Saturday, September 27, 8pm | THE LINDE FAMILY CONCERT
ANDRIS NELSONS’ INAUGURAL CONCERT AS BSO MUSIC DIRECTOR

ANDRIS NELSONS conducting

KRISTINE OPOLAIS, soprano
JONAS KAUFMANN, tenor

WAGNER
OVERTURE TO “TANNHÄUSER”

WAGNER
“IN FERNEM LAND” FROM “LOHENGRIN,” ACT III
MR. KAUFMANN

See page 45 for text.

WAGNER
PRELUDE AND LIEBESTOD FROM “TRISTAN UND ISOLDE”
MS. OPOLAIS

See page 50 for text.

{INTERMISSION}

MASCAGNI
“MAMMA, QUEL VINO È GENEROSO” FROM
“CAVALLERIA RUSTICANA”
MR. KAUFMANN

See page 55 for text.

CATALANI
“EBBEN? NE ANDRÒ LONTANA” FROM “LA WALLY,” ACT I
MS. OPOLAIS

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MASCAGNI
INTERMEZZO FROM “CAVALLERIA RUSTICANA”

PUCCINI
“TU, TU, AMORE? TU?” FROM “MANON LESCAUT,” ACT II
MS. OPOLAIS AND MR. KAUFMANN

See page 64 for text.

RESPIGHI
“PINES OF ROME”
The Pines of the Villa Borghese
Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

THE APPEARANCE BY KRISTINE OPOLAIS IS SUPPORTED BY THE ALAN J. AND SUZANNE W. DWORSKY FUND FOR VOICE AND CHORUS.
THE APPEARANCE BY JONAS KAUFMANN IS SUPPORTED BY A GENEROUS GIFT FROM CATHERINE AND PAUL BUTTENWIESER.

BANK OF AMERICA AND EMC CORPORATION ARE PROUD TO SPONSOR THE BSO’S 2014–2015 SEASON.
Tonight’s concert will end about 10:15.
Please note that tonight’s concert is being filmed for future telecast and that occasional pictures of the audience will be used.
Concertmaster Malcolm Lowe performs on a Stradivarius violin, known as the “Lafont,” generously donated to the Boston Symphony Orchestra by the O’Block Family.

Steinway and Sons Pianos, selected exclusively for Symphony Hall.

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In consideration of the performers and those around you, please turn off all electronic devices during the concert, including tablets, cellular phones, pagers, watch alarms, and messaging devices of any kind. Thank you for your cooperation.

Please note that taking pictures of the orchestra—whether photographs or videos—is prohibited during concerts.

Artists

Andris Nelsons

Andris Nelsons begins his tenure as the BSO’s Ray and Maria Stata Music Director with the 2014-15 season, during which he leads the orchestra in ten programs at Symphony Hall, repeating three of them at New York’s Carnegie Hall in April. Mr. Nelsons made his Boston Symphony debut in March 2011, conducting Mahler’s Symphony No. 9 at Carnegie Hall. He made his Tanglewood debut in July 2012, leading both the BSO and the Tanglewood Music Center Orchestra as part of Tanglewood’s 75th Anniversary Gala (a concert subsequently issued on DVD and Blu-ray, and televised nationwide on PBS), following that the next day with a BSO program of Stravinsky and Brahms. His Symphony Hall and BSO subscription series debut followed in January 2013, and at Tanglewood this past summer he led three concerts with the BSO, as well as a special Tanglewood Gala featuring both the BSO and the TMC Orchestra. His appointment as the BSO’s music director cements his reputation as one of the most renowned conductors on the international scene today, a distinguished name on both the opera and concert podiums. He made his first appearances as the BSO’s music director designate in October 2013 with a subscription program of Wagner, Mozart, and Brahms, and returned to Symphony Hall in March 2014 for a concert performance of Strauss’s Salome. He is the fifteenth music director in the history of the Boston Symphony Orchestra.

Maestro Nelsons has been critically acclaimed as music director of the City of Birmingham Symphony Orchestra since assuming that post in 2008; he remains at the helm of that orchestra until summer 2015. With the CBSO he undertakes major tours worldwide, including regular appearances at such summer festivals as the Lucerne Festival, BBC Proms, and Berlin Festival. Together they have toured the major European concert halls, including Vienna’s Musikverein, the Théâtre des Champs-Élysées in Paris, the Gasteig in Munich, and Madrid’s Auditorio Nacional de Música. Mr. Nelsons made his debut in Japan on tour with the Vienna Philharmonic and returned to tour Japan and the Far East with the CBSO in November 2013. Over the next few seasons he will continue collaborations with the Berlin Philharmonic, Vienna Philharmonic, the Royal Concertgebouw Orchestra of Amsterdam, the Gewandhaus Orchestra of Leipzig, the Bavarian Radio Symphony Orchestra, and the Philharmonia Orchestra. He is a regular guest at the Royal Opera House–Covent Garden, the Vienna State Opera, and New York’s Metropolitan Opera. In summer 2014 he returned to the Bayreuth Festival to conduct Lohengrin, in a production directed by Hans Neuenfels, which Mr. Nelsons premiered at Bayreuth in 2010.

Andris Nelsons and the CBSO continue their recording collaboration with Orfeo International as they work toward releasing all of Tchaikovsky’s orchestral works and a majority of works by Richard Strauss, including a particularly acclaimed account of Strauss’s Ein Heldenleben. Most of Mr. Nelsons’ recordings have been recognized with the Preis der Deutschen Schallplattenkritik. In October 2011 he received the prestigious ECHO Klassik of the German Phono Academy in the category “Conductor of the Year” for his CBSO recording of Stravinsky’s Firebird and Symphony of Psalms. For audiovisual recordings, he has an exclusive agreement with Unitel GmbH, the most recent release being a Dvořák disc entitled “From the New World” with the Bavarian Radio Symphony Orchestra, released on DVD and Blu-ray in June 2013. He is also the subject of a recent DVD from Orfeo, a documentary film entitled “Andris Nelsons: Genius on Fire.”

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 principal conductor of
Kristine Opolais

Kristine Opolais is one of the most sought-after sopranos on the international scene today, appearing regularly at the Metropolitan Opera, Wiener Staatsoper, Deutsche Staatsoper Berlin, Bayerische Staatsoper, Teatro alla Scala, and the Royal Opera House, Covent Garden, working with such conductors as Daniel Barenboim, Antonio Pappano, Daniel Harding, Louis Langrée, Andris Nelsons, Gianandrea Noseda, Fabio Luisi, Marc Minkowski, Marco Armiliato, Kirill Petrenko, and Kazushi Ono. In the 2014-15 season Ms. Opolais continues her notable collaboration with the Metropolitan Opera, returning for scheduled appearances in La bohème. These follow her historic April 2014 Met appearances, when, within eighteen hours, she made house debuts in two roles, giving an acclaimed, scheduled performance as Cio-Cio San in Madama Butterfly, then stepping in as Mimì for a matinee performance of La bohème the very next day—a performance broadcast to cinemas around the world as part of the Met’s “Live in HD” series. Her scheduled return as Mimì comes in November 2014 and January 2015. Ms. Opolais also continues her regular association with the Bayerische Staatsoper for encore performances as Vitellia in a new production of La clemenza di Tito and also returns there in February 2015 for Madama Butterfly. She also returns to the Wiener Staatsoper for one of her signature roles, the title role of Dvorak’s Rusalka, and to Covent Garden as Cio-Cio San, the role she performed for her house debut in 2010-11. Highlights of recent seasons have included performances at the Salzburg Festival, Tanglewood—her BSO debut, in July 2013, as soprano soloist in Verdi’s Requiem, her only previous BSO appearance—the BBC Proms, and with the Symphonieorchester des Bayerischen Rundfunks, WDR Sinfonieorchester Köln, Tonhalle Orchester Zürich, NDR Sinfonieorchester Hamburg, and Filarmonica della Scala. This season, besides her BSO subscription series debut tonight in the concert inaugurating the tenure of her husband, Andris Nelsons, as music director of the Boston Symphony Orchestra, she will also make her Royal Stockholm Philharmonic Orchestra debut, in the renowned Nobel Prize performance of 2014. Recent DVD recordings have included Deutsche Staatsoper’s production of Prokofiev’s The Gambler, in which she sang the role of Polina under the baton of Daniel Barenboim, Rusalka from the Bayerische Staatsoper production, which was released to much acclaim, Dmitri Tcherniakov’s production of Don Giovanni from the Aix-en-Provence Festival, and Tchaikovsky’s Eugene Onegin from the 2011 production at Valencia’s Palau de les Arts Reina Sofia. A recent Orfeo International CD recording with WDR Sinfonieorchester Köln of Puccini’s Suor Angelica was nominated for a BBC Music Magazine Award, and her latest release is Simon Boccanegra with the Vienna Symphony on Decca. Kristine Opolais was a soloist of the Latvian National Opera from 2003 until 2007. She won the Paul Sakss Singers’ Award in 2004, the Latvian Annual Theatre Award for Best Opera Artist, and the Latvian Cultural Foundation Award in 2005. She was also awarded the Latvian Great Music Award in 2006 and 2007 for her role as Lisa in Pique Dame. Born in Latvia in 1979, Kristine Opolais studied voice at the Latvian Academy of Music and with Margreet Honig in Amsterdam.

Jonas Kaufmann

Since his 2006 Metropolitan Opera debut in La traviata, Jonas Kaufmann—who makes his Boston Symphony Orchestra debut this evening—has numbered among the top stars in opera. Originally from Munich, he completed his vocal studies there at the local music academy, also attending master classes with Hans Hotter, James King, and Josef Metternich. During his years at the State Theatre in Saarbrücken he continued his training with Michael Rhodes in Trier. Following engagements in Stuttgart, Frankfurt, Hamburg, and Milan—in Giorgio Strehler’s production of Costi fan tutte and Fidelio under Riccardo Muti—Mr. Kaufmann moved to Zurich Opera in 2001. From there he began his international career, appearing at the Salzburg Festival and Lyric Opera of Chicago, the Paris Opera, and the Royal Opera House, Covent Garden; La Scala, both the Deutsche Oper and State Opera in Berlin, the Vienna State Opera, and the Metropolitan Opera. In 2010 he made his Bayreuth Festival debut as Lohengrin in a staging by Hans Neuenfels. Equally in demand internationally in the Italian and French repertoire, he has sung Massenet’s Werther in Paris, Vienna, and at the Met, and Cavaradossi in Puccini’s Tosca in London, at the Met, and La Scala. His portrayals of Don José in Bizet’s Carmen and Werther took opera fans throughout the world by storm, as did his 2011 role debut as Siegmund in Die Walküre at the Metropolitan Opera, transmitted worldwide on radio and in HD to cinemas, and the title role of Gounod’s Faust, also broadcast to cinemas worldwide. In Munich he has been heard as Tamino, Lohengrin, Don José, Cavaradossi, Florestan in Fidelio, and Don
Carlo. In 2012 he made his debut as Bacchus in _Ariadne auf Naxos_ at the Salzburg Festival, where he was also heard as Don José and in Verdi’s _Requiem_, which he has also sung at La Scala and the Lucerne Festival. In December 2012 he opened La Scala’s season with _Lohengrin_. In 2013, the year of Wagner and Verdi, Mr. Kaufmann sang in the Met’s new production of _Parsifal_ and in _Don Carlo_ at Covent Garden, Munich, and Salzburg; he undertook for the first time the Verdi roles of Manrico in _Il trovatore_ and Alvaro in _La forza del destino_ at the Bayerische Staatsoper. Earlier this year he sang Werther at the Met and made his debut as Des Grieux in Puccini’s _Manon Lescaut_ at Covent Garden. His CDs and DVDs include performances of such works as _Lohengrin, Die Walküre, Königskinder, Tosca, Adriana Lecouvreur, Werther_, and _Carmen_. His solo albums “Verismo,” “Wagner,” and “Verdi” were all bestsellers. In 2011 he was presented the coveted Opera News Award in New York and was named a Chevalier de l’Ordre des Arts et des Lettres by the French government. He has been named “Singer of the Year” by Opernwelt, Diapason, and Musical America, as well as by the juries of Echo-Klassik and the inaugural International Opera Awards (London 2013). Jonas Kaufmann is also a familiar figure on concert and recital platforms worldwide. His partnership with pianist Helmut Deutsch, with whom he has worked since his student days in Munich, has proven itself in countless concerts, including a 2011 recital on the stage of the Metropolitan Opera in New York, the first solo recital given at the Met since Luciano Pavarotti’s in 1994.

**The Program in Brief...**

For his first concert as music director of the Boston Symphony Orchestra, Andris Nelsons is joined by two esteemed colleagues—Latvian soprano Kristine Opolais in her Symphony Hall debut, and German tenor Jonas Kaufmann in his BSO debut. Each sings selections from the Wagnerian and Italian operatic repertoires, after which they join forces for a powerful duet from Puccini’s _Manon Lescaut_. Framing this one-night-only event are two works for the orchestra alone: the overture to Wagner’s _Tannhäuser_—the music that first inspired a five-year-old Andris Nelsons to a life in music—and Ottorino Respighi’s spectacular orchestral showpiece _The Pines of Rome_.

The three Wagner excerpts on the first half of this program span twenty years of the composer’s career. When _Tannhäuser_ had its premiere in 1845, its instantly popular overture helped convince a broad public of his merit as a composer. The overture is built on several musical ideas that encapsulate the key elements of the story—in which the minstrel Tannhäuser seeks spiritual salvation after too strongly extolling the pleasures of physical love—most recognizably the pilgrims’ march with which the piece begins and ends. In _Lohengrin_—premiered five years later—the title character champions the opera’s heroine on condition that she never ask who he is. But she does—and in the final scene, Lohengrin, a knight of the Holy Grail, has no choice but to reveal his name and origin, which in turn means he must depart. Premiered in 1865, _Tristan und Isolde_ is about love: love repressed and unacknowledged, and fulfilled, after emotional torment, only through death. The Prelude to Act I is the musical expression of that unacknowledged love. Isolde’s Liebestod (“Love-death”), which closes the opera, brings spiritual transfiguration as Isolde literally wills herself out of existence to reunite with Tristan, who has died in her arms shortly before.

For the second half of the program we move from the Teutonic folklore of Wagnerian music drama to the world of late-19th-century Italian opera. First, two solo arias—one for tenor from Pietro Mascagni’s intensely dramatic _Cavalleria rusticana_ (“Rustic Chivalry”), a tale of love, betrayal, and vengeance set in a Sicilian town square; the other—one of the best-known Italian arias for soprano—from Alfredo Catalani’s _La Wally_, in which the unfortunate heroine decides to leave home—a village in the Tyrolean Alps—rather than be forced by her father into a loveless marriage. Then, following an orchestral interlude—the forebodingly atmospheric _Intermezzo_ from _Cavalleria rusticana_—we have an impassioned duet from Puccini’s _Manon Lescaut_, in which the title character and the young lover whom she has abandoned ardently reunite (leading to a far from happy outcome). Finally, the BSO itself again takes center stage for Ottorino Respighi’s _Pines of Rome_—music as close to Technicolor as music can get, and whose closing moments provide as spectacularly powerful a concert-ending as one could want.

Marc Mandel
Richard Wagner
Overture to “Tannhäuser”

WILHELM RICHARD WAGNER was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. His initial plans and musical sketches (including the theme of the
Pilgrims’ March) for “Tannhäuser” stem from the summer of 1842; having completed the poem by April 7 that year, he composed the music between July 1843 and January 1845, completed the scoring on April 13, 1845, and conducted the first performance on October 19 that year in Dresden. THE SCORE OF THE OVERTURE calls for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, tambourine, and strings.

Wagner’s overture to Tannhäuser never failed to please. Though the music was not entirely understood when the opera had its 1845 premiere in Dresden, the overture was instantly popular. It was the Tannhäuser Overture that began convincing the wider public of Wagner’s merit as a composer; and it was an 1851 concert performance led by the composer that made an ardent Wagner devotee of Mathilde Wesendonck, at whose instigation Wagner and his first wife, Minna, were later provided lodging on the Wesendonck estate near Zurich, where the relationship between Wagner and Mathilde fanned the flames that produced Tristan und Isolde.

In his libretto, Wagner seized upon a theme that would remain one of his overriding concerns: the redemption of man by woman. The minstrel Tannhäuser rejects the revelries of Venus’s domain and rejoins his Minnesinger comrades at the court of the Landgrave of Thuringia, whose niece Elisabeth has been pining for Tannhäuser’s return. During a song contest on the theme of love—first prize being Elisabeth’s hand in marriage—Tannhäuser, still in Venus’s sway, extols the virtues of physical love. Only Elisabeth’s intervention saves him from death at the hands of his outraged comrades, and he joins a band of traveling pilgrims to seek Papal absolution in Rome. The Pope refuses him, but Elisabeth’s prayers and self-willed death win his salvation, and Tannhäuser, following a last struggle with the forces of Venus, dies, redeemed, on Elisabeth’s bier.

Wagner constructed the overture according to principles he himself set out in his January 1841 essay “On the Overture,” shaping several musical ideas from the opera into a symmetrical scheme to produce “a musical artwork entire in itself” and in which “the characteristic theme of the drama” reaches “a conclusion in anticipatory agreement with the solution of the problem in the scenic play” through the interweaving of appropriate thematic materials from the opera to follow. The solemnly intoned Pilgrims’ March gives way to the music of the Venusberg, which is followed by Tannhäuser’s hymn to Venus in praise of love. A central, seductive Venusberg episode with solo clarinet and violins in eight parts leads to another stanza of Tannhäuser’s hymn and the reiteration of the frenzied Venusberg music, but the Pilgrims’ March makes a triumphant and overwhelming return.

Marc Mandel

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

THE BSO’S FIRST PERFORMANCE OF THE OVERTURE TO “TANNHAUSER” was on December 16, 1882, with Georg Henschel conducting (see opposite page). The BSO’s most recent performances were given by Asher Fisch at Tanglewood on July 21, 2012, and by Daniele Gatti at Symphony Hall and Carnegie Hall in March/April 2013.

Richard Wagner

“In fernem Land” from “Lohengrin,” Act III

WAGNER wrote the prose sketch for “Lohengrin” on August 3, 1845, completed the poem on November 27 that year, sketched the music of the opera between May 1846 and August 29, 1847, and completed the autograph score on January 28, 1848. The first performance took place at Weimar on August 28, 1850, with Franz Liszt conducting. THE SCORE OF “IN FERNEM LAND” (Lohengrin’s third-act narrative) calls for an orchestra of three flutes, two oboes, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals, and strings.

In 1843, after the success of Rienzi and The Flying Dutchman in Dresden, Wagner was appointed conductor of the Royal Saxon Court. He remained there until his involvement in the May 1849 insurrection in Dresden resulted in his flight to Switzerland and political exile from Germany. During that exile, in 1850, Franz Liszt—who twenty years later would become Wagner’s father-in-law—conducted the premiere of Lohengrin in Weimar. Wagner did not see a performance of the opera until May 15, 1861, in Vienna, by which time Das Rheingold, Die Walküre, much of Siegfried, and all of Tristan und Isolde had been completed.

In an 1852 essay, Liszt made an observation that still resonates: “Wagner has always mixed a different palette for each of his main characters. The more attentively you study [his] latest score, the more you realize what an interdependence he has created between his text and his orchestra. Not only
has he personified in his melodies the feelings and passions that he has set in train...but it was also his wish that their basic features should be underlined by a corresponding orchestral coloring, and as he creates rhythms and melodies to fit the character of the people he portrays, so also he chooses the right kinds of sounds to go with them."

*Lohengrin* is one of Wagner’s two important operas-cum-swan. In *Lohengrin*, the first, the hero arrives and departs via a swan-drawn boat. In *Parsifal*, the second, the swan’s role is considerably less plummy, being killed early in Act I by the foolish young hero destined to become a Knight of the Grail and, ultimately, Lohengrin’s father. In the opera that bears his name, Lohengrin champions the heroine, Elsa of Brabant—whom the opera’s evildoers have accused of murdering her brother, the heir to the dukedom—on the condition that she never ask his name; but in the final act she asks the forbidden question. In the last scene, it is to a reworking of music from the Act I Prelude that Lohengrin reveals his identity—as a Knight of the Grail who happens also to be Parsifal’s son.

Marc Mandel

**BSO PERFORMANCES OF “IN FERNEM LAND”** date back to October 14, 1882, when Charles A. Adams was soloist with Georg Henschel conducting. Until tonight, the only BSO performance since one given by Serge Koussevitzky with soloist Paul Althouse on a Pension Fund concert in January 1933 took place on August 22, 1965, as part of a complete Tanglewood performance of “Lohengrin” given one act at a time that weekend (August 20-21-22) with Erich Leinsdorf conducting and Sándor Konya in the title role, the entire opera then being recorded by RCA at Symphony Hall in the week immediately following. On that occasion, and in the recording, Leinsdorf employed a longer version of Lohengrin’s narrative that was subsequently shortened by Wagner to the version used nowadays (including the present performance).

**Lohengrin**

In fernem Land, unnahbar euren Schritten,
liegt eine Burg, die Montsalvat genannt;
ein lichter Tempel stehet dort inmitten,
so kostbar, als auf Erden nichts bekannt;
drin ein Gefäss von wundertät'gem Segen
wird dort als höchstes Heiligtum bewacht:
es ward, dass sein der Menschen reinste pflegen,
erhab von einer Engelschar gebracht;
alljährlich naht vom Himmel eine Taube,
um neu zu stärken seine Wunderkraft:
es heisst der Gral, und selig reinster Glaube
erteilt durch ihn sich seiner Ritterschaft.

Wer nun dem Gral zu dienen ist erkoren,
den rüstet er mit überirdischer Macht;
an dem ist jedes Bösen Trug verloren,
wenng er er sieht, weicht dem des Todes Nacht.
Selbst wer von ihm in ferne Land entsendet,
zum Streiter für der Tugend Recht ernannt,
dem wird nicht seine heil’ge Kraft entwendet,
bleibt als sein Ritter dort er unerkannt;

so hehrer Art doch ist des Grales Segen,
enthüllt muss er
des Laien Auge fliehn;
des Ritters drum sollt Zweifel ihr nicht hegen,
erkennt ihr ihn, dann muss er von euch ziehn.
Nun hört, wie ich verbotner Frage lohne!
Vom Gral ward ich zu euch daher gesandt:
mein Vater Parzival trägt seine Krone,
sein Ritter ich—bin Lohengrin genannt.
Richard Wagner
In a far-off land, inaccessible to your steps,
there is a castle by the name of Montsalvat;
a light-filled temple stands within it,
more beautiful than anything on earth;
therein is a vessel of wondrous blessing
that is watched over as a sacred relic:
so that the purest of men might guard it,
it was brought down by a host of angels;
every year a dove descends from Heaven
to fortify its wondrous power:
it is called the Grail, and the purest, most blessed faith
is imparted through it to the Brotherhood of Knights.
Whosoever is chosen to serve the Grail
is armed by it with heavenly power;
the darts of evil prove powerless against him;
once he has seen it, the shadow of death flees him.
Even he who is sent by it to a distant land,
appointed as a champion of virtue,
will not be robbed of its holy power,
provided that he, as its knight, remains
unrecognized there.
For so wondrous is the blessing of the Grail
that when it is revealed,
it shuns the eye of the uninitiated;
thus no man should doubt the knight,
for if he is recognized, he must leave you.
Hear how I reward the forbidden question!
I was sent to you by the Grail:
my father Parsifal wears its crown,
I, its knight—am called Lohengrin.

Richard Wagner
Prelude and Liebestod from “Tristan und Isolde”
WAGNER began his prose sketch for “Tristan und Isolde” on August 28, 1857, completed the poem
that September 18, sketched the music between October 1857 and July 1859, and completed the
autograph score in August 1859. The opera had its first performance on June 10, 1865, in Munich,
with Hans von Bülow conducting. The Prelude alone had already been performed at a concert in
Prague on March 12, 1859, under von Bülow. The first performance of the Prelude and Liebestod
(“Love-death”), also before the premiere of the complete opera, and without soprano, was conducted
by Wagner in Vienna on December 27, 1863.
THE PRELUDE AND LIEBESTOD calls for an orchestra of three flutes, two oboes and English
horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones,
tuba, timpani, harp, and strings.
Wagner typically took years bringing the subject matter of his operas to final shape, the most striking
example being the chronology of his mammoth, four-opera Der Ring des Nibelungen: following his
readings of the Norse and Teutonic legends in the early 1840s, he produced his initial prose sketch
for a drama based on the Nibelung myth in October 1848; but the final pages of Götterdämmerung,
which closes the Ring cycle, were completed only in November 1874. Tristan und Isolde was
composed (as was Die Meistersinger von Nürnberg) during the years following Wagner’s break from
his work on the Ring, which occurred in July 1857, after he had reached the end of Siegfried, Act II.
By that summer, hopes for the production of his Ring-in-progress were all but gone, and negotiations
with his publishers were getting nowhere. There was no regular source of income, he had had no new
work staged since the premiere of Lohengrin under Liszt at Weimar in 1850, and so it was obviously
time for something more likely to be produced than the Ring. This he thought he had found in the
story of Tristan and Isolde. As early as December 1854 he had written to Liszt that “since never in my whole life have I tasted the real happiness of love, I mean to raise a monument to that most beautiful of dreams....I have in my mind a plan for Tristan und Isolde, the simplest but most full-blooded conception....” Now he wrote Liszt of his determination to finish Tristan “at once, on a moderate scale, which will make its performance easier....For so much I may assume that a thoroughly practicable work, such as Tristan is to be, will quickly bring me a good income and keep me afloat for a time.” (Even when this proved not to be the case, Wagner expressed naively similar sentiments as he turned to Die Meistersinger, assuring his publisher Schott that it would be “light, popular, easy to produce.”)

Another incentive to Wagner’s work on Tristan was his move to a cottage on the estate in Zurich of his friends Otto and Mathilde Wesendonck. Mathilde, in particular, had become an ardent Wagner devotee following a concert performance of the Tannhäuser Overture led by the composer in 1851. Otto was a successful German businessman and partner in a New York silk company. The Wesendoncks settled in Zurich in 1851, and it was at Mathilde’s instigation that Wagner and his wife Minna (whom he had married in 1836) were later provided lodging in a cottage on the Wesendonck estate. Here Wagner and Mathilde were drawn intimately together, and there is no question that the intensity of their relationship is to be felt in the music Wagner composed during that time.

Tristan und Isolde is about love: love repressed and unacknowledged, then helplessly and haplessly expressed, and fulfilled, after emotional torment, only through death. The Prelude is the musical expression of that unacknowledged love, and the opening phrases recur during Wagner’s opera when the love between Tristan and Isolde is unleashed by the dramatic device of the love potion, and, finally, when Tristan dies in Isolde’s arms. Nor is it unreasonable to suggest that Tristan und Isolde represents the product of Wagner’s spiritual and emotional union with Mathilde Wesendonck through the channeling of his creative energies into music unlike any that had ever been heard before. In fact, Wagner’s use of dissonance in Tristan was startlingly new; the emphasis on unresolved dissonance and intense chromaticism was perfectly suited to that work’s depiction of heightened longing, and his music came to represent a turning point in the 19th century’s treatment of tonality.

When Tristan is staged, the Prelude dies away, leading after a moment of silence to the unaccompanied sailor’s song that opens the first scene. In the concert hall, however, it is frequently followed (either with or without soprano) by Isolde’s “Liebestod” (“Love-death”), which closes the opera. If the Prelude represents earthbound passion, the “Love-death” is spiritual transfiguration. In fact, Wagner himself referred to what we call the Prelude and Liebestod as, respectively, Liebestod and “Verklärung”—“transfiguration.” Here, Isolde literally wills herself out of existence, Tristan, her “death-devoted” lover, having died in her arms a short while earlier. Musically the Liebestod recapitulates and completes the second act’s interrupted “Liebesnacht” (“night of love”), wherein Tristan and Isolde’s tryst was abruptly ended by the sudden arrival of Isolde’s husband King Marke. As in the Prelude, the music begins softly and builds, almost in a single breath, to a thunderous climax. In the end, music and text, sound and sense, are one.

Marc Mandel

THE FIRST BSO PERFORMANCE OF THE “TRISTAN” PRELUDE was led by Georg Henschel on February 17, 1883. The orchestra’s first performance of the combined Prelude and Liebestod (minus soprano) was on January 10, 1885, under Wilhelm Gericke, who also led the BSO’s first performance of the paired Prelude and Liebestod with soprano, featuring Lilli Lehmann, on May 19, 1886. The most recent BSO performances of the Prelude and Liebestod with soprano featured Jessye Norman with Klaus Tennstedt conducting on July 21, 1979, at Tanglewood, and (mezzo-soprano) Michelle DeYoung with Daniele Gatti conducting in Symphony Hall and Carnegie Hall in March/April 2013.

Isolde’s Liebestod from “Tristan und Isolde,” Act III

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet—
seht ihr’s, Freunde?
Seht ihr’s nicht?
Immer lichter
wie er leuchtet,
stern-umstrahlet
hoch sich hebt?
Seht ihr’s nicht?
Wie das Herz ihm
mutig schwillt,
voll und hehr
im Busen ihm quillt?
Wie den Lippen,
wonig mild,
süsser Atem
sanft entweht—
Freunde! Seht!
Fühlt und seht ihr’s nicht?
Höre ich nur
diese Weise,
die so wunder-
voll und leise,
Wonne klagend,
alles sagend,
mild versöhnend
aus ihm tönend,
in mich dringet,
auf sich schwinget,
hold erhallend
um mich klinget?
Heller schallend,
mich umwallend,
sind es Wellen
sanfter Lüfte?
Sind es Wogen
woniger Düfte?
Wie sie schwellen,
mich umrauschen,
soll ich atmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen?
Süss in Düften
mich verhauchen?
In dem wogenden Schwall,
in dem tönenden Schall,
in des Welt-Atems
wehendem All—
ertrinken,
versinken—
unbewusst—
höchste Lust!
Richard Wagner

Softly, calmly,
how he’s smiling,
how his eyes are
gently opening—
See this, friends?
Don’t you see?
Ever brighter,
how he’s shining,
star-illumined,
nobly rising?
Don’t you see?
How his heart,
with courage swelling,
fills his breast
with noble splendor;
how from lips,
al all blissful, tender,
freshened breath
is softly stealing—
Friends! Look!
Don’t you see and feel this?
Can no others
hear this strain
which, full of wonder
and so gentle,
rapture-toning,
all things telling,
reconciling,
from him sounding,
urged upon me,
self-ascending,
gently echoing,
rings all round me?
Brightly sounding,
drifting round me,
are these wafts
of gentle breezes?
Are they waves
of rapturous vapors?
As they swell
and roar about me,
shall I breathe them,
shall I heed them,
shall I drain them,
plunge beneath them
sweet with life-end’s
fragrance scented?
In the billowing swell,
in the all-sounding Knell,
in the world-breath’s
encompassing All—
imbibing,
subsiding—
freed from sense—
utmost bliss!

Translation © Marc Mandel

Pietro Mascagni
“Mamma, quel vino è generoso” and Intermezzo from “Cavalleria rusticana”
PIETRO MASCAGNI was born in Livorno, Italy, on December 7, 1863, and died in Rome on
August 2, 1945. He composed “Cavalleria rusticana” to a libretto by Giovanni Targioni-Tozzetti and
Guido Menasci after a play by Giovanni Verga based on the playwright’s own story. The opera had its premiere in Rome on May 17, 1890, at the Teatro Costanzi.

THE SCORE OF THE ARIA calls for an orchestra of two flutes, two piccolos, two oboes, two clarinets, four bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

THE ORCHESTRA FOR THE INTERMEZZO consists of one flute, two piccolos, one oboe, two clarinets, harp, organ, and strings.

Though Pietro Mascagni composed an additional fourteen operas over a long career that stretched until his death just after the end of the Second World War, none achieved the popular, critical, or enduring success of his first, the tightly-wound verismo smash-hit Cavalleria rusticana (“Rustic Chivalry”). Composed at a feverish pace over a period of six months, it was written as the twenty-six-year-old Mascagni’s submission for a one-act opera competition organized by the Milanese publishing firm Casa Sonzogno. Of seventy-three entries, three, including Mascagni’s, were chosen as finalists and scheduled for performances at Rome’s Teatro Costanzi in May 1890. The resulting premiere of Cavalleria rusticana on May 17 of that year—just eleven days after it was shortlisted by the prize committee—caused a sensation, the composer and performers receiving some thirty curtain calls. Mascagni was awarded first prize in the competition and became an instant celebrity, and Cavalleria rusticana was immediately in demand across Europe and in the New World. By the time the composer died in 1945, the opera had received nearly 15,000 performances in his native Italy alone, and it has enjoyed a comfortable place in the standard repertoire ever since.

The first major opera to draw upon the Italian verismo (“realism”) literary movement of the late 19th century—itself influenced by the earlier French naturalists such as Zola and Maupassant—which incorporated contemporary, working-class characters, familiar settings, and realistic, fast-moving, but often melodramatic plotlines, Cavalleria rusticana takes its story from a play of the same name by Giovanni Verga. The setting is a Sicilian town square, and the action takes place over the course of a single morning, that of Easter Sunday. Prior to the curtain going up, Turiddu, a soldier, has returned home to find that his sweetheart, Lola, has married another man, Alfio. Anguished, he has seduced the peasant girl Santuzza, but has subsequently abandoned her to secretly rekindle his romance with Lola.

As the opera begins, Santuzza comes looking for Turiddu at the tavern operated by his mother, Lucia, but he is not there. While the townspeople go into church for Easter Mass, Santuzza details the sad state of affairs to a horrified Lucia. Turiddu arrives, and Santuzza confronts him, but he scoffs at her jealousy and her rebukes. As they are arguing, Lola appears, and the two women exchange angry words. Turiddu throws Santuzza to the ground and goes into Mass with Lola. Just then, Alfio turns up, and Santuzza reveals to him his wife’s betrayal. Alfio swears revenge, and he and Santuzza leave the stage.

It is at this climactic moment that, paradoxically and ingeniously, Mascagni brings the previously hurtling action to a standstill. The famous symphonic Intermezzo, which the orchestra plays to an empty stage while the townspeople are still in church, is the musical calm before the storm, its melody based on a plaintive church hymn heard earlier and its passionate expressivity mirroring that of the characters. As it works itself into a full-throated, tragic lamentation, one can hear that their fates are sealed.

After church lets out, Turiddu offers the townsfolk wine in his mother’s tavern and leads them in a toast. Alfio, who has come to find Turiddu, refuses the wine and insults his rival, who, seeing that his affair with Lola has been discovered, challenges Alfio to a duel. Alfio accepts and vows to wait for Turiddu in the orchard. In the opera’s final number, “Mamma, quel vino è generoso” (“Mama, that wine is strong”), a frantic, fatalistic Turiddu begs his mother’s blessing, and asks that, should he not return, she take care of Santuzza, whom he had promised and failed to marry. Leaving Lucia hysterical, Turiddu goes out to meet Alfio and, with him, his own demise.

Notes by Jay Goodwin (except “Un bel di” by Steven Ledbetter)

JAY GOODWIN has written for the Metropolitan Opera, Boston Symphony Orchestra, St. Louis Symphony, Juilliard School, and Australian Chamber Orchestra. Currently on the editorial staff at Carnegie Hall, he was the 2009 Publications Fellow at the Tanglewood Music Center.

THE BSO HAS PREVIOUSLY PLAYED MUSIC BY MASCAGNI ON JUST TWO OCCASIONS, BOTH TIMES FROM “CAVALLERIA RUSTICANA”: in October 1891 in Boston, when Arthur
Nikisch led what was billed as the Prelude to the opera, with tenor William J. Winch singing Turiddu’s harp-accompanied serenade; and the following month, in Providence, when Nikisch led the Intermezzo.

Turiddu

Mamma,
That wine is strong,
and I know I’ve had too many
glasses of it today...
I’m going out for some fresh air.
But first, give me
your blessing
as you did on the day
I went off to be a soldier.
And then...mama...listen...
If I...don’t come back...
You must be
a mother to Santuzza,
whom I promised
to lead to the altar.

[ Mama Lucia
What are you saying, my son? ]

Turiddu

Oh, nothing!
It’s just the wine talking!
Pray to God for me!
A kiss, mama...
One more kiss...farewell!
If I don’t come back, be a mother to Santuzza.
A kiss, mama—farewell!

Giacomo Puccini
“Un bel dì” from “Madama Butterfly,” Act II
“Tu, tu, amore? Tu?” from “Manon Lescaut,” Act II

GIACOMO PUCCINI was born in Lucca, Italy, on December 22, 1858, and died in Brussels on November 29, 1924. He composed “Madama Butterfly” on a libretto by Luigi Illica and Giuseppe Giacosa based on David Belasco’s 1900 play. It was first performed at La Scala, Milan, on February 17, 1904. It was subjected to a series of revisions and reached its final state for a 1907 Paris production. Its first U.S. performances were at the Metropolitan Opera earlier that same year.

Based on a play by the popular American dramatist David Belasco, Puccini’s Madama Butterfly (composed to a libretto by Luigi Illica and Giuseppe Giacosa) was a notorious fiasco at its first performance in Milan in February 1904, but just three months later a revision was a huge success in Brescia. Since then the work has remained one of the most popular of all operas, with a famously demanding soprano part for the title character, an innocent young Japanese girl married by arrangement to a thoughtless American soldier. He fails to understand the passion he has aroused in the young woman, and when he sails away, leaving her pregnant, he promises to return “when the robins nest.” But even after three years have gone by, Cio-Cio San—affectionately known as “Butterfly”—still waits, unaware that upon his return to Nagasaki he will have with him his new American wife. When her maid Suzuki laments Butterfly’s long wait, Butterfly chides her in a brief recitative that introduces one of Puccini’s most famousarias, in which Butterfly expresses with utter confidence that her husband will soon return. (Note by Steven Ledbetter)

THE ONLY PREVIOUS BSO PERFORMANCES OF THIS ARIA took place on July 4, 1987, at Tanglewood, in a BSO concert featuring Leontyne Price with Seiji Ozawa conducting, and in February 1999 at Symphony Hall, when Paula Delligatti sang the title role in complete concert performances of “Madama Butterfly” led by Seiji Ozawa and (substituting for Ozawa in the last of three performances) Federico Cortese.

Cio-Cio San
Piangi? Perché? Perché?
Ah la fede ti manca! Senti.
Un bel dì vedremo
lavarsi un fil di fumo
sull’estremo confin del mare.
E poi la nave appare.
Poi la nave bianca
entra nel porto, romba il suo saluto.
Vedi? E venuto!
io non gli scendo incontro.
Mi metto là sul ciglio del colle e aspetto,
e aspetto gran tempo e non mi pesa,
la lunga attesa.

E uscito dalla folla cittadina
un uomo, un picciol punto
s’avvia per la collina.
Chi sarà? chi sarà?
E come sarà giunto
che dirà? che dirà?
Chiamerà Butterfly dalla lontana.
Io senza dar risposta
me ne starò nascosta

You weep? Why? Why?
Oh, you’re lacking in faith! Listen.
One fine day we’ll see
a thread of smoke rising
at the farthest horizon of the sea.
And then the ship will appear.
Then the white ship
enters the port, roaring its greeting.
See? He has come!
I’ll not go down to meet him, not I.
I’ll stand there, at the brow of the hill, waiting,
and I’ll wait a long time, and it won’t weigh on me, the long wait.

Then, out of the city crowds,
a man, a little speck,
starts up the hill.
Who can it be? Who can it be?
And when he has arrived,
what will he say? What will he say?
He will call Butterfly from far off.
I, without giving an answer,
will remain partly hidden,
un po’ per celia e un po’ per partly as a tease, and partly so as
non morire not to die
al primo incontro, ed egli alquanto at the first meeting, and he, somewhat
in pena chiamerà, chiamerà: worried, will call, he’ll call:
“Piccina mogliettina perfume of the verbena,”
olezzo di verbena,” the names he gave me when he came.
i nomi che mi dava al suo venire.

Tutto questo avverrà, te lo prometto. All this will happen, I promise.

Tienti la tua paura, io con sicura You can be fearful; I, secure in my
fede l’aspetto. faith, await him.

Puccini composed “Manon Lescaut” to a libretto based on Antoine-François Prévost’s novel “L’Histoire du chevalier des Grieux et de Manon Lescaut” (see below). The opera had its premiere on February 1, 1893, at the Teatro Regio in Turin, followed a year later, on February 7, 1894, by the premiere of a revised version at La Scala in Milan.

THE SCORE OF THIS DUET calls for an orchestra of three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, harp, and strings.

Though Puccini would later immortalize a romanticized version of the Bohemians (the French equivalent of the scapigliatura), and though Manon Lescaut was composed contemporaneously with Catalani’s La Wally, Puccini was himself no scapigliaturo. This opera, Puccini’s third overall but his first massive success, is, rather, a pronouncement of his own unique style, a sort of elevated verismo that shares the immediacy and grit of that genre—which soon came to dominate Italian opera—but greatly increases its artistic ambition and musical sophistication. To contemporary audiences, Manon Lescaut has slipped down the ladder of Puccini’s catalogue to occupy a rung below the later masterpieces La bohème, Tosca, Madama Butterfly, and the like—largely due to a troublesome libretto stitched together by no fewer than seven different contributors—but in his own day, this early burst of genius was regarded as every bit their equal.

Puccini’s publisher, Giulio Ricordi, was less than enthusiastic when, in 1889, the composer proposed an opera based on the Abbé Prévost’s popular but controversial 1731 novel L’Histoire du chevalier des Grieux et de Manon Lescaut and its materialistic, promiscuous, and ultimately doomed heroine. Ricordi’s main concern was that the story had already been given two operatic treatments, the second of which was Massenet’s very successful and well-known Manon. But Puccini was undeterred. “Why shouldn’t there be two operas about Manon? A woman like Manon can have more than one lover,” he wrote. “Massenet feels it as a Frenchman, with powder and minuets. I shall feel it as an Italian, with a desperate passion.” And, luckily for both him and Ricordi, he did exactly that. Puccini’s Italianate Manon Lescaut premiered at the Teatro Regio in Turin on February 1, 1893, and the response was sufficiently rapturous that by the time the seventy-nine-year-old Verdi—the undisputed king of Italian opera for almost half a century—bid farewell with the premiere of his valedictory Falstaff just over a week later, the succession was already secured.

There is no better representative example of Puccini’s “desperate passion” than the duet “Tu, tu, amore? Tu?” (“You, you, my love? You?”) from near the end of Act II. Manon has left her young lover from Act I, Des Grieux, as his money has run out, and taken up instead with the wealthy, much older Geronte. Though she revels in her newfound riches, bedecking herself in jewels and fine clothing, she misses the ardor of her previous affair. As she sits alone in her room in Geronte’s mansion, Des Grieux arrives—having been sent for by Manon’s brother, who sensed her unhappiness—and begins to berate Manon for her faithlessness. But Manon’s charms have not lost their power, and Des Grieux soon finds himself in her arms, embroiled in a smoldering duet and drunk on Manon’s love, which she vows is his alone.

Jay Goodwin

THE ONLY MUSIC FROM “MANON LESCAUT” PREVIOUSLY PLAYED BY THE BSO was the Intermezzo that links acts III and IV, as part of an Opera Gala featuring soprano Mirella Freni and tenor Peter Dworsky in February 1990, with John Fiore conducting. The BSO has previously
played vocal excerpts from Puccini’s “La bohème,” “Gianni Schicchi,” “Girl of the Golden West,” “Madama Butterfly,” “La rondine,” “Tosca,” and “Turandot,” as well as complete performances of “Tosca” (at Tanglewood on July 26, 1980, with Seiji Ozawa conducting) and “Madama Butterfly” (in February 1999, with Ozawa conducting two performances and Federico Cortese substituting as conductor for the last of three).

“Tu, tu, amore? Tu?” from “Manon Lescaut”

Manon
(corre a prendere un piccolo specchio sul tavolo, e si guarda contenta)
Oh, sarò la più bella!
Dunque questa lettiga?

(Des Grieux appare alla porta. Manon gli corre incontro in preda a grande emozione)

Manon
Tu, tu, amore? Tu?
Ah, mio immenso amore! Dio!

Des Grieux (con tono di rimprovero)
Ah, Manon!

Manon
Tu non m’ami dunque più?
M’amavi tanto!
Oh, i lunghi baci!
Oh, il lungo incanto!
La dolce amica d’un tempo
aspetta la tua vendetta.
Oh, non guardarmi così;
non era la tua papilla tanto severa!

Des Grieux
Si, sciagurata, la mia vendetta—

Manon
Ah! La mia colpa! È vero!

Des Grieux
Ah! sciagurata, la mia vendetta—

Manon
Ah, è vero! Non m’ami più—
Ah, è vero! Non m’ami dunque più?
M’amavi tanto—
Non m’ami più!

Des Grieux
Taci, taci, tu il cor mi frangi!
Tu non sai le giornate
che buie desolata son piombate su me!

Manon
Io voglio il tuo perdono.
Vedi? Son ricca—
Des Grieux
Taci!

Manon
Questa non ti sembra una festa
d’ori e di colori?
Tutto è per te.

Des Grieux
Deh, taci!

Manon
Pensavo a un avvenir di luce;
amor qui ti conduce.
T’ho tradito, è ver!
(S’ inginocchia.)
Ai tuoi piedi son!
T’ho tradito—sciagurata dimmi—
ai tuoi piedi son.
Ah, voglio il tuo perdono,
ah, non lo negar!
Son forse della Manon d’un giorno
meno piacente e bella?

Des Grieux
O tentatrice!
È questo l’antico fascino che m’accieca!

Manon
È fascino d’amore; cedi, son tua!

Des Grieux
Più non posso lottar! Son vinto!

Manon
Cedi, son tua!
Ah, vieni! Ah vien!
Colle tue braccia stringi Manon che t’ama...

Des Grieux
Non posso lottar, o tentatrice!

Manon
Stretta al tuo sen m’allaccia!
Manon te solo, te solo brama!

Des Grieux
Più non posso lottar!

Manon
Cedi, son tua!

Des Grieux
Son vinto: io t’amo!—
Manon
Ah! vien!

Des Grieux
—t’amo!

Manon
Ah, vien!
Manon te solo brama, te solo brama!

Des Grieux
Più non posso lottar!
Son vinto: io t’amo!

Manon
Vieni!
Colle tue braccia stringi Manon che t’ama!

Des Grieux
Nell’occhio tuo profondo
io leggo il mio destin;
tutti i tesor del mondo
ha il tuo labbro divin!

Manon
Ah! Manon te solo brama—
stretta al tuo sen m’allaccia.
Alle mie brame torna, deh, torna ancor,
alle mie ebbrezze,
ai baci lunghi d’amor!
Vivi e t’inebria sovra il mio cor—
deh, torna ancor! ecc.
La bocca mia è un altare
dove il bacio è Dio!

Des Grieux
I baci tuoi son questi!
Questo è il tuo amor!
M’arde il tuo bacio, dolce tesor!
In te m’inebrio ancor! ecc.
Nelle tue braccia care
v’è l’ebbrezza, l’oblio!

Manon
Labbra adorate e care!

Des Grieux
Manon, mi fai morire!

Manon
Labbra dolci a baciare!

Manon e Des Grieux
Dolcissimo soffrir!
Manon
(runs to pick up a small mirror from the table,
then regards herself contentedly)
Oh, I shall be the most beautiful!...
Is the sedan-chair here?

(Des Grieux appears at the door. Manon runs to him, overwhelmed by emotion.)

Manon
You, you, my love! You?
Ah, my supreme love! Oh, heaven!

Des Grieux (reproachfully)
Ah, Manon!

Manon
Then you no longer love me?
You used to love me so!
Oh, those long kisses!
Oh, the lingering enchantment!
Your former sweetheart
awaits your vengeance.
Oh, don’t look at me like that;
you never looked so severe before!

Des Grieux
Yes, wretched girl, my vengeance—

Manon
Oh, the fault is mine! It’s true!

Des Grieux
Ah! Wretched girl, my vengeance—

Manon
Oh, it’s true! You no longer love me—
Ah, it’s true! So you no longer love me?
You used to love me so—
you no longer love me!

Des Grieux
Be quiet, my heart is breaking!
You do not understand
the despair and desolation I’ve suffered!

Manon
I beg your forgiveness.
You see? I’m rich—

Des Grieux
Be quiet!

Manon
Doesn’t this seem like a feast
of gold and color?
It’s all for you.

**Des Grieux**
Ah, be quiet!

**Manon**
I imagined a radiant future;  
love has brought you here.  
It’s true, I betrayed you!  
*(She kneels.)*  
I throw myself at your feet!  
I betrayed you—call me wretched—  
I throw myself at your feet.  
Oh, I beg your forgiveness,  
ah, do not deny it!  
Perhaps I am less beautiful  
and charming than the Manon you once loved?

**Des Grieux**
O temptress!  
The old spell comes over me once again!

**Manon**
It is the magic of love; give in, I am yours!

**Des Grieux**
I can struggle no more! I am defeated!

**Manon**
Give in, I am yours!  
Ah come, come!  
Wrap in your arms Manon who loves you...

**Des Grieux**
I cannot escape, o temptress!

**Manon**
Hold me close to your heart!  
Manon longs for you alone, for you alone!

**Des Grieux**
I can struggle no more!

**Manon**
Give in, I am yours!

**Des Grieux**
I am defeated: I love you!—

**Manon**
Ah, come!

**Des Grieux**
— I love you!
Manon
Ah, come!
Manon longs for you alone, for you alone!

Des Grieux
I can struggle no more!
I am defeated: I love you!

Manon
Come!
Wrap in your arms Manon who loves you!

Des Grieux
In the depths of your eyes
I read my destiny;
all the world's treasures
can be found in your divine lips!

Manon
Ah! Manon longs for you alone—
hold me close to your heart.
Return to me, I beg you,
return to the ecstasy,
to the long kisses love!
Live in rapture close to my heart—
oh, come back to me! etc.
My mouth is an altar
where your kiss is God!

Des Grieux
These are your kisses!
This is your love!
Your kiss, sweet treasure, sets me afire!
In you I am drunk again with passion! etc.
In your arms
there is rapture, oblivion!

Manon
Lips adored and tender!

Des Grieux
Manon, I'm going to die!

Manon
Lips sweet to kiss!

Manon and Des Grieux
Sweetest suffering!

Ottorino Respighi
“Pines of Rome”
OTTORINO RESPIGHI was born in Bologna on July 9, 1879, and died in Rome on April 18, 1936.
“Pines of Rome” was completed in 1924 and first performed on December 14 that year by the
Augusteo Orchestra in Rome with Bernardino Molinari conducting.
“PINES OF ROME” is scored for three flutes (one doubling piccolo), two oboes and English horn,
two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, four
trombones, timpani, triangle, two small cymbals, tambourine, rattle, cymbals, bass drum, tam-tam, bells, harp, celesta, a recorded nightingale (Respighi specified record R6105 of the Concert Record Gramophone Company), piano, organ, and strings, plus one trumpet and six buccine (Roman trumpets) offstage.

Respighi was a minor master, but a master surely. He began as a pianist, violinist, and violist, and in 1900 became principal violist in the opera orchestra at St. Petersburg. There he had the opportunity of taking some lessons with Rimsky-Korsakov, which accounts in part for his dazzling brilliance as an orchestrator. He soon returned to Italy, leaning more toward composition, but still active as a performer, particularly as violist in the Mugellini Quartet. In 1913 he settled in Rome, teaching at and later presiding over the St. Cecilia Academy. He was a cultivated amateur of what was then called “ancient music,” a taste that led him to composing a piano concerto in the mixolydian mode and a Concerto gregoriano for violin, as well as, more famously, making the transcriptions of lute and keyboard pieces he published as three suites of Ancient Airs and Dances and as The Birds. He was one of the composers commissioned by Serge Koussevitzky to mark the BSO’s 50th season, for which occasion he produced his Metamorphoseon modi XII, introduced in Boston in November 1930.

But what brought Respighi most of the fame and fortune he so thoroughly enjoyed was his trilogy of Roman symphonic poems (Fontane di Roma, Pini di Roma, and Feste romane); the Fountains of 1916, the Pines (above all) of 1924, and the Festivals of 1928-29. Each of these scores has a brief descriptive preface, the one for Pines of Rome being given below.

MICHAEL STEINBERG was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic.

“The Pines of Rome”
The Pines of the Villa Borghese—Children are at play in the pine groves of the Villa Borghese. They dance round in circles; they play at soldiers, marching and fighting; they are intoxicated by their own cries like swallows at evening; they rush about. Suddenly the scene changes...
The Pines Near a Catacomb—We see the shades of the pines fringing the entrance to a catacomb. From the depths rises the sound of mournful psalms, floating through the air like a solemn hymn and mysteriously dispersing.
The Pines of the Janiculum—A shudder runs through the air: The pines on the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale sings.
The Pines of the Appian Way—Misty dawn on the Appian Way; solitary pine trees guarding the tragic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories; trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth toward the Via Sacra, mounting in triumph to the Capitol.

THE BSO’S FIRST PERFORMANCES OF “PINES OF ROME” were given on February 12 and 13, 1926, by Serge Koussevitzky (see opposite page), subsequent BSO performances being given by Koussevitzky, Victor de Sabata, Guido Cantelli, Charles Munch, Arthur Fiedler, Seiji Ozawa, Joseph Silverstein, Carl St. Clair, Giuseppe Sinopoli, Alan Gilbert, Rafael Frühbeck de Burgos (including the most recent subscription performances, in May 2005), and Charles Dutoit (including the most recent Tanglewood performance on August 23, 2014).

To Read and Hear More...
The most useful books on Wagner remain generally available, either new or used, even as they go in and out of print. Ernest Newman’s The Wagner Operas offers detailed historical and musical analysis of the operas from The Flying Dutchman through Parsifal (Princeton University paperback). Newman’s equally indispensable Life of Richard Wagner has been reprinted in paperback (Cambridge University Press; four volumes). Several intriguing shorter books may be more readily digestible for many readers: Thomas May’s Decoding Wagner: An Invitation to his World of Music Drama (Amadeus paperback, including two CDs of excerpts from the operas, beginning with The Flying Dutchman); Michael Tanner’s Wagner (Princeton University paperback), and Bryan Magee’s Aspects of Wagner (Oxford paperback). Wagner: A Documentary Study, compiled and edited by Herbert Barth, Dietrich Mack, and Egon Voss, is an absorbing and fascinating collection of pictures, facsimiles, and prose, the latter drawn from the writings and correspondence of Wagner and his contemporaries (Oxford University Press; out of print, but well worth seeking).

Wagner of course intended his operas to be heard whole, so the following will point you toward some time-honored accounts of the operas excerpted in tonight’s concert. Though he never sang the role
onstage, Plácido Domingo recorded an impressive complete Tannhäuser with Giuseppe Sinopoli conducting (Deutsche Grammophon); an older but entirely competitive complete recording has René Kollo in the title role with Sir Georg Solti conducting (Decca). Both these recordings are of the revised "Paris version" of Tannhäuser produced at the Opéra in 1861 (but also incorporating some revisions made by Wagner even later than that). For the original Dresden version (which will give you the overture as played here tonight), a good recording from the late 1960s has Wolfgang Windgassen in the title role, with a supporting cast that includes Birgit Nilsson and Dietrich Fischer-Dieskau, with Otto Gerdes conducting (Deutsche Grammophon). Hans Neuenfels’s recent Bayreuth Festival production of Lohengrin with Andris Nelsons conducting and Klaus Florian Vogt in the title role is available on DVD and Blu-ray (Opus Arte). For a complete Lohengrin on CD, solid choices include Sir Georg Solti’s with Plácido Domingo and Jessye Norman from the mid-1980s (Decca) and the mid-’60s recording led by Rudolf Kempe with Jess Thomas in the title role (EMI). Erich Leinsdorf’s complete 1965 Boston Symphony Lohengrin with Sándor Konya in the title role has been reissued on compact disc (RCA). “In fernem Land” as sung by Jonas Kaufmann is included in his “Wagner” CD with Donald Runnicles conducting the orchestra of Deutsche Oper Berlin (Decca), and also in his new four-disc set of “50 Great Arias,” there with Claudio Abbado conducting the Mahler Chamber Orchestra (Decca). For a complete Tristan und Isolde, a live Bayreuth recording from the mid-1960s led by Karl Böhm with soprano Birgit Nilsson and tenor Wolfgang Windgassen in leading roles remains a first-rate starting point (Deutsche Grammophon).

For biographies of Mascagni, Catalani, and Puccini, there are Mascagni: An Autobiography Compiled, Edited, and Translated from Original Sources by the late David Stivender, who was conductor of the Metropolitan Opera Chorus for many years (Pro Am Music Resources); Alfredo Catalani: Composer of Lucca by Domenico Luigi Pardini, translated from the Italian by Valentina Relton and edited by David Chandler (Durrant); and these two on Puccini: Julian Budden’s Puccini: His Life and Works in the “Master Musicians” series (Oxford University Press) and the standard older biography, Mosco Carner’s Puccini: A Critical Biography (Knopf). There are also two good choices for detailed consideration of the Puccini operas: William Ashbrook’s The Operas of Puccini, with a foreword by Roger Parker (Cornell) and Charles Osborne’s The Complete Operas of Puccini (Da Capo).

As to recordings of the operas by these composers excerpted in this concert, there are numerous tried-and-true choices of widely varying vintage—for Cavalleria rusticana, listen to Renata Scotto and Plácido Domingo with James Levine conducting (RCA), Fiorenza Cossotto and Carlo Bergonzi with Herbert von Karajan (Deutsche Grammophon), or Maria Callas and Giuseppe di Stefano with Tullio Serafin (EMI); for La Wally, listen to Renata Tebaldi and Mario del Monaco under Fausto Cleva (London); and for Manon Lescaut, go to Mirella Freni and Luciano Pavarotti with Levine (London), Montserrat Caballé and Domingo with Bruno Bartoletti (EMI), or Licia Albanese and Jussi Björling with Jonel Perlea (RCA).

There’s little to read in English about Respighi. The article in the 2001 revised Grove is by Janet Waterhouse and John C.G. Waterhouse. A biography by Elsa Respighi, the composer’s wife—Ottorino Respighi, dati biografici ordinate—was published by Ricordi in 1954 with copious photographs; Ricordi came out with a much-abbreviated English translation by Gwyn Morris in 1962, but this omitted much documentation and all of the photos. Now nearly a decade old, Ottorino Respighi (1879-1936): An Annotated Bibliography by Lee G. Barrow provides a still useful survey of the Respighi bibliography (Scarecrow Press).

The Boston Symphony Orchestra under Seiji Ozawa recorded Respighi’s “Rome trilogy”—Pines of Rome, Roman Festivals, and Fountains of Rome in 1977 (Deutsche Grammophon). Guido Cantelli’s BSO broadcast of Pines of Rome from December 24, 1954, is in the twelve-disc box “Boston Symphony Orchestra, Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000” (available at the Symphony Shop). Other recordings of Pines include (alphabetically by conductor) Antal Doráti’s with the Minneapolis Symphony Orchestra (Mercury), Charles Dutoit’s with the Montreal Symphony (London/Decca), Daniele Gatti’s with the Santa Cecilia Academy Orchestra of Roma (RCA), Riccardo Muti’s with the Philadelphia Orchestra (EMI), Fritz Reiner’s with the Chicago Symphony (RCA “Living Stereo”), and Arturo Toscanini’s with the NBC Symphony (RCA, monaural, but still well worth seeking).

Marc Mandel