major and minor chords a tone apart. To Ives, these represent

the sternness and strength and austerity of the Puritan character, and it seemed to me that any of the major, minor, or diminished chords used alone gave too much a feeling of bodily ease, which the Puritan did not give in to. . . . There is a scythe or reaping Harvest Theme, which is a kind of off-beat, off-key counterpoint.

The hymn tunes *Laban* and *Azmon* appear—usually as a fragment, as is typical with Ives—in the woodwinds and first violins, faintly at first, to suggest a half-heard congregation singing far away. They develop contrapuntally to a vigorous "Harvest Theme." The middle section is also derived from an earlier organ work, a Prelude based on a gospel song by George Frederick Root, *The Shining Shore*. Then the bitonal chords of the opening and the "Harvest Theme" prepare for the conclusion, a long crescendo building to a climax on the familiar hymn tune *Duke Street*. At the climax Ives calls for a chorus to sing a popular American hymn, written in 1833 by the Rev. Leonard Bacon to celebrate the two-hundredth anniversary of the founding of New Haven (Ives, a Yale man, would of course have known it well); its subject matter is particularly suitable for the holidays.

O God, beneath thy guiding hand
Our exiled fathers crossed the sea;
And when they trod the wintry strand,
With prayer and psalm they worshipped thee.

—S.L.

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Gustav Mahler

Symphony No. 2 in C minor

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He composed his Symphony No. 2 between 1888 and 1894; the chronology of this process is described below. He himself conducted the first three movements only with the Berlin Philharmonic on March 4, 1895, and gave a complete performance with the same orchestra and with soloists Josephine von Artner and Hedwig Felden on December 13 that year. Mahler also introduced the work in this country at a concert of the New York Symphony on December 8, 1908, with the Oratorio Society and soloists Laura L. Combs and Gertrude Stein Bailey. The score calls for four flutes (all doubling piccolo), four oboes (two of them doubling English horn), three clarinets in B-flat (one doubling bass clarinet) and two high clarinets in E-flat, four bassoons (one doubling contrabassoon), ten horns, eight trumpets, four trombones, bass tuba, organ, two harps, kettledrums (three players), bass drum, cymbals, high and low tam-tams, triangle, snare drum (several if possible), glockenspiel, tubular bells, birch brush, plus an offstage group consisting of kettledrum, bass drum, cymbals, and triangle; further, strings, soprano solo, alto solo, and mixed chorus.

It is an old cliché in film biographies of composers to link the moment of artistic creation in some way with a love affair, whether consummated or otherwise. (Ideally, in such films, the character of the music ought to describe to the listener the outcome of the affair.) Cliché though it be, Gustav Mahler began work on the material that was to turn into his first two symphonies as an artistic release from a tempestuous and troubling involvement with Marion Mathilda von Weber, the wife of a German soldier, Captain Carl von Weber, who was the grandson of the composer of *Der Freischütz* and other works that effectively created a school of German Romantic opera. Mahler became involved with the Weber family in December 1886, when the Leipzig Opera revived a number of Weber's works for the centennial of the composer's birth, many of them conducted by Mahler.

The emotional upheaval generated artistic creativity in Mahler. In 1888 he composed two large works; the first he called a "symphonic poem," a description that he kept even up to the first performance, though now we know it (somewhat revised) as the First Symphony. He followed this immediately with a single, gigantic march-like movement in C minor labeled *Todtenfeier* (*Funeral Rites*). He completed the first full score of this large work by September 1888, barely six months after writing *finis* to the huge "symphonic poem." It was to be another six years before *Todtenfeier* would finally take its place as the opening movement of the Second Symphony.

Soon he had a second movement as well. But then for some years Mahler's life as a composer was devoted largely to the composition of songs, some with piano accompaniment, others with orchestra. They drew their texts almost entirely from *Des Knaben Wunderhorn* (*Youth's Magic Horn*), an anthology of German folk poetry published in 1805 under the editorship of Achim von Arnim and Clemens Brentano. Two of these songs inspired his third and fourth movement. By mid-1893, Mahler found himself in a quandary: how to bring the symphony to a convincing conclusion. Unless he discovered a solution, the musically unrelated middle movements would simply be too different from the weighty *Todtenfeier*, too light in character to fit in the same work. And he knew he had to create a finale sufficient weight to balance the huge opening movement. If he were able to find such a finale, the middle movements could function as intentional points of relaxation in the mighty scale of the whole. He found his solution unexpectedly at a memorial service for his superior in Hamburg, Hans von Bülow. Bülow was famous both as conductor and pianist. For many years he had been

intensely active with the "music of the future," the works of Liszt and Wagner. By the time he met Mahler, Bülow was no longer sympathetic to the latest musical trends. He greatly admired Mahler's conducting, but when Mahler played through some of the still unfinished Second Symphony for him, Bülow covered his ears and declared that it had surpassed all acceptable bounds of dissonance. How ironic, then, that it was through the death of this musician so antipathetic to his work that Mahler found the key to his conclusion.

Bülow died in Cairo on January 12, 1894; a memorial service was held in Hamburg on March 29. Mahler was strangely moved by the effect of a chorus of children singing a resurrection hymn to a text of Friedrich Klopstock, "*Auferstehen, ja auferstehen*," and his pent-up eagerness to compose his massive finale was suddenly released in the realization that Death (the theme of the first movement) could only be followed appropriately by Resurrection (a subject naturally enough stressed at Bülow's memorial service). The service not only offered an image for the symphony's close but also a

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 Anonymous (5)



text that could give wings to the music—Friedrich Klopstock's resurrection hymn. (Actually Mahler ended up adapting the text so freely that, after the first two stanzas, it is basically his own work.) By July 10 he was writing to another friend, "The sketches are complete down to the smallest detail and I am just on the point of writing out the score. It is a *bold* piece, of extremely powerful construction. The final climax is colossal!" And on July 25 a letter announced the completion of the work with Mahler's satisfied assessment: "It is the most significant thing I have done up till now."

Mahler decided to organize and conduct the first complete performance himself, in Berlin on December 13, 1895. Yet to the public, Mahler's name still meant nothing. As a result, ticket sales were extremely bad, and most of the tickets had to be given away to musicians or conservatory students. To make matters more difficult, Mahler had been suffering from a headache from the moment of his arrival in Berlin, and on the day of the performance it turned into an incapacitating migraine. Bruno Walter recalled that when the composer ascended the podium, he was deathly pale and had to pause to overcome his dizziness before beginning. But once the performance was underway, he felt gradually more in control. The music gripped the audience more powerfully as movement succeeded movement. The reaction at the end was overwhelming—and this from an audience that included such important musical figures as the composer Engelbert Humperdinck and the conductors Arthur Nikisch and Felix Weingartner, not to mention the young Bruno Walter, who found his calling as a conductor and as a lifelong devotee to Mahler that evening.

The finale begins with a horrendous orchestral outburst. The reference to Beethoven's Ninth Symphony (the last movement of which begins with what German writers have been pleased to call a "fanfare of terror") is unmistakable. There follows a complex and very operatic orchestral passage—we should remember that Mahler was intimately acquainted, from the conductor's podium, with the world of opera and its larger-than-life gestures. Offstage horn calls build to elaborate fanfares. If the dead are to be called to judgment through a musical call to attention, it will be one like this, which seems to fill the entire universe. It leads to a gigantic march of wild, even vulgar, character, yielding eventually to a section of incredible stillness and unreality. Offstage brass instruments ("at the greatest possible distance," says the score) utter the definitive summons. As the sound of fanfares dies away, there occurs the most breathtaking moment of the entire symphony: unheralded and unexpected, the chorus begins singing very softly, the words of Klopstock's resurrection hymn: "Rise again, yes, you will rise again, my dust, after brief rest." The dead of all mankind seem to be stirring in answer to the summons. During the symphony's premiere, the audience actually gasped at the moment of the choral entrance.

From this moment the music gradually becomes confident and affirmative. Mahler follows Klopstock's poem closely at first, but from the entrance of the alto solo ("*O glaube, mein Herz*"—"Believe, my heart, you were not born in vain") the text is Mahler's own. It is tempting to read into it a double meaning: the evident religious sentiment derived from Klopstock as well as the composer's own assertion that, in spite of setbacks and failures, his music will live ("You have not lived and suffered in vain"). The ringing choral finale moves to E-flat, relative major of the opening C minor, utterly casting aside the torments and doubts of the funeral march for a confident declaration of the utmost brilliance—a major point of arrival in Mahler's own personal voyage of self-discovery.

—S.L.

Mahler: Symphony No. 2 in C minor, *Resurrection*
(Final movement)

Auferstehung

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
Wird der dich rief dir geben!

Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

—Friedrich Gottlieb Klopstock

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, Dein, ja Dein, was du gesehnt!
Dein, was du geliebt,
Was du gestritten!

O glaube:
Du wards nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muss
vergehen!
Was vergangen,
auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
Werd' ich entschweben
Zum Licht, zu dem kein Aug'
gedrungen!
Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n
wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

—Gustav Mahler

Resurrection

Rise again, yes, you will rise again,
My dust, after brief rest!
Immortal life! Immortal life
Will He who called you grant you!

To bloom again you were sown!
The Lord of the Harvest goes
And gathers sheaves,
Us, who died!

O believe, my heart, but believe:
Nothing will be lost to you!
Yours is what you longed for,
Yours what you loved,
What you fought for!

O believe:
You were not born in vain!
You have not lived in vain, nor suffered!

What has come into being must
perish,
What has perished must rise
again!
Cease from trembling!
Prepare to live!

O Pain, piercer of all things,
From you I have been wrested!
O Death, conqueror of all things,
Now you are conquered!
With wings I won for myself,
In love's ardent struggle,
I shall fly upwards
To that light to which no eye has
penetrated!
I shall die so as to live!

Rise again, yes, you will rise
again,
My heart, in the twinkling of an eye!
What you have conquered
Will bear you to God!

Artists

Seiji Ozawa is Music Director of the Boston Symphony Orchestra.

Pianist, conductor, and educator **Leon Fleisher** has been Artistic Director of the Tanglewood Music Center since 1985.

Born and trained in America, **Michael Tilson Thomas** has an international career as conductor, pianist, and educator, and has recently been named principal conductor of the London Symphony Orchestra. A winner of the Koussevitzky Prize at the Tanglewood Music Center in 1968, he was the Boston Symphony Orchestra's associate conductor from 1969 to 1974.

The young Japanese violinist **Midori** was a guest soloist with the New York Philharmonic when she was ten and has since appeared with many of the world's great symphony orchestras. She has appeared several times on television and this year will tour Italy and West Germany in recital. Midori made her first Boston Symphony Orchestra appearance at Tanglewood in 1986, under the direction of Leonard Bernstein.

Equally renowned for his appearances as soloist with orchestra, in chamber music, and on recordings, cellist **Yo-Yo Ma** has performed frequently with the Boston Symphony Orchestra in Symphony Hall, at Tanglewood, and on tour since his first BSO appearance in February 1983. This is his second summer as an artist-in-residence at the Tanglewood Music Center.

American pianist **Peter Serkin** has been internationally acclaimed for his frequent guest appearances with major symphony orchestras, as recitalist, as chamber musician, and as recording artist. He has performed frequently with the Boston Symphony Orchestra since his first Tanglewood appearance in 1970, and he has been a faculty member at the Tanglewood Music Center since 1985.



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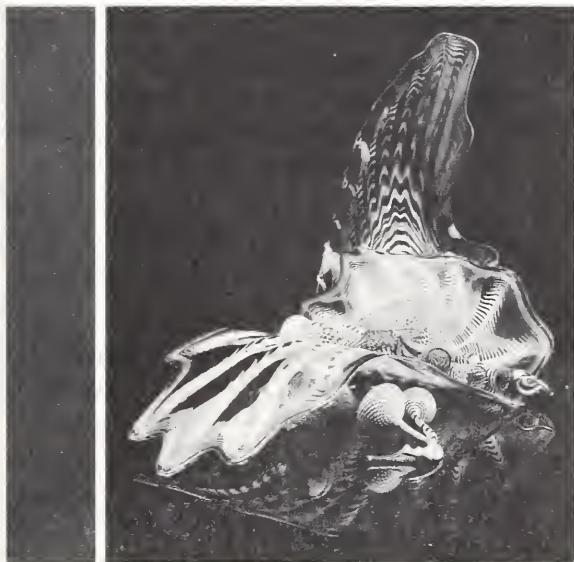
Your Hosts—The Wallaces

American lyric soprano **Roberta Alexander** has gained worldwide recognition for her appearances in the important opera houses, as soloist with major symphony orchestras, and at the major international festivals. Her appearances with the Boston Symphony Orchestra have included a Beethoven Ninth Symphony under Seiji Ozawa's direction, and music of Mozart and Berg under the direction of Michael Tilson Thomas. She has collaborated with Leonard Bernstein on numerous occasions and has recorded his complete songs for the Etcetera label.

Mezzo-soprano **Christa Ludwig** is acclaimed for her appearances in opera, as soloist with orchestra, and as a Lieder singer of the highest rank. To help celebrate Leonard Bernstein's sixtieth birthday ten years ago, she appeared in an internationally telecast gala concert with the National Symphony Orchestra and in a Brahms Lieder recital shown on PBS with Mr. Bernstein at the piano. Her frequent collaborations with Mr. Bernstein have included a Boston Symphony Orchestra performance of Mahler's *Resurrection* Symphony, at Tanglewood in 1970.

Now in its eighteenth year, the **Tanglewood Festival Chorus** was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, the chorus is made up of members who donate their services, performing in Boston, New York, and Tanglewood. The **Tanglewood Choir** includes members of the Tanglewood Music Center's vocal programs who participate in the master classes of Phyllis Curtin either as Fellows in Vocal Music or as members of the Phyllis Curtin Seminar. In addition to his work with the Tanglewood Festival Chorus, **John Oliver** is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale.

The Young Artists Chorus is part of the **Boston University Tanglewood Institute Young Artists Vocal Program**, one of ten BUTI programs for high school and college-age musicians. Now in its twenty-eighth year, BUTI is a summer program of the Boston University School of Music and the Tanglewood Music Center. **Steven Lipsitt** is conductor of the Boston University School of Music Chorus and Concert Choir. He has served as assistant conductor of the American Symphony Orchestra and was associate conductor for a Kennedy Center Opera Theater production of *Carousel*.



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Please make checks payable to the Tanglewood Music Center and mail to the Friends Office, Tanglewood, Lenox MA 01240. For further information, please contact John Keenum in the Friends Office at Tanglewood, or call (413) 637-1600.

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Daniela Rodnite
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Ying Jiang
Rafael Altino
Katharina Wolff
Jill Arbetter
Cynthia Romeo
Sheila Falls

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Carrie Rehkopf
Charys Schuler
Corine van Eikema Hommes
Xiao-Cao Xia
Naoki Matsui
Dian Folland
Katie Lansdale
Jennifer Bryan
Andrea Schultz
Xin Zhao
Laurie Landers
Steven Frucht

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Jennifer Ries
Jorge Pena
Brian Quincey
John Rogers
Helene Jamet
Kurt Rohde
Sonya White
Heidi von Bernewitz
Nestor Pou
Judith Ablon
Elizabeth Derderian-Wood

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Xin-Hua Ma
Sonna Kim
John Oshita
Maria Kitsopoulos
Hillel Zori

Maya Beiser
Melissa Brooks
Angela Myles Beeching
Raz Cohen
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*Brent Samuel

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Pascale Delache
Brad Annis
Christopher Brandt
Alison Gaines
‡David Gruender
†Jered Egan

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Karen Jones
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John Oliver, Conductor

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Lorenzee Cole
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Margo Connor
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Christine P. Duquette
Carol Furneaux
Amy Harris
Alice Honner-White
Frances Kadinoff
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Lydia Kowalski
H. Diane Norris
Fumiko Ohara
Jennifer Pigg
Lisa Saunier
Genevieve Schmidt
Carrol J. Shaw
Joan Sherman
Debra Stanton
Diane Sticks
Wendy Lee Tedmon

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Nancy Brockway
Barbara Clemens
Kitty DuVernois
Mary F. Ellis
Irene Gilbride

Thelma Hayes
Janice Hegeman
Donna Hewitt-Didham
Roslyn Pedlar
Avis See-Tho
Linda Kay Smith
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Dianne M. Terp
Judith Tierney
Constance L. Turnburke
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Tanglewood Festival Chorus Auditions
1988-89 Boston Symphony Orchestra Season

The Tanglewood Festival Chorus, John Oliver, Conductor, has openings in all sections for its 1988-89 winter season with the Boston Symphony Orchestra. Among the works to be performed are Beethoven's Ninth Symphony and Strauss's *Elektra*, both under the direction of BSO Music Director Seiji Ozawa; Haydn's *The Seasons*, under the direction of guest conductor Helmuth Rilling; and Ravel's *Daphnis and Chloé*, under the direction of guest conductor Bernard Haitink.

Open auditions will be held on Wednesday, September 14, at 6 p.m. in the Cohen Annex of Symphony Hall, 301 Massachusetts Avenue, Boston. No appointment is necessary, and all materials for the audition will be provided. For further information, please call the Chorus Office at (617) 266-3513.

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John Oliver, Conductor

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Connie-Lin Chmura
Gwynne Cushing
Ilana Davidson
Andrea Ehrenreich
Julie Hanson
Andrea Austin Jones
Rica Julie
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Men of the Boston University

Tanglewood Institute

Young Artists Chorus

Steven Lipsitt, Conductor

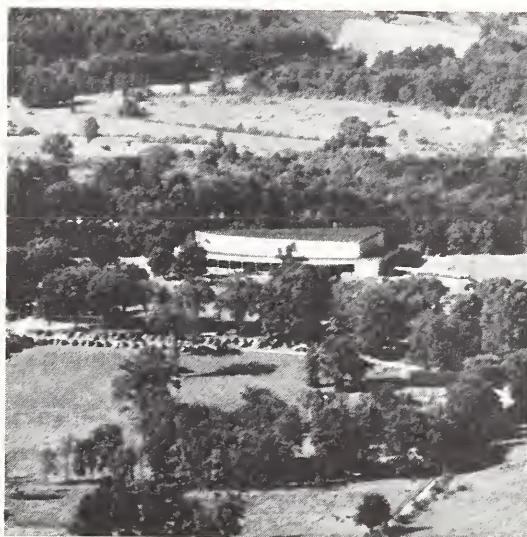
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William J. Rubush Memorial Fellowship/
Jane and William Ryan Fellowship
Kayo Iwama, Rumson, NJ
C.D. Jackson Fellowship
Raphael Rochet, Troyes, Champagne, France
Baldwin Piano and Organ Co. Fellowship in
Memory of Jack Romann
Mark Trawka, Erie, PA
Marie Gillet Fellowship

Composers

William Doerrfeld, New Haven, CT
Frieda and Samuel Strassler Fellowship
Thomas Donecker, Moers, West Germany
Reader's Digest Fellowship
Marti Epstein, Allston, MA
Otto Eckstein Family Fellowship
Christopher Fulkerson, Sacramento, CA
Aaron and Abby Schroeder Fellowship/
Margaret Lee Crofts Fellowship
Stefan Hakenberg, Wuppertal, West Germany
Leonard Bernstein Fellowship
Robert Keeley, Bridgend, Wales
Benjamin Britten Memorial Fellowship
Gary Philo, Larchmont, NY
Judith and Stewart Colton Fellowship

Armand Qualliotine, Brooklyn, NY
Leonard Bernstein Fellowship

Toshiro Saruya, Tokyo, Japan
*Koussevitzky Music Foundation Fellowship in
Memory of Margaret Grant*

Julian Yu, Beijing, China
Margaret Lee Crofts Fellowship

Chamber Ensemble Residency

The Fields Quartet

Dionisia Fernandez, Upper Saddle River, NJ
Frelinghuysen Foundation Fellowship

Rachel Gruber, Cleveland, OH
Haskell and Ina Gordon Fellowship

Eric Koontz, New Haven, CT
William and Lia Poorvu Fellowship

Elizabeth Suh, Overland Park, KS
Daphne Brooks Prout Fellowship

Other Participants

Seminar for Conductors

Yves Abel, Toronto, Ontario, Canada
Dorothy and Montgomery Crane Scholarship

Randall Fleischer, New York, NY
Mr. and Mrs. Andrall E. Pearson Scholarship

Alan Gilbert, New York, NY
*William and Mary Greve Foundation
Fellowship*

David Jones, Londonderry, Northern Ireland
William E. Crofut Family Scholarship

Kermit Poling, Cleveland, OH
Berkshire County Savings Bank Scholarship

Victor Puhl, Metz, France
Edward H. Michaelsen Scholarship

Tony Rowe, Cheshire, England
Dr. Marshall N. Fulton Memorial Fellowship

Lan Shui, Hang Zhou, China
C.D. Jackson Fellowship

Itay Talgam, Jerusalem, Israel
Tisch Foundation Scholarship

Juan de Udaeta, Madrid, Spain
General Host Corporation Scholarship

Phyllis Curtin Seminar for Singers

Jeanine Bowman, Cincinnati, OH
Mr. and Mrs. Joseph W. Rosgen Scholarship

Connie-lin Chmura, Pittsfield, MA
*Barbara Lee/Raymond Lee Foundation
Scholarship*

Andrea Ehrenreich, Buffalo, NY
Ruth and Victor Levy Scholarship

Madeleine Gray, New York, NY
Ada Holding Miller Scholarship

Julie Hanson, Seattle, WA
Eugene Cook Memorial Scholarship

Rica Julie, New York, NY
Ann and Gordon Getty Foundation Scholarship

Theresa Ludden, Albany, NY
Claudette Sorell/Mu Phi Epsilon Scholarship

Karen Richards, Baldwinville, MA
Stuart Haupt Scholarship

Robin Rubendunst, New Haven, CT
Katherine Metcalf Scholarship

Anna Soranno, Manhattan, NY
Lillian and Lester Radlo Scholarship

Frank Timmerman, Thomasville, GA
C.D. Jackson Fellowship

Franklin Zigman, Philadelphia, PA
James S. Deely Scholarship



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24

IV. CONFESSION

- 1. *Confiteor*
- 2. Trope: "I Don't Know" Craig Curtis
Timothy McAdams
Charles Davidson
- Descant Paul Augustine
- 3. Trope: "Easy" Thomas Barrett
Rita DiCarlo
Daniel Proctor

V. MEDITATION No. 1 (orchestra)

VI. GLORIA

- 1. *Gloria tibi* Celebrant
- 2. *Gloria in excelsis*
- 3. Trope: "Half of the People"
- 4. Trope: "Thank You" Melanie Sarakatsannis

VII. MEDITATION No. 2 (orchestra)

VIII. EPISTLE: "The Word of the Lord" Celebrant

- IX. GOSPEL-SERMON: "God Said" Monte Stone, Preacher,
with Paul Augustine
Patricia Dewey
Jane Dutton
Meera Popkin
Philip Zawisza

X. CREDO

- 1. *Credo in unum deum*
- 2. Trope: "Non credo" Daniel Proctor
- 3. Trope: "Hurry" Nancy Coulson
- 4. Trope: "World without End" Colleen McCarthy
- 5. Trope: "I Believe in God" David Itkin

XI. MEDITATION No. 3 (*De profundis*, part 1)

XII. OFFERTORY (*De profundis*, part 2)

XIII. THE LORD'S PRAYER

- 1. Our Father Celebrant
- 2. Trope: "I Go On" Celebrant

XIV. SANCTUS

XV. AGNUS DEI

XVI. FRACTION: "Things Get Broken" Celebrant

- XVII. PAX: COMMUNION ("Secret Songs") Christopher Almond,
boy soprano
Richard Carsey
Elvira Ponticelli
Charles Davidson
Melanie Sarakatsannis
Monte Stone
Celebrant

Street Singers:

Choral Preparation: Angela Broeker

Accompanist: Richard Carsey

Paul Augustine, Thomas Barrett, Beth Bergmann, Jeffrey Caldwell, Michael Camp, Richard Carsey, Janice Chandler, Nancy Coulson, Craig Curtis, Charles Davidson, Patricia Dewey, Rita DiCarlo, Jane Dutton, Robyn Gilbert, Monica Hahn, Heather Hertling, David Itkin, Michael Kreutz, Timothy McAdams, Colleen McCarthy, Laurie Oppelt, Elvira Ponticelli, Meera Popkin, Daniel Proctor, Monte Stone, Melanie Sarakatsannis, Philip Zawisza

Acolytes Laura Colofranson, John Gallagher,
Michael Knese, Anahid Papakhian, Sara Soileau,
Elizabeth Stein, Paul Tomak, Mary Van Meter,
Anthony Wozniak

Children's Choir:

Director: Mary Goetze

Assistant to the Director: Carlotta Parr

Accompanist: Patti Thorpe

Alternates for Solo: Abe Boulding, Andrew Davenport

Christopher Almond, Grace Almond, Ann Arkush, Claire Bacher, Leonor Binkley, Daniel Biss, Laura Boggess, Abe Boulding, Heidi Brown, Holly Burkhart, Sharon Chaitin, Alina Chertkoff, Andrew Davenport, Ursula Hildebrandt, David Hossler, Peter Hossler, David Kerr, John Lindenbaum, Eve Loftman, Melinda Martin, Mona Mjolsnes, Leah Peck, Andrea Radcliffe, Camilla Richmond, Gabriella Richardson, Shannon Ritz, Jessica Sebeok, Kira Taylor, Mimi Tzeng

Choir:

Conductor: Robert Porco

Accompanist: Kent Cook

Understudy for Celebrant: Monte Stone

David Ackerman, Laura Aikin, Robert Althaus, Grady Bailey, Anne Basinski, Stephani Bissinger, Michelle Boyle, Clifford Brooks, Mark Brown, Robert Cart, Terry Chasteen, Cheri Cook, Nicholas Cotellessa, Robert Cowles, Zane Dalal, Angela Dienhart, Deborah Friedman, Kathlyn Fries, Denise Gamez, John Gideons, John Goodenough, Heather Gray, Karen Gwaltney, Nancy Hall, Bruce Hunter, Brian Kerr, Jane Kowalski, Elizabeth Kluegel, Sheila Leadbetter, Gary Lehman, Diana Livingston, Daniel Ludden, Richard Lyford, Sheila Mangan, Frank Martinez, Dawn McGahan, Michael McVey, Kenneth Miller, Leann Mix, James Narvies, Kelly Oskouie, Adrienne Pavur, Kurt Reighley, Dulce Reyes, Patricia Risley, Clifton Romig, Reuven Senger, Silfredo Serrano, Jeffrey Springer, Jeffrey Sroufe, Starla Stavely, Danielle Strauss, Brenda Thorson, Walter Ulrich, Elizabeth Wright

Tape:

The pre-recorded tape was provided by Boosey & Hawkes, publisher.

Orchestra

First Violins

Parmela Attariwala
Jennifer Gordon
Grazia Raimondi
Janice Folsom
Laura Hilgeman
James Buchan
Christina Hartke
Joseph Cardas
Mahoko Eguchi
Nathalie DeLorme

Second Violins

Monique Mead
Michelle Vogt
Elizabeth Pabón
David Hays
Rebecca Emtage
Jonathan Liechty
Robert Janov
Devin McAuley

Violas

Melinda Scherer
Heather Storeng
Julie Rosseter
Fatima Ast
Cameron Prather
Marika Fischer

Cellos

Roland Duijne
Robert Peck
Julie Myers
Mary Amrhein
Aron Rider
Sharon Homeyer
Heather Jones

Basses

Christopher Rund
Nikki Strader
Ronald Kadish
Vincent Mennella
Marta Henry

Flutes

Suzanne Duffy
piccolo
David Houston
piccolo

Oboes

Steve Nelson
Kevin Elmore
English horn

Clarinets

Eric Nestler
Riccardo Morales
E-flat clarinet
Steven Logateta
bass clarinet

Bassoons

Andrew Witherington
William Hunker
contrabassoon

Horns

John Ericson
Sara Cyrus
David Warnke
Alison McKee

Trumpets

Christopher Norris
David McChesney
Benjamin Tucker
Dawn Beal

Trombones

Ricardo Casero
Otto Thierbach
Max Bonecutter

Tubas

Scott Cameron

Timpani

Kevin Rains

Percussion

Mark Famous
Joseph Nickell
Kimberly Risburg
Mark Latimer
Kevin Rains

Organ

Kent Cook
Jay Broeker

Harp

Catherine Anderson

Rock Band

Dave Singley
guitar I
Christopher Smith
guitar II
Jon Paul
electric bass
Don Hostetler
drums
Patrick Chestnut
electric keyboard

Blues Band

James Reid
drums
Lee Johnson
electric keyboard
Patrick Heilman
electric keyboard

Orchestra Manager

Ernest Gross

Orchestra Set-Up

Robert Peck
Christopher Rund

Librarian

Sandra Quaschnick

Percussion Technician

Lenny Marsh

Student Production Staff

Coaches	Javier Cendejas, Kent Cook, Shuichi Umeyama
Assistant to the Conductor	Angela Broeker
Stage Manager	Alan Eggleston
Assistant to the Director	Randy Elkins
Technical Director	Andrew Hearst
Property Mistress	Karen Seest
Property Crew	Heather Tompkins
Painting Assistants	Stephen Schott, Lauren Staggs
Paint Crew	Jay Adams, Karl Altau, Elizabeth Bamberg, Lisa Breen, Krista Brix, David Connell, James Crinklaw, Greg Cripe, Kris Durochick, Anna Fillmore, Brad Garvin, Patty Grandos, Ron Kadish, Brian Kerr, Cara Lambert, Ken Lovell, Chantalle Malone, Scott Moore, Susan Slavik, Tim Stebbins, Elizabeth Wright, Annette Yovonavich, Philip Zawisza
Technical Assistants	Robert Hartman, Lamont King, Andrew Mayer
Tape Operator	Alfred Calabrese
Stage Crew	Kevin Coughlin, Mike Daly, Steve Diehl, Kathryn Jager, Kandy Keirn, Magan Maher, Paul Mitchell, Brian Rawlins, Rebecca Roullier, Mark Schifferli, Stephanie Thompson, Joanne Zuhl
Lighting Assistants	Ransom Cooke, Michael Schwandt
Lighting Crew	Rebecca Cragun, Bryon Diehl, Till Piedmont, John Robinson, Virginia Tate
Costume Assistants	Kim Dancy, Bonnie Perkins, Jerri Rusnak
Make-Up	Bonnie Perkins
Costume Crew	Ken Hauan, Sue Moehlman, Randy Rowoldt, Janna Stauffer
Audio Crew	Stephen Basili, Steven Charles, Martin Dannemiller, James Franky, Christopher Rund, Fran Southerland, Michael Stucker, John Weber

Indiana University Opera Theater Production Staff

General Manager	Dean Charles H. Webb
Executive Assistant	George Calder
Chairman, Department of Stage Design	C. David Higgins
Chairman, Technical Production, Lighting	Allen R. White
Coaches	Elmar Burrows, Mark Phelps
Technical Director	Harold F. Mack
Assistant Technical Director	Gerard Duffin
Instrumental Coordinator	George Calder
Chorus Coordinator	Robert Porco
Master Scenic Artist	David Higgins
Head of Costumes and Make-Up	Nancy Steele

Supervisor of Costume Construction	Parwin Farzad
Costume Construction	Charlene Medlock, Patricia Pershing, Joyce Spaulding
Scenery Construction	Gordon Duncan William Presnell, David Presson
Director of Recording Arts	David Pickett
Audio Technician	Wayne Jackson
Electrical Maintenance	David Hobbs
House Manager	Richard Lathom
Publicity Coordinator	Paul Helfrich
Director of Development	Leonard Phillips

Formally established in 1921, the **School of Music of Indiana University** is one of the leading institutions in the world for advanced music study. The faculty of 140 includes many distinguished performers, scholars, and artist-teachers; the student body of 1,650 represents every state in the union and forty-two foreign countries. The school, directed by Dean Charles H. Webb, offers instruction in virtually every area of musical endeavor, is the location of several special research facilities, and sponsors nearly 900 performances annually by the Opera Theater, Ballet Theater, six orchestras, the Early Music Institute, bands, jazz ensembles, choruses, faculty, guests, and students. The **Opera Theater**, founded in 1948, has given well over 1,000 performances of more than 200 different operas, most done in English, and ranging from the Baroque to world premieres of important contemporary works.

Conductor **Robert Porco** is Professor of Music and Chairman of the Choral Conducting Department at the Indiana University School of Music, and is active within the school with the Indiana University Opera Theater and as a symphonic conductor. Formerly associate professor of music at the University of North Carolina at Chapel Hill, Mr. Porco received his master's degree from Ohio State University in 1965 and is the recipient of a 1988 Lilly Endowment Fellowship awarded to ten college faculty members chosen from throughout the state of Indiana. Recent Indiana University Opera Theater productions conducted by Mr. Porco have included Bernstein's *Candide*, Poulenc's *Dialogues of the Carmelites*, Donizetti's *Don Pasquale*, and Offenbach's *Orpheus in the Underworld*.

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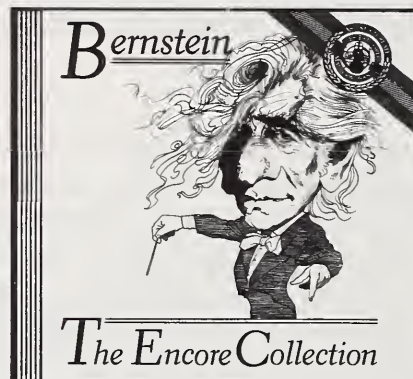
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NOTES

Leonard Bernstein
Mass, A Theatre Piece for Singers, Players, and Dancers

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and lives in New York City and Fairfield, Connecticut. He composed his Mass in 1970-71 at the request of Jacqueline Kennedy for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. The first performance took place there on September 8, 1971, under the direction of Maurice Peress, directed by Gordon Davidson, with choreography by Alvin Ailey. Participants included the Norman Scribner Choir and the Berkshire Boy Choir; Alan Titus sang the part of the Celebrant. This is the first performance of Mass at Tanglewood. In addition to the Celebrant (baritone), the score calls for various singers who make up a costumed chorus of "street people," some of whom have solo appearances, and a mixed chorus (robed and seated in pews), a boy choir, an orchestra divided into two parts, one in the pit (strings and percussion, plus a concert organ and a "rock" organ), and one onstage (brass, woodwinds, electric guitars, keyboards). The stage instrumentalists appear in costume and function as members of the cast. There is also a complement of dancers in hooded robes who play Acolytes assisting the Celebrant in the ritual.

Leonard Bernstein has commented that all of his music is, at heart, music for the theater. This is as true of his symphonies as of his Broadway shows and his ballets. (Two of his concert works—*The Age of Anxiety* and the *Serenade*—have been used as the basis of dance pieces by choreographers who have recognized their overt theatricality.)

But one might expect a setting of the text of the Roman Catholic Mass, which has been a part of musical history for centuries, to be an exception, even if composed by Bernstein. Most composers who have written Mass settings have done so with the intention that the work be performed as part of a religious service. The music of the different parts of the Mass as normally set are heard at different times during the service, separated by specific liturgical actions. In modern times Mass settings in general—whether by Dufay and Josquin in the Renaissance, J.S. Bach in the Baroque, or Haydn and Mozart in the Classical eras—have usually been considered abstract music, as large-scale choral/vocal cycles (just as the separate movements of a symphony form an instrumental cycle). This view probably arises because we are more likely today to hear this music in the concert hall than as part of the liturgy in a church. Yet in the full context of the Catholic liturgy, the Mass is inherently theatrical; its subtle dramatic structure developed over the centuries contains lamentation and celebration, confession, remorse, expiation, and new beginning. The instructions for celebrating the Mass include specific gestures, movements to one part of the church or another, and different manners of performing. It offers a dramatic progression from pain, doubt, or torment to peace. If Leonard Bernstein were to write a Mass, it would have to be a work of an intensely dramatic kind.

But why would a Jewish composer who is actively involved in his own religious tradition choose to set to music the liturgical texts of a very different tradition? One reason, certainly, was the fact that the work was to be a commemoration of the first Roman Catholic to be elected President of the United States, John F. Kennedy. Kennedy's assassination affected Bernstein deeply (he was orchestrating the final "Amen" of his *Kaddish* Symphony on November 22, 1963, when he learned of the tragic event, and was moved to dedicate the entire score "to the beloved memory of John F. Kennedy"). When Jacqueline Kennedy requested that Bernstein compose a work for the opening of the John F. Kennedy Center for the Performing arts (the name was chosen in honor of the late president's enthusiastic support for the arts), there was no

stipulation as to the character of the piece. It was the composer who decided to offer a Mass.

No doubt most of those who attended the first performance of *Mass* assumed (from its title) that the work would be essentially another in the long and distinguished line of Mass settings of which the European cultural tradition is so rich (and which Bernstein himself knows so well as a conductor), perhaps especially a work like Beethoven's *Missa Solemnis*, which combines visionary ecstasy with structural strength. As a conductor, Bernstein is one of the greatest advocates the *Missa Solemnis* has ever had (he conducted it in a memorable performance at Tanglewood in the last month of work on his own *Mass*), and such a setting would, no doubt, have been perfectly suitable as a tribute to a Roman Catholic president.

Bernstein chose to build his composition on the central liturgical texts of Kennedy's religious tradition, but he did far more than set the "customary" texts of innumerable earlier compositions, the so-called Ordinary of the Mass (Ordinary because they are unchanging between one service and the next: Kyrie, Gloria, Credo, Sanctus and Benedictus, and Agnus Dei). First of all, he included many of the prayers that belong



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to the Proper of the Mass ("proper" to a particular feast or service) and characteristically widened the whole with references to other religious traditions, linked at every point with a view of the issues of the present day (that is, of the early 1970s). The burning issues of society (as opposed to private theological questions of doubt and faith) involved war and peace, relations between the races, social and economic justice, and ecological concerns. All of these subjects are invoked in Bernstein's *Mass*.

In laying out the work as a whole, Bernstein began writing his own lyrics but eventually took on a collaborator, the young Stephen Schwartz (fresh from his success as lyricist and composer of the rock musical *Godspell*); he also credits Paul Simon with the quatrain that opens the third trope of the Gloria. And rather than composing a *Mass* intended either for use in an actual liturgical service or for aesthetic contemplation in the concert hall, Bernstein characteristically chose to make it overtly theatrical—or, as the subtitle puts it, "A Theatre Piece for Singers, Players, and Dancers."

As it stands, then, *Mass* is not a liturgical composition, but rather a dramatic inquiry into the state and conditions of faith in our time. It is a subject that has attracted the composer again and again over the years. From his very first large work, the *Jeremiah* Symphony, Bernstein has sought reconciliation after crisis. In *Jeremiah*, to be sure, the crisis was in part a historical one, the destruction of Jerusalem prophesied by Jeremiah and then lamented in rich, evocative poetry. His second symphony, *The Age of Anxiety*, had an up-to-date setting based on a long poem by W.H. Auden dealing with the search for meaning in a frenetic modern world. Though much of the symphony seems driven by the non-stop pressures of life, the very ending suggests at least an opening to new possibilities. The dispute between faith and doubt in a very imperfect world becomes still more explicit in Bernstein's third symphony, *Kaddish*, where a speaker (accompanied by music) recites the composer's text, a cross between Job and the "God is dead" theology of the '60s. Here, too, the most insistently outspoken questions and attacks on the divinity resolve in the end to a symbolic resolution by way of the Biblical image of the rainbow, the sign of reconciliation between God and man.

Any serious creative artist in any medium expresses certain fundamental issues in his work. However much the technique or the mood may vary from one piece to another, the receptive viewer, reader, or listener can discern a collective unity, or at least a close relationship, between the parts of the whole work, whether we are dealing with poetry of Dante or Shakespeare, the painting of Rembrandt, the sculpture of Michelangelo, or the symphonies of Beethoven and Mahler. Clearly the crisis of doubt and faith is not an easy issue in a half-century that has seen some of the darkest incidents of human history, events that inevitably raise ultimate questions of good, truth, right, and justice. It is impossible to listen alertly to Leonard Bernstein's music without hearing his own struggle with these issues, an overriding hope in the face of near despair.

The audience at the premiere of *Mass* was surprised by the very nontraditional shape of the piece compared to what any musically knowledgeable person might have expected from the title alone. But many of them were even more astonished at the range of musical styles that Bernstein employed in his piece. The music did not simply follow "normal" expectations drawn from the classic choral tradition, supplemented perhaps by formal arias and orchestral commentary. It contained folk elements, and blues, and rock, and the sounds of Broadway (some of the brassier march music of the Street People evokes for me certain passages in *Candide* as well as the later march from his orchestral *Divertimento*), all stirred up into a confusing ragoût with hints of twelve-tone usage, dissonances, even music on tape (though not electronically created).

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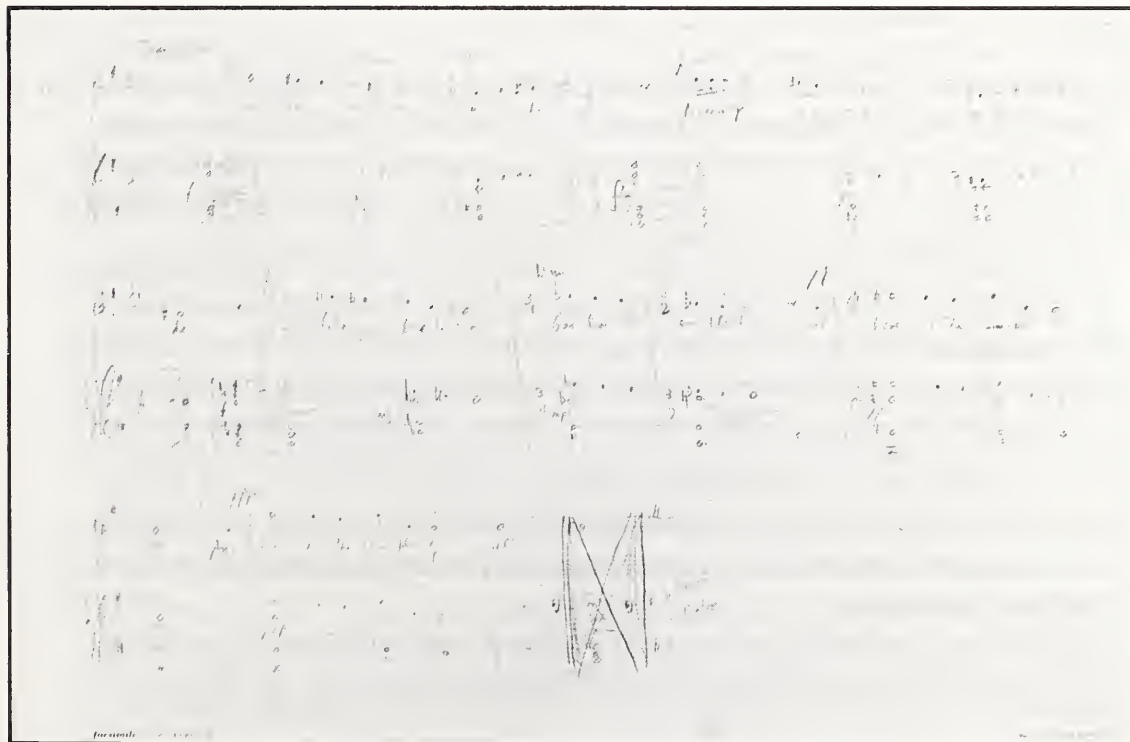
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In a word, *Mass* is the epitome of eclecticism. Now, to many critics, the label “eclectic” is one of the most damning that can be applied to a composer. It intimates that he has no personal musical style, that he has to beg, borrow, or steal ideas from all over and throw them together like raisins and nuts added to a bowl of porridge: lumps in the texture that never become part of it. Bernstein has always cheerfully embraced musical ideas from diverse traditions, partly because he is himself so curious about all kinds of music, and partly because he maintains that music is a universal part of human life. This has left him open to criticisms of eclecticism, though, and in no work of his was the reproach leveled so directly as in *Mass*.

By the same token, though, it can be argued that American music as a whole is fundamentally eclectic. Just as the history of this country is the story of people coming from somewhere else to make a new life alongside of immigrants from a different place, the story of America’s music is the history of many different strands brought from all over the world and joined into new combinations. Since *Mass* aimed to offer a dramatic view of American society at a particularly tormented time—not a reflective abstract work for the concert hall—the eclecticism of the score was entirely suitable. In that sense, there is no question that the music of Bernstein’s *Mass* more accurately mirrors the state of the art in this country around 1970 than any other single work.

More important than the mere selection and intermingling of different musical traditions is the way in which the mixture is carried out. The heady, breakneck interweaving of the various elements of *Mass* can be intoxicating at a first hearing. Yet its main thrust is a dramatically simple one, and, since it is patently a theatrical piece, the theater is the place to experience it. Antal Dorati, who was the music director of the National Symphony Orchestra (which performed in the premiere), noted in his autobiography that the work ought to have been subtitled “A Mystery Play,” because this would have better suggested to the unprepared listener its true character (in Dorati’s



From the composer’s fair copy of the piano/vocal score:

Hymn and Psalm (‘A Simple Song’—‘A New Song’) [Young high Baritone, or “Pelleas” tenor]

words): "a dramatic study of the drama of worship and thus also an exploration into the nature of the religious Mass as we know it."

Mass begins in darkness with music heard on a quadraphonic tape from four corners of the performing space. In an ecstasy, seemingly improvised, four solo voices enter in turn to sing in turn "*Kyrie eleison*" ("Lord, have mercy") and "*Christe eleison*" ("Christ, have mercy"). Bernstein likes to build up his long musical sentences from small motives that link, twine, and concatenate into new forms, often built from the tiniest of musical ideas. The basic motive of *Mass* is so tiny—and it comes, so to speak, out of nowhere, since it is the first thing we hear on the tape, without even a conductor's cue to warn us that it is coming—is a three-note figure played on the glockenspiel as the soprano begins to sing.

Allegretto con spirito (♩ = 108)

mp *ma marc.*

Soprano

Ky- (ly) ri- e- le- i- son,

Glockenspiel

mp *marc.*

e- le- i- son, e- lei- son.

mp *marc.*

This figure—including the pitches B, D, C, and the intervals of a minor third and a major second—reappears in endless guises and throughout the range of eclectic styles of which *Mass* is composed. Already the soprano echoes it at the end of the second bar. And the interval of the minor third is projected from the glockenspiel's sustained C to an E-flat in the second measure and again to a G-flat in the third, thus outlining a diminished triad, another fundamental sound of the piece.

The voices on tape overlap successively, in a ringing confusion that stops suddenly at the sound of a single loud chord on the electric guitar. The lights come up on a young man dressed in blue jeans and a simple shirt. This is the Celebrant. He sings, with suitable—and wonderful—simplicity the song that becomes a kind of theme for the work, "A Simple Song," celebrating a directness of religious experience that will soon be lost and must eventually be recovered. Bernstein originally composed this song for a film that Franco Zeffirelli was doing on the life of St. Francis of Assisi, a project from which the composer ultimately broke off on account of artistic differences. But some of the *Mass* music (including also the Sanctus) originally came from the sketched film music.

The Celebrant begins the service; the dramatic progression from this point is straightforward, but gradual, and described through remarkably varied music. The members of the crowd assembling for the service (which includes Street People and onstage instrumentalists) express their own doubts, fears, hopes, and concerns in a slangy vernacular and various styles of popular music suitable to the moods of the texts. The Celebrant is progressively invested in ever more elaborate robes, visually symbolizing the way in which the worshippers load all their concerns on him, as if

expecting him, in his radiant garments, to provide the immediate, magically direct, and easy solutions they are looking for. (One member of the chorus in the original production, who happened to be a clergyman, found this aspect of the work a powerful reflection of what he experienced from his congregation every time he ascended the pulpit.) The formal liturgy continues, but the Tropes (inserts to the liturgical text that cast a new light on its ideas) become increasingly self-centered and demanding. This culminates in a "primitive and fetishistic dance around the sacred objects"—the crowd has turned primitively pagan in its religious expectations. The dance moves progressively faster until it is interrupted by the appearance of the Celebrant, now most richly attired in vestments with a golden cope.

The others back off and the Celebrant picks out on the piano, with one finger, the notes of "Our Father," attempting, it seems, to gather his strength for what is expected of him, despite his own doubts. As he prepares for Communion, singing the Sanctus (in Latin, with echoes from the choir in Hebrew and the Street People in English), the sought-for peace—however defined—seems farther away than ever. As he elevates the holy vessels that hold the elements of the communion, the congregation demands peace again and again—but on its own terms. The pressures on the Celebrant mount to the breaking point. He hurls the sacramental wine to the floor; the chalice shatters, the red wine spills. The Celebrant undergoes a dramatic mad scene, losing his hold on reality and grasping at fragments of what he can remember (accompanied by echoes of earlier music). He tears the vestments from his body, stammers incoherently, sinks down in exhaustion, and eventually disappears into the pit.

A prolonged silence is broken by a solo flute recalling the "Epiphany," music played by an oboe during the Second Introit. A boy soprano sings the music of "A Simple Song," but with new words: "Sing God a secret song . . ." He is joined by a bass and they sing together, then embrace in peace. One by one more people enter, sing, embrace. The orchestra takes part in increasing numbers as the sound swells. The Celebrant, too, returns, unobtrusively and dressed simply again, as at the beginning. The chorus whispers to him, "*Pax tecum!*" ("Peace be with you.") Gradually the boys move off the stage into the aisles, passing the touch of peace to the members of the audience. On the last "Amen" of the chorus, a voice from the tape gives the benediction: "The Mass is ended; go in peace."

—Steven Ledbetter

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HAYDN

Symphony No. 88 in G

Adagio—Allegro

Largo

Menuetto: Allegretto

Finale: Allegro con spirito



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A Bernstein Birthday Bouquet:
Eight Variations on a Theme by Leonard Bernstein,
composed in celebration of his 70th birthday

LEONARD BERNSTEIN Theme

LUCIANO BERIO LB.AM.LB.M.W.IS.LB (To L. Bernstein,
affectionately, for his 70th birthday)

LEON KIRCHNER For Lenny's 70th:
N.Y.—Connotations—N.Y.

JACOB DRUCKMAN For dearest L.B. on his 70th birthday

LUKAS FOSS For Lenny (70th anniversary tribute
for orchestra and piano solo)
with LUKAS FOSS, piano

JOHN CORIGLIANO For Lenny, with love—and candor—
on his 70th

JOHN WILLIAMS To Lenny! To Lenny! (To Leonard
Bernstein, with unbounded admiration
on the occasion of his seventieth
birthday)

TORU TAKEMITSU For Lenny's birthday

WILLIAM SCHUMAN Let's hear it for Lenny (For Lenny—
with love and profound respect on his
seventieth birthday and the fiftieth
year of our friendship)

Please withhold applause until the end of the Variations.

INTERMISSION

LEONARD BERNSTEIN conducting

TCHAIKOVSKY

Symphony No. 5 in E minor, Opus 64

Andante—Allegro con anima

Andante cantabile, con alcuna licenza

Valse. Allegro moderato

Finale: Andante maestoso—Allegro vivace—

Moderato assai e molto maestoso—

Presto—Molto meno mosso

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NOTES

Joseph Haydn Symphony No. 88 in G

Franz Joseph Haydn was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed this symphony for the violinist Johann Peter Tost sometime in 1787, and it presumably had its first performance in Paris shortly thereafter. Arthur Nikisch led the first Boston Symphony Orchestra performances in November 1889. Serge Koussevitzky led the first Tanglewood performance of Haydn's Symphony No. 88 on August 14, 1937, during the Boston Symphony Orchestra's first summer at Tanglewood. André Previn led the most recent Tanglewood performance, on July 19, 1980. The Symphony No. 88 is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

Like his later London symphonies, numbered 93-104 and composed at the height of his international reputation, Haydn's Symphony No. 88 was once among the most popular and most frequently heard of the composer's works in the genre. Tovey included it in his *Essays in Musical Analysis* at a time when only very few Haydn symphonies were performed with any frequency, and, so far as the Boston Symphony is concerned, it was rarely absent from the repertory between 1889 and the mid-1950s. In recent years it has shown up less often, not because its endearing characteristics are any less apparent—indeed, its grace, wit, and abundance of musical ingenuity have never failed to please—but because of the recent and justly rewarding tendency to explore the all but totally neglected symphonies from earlier in Haydn's career.

The year after finishing his six Paris symphonies, numbers 82-87, which he had provided upon commission for the fashionable Concerts de la Logue Olympique, Haydn wrote two more for the violinist Johann Peter Tost, who felt that some new works by the famous composer would make for a handy calling-card upon Tost's own arrival in that city. Judging from the early manuscripts and prints, whose discrepancies reflect the difficulties their editors must have had in reading Haydn's normally careful hand (the autograph is lost), the Symphony No. 88 seems to have been written in a heat of inspiration; Haydn scholar H.C. Robbins Landon even suggests that Haydn so exhausted himself with this "pinnacle of perfection" that the second symphony of the pair, No. 89, could not possibly have achieved a comparable level and represents but "a pale reflection" of its predecessor.

From the beginning to end, this symphony is unmistakably Haydn. The slow introduction, for example, suggests something of that to Mozart's Symphony No. 36, the *Linz*, written four years earlier; but even in the briefer span of Haydn's introduction, how noticeably different the texture, the string figurations, the pacing, the sense of anticipation built into each pause. And the first movement as a whole is filled with the sort of musical good humor, bustling strings, solo woodwind commentary, and instant energy that Mozart, in general, reserves for the finales of his piano concertos (for Mozart, the first movement of a symphony was a much more serious affair). The main theme of the Allegro has an airy, outdoorsy quality: it is essentially horn music, though heard first in the strings. As Robbins Landon observes, the soft beginning of the Allegro explains the need for the slow introduction: the first measures of the theme would have been inaudible to an audience not yet properly settled into its seats.

The Largo's deceptively simple but exceedingly elegant main theme is given first to the instrumental combination of oboe and solo cello and has a breadth that allows for different types of string embellishments as the movement proceeds. A surprise is the introduction of trumpets and drums, held silent throughout the first movement

and heard here in a Haydn symphonic slow movement for the first time. The Menuetto is a peasant dance, down to earth, but also replete with Haydnesque phrase extensions, abrupt harmonic sidesteps, and a jovially assertive return to the main tune; the Trio, with its bagpipe-like drone and touches of dissonance, takes us to another part of the Austrian countryside.

The finale is extraordinarily deft and ingenious; how much invention Haydn has fit into less than four minutes of music! Try to imagine this movement as totally new, and you will have some sense of what contemporary listeners felt, since the composer had just recently developed the hybrid sonata-rondo form typified here. Haydn generates such a rush of energy that he is able to play with our expectations from the very beginning; at the final return to the rondo theme, the music itself seems as amusedly unsure as we are of just where it is, where it's going, and when it's going to get there. But it's there before we know it, and after one last pause it rushes us headlong to the boisterous final fanfare of trumpets and drums.

—Marc Mandel

*A Bernstein Birthday Bouquet: Eight Variations on
a Theme by Leonard Bernstein*

For centuries composers have offered pieces of music as gifts to their colleagues on special occasions, and they have often done so by borrowing a familiar musical idea originally created by the honoree and treating it playfully or seriously. The birthday tribute to be offered to Leonard Bernstein this evening was conceived by Oliver Knussen, who selected as the basis for the tribute "New York, New York," the opening number from Bernstein's first Broadway show, *On the Town* (a song that has by now taught several generations of out-of-towners visiting New York for the first time the useful mnemonic "the Bronx is up, and the Battery's down"). He invited a number of Bernstein's fellow composers to write an orchestral variation on this zippy tune as a contribution to this celebratory, fundraising event, the only stipulation being that each variation should run about ninety seconds. As the compositions arrived from the various composers, Knussen determined (on grounds of musical contrast) the order in which they would appear in the final "work."

Oliver Knussen (born in Glasgow, 1952) is one of the leading British composers and conductors of his generation and an important champion of new music both in England and the United States, particularly at Tanglewood, where he has been in charge of contemporary music activities since 1986. He has also been an artistic director of the Aldeburgh Festival since 1983. He was a composition student at Tanglewood between 1970 and 1973, having initially applied at the suggestion of Leonard Bernstein, who had been responsible also for recommending Knussen's early First Symphony for performance in London. His works include three symphonies, a large body of vocal and chamber music, and two successful operas with Maurice Sendak, *Where the Wild Things Are* and *Higglety Pigglety Pop!*

Luciano Berio (born in Oneglia, Imperia, Italy, 1925) is, of all Italian composers of the postwar period, the most active on the international scene. He studied in Milan and then in the United States (he was a Composition Fellow at Tanglewood in 1951, studying there with Dallapiccola). He was co-founder of the first electronic music studio in Italy, but most of his music is for acoustic instruments and voice. In 1982 he returned to Tanglewood as composer-in-residence. Berio came most forcibly to the attention of the musical world in 1968, when he conducted his *Sinfonia* (dedicated to

Leonard Bernstein) and made a memorable recording with the New York Philharmonic. Berio has composed in all genres, and generally imbues his music—even seemingly abstract instrumental works—with palpable dramatic qualities.

Leon Kirchner (born in Brooklyn, 1919) studied with Schoenberg at UCLA and later with Ernest Bloch at Berkeley. Later he studied with Roger Sessions in New York. After teaching for a number of years in California (at the University of Southern California and Mills College), he was named successor to Walter Piston at Harvard, where he is currently Walter Bigelow Rosen Professor of Music. He won the 1967 Pulitzer Prize for his Third String Quartet. In 1969, Kirchner composed his *Music for Orchestra* for the New York Philharmonic's 125th anniversary.

Jacob Druckman (born in Philadelphia, 1928) studied with Aaron Copland at Tanglewood in 1949 and later at Juilliard and in Paris. He has taught especially at Juilliard and at Yale, where he also directed the electronic music studio. In recent years Druckman has composed largely works for orchestra; his *Windows* won the 1972 Pulitzer Prize. As composer-in-residence with the New York Philharmonic in the early '80s, he was artistic director of the influential series of new music concerts given by the orchestra in 1983, 1984, and 1986, under the title "Horizons." Leonard Bernstein conducted the New York Philharmonic in the world premiere of his *Aureole* in 1979.

Lukas Foss (born in Berlin, 1922) came to the United States at the age of fifteen and studied at the Curtis Institute, where he had the same teachers in piano, composition, and conducting as Leonard Bernstein. Like Bernstein he was in the very first class of the Berkshire Music Center at Tanglewood in 1940. Foss has divided his time between composition and conducting, having been music director of the symphony orchestras in Buffalo and Milwaukee and, since 1971, of the Brooklyn Philharmonic Orchestra,

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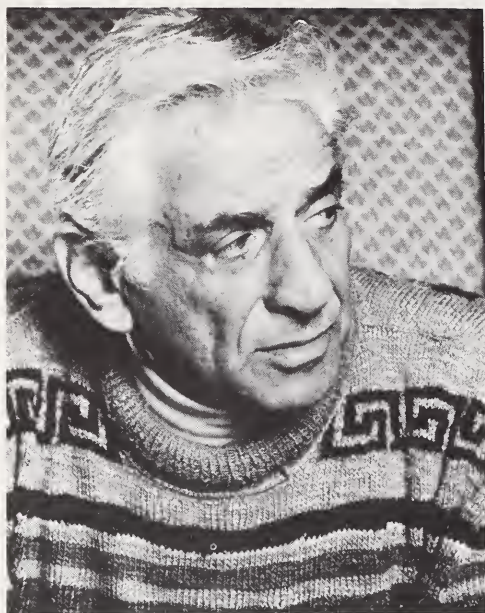


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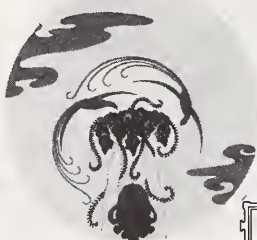


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where he has introduced a significant series of concerts and discussions under the heading "Meet the Moderns." In his own works he has been receptive to all kinds of experimentation, with time, improvisation, and electronic elements carried out with wit and panache. He is also a brilliant pianist who is the featured soloist on two of Leonard Bernstein's recording of Bernstein's *Age of Anxiety*.

John Corigliano (born in New York, 1938) grew up in close association with the New York Philharmonic, of which his father was concertmaster during most of the years when Leonard Bernstein was its music director. He studied at Columbia with Otto Luening and at the Manhattan School of Music with Vittorio Giannini. His works are frequently lyrical and in an accessible style. He has written everything from a mixed-media opera called *The Naked Carmen* (after Bizet) to the film score for *Altered States*, which was nominated for an Academy Award. His 1977 Clarinet Concerto, commissioned by the New York Philharmonic and first performed under Leonard Bernstein, has been especially successful. The Boston Symphony commissioned his 1981 *Promenade* Overture, written especially for the Boston Pops Orchestra, for its centennial.

John Williams (born in New York, 1932) had a background in classical piano and jazz, and he was in demand as a studio pianist in Hollywood (where his family had moved when he was a child) before he became active as an orchestrator and then as a composer for films. In addition to some of the most popular film scores of recent years, he has also turned out a steady flow of concert pieces, particularly concertos. He was named conductor of the Boston Pops Orchestra in 1981, and with that ensemble he has made a very successful record of music by Leonard Bernstein.

Toru Takemitsu (born in Tokyo, 1930) came to music only in his teens and is largely self-taught, but he is far and away the best-known Japanese composer today. His international reputation began when Stravinsky deemed his 1957 *Requiem* for strings the most interesting Japanese piece he had heard to that time. His reputation developed a great deal further when he was commissioned to write a piece for the 125th anniversary of the New York Philharmonic. The resulting piece, *November Steps*, a double concerto for *biwa* and *shakuhachi* with orchestra, scored an immediate success when it was premiered by Seiji Ozawa in November 1967.

William Schuman (born in New York, 1910) is one of the last of that generation of American composers whose works came to prominence, and formed the basis of an American symphonic literature, through the enthusiastic sponsorship of Serge Koussevitzky, a sponsorship that has continued through Koussevitzky's protégé Leonard Bernstein. As an educator and administrator (notably as an innovative president of Juilliard and the first president of Lincoln Center for the Performing Arts), Schuman has made a strong contribution to American musical life. But his most important work has been his compositions, especially in the works for orchestra, including ten symphonies. Koussevitzky conducted the Boston Symphony in world premieres of the Third and the Fifth (Leonard Bernstein has made superb recordings of both of these); the Eighth Symphony was written for the opening of Philharmonic Hall (as it was then called) at Lincoln Center, and was first performed and recorded by Leonard Bernstein and the New York Philharmonic.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky
Symphony No. 5 in E minor, Opus 64

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He composed the Fifth Symphony between May and August 26, 1888, himself conducting the premiere in St. Petersburg on November 17 that year. Theodore Thomas introduced it to America at a concert in New York on March 5, 1889. Serge Koussevitzky led the BSO's first performance of the Tchaikovsky Fifth in the Berkshires, on August 16, 1936, as well as the orchestra's first Tanglewood performance, on August 11, 1940. Semyon Bychkov led the most recent performance here, on August 24, 1986. The symphony is scored for three flutes (third doubling piccolo), two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones and bass tuba, timpani, and strings.

Even the Tchaikovsky Fifth was once new music, and controversial new music at that. The first extended commentary on it was written by William Foster Apthorp, who by day was on the Boston Symphony's payroll as its program annotator and who at night reviewed its concerts for the *Boston Evening Transcript*. As a critic, Apthorp was famous for his hatred of new music, whether it came from Russia, France, or Germany, and Baker's Biographical Dictionary of Musicians notes that "his intemperate attacks on Tchaikovsky elicited protests from his readers." As the Boston Symphony's wordsmith, Apthorp had rather to pull in his horns. The Fifth Symphony came to Boston with the great Arthur Nikisch on the podium in October 1892. It was not four years since the premiere, and the composer was still alive, with *The Nutcracker* yet to be produced and the *Pathétique* still to be written.

Introducing the Fifth, Apthorp wrote that

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Tchaikovsky is one of the leading composers, some think *the* leading composer, of the present Russian school. He is fond of emphasizing the peculiar character of Russian melody in his works, plans his compositions in general on a large scale, and delights in strong effects. He has been criticized for the occasional excessive harshness of his harmony, for now and then descending to the trivial and tawdry in his ornamental figuration, and also for a tendency to develop comparatively insignificant material to inordinate length. But, in spite of the prevailing wild savagery of his music, its originality and the genuineness of its fire and sentiment are not to be denied.

The E minor symphony . . . is an excellent example of the composer's style. It is in the regular, traditional symphonic form, except that the first part of the first Allegro movement is not repeated (a license which several contemporary composers tend more and more to adopt), and that the traditional scherzo is replaced by a waltz movement. But composers, ever since Beethoven, have been so fond of writing movements of various kinds to take the place of the regular minuet or scherzo that this can hardly be called a license on Tchaikovsky's part. Hitherto, however, only Hector Berlioz (in his *Fantastic Symphony*) has found a waltz movement worthy of the dignity of the symphonic form; and the present writer believes that Tchaikovsky has been the first to imitate him in introducing a waltz into a symphony. The theme of the slow introduction to the first movement is of considerable importance, as it reappears again more than once in the course of the work. The theme of the first Allegro, as well as the manner in which it is accompanied at its first presentation, is eminently Russian. The whole movement is an example of persistent and elaborate working out, such as is not too common nowadays, even with Tchaikovsky. The second (slow) movement is based upon two contrasted themes, the Slavic character of the first of which is unmistakable. The finale is preceded by a slow introduction, in which the theme of that to the first movement is recognized once more. This is followed by an Allegro vivace, full of *quasi*-Cossack energy and fury—a movement thoroughly characteristic of the composer. The whole symphony is scored for full modern orchestra, although some instruments often employed by orchestral writers today, such as the English horn, bass-clarinet, and harp, are conspicuous by their absence. But the general style of orchestration is essentially modern, and even ultra-modern.

Wearing his *Evening Transcript* hat, Apthorp was not as cautious:

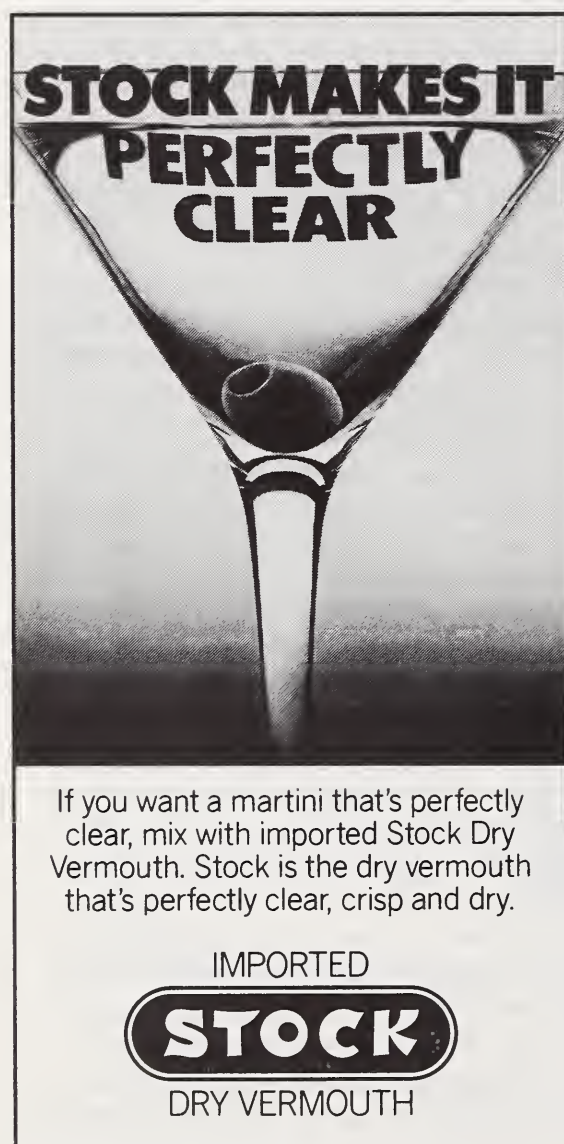
It is less untamed in spirit than the composer's B-flat minor Concerto, less recklessly harsh in its polyphonic writing, less indicative of the composer's disposition to swear a theme's way through a stone wall . . . In the Finale we have all the untamed fury of the Cossack, whetting itself for deeds of atrocity, against all the sterility of the Russian steppes. The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, delirium tremens, raving, and above all, noise worse confounded!

Tchaikovsky's own feelings about the Fifth blow hot and cold: "I am dreadfully anxious to prove not only to others, but also to myself, that I am not yet *played out* as a composer . . . the beginning was difficult; now, however, inspiration seems to have come" . . . "I have to squeeze it from my dulled brain" . . . "It seems to me that I have not blundered, that it has turned out well" . . . "I have become convinced that this symphony is unsuccessful. There is something repulsive about it, a certain excess of gaudiness and insincerity, artificiality. And the public instinctively recognizes this. It was very clear to me that the ovations I received were directed at my previous work, but the symphony itself was incapable of attracting them or at least pleasing them. The realization of all this causes me an acute and agonizing sense of dissatisfaction with myself. Have I already, as they say, written myself out, and am I now able only to

repeat and counterfeit my former style? Yesterday evening I looked through the Fourth Symphony . . . What a difference, how much superior and better it is! Yes, that is very, very sad!" . . . "The Fifth Symphony was magnificently played [in Hamburg, March 1889], and I like it far better now, after having held a bad opinion of it for some time . . ."

Since the Fourth, ten years had gone by, years in which Tchaikovsky's international reputation was consolidated, in which he had come to feel the need to give up his teaching at the Moscow Conservatory so as to have more time for composing, in which he began to be active as a conductor, in which he finished *Eugene Onegin* and three unsuccessful but not uninteresting operas (*The Maid of Orleans*, *Mazeppa*, and *The Sorceress*), in which he composed the Violin Concerto and the Second Piano Concerto, the three orchestral suites and *Mozartiana*, the *Italian Capriccio*, the Serenade for Strings, the *1812 Overture*, the *Vespers Service*, the *A minor* trio, the *Manfred* Symphony, and some of his most appealing songs, including "Don Juan's Serenade" and "Amid the Noise of the Ball."

The Fourth had been the symphony of triumph over fate and was in that sense, and admittedly, an imitation of Beethoven's Fifth. For Tchaikovsky's own Fifth, we have nothing as explicitly revealing as the correspondence in which he set out the



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program of the Fourth for his patroness, Nadezhda von Meck. There is, however, a notebook page outlining a scenario for the first movement: "Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (I) Murmurs, doubts, complaints, reproaches against xxx. (II) Shall I throw myself in the embraces of faith???"

xxx is less likely to be a particular person than what he usually refers to in his diary as *Z* or *THAT*—his homosexuality, which caused him deep pain and which, in addition, terrified him as a potential cause of scandal. To pursue Tchaikovsky's verbal plan through the first movement as he finally composed it is fruitless. (He also disliked attempts to interpret musical processes in too literal—and literary—a manner.) Clearly, though, the theme with which the clarinets in their lowest register begin the symphony has a function other than its musical one: it will recur as a catastrophic interruption of the second movement's love song, as an energy-less ghost that faintly reproaches the languid dancers of the waltz, and—in a metamorphosis that is perhaps the symphony's least convincing musical and expressive gesture—in majestic and blazing E major triumph.

Tchaikovsky's wonderful gift of melody (Aphorism's "peculiar [Russian] character" must refer to the way the tunes droop, which is not Boston-in-the-1890s at all), his skill as well as his delight in "strong effects," the fire and the sentiment, these need neither introduction nor advocacy. A word, though, about the orchestra. Rimsky-Korsakov, discussing his own *Scheherazade*, congratulates himself on the brilliance he has been able to achieve with an orchestra no larger than that normally used by Glinka. Tchaikovsky, too, produces remarkable effect with remarkable economy. Three flutes (one doubling piccolo), two each of the other woodwinds, four horns, two trumpets, three trombones and tuba, kettledrums, and strings—that is not an extravagant orchestra, but the brilliance and vividness of its fortissimo is extraordinary. But what delight there is, above all, in his delicate passages—the color of the low strings in the introduction (with those few superbly calculated interventions of second violins), the beautifully placed octaves of clarinet and bassoon when the Allegro begins its melancholy and graceful song, the growls into which that movement subsides (with the kettledrum roll as the top note of the chord of cellos, basses, and bassoons), the low strings again in the measures before the famous and glorious horn tune, the sonority of those great, swinging pizzicato chords that break the silence after the catastrophe, those faintly buzzing notes for stopped horns in the waltz, the enchantingly inventive filigree all through the middle part of the movement, those propulsive chuggings of cellos, basses, drums, and bassoons in the finale, the tough brilliance of the woodwind lines and the firmness of their basses . . .

Tchaikovsky had not of course written himself out: as soon as he returned from his journey to Prague (where the experience of conducting the Fifth produced the most depressed of all his reports on that work—"there is something repulsive about it . . ."), he began work on *The Sleeping Beauty*, and within another year his finest operatic score, *The Queen of Spades*, was on its way.

—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.

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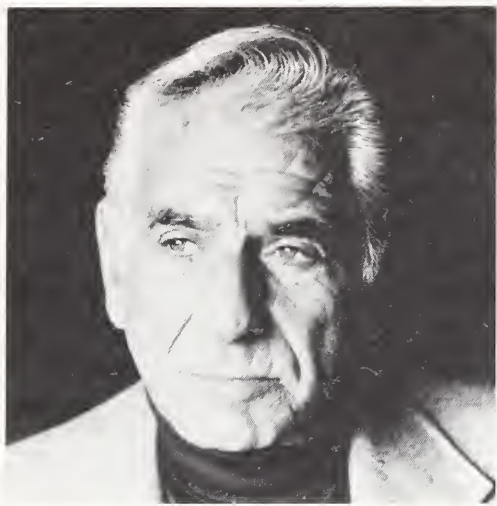
Eighteen articles celebrating Leonard Bernstein as composer, teacher, conductor, recording artist, television performer, international celebrity, and cultural phenomenon, as well as a calendar of principal events in his life, a chronological list of his compositions, and a detailed discography of his work as a composer, supplemented by forty-two photographs and ten facsimiles of manuscript pages.

Contributors: Humphrey Burton, Robert S. Clark, Phyllis Curtin, D. Kern Holoman, Paul Hume, Steven Ledbetter, Carol Lieberman, John McClure, John Mauceri, John Oliver, James Orleans, Andrew L. Pincus, Marcel Prawy, John Rockwell, Carl St. Clair, Larry Stempel, Michael Tilson Thomas, and J.F. Weber.

A special advance printing of *Sennets & Tuckets* has been produced as a gift for Benefactors and Patrons of "Bernstein at 70!"

A trade edition will be available by early 1989.

Leonard Bernstein



Leonard Bernstein is the first and only American musician ever to achieve worldwide recognition as conductor, composer, pianist, author, and teacher. As composer, Mr. Bernstein has created works over a wide range of forms and styles: three symphonies (*Jeremiah*, *The Age of Anxiety*, and *Kaddish*), the *Serenade* (after Plato's *Symposium*) for violin and string orchestra, *Chichester Psalms* for orchestra and chorus, three ballets (*Fancy Free*, *Facsimile*, and *Dybbuk*), the score for the film *On the Waterfront*, and the operas *Trouble in Tahiti* and *A Quiet Place*. For the Broadway theater, he has written *On the Town*, *Wonderful Town*, *Candide*, and, of course, *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 became the first work by an American-born composer to be produced at the Vienna State Opera. Other recent compositions by Mr. Bernstein include *Slava!* (Overture for Orchestra), the *Diver-timento for Orchestra*, written for the Boston Symphony Orchestra's centennial, *A Musical Toast*, and *Halil*. His *Jubilee Games* for orchestra received its world premiere in September 1986 with the Israel Philharmonic Orchestra under the composer's baton in celebration of that orchestra's fiftieth anniversary. Festivals of Mr. Bernstein's work as a composer have been presented in Israel, in Austria, at Amherst, in Kansas City, Cleveland,

Orange County (California), Milwaukee, and London. The festival in London, presented by the London Symphony Orchestra in cooperation with the Barbican Centre, was the largest of its kind honoring a living musician. In 1986 Mr. Bernstein was honored in Paris, on which occasion President François Mitterrand named him a *Commandeur de la Legion d'Honneur*. October 1982 saw the premiere at New York City Opera of the new opera house version of *Candide*. In June 1982 Houston Grand Opera presented the world premiere of Mr. Bernstein's opera *A Quiet Place*. A revised version had its European premiere at Teatro alla Scala, Milan, in June 1984, and its American premiere at the Kennedy Center in Washington, D.C., the following month. *A Quiet Place* received its Austrian premiere in April 1986, at the Vienna State Opera, where it was recorded by Deutsche Grammophon and televised; it has also received recent premieres in new productions in Germany and the Netherlands.

Mr. Bernstein is the author of the best-selling books *The Joy of Music*, *Leonard Bernstein's Young People's Concerts*, *The Infinite Variety of Music*, and *Findings*. In 1972-73 he was Charles Elliot Norton Professor of Poetry at Harvard; the six lectures he gave there have been televised in the United States and Europe, and published in book form by Harvard University. These works have been translated into German, Hebrew, Hungarian, Japanese, Swedish, Czech, Dutch, Rumanian, Finnish, Portuguese, Slovene, Spanish Chinese, Danish, Russian, French, and Italian.

In February 1985 Mr. Bernstein was honored with the Lifetime Achievement Grammy Award by the National Academy of Recording Arts and Sciences. He has won eleven Emmy Awards, and his *Young People's Concerts* with the New York Philharmonic extended over fourteen seasons. In recent years, Mr. Bernstein has been seen regularly on PBS's "Great Performances" series. His eleven-

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part series "Bernstein's Beethoven" appeared on PBS and cable television. He and the New York Philharmonic have received a number of Gold Records and the CBS International Crystal Globe Award. Mr. Bernstein's many other awards and honors include the National Fellowship Award in 1985 for his lifelong support of human rights; he is the only musician to have received this honor since the award was first given, in 1949, to Eleanor Roosevelt. The same month in 1985, he received the Gold Medal of the American Academy of Arts and Letters, the nation's highest cultural organization, to which he was elected in 1981.

Mr. Bernstein had a typically eventful year in 1987. In March, along with his eighty-seven-year-old teacher and secretary Helen Coates, he received an honorary doctorate from Pine Manor College in Boston. In April he received the Albert Schweitzer Music Award "for a life's work dedicated to music and devoted to humanity," at a benefit concert for Amnesty International's Felicia Montealegre Fund, established by Mr. Bernstein in

memory of his late wife, along with scholarship funds at Columbia University, the Juilliard School, and New York University. In May he was named Laureate Conductor of the Israel Philharmonic Orchestra. In June he became Honorary President of the London Symphony Orchestra, a position he also holds with the Santa Cecilia Orchestra in Rome, where he conducted a concert version of Puccini's *La bohème* recorded by Deutsche Grammophon. Also in June he received the prestigious Siemens Prize in Munich and added these funds to the scholarships he has established at Harvard University, Brandeis University, and the Tanglewood Music Center; now he will add another at the Indiana University School of Music. In June he became the first recipient of the Key to the City of Oslo, and also received the Gold Medal of the Royal Philharmonic Society in London, becoming the first native American composer to join Brahms, Ravel, Elgar, and Stravinsky in receiving this award from the world's oldest music organization. In July 1987 Mr. Bernstein was



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awarded the Grand Cross of Merit of the Order of Merit of the Federal Republic of Germany, given in recognition of outstanding artistic contributions to the Federal Republic, and in August he received the Edward MacDowell Gold Medal for composition at the MacDowell Colony in New Hampshire. In August and September 1987 Mr. Bernstein conducted the Vienna Philharmonic, of which he is the only living conductor to be an honorary member, at the Salzburg Festival and on tour in the United States. Also at the time he received the Thomas Edison Award for his recording of Mahler's Symphony No. 9, and in November he was honored by the America Israel Cultural Foundation in recognition of his lifetime contributions to music in Israel and to cultural relations between the United States and Israel. In December 1987 Mr. Bernstein began a period of composing and writing.

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and grew up in Boston. After graduating from Harvard in 1939, he continued his studies at the Curtis Institute with Fritz Reiner, Randall Thompson, and Isabelle Vengerova. Summers were spent at Tanglewood, as a student of and assistant to Serge Koussevitzky. Engaged by Arthur Rodzinski as assistant conductor of the New York Philharmonic in 1943, he made his remarkable, now historic debut with that orchestra on November 14, 1943 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, was head of the conducting faculty at the Berkshire Music Center (now the Tanglewood Music Center) and professor of music at Brandeis University, and conducted most of the world's major orchestras. In addition to conducting orchestras, Mr. Bernstein has conducted at the Metropolitan Opera, La Scala (as the first American ever to conduct there), and the Vienna State Opera. Mr. Bernstein was named music director of the New York Philharmonic in 1958, becoming the first American-born and -trained musician to attain such a prominent post. He has been an Honorary Member of the Philharmonic and its Laureate Conductor since 1969. During his long and distinguished association with the Philharmonic he conducted more concerts than any other conductor in its history. Of the more than 400 recordings Mr. Bernstein has made, more than 200 have been with the New York Philharmonic, for CBS Masterworks and Deutsche Grammophon. Mr. Bernstein has appeared frequently with the Boston Symphony Orchestra as both conductor and pianist since his first Symphony Hall conducting appearance in February 1944. In recent years he has returned regularly to Tanglewood to work with the Tanglewood Music Center Orchestra and to conduct the "Serge and Olga Koussevitzky Memorial Concert" with the Boston Symphony Orchestra.

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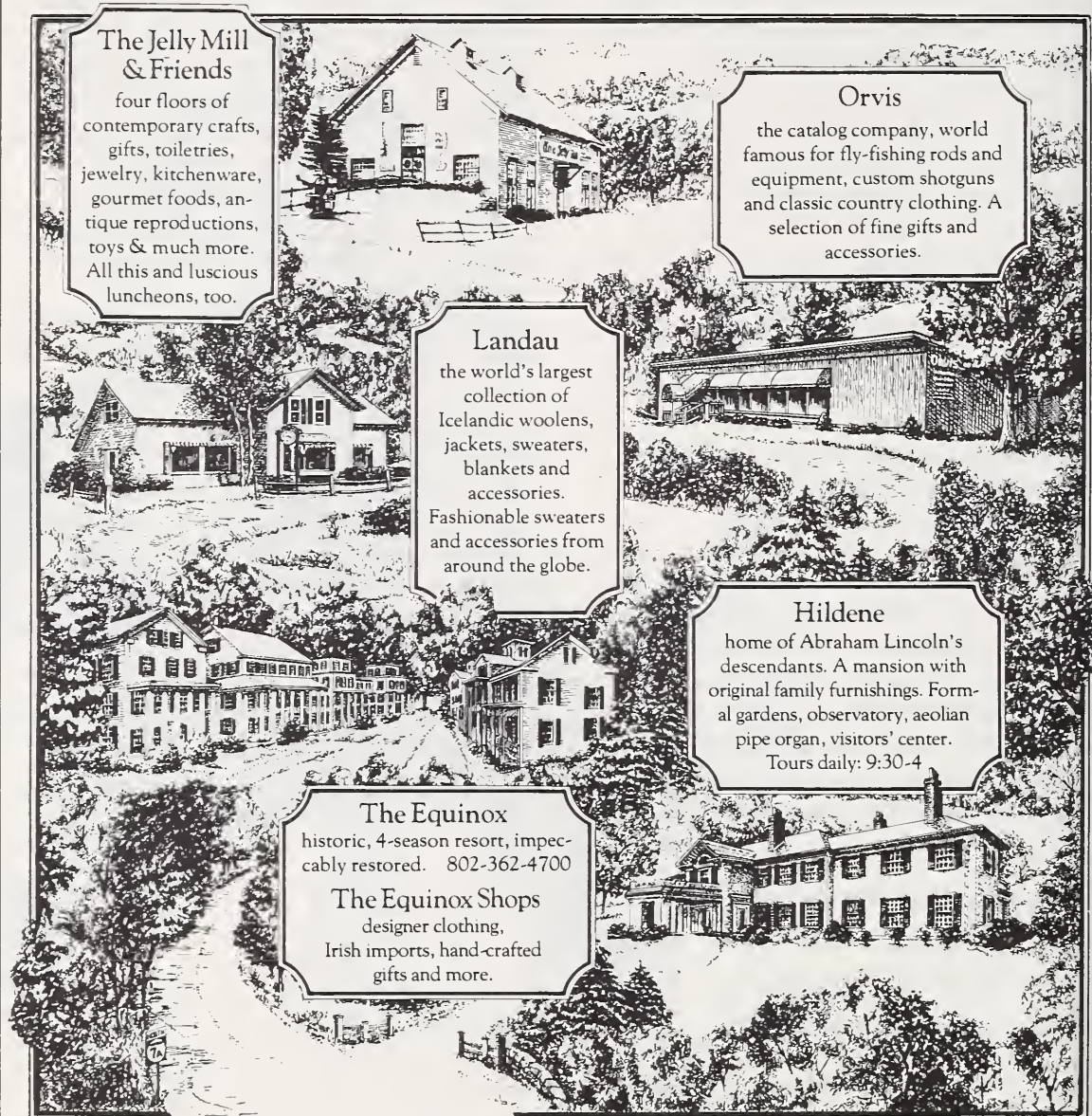
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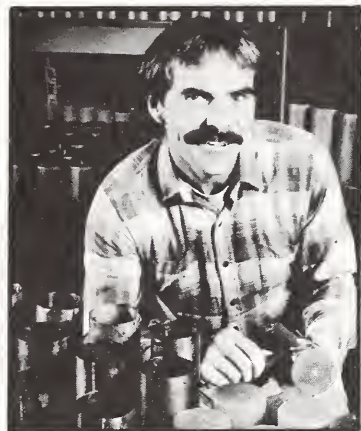


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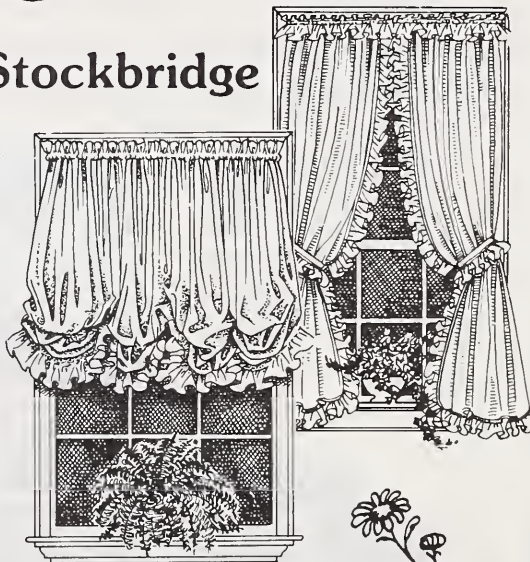
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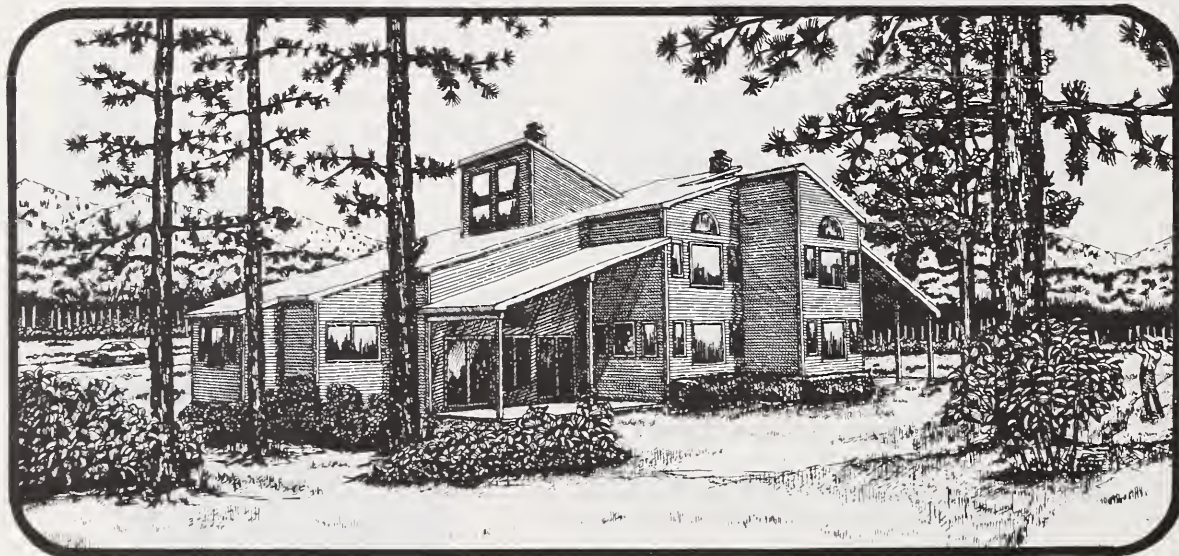
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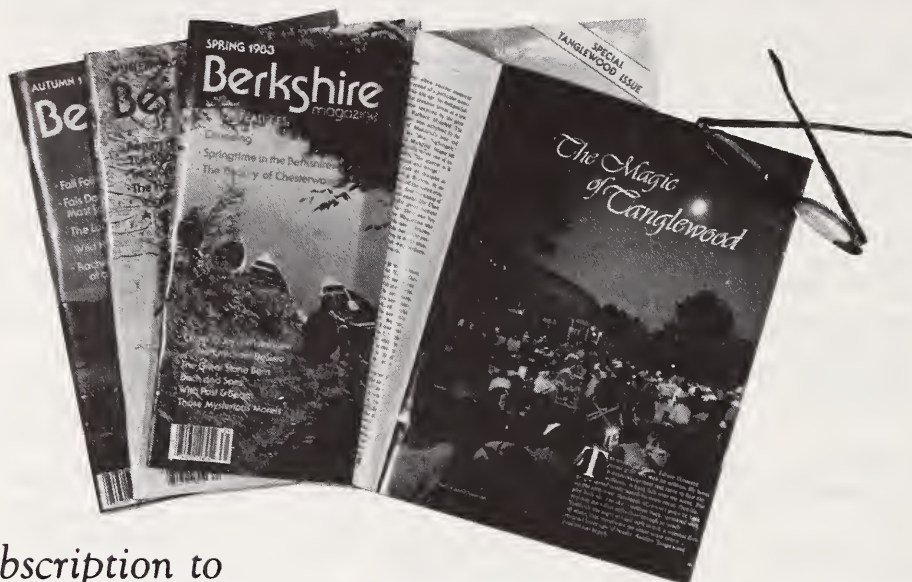
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SEIJI OZAWA, conductor

HEINZ HOLLIGER, oboe and English horn

STRAUSS Oboe Concerto

CARTER *Pastoral*, for English horn and
string orchestra with marimba

BEETHOVEN Symphony No. 8

Saturday, August 6, at 8:30

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, conductor

YO-YO MA, cello

HENZE Symphony No. 7

DVOŘÁK Cello Concerto

Sunday, August 7, at 2:30

BOSTON SYMPHONY ORCHESTRA

JESÚS LÓPEZ-COBOS, conductor

CLAUDIO ARRAU, piano

SCHUMANN Symphony No. 4

(original version)

BEETHOVEN Piano Concerto No. 4

FALLA Excerpts from *The Three-cornered Hat*

Friday, August 12, at 9

BOSTON SYMPHONY ORCHESTRA

EDO DE WAART, conductor

ITZHAK PERLMAN, violin

ALL-MOZART PROGRAM

Divertimento in D for strings, K.136;

Violin Concerto No. 5; Symphony No. 40

Saturday, August 13, at 8:30

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, conductor

HILDEGARD BEHRENS, soprano

JOHANNA MEIER, soprano

MAUREEN FORRESTER, contralto

HERMANN WINKLER, tenor

BRIAN MATTHEWS, bass

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

STRAUSS *Elektra*

Sunday, August 14, at 2:30

ISRAEL PHILHARMONIC ORCHESTRA

KURT MASUR, conductor

MENDELSSOHN Overture, *The Hebrides*

HAYDN Symphony No. 104, *London*

BRAHMS Symphony No. 1

Wednesday, August 17, at 8:30

(Theatre-Concert Hall)

EMANUEL AX, piano

LYNN CHANG, violin

YO-YO MA, cello

Music of Ravel, Kirchner, and Brahms

Friday, August 19, at 7

(Weekend Prelude)

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BOSTON SYMPHONY ORCHESTRA

YO-YO MA, cello

Music of Mozart

Friday, August 19, at 9

BOSTON SYMPHONY ORCHESTRA

JIRÍ BĚLOHLÁVEK, conductor

ALICIA DE LARROCHA, piano

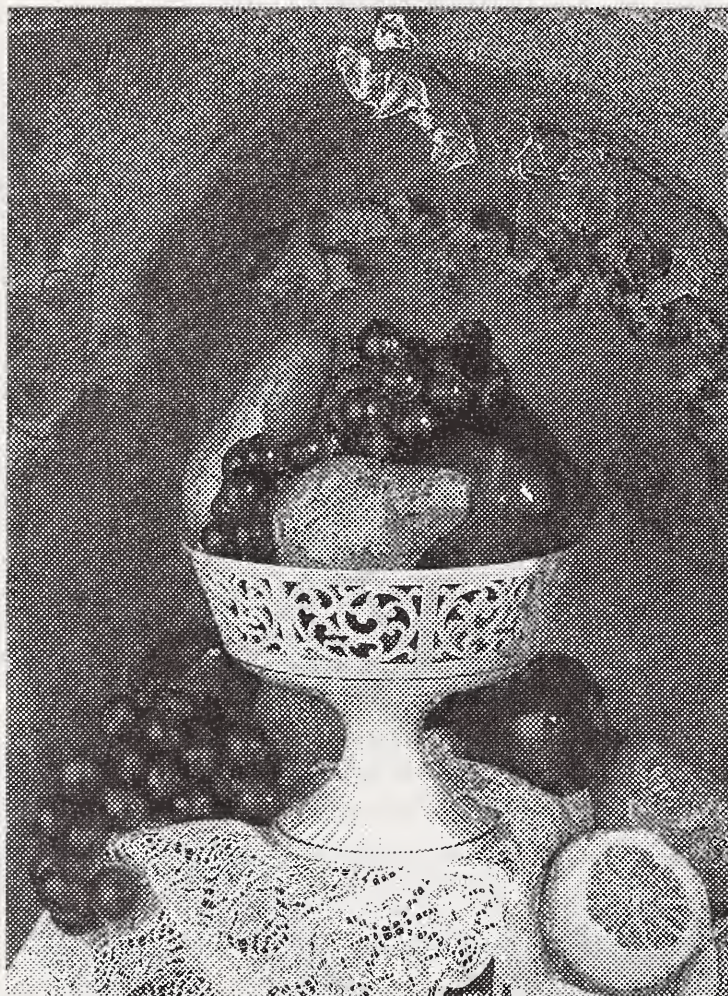
ALL-MOZART PROGRAM

Overture to *La clemenza di Tito*;

Piano Concerto No. 23 in A, K.488;

Symphony No. 38, *Prague*

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Saturday, August 20, at 8:30

BOSTON SYMPHONY ORCHESTRA
JIŘÍ BĚLOHLÁVEK, conductor
SMETANA *Má Vlast* (complete)

Sunday, August 21, at 2:30

BOSTON SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS,
conductor
MIDORI, violin
SIBELIUS Violin Concerto
STRAVINSKY *The Rite of Spring*

Thursday, August 25, at 8:30

Gala Birthday Performance
Celebrating Leonard Bernstein's
70th Birthday

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, JOHN WILLIAMS,
MICHAEL TILSON THOMAS, and
JOHN MAUCERI, conductors
with guest artists from Mr. Bernstein's
colleagues in classical and popular music,
theater, and dance

Friday, August 26, at 9

TANGLEWOOD MUSIC CENTER
ORCHESTRA
SEIJI OZAWA and MICHAEL
TILSON THOMAS, conductors
MIDORI, violin
YO-YO MA, cello

Saturday, August 27, at 8:30

BERNSTEIN Mass, A Theatre Piece
for Singers, Players, and Dancers
Fully-staged production from
the INDIANA UNIVERSITY
OPERA THEATER

Sunday, August 28, at 2:30

The Serge and Olga Koussevitzky
Memorial Concert
BOSTON SYMPHONY ORCHESTRA
LEONARD BERNSTEIN, conductor
HAYDN Symphony No. 88
TCHAIKOVSKY Symphony No. 5

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TANGLEWOOD MUSIC CENTER
Leon Fleisher, Artistic Director
1988 Concert Schedule

Sunday, July 3, at 5 p.m.

Opening Exercises
(admission free;
open to the public)

Sunday, July 10, at 8:30 p.m.

Tanglewood Music Center Orchestra
Leon Fleisher and
Conducting Fellows conducting
Program to include
Dvořák Symphony No. 9, *New World*

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

Sonata Recital—TMC Fellows

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

Vocal Recital—TMC Fellows

Saturday, July 16, at 2 p.m.

BUTI Young Artists Orchestra
David Hoose conducting
Gilbert Kalish, piano
Program to include
Mozart Piano Concerto No. 25
in C, K.503

Sunday, July 17, at 10 a.m.

Chamber Music—TMC Fellowship

Sunday, July 17, at 8:30 p.m.

Tanglewood Music Center Orchestra
Roger Norrington and
Conducting Fellows conducting
Program to include
Haydn Symphony No. 104, *London*

Tuesday, July 19, at 8:30 p.m.

Sonata Recital—TMC Fellows

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

Vocal Recital—TMC Fellows

Saturday, July 23, at 2 p.m.

Chamber Music—BUTI Young Artists

Sunday, July 24, at 10 a.m.

Chamber Music—TMC Fellows

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

Chamber Music—TMC Fellows

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

Sponsored by Bank of New England, West
Tanglewood Music Center Orchestra
Conducting Fellows conducting

Saturday, July 30, at 2 p.m.

BUTI Young Artists Orchestra & Chorus
Gene Young and Steven Lipsitt
conducting

Sunday, July 31, at 10 a.m.

Sponsored by the Lincoln
and Therese Filene Foundation
Chamber Music—TMC Fellows

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

Vocal Recital—TMC Fellows

Tuesday, August 2

TANGLEWOOD ON PARADE*

(Afternoon events beginning at 2:30 p.m.,
followed by a gala concert in the Music
Shed at 8:30 featuring the Tanglewood
Music Center Orchestra, the Boston
Symphony Orchestra, conductors
Seiji Ozawa and Leon Fleisher, and
guest artist James Galway)

Wednesday, August 3, at 8:30 p.m.

Chamber Music—BUTI Young Artists

Thursday, August 4, through

Wednesday, August 10

FESTIVAL OF

CONTEMPORARY MUSIC

Thursday, August 4

—Heinz Holliger, oboe,
Ursula Holliger, harp, and
friends, 8:30 p.m.*

Saturday, August 6

—TMC Fellows, 2 p.m.
—Boston Symphony Orchestra,
Seiji Ozawa conducting, 8:30 p.m.*

Sunday, August 7

—TMC Fellows, 10 a.m.

Sunday, August 7

—TMC Fellows, Gustav Meier
conducting, 8:30 p.m.

Monday, August 8

—Electro-Acoustic Prelude, 7:30 p.m.
—Rolf Schulte, violin, and
Adrienne Csengery, soprano,
8:30 p.m.

Tuesday, August 9

—Electro-Acoustic Prelude, 7:30 p.m.
—TMC Fellows, 8:30 p.m.

Wednesday, August 10

—Electro-Acoustic Prelude, 7:30 p.m.
—TMC Orchestra
Oliver Knussen conducting,
8:30 p.m.

Saturday, August 13, at 2 p.m.

Chamber Music—BUTI Young Artists

Sunday, August 14, at 10 a.m.

Chamber Music—TMC Fellows

Sunday, August 14, at 8:30 p.m.

Vocal Recital—TMC Fellows

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Monday, August 15, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, August 16, at 8:30 p.m.
Fellowship Program
Ensemble-in-Residence:
The Fields Quartet

Thursday, August 18, at 8:30 p.m.
Chamber Music—TMC Fellows

Saturday, August 20, at 2 p.m.
BUTI Young Artists Orchestra
Eiji Oue conducting

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

Sunday, August 21, at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Leonard Bernstein and
Conducting Fellows conducting
Program to include
Bernstein Songfest

Monday, August 22, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Tuesday, August 23, at 8:30 p.m.
Vocal Recital—TMC Fellows

Friday, August 26, at 9 p.m. (Shed)*
Tanglewood Music Center Orchestra
Seiji Ozawa and
Michael Tilson Thomas conducting,
with soloists to include
Midori, violin, and Yo-Yo Ma, cello

Saturday, August 27, at 10:30 a.m.
BUTI Young Artists Orchestra & Chorus
Eiji Oue and Steven Lipsitt
conducting

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



Schedule subject to change.

Current information available each week at
the Tanglewood Main Gate.

Except where noted, seats are unreserved
and available for a contribution of \$5
(\$6 for orchestra concerts). Tanglewood
Friends are admitted without charge. Except
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Theatre-Concert Hall or Chamber Music
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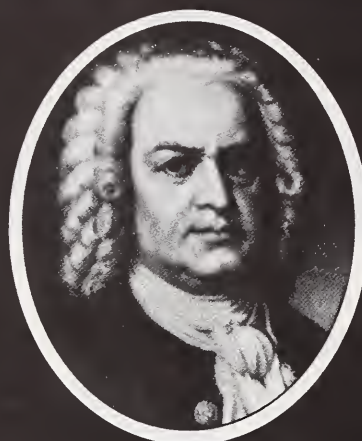
Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center's Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is made up of members of the Fellowship Program.

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

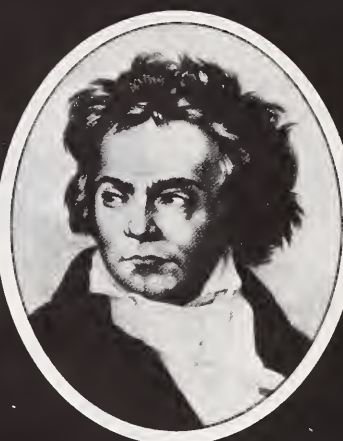
"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony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

The Tanglewood Music Center Orchestra concert on August 26 is part of the gala four-day celebration of Leonard Bernstein's 70th birthday during the final weekend of the Tanglewood season. Tickets are required and are available at the Tanglewood box office.

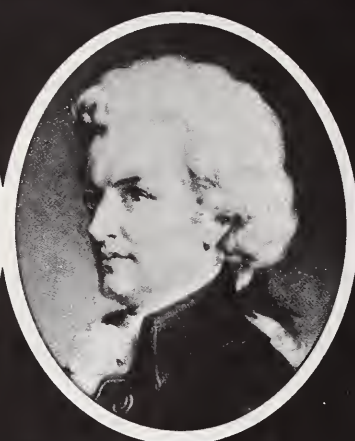
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Bach



Beethoven



Mozart

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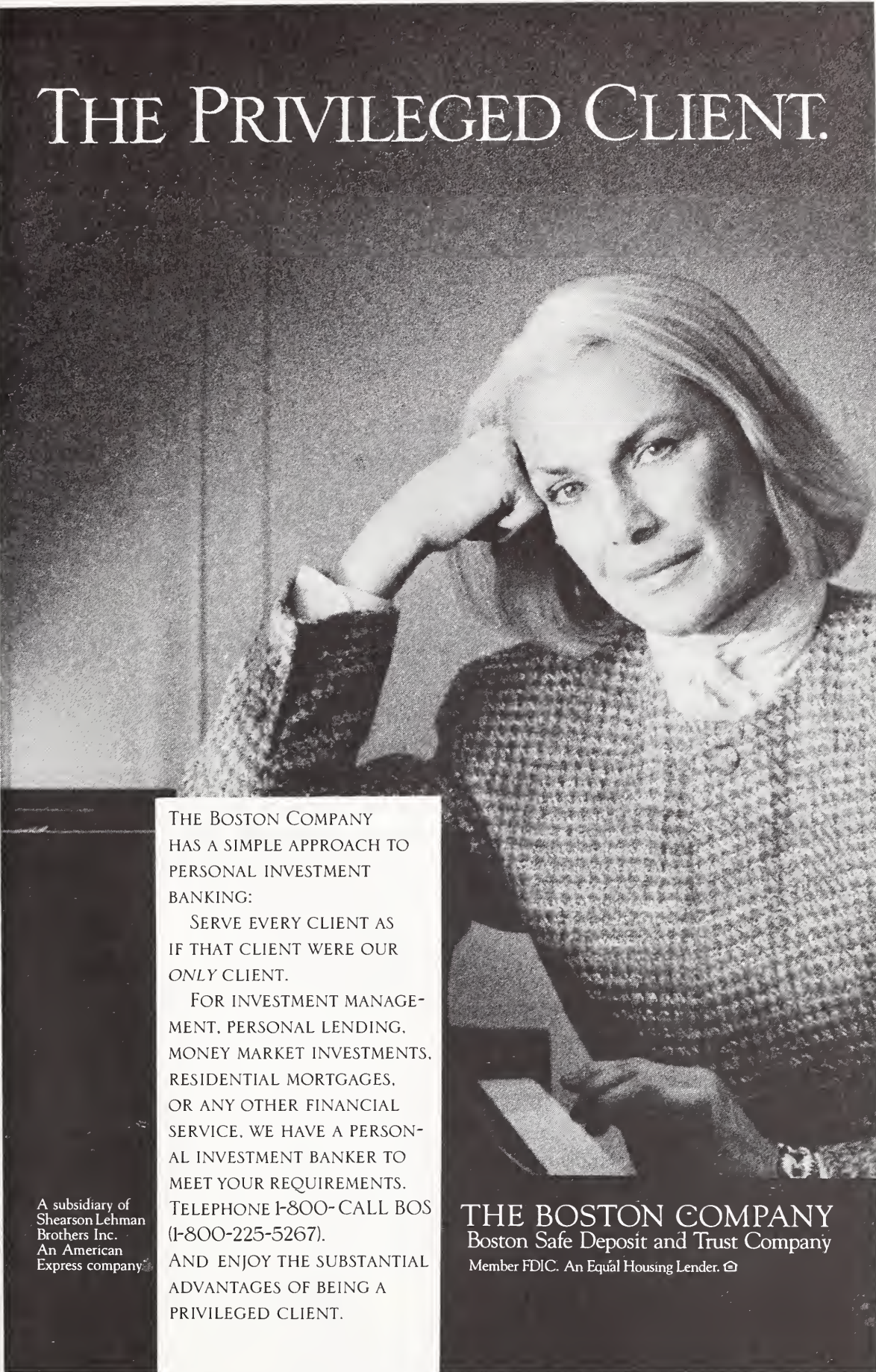
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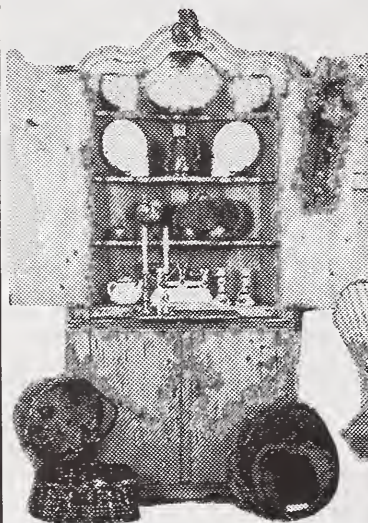
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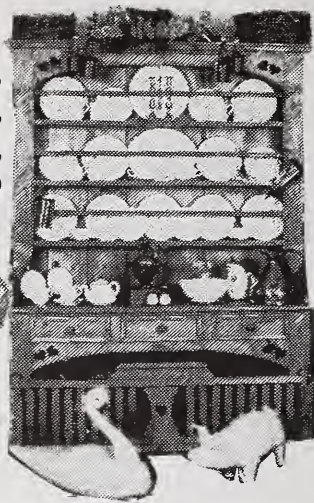
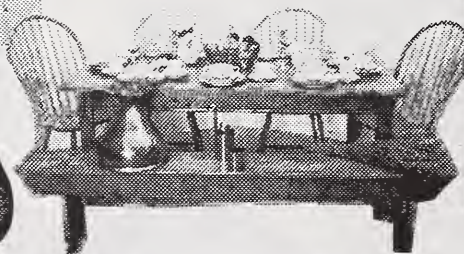
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