Thursday, January 31, 8pm  
Friday, February 1, 1:30pm  
Saturday, February 2, 8pm  
Tuesday, February 5, 8pm  
JUANJO MENA conducting

HAYDN
SYMPHONY NO. 44 IN E MINOR, “MOURNING”
  Allegro con brio
  Menuetto: Allegretto (Canone in diapason)
  Adagio
  Finale: Presto

MENDELSSOHN
VIOLIN CONCERTO IN E MINOR, OPUS 64
  Allegro molto appassionato
  Andante
  Allegretto ma non troppo—Allegro molto vivace
  JULIAN RACHLIN

{INTERMISSION}

JANÁČEK
SUITE FROM THE OPERA “THE CUNNING LITTLE VIXEN,”
ARRANGED BY SIR CHARLES MACKERRAS

JANÁČEK
SINFONIETTA
  Allegretto—Allegro—Maestoso
  Andante—Allegretto
  Moderato
  Allegretto
  Andante con moto

THURSDAY EVENING’S PERFORMANCE OF MENDELSSOHN’S VIOLIN CONCERTO IS SUPPORTED BY A GIFT FROM GENE AND LLOYD DAHMEN.
TUESDAY EVENING’S PERFORMANCE OF MENDELSSOHN’S VIOLIN CONCERTO IS SUPPORTED BY A GIFT FROM DR. AND MRS. JOSEPH B. MARTIN.
TUESDAY EVENING’S PERFORMANCE BY JULIAN RACHLIN IS SUPPORTED BY THE HELEN AND JOSEF ZIMBLER FUND.

BANK OF AMERICA AND TAKEDA PHARMACEUTICAL COMPANY LIMITED ARE PROUD TO SPONSOR THE BSO’S 2018-19 SEASON.
FRIDAY-AFTERNOON CONCERT SERIES SPONSORED BY THE BROOKE FAMILY

The evening concerts will end about 10:20, the afternoon concert about 3:50.
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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Europe in publication, and when he emerged from service he found himself the most celebrated composer alive. But if Haydn was largely cut off from the world, to a degree the world came to him. His work made its way around original.”

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Performing, that involving everything from conducting and playing chamber and orchestral music to full operatic productions. As he later wrote, he was expected to compose steadily and he was isolated, so “I was forced to become original.”

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By modern standards it was a slavish job. Haydn was a uniformed servant who had to appear every morning before the prince to receive orders about what he was to do. He spent his days composing and rehearsing and the evenings performing, that involving everything from conducting and playing chamber and orchestral music to full operatic productions. As he later wrote, he was expected to compose steadily and he was isolated, so “I was forced to become original.”

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...
Meanwhile in his court job he dealt with a steady stream of new work by other composers, and also with the artistic currents washing through Austria.

One of those currents that came to a climax in the late 1760s to early 1780s was the literary movement, or maybe more properly eruption, that came to be called Sturm und Drang, “storm and stress.” It was an ethos that set itself against the cool rationalism and objectivity of the Age of Reason, proclaiming a doctrine of subjectivity and a concern with extremes of expression. As such, it was a precursor of the next century’s Romantic movement. Sturm und Drang was named for a play of that name by Friedrich Maximilian Klinger about the American Revolution, at the beginning of which a character cries, “Mad heart! Refresh yourself in confusion!” Defining manifestations of the period were Goethe’s novel The Sorrows of Young Werther, whose hero kills himself over a frustrated love, and Friedrich Schiller’s play The Robbers, in the premiere of which at the wrenching climax men were screaming and women fainting.

In music, Sturm und Drang became in effect one more expressive mode in the arsenal of composers. The style is hard to pin down in precise terms, but there is still an atmosphere that is readily evident. In a time when most pieces were in major keys, Sturm und Drang works are usually in minor. They are distinctly vehement in tone and generally involve strong contrasts of volume and material. The style can be heard in Mozart’s minor-key symphonies and piano concertos, and in a number of Haydn symphonies in and around the 1770s, including No. 44 in E minor—a work that as much as any other defines the musical Sturm und Drang.

The E minor came to be called the Trauersinfonie, “Mourning-symphony.” It is scored for the basic Classical orchestra of two oboes, two horns, bassoon, and strings. The sonata-form first movement begins with a striding unison motto that ushers in a darkly passionate theme. The opening motto, though, is the leading idea: like an obsession, it never really departs. There is a skittering second theme in G major, but it is laid over the motto in the bass. The development section gathers strength and slips into an expanded and intensified recapitulation. The symphony will be steadily contrapuntal, the rich interplay of melodic material part of its energy.

Unusually, all the movements are in E minor or major. The E minor minuet movement is placed second. Its outer sections are entirely in canon—that contrapuntal device in which a succeeding voice exactly echoes the first voice. Here the device is, again, at the service of intensity, the relentless canons playing out like something inescapable. The middle Trio section, in E major, is lighter, as usual in a minuet.

Late in his life Haydn said he would like the third-movement Adagio played at his funeral, and thus the work acquired its title of “Mourning Symphony.” The movement was in fact a surprising choice for that purpose, because it is in E major and not mournful at all but rather, say, wistful in tone, its sweetly lyrical opening theme immediately turned into a gently skipping phrase. It was in these terms, not gloomy ones, that Haydn wanted to be remembered.

The forcefulness of the first movement is redoubled in the Presto finale, which like the symphony’s beginning starts with a surging unison and races fiercely throughout, the ideas thrown back and forth in driving counterpoint. Haydn was most celebrated for his elegance, charm, and wit, and for his themes that are so natural they seem to have written themselves. But as the Trauersinfonie demonstrates, he also knew how to go for the jugular. Sturm und Drang largely burned itself out by the mid-1780s, both Goethe and Schiller turning away from it, but the movement left behind some of the most penetrating works of the era.

Jan Swafford

JAN SWAFFORD is a prizewinning composer and writer whose books include “Beethoven: Anguish and Triumph”; “Johannes Brahms: A Biography”; “The Vintage Guide to Classical Music,” and “Language of the Spirit: An Introduction to Classical Music.” An alumnus of the Tanglewood Music Center, where he studied composition, he is currently working on a biography of Mozart.

THE BSO HAS PREVIOUSLY PERFORMED HAYDN’S SYMPHONY NO. 44 under three conductors: Mstislav Rostropovich (in subscription concerts in January 1977), Seiji Ozawa (in Boston and at New York’s Carnegie Hall in February 1994, followed by the BSO’s only previous Tanglewood performance of the piece, on August 7 that same year), and Bruno Weil (subscription performances in February 1998).

Felix Mendelssohn-Bartholdy

Violin Concerto in E minor, Opus 64

JAKOB LUDWIG FELIX MENDELSSOHN was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his paternal uncle, Jakob, who had changed his own name from Salomon and taken Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family’s conversion to Lutheranism; the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix’s father actually took that step in 1822, the children having been baptized as early as 1816. Mendelssohn began planning a violin concerto in 1838, but it was not until 1844 that he settled down to serious work on it; the finished score is dated September 16, 1844. The
first performance took place on March 13, 1845, in Leipzig under Niels Gade’s direction, with Ferdinand David as the soloist.

IN ADDITION TO THE SOLO VIOLIN, the score of Mendelssohn’s Violin Concerto calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Ferdinand David (1810-73) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1836, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on July 30, 1838, in which he commented, “I’d like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace.”

But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist’s urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write David reiterating his plan of writing a concerto; the composer commented that he needed only “a few days in a good mood” in order to bring him something of the sort. Yet Mendelssohn didn’t find those few days for several years—not until he decided to shake off the wearying appointment at the court of Frederick William IV in Berlin. So it wasn’t until July 1844 that he was able to work seriously on the concerto; on September 2 he reported to David that he would bring some new things for him. Two weeks later the concerto was finished.

David was Mendelssohn’s adviser on matters of technical detail regarding the solo part; he must have motivated the composer’s decision to avoid sheer virtuoso difficulty for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work’s subsequent popularity. It is no accident that Mendelssohn’s concerto remains the earliest Romantic violin concerto that most students learn.

At the same time it is, quite simply, one of the most original and one of the most attractive concertos ever written. The originality comes from the new ways Mendelssohn found to solve old formal problems of the concerto. At the very beginning, in a radical departure from standard, Baroque-derived concerto practice, Mendelssohn dispenses entirely with an orchestral ritornello, fusing the opening statement of orchestra and soloist into a single exposition. This was part of his design from the very beginning. Even the earliest sketch of the first movement shows the two measures of orchestral “curtain” before the soloist introduces the principal theme.

The other problem of concerto form that Mendelssohn attacked in a new way was that of the cadenza. Normally, just before the end of the movement, the orchestra pauses on a chord that is the traditional signal for the soloist to take off on his or her own, and everything comes to a standstill while we admire the sheer virtuosity of the soloist, despite the fact that the cadenza might be outrageously out of style with the rest of the piece, or so long and elaborate as to submerge entirely the composition it is attached to. Mendelssohn’s solution is simple and logical—he composes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation. No other cadenza had ever played so central a role in the structure of a concerto to that time.

Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in such atypical works as Weber’s Konzertstück for piano and orchestra, but never in a work having the temerity to call itself a concerto. Yet we can’t imagine the Liszt concertos and many others without this change.

The smooth discourse of the first movement, the way Mendelssohn picks up short motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme, which is in the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G-string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn’s lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the bass note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully. When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds its note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking out in applause). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and
orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of “fairy music” that Mendelssohn made so uniquely his own.

Steven Ledbetter

STEVEN LEDBETTER was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

THE FIRST AMERICAN PERFORMANCE of Mendelssohn’s Violin Concerto took place in New York on November 24, 1849; Joseph Burke was soloist with the Philharmonic Society under Theodor Eisfeld. Boston first heard the concerto, with piano accompaniment, at a Mendelssohn Quintette Club performance in the Melodeon on February 3, 1851; the soloist was August Fries, who repeated the work on February 22, apparently with orchestra, at a concert of the Musical Fund Society.

THE FIRST BOSTON SYMPHONY PERFORMANCE of Mendelssohn’s Violin Concerto took place on February 18, 1882, during the orchestra’s first season, with Alfred de Sève as soloist under the direction of Georg Henschel. Since then it has been performed in Boston Symphony concerts with, as the featured soloist, Willis E. Nowell, Charles Martin Loeffler, Franz Kneisel, Leonora Jackson, Fritz Kreisler, Maud McCarthy, Enrique Fernández Arbós, Marie Hall, and Willy Hess (all under the direction of Wilhelm Gericke); Kreisler (with Emil Paur); Kreisler, Sylvain Noack, and Anton Witek (Karl Muck); Witek and Gertrude Marshall (Otto Urack); Fredric Fradkin (Henri Rabaud); Albert Spalding, Richard Burgin, Bronislav Huberman, and Toscha Seidl (Pierre Monteux); Burgin, Léon Zighera, Nathan Milstein, Jascha Heifetz, Yehudi Menuhin, and Spalding (Serge Koussevitzky); Isaac Stern, Zino Francescatti, Mischa Elman, and Jaime Laredo (Charles Munch); Norman Carol (Richard Burgin); Joseph Silverstein (Erich Leinsdorf, who also led Jack Benny in just the first movement, as part of a Pension Fund concert several years later; Seiji Ozawa, Edo de Waart, and Roger Norrington); Yuuko Shiokawa (James Levine); Stern (Ozawa and Silverstein); Ithchak Perlman (Ozawa and Rafael Frühbeck de Burgos); Nigel Kennedy (André Previn); Cho-Liang Lin (Es-Pekka Salonen); Shlomo Mintz (Charles Dutoit); Joshua Bell (John Nelson, Pinchas Zukerman, Ingo Metzmacher, and Kurt Masur); Midori (David Zinnman); Gil Shaham (Seiji Ozawa and John Williams); Stefan Jackiw (Roberto Abbado and Ludovic Morlot), Sarah Chang (Sean Newhouse), Arabella Steinbacher (the most recent subscription performances, in October 2012). Christian Tetzlaff (Andris Nelsons), and, again, Joshua Bell (the most recent Tanglewood performance, on August 13, 2017, with conductor Lahav Shani).

Leoš Janáček

Suite from “The Cunning Little Vixen”

Sinfonietta

LEOŠ JANÁČEK was born in the village of Hukvaldy, in northern Moravia, in the eastern part of what is now the Czech Republic, on July 3, 1854, and died nearby in Moravská Ostrava, Moravia, on August 12, 1928. He composed the opera “THE CUNNING LITTLE VIXEN” (“Příhody Lišky Bystroušky” in Czech—“The Adventures of the Vixen Bystrouška [Sharp-Ears]”) in 1922-23, and it was first performed in Brno, Czechoslovakia, on November 6, 1924. A two-movement suite from the opera was arranged by the conductor Václav Talich in 1937, and reworked by Sir Charles Mackerras, in an edition of his own that restored Janáček’s original instrumentation while also somewhat expanding the musical content, in 2006. The present performances are the first by the BSO of Mackerras’s arrangement. Janáček composed the SINFONIETTA early in 1926, and it was first performed on June 29, 1926, in the Smetana Hall, Prague, with Václav Talich conducting the Czech Philharmonic Orchestra.

THE SUITE FROM “THE CUNNING LITTLE VIXEN” is scored, in Sir Charles Mackerras’s edition, for four flutes (third and fourth doubling piccolo), two oboes and English horn, two clarinets in B-flat, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, xylophone, snare drum, bass drum, celesta, harp, and strings.

THE SCORE OF THE SINFONIETTA calls for four flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons, four horns, four trumpets in C and three in F, two bass trumpets, four trombones, two tenor tubas, bass tuba, timpani, bells, cymbals, harp, and strings.

Few composers have revealed such prodigious invention so late in their career and so abundantly as Janáček did in the 1920s. As he approached his seventieth year, his productivity and his energy, far from slowing down, redoubled. His career had developed slowly but surely under the banner of the great Czech national revival spearheaded by Smetana and Dvořák, but he was nearly fifty before he enjoyed any wide success in his homeland. In 1904 the opera Jenůfa was staged in Brno, where Janáček worked as organist and teacher, but it was not until 1916, when he was over sixty, that the performance of this same work in Prague catapulted him to international fame. For the remaining twelve years of his life, he composed music at an astonishing rate, having perfected a remarkably individual style and a powerful dramatic sense.

First came three operas in quick succession: Kátya Kabanová, The Cunning Little Vixen, and The Makropulos Affair,
interspersed with chamber music, including the First String Quartet and the wind quintet entitled Youth. The operas no longer had to wait years for performance; they were heard at once in Brno and Prague, and Jemiřífa was taken up in Berlin and New York also. This upsurge of the creative flame was fueled not only by international success but also by pride in the rebirth of an independent Czechoslovakia after three centuries of Austro-German domination. Janáček felt passionately close to his country and devoted many years of his life to collecting and publishing Czech and Moravian folk music. No opera brings the Moravian countryside to life as vividly as The Cunning Little Vixen, with village characters and animals taking the leading roles.

This very unusual opera had a very unusual origin. In 1920 a Brno newspaper published a story by Rudolf Těsnohlídek about a vixen who has been raised as a cub by a forester but who escapes and raises a family of her own. This was itself based on a series of drawings by Stanislav Lolek. Janáček wrote the libretto himself, spreading the story into three acts with a large cast including forest animals such as a badger, a cricket, a dragonfly, and a hen, as well as the forester and his wife, a priest, and a poacher. In the end, the vixen is killed by the poacher, but the story is not just about her: it’s about the teeming life of the forest where animals and humans live side by side, and about the cycle of life itself.

A further stimulus to Janáček’s work in these years was a passionate friendship with Kamila Stösslová (1891-1935), a married woman thirty-eight years younger than himself whom he met in 1917. Although she responded with much less ardor, he wrote to her almost every day for ten years and fashioned his operatic heroines on his image of her. The vixen, for example, exemplifies the ideal of motherhood and domesticity that he felt she portrayed. Janáček’s musical language, with frequent repetition of short phrases and spiky, highly colored orchestration, is perfect for depicting the animal world, including insects and people. The orchestra is handled in a radically unconventional way, perhaps relating to Janáček’s profession as an organist, for sounds are combined not according to families (woodwind, brass, strings), as in classical scoring, but with an ear to special sonorities, like combining individual stops on the organ. The animal world calls for a special palette of high-pitch sounds, which Janáček devises with extraordinary resourcefulness.

The great Czech conductor Václav Talich conducted a revival of the opera in 1937 after Janáček’s death, and, as well as revising the orchestration, fashioned two orchestral movements into a suite. Talich’s student Sir Charles Mackerras, who pioneered the spread of Janáček’s operas outside the composer’s native land, revised the suite, restoring the original orchestration. Neither of the suite’s two movements has a settled tempo (the movement headings illustrate only the start of each one), but move freely from one speed to another.

Janáček had composed a handful of symphonic poems (but no symphonies) when he was invited to write an orchestral work by the Sokol gymnastic festival in Prague. He set to work in March 1926 (he was seventy-one years old) and completed what he called a “nice little sinfonietta with fanfares” within a month. From the beginning he had the sound of military fanfares in his mind, having sat with Kamila Stösslová in a public park one afternoon the previous summer in the town of Písek, listening to a military band. The opening movement of the SINFONIETTA, for brass and percussion only, was Janáček’s first thought for the commission, but it quickly expanded into five movements for full orchestra, with the fanfares returning at the end. On several occasions he described the work as his “Military Sinfonietta.”

With the score complete, Janáček left for a visit to London at the invitation of Rosa Newmarch, a vigorous champion of Czech music to whom the Sinfonietta was dedicated. He was received with enthusiasm, and despite the General Strike then gripping the nation, he was able to make visits and attend concerts. At the London Zoo he noted down the monkeys’ cries, and at his hotel he notated the bellhop’s speech inflections. His next visit was to Berlin for the premiere there of Kátya Kabanová, and he was back in Prague on June 26 for the first performance of the Sinfonietta, given by the Czech Philharmonic Orchestra under Janáček’s stalwart exponent Talich. Before the composer’s death two years later, the work had been given in all the major cities of Germany and Austria, as well as in London and New York.

The Sinfonietta is quite unlike any other orchestral work of its time, or indeed of any time. As in the Cunning Little Vixen Suite, most of the melodic ideas bear the strong stamp of Czech folk dance, with short uneven phrases frequently repeated. There are no transitions, no symphonic development, no settled tonality. In its orchestration, the military aspect of the work explains the bass trumpets, the tenor tubas, and the phalanx of normal trumpets, all twelve of which only play together at the last chord. Most striking of all is the virtuoso writing for trombones, especially in the low register, calling for an agility that might have seemed excessive for bassoons or cellos. The timpani are to be tuned to unusually high pitches. The angular writing for the strings is fiendishly awkward but effective, and the woodwinds have to scurry about with extraordinary fleetness.

After the opening fanfares, the second movement is perhaps equivalent to a symphony’s first movement, though without any of the expansiveness that might suggest. For a while the third movement, with its passionately yearning phrases, evokes a contrasting slow movement, but the pace suddenly quickens and a brassy trombone tune sets the
winds yelping like a pack of demented dogs.
The fourth movement is more of a character piece, with a tune of obviously folkloric origin stated by three trumpets in unison and repeated many times. It leads to an extraordinary slithering passage and a wild prestissimo ending.
The final movement goes from a mood of quiet solace to frantic reiterations of characteristically abrupt phrases, some high skirls in the winds, and a return, subtly prefigured, to the stately fanfares of the opening.
After the Sinfonietta, Janáček went on to compose his Glagolitic Mass, a grand and appropriate coda to a lifetime devoted to writing for chorus, particularly for men’s chorus. In his last year he completed another opera, the stark setting of Dostoyevsky’s From the House of the Dead, and his Second String Quartet. By the end of this dramatic crescendo in his career, his musical language had departed as much from orthodox styles as had that of Stravinsky or Schoenberg or Berg, yet it was never adopted as the basis for modernist developments. Despite its profound roots in folk music, it was always too personal to be imitated, although Janáček’s influence as a teacher was wide and long-lasting. He had never expected his work as a teacher, as an animator of Moravian musical life, or as a folklorist and theorist to be overshadowed by his fame as a composer, and never wanted it to happen, but that was his remarkable fate, and his works will never cease to sound startling and fresh.

Hugh Macdonald

HUGH MACDONALD, general editor of the New Berlioz Edition, was for many years Avis Blewett Professor of Music at Washington University in St. Louis. A frequent guest annotator for the BSO, he has written extensively on music from Mozart to Shostakovich, including biographies of Berlioz, Bizet, and Scriabin, and is currently writing a book on the operas of Saint-Saëns.

THE FIRST BSO PERFORMANCES—WHICH WERE ALSO THE FIRST AMERICAN PERFORMANCES—OF THE SUITE FROM “THE CUNNING LITTLE VIXEN” (in Václav Talich’s arrangement) were given by Erich Leinsdorf in September/October 1966 in Boston (see page 50), followed by a performance in Brooklyn. These were the first BSO performances of any music by Janáček. Since then, the BSO has played music from the opera on just two occasions: in November 1983, when Simon Rattle led the music arranged by Talich but in Janáček’s original instrumentation, also appending the last two scenes of the opera, with baritone Dale Duesing, soprano Margaret Cusack, and tenor Marcus Haddock; and on June 29, 1985, at Tanglewood, when Kent Nagano led the orchestra in the suite arranged by Talich. The present performances are the BSO’s first of the suite as arranged by Sir Charles Mackerras.

THE FIRST AMERICAN PERFORMANCE OF JANÁČEK’S SINFONIETTA was given by the New York Symphony Society on March 4, 1927, with Otto Klemperer conducting.

THE FIRST BOSTON SYMPHONY PERFORMANCES OF THE SINFONIETTA were given by Erich Leinsdorf in October 1968, in Boston (see page 54), Brooklyn, and Providence, subsequent BSO performances being given by Seiji Ozawa (including the BSO’s first Tanglewood performance, in August 1980), Yuri Simonov, Marek Janowski (the BSO’s only other Tanglewood performance, in July 1995), James Conlon, David Robertson, and Edo de Waart (the most recent subscription performances, in March 2004).

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Books in which to read about Felix Mendelssohn include Mendelssohn: A Life in Music by R. Larry Todd (Oxford
Guest Artists

Marc Mandel

Juanjo Mena

One of Spain’s most distinguished international conductors, Juanjo Mena is principal conductor of the Cincinnati May Festival and associate conductor of the Spanish National Orchestra. He has been chief conductor of the BBC Philharmonic, artistic director of the Bilbao Symphony Orchestra, chief guest conductor of the Orchestre del Teatro May Festival and associate conductor of the Spanish National Orchestra. He has worked with such prestigious orchestras as the Berlin Philharmonic, London Philharmonic, Oslo Philharmonic, Rotterdam Philharmonic, Danish National Symphony Orchestra, Orchestre National de France, Orchestre Filarmonica della Scala, Bavarian Radio Orchestra, Dresden Philharmonic, and Swedish Radio Symphony Orchestra, as well as with all the major Spanish orchestras. He has conducted most of the leading orchestras in North America, including the Boston, Chicago, Baltimore, Cincinnati, Montreal, and Toronto symphony orchestras, the New York Philharmonic and Los Angeles Philharmonic, the Cleveland Orchestra, the National Symphony Orchestra in Washington, D.C.,
the Minnesota Orchestra, and the Philadelphia Orchestra. A guest of international festivals, he has appeared at the Stars of White Nights Festival in St. Petersburg, Russia, the Hollywood Bowl, Grant Park (Chicago), Tanglewood, and La Folle Journée (Nantes). He has led the BBC Philharmonic on tours of Europe and Asia, including performances in Cologne, Munich, Vienna, Madrid, Beijing, and Seoul, and annual concerts at the BBC Proms in London. His operatic work includes The Flying Dutchman, Salome, Elektra, Ariadne auf Naxos, Duke Bluebeard's Castle, and Erwartung and productions including Eugene Onegin in Genoa, The Marriage of Figaro in Lausanne, and Billy Budd in Bilbao. Mr. Mena has made several recordings with the BBC Philharmonic, including recent releases of Ginastera's orchestral works to mark the composer’s centenary; two discs of works by Manuel de Falla, one of which was a BBC Music Magazine Recording of the Month; a Gabriel Pierné release which was a Gramophone Editor’s Choice, and acclaimed recordings of works by Albéniz, Montsalvatge, Weber, and Turina. He also recorded a highly praised interpretation of Messiaen’s Turangalîla-symphonie for Hyperion with the Bergen Philharmonic Orchestra. Juano Mena made his BSO debut at Tanglewood in July 2010 and his subscription series debut at Symphony Hall in October 2011, subsequently returning to both venues on numerous occasions, most recently for two weeks of subscription concerts in January 2017 (music of Prokofiev, Weinberg, Tchaikovsky, Julian Anderson, Schumann, and Schubert), and return appearances at Tanglewood in 2017 and 2018 (leading two BSO concerts that summer, including music of Britten, Mozart, Brahms, Haydn, Prokofiev, and Mozart).

Julian Rachlin

In his thirty-year career, violinist-violin conductor Julian Rachlin has performed as soloist with the world’s leading conductors and orchestras. Principal guest conductor of the Royal Northern Sinfonia, Turku Philharmonic Orchestra, and Kristiansand Symphony Orchestra, he also leads the “Julian Rachlin & Friends Festival” in Palma de Mallorca. Highlights of Mr. Rachlin’s 2018-19 season include performances with the St. Petersburg Philharmonic and Mariiss Jansons, Montreal Symphony Orchestra and Christoph Eschenbach, Boston Symphony Orchestra and Juanjo Mena, Pittsburgh Symphony Orchestra and Manfred Honeck, and KBS Symphony Orchestra and Myung-Whun Chung. Alongside soloist Sarah McElravy and the Royal Northern Sinfonia, he will perform the UK premiere of Penderecki’s Double Concerto for Violin and Viola, which is dedicated to him. Additionally, he will conduct the Vienna Symphony Orchestra, Berlin Konzerthaus Orchestra, Naples Philharmonic, Moscow Philharmonic, St. Petersburg Symphony, Essen Philharmonic, Strasbourg Philharmonic, Slovenian Philharmonic, Zagreb Philharmonic, and Trondheim Symphony Orchestra, among others. Recent highlights include extended appearances at the Prague Spring Festival and Vienna Musikverein, performances with the St. Petersburg Philharmonic and Yuri Temirkanov, Filharmonica della Scala and Riccardo Chailly, Munich Philharmonic and Zubin Mehta, Philharmonia Orchestra and Jakub Hrůša, Orchestra del Maggio Musicale and Vladimir Ashkenazy, and Vienna Symphony Orchestra and Lahav Shani. As conductor, Mr. Rachlin toured Europe with the English Chamber Orchestra, and led the Royal Northern Sinfonia across South America and Japan. He has also conducted the State Academic Symphony Orchestra of Russia, Hungarian National Philharmonic, Royal Liverpool Philharmonic, Orchestra della Svizzera Italiana, National Taiwan Symphony Orchestra, and Prague Philharmonia, and made his U.S. conducting debut at the Grand Teton Music Festival. In recital and chamber music, he performs regularly with Itamar Golan, Denis Kozhukhin, Denis Matsuev, Mischa Maisky, Sarah McElravy, Vilde Frang, and Janine Jansen. Born in Lithuania, Julian Rachlin immigrated to Vienna in 1978. He studied violin with Boris Kuschnir at the Vienna Conservatory and with Pinchas Zukerman. After winning the “Young Musician of the Year” Award at the Eurovision Competition in 1988, he became the youngest soloist ever to play with the Vienna Philharmonic, debuting under Riccardo Muti. At the recommendation of Mariss Jansons, Mr. Rachlin studied conducting with Sophie Rachlin. Since September 1999, he is on the violin faculty at the Music and Arts University of Vienna. His recordings for Sony Classical, Warner Classics, and Deutsche Grammophon have been met with great acclaim. A UNICEF Goodwill Ambassador, he is committed to educational outreach and charity work. He plays the 1704 “ex Liebig” Stradivari and a 1785 Lorenzo Storioni viola, on loan to him courtesy of the Dkfm. Angelika Prokopp Privatstiftung. His strings are kindly sponsored by Thomastik-Infeld. Julian Rachlin has appeared with the Boston Symphony Orchestra on two previous occasions: in January 2013 making his BSO and subscription series debut in Tchaikovsky’s Violin Concerto with Alan Gilbert conducting, and in January 2015 in subscription performances of Prokofiev’s Violin Concerto No. 2 with Asher Fisch conducting. He had previously appeared at Tanglewood in August 1994, as soloist in Prokofiev’s Violin Concerto No. 1 with Lorin Maazel and the Pittsburgh Symphony Orchestra.