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Opposite the Lion Gate of the Tanglewood grounds stands a small red cottage, a replica of the building in which Nathaniel Hawthorne lived from the early summer of 1830 to November of 1831. The peace and beauty of the Berkshires apparently agreed with Hawthorne, for the time he spent there was an unusually productive one. Among the works he completed was The Wonder Book, a collection of fanciful tales which take place in a locale for which Hawthorne invented the name ‘Tanglewood.’ Shortly afterwards he completed a similar volume entitled Tanglewood Tales, and William Aspinwall Tappan, a Boston merchant and banker, in turn appropriated the name for his neighboring estate, an estate which would later become the summer home of the Boston Symphony Orchestra. Hawthorne was but one of several famous writers who were drawn to the Berkshire countryside. Longfellow, Holmes and Melville were sometime residents, and so too were many well-to-do Bostonians and New Yorkers, some of whom built magnificent summer homes in the area, a location that had gained a reputation as one of the great beauty spots of New England. It was on one such estate, the Dan Hanna Farm at Interlaken, that a group of music loving summer residents organized a series of three outdoor concerts in August 1934. These were performed by members of the New York Philharmonic under the direction of Henry Hadley, and the venture was so successful that the promoters incorporated the Berkshire Symphony Festival and repeated the experiment during the following summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the next summer’s concerts. The Orchestra’s Trustees accepted, and it was on August 13, 1936 that the Boston Symphony gave its first concert in the Berkshires. The event took place at Holmwood, a former Vanderbuilt estate, today Fox hollow School. The series, which again consisted of three concerts, was given under a tent, and a total of nearly 15,000 people attended. In the winter of 1936, the descendants of William Aspinwall Tappan, Mrs Gorham Brooks and Miss Mary Aspinwall Tappan, offered Tanglewood, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on August 12, 1937 the Festival’s largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner. As Koussevitzky began The Ride of the Valkyries, a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed, because of water damage to some of the instruments, and when the concert ended, Miss

Tanglewood

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Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had proved conclusively the need for a shed. $100,000 would be needed for this purpose, she said, and the response to her plea was so generous that within a short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen, and these were then modified by Josef Franz of Stockbridge, who also directed construction. Miraculously, the structure was completed on June 16, 1938, a month ahead of schedule, and seven weeks later Serge Koussevitzky led the inaugural concert, a performance of Beethoven's Ninth Symphony.

For Koussevitzky, the event represented the partial fulfillment of one of his fondest dreams, a dream that would be completely realized two summers later with the opening of the Berkshire Music Center. He thought of the two institutions as a single entity, a 'creative musical center,' he wrote, 'where the greatest living composers will teach the art of composition; the greatest virtuosi, the art of perfect performance; the greatest conductors, the mystery of conducting orchestras and choirs. The most eminent thinkers and scholars will lecture there. A free cooperation of such an elite will certainly result in a creation of new and great values of art; in the radiation of the beams of culture over a nation and over the whole world; and, finally, in the education and training of a new generation of American artists.'

By 1941, the Theatre-Concert Hall, the Chamber Music Hall and several small studios had been built, and the Festival had so expanded its activities and its reputation for excellence as to attract nearly 100,000 visitors. Tanglewood today draws nearly a quarter million visitors. In addition to the twenty-four regular concerts of the Boston Symphony, there are weekly 'Prelude' concerts and open rehearsals, there is the annual Festival of Contemporary Music, and there are almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform annually, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence which makes the Festival truly unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until the time of his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition which was his legacy.
The sculptures displayed at Tanglewood this summer are by four distinguished artists: Harry Bertoia, Masayuki Nagare, Herbert Ferber and Forrest Myers.

Born in San Lorenzo, Italy, Harry Bertoia studied with Eliel Saarinen in this country, has worked extensively in metal work, abstract jewelry, graphics and sculpture, and has exhibited in the leading museums of the United States.

Masayuki Nagare's background is deeply rooted in the traditional religion and art of Japan. His life has known years of contemplation and intense periods of self-study in sculptural forms. Nagare's commissions include works for the Juilliard School and the Metropolitan Opera. Bertoia and Nagare are represented by the Staempfli Gallery.

Herbert Ferber's work, which is exhibited widely here and abroad, appears in important private collections as well as in leading museums. Represented by the Emmerich Gallery in New York, he divides his time between New York and Egremont.

Forrest Myers, a founding member of the Park Place Gallery in New York, is a frequent visitor to Great Barrington. His work appears in the Whitney Museum of American Art, the Philadelphia Museum of Art and the San Francisco Art Institute.

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The Music Director

Seiji Ozawa, who became Music Director of the Boston Symphony in the fall of 1973, is the thirteenth conductor to have headed the Orchestra since its founding in 1881. The successor of such historic figures as Karl Muck, Pierre Monteux, Serge Koussevitzky and Charles Munch, Mr. Ozawa has served as Music Adviser during the preceding season, and before that he had appeared on numerous occasions as guest conductor of the Orchestra.

Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music, Tokyo, with first prizes in composition and conducting, and then went to Europe, where he won first prize at the International Competition of Conducting at Besançon, France. One of the judges, the late Charles Munch, then Music Director of the Boston Symphony, invited him to study at Tanglewood during the following summer, and it was there that Mr. Ozawa’s association with the Orchestra began. He was made an assistant conductor of the New York Philharmonic at the beginning of the 1961-1962 season, and it was during that same season that he made his first full-length professional concert appearance in North America, with the San Francisco Symphony Orchestra.

Beginning with the summer of 1964 he was for five seasons Music Director of the Ravinia Festival, and at the start of the 1965-1966 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons in order to devote his time to guest-conducting. During the summer of 1969 he conducted opera for the first time—Così fan tutte at Salzburg, where he conducts again this summer—and served also as principal guest conductor of the Vienna Festival. That fall he opened the New York Philharmonic season and later appeared as guest conductor of L’Orchestre de Paris, the Cleveland Orchestra and the Berlin Philharmonic. He will return to Berlin in 1976 to conduct the Philharmonic in performances of Mahler’s Eighth Symphony and the Berlioz Requiem.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he holds concurrently with his position as Music Director of the Boston Symphony. His recordings with the Orchestra on the Deutsche Grammophon label include Berlioz’ Symphonie fantastique and La damnation de Faust, Beethoven’s Piano Concerto No. 5 with soloist Christoph Eschenbach, and Ravel’s Boléro, Rapsodie espagnole and La Valse. He and the Orchestra are currently recording the complete orchestral music of Ravel. Mr. Ozawa and the Boston Symphony Orchestra are scheduled to tour Europe in February of 1976.
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soprano

RYAN EDWARDS
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Ryan Edwards is playing the Baldwin Piano

PHYLLIS CURTIN
Soprano

Phyllis Curtin, presently Adjunct Professor at Yale University, was a student at the Berkshire Music Center, and is artist-in-residence at Tanglewood. She has traveled to all parts of the world singing in opera, with orchestras and in recital. Her repertoire, which ranges from the Baroque to the contemporary, is enormous. She has appeared at La Scala, Milan, at Glyndebourne, in Australia and New Zealand, and across the United States. Phyllis Curtin's roles at the Metropolitan Opera in New York include the Countess in Le nozze di Figaro, Mistress Ford in Falstaff, Eva in Die Meistersinger and Ellen Orford in Peter Grimes. Her many recordings are on the RCA, Columbia, Louisville, Bach Guild and CRI label. She has appeared with the Boston Symphony on many occasions in performances of music by Bach, Haydn, Rossini and Copland and has also given Prelude concerts during the 1972 and 1973 Berkshire Festival seasons. Her most recent appearance with the Orchestra was last summer here at Tanglewood in a performance of Schoenberg's Gurrelieder.

RYAN EDWARDS
Piano

Ryan Edwards graduated from Florida State University in 1957 and, as the recipient of a Fulbright grant, studied piano and composition with Nadia Boulanger in Paris the following year. In 1958 he came to New York, where he has been an accompanist, music coach and teacher ever since. Also a composer, Ryan Edwards has written many songs performed by Phyllis Curtin. Miss Curtin and Mr Edwards toured Australia during the summer of 1968, and together they have made recordings on the Columbia, Vanguard and Cambridge labels.
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SEIJI OZAWA
Music Director

TANGLEWOOD 1975

Friday August 8 1975
at 9pm

BOSTON SYMPHONY ORCHESTRA
ARTHUR FIEDLER
conductor

ROSSINI
Overture to 'Semiramide'
first performance at the Berkshire Music Festival

BRUCH
Violin Concerto in G minor, No. 1, Op. 26
Prelude: Allegro moderato
Adagio
Allegro energico

EMANUEL BOROK
first performance at the Berkshire Music Festival

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*PROKOFIEV
'Classical' Symphony, Op. 25
Allegro
Larghetto
Gavotte
Finale

RESPIGHI
'Pines of Rome,' Symphonic Poem
The Pines of the Villa Borghese
The Pines near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

Program Notes

GIOACCHINO ANTONIO ROSSINI
1792—1868
Overture to the Opera 'Semiramide'

Program note by John N. Burk

When Rossini visited Vienna in the year 1822, the young man had plentiful assurance of the extent of his fame beyond his own country, for he was idolized in the Austrian capital as his opera 'Zelmira' was performed. Rossini, who knew and admired Beethoven's 'Eroica' Symphony and his then recent string quartets, asked his friend Carpani to arrange for a visit to this composer, which Carpani managed, not without difficulty. The dandified appearance of the brilliantly successful Italian composer must have stood out in contrast to that of the unkempt Beethoven in his grubby and disordered lodgings. Yet Rossini approached the elder composer with sincere deference. He has left this description of the visit:

'The familiar portraits of Beethoven give a good general idea of what he looked like, but no picture could express the indefinable sadness apparent in his every feature. Under the thick eyebrows his eyes shone as if from the back of a cavern, they were small but they seemed to pierce. His voice was soft and rather veiled.

'When we entered, he at first paid no attention but continued to correct some proofs. Then suddenly, raising his head, he said in fairly good Italian: 'Ah, Rossini, so you're the composer of 'The Barber of Seville.' I congratulate you; it is an excellent opera buffa which I have read with great pleasure. It will be played as long as Italian Opera exists. Never try to write anything else but opera buffa; any attempt to succeed in another style would be to do violence to your nature.'

'But,' interrupted Carpani, 'Rossini has already composed a large number of opere serie—Tancredi, Otello, Mose. I sent you the scores a little while back to look at.'

'Yes, and I looked at them,' answered Beethoven, 'but, believe me, opera seria is ill suited to the Italians. You do not possess sufficient musical knowledge to deal with real drama, and how, in Italy,
should you acquire it? Nobody can touch you Italians in opera buffa, a style idealized to you by your language and temperament. Look at Cimarosa; how much better is the comic part of his operas than all the rest! And the same is true of Pergolesi. You Italians have a high opinion of his religious music, and I grant that there is much feeling in the "Stabat Mater"; but as regards form, it is deficient in variety, and the effect is monotonous. Now "La Serva Padrona"...!

'I then expressed my profound admiration for his genius and my great gratitude for having been allowed to voice it in person. He answered with a deep sigh: "O, un infelice!"

Rossini may well have sensed the fundamental soundness of these remarks, even though he could have argued a financial and popular success with opera seria beyond the other composers' most hopeful dreams. Beethoven, who legitimately missed any deep and powerful current in Rossini's attempts at putting tragedy to music, nevertheless must have inwardly envied Rossini's knack of turning tricks of the theatre, writing a tune, or managing an ensemble which would send the operatic public into transports and subdue the entrepreneurs of Europe into fabulous offers of gold.

A strange pair, these two made. The non-theatrical Beethoven, who spent years upon one opera, made it irresistibly moving by the sheer intensity of his belief in the theme of loyalty and sacrifice, conquered an intractable medium by the very momentum of his zeal; the Italian whose fortune lay in his facility, who cheerfully accepted almost any preposterous libretto, well knowing that he could cover any tragic episode with a rousing chorus or a brilliant air. Beethoven entirely lacked that instant sparkle of melody, that easy and graceful beauty in the melodic line, hand, whatever it might be, which sometimes put Rossini very close indeed to Mozart (whom no one in Europe held in greater reverence than Rossini himself). The difference between Beethoven and Rossini is well instanced by Francis Toye in his readable "Rossini: A Study in Tragi-Comedy"; while Beethoven found it necessary to write four overtures for one opera, Rossini found it possible to fit one overture to three operas. Yet Rossini's art was attuned enough, was musician enough, to seize the rareness and profundity of Beethoven's genius, and to be incensed at the comparative neglect of it, so far as Vienna at large was concerned. He spoke of Beethoven at a dinner at Prince Metternich's and tried to explain to the minister towards a permanent income for him. People only shook their heads, assuring Rossini, truthfully enough, that, 'even if Beethoven were provided with a house, he would very soon sell it, for it was his habit to change his abode every six months and his servant every six weeks.'

Less than a year after the encounter of the two, Rossini went to Venice where his 'Maometto' was mounted, and where it failed miserably. There were remarks in the press to the effect that Rossini could hardly retrieve himself from such a setback with a new opera in the little time that remained of the season. The composer, now on his mettle, and remembering perhaps Beethoven's piquing remarks about opera seria, forthwith sat down and wrote a long tragedy in music in the grand style in seven days less than the forty his contract allowed. Semiramide stepped forthwith into public favor. The Venetian public, assembled for their carnival, took Semiramide to their bosoms after a short preliminary hesitation, and applauded through twenty-eight consecutive nights its overture, its more taking airs, its best concerted numbers, and its innovation of a brass band upon the stage.

The plot of Semiramide, long a favorite subject for opera, follows the lines of Greek tragedy. There is a dispute over the succession to the throne of Babylon. Semirami, the widowed Queen, names Arsace, a young general in the army, to become the new monarch and her consort. The shade of Nino, the dead king, appears and accuses her of his murder by poison. Arsace is later revealed to be her own son, whom all had believed to have been killed in battle. Arsace descends into the tomb of Nino, and thinking to kill his rival in the darkness, kills his own mother with her father's sword. The crime of Semirami is expiated.

The Overture departs from the custom of Rossini in introducing subjects from the opera itself. The andantino which follows the short introductory allegro is taken from the quintet in the first act where the queen demands and receives the homage of her subjects. A theme from the final brilliant allegro of the overture is found in a chorus of the second act (No. 13) in which Arsace is told that he must slay both his enemy, Assur, and Semirami herself.

Philip Hale has pointed out that there are at least thirty operas in which Semirami figures as heroine. 'Many legends concerning her have come down to us, some of them strange and even monstrous. In 1910 Professor Lehmann-Haupt of the Berlin University rehabilitated her. It seems that she lived about 800 B.C.; that her real name was Sammurnpamat; that Ninus was her son, not her husband; that she was probably a Babylonian; that a, woman, whose influence outraged her reign, she waged wars against the Indo-Germanic Medes and against the Chaldeans. The Semirami Canal which irrigates a great part of the Plain of Van dates from about the time of the Queen, and the city of Van is called by the Armenians, Semirami.'

**DAYS IN THE ARTS**

Days in the arts is a program of the Boston Symphony Orchestra that offers children from Boston and two suburban communities a unique experience in the arts and in inter-personal relationships. Currently in its sixth summer, the program uses the natural and cultural resources of Tanglewood and the Berkshires and gives 320 sixth-graders (40 per week) the opportunity to enjoy an all-encompassing arts experience outside of the classroom.

The children come each week to spend five days meeting with professionals from the Boston Symphony and students from the Berkshire Music Center who volunteer their time and talent, attending concerts at Tanglewood, performances and seminars at the Berkshire Theatre, visiting Chesterwood, the Rockwell Museum and Shaker Village, and participating in special introductory workshops at Jacob's Pillow.

Although the emphasis is on the arts, they also enjoy sports and the natural resources of the Berkshires through swimming and hiking and visits to the Pleasant Valley Wildlife Sanctuary.

The program, made possible this summer by a grant received from the Massachusetts Department of Education, is coordinated by Anita Kurland of the Boston Symphony and staffed by a Head Counselor and six Counselors who all have experience with young people.

Days in The Arts is a vehicle that affords a group of youngsters from diverse backgrounds an environment which provides for a personal involvement and group participation in the aesthetics. The program attempts to encourage an interest in and an enjoyment of the arts as an integral part of life and to develop attitudes that will persist in the world the child will create as an adult.
Max Bruch 1838-1920
Violin Concerto No. 1 in G minor op. 26

Program note by John N. Burk

Max Bruch was one of those composers who, a master craftsman of his art, could work with performers to eminently satisfactory ends, supply them with workable music lying comfortably within the instrument or the singing voice, and delight an audience with a new work in full accord with their taste and expectations—music always quite free from disturbing innovations. As sometimes happens with composers in such complete rapport with their period, their vogue lessens as tastes change. When Herr Bruch died at eighty-two in a country then lately disrupted by war, the quantities of music which had always succeeded in ‘coming off’ beautifully—operas, choral works, symphonies, concerts, chamber pieces—had no place in a world which had changed, for better or for worse, to other ways. His numerous oratorios, called by the early lexicographer Riemann as the ‘Schwerpunkt,’ the crux of his art, had gone the way of other things once considered of the utmost beauty and importance. By some strange circumstance, Bruch, who was never a performing violinist, survives by his works for this instrument (together with his Kol Nidrei for ‘cello).

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OTTORINO RESPIGHI 1879-1936

‘Pini di Roma’ ('Pines of Rome'), Symphonic Poem

Program note by John N. Burk

Pini di Roma followed Fontane di Roma by eight years and preceded Respighi's third Roman symphonic poem, Feste Romane (1928) by four. Each of the three scores has four movements and all of them are associated with a definite locale in or about the Eternal City.

The following description of the four movements is printed in the score:

1. The Pines of the Villa Borghese ( Allegretto vivace, 2-8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of “Ring Around A-Rosy”; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—

2. The Pines Near a Catacomb (Lento, 4-4; beginning with muted and divided strings, muted horns, p.). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

3. The Pines of the Janiculum (Lento, 4-4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a phonograph record of a sique' as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofiev gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than eleven minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, staccato and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The Largo is in simple rondo form, beginning and ending with a charming pizzicato in the strings, pianissimo, a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofiev departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forebears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtually observed. The episodic byplay turns up a sauce of ‘modern’ wit which the perwigged masters could scarcely have approved.

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risen sun toward the sacred way, mount-
ing in triumph the Capitoline Hill.'

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first violinist with the Boston Symphony,
and his mother, a gifted amateur musi-
cian, was his first piano teacher. 'I was
brought up in the European manner,'
says Mr Fiedler. 'As a young boy, I prac-
ticed the violin and piano, and studied
French and German. I didn't like music
more than any other kid. Practice and

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lessons were drudgery. Practice he did, however, and his mother sometimes re-
warded his progress with trips to one of
Boston's famous old vaudeville theatres,
B.F. Keith's. These outings undoubtedly
helped to kindle in the young boy an
ambition to conduct. They may also
have played a part in his extraordinary
later success as a showman.

Young Arthur was a pupil at the Prince
Grammar School and at Boston Latin
School until his father retired after
twenty-five years in the Boston Sym-
phony, whereupon the family returned
to its native Austria. In Vienna and later
in Berlin, Arthur worked in the publishing
business before entering the Royal
Academy, Berlin, as a student of violin,
piano and conducting. At the outbreak
of World War I he returned to Boston,
joining the Orchestra in 1915 as a violin-
ist under Karl Muck. Nine years later his
conducting ambitions led him to form
the Boston Sinfonietta, a chamber or-
chestra composed of members of the
Boston Symphony. He combined this ac-
tivity with his work as a member of the
Boston Symphony, in which he served
not only as a violinist but also as violin,
pianist, organist and percussionist. For
several years he had spearheaded a
campaign for a series of free outdoor
concerts, and in 1929 his efforts resulted
in the launching of the Esplanade Con-
certs on the east bank of the Charles
River. The twenty-fifth anniversary of
these concerts was celebrated with the
dedication of the 'Arthur Fiedler Bridge'
over what is now Storrow Drive.

In 1930, Mr Fiedler was appointed the
eighteenth conductor of the Boston
Pops, and under his direction the Or-
chestra has made more recordings than
any other in the world. One recording
alone, Jalousie, a forgotten composition
of Jacob Gade, has sold more than one
million copies. Sixteen years ago RCA
honored him with a plaque com-
memorating both his thirtieth anniver-
sary with the Esplanade concerts and the
sale of his two millionth album. Today,
the total sales of Pops albums,
singles, tapes and cassettes are not far
from fifty million.

In addition to his Boston Pops activi-
ties, Mr Fiedler has been closely associ-
ated with the San Francisco Pops Or-
chestra during the past twenty-four sum-
ers. He has conducted a long list of
American orchestras, including the Bos-
ton Symphony, as well as orchestras in
South America, Europe, Africa and Aus-
tralia. His most recent tour abroad took
place in February 1974, when he led a
series of concerts by major Australian
orchestras, and in March of this year he
led the first Midwest tour of the regular
Boston Pops Orchestra.

In December 1974 Mr Fiedler cele-
brated his eightieth birthday, and Gover-
nor Francis Sargent commemorated the
occasion by proclaiming it Arthur Fied-
ler Day throughout the Commonwealth.
Through the universal language of mu-
ic, the Boston Pops and its remarkable
conductor continue to be a source of
artistic pleasure to the entire world.

Emanuel Borok
Violin

Emanuel Borok, concertmaster of the
Boston Pops Orchestra and assistant
concertmaster of the Boston Symphony,
was born in Russia in 1944. He received
his early musical education at the Dar-
zinia Music School in Riga. In 1959 he
went to Moscow where he studied at the
Gnessins Music School and later the
Gnessins Institute, with Michael Galitzky.
During this time Emanuel Borok played
with the Moscow Chamber Orchestra
under Rudolph Barshay. He was also
prize winner of two competitions held in
Moscow: second prize in the Violin
Competition of the Russian Soviet Re-
public, and fourth prize in the Violin
Competition of the Soviet Union. In 1969
he graduated from the Institute, and
joined the Orchestra of the Bolshoi The-
ater. One year later he was successful in
winning the competition for assistant
concertmaster of the Moscow Philhar-
monic Orchestra, conducted by Kiril
Kondrashin. At this time he also became
a member of the Moscow Philharmonic
String Quartet. In 1973 Emanuel Borok
left Russia in order to immigrate to Is-
rael, where he accepted a position as
concertmaster of the Israel Chamber Or-
chestra.

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BOSTON SYMPHONY ORCHESTRA
MSTISLAV ROSTROPOVICH
conductor

TCHAIKOVSKY

*Francesca da Rimini op. 32

Tatiana’s Letter Scene from ‘Eugene Onegin’
GALINA VISHNEVSKAYA
soprano

INTERMISSION

SHOSTAKOVICH

Symphony No. 5 op. 47

Moderato
Allegretto
Largo
Allegro non troppo

Program Notes

PETER ILYITCH TCHAIKOVSKY 1840-1893
Francesca da Rimini op. 32

Program note by James Lyons

Self-therapy is not recommended for deep depressive states, but artists do what they have to do and sublimation promises more residual value than electroshock ever did. Tchaikovsky had been in a slough of despond for months when, in July of 1876, he wrote excitedly from Paris to his brother Modest: ‘Early this morning I read through the Fifth Canto of Dante’s Inferno, and was beset by the wish to compose a symphonic poem’ based on the love and eternal punishment of Francesca and Paolo. Barely three months later he was able to report that ‘I have just finished the composition of a new work, a symphonic fantasia . . . I have worked on it “con amore”, and believe my devotion has been successful.’ It certainly was. It had given us Francesca da Rimini.

The following background is pertinent because this is, after all, program music: Francesca, daughter of Guido da Polenta, Prince of Rimini, was given in marriage to Giovanni Malatesta, a military hero who was nevertheless a cripple with repulsive features. Paolo, one of his brothers, fell in love with Francesca, and she with him. The day came when her husband found them in an embrace and rushed upon Paolo with his dagger drawn. Francesca threw herself between the brothers, and Giovanni’s blade pierced her breast. Boccaccio tells us that Giovanni then withdrew the dagger and slew Paolo. The double deed done, ‘he hastily went his way and betook himself to his wonted affairs; and the next morning the two lovers, with many tears, were buried in one grave.’

All of this happened about 1288, when Dante was a young man. Boccaccio’s account came in the next century. Before and after him many writers, painters, and composers were to interest themselves in the same ill-fated love. Tchaikovsky’s fantasia remains, with Liszt’s ‘Dante Symphony’, its most successful synthesis in music. Saint-Saëns, in his book Portraits and Souvenirs, compares these pieces more or less accurately: ‘Liszt’s Francesca is more touch-
by mail and messenger. Those glorious later chapters hardly could have been written if Nadezhda Filaretovna von Meck, whom Tchaikovsky never met, had not entered his life immediately after Francesca da Rimini.

Like the Pathétique that was to be his ultimate achievement, this music takes us terrifyingly to the uttermost depths. Like the Pathétique it screams out Francesca's words to Dante: 'Nessun maggior dolore, che ricordarsi del tempo felice nella miseria'—'There is no greater pain than to recall a happy time in wretchedness.' But then it almost was, instead of the Pathétique, Tchaikovsky's farewell letter to the world.

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BOSTON SYMPHONY ORCHESTRA ENGAGEMENT CALENDAR

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gin, writes a letter which is a confession of love, and induces her nurse to take it to him. Onegin meets Tatiana in her garden. He is quite incapable of understanding her delicacy of character and feeling. He thanks her coldly for the letter, tells her he is not the marrying sort, and with some priggish moralizing about the need for maidenly reserve, he leaves her mortified and crushed. Onegin flirts with Olga at a ball, is challenged by her fiancé, Lensky. In the duel which follows, Lensky is killed.

Years later Onegin, remorseful for the harm he has done, unexpectedly encounters Tatiana once more, and is surprised to find that she has become a beautiful and fashionable woman of the world, married to a much older man who worships her. Now Onegin is infatuated with the lady to whom he once condescended, and declares his love. Tatiana is moved to an admission that her old feelings are reawakened, but dishonorable thoughts are impossible to her. She leaves him precipitately and forever.

Tchaikovsky once tried to describe to Madame von Meck what the character of Tatiana meant to him. ‘Tatiana is not merely a provincial “Miss,” who falls in love with a dandy from the capital. She is a young and virginal being, untouched as yet by the realities of life, a creature of pure feminine beauty, a dreamy nature, ever seeking some vague ideal, and striving passionately to grasp it. So long as she finds nothing that resembles an ideal, she remains unsatisfied but tranquil. It needs only the appearance of a man who—at least externally—stands out from the commonplace surroundings in which she lives, and at once she imagines her ideal has come, and in her passion becomes oblivious of self. Pushkin has portrayed the power of this virginal love with such genius that—even in my childhood—it touched me to the quick. If the fire of inspiration really burned within me when I composed the “Letter Scene,” it was Pushkin who kindled it.’

The text of Tatiana’s letter is here quoted in the translation of Babette Deutsch (as published in the collected works of Pushkin, edited by Tarmolinsky). The preceding solo passage has been omitted for the sake of space.

‘(Tatiana remains for a long time lost in thought; then rises with emotion, wearing an expression of fixed resolve) ’I should die for it, I’ve sworn to live first my heart’s longing. The silent hopes of years are coming to life: I hear the voice of passion.’ (She goes to the writing table, writes, then pauses) ‘No, that will not do. How am I to begin?’ (She writes, and stops to read what she has written) ’I write to you without thought. Punish me if you will; I shall submit. But if you have a single spark of pity, then you will not abandon me. First I resolved to keep my secret and never give shape to the words! (She lays the letter aside) ’In my heart my love must lie unspoken!—No—it cannot be so! Come what will, I will confess!’ (Writes)

I write you, and my act is serving
As my confession. Why say more?
I know of what I am deserving—
That you should scorn me, or ignore.
But for my wretched fate preserving
A drop of pity, you’ll forebear
To give me over to despair
I first resolved upon refraining
From speech: you never would have learned
The secret shame with which I burned,
If there had been a hope remaining
Why did you come to visit us?
Here in this village unfrequented,
Not knowing you, I would not thus
Have learned how hearts can be tormented.
I might (who knows?) have grown contented,
My girlish dreams forever stilled,
And found a partner in another,
And been a faithful wife and mother,
And loved the duties well fulfilled.
Another!… No, I could have given
My heart to one, and one alone!
It was decreed… the will of Heaven
Ordains it so: I am your own.
The time is past when music was written for a handful of aesthetes. Today vast crowds of people have come face to face with serious music and are waiting with eager impatience. Composers, take heed of this: if you repel these crowds they will turn away from ... but if you can hold them you will win an audience such as the world has never before seen. But this does not mean that you must pander to this audience. Pandering always has an element of insincerity about it and nothing good ever came of that. The masses want great music, the music of great events, great love, lively dances. They understand far more than some composers think and they want to deepen their understanding.

SERGE PROKOFIEV

All my past life has had one meaning—That I should meet you. God on High Has sent you, and I shall be leaping On your protection till I die ... You came in dreams: I feared to waken, I loved your image even then; I trembled at your glance, and when You spoke, my very soul was shaken. Only a dream? It could not be! The moment that I saw you coming, I burned, my pulses started drumming, And my heart whispered: it is he! Yes, deep within I had the feeling, When at my tasks of charity, Or when, the world about me reeling, I looked for peace in prayer, kneeling, That silently you spoke to me. That I should see you once a week Or less, that I should hear you speak, And answer with the barest greeting. But have one thing, when you were gone, One thing alone to think upon For days, until another meeting. But you’re unsociable, they say, The country, and its dulness, bore you; We ... we don’t shine in any way, But have a warm, frank feeling for you. Just now, did not I see you flitting Through the dim room where I am sitting. To stand, dear vision, by my bed? Was it not you who gently gave me A word to solace and to save me: The hope on which my heart is fed? Are you a guardian angel to me? Or but a tempter to undo me? Dispel my doubts! My mind’s awhirl; Perhaps this is a mad delusion, The folly of a simple girl: Fate plans a different conclusion ... So be it! Now my destiny Lies in your hands, for you to fashion; Forget: when the tears you weeping from me, I throw myself on your compassion ... Imagine: here I am alone, With none to understand or cherish My restless thoughts, and I must perish, Stifled, in solitude, unknown. I wait: when once your look has spoken, The heart once more with hope will glow, Or a deserved reproach will show The painful dream forever broken!

Reread I cannot ... I must end ... The fear, the shame, are past endurance ... Upon your honor I depend, And lean upon it with assurance ...
by the orchestra in unison, largamente. The fortissimo strings and deep brass give way to a gentler reminiscent mood, as the woodwind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and da capo. The themes are in the triple time of the Austrian Ländler, from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme, in the opening movement. The individual voices of the woodwind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The movement attains, at its climax, an impressive sonority without the use of a single brass instrument.

The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. There is a constant increase in tempo as the conclusion is approached.

Shostakovich made a statement about his intentions on composing the Fifth Symphony:

‘The theme of my symphony is the making of a man. I saw man with all his experiences in the centre of the composition, which is lyrical in form from beginning to end. The finale is the optimistic solution of the tragically tense moments of the first movement.’

Mstislav ROSTROPOVICH
Conductor, Cello

Mstislav Rostropovich was born in Baku, Azerbaijan on March 27 1927. His father was a cellist and his mother a pianist. At the age of four the young Rostropovich began to compose and to play the piano. From the time he was eight he studied cello with his father at the Children's Music School in Moscow. From there he entered the Moscow Conservatory where he studied cello and composition under Dmitri Shostakovich. Rostropovich made his debut appearance at the age of thirteen in Slaviansk and one year later performed in the triple role of cellist, pianist and composer at the Composer's Concert in Orenburg. As a young musician, he participated in three major international competitions where he received First Prize: Prague (where he was awarded First Prize twice) and Budapest. He concertized outside the Soviet Union for the first time in 1947, and since that time has appeared in recital, and in concert with leading orchestras throughout the world.

Among the many honors bestowed upon Rostropovich are Honorary Memberships in the Academy of St Cecilia of Rome, the Academy of Arts and Sciences of the United States and the Royal Academy of Music in England, as well as Honorary Degrees from Harvard University, the Curtis Institute and the Universities of Hartford, Winnipeg and St Andrew's University in Scotland. Mstislav Rostropovich has received a Gold Medal from the Royal Philharmonic Society of Great Britain and he is a Commander of Arts and Letters in France. In the U.S.S.R. he was awarded the Lenin Prize, the State Prize and—the highest honor in the Soviet Union—the People's Artist of the U.S. S.R. Among the many famous composers who have dedicated works to him are Prokofiev, Shostakovich, Miaskovsky, Khachaturian, Kabalevsky, Sauguet, Piston, Bernstein and Britten. Rostropovich gave the American premiere of Benjamin Britten's Cello Concerto when he made his debut with the Boston Symphony in 1965—a memorable concert in which he also was soloist in performances of Haydn's Cello Concerto in C and Dvořák's in B minor.

He made his conducting debut in this country earlier this year with the National Symphony Orchestra in Washington, D.C. and will make his American operatic conducting debut with the San Francisco Opera in the fall. At the present time Rostropovich is visiting Tanglewood as a Granrud Artist-in-Residence at the Berkshire Music Center.

Galina VIshevkaya

Galina Vishnevskaya, a native of Leningrad, began performing on stage when she was sixteen, and a year later was invited to join the Leningrad Operetta Theatre. Soon after she won a competition to join the Bolshoi Opera where she immediately became a leading soprano. She scored her first great success as Tatiana in Tschaikovsky's Eugene Onegin, and since that performance has triumphed in numerous leading operatic roles. It was for Galina Vishnevskaya that Benjamin Britten wrote the soprano part in his War Requiem. Both Britten and Dmitri Shostakovich have dedicated song cycles to her. Just last year she sang the first performance of Shostakovich's Symphony No. 14, subsequently recording the work with Rostropovich conducting. The recording has been awarded the Grand Prix du Disque, and Mme Vishnevskaya was herself awarded the Lyric Prize. Galina Vishnevskaya made her American debut in 1960 with the Moscow State Symphony and returned the following season to appear with the Metropolitan Opera in Aida and Madame Butterfly. Since then she has been heard in concert with the Moscow Philharmonic and in a series of recitals with her husband, Mstislav Rostropovich, as her partner. She has been a guest artist in London's Royal Opera House, Covent Garden, the Vienna State Opera and Milan's La Scala. Mme Vishnevskaya is a People's Artist of the U.S.S.R. and has been awarded the Order of Lenin, the highest award granted by the Soviet Union.

Details of next week's concerts by the Boston Symphony Orchestra, and of the Berkshire Music Center events open to the public, are included on a special information sheet, which is available at the entrances to the Tanglewood grounds.
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

TANGLEWOOD 1975

Sunday August 10 1975
at 2.30pm

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
conductor

*BEETHOVEN
Symphony No. 4 in B flat op. 60
Adagio—allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

INTERMISSION

SHOSTAKOVICH
Cello Concerto No. 2 op. 126
Largo
Allegretto
Allegretto

MSTISLAV ROSTROPOVICH
first performance by the Boston Symphony Orchestra

Program Notes

LUDWIG VAN BEETHOVEN 1770-1827
Symphony No. 4 in B flat op. 60
Program note by John N. Burk

It has been noted that in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the ‘masculine’ and the ‘feminine’ in his scores of this period. For the years 1804-1806 were the years of the colossal first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the years which produced the Eroica and C minor symphonies, and the Appassionata Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention Fidelio and the three Rasumovsky quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B flat, which, completed in that year, thus became the fourth in number.

Robert Schumann compared this Symphony to a ‘Greek maiden between two Norse giants’. The Fourth, overshadowed by the more imposing stature of the Eroica and the Fifth, has not lacked champions. ‘The character of this score,’ wrote Berlioz, ‘is generally lively, nimble, joyous, or of a heavenly sweetness.’ Thayer, who bestowed his adjectives guardedly, singled out the ‘placid and serene Fourth Symphony—the most perfect in form of them all’; and Sir George Grove, a more demonstrative enthusiast, found in it something ‘extraordinarily entraînant—a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty.’
The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontroversely) fixed the year, inscribing at the top of his manuscript score: ‘Sinfonia 4ta 1806—L. v. Bthvn.’

It was probably early in May of 1806 that Beethoven took a post chaise from Vienna to visit his friends the Brunswicks at their ancestral estate in Martonvásár, Hungary. There he found Count Franz von Brunswick, and the Count’s sisters Therese and Josephine (then a widow of twenty-six), and the younger Karoline. Therese and Josephine (‘Tesl’ and ‘Pepi’) seem to have had the composer’s more interested attention. Therese, who always held his warm regard, was once championed as the ‘immortal beloved’, and it was even supposed that she and Beethoven became engaged in this summer and that the Adagio of the Fourth Symphony was his musical declaration. Unfortunately for the romancers, the book by Mariam Tenger upon which they had reached their conclusions, has been quite discredited. The diaries of Therese, since examined, clearly show that she held Beethoven in high and friendly esteem—not more, Pepi, on the other hand, is mentioned by Therese as being interested in Beethoven to the danger point, and has recently been put forward as the mysterious beloved. This summer infatuation may have had a single lasting effect—the agreeable one of stimulating music. Romain Rolland, who made more of the affair with Therese von Brunswick than these subsequent discoveries justify, yet came to the still plausible conclusion that the Fourth Symphony was the direct outcome of Beethoven’s stay at Martonvásár, ‘a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life.’

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, has recorded the Fourth Symphony for RCA.

Dmitri Shostakovich born 1906
Concerto No. 2 for Cello and Orchestra op. 126 (1966)

Program note by Royal S. Brown

Of the six concertos (two each for piano, for violin, and for cello) written by Dmitri Shostakovich, the Second Cello Concerto stands as probably the most strange, the most unusual, and, in certain ways, the most thorny. In it, what are perhaps the two strongest tendencies of Shostakovich’s artistic vision—tragedy and irony—are continually pitted against each other in an almost self-negating dialectic, so that the darker side of the music can never take itself completely seriously, while the wit and humor, formerly expressed in a more satirical and sarcastic vein (as in the 1934 First Piano Concerto), become colored by their bleak surroundings and take on a rather bitter quality characteristic of much of the composer’s recent work. The overall impression, then, is very much one of instability, a quality that seems to originate in the music’s deep emotional content and which is expressed perhaps the most apparently in the brilliantly varied and frequently grotesque instrumentation.

Composed in 1966, the Second Cello Concerto was premiered in Moscow on September 25 1966 in a special concert for Shostakovich’s sixtieth birthday, with Yevgeny Svetlanov conducting and Mstislav Rostropovich at the cello. Although Shostakovich had suffered a heart attack the previous May, he was able to attend his anniversary concert, where he was greeted with immense enthusiasm. Like the First Cello Concerto (Op. 107, 1959), the Second is dedicated to Rostropovich, whose virtuosity obviously inspired some of the work's exceptional difficulties. Unlike the earlier cello concerto, however, which leaves an impression of neo-classical leanness and transparency, the Second is a more diffuse work offering a much less straightforward thematic development and a much broader instru-
mental spectrum in which the harps and diverse percussion stand out in particular. Indeed, the percussion has a greater role in this concerto than in any of the others, and one has to look back to certain earlier works, such as the opera The Nose (1927-28) and the Second (1927) and Fourth (1935-36) Symphonies to find antecedents. On the other hand, as in all of Shostakovich's other concerti, save the First Piano Concerto, which has a string orchestra and solo trumpet in the accompaniment, the Second Cello Concerto makes extremely restrained use of the brass, limiting the section to only two horns.

As in a number of Shostakovich first movements, the Second Cello Concerto's initial movement (Largo) avoids the traditional faster opening in favor of a theme returns to the orchestra, this placing in which the brooding main theme is presented at first only in the solo cello, strings and harp. In its dark, nachtmusik atmosphere, this section of the concerto strongly recalls the Nocturne beginning the first Violin Concerto (1947-48), one of Shostakovich's best-known compositions. While the violin concerto's Nocturne remains bathed in this ambience throughout, the resonant, legato lyricism of the Second Cello Concerto's opening section eventually gives way to an obsessive, chordal figure first played staccato in the high winds and xylophone. Although based on the same descending chromatic interval as the first theme, the acid, brittle nature of this new material and its instrumentation contrast it sharply to the sostenuto orientation of the initial section.

To climax the first movement, Shostakovich, instead of returning to the initial theme in an orchestral tutti, reintroduces this theme in a fortissimo solo cello passage constantly interrupted by blasts from the bass drum. This is the first of three extended solos in the concerto (there is no cadenza per se), and in each case, the cello is accompanied by a percussion instrument: in the solo following the finale's opening fanfares, a tambourine rolls continuously, while further on in the same movement, a snare drum punctuates the solo efforts. Following the solo-cello and bass-drum dialogue in the opening largo, the original theme returns; this time played in the bassoon and contra-bassoon, and the movement concludes in the low-register glom that opened it, with the second theme almost forgotten for the time being.

Both the second and third movements, which are played together without pause, are marked Allegretto and have identical metronome indications. The second movement, however, is a dry, rather acid scherzo scored principally for the solo cello, which plays almost without interruption, as it tends to do throughout the concerto), winds and percussion, it is based around a march-like rhythm pattern broken here and there by asymmetrical meter changes (typical of the composer's style). Like the second section of the first movement, the scherzo has a certain obsessiveness about it, with short, motivic fragments continually popping up in various instrumental guises, many of them strangely jolting, such as the solo-cello glissandi or the bassoon trio playing in high, parallel thirds.

Rising to a rather frenzied climax, the scherzo suddenly breaks into a horns and drum fanfare (the beginning of the third movement) which, instead of introducing a classic, heroic finale, acts as an acerbic mockery of the heroic genre. For although the flourish is there, the harsh harmonies (basically open fourths) and thematic lines create, more than anything else, a disquieting, almost nightmarish aura which continues into the second of the cello-percussion duets (here with tambourine). Following this, however, the movement settles down to an uneasy calm in which two contrasting themes are presented in fairly threadbare instrumentation. The first of these is a quiet, wistful, 6/8 theme with a soft, rocking accompaniment, always preceded, each time it appears, by a genuinely classical cadence trill that could easily be a quotation; the theme is first introduced in the cello and solo flute over sustained low strings. The second theme is a march-like figure initially played in the solo cello and percussion over a low string ostinato. These themes are repeated several times in various configurations, with occasional allusions to the opening horn call; but the atmosphere begins to shift gradually until the listener finds himself plunged back into the nocturnal mood of the first movement. And as if inspired by the return of this ambience, Shostakovich subtly reintroduces the first movement's stacatto second theme, which is developed at some length, eventually leading to the final cello-percussion duo (here with snare drum), after which the composer suddenly unleashes the movement's only tutti outburst, a dazzling, spectacularly orchestrated, impassioned climax, whose theme is none other than the one that opened the scherzo. As the climax fades away, Shostakovich returns to the almost chamber-like setting that dominates most of the movement, and, in a kind of reminiscence, brings back most of its principal motives, plus the opening theme of the first movement. The final sounds heard are a bizarre figure in the woodblock, tom-tom, snare-drum and xylophone, recalling the closing of the Fourth Symphony's scherzo, over a contrabass ostinato and a low, sustained D on the cello, which asserts itself one final time to conclude the concerto.

Rarely performed since the 1966-67 concert season, the Second Cello Concerto remains one of the bleakest, most offbeat realizations of Shostakovich's often intensely expressionistic musical vision, recalling the distorted figures of Shostakovich's favorite author, Nikolai Gogol, and also, perhaps, the anguished, psychological tragedy of a Dostoevsky. The concerto is also, however, one of the composer's most strikingly original creations, and it is finally to be recorded, nine years after its première, by maestro Rostropovich for Deutsche Grammophon, with the Boston Symphony conducted by Seiji Ozawa.

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**THE BOSTON SYMPHONY ORCHESTRA**

Henry Lee Higginson, soldier, philanthropist and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. When at last his dreams approached reality, in the spring of 1881, he committed to paper a statement which described his purposes and intentions. He explored many specifics, among them the engagement of conductor and players, setting aside the right to all their time needed for rehearsals and for concerts, and allowing them to give lessons when they had time. He planned 'to give in Boston as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music.' Prices of admission were to be kept 'low always'. The conductor's charge was to select the musicians when new men are needed, select the programmes, . . . conduct all the rehearsals and concerts . . . and generally be held responsible for the proper production of all his performances.' Administrative help and a librarian were also to be engaged.

The initial number of the players was to be 70, and in addition to concerts there were to be public rehearsals. As for the orchestra's financial structure, of the estimated annual cost of $115,000 Major Higginson reckoned to provide himself for the deficit of $50,000. He continued: 'One more thing should come from this scheme, namely, a good honest school of musicians. Of course it would cost us some money, which would be well spent.'

The inaugural concert took place on October 22, 1881. The correspondent of the Boston Daily Evening Traveller wrote two days later: 'Music Hall was the scene of a large and brilliant gathering on Saturday evening at the opening concert of the Boston Symphony Orchestra under the direction of Mr. Georg Henschel. We find it necessary only to refer to the princely munificence of Mr. Higginson, who instituted the course, and to whose efforts alone more credit is due for the best interests of music than all the "close corporation societies" ever organized in this city. The selection of Mr. Georg Henschel as director of the orchestra is an evidence of the founder's astuteness and sound common sense, for although the announcement raised some criticisms which are far from complimentary, the results attained [Saturday evening] under that gentleman's baton amply and doubly proved the wisdom of the choice, for there has not been a leader in our musical circle during recent years who has succeeded in imparting so much of his own musicianship and magnetism as did Mr. Henschel on Saturday evening . . .'

**Tickets for the season** had gone on sale about six weeks earlier, and by six o'clock on the morning of the first booking, there was a line of seventy-five people outside the Box Office, some of whom had waited all night. By the end of the season concerts were sold out, and ticket scalpers had already started operations. Mr. Higginson wrote a letter to the press, which was published on March 21, 1882: 'When last spring the general scheme for the concerts of the Boston Symphony Orchestra was put forth, the grave doubt in my mind was whether they were wanted. This doubt has been dispelled by a most kindly and courteous public, and therefore the scheme will stand.'

Symphony concerts continued to be held in the old Music Hall for nearly twenty years, until Symphony Hall was opened in 1900. The new building was immediately acclaimed as one of the world's most acoustically perfect concert rooms. Georg Henschel was succeeded by Wilhelm Gericke, Arthur Nikisch, Emil Pauk, and the legendary Karl Muck, all of them German-born.

Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first 'Promenade concert', to fulfill Mr. Higginson's wish to give Boston 'concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the Promenades: a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition.

The character of the Boston Symphony was greatly changed in 1918. The vicious anti-German feeling then prevalent resulted in the interment and later dismissal of Dr. Muck. Several of the German players also found their contracts terminated at the same time. Mr. Higginson, then in his eighties, felt the burden of maintaining the Orchestra by himself was now too heavy, and

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entrusted the Orchestra to a Board of Trustees. Henri Rabaud was engaged as Conductor, to be succeeded the following season by Pierre Monteux.

**During Monteux’s first year with the Orchestra, there was a serious crisis. The Boston Symphony at that time was the only major orchestra whose members did not belong to the Musicians Union. This was a policy strictly upheld by Mr. Higginson, who had always believed it to be solely the responsibility of the Conductor to choose the Orchestra’s personnel. But the players were restive, and many wanted Union support to fight for higher salaries. There came a Saturday evening when about a third of the Orchestra refused to play the scheduled concert, and Monteux was forced to change his program minutes before the concert was due to start. The Trustees meanwhile refused to accede to the players’ demands.**

**The Boston Symphony** was left short of about thirty members. Monteux, demonstrating characteristic resource, tact and enterprise, first called on the Orchestra’s pensioners, several of whom responded to his appeal, then held auditions to fill the remaining vacancies. Two present members of the Orchestra, the violinists Rolland Tapley and Clarence Knudson, were among the young Americans engaged. During the following seasons Monteux rebuilt the Orchestra into a great ensemble. In 1924 Bostonians gave him a grateful farewell, realising that he had once more given the city an orchestra that ranked with the world’s finest. It was not until 1942 that the conductor and players of the Boston Symphony finally joined the Musicians Union.

**The Koussevitzky era** began in 1924. His extraordinary musicianship, electric personality, and catholic taste proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion; recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. In 1929 the free Esplanade Concerts on the Charles River were inaugurated by Arthur Fiedler, who had been a member of the Orchestra since 1915, and who became the following year the eighteenth Conductor of the Boston Pops, a post he continues to hold today. In 1936 Koussevitzky led the Orchestra in their first concerts here in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood.
Henry Lee Higginson’s dream of ‘a good honest school for musicians’ was passionately shared by Serge Koussevitzky. In 1940 the dream was realized when the Orchestra founded the Berkshire Music Center at Tanglewood. This summer academy for young artists was and remains unique, and its influence has been felt on music throughout the world. (An article about the Center is printed elsewhere in the book.)

In 1949 Koussevitzky was succeeded as Music Director of the Orchestra by Charles Munch. During his time in Boston Dr Munch continued the tradition of supporting contemporary composers, and introduced much music from the French repertoire to this country. The Boston Symphony toured abroad for the first time, and was the first American orchestra to appear in the USSR. In 1951 Munch restored the Open Rehearsals, an adaptation of Mr. Higginson’s original Friday ‘rehearsals’, which later had become the regular Friday afternoon concerts we know today.

Erich Leinsdorf became Music Director in the fall of 1962. During his seven years with the Orchestra, he presented many premières and restored many forgotten and neglected works to the repertoire. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev’s music.

Mr. Leinsdorf was an energetic Director of the Berkshire Music Center, and under his leadership a full-tuition Fellowship program was instituted. Many concerts were televised during his tenure.

William Steinberg succeeded Mr. Leinsdorf in 1969. During his tenure he conducted several American and world premières, led the 1971 European tour and directed concerts in cities on the East Coast, in the South and in the Mid-West. He made recordings for Deutsche Grammophon and RCA, including some of the world’s first issues in quadraphonic sound. Mr. Steinberg appeared regularly on television, and during his tenure concerts were broadcast for the first time in four-channel sound over two of Boston’s radio stations.

Seiji Ozawa, Artistic Director of the Berkshire Festival since 1970, became Music Director of the Orchestra at the beginning of the 1973-1974 season, following a year as Music Adviser to the Boston Symphony. Invited by Charles Munch to Tanglewood as a conducting student in 1960, he has been closely associated with the Orchestra in the years since that time. He has made many recordings with the Orchestra on the RCA and Deutsche Grammophon labels, and with the latter company he is currently in the midst of a project that will include the complete orchestral music of Ravel. In addition to his duties in Boston, he is conductor and Music Director of the San Francisco Symphony Orchestra.

In 1964 the Orchestra established the Boston Symphony Chamber Players, an ensemble made up of its principal players. Each year the Chamber Players give concerts in Boston, and have made several tours both of the United States and of foreign countries, including England, Germany, Italy, Spain, France and the USSR. They have appeared on television and have made many recordings for Deutsche Grammophon and RCA.

Today the Boston Symphony Orchestra Inc. presents concerts of the Boston Symphony and Boston Pops Orchestra and of the Boston Symphony Chamber Players, is active in the sponsorship of Youth Concerts in Boston, is deeply involved in television, radio and recording projects, and is responsible for the maintenance of Symphony Hall in Boston and the estate here at Tanglewood. Its annual budget has grown from Mr. Higginson’s projected $115,000 to a sum more than $6 million. It is supported not only by its audiences, but by grants from the Federal and State governments, and by the generosity of many businesses and individuals. Without their support, the Boston Symphony Orchestra would be unable to continue its pre-eminent position in the world of music.

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The Berkshire Music Center

When the Boston Symphony established the Berkshire Music Center at Tanglewood in 1940, the dream of two of the Orchestra’s most illustrious figures became a reality. Henry Lee Higginson clearly recognized the importance of a highly professional training environment to young musicians, and when he founded the Orchestra in 1881 he wrote of his wish to establish also a ‘good honest school for musicians.’ It was a wish that was not to be realized for a good many years—not, in fact, until the advent of Serge Koussevitzky, Conductor and Music Director from 1924 until 1949. Koussevitzky fervently shared Higginson’s vision of an academy where young musicians could extend their professional training and broaden their artistic experience under the guidance of eminent international musicians. More than any other single person, it was Koussevitzky who made the vision a reality. Koussevitzky was Director of the Center from its founding until his death in 1951, and his vigorous leadership has remained an inspiring example. Today, Leonard Bernstein, his student and assistant during the early days of the Berkshire Festival, maintains his close association with Tanglewood and with the Center. Succeeding Koussevitzky was Charles Munch, and it is another tribute to the continuity and success of the Center that the present Music Director, Seiji Ozawa, studied there during the Munch era. From 1963 until 1969 Erich Leinsdorf was Director of the Center, and it was during his tenure that Michael Tilson Thomas, another conductor who would become closely associated with the Orchestra, was a student at the Center. Today the primary responsibility for the Center’s direction is in the hands of Gunther Schuller, composer, writer, conductor, educator and President of the New England Conservatory.

Each summer young people from all parts of the world come to Tanglewood for the annual eight-week session of the Center. They study under the supervision of musicians of great experience in orchestral and chamber music performance, in conducting and composition. Joseph Silverstein, Concertmaster and Assistant Conductor of the Boston Symphony, is Chairman of the Faculty, which includes principal players and members of the Orchestra, faculty members of the Boston University School of Fine Arts, as well as leading soloists, conductors and composers. The emphasis is on group performance, carried out under profes-
The Berkshires is extraordinarily rich in its activities and events. Of these, Tanglewood is but one. A complete listing of events in and around the Berkshires appears in Berkshire Week, a summer magazine of The Berkshire Eagle and Tanglewood Register. Copies are available at the Main Gate and the Lions Gate.

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provides free tuition and a living ex-
 pense stipend to a number of students
of post-graduate caliber. In addition to
the Fellowship Program and the Tan-
glewood Institute—the Center’s prin-
cipal divisions—the Center now
conducts a Listening and Analysis Sem-
nar, which is open to laymen as well
as to teachers and performers. This
special program uses the Berkshire
Festival programs of the Boston Sym-
phony as the basis of classes devoted
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ation. A high point of the Center’s
activities each summer is the Festival
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through 15 each year, which is present-
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<td>The Tanglewood Tent, available to contributors of $50 and over, provides a hospitable gathering place behind the Music Shed where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings beginning at 6:30 p.m. Reservations must be made through the Friends Office no later than 10:00 a.m. on the Friday morning preceding each Saturday evening buffet.</td>
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<td>In the early spring, all Friends will be sent advance Berkshire Festival programs and ticket ordering forms, as well as receive the &quot;Symphony/Tanglewood Newsletter.&quot;</td>
<td>Two convenient reserved parking areas are available to all donors of $100 or more for all Boston Symphony Orchestra concerts: either the Box Parking Lot (Hawthorne Street entrance), or the Tent Parking Lot (West Street entrance).</td>
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<td>A fascinating series which grows more popular each year, these informal talks on Thursdays at 12:30 in the Tanglewood Tent present a member of the Boston Symphony Orchestra or visiting guest artist, followed by a special guided tour of the Tanglewood grounds. Those attending bring a picnic lunch — refreshments provided! Please call the Friends Office for reservations.</td>
<td>Contributors of $250 and over may audit selected classes in the Berkshire Music Center's Listening and Analysis Seminar. Those wishing to attend should check with the Berkshire Music Center Office in the Main House at Tanglewood for a class schedule.</td>
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<td>Fellowships are awarded each summer to the Berkshire Music Center's most promising members. $1,000 Fellowships and $500 Associate Fellowships are awarded in the name of the donor or whomever the donor elects, and will help to underwrite the cost of one Berkshire Music Center member's 8-week study program.</td>
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The Friends of Music at Tanglewood are hundreds of people concerned with keeping beautiful music in the Berkshires. Not only do the Friends help bring famous conductors and soloists to Tanglewood for the Berkshire Festival concerts, but they also provide the critical support for the Berkshire Music Center, the Boston Symphony Orchestra's training institution for tomorrow's great musicians. Further information about becoming a Friend of Music at Tanglewood, and about Berkshire Music Center events is available from the TANGLEWOOD FRIENDS OFFICE located at the Main Gate.

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FESTIVAL INFORMATION

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 10 of the program. During performances the rest rooms at the rear of the Shed are closed.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10:30 are open to the public. The charge for admission is $3. The open rehearsals benefit the Orchestra’s Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days. Please note that children regardless of age pay full admission.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found Office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by Ogden Foods Inc.

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by Van Curler Music Company of Albany, New York.

Limited parking facilities are available for invalids and physically handicapped persons. Please consult the parking attendant.

First Aid is available at the first aid station situated near the Main Gate. In case of emergency, please see the nearest usher.

Rest rooms are located throughout the grounds. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.

The Boston Symphony Orchestra and the Boston Symphony Chamber Players record exclusively for DEUTSCHE GRAMMOPHON.

Baldwin is the official piano of the Boston Symphony Orchestra and the Berkshire Music Center.
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Summer Home and Studio of DANIEL CHESTER FRENCH
Sculptor of the Lincoln Memorial

Garden, Nature Trail, Paintings, Barn Sculpture Gallery

Adults $1.50  Children $.75

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Candlelight Tours Monday & Wednesday • 8-10 pm

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This piano was only used for 8 weeks by a little lady in Tanglewood.

This might sound like the classic used car come-on, if it weren't the truth. After the Festival, all Baldwin pianos and organs are ready to perform a beautifully-priced encore in your home.

Baldwin Annual Tanglewood Sale
September 2 thru September 30

In Boston at Paine Furniture, 81 Arlington Street Phone 426-0775
In Burlington at Baldwin Piano & Organ Company Factory Showrooms, 54 Middlesex Turnpike (Exit 42 east from Rt. 128) Phone 273-0450
On the Trustees/Administration page of the Tanglewood program Gideon Toeplitz's correct title should read 'Assistant Manager'.

Following Shostakovich's Cello Concerto No. 2 the Boston Symphony Orchestra played Glazunov's Chant du ménestrel. Seiji Ozawa conducted and Mstislav Rostropovich was solo cello. This was a first performance by the Boston Symphony Orchestra.