Friday, July 26, 8pm

THE EVELYN AND SAMUEL LOURIE MEMORIAL CONCERT

ANDRIS NELSONS conducting

SHOSTAKOVICH  Symphony No. 2, Opus 14, “To October”
   Largo—
   Allegro molto
   TANGLEWOOD FESTIVAL CHORUS,
   JAMES BURTON, conductor

MOZART  Piano Concerto No. 12 in A, K.414(385p)
   Allegro
   Andante
   Allegretto
   PAUL LEWIS
   { I n t e r m i s s i o n }

RAVEL  “Daphnis et Chloé” (complete ballet score)
   TANGLEWOOD FESTIVAL CHORUS

This evening’s performance by the Tanglewood Festival Chorus is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Piano by Steinway & Sons – the Artistic Choice of Tanglewood

Special thanks to Commonwealth Worldwide Executive Transportation

In consideration of the artists 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.

NOTES ON THE PROGRAM

Dmitri Shostakovich (1906-1975)
Symphony No. 2, Opus 14, “To October”
First performance: November 5, 1927, Great Hall of the Leningrad Philharmonic, Leningrad Philharmonic and State Academic Capella, Nikolai Malko cond. This is the first performance of Shostakovich’s Symphony No. 2 by the Boston Symphony Orchestra; it will be performed again in subscription concerts to be led by Andris Nelsons in November 2019.

November 7, the anniversary of the 1917 Bolshevik Revolution, ranked as the most important holiday on the Soviet calendar. The government celebrated this often cold and inclement occasion with pomp, military parades, endless droning speeches, and mammoth outdoor pageants. Every year, creative artists in all fields were expected to produce highly public work commemorating this earth-shaking event.

In 1927, the tenth anniversary of Vladimir Lenin’s assumption of power, the pressure on composers, writers, and filmmakers to create something memorable and appropriate was particularly intense. In March 1927, Shostakovich received a commission for a major symphonic work from the Propaganda Department of the state music publishers. The assignment included setting verses by the popular proletarian writer Alexander Bezymensky (1898–1973), an ardent Party member and literary activist.

Shostakovich composed the work in the spring and summer of 1927, and decided to call it “Posvyashchennyie Oktyabryu”—“A Dedication to October.” (According to the Julian calendar still in use in Russia in 1917, the Revolution fell on October 25, which became November 7 when the Soviet government adopted the Gregorian calendar in 1918). Sometime after the premiere, Shostakovich began using the title Symphony No. 2—although this bold, naive, rabble-rousing two-movement avant-garde experiment has nothing in common with conventional symphonic form or intent. One of the symphony’s most striking features is the use of a real industrial sound effect: a factory siren or hooter (gudok). Shostakovich even visited a factory to listen to the sounds the sirens made.

Constructed in two parts, the Symphony No. 2 opens with an extended instrumental section followed by one for chorus and orchestra. Overall, the piece employs a programmatic scheme familiar from the mass theatrical “meeting-spectacles” popular during the early 1920s, proceeding from the gloom of capitalist oppression, to the awakening of ideological consciousness, to the victory of the socialist revolution.

A gradually thickening orchestral texture grows from near inaudibility in the muted low strings into a remarkably complex multi-layered monolith. The quarter-notes of the opening pages are joined by a riot of conflicting rhythmic patterns, building to a cacophonic din. Finally a trumpet breaks through the murky soundscape. A grotesque march-like episode starts up but yields to a thirteen-voice fugue in “ultra-polyphonic” style. A dramatic blast on the factory hooter (or in the brass) concludes Part I. Part II’s simpler musical language suits Bezymensky’s poster-like verses. The bright major tonality of B major appears. In the final measures, the chorus abandons singing for shouting: “October, Commune, Lenin.”
The premiere took place as part of the festivities surrounding the November 7 holiday. The official response was enthusiastic. During the Stalin years, however, the Second Symphony disappeared from the repertoire, branded as an “anti-artistic” work of “extreme formalism.” It finally returned to the Soviet concert hall only in 1966.

HARLOW ROBINSON

Harlow Robinson is an author, lecturer, and Matthews Distinguished University Professor Emeritus of History at Northeastern University. His books include Sergei Prokofiev: A Biography; Russians in Hollywood, Hollywood’s Russians, and the forthcoming Lewis Milestone: Life and Films. He is a frequent lecturer and annotator for the Boston Symphony Orchestra, Lincoln Center, Los Angeles Philharmonic, and Metropolitan Opera Guild.

SHOSTAKOVICH Symphony No. 2
Text by Alexander Bezymensky

My shli, my prosily raboty i khlyeba, Syerdtsa byli szhaty tiskami toski. We marched, we asked for work and bread. Our hearts were gripped in a vice of anguish.

Zavodskiye truby tyanulisya k nyebu, Factory chimneys towered up toward the sky

Kak ruki, bessil’nyye szhat’ kulaki. Like hands, powerless to clench a fist.

Strashno bylo imya nashikh tyenyet: Terrible were the names of our shackles: Silence, suffering, oppression.

Molchan’ye, stradan’ye, gnyot. Words of our torment, words of our suffering.

No gromchye orudii vorvalis’ v molchan’ye But louder than gunfire there burst into the silence

Slova nashei skorbi, slova nashikh muk. Words of our torment, words of our suffering.

O Lenin! Ty vykoval volyu stradan’ya, Oh, Lenin! You forged freedom through suffering,

Ty vykoval volyu mozolistykh ruk. You forged freedom from our toil-hardened hands.

My ponyali, Lenin, chto nasha sud’ba We knew, Lenin, that our fate

Nosit imya: bor’ba. Bears a name: Struggle.

Bor’ba! Ty vyela nas k poslyednyemu boyu. Struggle! You led us to the final battle.

Bor’ba! Ty dala nam pobyedu Truda. Struggle! You gave us the victory of Labor.

I etoi pobyedy nad gnyotom i t’moyu And this victory over oppression and
Nikto ne otnimyey u nas nikogda. None can ever take away from us!
Pust' kazhdyi v bor'bye budyet Let all in the struggle be young and bold:
molod i khrabr: 
Vyed' imya pobyedy—Oktyabr'! The name of this victory is October!

Oktyabr'!—eto solntsa zhyelannogo vyestnik. October! The messenger of the awaited dawn.
Oktyabr'!—eto volya vosstavshikh vyekov. October! The freedom of rebellious ages.
Oktyabr'!—eto trud, eto radost' October! Labour, joy and song.
i pyesnya.
Oktyabr'!—eto schast'ye polyei i stankov. October! Happiness in the fields and at the work benches,

Vot znamya, vot imya zhivykh This is the slogan and this is the name pokolyenii: of living generations:
Oktyabr', Kommuna i Lenin. October, the Commune, and Lenin.

Wolfgang Amadè Mozart (1756-1791)
Piano Concerto No. 12 in A, K.414(385p)


One of Mozart’s urgent concerns upon settling permanently in Vienna and entering into the state of matrimony, which meant that there would soon be children to provide for, was to establish himself financially. And one of the best ways was to write and play piano concertos, which would serve the double function of promoting him as composer and performer. Thus began the series of the great Mozart concertos, starting with three rather modest works composed late in 1782 and early the following year, identified as Nos. 413, 414, and 415 in the Köchel catalogue.

In a letter to his father he described all three of them in these enthusiastic terms:

These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.

More than just pleasing a diverse audience in performance, Mozart wanted to sell copies of the music, and the only way he could do that was to make it practical not only for virtuosos
appearing in public concert but also for amateurs. In order to attract this much larger audience of purchasers, Mozart took a leaf from the Opus 3 concertos of Johann Samuel Schroeter, which he had come to know several years earlier and which he admired. Schroeter’s trick was to write the orchestra part in such a way that the strings carry all the essential material, with the winds supplying only color and reinforcement. That way, a concerto could be played successfully at home by a pianist with a string quartet. That this was Mozart’s intention with this group of three concertos is demonstrated by his letter to the Parisian publisher Sieber on April 26, 1783: “I have three piano concertos ready, which can be performed with full orchestra, or with oboes and horns, or merely a quattro [i.e., with a string quartet].”

There is no evidence that the composer himself ever played K.414 in public, except for the fact that he wrote two complete sets of cadenzas for the work, although that might only mean that one of his students played the piece. The earlier group of cadenzas may have been written at about the time of the original composition; the later set apparently dates from the winter of 1785-86.

Throughout K.414, the keyboard seems to dominate more than it does in those concertos with larger orchestral complements, as if to compensate in some way for the diminutive ensemble. This appears not only in the normal “composed” part of the concerto, but also in the “improvised” cadenza-like passages, of which there are a considerable number—one full cadenza in each of the three movements, as well as an additional “Eingang” (or “lead-in” to the return) in the middle of the second movement, and two in the final movement. The slow movement opens with a quotation from a symphony by J.C. Bach, whom Mozart had met and admired as a child on his first London visit and who had died on New Year’s Day of 1782. The concluding rondo is a sprightly Allegretto, possibly Mozart’s second solution to the choice of a finale, since in October 1782 he had already composed a rondo in A that may have been intended for this position.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Maurice Ravel (1875-1937)

“Daphnis et Chloé

First performance of the complete ballet score: June 8, 1912, Théâtre du Châtelet, Paris, Ballets Russes, Pierre Monteux cond. (a concert suite derived from the complete score having already been performed on April 2, 1911, at the Châtelet, Gabriel Pierné cond.). First BSO performances of the complete score: January 1955, Charles Munch cond., New England Conservatory Chorus and Alumni Chorus directed by Robert Shaw in association with Lorna Cooke deVaron. (The first BSO performances of music from Daphnis were in the form of the Second Suite from the ballet, led by Karl Muck in December 1915.) First Tanglewood performance of the complete score: July 28, 1961, Charles Munch cond., Festival Chorus.
Most recent Tanglewood performance of the complete score: August 3, 2013, Charles Dutoit cond., Tanglewood Festival Chorus, John Oliver, cond.

It is perhaps no surprise that Ravel’s ballet, *Daphnis et Chloé*—his longest and most ambitious work—is better-known in the form of orchestral suites of more typically Ravelian dimension. It belongs to the most fertile period of his life, providing an invaluable glimpse not only of his incomparable musicianship, but also of the extraordinary wealth of artistic activity in Paris just before the Great War. Much credit for this surge of creativity must be accorded to Sergei Diaghilev, the Russian impresario who commissioned scores from Debussy, Ravel, Dukas, and Satie (to name only the French composers on his list). But even without Diaghilev the age was teeming: taken together, the rapid expansion of orchestral technique at the turn of the century, the prosperity of the European capitals, and the sense of unstoppable cultural advance produced an extraordinary artistic heritage. Diaghilev came to Paris in 1907 with some Russian concerts, in 1908 with Mussorgsky’s *Boris Godunov*, and in 1909 with the first season of the famous Ballets Russes. On each visit his ear was tuned in to local talent, and by 1909 he had brought together Ravel and Mikhail Fokin, his choreographer, and commissioned a ballet.

The proposed subject was a touchingly sensuous romance attributed to Longus, a Greek author of the third century A.D.—“The Pastoral Loves of Daphnis and Chloé.” There were difficulties and delays. Ravel’s conception of an idealized Greece, based on 18th-century French paintings, clearly differed from designer Léon Bakst’s. The dancers found the music unusually difficult to dance to, and the production was notable for its “deplorable confusion.” Yet it was a triumph for the principal dancers, and the music was recognized from the first as a masterpiece.

Though his primary purpose was to convey action and atmosphere, Ravel liked to think he had written a “symphonic” score, even calling it a “choreographic symphony.” He demonstrates infinite resourcefulness in his use of string effects, harps, muted brass, alto flute and other rarities, a wide selection of percussion, and a wordless chorus. Nowhere is his orchestral brilliance more varied and more vivid than in *Daphnis et Chloé*. When the upper woodwinds are in full spate and the lowest instruments are firmly anchored to slow-moving bass notes, the characteristic sound of the late-Romantic orchestra is displayed at its richest.

The score is in three continuous parts with concerted dances and set pieces at intervals; in between are passages of action or “recitative” conveying the interaction of characters or events. The opening scene is a grotto in a woody landscape where young shepherds and shepherdesses gather round the figures of three nymphs carved in a rock. Daphnis and Chloé are childhood companions who learn jealousy first through the attentions of Dorcon, an oxherd. He and Daphnis compete for her by dancing: Dorcon’s grotesque dance arouses derision, and Daphnis is left to discover the ecstasy of Chloé’s kiss. Lyceion, a shepherdess (two clarinets), then tempts Daphnis and leaves him troubled.
A band of pirates approaches; they kidnap Chloé. Daphnis finds her sandal and curses his ill-fortune. Suddenly the statues glow and come to life. The nymphs’ solemn dance leads Daphnis to the god Pan.

A distant chorus covers a change of scene to the pirate camp where celebrations are in full swing. Bryaxis, the pirate chieftain, orders the prisoner Chloé to dance. In the middle of her dance she vainly attempts to flee, twice. Bryaxis carries her off, whereupon a mysterious atmosphere overtakes the scene and the pirates are pursued by cloven-hoofed followers of Pan, whose formidable image then appears. The pirates scatter and the scene returns to the grotto of the beginning for the famous dawn music (the start of the frequently heard Suite No. 2 drawn by the composer from the complete score). The shepherds have come to reunite Daphnis and Chloé.

In gratitude the pair reenact the story of Pan and Syrinx (*pantomime*), and the ballet ends with the tumultuous *Danse générale*.

**HUGH MACDONALD**

Hugh Macdonald 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.

**Guest Artist**

Paul Lewis

Paul Lewis is internationally regarded as one of the leading musicians of his generation. His cycles of core piano works by Beethoven and Schubert have received critical and public acclaim worldwide and consolidated his reputation as a foremost interpreter of the central European classical repertoire. His numerous awards have included the Royal Philharmonic Society’s Instrumentalist of the Year, two Edison awards, and three Gramophone awards, to name but a handful. He was appointed Commander of the Order of the British Empire (CBE) in the 2016 Queen’s Birthday Honours. He appears regularly as soloist with the world’s great orchestras, including the Boston Symphony, Chicago Symphony, London Symphony, London Philharmonic, Bavarian Radio Symphony, NHK Symphony, New York Philharmonic, Los Angeles Philharmonic, and the Royal Concertgebouw, Cleveland, Tonhalle Zurich, Leipzig Gewandhaus, and Philharmonia orchestras. The 2018-19 season sees the continuation of a two-year recital series exploring connections among the sonatas of Haydn, the late piano works of Brahms, and Beethoven’s Bagatelles and *Diabelli* Variations. Mr. Lewis’s recital career takes him to venues such as London’s Royal Festival Hall, Alice Tully and Carnegie Hall in New York, the Musikverein and Konzerthaus in Vienna, the Théâtre des Champs-Élysées in Paris, the Concertgebouw in Amsterdam, and the Philharmonie and Konzerthaus in Berlin. He is also a frequent guest at some of the world’s most prestigious festivals, including Tanglewood, Ravinia,
Schubertiade, Edinburgh, Salzburg, Lucerne, and the BBC Proms. His multi-award-winning discography for Harmonia Mundi includes the complete Beethoven piano sonatas, concertos, and *Diabelli Variations*, Liszt’s B minor sonata and other late works, all of Schubert’s major piano works from the last six years of his life, solo works by Schumann and Mussorgsky, and the Brahms D minor piano concerto with the Swedish Radio Symphony Orchestra conducted by Daniel Harding. Future recording plans include a multi-CD series of Haydn sonatas, Beethoven’s Bagatelles, and works by Bach. Mr. Lewis is co-artistic director of Midsummer Music, an annual chamber music festival held in Buckinghamshire, UK, and the Leeds International Piano Competition. Paul Lewis made his Tanglewood and Boston Symphony Orchestra debuts in August 2012, as soloist in Mozart’s A major piano concerto, No. 23, K.488; his BSO subscription series debut was in October 2013, with Mozart’s C major concerto, No. 25, K.503. Subsequent BSO appearances have featured him in concertos of Mozart, Schumann, and Beethoven; in 2016 at Tanglewood he was soloist with the Tanglewood Music Center Orchestra in Brahms’s Piano Concerto No. 1. He appeared twice at Tanglewood last summer: as soloist with the BSO in Mozart’s B-flat piano concerto, K.595, and in an August recital of works by Haydn, Beethoven, and Brahms—an exploration he will continue this coming Wednesday night, July 30, in Ozawa Hall.

Tanglewood Festival Chorus
James Burton, BSO Choral Director and
Conductor of the Tanglewood Festival Chorus
John Oliver (1939-2018), Founder
(Shostakovich Symphony No. 2 and Ravel *Daphnis et Chloé*, July 26, 2019)

In the following list, § denotes membership of 40 years or more, * denotes membership of 35-39 years, and # denotes membership of 25-34 years, and + denotes a 2019 Tanglewood collegiate guest singer.

The TFC is pleased to be joined for this performance by fifteen collegiate guest singers representing the following university’s choral programs and directors: Boston College (John Finney, director), Boston Conservatory (George Case), Eastman (William Weinert), Kenyon College (Ben Locke), New England Conservatory (Erica Washburn), The College of St. Rose (Michael Lister), Tufts University (Jamie Kirsch), Westfield State University (Felicia Barber), and Wheaton College (Tim Harbold).

Sopranos
Skyler Acconcio +  •  Natalie Aldrich  •  Michele Bergonzi *  •  Connie Brooks  •  Anna S. Choi  •  Tori Lynn Cook  •  Kelly Corcoran  •  Judith Destiné +  •  Emilia DiCola  •  Kaitlin Donovan  •  Mary A.V. Feldman *  •  Runyu Feng +  •  Diana Gamet  •  Chloe
Gardner • Bonnie Gleason • Carrie Louise Hammond • Jillian Hirst • Donna Kim # • Greta Koning • Laurie Stewart Otten • Livia M. Racz # • Stephanie M. Riley • Lydia Russell • Johanna Schlegel • Pamela Schwegge # • Bo-Rung Su • Dana R. Sullivan • Jessica Taylor • Sarah Telford • Nora Anne Watson • Lauren Woo • Lisa Wooldridge

Mezzo-Sopranos
Juliana Anderson • Virginia Bailey • Emerald Barbour • Martha Reardon Bewick • Betsy Bobo • Lauren A. Boice • Janet L. Buecker • Abbe Dalton Clark • Melanie Donnelly • Debra Swartz Foote • Olivia Marie Goliger • Lianne Goodwin • Susan Harris • Susan L. Kendall • Yoo-Kyung Kim • Nora Kory • Kristen McEntee • Kendra Nutting • Andrea Okerholm Huttlin • Hana Omori • Brianna Parrella • Roslyn Pedlar • Lelia Tenreyro-Viana • Nhung Truong • Jennifer Watson • Marguerite Weidknecht • Karen Thomas Wilcox • Janet Wolfe

Tenors
Brad W. Amidon • Stephen Chrzan • John Cunningham • Tom Dinger • Keith Erskine • Len Giambrone • David J. Heid • Jacob Hunter • Kwan H. Lee • Blake Leister • Lance Levine • Daniel Mahoney • Dwight E. Porter § • Peter Pulsifer • Miguel A. Rodriguez • Hyun Yong Woo • Benjamin Woodard • Eytan Wurman

Basses
Scott Barton • Stephen J. Buck • Eric Chan • Matthew Collins • James W. Courtemanche • Jeff Foley • Douglas Girardot • Jeramie D. Hammond • Jonathan Hammond • Paul A. Knaplund • Bruce Kozuma • Timothy Lanagan • Frank S. Li • Martin F. Mahoney II • Patrick McMahon • Ben Orenstein • Donald R. Peck • Michael Prichard • Steven Rogers • Noah Sesling • Scott Street • Stephen Tinkham • Samuel Truesdell • Matt Weaver • Andrew S. Wilkins • Lawson L.S. Wong

Brett Hodgdon, Rehearsal Pianist
Julia Scott Carey, Rehearsal Pianist
Ian Watson, Rehearsal Pianist
Olga Lisovskaya, Russian Diction Coach
Jennifer Dilzell, Senior Manager of Choruses
Kimberly Ho, Assistant Manager of Choruses
Micah Brightwell, Coordinator