Thursday, October 18, 8pm
Friday, October 19, 1:30pm | THE CYNTHIA AND OLIVER CURME CONCERT
Saturday, October 20, 8pm
Tuesday, October 23, 8pm

KEN-DAVID MASUR conducting

JOHN HARBISON
“REMEMBERING GATSBY”; FOXTROT FOR ORCHESTRA
(PERFORMED TO MARK JOHN HARBISON’S 80TH-BIRTHDAY YEAR)

RACHMANINOFF
PIANO CONCERTO NO. 1 IN F-SHARP MINOR, OPUS 1
Vivace
Andante
Allegro vivace
GARRICK OHLSSON

{INTERMISSION}

PROKOFIEV
EXCERPTS FROM THE BALLET “ROMEO AND JULIET”
Montagues and Capulets (Suite 2, No. 1)
Scene (“The Street Awakens”; Suite 1, No. 2)
Juliet the Young Girl (Suite 2, No. 2)
Masks (Suite 1, No. 5)
Minuet (Suite 1, No. 4)
Dance (Suite 2, No. 4)
Romeo and Juliet (“Balcony Scene”; Suite 1, No. 6)
Friar Lawrence (Suite 2, No. 3)
The Death of Tybalt (Suite 1, No. 7)
Romeo at Juliet’s Tomb (Suite 2, No. 7)

THURSDAY EVENING’S PERFORMANCE OF RACHMANINOFF’S PIANO CONCERTO NO. 1 IS SUPPORTED BY A GIFT FROM PROF. ERNEST CRAVALHO AND DR. RUTH TUOMALA.
FRIDAY AFTERNOON’S PERFORMANCE OF RACHMANINOFF’S PIANO CONCERTO NO. 1 IS SUPPORTED BY A GIFT FROM BARBARA AND FRED CLIFFORD.
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BANK OF AMERICA AND TAKEDA PHARMACEUTICAL COMPANY LIMITED ARE PROUD TO SPONSOR THE BSO’S 2018-19 SEASON.

The evening concerts will end about 9:55, the afternoon concert about 3:25.
Concertmaster Malcolm Lowe performs on a Stradivarius violin, known as the “Lafont,” generously donated to the Boston Symphony Orchestra by the O’Block Family.
First associate concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the “ex-Zazofsky,” and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.
Steinway & Sons Pianos, selected exclusively for Symphony Hall.
The BSO’s Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.
The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.
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Please note that the use of audio or video recording devices, or taking pictures of the artists—whether photographs
or videos—is prohibited during concerts.

The Program in Brief...
The Pulitzer Prize-winning, Boston-based composer John Harbison has a long association with the BSO, going back to his days as a conducting student at Tanglewood in 1959. Harbison turns eighty in December 2018; these performances of Remembering Gatsby, as well as BSO and Boston Symphony Chamber Players performances in January, celebrate that milestone.

Harbison composed his “Fox trot for Orchestra” Remembering Gatsby in 1985 as a way of salvaging sketches for an opera based on F. Scott Fitzgerald’s The Great Gatsby, for which he had no immediate performance prospects. Other major projects—his Symphony No. 1 for the BSO among them—took precedent, so he assembled this overture-like orchestral work to fulfill a commission from the Atlanta Symphony Orchestra. The eight-minute piece combines music evoking the novel’s lush and dramatic atmosphere with a pastiche Jazz Age foxtrot tune, penned by Harbison himself, that sounds like it could have come from a Tin Pan Alley songbook. More than a decade later, the composer’s original plan was spectacularly rekindled by a commission from the Metropolitan Opera, which premiered the full-scale The Great Gatsby in December 1999.

Sergei Rachmaninoff was eighteen when he completed his First Piano Concerto in summer 1891. Already a transcendent talent as a pianist, Rachmaninoff conceived the work partly as a virtuoso showpiece requiring remarkable technical brilliance. Also immediately evident, though, is the lyrical, Russian Romantic spirit that so poignantly colors the composer’s perennially popular Second and Third concertos. The three-movement Concerto No. 1 was published as his Opus 1. Years later Rachmaninoff revised the piece thoroughly, tightening the structure and simplifying and clarifying the orchestration.

Sergei Prokofiev, a generation younger than Rachmaninoff, left Russia following the 1917 Revolution and spent many years in voluntary exile, mostly in France. By the early 1930s he began contemplating a return to his homeland, and in 1936 returned to Russia to stay. His ballet score Romeo and Juliet was one of several major commissions that helped re-establish his reputation there. Immediately after finishing the score he produced two orchestral suites for concert performance (adding a third in 1946). The music in this week’s concerts comes from those first two suites, running the gamut from the bold, foreboding music depicting the feud between the Montagues and Capulets and the aggressive music for the death of Tybalt to the lighthearted charm of “The Young Juliet” and the lyricism of the balcony scene.

Robert Kirzinger

John Harbison
“Remembering Gatsby”: Foxtrot for Orchestra (1985)
JOHN HARBISON was born in Orange, New Jersey, on December 20, 1938, and lives in Cambridge, Massachusetts. He wrote “Remembering Gatsby” in 1985 on commission for the Atlanta Symphony Orchestra and its then music director, Robert Shaw, who gave the premiere in Atlanta on September 11, 1986. Along with performances of the composer’s Symphony No. 2 and a Harbison-centered Boston Symphony Chamber Players concert, both in January 2019, these BSO performances celebrate the composer’s 80th birthday.

THE SCORE OF “REMEMBERING GATSBY” calls for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet and soprano saxophone), two bassoons and contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, percussion (two players minimum: glockenspiel, xylophone, two triangles, claves, crash cymbals, four suspended cymbals, flexatone, snare drum, bass drum, trap set [small bass drum, snare drum, hi-hat cymbals, two cow bells, wood block]), timpani, piano, and strings. The piece is about seven minutes long.

Remembering Gatsby was part of a salvage endeavor, of a kind familiar to most composers; we can readily find examples in the works of Bach, Beethoven, Stravinsky, and Boulez. Having already written two smaller operas (Winter’s Tale, based on Shakespeare’s play, and Full Moon in March, based on Yeats’s ritualistic fable), in the early 1980s John Harbison set out to create an opera based on one of the most familiar and beloved American novels, F. Scott Fitzgerald’s The Great Gatsby. At the time, he could interest no company in commissioning such a work, and other projects during those years kept him busy, among them his Symphony No. 1 (1981), commissioned by the Boston Symphony Orchestra for its centennial; his Pulitzer Prize-winning The Flight into Egypt (1986), composed for Boston’s Cantata Singers; his first two string quartets, for the Cleveland and Emerson quartets, respectively, and a residency with the San Francisco Symphony Orchestra, resulting in his Symphony No. 2. He also composed another large-scale work without a prospect of performance, the eighty-five-minute ballet score Ulysses. Even for those active composers with enough inner compulsion and courage to write operas and an evening-length
ballet on spec, practical concerns dictate a good many decisions. Rather than continue on a predictably long *Gatsby* trajectory, Harbison distilled what he had composed already into an eight-minute, overture-like orchestral work to fulfill a commission from the Atlanta Symphony Orchestra and its music director, Robert Shaw, who gave the premiere on September 11, 1986.

A few years later, the *Gatsby* project was miraculously resurrected in a spectacular way. Metropolitan Opera music director James Levine, whom Harbison had met and discussed opera with at the Salzburg Festival, unexpectedly offered the composer a commission as part of the Met’s recognition of Levine’s twenty-five years with the company. Harbison proposed *The Great Gatsby*, and after more years of labor—the composer writing his own libretto, counter to the advice of many—the Met gave the first performances of the opera in December 1999, with Levine conducting a cast including Dawn Upshaw, Jerry Hadley, Susan Graham, and Lorraine Hunt Lieberson. It was almost immediately produced at Lyric Opera of Chicago and quickly also returned to the Met stage. Harbison—practicalities, again—mined its music for further nuggets performable on their own, including an orchestral suite, a songbook collecting the opera’s ersatz Jazz Age tunes, and other pieces. More recently, a reduced-orchestration version of the opera was staged by San Francisco’s Opera Parallèle and at the Aspen Festival, and Boston’s Emmanuel Music (which John Harbison co-founded more than forty years ago) gave concert performances at Boston’s Jordan Hall and in Tanglewood’s Seiji Ozawa Hall. In December 2015, the work received its European premiere at Semperoper Dresden, which reprised that production in June 2017.

*Gatsby*, and this little orchestra synopsis, brought together a lot of different threads of Harbison’s own biography, including a lifelong love of literature, interest in opera as an archetype, and most apparently the jazz/popular music element that suffuses the score. In his comments on the piece (see opposite page) he mentions that his father was an erstwhile musical composer, and Harbison himself was a much-admired jazz pianist from an early age, with a thorough grounding in the standards. Remembering *Gatsby*’s main tune, the “foxtrot” of the title, is a wholly believable Harbison-penned Jazz Age tune that shows up in the texture of the opera as the song “Dreaming of You,” with suitably witty throwback lyrics by the playwright Murray Horwitz. The tune is developed and interwoven with, and interrupted by, the atmospheric introductory music, with its portent (at the risk of tipping off the plot) of the story’s ultimate tragedy.

In the context of John Harbison’s 80th birthday in December, the BSO this season celebrates its long association with the composer. Harbison was a conducting student at Tanglewood in the summers of 1959 and 1960, and during his years of study at Harvard frequently attended BSO concerts. Since settling in Cambridge, where he took up a faculty position at Massachusetts Institute of Technology in 1969, he has been a constant presence in the Boston musical community, and his chamber music was known to and performed by BSO musicians. In 1974 his Serenade was performed by the Boston Symphony Chamber Players, and in March 1977 Joseph Silverstein led the BSO in the premiere of his *Diotima*, a Koussevitzky Foundation commission. His Symphony No. 1 was commissioned by the BSO for its centennial and premiered in 1984 under Seiji Ozawa’s direction. Since then the orchestra has commissioned eight other Harbison works, including his Fifth and Sixth symphonies, his Requiem, three concertos, the concert overture *Darkbloom*, and the “choral scherzo” *Koussevitzky Said*. He has also served as a member of the Tanglewood composition faculty on numerous occasions, was chair of the composition program for a number of years, and more recently has led the TMC’s intensive Bach seminar.

This season, in addition to the present performances, the eminent English conductor Sir Andrew Davis will lead the BSO in Harbison’s Symphony No. 2 (January 10 and 12), and the Boston Symphony Chamber Players give a concert of four works by Harbison, along with Bach’s Cantata No. 51, on January 13 at Jordan Hall. Many other ensembles throughout the country are celebrating as well. In Boston, the Cantata Singers give the first integral performance of his “Sacred Trilogy”—*The Flight Into Egypt, But Mary Stood*, and *The Supper At Emmaus*—on November 2 (on a program with Bach’s *Wachet auf* Cantata No. 140); Collage New Music performs his *Die Kurze* and *The Seven Ages* on November 25; and Boston Musica Viva gives the world premiere of his monodrama *IF* on October 20. Emmanuel Music, with which Harbison has been affiliated since the early 1970s, performs his music in several concerts this season. Elsewhere, a new work for orchestra with obbligato organ, *What Do We Make of Bach?*, was premiered last weekend by the Minnesota Orchestra. That piece shares its title with Harbison’s new book of essays and biographical sketches with Bach’s music as a central theme, as it has been for his own career.

Robert Kirzinger

Composer/annotator ROBERT KIRZINGER is the BSO’s Associate Director of Program Publications.

THE BSO’S ONLY PREVIOUS PERFORMANCE OF “REMEMBERING GATSBY” took place at Tanglewood on July 3, 2015, with Jacques Lacombe conducting, though John Williams had previously led the Boston Pops Orchestra in a performance of the piece on July 7, 1987, also at Tanglewood (see page 34).
SERGEI VASILIEVICH RACHMANINOFF was born in Semyonovo, district of Starorusky, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed the first movement of his F-sharp minor piano concerto in 1890 and completed the piece on July 18, 1891, while still a student at the Moscow Conservatory. With Vasily Safonov conducting, he played the first movement at a Moscow Conservatory concert on March 29, 1892. The score is dedicated to Alexander Siloti, his piano teacher at the Conservatory. Rachmaninoff reworked the concerto in the fall of 1917, completing the revision on November 23 that year, by which time he had already finished his Second and Third piano concertos. The revised score of the First Concerto was published by Russian Music Editions in March 1921; a-two-piano arrangement of the original version was published by Gutheil in 1893, the full score not until 1971 by the Soviet State Publishing House, Moscow. Rachmaninoff introduced the revised score to New York when he appeared as soloist with the Russian Symphony Orchestra on January 28, 1919. This was most likely the first performance of the new version, which Rachmaninoff repeated with the New Symphony Orchestra (later to become the National Symphony Orchestra) on December 26 that year at Carnegie Hall.

IN ADDITION TO THE SOLO PIANO, the score of Rachmaninoff’s Piano Concerto No. 1 calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, triangle, cymbals, and strings.

Rachmaninoff first came to the United States in 1909, for which occasion he composed his Third Piano Concerto in D minor. His reputation as pianist, conductor, and composer was secure, and his fame rested to a great extent on the success of two works, his C-sharp minor piano prelude and Second Piano Concerto in C minor, both composed in 1901. He would never escape the popularity of the prelude—audiences called for it wherever he went—and even considered the demand for the Second and Third concertos something of a hindrance. “I have re-written my First Concerto,” he stated in 1931. “It is really good now. All the youthful freshness is there, and yet it plays itself so much more easily. But nobody pays any attention. When I tell them in America that I will play the First Concerto, they do not protest, but I can see by their faces that they would prefer the Second or Third.”

He wrote his First Concerto while a student at the Moscow Conservatory. An attempt at a C minor piano concerto in November 1889 had come to nothing, and other works intervened, but by April 1891 he had completed the first two movements of the F-sharp minor. He finished the piece on summer holiday in 1891, in a flurry of activity, working from five in the morning until eight in the evening, composing the final movement and scoring the last two movements in the space of two and a half days. The effort left him tired but pleased. In March 1892 a concert of student works at the Moscow Conservatory provided the occasion for the premiere of the concerto, albeit just the first movement. The conductor, Vasily Safonov, professor of piano and director of the Conservatory, was notorious for making changes in the pieces to be performed on these occasions, cleaning them up, cutting them, anything to make them more playable. But Rachmaninoff held his ground, not only refusing to accept alterations, but even correcting Safonov’s tempos and shadings when the conductor’s ideas differed from his own.

By 1908, however, his attitude toward the First Concerto had changed. By this time Rachmaninoff’s works included the Second Concerto, numerous pieces for piano and voice, chamber, choral, and operatic works, and two symphonies—though it should be noted that the First had been a dreadful failure at its premiere in 1897, such a failure, in fact, that the composer submitted to hypnosis and autosuggestion to set his compositional juices flowing properly again. His appearances were in demand both at home and abroad, and he no longer considered the F-sharp concerto a suitable touring piece. Thoughts of revising the work came as early as April 1908: “Now I plan to take my First Concerto in hand tomorrow, look it over, and then decide how much time and work will be required for its new version, and whether it’s worth doing anyway. There are so many requests for this concerto, and it’s so terrible in its present form, that I should like to work at it and, if possible, get it into decent shape…”

But composing, performing, and traveling kept Rachmaninoff from the revision until November 1917, in the aftermath of the Russian Revolution, and at which time regular musical activities had been suspended until a return to normal conditions. At odds with the new regime, feeling his career at a standstill, the composer seized upon an invitation to appear in Stockholm, and just before Christmas of 1917, he and his family left Russia, never to return. Rachmaninoff had previously rejected offers to stay in America (he had turned down the conductorship of the Boston Symphony Orchestra in 1909 and again in 1918), but decided at the end of the 1920-21 musical season to make New York City his home. He remained a resident of the United States, recording and touring on both sides of the Atlantic, and continuing to compose, until his death in 1943.

“It will have to be written all over again, for its orchestration is worse than its music,” Rachmaninoff said of the F-sharp minor’s original version; his changes had to do with matters of instrumentation, texture, and structure, the thematic content remaining basically what it was. The final product is tight, concise, even classical in form, and the thematic recurrences are on the whole quite regular. The orchestral and piano writing is considerably thinned out.
The balance between tune and figuration in the piano’s initial statement of the first-movement theme represents an alteration of an alteration, for Rachmaninoff changed this passage first during the initial revision, then in the pre-publication proofs. In the second movement, the composer lightened the texture and added touches of chromaticism. In the final form of the third movement, the fortissimo opening is new, and he omitted a prominent return of the main theme near the end.

The first movement opens Vivace, with the “youthful freshness” of the composer immediately apparent. The cascading triplets for piano that separate the introductory fanfares provide the basis for connective and transitional material later in the movement. The main theme sounds espressivo, then dolce, the second theme cantabile. Rachmaninoff’s markings ensuring the mood (as if the tunes themselves would not). The principal theme achieves its particular romantic, open quality through an immediate, sequential repetition of its opening measures. The second theme, reached by a vivace, scherzando passage, is at once insistent and halting, the lingering fourth note of the tune offsetting the rhythmic charge of the first three. The development makes much of the second theme’s opening motive, and the working out of the main theme is preceded by its appearance in the solo horn. The broad horn calls heard early in the development are straight out of Tchaikovsky, whom the student Rachmaninoff idolized. The main theme, at the recapitulation, is heard moderato and cantabile in the piano, its original upbeat restored, and the second theme’s return is made striking by a touch of solo violin. The movement’s opening fanfare returns in the piano to announce the cadenza, which concludes with a sweeping, maestoso statement of the principal theme. The prevailing calm of the D major second movement is established by an ascending motive first heard in the solo horn, that most romantic of all instruments. A piano episode offers an espressivo (again!) theme which does not appear elsewhere in the movement, and the ascending horn motif, more intense, sounding a third higher than at the start, brings in the main part of the movement, with piano filigree weaving through the orchestral texture. A rustling woodwind accompaniment is heard just before the close, which is again marked by solo horn.

As noted earlier, the fortissimo opening of the third movement is new. The finale is for the most part all energy, rhythm, and drive, punctuated by moments suggesting dance, and even jazz. Two principal themes are introduced. When they reappear after a central, lyrical episode—which contains yet another of those plaintive, winding string melodies that Rachmaninoff seems to have endlessly available—the first is recapitulated outright, the second only suggested by the intervallic swellings of winds and brass. The emotional plane of the lyrical episode just mentioned is as far from the main world of the movement as its key, E-flat major, is remote from the concerto’s home F-sharp minor, and through this interlude the piano is suitably distant and restrained. But for the most part, the orchestra in this movement accedes to the piano’s demands (if somewhat grudgingly at one point), and the soloist leads the way to the bright, Allegro vivace, F-sharp major close.

Marc Mandel

MARC MANDEL is Director of Program Publications of the Boston Symphony Orchestra.

THE INITIAL BOSTON SYMPHONY PERFORMANCES OF RACHMANINOFF’S PIANO CONCERTO NO. 1 were of the original version, on December 16 and 17, 1904, Wilhelm Gericke conducting, with Carlo Buonamici as soloist, and on November 5, 1934, Serge Koussevitzky conducting, with soloist Pauline Danforth. All subsequent BSO performances were of the revised version, which the orchestra played for the first time in November/December 1978, Seiji Ozawa conducting, with soloist Lydia Artyumiv. Since then, BSO performances have featured Bella Davidovich (at Tanglewood in July 1984, Leonard Slatkin conducting), Jean-Philippe Collard (January 1991, with André Previn), Krystian Zimerman (October 1997 in Boston and New York, with Seiji Ozawa, the concerto then being recorded for Deutsche Grammophon that December), and Jean-Philippe Collard again (again with Previn, at Tanglewood in July 2007).

Sergei Prokofiev

Music from the ballet “Romeo and Juliet,” Opus 64

SERGEI PROKOFIEV was born in Sontsovka, Ukraine, on April 23, 1891, and died in Moscow on March 5, 1953. “Romeo and Juliet,” a ballet in four acts based on Shakespeare’s tragedy of the same name, was originally commissioned in 1934 by the Mariinsky Theater (also known as the State Academic Theater of Opera and Ballet and the Kirov Theater) in Leningrad. Prokofiev completed the score in 1935, but numerous political and administrative complications delayed its premiere in Russia. In 1936, Prokofiev arranged two orchestral suites from the ballet’s music. Suite No. 1 (Opus 64-bis) was first performed in Moscow on November 24, 1936, and Suite No. 2 (Opus 64-ter) in Leningrad on April 15, 1937. The ballet had its stage premiere in Brno, Czechoslovakia, on December 30, 1938, and its Russian premiere at the Kirov on January 11, 1940. Prokofiev arranged a third suite from the ballet in 1946; this was published as his Opus 101. The present selection of excerpts includes movements from the first two suites, as specified on page 29.

THE SCORE OF PROKOFIEV’S “ROMEO AND JULIET” calls for piccolo, two flutes, two oboes, English horn,
two clarinets, bass clarinet, tenor saxophone, two bassoons, contrabassoon, cornet, two trumpets, four horns, three trombones, tuba, timpani, triangle, tambourine, snare drum, cymbals, bass drum, bells, xylophone, harp, piano, and strings. Perhaps to make them easier to perform in concert, Prokofiev made the orchestration in the suites somewhat lighter than in the ballet, with only two trumpets rather than three, four horns rather than six, and a smaller percussion group.

The plays of William Shakespeare—especially the tragedies—have long been popular in Russia. Among their admirers have been numerous composers. Romeo and Juliet inspired both Tchaikovsky (in his Fantasy-Overture) and Sergei Prokofiev (in his full-length ballet), while Soviet composer Dmitri Shostakovich turned repeatedly to Hamlet and King Lear, producing incidental music for several stage productions and scores for Grigori Kozintsev’s classic film versions.

Prokofiev, too, found frequent inspiration in Shakespeare. In 1933-34 he produced incidental music for a production called “Egyptian Nights,” a strange potpourri based on Antony and Cleopatra staged by experimental director Alexander Tairov at his Moscow Chamber Theater. Later, in 1937-38, he wrote incidental music for a celebrated and controversial Leningrad production of Hamlet, whose theme of guilt and regicide resonated deeply with Soviet audiences living through Stalin’s purges. The idea of creating a ballet out of Romeo and Juliet originally came from the Soviet stage director Sergei Radlov (1892-1958), an important figure in the Russian theatrical avant-garde both before and after the 1917 Revo-lution. Radlov was also very familiar with Prokofiev’s music, since he had staged the first Russian production of Prokofiev’s opera Love for Three Oranges in 1926 in Lenin­grad. Noted for his adventurous productions of contemporary opera, Radlov directed the Russian premiere of Berg’s Wozzeck at the Mariinsky Theatre, where he served as artistic director from 1931 to 1934. He also staged several plays of Shakespeare at his own dramatic theater in the early 1930s, including Romeo and Juliet in 1934.

Originally, Radlov and Prokofiev were planning to stage Romeo and Juliet at the Mariinsky (later known as the Kirov Theatre). But in one of the many political storms that beset the theater during the Soviet era, Radlov lost his position there in the aftermath of the assassination of the Leningrad Communist Party boss Sergei Kirov in December 1934. Still continuing to work with Radlov as librettist, Prokofiev signed a new contract (also later broken) for the ballet with the Bolshoi Theatre in Moscow. At the time, Prokofiev was living a peripatetic and nomadic life, commuting between Paris (where his wife and two sons still lived) and Russia, with frequent trips to the United States. Only in early 1936 did he make the fatal decision to settle his family permanently in an apartment in Moscow.

Preparing for this final move back to his homeland, Prokofiev spent the spring, summer, and early fall of 1935 in the USSR. Despite the increasingly repressive political and ideological atmosphere to which he seems to have paid remarkably little attention, this was a period of apparently happy productivity, his chief project being Romeo and Juliet. In fact Prokofiev worked with incredible speed, as he did when genuinely in­spired. Act II was completed on July 22, 1935. Act III on August 29, and the entire piano score by Septem­ber 8, after less than five months of work. In October he began the orchestration, working at top speed, producing the equivalent of about twenty pages of full score each day. But the planned Bolshoi production failed to take place, and no other theater came forth to take on the project.

Frustrated, Prokofiev created two or-ches-tral suites from the ballet’s music in late 1936. These were performed soon afterwards in Russia, representing one of the few instances in dance history when a ballet’s music was heard in concert form before being staged. The stage premiere of the full-length ballet eventually took place not in Russia, but in Brno, Czechoslovakia, with choreography by Ivo Psota, who also danced the role of Romeo. The first Russian production at the Kirov Theatre in Leningrad was choreographed by Leonid Lavrovsky. Galina Ulanova scored one of her greatest successes in the role of Juliet. The story line of the Kirov version had been stitched together by four authors: Radlov, Prokofiev, Lavrovsky, and critic/playwright Adrian Piotrovsky. Not surprisingly, the repeated revision of the scenario produced what critic Arlene Croce has called a “dramaturgical nightmare.”

The original scenario (later altered) changed the play’s ending to a happy one. Radlov and Prokofiev had Romeo arrive a minute earlier than in Shakespeare, finding Juliet alive. “The reasons that led us to such a barbarism were purely choreographic,” Pro­kofiev explained later. “Living people can dance, but the dead cannot dance lying down.” Another factor was certainly the Soviet doctrine of Socialist Realism, which urged composers to provide optimistic, uplifting endings to their operas and ballets. But in the end, Prokofiev and his collaborators restored the original tragic ending, which turned out to be spectacularly effective both choreographically and musically.

Each of the two orchestral suites Prokofiev arranged in 1936 from the music for Romeo and Juliet has seven titled sections. Suite No. 1 (Opus 64-bis) focuses on rearranged genre episodes from Acts I and II and does not attempt to follow the dramatic action. Four of its sections are dance intermezzi and only two (“Madrigal” and “Romeo and Juliet”) make use of the major dramatic leitmotifs. Suite No. 2 (Opus 64-ter), on the other hand, possesses a more logical narrative structure that follows the play’s plot.
Prokofiev, and Shostakovich (Norton paperbound reprinted in Geoffrey Norris’s article on Rachmaninoff from The New Grove Dictionary of Music and Musicians (1980) was Robert Kirzin the Lydian String Quartet’s recording of Harbison’s first four string quartets (Centaur).

The composer’s Pulitzer Project Double Brass Choir and the same forces, (Nonesuch). Boston’s Cantata Singers, under David Hoose’s direction, recorded his Symphony Chamber Players with pianist Gilbert Kalish recorded the Piano Quintet and Symphony No. 1 under Seiji Ozawa’s direction in 1984, the year of its premiere (New World Records). The Boston seasons, are available for download at the orchestra’s website, bso.org.

Harbison’s catalog is otherwise available is Harbison’s orchestral repertoire on CD and in downloads; the following is a selective list. All six of his symphonies, recorded by the Boston Modern Orchestra directed by Donald Fine in the fall of 1986), Edo de Waart, Kazuyoshi Akiyama, Andrew Davis, Hugh Wolff, Grant Llewellyn, Kazushi Ono, Stefan Asbury, Ludovic Morlot, André Previn, Charles Dutoit, and Andris Nelsons.

The BSO also recorded the composer’s Four Psalms and Emerson (New World Records); the same forces, with soprano Roberta Anderson and baritone Sanford Sylvan, also recorded the composer’s Pulitzer-winning “sacred ricercar” The Flight into Egypt (New World Records, with the Concerto for Double Brass Choir and The Natural World). Also of interest are three recordings by the Boston Modern Orchestra Project—the ballet Ulysses and the short operas Full Moon in March and Winter’s Tale (all on BMOP/sound)—and the Lydian String Quartet’s recording of Harbison’s first four string quartets (Centaur).

Robert Kirzinger Geoffrey Norris’s article on Rachmaninoff from The New Grove Dictionary of Music and Musicians (1980) was reprinted in The New Grove Russian Masters 2 with the 1980 Grove articles on Rimsky-Korsakov, Scriabin, Prokofiev, and Shostakovich (Norton paperback). Norris revised his article for the 2001 edition of Grove, the
composer’s name now being spelled “Rachmaninoff” rather than “Rakhmaninov.” Norris also wrote *Rakhmaninov*, an introduction to the composer’s life and works in the Master Musicians series (Littlefield paperback). Also useful are the smaller volumes *Rachmaninov Orchestral Music* by Patrick Piggott in the series of BBC Music Guides (University of Washington paperback); *Sergei Rachmaninov: An Essential Guide to his Life and Works* by Julian Haylock in the series “Classic fm Lifelines” (Pavilion paperback), and *Rachmaninoff: Composer, Pianist, Conductor* by Barrie Martyn (Scolar Press). An older book, *Sergei Rachmaninoff: A Lifetime in Music*, compiled by Sergei Bertensson and Jay Leyda with assistance from Sophie Satin, Rachmaninoff’s sister-in-law, draws upon the composer’s own letters and interviews (originally New York University Press; reprinted by Indiana University Press).

The Boston Symphony Orchestra led by Seiji Ozawa recorded Rachmaninoff’s Piano Concerto No. 1 in 1997 with pianist Krystian Zimerman (Deutsche Grammophon). Rachmaninoff’s own recordings of his piano concertos with the Philadelphia Orchestra under Leopold Stokowski (Nos. 2 and the Rhapsody on a Theme of Paganini) and Eugene Ormandy (Nos. 1, 3, and No. 4 in its final revised version), made originally between 1929 and 1941 for RCA Victor and reissued on RCA CDs, have also been available in excellent CD transfers from the original 78s on budget-priced Naxos. Other recordings of the Piano Concerto No. 1 feature Leif Ove Andsnes with Antonio Pappano and the London Symphony Orchestra (Warner Classics), Stephen Hough with Andrew Litton and the Dallas Symphony Orchestra (Hyperion), Vladimir Ashkenazy with Bernard Haitink and the Concertgebouw Orchestra (London) or with André Previn and the London Symphony Orchestra (Decca), Nikolai Lugansky with Sakari Oramo and the City of Birmingham Symphony Orchestra (Erato), and Simon Trpceski with Vasily Petrenko and the Royal Liverpool Philharmonic (Avie). For those inclined to explore further, pianist Alexander Ghindin recorded the original versions of Rachmaninoff’s piano concertos 1 and 4 with Vladimir Ashkenazy conducting the Helsinki Philharmonic (originally Ondine).

The important modern study of Prokofiev is Harlow Robinson’s *Sergei Prokofiev: A Biography*, published originally in 1987, and reprinted in 2002 with a new foreword and afterword by the author (Northeastern University paperback). Robinson’s book avoids the biased attitudes of earlier writers whose viewpoints were colored by the “Russian” vs. “Western” perspectives typical of their time, as reflected in such older volumes as Israel Nestyev’s *Prokofiev* (Stanford University Press; translated from the Russian by Florence Jonas) and Victor Seroft’s *Sergei Prokofiev: A Soviet Tragedy* (Taplinger). More recently Robinson produced *Selected Letters of Sergei Prokofiev*, newly translating and editing a volume of previously unpublished Prokofiev correspondence (Northeastern University). *Sergey Prokofiev* by Daniel Jaffé is in the well-illustrated series “20th-Century Composers” (Phaidon paperback). Other useful books include Boris Schwarz’s *Music and Musical Life in Soviet Russia, Enlarged Edition, 1917-1981* (Indiana University Press) and *Prokofiev by Prokofiev: A Composer’s Memoir*, an autobiographical account covering the first seventeen years of Prokofiev’s life, through his days at the St. Petersburg Conservatory (Doubleday).

The Boston Symphony Orchestra recorded the complete score of *Romeo and Juliet* under Seiji Ozawa’s direction in 1986 (Deutsche Grammphon). Other recordings of the complete score include Valery Gergiev’s with the Kirov Theater Orchestra (Philips), Gergiev’s with the London Symphony Orchestra (LSO Live), and André Previn’s with the London Symphony Orchestra (EMI). A powerful sequence of excerpts with Dimitri Mitropoulos conducting the New York Philharmonic has been reissued on compact disc (Sony). Other choices for a disc of excerpts include the aforementioned Gergiev with the Kirov Orchestra (Philips), Riccardo Muti with the Philadelphia Orchestra (EMI), Mstislav Rostropovich with the National Symphony Orchestra (Deutsche Grammophon), and Michael Tilson Thomas with the San Francisco Symphony (RCA). Serge Koussevitzky recorded Prokofiev’s Suite No. 2 from *Romeo and Juliet* with the BSO in 1945 (RCA). Charles Munch and the BSO recorded twelve selections from the composer’s three *Romeo and Juliet* suites in 1957 (RCA); several of these were included in the Munch volume of the CD series “Great Conductors of the 20th Century” (EMI/IMG Artists; RCA/BMG issued the complete selection on a 2006 Japanese CD). Erich Leinsdorf and the BSO recorded seventeen excerpts from Prokofiev’s *Romeo and Juliet* in 1967 (originally RCA; reissued on Testament). Of historical interest despite dim sound is Prokofiev’s own recording of the Suite No. 2 with the Moscow Philharmonic, from 1938—reportedly the only recording of Prokofiev as conductor (Parnassus).

Marc Mandel

Guest Artists

Ken-David Masur

In summer 2018 Ken-David Masur made his Chicago Symphony Orchestra debut at Ravinia with two all-Tchaikovsky programs, returned to Tanglewood to conduct the Boston Symphony Orchestra in a program of Glinka, Rachmaninoff, and Stravinsky, and led workshops and a concert celebrating the tenth anniversary of the
Mendelssohn Foundation in Tokyo. This week he leads subscription concerts with the BSO, where he continues as associate conductor. His guest engagements this season include appearances with the Louisville Orchestra, Detroit Symphony, Milwaukee Symphony, and Chicago Civic Orchestra, plus concerts abroad with the National Philharmonic of Russia, Collegium Musicum Basel, the Stavanger Symphony, and the Mulhouse Symphony Orchestra in France. Recent guest engagements include concerts with the Milwaukee, Colorado, and Portland (ME) symphonies, and return engagements with the Los Angeles Philharmonic at the Hollywood Bowl, the Chicago Civic Orchestra, the Munich Symphony, where he is principal guest conductor, and the Yomiuri Nippon Symphony Orchestra in Japan. Mr. Masur led the Orchestre National de France in Paris in a program with Anne-Sophie Mutter, and regularly conducts in Germany, Korea, and Moscow. As a sought-after leader and educator of younger players, he frequently conducts the Chicago Civic Orchestra and the Boston University Tanglewood Institute, New England Conservatory, and Tanglewood Music Center orchestras. Ken-David Masur and his wife, pianist Melinda Lee Masur, are founders and artistic directors of the Chelsea Music Festival, an annual two-week multi-media celebration of music, art, and cuisine which in June 2018 presented its ninth season, “Bach 333,” in New York. Its acclaimed productions are varied and internationally themed, always including premieres of new works. Mr. Masur has recently made recordings with the English Chamber Orchestra and violinist Fanny Clamagirand, and with the Stavanger Symphony. As founding music director of the Bach Society Orchestra and Chorus at Columbia University, he toured Germany and released a critically acclaimed album of symphonies and cantatas by W.F. Bach, C.P.E. Bach, and J.S. Bach. WQXR recently named his recording with the Stavanger Symphony of Gisle Kverndokk’s Symphonic Dances one of the “Best New Classical Releases of July 2018.” Mr. Masur received a Grammy nomination from the Latin Recording Academy in the category Best Classical Album of the Year for his work as a producer of the album “Salon Buenos Aires.” Ken-David Masur made his Boston Symphony Orchestra debut at Tanglewood in July 2012. His most recent subscription appearances were in October 2017, leading Beethoven’s incidental music to Egmont and Grieg’s to Peer Gynt, the latter in conjunction with a theatrical adaptation by Bill Barclay.

Garrick Ohlsson
Pianist Garrick Ohlsson has established himself worldwide as a musician of magisterial interpretive and technical gifts. Although long regarded as a leading exponent of Chopin’s music, Mr. Ohlsson commands an enormous repertoire ranging over the entire piano literature and has come to be noted for his performances of Mozart, Beethoven, and Schubert, as well as the Romantic repertoire. To date he has at his command more than eighty concertos, ranging from Haydn and Mozart to works of the 21st century. This season he launches an ambitious two-year project exploring the complete solo piano works of Brahms in four different programs. The cycle will be heard in New York, San Francisco, and Montreal, with individual programs in London, Warsaw, and several North American cities. In concerto repertoire ranging from Beethoven to Brahms, Rachmaninoff, Barber, and Busoni, he returns to the New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, and the Boston, Baltimore, Houston, and Seattle symphonies, concluding the season in Indianapolis performing all of the Rachmaninoff concertos in one weekend. A frequent guest with Australian orchestras, Mr. Ohlsson has recently visited Perth, Brisbane, Melbourne, Sydney, Adelaide, and Hobart, as well as the New Zealand Symphony in Wellington and Auckland. An avid chamber musician, he has collaborated with the Cleveland, Emerson, and Tokyo string quartets, and in the spring will tour with the Takács Quartet, and with the Boston Symphony Chamber Players in Istanbul, Berlin, Munich, Warsaw, Luxembourg, and Prague. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. Mr. Ohlsson can be heard on Arabesque, RCA Victor Red Seal, Angel, BMG, Delos, Hänssler, Nonesuch, Telarc, Hyperion, and Virgin Classics. He earned a Grammy award for Volume 3 of his ten-disc set of the complete Beethoven sonatas on Bridge. Most recently, both Brahms concertos and Tchaikovsky’s Piano Concerto No. 2 were released on live performance recordings with the Melbourne and Sydney symphonies on their own labels. A native of White Plains, New York, Garrick Ohlsson began his piano studies at age eight, at the Westchester Conservatory of Music, and entered the Juilliard School at thirteen. His musical development has been influenced in completely different ways by distinguished teachers Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. His 1970 triumph at the International Chopin Competition in Warsaw, where he won the gold medal (and remains the single American to have done so), brought him worldwide recognition. Since then he has made nearly a dozen tours of Poland, where he retains immense personal popularity. Mr. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Michigan. He is also the 2014 recipient of the Jean Gimbel Lane Prize in Piano Performance from the Northwestern University Bienen School of Music. A Steinway Artist, he makes his home in San Francisco. Garrick Ohlsson made his Boston Symphony Orchestra debut at Tanglewood in August 1971 and his BSO subscription series debut in January 1981.
He has since been a frequent guest with the orchestra at Symphony Hall and at Tanglewood, most recently in Boston for subscription performances of Beethoven’s Piano Concerto No. 1 in March 2016 and at Tanglewood this past summer for Mozart’s E-flat piano concerto, K.271. He has also appeared with the Tanglewood Music Center Orchestra and in numerous Ozawa Hall recitals at Tanglewood, where he was the 2017 Koussevitzky Artist, a designation created to honor artists whose presence at the BSO’s summer home has made a lasting impact on the musical and educational programs there.