Thursday, February 7, 8pm
Friday, February 8, 1:30pm | THE NORMAN V. AND ELLEN B. BALLOU MEMORIAL CONCERT
Saturday, February 9, 8pm
Tuesday, February 12, 8pm

ANDRIS NELSONS conducting

WILSON
“LUMINA” (1981)

SZYMANOWSKI
VIOLIN CONCERTO NO. 1, OPUS 26
Vivace assai—Andantino—Vivace assai

LISA BATIASHVILI

{INTERMISSION}

COPLAND
SYMPHONY NO. 3
Molto moderato, with simple expression
Allegro molto
Andantino quasi allegretto
Molto deliberato (Fanfare)—Allegro risoluto

Please note that these performances of Copland’s Symphony No. 3 are being recorded for future release on BSO Classics. Your cooperation in keeping noise in Symphony Hall at a minimum is sincerely appreciated.

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, the afternoon concert about 3:30.
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.
Special thanks to Fairmont Copley Plaza, Delta Air Lines, and Commonwealth Worldwide Executive Transportation.
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In consideration of the performers and those around you, please turn off all electronic equipment during the performance, including tablets, cellular phones, pagers, watch alarms, messaging devices of any kind, anything that emits an audible signal, and anything that glows. Thank you for your cooperation.
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...
Olly Wilson was one of the dozen composers commissioned by the BSO for its centennial, resulting in his orchestral work Sinfonia. Dating from around the same time, his Lumina is a smaller-scale, single-movement work that was commissioned by the American Composers Orchestra, which premiered it in 1981. Born in Saint Louis, Missouri, Olly Wilson was well-versed in jazz by the time he entered college, but turned to classical music and went on to earn his doctorate. He became a long-tenured and profoundly respected faculty member at the University of California, Berkeley. Known for his skill in writing for orchestra, he composed pieces for the New York Philharmonic, the Chicago, St. Louis, and Detroit symphony orchestras, and other major ensembles. Many of his works were inspired
by his study of African-American and African music. His techniques and musical language are coloristic, rhythmically dynamic, and modern. About *Lumina*, the composer wrote that the piece explored the idea of luminosity in sound, or as he put it, “aural ‘glowing’.” Wilson thought of the piece as working out, in successive contrasting “waves,” the musical implications of its first gesture, a bright, resonant chord.

The Polish composer Karol Szymanowski’s Violin Concerto No. 1 allies scintillating orchestral combinations with the alternately lyrical and fiery passages for the solo violin. A contemporary of Stravinsky and Bartók, Szymanowski wrote the first of his two violin concertos in 1916. The piece is in a single movement and clearly features the violin as the protagonist of its story line, with the orchestra providing commentary and atmosphere. The orchestral sound-world is that of the early 20th-century masters Ravel, Debussy, and Stravinsky, with an ensemble that includes piano, celesta, and a large percussion complement.

Aaron Copland frequently drew on actual American folk music to anchor his music in the geography and history of America, but even without those familiar sources, his harmonic and rhythmic language and use of the orchestra are immediately recognizable. His orchestral music epitomizes a distinctly American sound that persists in the concert hall and in film soundtracks.

Copland’s four-movement Third Symphony was premiered by the BSO and Serge Koussevitzky on October 18, 1946. Beginning with the first year of his tenure as music director of the BSO, Koussevitzky was Copland’s earliest and most important proponent. The symphony’s first movement acts as an introduction, foreshadowing music explored later in the piece. The second is a scherzo, beginning with brassy exuberance and moving into quick, flowing music. The subdued third movement, except for an infrequently used single trumpet and horn, stands in stark contrast to the opening of the finale, which begins with a bold fanfare Copland had written two years earlier called *Fanfare for the Common Man*. The movement then becomes fast and optimistic, going far afield before Copland begins to weave the main theme back into the texture.

Robert Kirzinger

An Epiphany in London
Music and Sound, Sound and Music
by Gerald Elias

Former BSO violinist Gerald Elias, who continues to perform with the orchestra at Tanglewood and on tour, experienced an epiphany during a performance of Mahler’s Third Symphony while on tour with the BSO last summer.

The uniquely creative and iconoclastic American composer Charles Ives once provocatively wrote: “My God! What has sound got to do with music!” (see bottom of page 26)—which may help explain why his music is not as popular as I believe it should be. The point he was trying to make is that the musical idea is paramount and is separate from (and, in his opinion, shouldn’t be tarnished by) more mundane considerations, such as the orthodoxy of correctness in music theory and composition, or how exactly—or in some cases, whether—it can be accurately executed.

We usually think of music and the sound of the music as being one and the same, but at the beginning of last fall’s Boston Symphony tour to Europe, in London, Ives’s comment popped into my head in an unexpected way. As we forged through the Symphony No. 3 by Gustav Mahler—one of the longest symphonies ever composed—I had ample opportunity to marvel at how the BSO is consistently able to fill cavernous Royal Albert Hall’s 5,000+ seats along with thousands more on the floor, crammed together like a rush-hour crowd at the Government Center T-station, who have the dogged determination to stand from first note to last of the ninety-minute composition.

Mahler’s music is not easy to listen to. It is a challenge: complex, sometimes bafflingly so, with bits of melody tossed from one unlikely instrument to another, and counter-melodies ghosting in the background or suddenly thrust forward. His symphonies are also very long—a marathon compared to a Haydn sprint. And among Mahler symphonies, it requires long arms indeed to embrace No. 3. Yet his music, including the No. 3, is adored by so many. “What can the reason be for that?” I asked myself as I chugged, huffing and puffing, through the half-hour first movement.

There are probably different answers to that question: the folk-like melodies, the monumental, triumphant climaxes, the heart-on-the-sleeve pathos of his Adagios. But an answer I came up with, during the second extended iteration of the pastoral offstage post horn solo, shocked me out of whatever nagging jetlag remained from our flight from Boston. It wasn’t really an answer, though. It was actually another question:

“My God! What has music got to do with sound?”

This is the reverse of Ives’s thesis, but it doesn’t necessarily contradict it. What it suggests is that it’s the very sound of the orchestra—irradiating the concert hall with sonic vibrations—that people love, perhaps even more than anything else about the music. If you extend this notion, then it really doesn’t matter who the composer is or what particular composition is being played. All that business about melody, rhythm, harmony, counterpoint—you name it—would take a back seat to the combination of timbres so unique to the symphony orchestra. I know, in the
It started out in the mid-18th century, when orchestras were essentially string ensembles. Sometimes a couple of horns and oboes were included for color, and were optional. Then Haydn and Mozart came along, adding things like flutes, clarinets, trumpets, and timpani. Then Beethoven, who brilliantly added trombones to the mix in the finale of the Fifth Symphony. Why do that? It couldn’t be because audiences demanded trombones, because they had never heard them in a symphony. Clearly, Beethoven, and others before and after him, perceived something very special about the sound that was evolving in orchestras that performed symphonies.

By the mid-19th century, the symphony orchestra, as it came to be called, comprised a standard template of instrumentation—with plenty of variation, for sure—not by fiat, but by experimentation, having been determined by composers to evoke the strongest responses among listeners. That basic instrumentation has remained remarkably stable to this day:

- **Strings:** Violins I and II, Violas, Cellos, Basses
- **Winds:** Flutes (2+piccolo), Oboes (2+English horn), Clarinets (2+bass clarinet), Bassoons (2+Contrabassoon)
- **Brass:** Horns (4), Trumpets (2), Trombones (3), Tuba
- **Percussion:** Timpani, assorted other instruments including snare drum and cymbals; Harp

But why? That’s a question I’ve been asking myself for fifty years. There’s something in that combination of sound waves and timbres bombarding listeners that evokes powerful, sometimes profound emotions. Some of it, no doubt, is cultural, in that through our Western ears we associate certain musical gestures with shared esthetic history. One can easily conjure up an image of Roman centurions upon hearing brass fanfares, for example.

Yet the love of what we call “classical” music has spread all around the globe. Some of it is probably neural: Certain combinations of tones activate parts of our brain in ways no one yet totally understands. But what I think might be the most important part of the answer—and might explain why people still come to live concerts even when they can stay at home and listen to the same music for free—is that the vibrations created by the sound waves of a symphony orchestra have a profoundly stimulating physical effect on the listener’s body. And it’s for this reason I came to this idea that sound and the musical composition play different, if complementary roles in how we respond to music.

It may even help explain why some listeners revere the symphonies of Anton Bruckner, while others find them static and overly academic. In terms of the sheer sound, however, maybe that’s where the magic is. Maybe that’s the “right” way to listen to Bruckner. Because there have been a few conductors who—as a result of their insight, technical acumen, or supernatural ability to channel Bruckner’s spirit—were able to create such an overwhelmingly glorious sound, their performances were majestically profound. One of those conductors was Klaus Tennstedt, who seemed to be on a higher spiritual plane when he conducted Bruckner. Is it possible that on at least one occasion his body actually began to glow? Another was Kurt Sanderling, who crafted the most beautiful brass ensemble sound I’ve ever heard before or since. (This story is a total aside: Sanderling, a Jew, fled his native Germany to the Soviet Union in 1936 upon the ascension of Nazism, going from one totalitarian state to another. During a rehearsal of Bruckner’s Symphony No. 3 with the Boston Symphony in 1988, shortly before the dissolution of the Soviet Union, he made a rare mistake in his beat pattern, causing things to fall apart. He tapped his baton on the podium and made the following comment: “In my country they have a saying. Only conductors and KGB never make mistakes. Of course that’s not true.” He paused with the acute sense of timing so essential to great conductors, then delivered the punchline. “Sometimes KGB make mistakes.” The rest of the rehearsal went flawlessly.)

The idea that sound is as important as music may also help explain why some conductors are considered great, others passable, and others [you fill in the blank]. The same great orchestra can perform the same great symphony with two different conductors. One performance resonates with the audience (on many levels), the other falls flat.

Why? Certainly, a sense of timing, an understanding of architecture, style, rhythm, balance, drama, are all important considerations. But when I speak to audience members after a performance, what I’ve so often heard is, the conductor “got such a wonderful sound out of the orchestra.” Whether it was Seiji conducting Berlioz and Bartók, Colin Davis with Sibelius and Schubert, Kurt Masur with Brahms and Strauss, Charles Dutoit with Ravel and Debussy, or Andris Nelsons with Shostakovich and Mahler, all had their unique imprint on the sound of the orchestra.

As you listen to tonight’s program, certainly enjoy the music but don’t forget to savor the sound! There’s nothing
Olly Wilson

**Lumina (1981)**

OLLY WOODROW WILSON, JR., was born in Saint Louis, Missouri, on September 7, 1937, and died in Oakland, California, on March 12, 2018. He wrote his orchestral score “Lumina” on commission for the New York City-based American Composers Orchestra, which gave the premiere on November 30, 1981, with Dennis Russell Davies conducting, at New York’s Alice Tully Hall. These are the first performances of “Lumina” by the Boston Symphony Orchestra.

THE SCORE OF “LUMINA” calls for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, three percussion (I. vibraphone, marimba, xylophone, three Chinese gongs, bongo, four timbales, conga, glockenspiel, triangle; II. vibraphone, marimba, xylophone, small suspended sizzle cymbal, three suspended cymbals, medium gong, large tam-tam, bass drum, snare drum, glockenspiel, triangle; III. timpani, vibraphone, triangle), harp, piano, and strings.

Olly Wilson was one of a dozen composers commissioned by the Boston Symphony Orchestra to celebrate the BSO’s centennial in 1981, resulting in his orchestral work *Sinfonia*, which was premiered by the orchestra under Seiji Ozawa’s direction in October 1984. Ozawa and the BSO subsequently released a recording of the piece on New World Records, where it was paired with another centennial commission, John Harbison’s *Symphony No. 1*. The BSO was very much aware of Wilson and his music long before that commission came into being. His tape piece *Cetus* was played at an electronic music concert at Tanglewood in 1969, the first of several occasions that his music has been heard there. His *Voices* was commissioned by the BSO and the Fromm Foundation for the Tanglewood Music Center Orchestra, which premiered it under Gunther Schuller’s direction in summer 1970. That impressive work revealed the thirty-two-year-old composer to be a master of timbral combination and musical motion. In 1977, Seiji Ozawa introduced *Voices* to the BSO repertoire at Symphony Hall, setting the stage for the centennial commission, which was announced in 1980.

Growing up in St. Louis, Wilson encountered jazz and gospel music at a young age; his father sang in the church choir as well as the local Harry T. Burleigh Choral Society, which specialized in spirituals. (It was Burleigh who, in the 1890s, introduced Antonín Dvořák to African-American music when the Czech composer was in the U.S.) At age eight Olly started piano lessons; he took up the clarinet a couple of years later and also started playing jazz because classical music was somewhat frowned upon among his peers.* He played for his church choir and by his mid-teens was also earning money playing blues in St. Louis clubs. Late in high school, attending a summer program for gifted musicians, he was introduced to the double bass; his first choice had been cello, but by the time he got to pick, the cellos were all claimed. He later played double bass in several semi-pro orchestras in the Midwest. Wilson had attended Sumner High School in St. Louis, a school with a strong history of graduating fine young musicians, among them Chuck Berry; operatic baritone Robert McFerrin; saxophonist and bandleader Oliver Nelson; mezzo-soprano Grace Bumbry, who was a classmate of Wilson’s, and Billy Davis, Jr., of the 1960s soul group The 5th Dimension.

Wilson’s choice of Washington University for college was in part the result of strong encouragement from a high-school guidance counselor. He already identified as a musician, but his first career choice was to be a high-school band director; his knowledge of the classical repertoire was very limited until he got to college. Although he had already done some arranging for his own jazz group and other occasions, it was only at Washington that he began composing as part of his schoolwork. His talent was recognized and he was encouraged by his teachers, including the composer Robert Wykes. Before long he began to think of himself as a composer. It helped that the first piece he intended as a composition (his *Prelude and Line Study*) was chosen to represent Washington University at a regional new music symposium. His main early influences were Stravinsky and Bartók.

After graduating from Washington, Wilson went on to the University of Illinois for his master’s degree, and earned his Ph.D. from the University of Iowa in 1964. He returned to the University of Illinois for further work in electronic music at the university’s Studio for Experimental Music. In 1964 he submitted a work to a symposium organized by the Dallas Symphony Orchestra for a new orchestral score by emerging composers, and was awarded a performance of his Three Movements for Orchestra; this led to his first encounter with Gunther Schuller, who conducted. (Schuller kept in touch with Wilson and later became the publisher of most of his music.) From 1965 to 1970

like it.

GERALD ELIAS is the author of the six-part Daniel Jacobus mystery series (including two audio books) and of “Symphonies & Scorpions,” which relives via stories and photos the BSO’s history-making 1979 concert tour to China and its return in 2014. He has also written many short stories and a new children’s story, “Maestro, the Potbellied Pig.” An expanded version of a BSO essay he wrote last season, “War & Peace. And Music,” was recently awarded first prize in creative nonfiction by the Utah Division of Arts and Museums.

Olly Wilson
Wilson was on the faculty of Oberlin College, where he founded the college’s first electronic music studio. He had previously taught at Florida A&M. In 1970 he began his long tenure on the faculty of the University of California, Berkeley, which ended with his retirement in 2002. As well as teaching music composition and theory at Berkeley, he developed courses on African-American music, was chair of the music department, and was an assistant chancellor for international affairs. A Guggenheim Fellowship in the early ’70s allowed him a year to research West African music in Accra, Ghana. The breadth of his interests, especially with regard to the relationship between individual black composers and the broader world of music, is indicated in a number of thoughtful, erudite articles in such journals as Perspectives of New Music and The Black Perspective in Music, among others.

Wilson’s reputation as a composer of orchestral music grew over the course of the 1970s, not least because of the success of Voices. During this period he also wrote two of his most frequently performed chamber works: Echoes for clarinet and tape and Sometimes for voice and tape. The latter is a kaleidoscopic, multilayered, and intimate fantasia on the spiritual “Sometimes I Feel Like a Motherless Child.” Although explicit use of such pre-existing music is by no means the norm in Wilson’s work, Sometimes is a moving example of his practice. His orchestral works SpiritSong (orchestra with chorus, 1973) and Episodes for Orchestra (2001) also make direct reference to African-American musical traditions. When composing more abstractly conceived works, Wilson—sometimes after the fact—recognized that the rhythmic and timbral energy of the music owed something to those traditions in which he participated directly, from spirituals and the blues to bebop, along with those of Africa itself. Even so, those influences were often highly abstracted and sublimated, distilled by the composer’s very wide and very nuanced personal voice, affected as it was by modernist practices including serialism and work with timbre and time in the electronic music studio.

In addition to his Boston Symphony Orchestra centennial commission for Sinfonia, Wilson fulfilled commissions from most of the major orchestras in the U.S. The Chicago Symphony Orchestra commissioned his Hold On, Symphony No. 3 (1998), the Detroit Symphony Orchestra his Episodes (2001). He also wrote pieces for the New York Philharmonic and the Houston and St. Louis symphony orchestras, among many others. His Expansions III (1993) was commissioned by an orchestra consortium that included the Greater Boston Youth Symphony Orchestras. His Viola Concerto (1992) was commissioned by the National Endowment for the Arts for violist and longtime MIT faculty member Marcus Thompson, who gave its delayed premiere in 2012 with the Rochester Philharmonic Orchestra.

Wilson composed the single-movement Lumina for the American Composers Orchestra around the same time he embarked on the larger Sinfonia for the BSO. As its title suggests, Lumina is a study in color and light—or rather in low and high instrumental ranges, resonant and non-resonant timbres, and other sonic analogs to the color spectrum.

In his comments for the ACO’s premiere performance the composer wrote:

*Lumina* is a onemovement composition in which an analogy in sound of the physical quality of luminosity is explored. This exploration exists on several levels simultaneously. On one level, the idea of luminosity as the quality of giving off light, of glowing, of radiating out from a single source is explored structurally in the expansion of a single musical event. In this sense, the entire composition is a working out, in successive waves, of the musical ideas implicit in the first chord of the piece. The work thus becomes luminous in the continuous exploration of musical possibilities of this chord, which is present in some form through the entire piece. On another level, a purely sensory one, an important orchestral texture of the piece is one in which various supporting sections of the orchestra reflect the timbral qualities of the principal section creating a kind of aural “glowing” or luminosity. This is particularly important in the opening and closing sections of the piece.

Although *Lumina* consists of one continuous movement it contains several distinct sections, which, while differing in character, share the underlying musical material.

From the opening chord, *Lumina* seems reactive—that is, each new gesture is a spark flying off from, or an event triggered by, the previous action. These sparks and actions are initially short, sharp, and assertive on the surface, though these are usually accompanied by roiling, sustained background textures. The short bursts of pitched gestures are reflected in and extended by the incisive attacks of percussion, both pitched and unpitched. The initial, protean first section gives way to an austere but poignant, legato middle episode highlighting a solo oboe in conversation with contrapuntal strings. This surges into a pair of further climaxes, expanding the orchestral range with low brass and timpani to a dark, dissonant, sustained series of harmonies. The second of these peaks triggers a near-recurrence of the work’s opening chord, which quickly builds into yet one more big outburst. The final minutes are subdued, the orchestral colors constantly changing, resonating, and glowing.

Robert Kirzinger

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

* Some of the more colorful details of Wilson’s biography here are gleaned from an excellent interview with the

Karol Szymanowski
Violin Concerto No. 1, Opus 35

KAROL SYMANOWSKI was born in Tymoszwóka, Poland (now part of Ukraine), on October 6, 1882, and died in Lausanne, Switzerland, on March 29, 1937. He composed his Violin Concerto No. 1 in 1916. The score is dedicated to the violinist Paweł Kochaniński (Paul Kochanski), but plans for a first performance in 1917, with Kochaniński as soloist, went unfulfilled (see below). The delayed first performance took place instead on November 1, 1922, with soloist Józef Ozimiński and the Warsaw Philharmonic Orchestra, Emil Mlynarski conducting.

IN ADDITION TO THE SOLO VIOLIN, the concerto calls for a large orchestra of three flutes and piccolo, three oboes and English horn, three clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, snare drum, cymbals, bass drum, bells, celesta, piano, two harps, and strings.

Of all the composers who took music into the outer reaches of the post-Romantic, post-Wagnerian world, Szymanowski was one of the most inspired and the least inhibited. Many composers of that persuasion begin with the letter S—Strauss, Schoenberg, Scriabin, Schmidt, Suk—all mining the rich vein of gold that came with advanced chromatic harmony, huge orchestras, and a wonderfully decadent sense of rhythmic indolence. The music of Szymanowski’s prime—which includes the Third Symphony, the First Violin Concerto, and the opera King Roger—evokes a luxuriantly beautiful world in which an ecstatic, timeless dream is made up of meticulously crafted detail. This is the music to which Stravinsky’s neoclassical style offered a bracing antidote, and against which the banner of modernism was raised. But in 1916, when the First Violin Concerto was composed, Szymanowski was one of Europe’s most advanced composers, a master of exquisite filigree and of the rich golds and purples of modern orchestral sonority.

He was born into the landed gentry of that region that has belonged at different periods to Poland, Russia, and Ukraine. His loyalty was wholly to the Polish nation, an attachment that became more and more pronounced in his later years. After the upheavals of 1917, in which his family home was destroyed, he moved eventually to Warsaw, where from 1927 to 1932 he was director of the conservatory. He was a fine pianist. He traveled widely, especially to Paris and the Mediterranean, and made his last home in Zakopane in the Tatra mountains of southern Poland. He felt a close affinity with the world of Greek myths, with the cult of Dionysus, and with early Arab and Christian cultures. King Roger is set in 12th-century Sicily. He wrote a long novel on the subject of love and eroticism, which is manifestly a feature of his most exalted music, and, like Scriabin, he explored the world of religious mysticism. He was a well-dressed, well-traveled, probably homosexual, possibly alcoholic, chain-smoker of high intelligence and sensitivity, and his music has a richness and intensity all its own.

In an effort to foster Polish music at a time when it enjoyed little favor abroad, Szymanowski worked closely with other Polish musicians and promoted the work of living Polish composers. He wrote many piano pieces for Artur Rubinstein and many violin pieces for Paweł Kochaniński, an exceptionally fine violinist with whom he gave recitals all over Europe. It was for Kochaniński that the First Violin Concerto was written during the summer of 1916, the composer’s last year in his family home. A performance was planned for early in 1917 to be conducted by Siloti in Petrograd, where Kochaniński then taught at the Conservatoire, but political events that spring caused them to abandon a series of concerts there and in Moscow. Musical enterprises of every kind were suspended until life was more settled. Szymanowski reached Warsaw in December 1919 and then went on tour with Kochaniński to Paris, London, several American cities (including Chicago and Palm Beach), and Havana. Nowhere on this tour was it possible to arrange the premiere of the concerto, and it was not until November 1922 in Warsaw that the work was heard for the first time, though not with its intended soloist. Kochaniński was again on tour in America, so the solo part was played by Józef Ozimiński, on whose playing Szymanowski made little comment. Kochaniński brought it to the United States soon after, and it quickly became one of the most admired concertos of its time, featured by many leading virtuosos before and after World War II. It is certainly regarded as one of the greatest Polish works of the 20th century. Toward the end of his life, in 1933, Szymanowski composed a second violin concerto in a style very different from that of the first, more restrained in character and influenced by folk music. It has never enjoyed the same acclaim as its predecessor.

The First Violin Concerto is related, according to one of the composer’s friends, to a poem by Tadeusz Miciniski called May Night. “In the sixty-seventh line of the poem,” according to this friend, “we encounter the name of the vizier’s daughter: ‘I wandered once through the colonnades that Abderrahman made for his beloved, in the amethyst night of Sheherezade, with talismans burning in the sky.... Pan plays his pipe in the oak woods, a lilting tune for dancing ephemeredes tangled in amorous embrace, eternally young and sacred.”
The concerto, laid out in a single continuous movement, explores the soaring upper range of the violin over a constantly changing orchestral texture. Never has the singing voice of the violin been so poetic and evocative. Birds and insects seem to provide the backdrop for the opening, in which many themes (few of which are heard again) are presented before any stability is reached. Passages of free fantasy alternate eventually with more purposeful thematic working, and the pace changes constantly from languorous to swift and back again. The first theme to establish a hold is a phrase of great richness. Other fragments play a important part, notably a brief chain of major sevenths and a more rapid, triplet-based figure. The cadenza was composed by Kochanński. It is followed by a powerful orchestral climax, after which there is nothing more to be heard but some insect sounds in the winds and a memory, in its highest range, of the violin’s elegant theme.

Szymanowski employs the large orchestra with great mastery, especially the piano, celesta, and harp, all providing variegated color in the middle texture. No doubt he had been listening to Ravel’s larger scores, perhaps *Daphnis et Chloé*, and he learned much from Scriabin’s *Prometheus*. The bass notes are often set low, at the opposite extreme to the stratospheric soloist. The harmony recalls Scriabin’s later music at times, but is elsewhere more adventurous and personal.

Mieczysław Micinński’s poem later suggests:

All the birds pay tribute to me
for today I wed a goddess.
And now we stand by the lake
in crimson blossom
in flowing tears of joy, with rapture and fear,
burning in amorous conflagration.

Fire and love seem to be essential elements of the music, and there is an ecstatic, searching quality as if the composer’s soul were intoxicated by a glittering dream. As Christopher Palmer has written, “the solo voice floats way above in consistently disembodied ecstasy; the score glows and shimmers in an unearthly light.” The glow of Szymanowski’s music can still be felt today.

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 AMERICAN PERFORMANCE OF SZYMANOWSKI’S VIOLIN CONCERTO NO. 1 was given by the score’s dedicatee, Pawel Kochanski (Paul Kochanski), on November 28, 1924, with Leopold Stokowski conducting the Philadelphia Orchestra.

THE BOSTON SYMPHONY ORCHESTRA HAS PLAYED SZYMANOWSKI’S VIOLIN CONCERTO NO. 1 in January 1955 with soloist Roman Totenberg under the direction of Pierre Monteux; on August 21, 1970, at Tanglewood, with soloist Paul Zukofsky under Gunther Schuller’s direction; and with soloist Christian Tetzlaff in subscription concerts led by Ilan Volkov in March 2003.

Aaron Copland

AARON COPLAND was born in Brooklyn, New York, on November 14, 1900, and died in New York on December 2, 1990. He composed his Third Symphony on a commission from the Koussevitzky Music Foundation, working on the piece over a two-year period from the summer of 1944, completing the orchestration while staying on in the Berkshires after the 1946 Tanglewood season (see below), and dedicating the score “To the memory of my dear friend Natalie Koussevitzky” (the conductor’s wife). Serge Koussevitzky led the Boston Symphony Orchestra in the first performances on October 18 and 19, 1946. Koussevitzky also led the BSO’s first Tanglewood performance, on July 26, 1947. The second edition of the score, published in 1966, removed ten measures of music from the finale, based on a cut made by Leonard Bernstein in 1948 and formally sanctioned by Copland in 1954. However, because of thematic recurrences from the first and fourth movements that are lost due to the cut, the latest printing, from December 2014, gives the original as the preferred version, and the cut version as an “alternative ending.” The present performances under Andris Nelsons are of the original version.

THE SCORE OF COPLAND’S THIRD SYMPHONY calls for three flutes and piccolo, three oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion (bass drum, tam-tam, cymbals, xylophone, glockenspiel, tenor drum, woodblock, snare drum, triangle, slapstick, ratchet, anvil, claves, tubular bells), two harps, celesta, piano, and strings.
Aaron Copland had already produced two symphonies, in 1924/28 and 1934, when in March 1944 the conductor Serge Koussevitzky extended a commission for another major orchestral work, which he hoped to introduce at the outset of the Boston Symphony’s 1946-47 season. Already a champion of Copland’s music in the 1920s, Koussevitzky had by then also invited Copland to head the Tanglewood composition faculty beginning with the Berkshire Music Center’s inaugural session in 1940. In Copland: Since 1943, the second volume of the impressive oral history prepared by Vivian Perlis with the composer, Copland provided many details about the genesis and early history of this work.

“While in Bernardsville [New Jersey] in the summer of 1945,” he told her,

I felt my Third Symphony finally taking shape. I had been working on various sections whenever I could find time during the past few years. My colleagues had been urging me to compose a major orchestral work.... Elliott Carter, David Diamond, and Arthur Berger reminded me about it whenever they had the opportunity.... They had no way of knowing that I had been working on such a composition for some time. I did not want to announce my intentions until it was clear in my own mind what the piece would become (at one time it looked more like a piano concerto than a symphony). The commission from Koussevitzky stimulated me to focus my ideas and arrange the material I had collected into some semblance of order.

Copland, by the way, employed the locution “Third Symphony” as a sort of specific title for this work, preferring it to the more generic implication of “Symphony No. 3.”

In the summer of 1944, Copland retreated to the remote village of Tepoztlán, Mexico, in order to work on the symphony’s first movement in relatively uninterrupted isolation. The second movement waited until the following summer, which he spent in Bernardsville. “By September, I was able to announce to [the composer] Irving Fine, ‘I’m the proud father—or mother—or both—of a second movement. Lots of notes—and only eight minutes of music—such are scherzi! It’s not very original—mais ça marche du commencement jusque’au fin—which is a help.’ Having two movements finished gave me the courage to continue, but the completion seemed years off.”

In the fall of 1945 he retreated to a rented property in Ridgefield, Connecticut. “Again, I told almost no one where I could be found. I felt in self–exile, but it was essential if I was to finish the symphony. By April I had a third movement to show for it. With Tanglewood reopening in the summer of 1946, and an October date set for the premiere, I headed to the MacDowell Colony for the month of June to work on the last movement.” Copland enjoyed a bit of a head start in that he had decided that the finale would incorporate the Fanfare for the Common Man, which he had written three years before as part of a project instigated by the conductor Eugene Goossens and the Cincinnati Symphony, who commissioned a series of fanfares from eighteen composers to help bolster morale during World War II. (Copland’s Lincoln Portrait, from 1942, was another work specifically related to the war effort.) In the Third Symphony, however, the Fanfare serves as little more than an introduction to the rest of the movement, although its general contours do seem to pervade a fair amount of the symphony’s material. Copland made progress at the MacDowell Colony but did not complete his work before being again distracted by his teaching obligations at Tanglewood. “After Tanglewood, I stayed on in the Berkshires to work on the orchestration. It was a mad dash! The finishing touches were put on the score just before rehearsals were to start for the premiere, 18 October 1946. It was two years since I had started working on the piece in Mexico.”

Copland’s Third Symphony was warmly received at its premiere, and it was awarded the New York Music Critics Circle Prize as the best orchestral work by an American composer played during the 1946-47 season. Koussevitzky, George Szell, and Leonard Bernstein all championed the work early on, although Copland’s feathers were considerably ruffled when Bernstein decided to cut ten measures from the finale, without bothering to discuss the matter with the composer first. After eventually coming around to Bernstein’s point of view on the cuts—declaring that “his conducting of the Third Symphony is closest to what I had in mind when composing the piece”—Copland authorized replacement of the original ending (published in the initial 1947 printing of the score) by the shorter one in the second, 1966 printing. Only in the third printing of December 2014 was the original ending restored, the cut version now being provided as an alternative.

Copland often proved eager to write about his compositions, and the Third Symphony was no exception. He prepared an extensive program note for the Boston Symphony’s premiere, some of which he condensed and revised to be included in the narrative of Vivian Perlis’s Copland: Since 1943:

In the program book for the first performance, I pointed out that the writing of a symphony inevitably brings with it the questions of what it is meant to express. As I wrote at the time, if I forced myself, I could invent an ideological basis for the Third Symphony. But if I did, I’d be bluffing—or at any rate, adding something ex post facto, something that might or might not be true but that played no role at the moment of creation.

The Third Symphony, my longest orchestral work (about forty minutes in duration) is scored for a big orchestra. It was composed in the general form of an arch, in which the central portion, that is the second-movement scherzo, is the most animated, and the final movement is an extended coda, presenting a broadened version of the opening
material. Both the first and third themes in the first movement are referred to again in later movements. The second movement stays close to the normal symphonic procedure of a usual scherzo, while the third is freest of all in formal structure, built up sectionally with its various sections intended to emerge one from the other in continuous flow, somewhat in the manner of a closely knit series of variations. Some of the writing in the third movement is for very high strings and piccolo, with no brass except single horn and trumpet. It leads directly into the final and longest of the movements: the fourth is closest to a customary sonata-allegro form, although the recapitulation is replaced by an extended coda, presenting many ideas from the work, including the opening theme. One aspect of the Third Symphony ought to be pointed out: it contains no folk or popular material. Any reference to either folk material or jazz in this work was purely unconscious. However, I do borrow from myself by using Fanfare for the Common Man in an expanded and reshaped form in the final movement. I used this opportunity to carry the Fanfare material further and to satisfy my desire to give the Third Symphony an affirmative tone. After all, it was a wartime piece—or more accurately, an end-of-war piece—intended to reflect the euphoric spirit of the country at the time. It is an ambitious score, often compared to Mahler and to Shostakovich and sometimes Prokofiev, particularly the second movement. As a longtime admirer of Mahler, some of my music may show his influence in a general way, but I was not aware of being directly influenced by other composers when writing the work.

James M. Keller

JAMES M. KELLER is the longtime program annotator of the New York Philharmonic and the San Francisco Symphony, and served as Leonard Bernstein Scholar-in-Residence at the New York Philharmonic. This program note on Copland’s Third Symphony is derived from an essay originally published in the program book of the San Francisco Symphony and is used with permission.

THE FIRST BOSTON SYMPHONY PERFORMANCE—ALSO THE WORLD PREMIERE—OF THE COPLAND THIRD SYMPHONY was conducted by Serge Koussevitzky on October 18, 1946 (see page 52). Koussevitzky also gave subsequent performances that fall and winter in Boston, Brooklyn, New York, Pittsburgh, Chicago, and then again in Boston and New York, following these with the first Tanglewood performance on July 26, 1947. Later BSO performances were given by Leonard Bernstein (in August 1952 at Tanglewood on the Koussevitzky Memorial Concert), Michael Tilson Thomas (in January 1973 in Providence, Boston, Hartford, and New York, followed by a Tanglewood performance that August), Yoel Levi (at Tanglewood in 1989), Hugh Wolff, and Leonard Slatkin. Leonard Bernstein led the Tanglewood Music Center Orchestra in Copland’s Third Symphony in the Koussevitzky Memorial Concert of August 14, 1990, anticipating a 1990 TMCO/Bernstein tour to Europe that was cancelled due to Bernstein’s final illness. Stefan Asbury led a TMCO performance on July 23, 2018, as part of last summer’s Tanglewood activities celebrating the centennial of Bernstein’s birth.

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“Olly Wilson: The Education of a Black Composer,” the informative Eileen Southern interview with the composer cited in the program note for Lumina, was published in two parts, in volumes 5 and 6 of the journal The Black Perspective in Music (1978), which can be accessed via such online library services as JSTOR. The composer himself published several articles in the same journal, as well as in a number of other specialist journals. A bibliography listing these articles, as well as writings about the composer by other authors, is included in Josephine Wright’s Olly Wilson entry (2014) in The New Grove Dictionary of Music and Musicians. Much of Wilson’s music was published by Gunther Schuller’s Margun Music, which is distributed by G. Schirmer.

No commercial recording of Wilson’s Lumina is currently available, but a performance by the San Francisco Symphony Orchestra and Herbert Blomstedt can be heard via YouTube. Wilson’s Sinfonia, the BSO centennial commission, was recorded by the BSO and released on a disc with another centennial commission, John Harbison’s Symphony No. 1 (New World Records). Recordings of Wilson’s music also include his orchestral work Expansions III, performed by the Cincinnati Philharmonia Orchestra led by Jindong Cai (Centaur); Boston Musica Viva playing the composer’s chamber music work A City Called Heaven (Neuma), and tenor William Brown singing Wilson’s important voice-and-tape piece Sometimes, recorded in Boston’s African Meeting House (the site of Boston’s Museum of African American History). The latter is on a disc, by the ensemble Videmus, of works by African-American composers also including Donal Fox, T.J. Anderson, and David Nuthaniel Baker (New World Records); performers on the album include violist Marcus Thompson, pianist Donal Fox, and the BSO’s then principal second violinist Marylou Speaker Churchill.

Robert Kirzinger

Writings in English about Szymanowski include Christopher Palmer’s Szymanowski in the series of BBC Music Guides (BBC Books) and Jim Samson’s The Music of Szymanowski (Crescendo). Samson is also the author of the Szymanowski entry in the 2001 New Grove Dictionary of Music and Musicians. Szymanowski on Music: Selected
The 2018-19 season is Andris Nelsons’ fifth as the Boston Symphony Orchestra’s Ray and Maria Stata Music Director. Named Musical America’s 2018 Artist of the Year, Mr. Nelsons will lead fourteen of the BSO’s twenty-six subscription programs in 2018-19, ranging from orchestral works by Haydn, Beethoven, Tchaikovsky, Stravinsky, and Copland to concerto collaborations with acclaimed soloists, as well as world and American premieres of pieces newly commissioned by the BSO from Thomas Adès, Sebastian Currier, Andris Dzeniūtis, and Mark-Anthony Turnage; the continuation of his complete Shostakovich symphony cycle with the orchestra, and concert performances of Puccini’s one-act opera Suor Angelica. In summer 2015, following his first season as music director, Andris Nelsons’ contract with the BSO was extended through the 2021-22 season. In November 2017, he and the orchestra toured Japan together for the first time. In February 2018, he became Gewandhauskapellmeister of the Gewandhausorchester Leipzig, in which capacity he brings both orchestras together for a unique multi-dimensional alliance. Immediately following the 2018 Tanglewood season, Maestro Nelsons and the BSO made their third European tour together, playing concerts in London, Hamburg, Berlin, Leipzig, Vienna, Lucerne, Paris, and Amsterdam. Their first European tour, following the 2015 Tanglewood season, took them to major European capitals and the Lucerne, Salzburg, and Grafenegg festivals; the second, in May 2016, took them to eight cities in Germany, Austria, and Luxembourg.

The fifteenth music director in the history of the Boston Symphony Orchestra, Andris Nelsons made his BSO debut
at Carnegie Hall in March 2011, his Tanglewood debut in July 2012, and his BSO subscription series debut in January 2013. His recordings with the BSO, all made live in concert at Symphony Hall, include the complete Brahms symphonies on BSO Classics; Grammy-winning recordings on Deutsche Grammophon of Shostakovich’s symphonies 5, 8, 9, and 10, the initial releases in a complete Shostakovich symphony cycle for that label; and a new two-disc set pairing Shostakovich’s symphonies 4 and 11, The Year 1905. Under an exclusive contract with Deutsche Grammophon, Andris Nelsons is also recording the complete Bruckner symphonies with the Gewandhausorchester Leipzig and the complete Beethoven symphonies with the Vienna Philharmonic.

The 2018-19 season is Maestro Nelsons’ final season as artist-in-residence at the Konzerthaus Dortmund and marks his first season as artist-in-residence at Hamburg’s Elbphilharmonie. In addition, he continues his regular collaborations with the Vienna Philharmonic and Berlin Philharmonic. Throughout his career, he has also established regular collaborations with Amsterdam’s Royal Concertgebouw Orchestra, the Bavarian Radio Symphony Orchestra, and the Philharmonia Orchestra, and has been a regular guest at the Bayreuth Festival and the Royal Opera House, Covent Garden.

Born in Riga in 1978 into a family of musicians, Andris Nelsons began his career as a trumpeter in the Latvian National Opera Orchestra before studying conducting. He was music director of the City of Birmingham Symphony Orchestra from 2008 to 2015, principal conductor of the Nordwestdeutsche Philharmonie in Herford, Germany, from 2006 to 2009, and music director of Latvian National Opera from 2003 to 2007.

Guest Artist
Lisa Batiashvili

The Georgian-born German violinist Lisa Batiashvili has earned praise from audiences and fellow musicians for her virtuosity and sensitivity. An award-winning artist, she has developed longstanding relationships with some of the world’s leading orchestras, conductors, and soloists. For two seasons beginning in 2019, Ms. Batiashvili is the artistic director of Audi Sommerkonzerte, Ingolstadt. Highlights of her 2018-19 concerto performances include appearances with the Berlin Philharmonic, Royal Stockholm Philharmonic, and the Boston, Chicago, and BBC symphony orchestras. She will also tour in the United States with the Philadelphia Orchestra and in Europe with Camerata Salzburg and the Accademia Nazionale di Santa Cecilia. Ms. Batiashvili is the 2018-19 artist-in-residence with the Münchner Konzertdirektion Hörtagel, curating programs with the Ebène Quartet, Camerata Salzburg conducted by François Leleux, and as part of a piano trio European tour with Gautier Capuçon and Jean-Yves Thibaudet. Last season Ms. Batiashvili was artist-in-residence with the Accademia Nazionale di Santa Cecilia. Concerto highlights included touring Europe with the Gustav Mahler Jugendorchester, Chamber Orchestra of Europe, Staatskapelle Dresden, and the West-Eastern Divan Orchestra. Ms. Batiashvili performed the UK premiere of Anders Hillborg’s Violin Concerto No. 2, the world premiere of which she played in 2016; previously she had premiered Hillborg’s first concerto as well as Magnus Lindberg’s concerto. She records exclusively for Deutsche Grammophon; her latest album, “Visions of Prokofiev,” with the Chamber Orchestra of Europe led by Yannick Nézet-Séguin, won an Opus Klassik Award and was shortlisted for the 2018 Gramophone Awards. Earlier recordings include the concertos of Tchaikovsky and Sibelius with the Staatskapelle Berlin and Daniel Barenboim, Brahms with the Staatskapelle Dresden and Christian Thielemann, and Shostakovich No. 1 with the Symphonieorchester des Bayerischen Rundfunks under Esa-Pekka Salonen. DVD releases of live performances include Bartók’s Concerto No. 1 with the Berliner Philharmoniker and Nézet-Séguin and Brahms’s Double Concerto with cellist Gautier Capuçon and the Sächsische Staatskapelle Dresden under Christian Thielemann. A student of Ana Chumachenco and Mark Lubotsky, Lisa Batiashvili gained international recognition at age sixteen as the youngest-ever competitor in the Sibelius Competition. She has been recognized with the MIDEM Classical Award, Choc de l’année, Accademia Musicale Chigiana International Prize, Schleswig-Holstein Music Festival Leonard Bernstein Award, and the Beethoven-Ring. She was named Musical America’s Instrumentalist of the Year in 2015, was nominated as Gramophone’s Artist of the Year in 2017, and in 2018 received an honorary doctorate from the Sibelius Academy of the University of Arts, Helsinki. Ms. Batiashvili lives in Munich and plays a Joseph Guarneri “del Gesù” from 1739, generously loaned by a private collector. Lisa Batiashvili made her BSO debut at Tanglewood in July 2005 performing the Sibelius concerto and her subscription series debut with Prokofiev’s Violin Concerto No. 2 in March 2009, on both occasions with Charles Dutoit conducting. Her only other appearance with the orchestra was at Tanglewood in July 2016, playing Dvořák’s Violin Concerto with Sir Andrew Davis conducting.