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A Tribute to Roland Hayes

As part of the citywide tribute next month to the famous tenor Roland Hayes, the Boston Symphony Orchestra will honor him with concerts on February 1, 2, and 3. In connection with this tribute the Boston Symphony Archives has mounted an exhibit that explores the life and career of the famous African-American tenor, who began his distinguished career in Boston in 1917. Photographs, letters, programs, awards, and other memorabilia, including a bronze bust by Renee Vautier and a fur coat worn by Roland Hayes, are on exhibit in the two Archives display cases in the Cohen Wing lobby. The Boston Symphony Orchestra would like to thank the following individuals and organizations for making materials available to us: Afrika Hayes-Lambe, Allan Keiler, A. Fred Prager, and the Boston Public Library. The Boston Public Library has mounted a more extensive exhibit, entitled “Roland Hayes: The Man and the Artist,” on view in the Koussevitzky Room in the Research Library through March 1, 1996. For more information on that exhibit call (617) 536-5400, ext. 285.
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Boston Symphony Chamber Players at Jordan Hall
Sunday, January 14, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, continue their 1995-96 season at Jordan Hall at the New England Conservatory on Sunday, January 14, at 3 p.m. The program includes Falla’s El corregidor y la molinera (the chamber music precursor to Falla’s Three-cornered Hat ballet) and Franck’s Quintet in F minor for piano and strings. Single tickets at $24, $17, and $14 are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or, on the day of the concert, at the Jordan Hall box office.

“Suppers at Symphony”
Welcome Patrons to “The Supper Club”

The BSO’s “Suppers at Symphony,” sponsored by the Boston Symphony Association of Volunteers, take on a new dimension in 1996 with the introduction of “The Supper Club.” Now patrons at evening subscription concerts may enjoy a catered buffet dinner in Higginson Hall before all BSO performances. Please note that Supper Concerts, featuring a chamber music performance by BSO members, and Supper Talks, featuring a talk by a member of the BSO family or Boston’s cultural community, will continue as scheduled. Doors open at 5:30 for all suppers for à la carte cocktails and conversation. Dinner is served at 6:15 on Supper Club and Supper Talk evenings (the talk follows at 7). Supper Concert evenings begin with a chamber concert at 6 p.m. in the Higginson Hall.

In the weeks ahead “The Supper Club” will be open on Saturday, January 13, Tuesday, January 16, Thursday, February 22, and Saturday, February 24. Upcoming Supper Concerts will feature music of Beethoven (Thursday, January 18, and Saturday, January 20), and music of Mozart and Reger (Tuesday, February 27, and Thursday, February 29). Speakers for upcoming Supper Talks include BSO Publications Manager Marc Mandel (Tuesday, January 9), BSO principal trombonist Ronald Barron (Tuesday, January 11), Dr. Ronald Hayes, Professor at Massachusetts College of Art (Tuesday, January 23), and WCRB Vice-President David MacNeill (Thursday, January 25).

The suppers are priced at $23 per person for an individual event, $66 for any three, $88 for any four, or $132 for any six. Tickets are available through SymphonyCharge at (617) 266-1200 or at the Symphony Hall box office. There is a $2.50 handling fee for each ticket ordered by phone. Orders must be placed at least 48 hours in advance. For more information call the Volunteer Office at (617) 266-1492, ext. 516.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

Art in Support of Art

During the 1995-96 season, the BSO is continuing the tradition of exhibiting artworks in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions are intended for the enjoyment of both concertgoers and art collectors, providing opportunities to add to their collection or encourage their involvement with art.

The third exhibition of the season, entitled “Enduring Visions,” runs through January 22 and features ballet paintings by Richard Probst. This will be followed by “Floral Fantasia” (January 22-February 26), an exhibition of recent paintings by Ron Hayes, all inspired by flowers, whether stationary, in motion, in shadow, wind, or water. These varied images of color, light, and beauty will lift spirits in the depth of winter and heighten the prospect of spring. Spanning three decades, Ron Hayes’s paintings have undergone changes from political realism and abstraction to land-
South Dartmouth  Dramatic open plan on Buzzards Bay in Padanaram Village. Five bedrooms, multiple living areas, indoor pool, tennis court, guest apartment, three car garage and barn.

Marion  Antique Colonial waterfront on private Converse Point with 4.2 acres and 450 feet on Buzzards Bay. Southwest elevation, five bedrooms, eight fireplaces, and carriage house.

For more information contact Chris Burr or Ellie Sonis 508-650-9303
scape (both real and imaginary), and now to flowers. Professor Hayes teaches at the Massachusetts College of Art; his paintings are in numerous public and private collections. Please contact the Volunteer Office at (617) 638-9390 for further information. Remember, the orchestra benefits from the sale of every artwork.

BSO Members in Concert

The Boston Artists Ensemble continues its 1995-96 season with a program of two string quartets—Verdi’s little-known Quartet in E minor, and Beethoven’s Quartet No. 12 in E-flat, Opus 127—on Friday, January 12, at 8 p.m. at Trinity Church in Newton Centre, and on Friday, January 19, at the Peabody Museum in Salem. The performers are BSO members Tatiana Dimitriades and Victor Romanul, violin, Burton Fine, viola, and cellist Jonathan Miller, the ensemble’s founder. For more information call (617) 964-6553.

BSO violinist Sheila Fiekowsky appears in recital with pianist Judith Gordon on Sunday, January 14, at 2 p.m. at the Newton Free Library, 330 Homer Street in Newton. The program includes Beethoven’s Violin Sonata in D, Opus 12, No. 1, Bach’s B minor Partita, BWV 1002, Debussy’s Sonata for Violin and Piano, and Wieniawski’s Polonaise brillante No. 2, Opus 21. Admission is free. For more information call (617) 552-7145.

BSO violinist Tatiana Dimitriades and pianist Jonathan Bass appear in recital at Seully Hall at the Boston Conservatory, 8 The Fenway, on Sunday, January 21, at 3 p.m. The program includes Beethoven’s E-flat violin sonata, Opus 12, No. 3, the violin sonatas of Debussy and Janáček, and Stravinsky’s Divertimento for violin and piano. Admission is free. For more information call (617) 536-6340.

BSO violinist Jerome Rosen is the pianist for three Sunday-afternoon concerts devoted to chamber music of Brahms—the violin sonatas, the cello sonatas, the clarinet sonatas, and more—with Valeria Vaverka, violin, Julie Vaverka, clarinet, and Owen Young, cello. All three concerts take place at the First and Second Church of Boston, 66 Marlborough Street. The first concert is on Sunday, January 28, at 2:30 p.m. The series continues on Sunday, March 17, and Sunday, May 5. Admission to each concert is $13. For more information call (617) 876-7855.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.
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SEIJI OZAWA

Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO’s thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra’s distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO’s commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra’s hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra’s summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo’s Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra’s Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra’s music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan’s Inouye Sho (“Inouye Award”). Created to recognize lifetime achievement in the arts, the award is named after this century’s preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for “Dvořák in Prague: A Celebration,” with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra’s PBS television series “Evening at Symphony.” Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.
First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity
Tamara Smirnova
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Robert L. Beal, and
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Pahnestock chair
Vycheslav Uritsky
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Joseph McCauley
*Harvey Seigel
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*Nancy Bracken
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Martha Babcock
Assistant Principal
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Esther S. and Joseph M. Shapiro chair
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Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
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Leith Family chair, fully funded in perpetuity
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Scott Andrews
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Richard Ranti
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Helen Rand Thayer chair

Horns
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MUSSORGSKY Prelude to the opera Khovanshchina
(orchestrated by Shostakovich)

TCHAIKOVSKY Violin Concerto in D, Opus 35
   Allegro moderato – Moderato assai
   Canzonetta: Andante
   Finale: Allegro vivacissimo

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Modest Mussorgsky
Prelude to the opera Khovanshchina (orchestrated by Shostakovich)

Modest Petrovich Mussorgsky was born at Karevo, district of Pskov, on March 21, 1839; and died in St. Petersburg on March 28, 1881. He worked on his opera Khovanshchina on and off over the last years of his life, from 1872, and composed the Prelude in September 1874. The work was almost completely drafted in piano score at his death, but only two fragments had been orchestrated. It was put into performable shape first by Nikolai Rimsky-Korsakov, whose version was premiered in St. Petersburg on February 21, 1886. Serge Koussevitzky introduced the Prelude to Boston Symphony audiences in October 1924, following that with many later performances, until March 1948. Others who conducted BSO performances were Richard Burgin, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Michael Tilson Thomas, James De Preist, Charles Dutoit (the most recent subscription performances, in March and April 1988), and Yuri Temirkanov (the most recent Tanglewood performance, in July 1988). For the Paris premiere in 1913, Maurice Ravel and Igor Stravinsky prepared a version of the opera derived from Rimsky’s rendering. In 1952, for the Kirov Theater, Dmitri Shostakovich orchestrated the scenes omitted by Rimsky-Korsakov; six years later he re-orchestrated the remainder of the opera for a film version. Shostakovich’s version of the score was published in 1963. The present performances are the first by the Boston Symphony Orchestra of any music from his version. Shostakovich’s scoring for the Prelude calls for three flutes, two oboes and English horn, three clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, cymbals, tam-tam, tubular bells, celesta, two harps, piano and strings.

The greatest musical dramatist of nineteenth-century Russia died at the age of forty-two, leaving almost as many major works unfinished as finished. Both his early death and the body of projected operas that remained drafts or torsos resulted from his extremely unstable life, largely the result of an addiction to the bottle. Yet Mussorgsky was far and away the most original composer of his age, certainly the greatest in setting to music the Russian language, whether in songs or opera. Though he had a lyrical strain that shines in all his music, his most characteristic work is in the naturalistic vein, capturing the rhythms and the natural melody of spoken Russian in his settings. This was regarded by many musicians at the time as “unmusical”; Tchaikovsky, for example, regarded Mussorgsky’s music as little more than amateurish. Yet his songs and operas, more than any vocal works by any Russian composer, have taught later Russian musicians how to approach their own language in music (much as Henry Purcell’s work taught Benjamin Britten a great deal about setting English texts).

Of Mussorgsky’s large works, only Boris Godunov was completed and performed in his lifetime—and that work was heard in two different versions. Of his earlier operas, Salammbô, based on Flaubert, remained an early fragment, and The Marriage, after Gogol, was finished only through its first act. The two major operas of his later years were a serious opera on a historical theme, Khovanshchina, and a lyric comedy, Sorochintsy Fair. He worked on both of them, more or less simultaneously in alternation, from the early 1870s until he entered his final decline at the end of 1880. During the last month of the composer’s life, when he was confined to a hospital, with occasional bouts of delirium and a paralysis taking over his respiratory system, his friends—including Borodin and Rimsky-Korsakov—visited him daily. When they arrived on March 28, 1881, they were informed that Modest Petrovich had died at 5 a.m. Vladimir Sta-
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sov, the writer who had been much involved with the work of all the nationalist Russian composers, later recalled:

In the first moments following his death, N.A. Rimsky-Korsakov declared to all the rest of his comrades that he would prepare for publication all of Mussorgsky’s compositions which still remained unpublished, and that he would put Khovanshchina in order, finish it, and orchestrate it.

At that time Khovanshchina was almost fully composed in piano score, except for the finale. Rimsky finished and orchestrated the score, bringing it to performance for the first time in 1886. (Most modern performances of Khovanshchina, though, including the production recently staged at the Metropolitan Opera, use the 1958 orchestration by Dmitri Shostakovich, who returned to the composer’s piano-vocal score with the aim of being more faithful to the peculiarities of Mussorgsky’s style, which Rimsky always tended to smooth over.)

The title of the opera, a mouthful for any non-speaker of Russian, is virtually untranslatable. The story is set in the late seventeenth century, when the leader of the military police, or Streltsy, is one Prince Ivan Khovansky, who is determined to get the Tsar’s throne for his son Andrei, wresting it from the three co-regents, Ivan, Peter, and Sophia. When he hears of this, Peter derisively labels the plan Khovanshchina—something like “Khovansky-ism.” Perhaps the easiest way to express it in English (taking a stylistic cue from the titles of Robert Ludlum thrillers) would be “The Khovansky Plot.”

The notebook that contains Mussorgsky’s piano score for the entire first act of Khovanshchina begins with the opera’s Prelude. It is dated “2 September 74 in Petrograd.” Unlike many operatic preludes of the nineteenth century, this one does not summarize the plot or principal characters of the opera; it is a genre painting pure and simple, sometimes known as “Dawn on the River Moskva.” It is imbued with the spirit of folk song, elaborated progressively as if from singer to singer.

—Steven Ledbetter

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Pyotr Ilyich Tchaikovsky
Violin Concerto in D, Opus 35

Pyotr Ilyich Tchaikovsky was born at Kamsko-Votkinsk, Vyatka province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began work on the Violin Concerto at Clarens, Switzerland, in March 1878, completing it on April 11, but on the advice of his brother Modest and his student Yosif Kotek, he took a few more days to replace the original Andante with the present Canzonetta. (The Andante survives as the “Méditation” that opens the set of pieces for violin and piano called “Souvenir d’un lieu cher,” Opus 42.) Leopold Auer, to whom the concerto was first dedicated, pronounced it impossible to play, and the first performance was given by Adolf Brodsky at a Vienna Philharmonic concert conducted by Hans Richter on December 4, 1881. On February 11, 1888, in Boston, Bernhard Listemann played the first movement only, with piano accompaniment. The first full performance in the United States was given on January 18, 1889, by Maud Powell, a twenty-year-old violinist from Peru, Illinois, who would later also introduce the Dvořák and Sibelius concertos in this country; Walter Damrosch conducted the New York Symphony. (With Anton Seidel conducting, Miss Powell had played the first movement in New York the previous April.) Boston first heard the Tchaikovsky concerto in full when Brodsky played it at the Tremont Theatre on January 13, 1893, Walter Damrosch conducting the New York Symphony Orchestra. It entered the repertory of the Boston Symphony on December 1 and 2 that year when Timothée Adamowski played the second and third movements only, Emil Paur conducting. Carl Halir, also with Paur, followed his example in 1896, and the orchestra’s first complete performances occurred on January 26 and 27, 1900, when Alexander Petschnikoff was soloist and Wilhelm Gericke conducted. Petschnikoff also played it later with Karl Muck on the podium, and the violinists who have since performed it with the orchestra include Karl Barleben (Gericke) Mischa Elman (Max Fiedler and Paul Paray), Fritz Kreisler (Fiedler and Muck), Kathleen Parlow (Fiedler), Anton Witik (Muck), Mishel Piastro (Pierre Monteux), Richard Burgin (Monteux and Serge Koussevitzky), Ferenc Vecsey and Ejfrem Zimbalist (both with Monteux), Carmela Ippolito (Koussevitzky), Toscha Seidel (Burgin), Ruth Posselt, Erica Morini, and Jascha Heifetz (all with Koussevitzky), Michèle Auclair (Charles Munch), Anshel Brusilow (Ernest Ansermet), Nathan Milstein, Zino Francescatti, Isaac Stern, and Henryk Szeryng (all with Munch), Itzhak Perlman and Pinchas Zukerman (both with Erich Leinsdorf), Joseph Silverstein (William Steinberg, Michael Tilson Thomas, Seiji Ozawa, and Kurt Masur), and, with Seiji Ozawa conducting, Boris Belkin, Isaac Stern, Viktoria Mullova, Midori, Gidon Kremer, and Itzhak Perlman. Other recent performances have featured Shlomo Mintz (with Kurt Masur), Vladimir Spivakov (with Yuri Temirkanov), Perlman (with Yoel Levi), Midori (with Marek Janowski), Anne-Sophie Mutter (the most recent subscription performances, with André Previn in November 1993), Joshua Bell (with David Wroe), and Sarah Chang (the most recent Tanglewood performance, with John Nelson in July 1995). In addition to the solo violin, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

In his rich and perceptive four-volume biography of Tchaikovsky, David Brown devotes the entire second volume to a narrow span of four years in the composer’s life, as indicated by the volume’s subtitle: “The Crisis Years, 1874-1878.” The crisis was a real one and it had complicated elements, both professional and personal. Its centerpiece was the composer’s catastrophic marriage, a step taken in the hope of stopping
supposition about his homosexuality. He and his bride had scarcely started off on their honeymoon before the composer recognized the folly of his action. In torment, he ran away to Switzerland to try to forget. It was there that he composed the Violin Concerto.

The marriage was by no means Tchaikovsky's only crisis during those years. At the beginning of the period in question, he had composed a piano concerto for his close friend Nikolai Rubinstein, only to have the pianist declare the work worthless and unplayable. Utterly dismayed, Tchaikovsky finally managed to arrange a performance in far-away Boston—so that if it was a flop, he would not have to be present to hear it himself. Ironically that concerto rather quickly became one of the most popular of all piano concertos. Soon after, Tchaikovsky composed the ballet Swan Lake, arguably the finest ballet score of the entire nineteenth century, though it was a failure in its first production, and the composer went to his grave without ever knowing that the world would regard his work as a masterpiece.

There were some assorted triumphs, though. The Fourth Symphony—deeply etched with his Slavic fatalism—was not only a success, but marked one of the first major works that he composed with the extraordinary patronage of Nadezhda von Meck, who sent him a regular stipend for a dozen years on the strict understanding that they were never to meet. The grateful composer declared that in the future his every note would be composed with an implicit dedication to her.

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But in the aftermath of his marriage there was only flight—frantic determination to get away. His wife Antonina was staying at Kamenka with the composer’s sister and her husband. Letters passed back and forth between all the members of the family, with Antonina sometimes making wild charges (such as the one that Tchaikovsky’s valet had bewitched him into hating her), sometimes expressing hope for a reconciliation, despite Tchaikovsky’s repeated insistence that such a thing could never be. He spent some months in Italy, where several of his brothers joined him, and he gradually grew calmer in the contemplation of Italian art and the Italian countryside. But financial necessity forced him to find a cheaper place to stay, and on March 9, 1887, he arrived in Claresns, Switzerland. He quickly telegraphed his student, friend, and possible lover, the violinist Yosif Kotek, who was then in Berlin, to inform him of the change of address. On the thirteenth he began a piano sonata, his first act of composition since the wedding. The next day Kotek arrived in Claresns. Within a few days, Tchaikovsky abandoned the piano sonata, which was not going well. Within a day or two, he and Kotek played through Lalo’s *Symphonie espagnole*, which, in spite of its title, is a violin concerto. His interest in this piece (he noted that it had “a lot of freshness, lightness, of piquant rhythms, of beautiful and excellently harmonized melodies”) may well have turned his own mind in the direction of a violin concerto. He liked the way that Lalo does not strive after profundity, but carefully avoids routine, seeks out new forms, and thinks more about musical beauty than about observing established traditions, as do the Germans.

Perhaps this experience persuaded him to give up the sonata entirely and turn to a concerto, particularly since he had a violinist at hand to give him technical advice about the solo part. On March 17 he began the new piece and discovered to his delight that—unlike the piano sonata—it went easily. In just eleven days he sketched the entire concerto. The composer’s brother Modest and Kotek expressed reservations about the slow movement, though they were enthusiastic about the two outer move-

![Yosif Kotek and Tchaikovsky in 1877](image-url)
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ments. Upon consideration, Tchaikovsky agreed with them, and on April 5 he replaced the original slow movement with a new piece. The enthusiasm of all three men was so great that Tchaikovsky finished the orchestration, too, in short order. By April 11 the concerto was complete.

Now, however, he was in for another professional crisis—a repetition of his experience with the First Piano Concerto. He dedicated the new work to Leopold Auer, hoping naturally that he would play the first performance, which was, in fact, advertised for March 22, 1879. The work had already been published, and Auer regretted (so he wrote thirty years later) that he had not been consulted before the work had been fixed in print. Auer is supposed to have declared the work to be “unplayable,” though he later defended himself by explaining that he meant only that, as written, some of the virtuoso passages would not sound as they should.

In any case, Tchaikovsky was deeply wounded. Koteck himself declined to play the work in Russia. Two years later Tchaikovsky learned from his publisher that Adolf Brodsky had learned the piece and was planning to play it in Vienna. That performance, which took place at the end of 1881, called forth one of the most notorious reviews by Vienna’s conservative music critic Eduard Hanslick. Tchaikovsky never got over it; to the end of his life he could quote it by heart.

The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste...The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue...The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

Hanslick, sitting in Vienna, found Russia, and everything Russian, as represented in Tchaikovsky's music, to be uncivilized. How ironic that, among his contemporaries, Tchaikovsky was regarded as the westernized Russian, the one who had spurned the truly nationalistic approach of “The Five.” In any case, we have trouble today locating the “stink” in this music. For nearly a century it has simply been one of the four or five most popular violin concertos in the literature, which is answer enough to Hanslick.

The first movement starts with a simple, graceful melody in the violins—a melody that will not return. (This is a trick that Tchaikovsky famously employed in the First Piano Concerto, too.) Here we might even anticipate a quasi-classical piece like the Rococo Variations, but soon the orchestral part grows more portentous, preparing for the soloist’s entrance. The melodic flow of the exposition is not only a joy to contemplate for sheer melodic invention but also a marvel of continuing development, as tiny figures from one melody crop up, subtly varied, in the next. The Andante is an extended song (its heading “Canzonetta” is significant). During the months away from Russia, Tchaikovsky had written endlessly in his letters of his nostalgia, of his longing to be home again. He poured all of the yearning into the melancholy of this ardent movement. The finale is vigorous, even pictorial, with hints of peasant bagpipes and dances, vivid in its color and rhythm, but not in its smell! Even at its most virtuosic, the solo part is designed to color and highlight the melodic unfolding of the movement. Surely it is this openhearted singing quality that wins all hearts.

—S.L.
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Dmitri Shostakovich

Suite from the opera Lady Macbeth of Mtsensk District, Opus 29
(arranged by James Conlon)

Dmitri Dmitriyevich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. He began composing the opera Lady Macbeth of Mtsensk District, to a libretto that he had prepared jointly with Alexander Preys, basing it on a story by Nikolai Leskov, in the autumn of 1930; he completed the score in December 1932. The first performance took place in Leningrad (as St. Petersburg had been renamed by the Soviet government) on January 22, 1934. The difficult political history of the opera is traced below; suffice it to say that Shostakovich prepared a revised version in the mid-1950s, but it was not produced until 1963. The present orchestral suite was prepared by James Conlon, drawing upon the original 1932 version. Of the portions of the opera included in the suite, the only change made to Shostakovich’s score is the occasional use of an instrument to play what would be a vocal line in the opera. These are the first performances by the Boston Symphony Orchestra of any music from the opera. The score calls for piccolo, two flutes (second doubling piccolo), two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, two cornets, three trumpets, three trombones, tuba, timpani, percussion (military drum, bass drum, side drum, tambourine, cymbals, triangle, xylophone, wood block, tam-tam), two harps, organ, celesta, and strings.

It has long been traditional for musicians—whether the original composer or another arranger—to prepare orchestral suites of music from an opera, designed to be performed with instruments alone outside the opera house. Sometimes these arrangements have been made in order to make the most popular tunes of an opera accessible to all. Mozart, for example, made a delightful in-joke in the score to Don Giovanni, which was to be premiered in Prague. His earlier opera, The Marriage of Figaro, had been a huge success there, so when Don Giovanni is seated at dinner with his own private band playing tunes from the latest operas, a wind-band performance of the aria “Non piú andrai” earns a derisive comment (“That tune I know only too well!”) from the Don’s servant Leporello. And before the rise of recordings, which made the music of most operas accessible to anyone, a composer would often arrange or authorize an orchestral suite in the hope of publicizing the music and arousing the curiosity of the audience to see the yet-unheard opera from which this music came. James Conlon’s suite from Shostakovich’s Lady Macbeth of Mtsensk may serve much the same purpose, but it does so for reasons peculiar to our time. For a time it seemed as if Shostakovich’s opera would be among the best-known of the whole century, but only in recent years has it begun to come into its own, and its fate forms the central, and decisive, element of the composer’s life.

Shostakovich came to this opera soon after the production of his treatment of Gogol’s absurdist story, The Nose, in which the principal character awakens one morning to find his nose missing from his face, a fact that has a whole series of ludicrous consequences. By comparison, Nikolai Leskov’s story Lady Macbeth of Mtsensk District was essentially realistic, though most of the opera’s characters are treated as satirical caricatures. Shostakovich made small changes in the story to humanize the tragic figure of Katerina Ismailova, and to find some justification for the three murders that she commits. The music he composed in a mode of “tragedy-satire,” with moments of deep feeling alternating with the kind of saucy nose-thumbing music that had characterized
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his popular ballet *The Age of Gold* a few years earlier.

When the opera was premiered—with major productions only two days apart in Leningrad and Moscow—its success was apparently overwhelming. It was hailed as the first great opera of the Soviet era, with nearly 200 performances in the original two theaters over the next two years, as well as versions produced in Buenos Aires, Cleveland, London, New York, Philadelphia, Stockholm, and Zurich. Surely nothing could stop the continued success of this powerful score.

Nothing, at any rate, until a fateful January 26, 1936, when Joseph Stalin accompanied a delegation of government officials to a performance at the Bolshoi. The group left—ominously—before the final act. Two days later Pravda, the official organ of the Communist party, carried an unsigned article (the fact of its being unsigned also being ominous, because that could only mean that it issued from the highest levels of the Party) entitled “Muddle Instead of Music,” an article that overnight changed the climate of Russian music and Shostakovich’s life. As it turned out, though he was not yet thirty when denunciation came upon him, and though he was widely recognized as the most gifted theatrical composer of his time, he would never compose another opera.

Almost at once the young composer found virtually all of his friends and colleagues turning against him. Shostakovich never forgave the treachery of Boris Asafiev, to
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Whom he had almost dedicated the score, and who quickly denounced it in a meeting of the Leningrad Composers Union, where a “unanimous” vote expressed support for the Pravda article. Shostakovich’s closest friend Ivan Sollertinsky, who had supported the work vehemently from the first rehearsals (he told one singer, who had asked for adjustments in a vocal part, “The thought should not even cross your mind that the slightest change can be made in this brilliant music”), partly recanted, on the advice of Shostakovich, it seems, once the pressure became too great; he went so far as to admit that the opera had “a few faults.” The composer’s best friend in Moscow, Vissarion Shebalin, refused to protect himself even to that degree. After repeatedly refusing to take part in denunciations of Lady Macbeth at a “discussion” held in Moscow’s House of Writers, he was finally all but ordered to speak, whereupon he said, “I consider that Shostakovich is the greatest genius amongst composers of this epoch,” and sat down. For his courage, his career was ruined for the next decade.

Although Shostakovich had already made a few small adjustments to his score in 1935, toning down the naturalistic music of the seduction scene and removing, in particular, a musical effect from the trombones in an orchestral interlude depicting the sexual intercourse of Katerina and Sergei, the opera was immediately dropped from the repertory in the Soviet Union; surprisingly, it also disappeared from opera houses in the rest of the world as well. After Stalin’s death, Shostakovich undertook further revisions, sanitizing the libretto and the score under the title of the principal character, Katerina Ismailova, and giving it a new opus number, 114, as if it were an entirely new work. Even so it was not approved for production until 1963.

By the late 1970s the original version of the score began to be heard again, especially after it was recorded and performed to great acclaim outside the Soviet Union. But even so it has not yet attained the number of productions or the level of public familiarity that it had already received by the mid-1930s. James Conlon has arranged some of the most symphonically conceived music of the score from the original version into an orchestral suite that traces the musical development of the opera in chronological order. This suite allows symphony orchestras and symphony audiences to make the acquaintance, at least in part, of one of the most powerful operas of the century. Lady Macbeth of Mtsensk District is based on a nineteenth-century story—one that therefore depicts life in Russia before the Soviet Revolution. Such stories were often used as the basis for Soviet operas or films with the political intention of depicting the failings of the older Russian order. Shostakovich was attracted to this particular story as the first in a planned triptych of operas about the place of women in Russian society, and in particular about their mistreatment. Perhaps he was attracted to the subject in the light of his growing relationship with Nina Varzar, who became his first wife during the period of composition. He saw his principal character as a woman of ability who was stifled by the conventional and even brutal circumstances in which she had to live, who took a lover from among her husband’s employees (though he was largely self-serving and had little interest in her), and finally murdered the brutal father-in-law who had taunted her for so long, as well as her husband. Though her behavior is hardly noble, Katerina is a singularly strong figure of noble spirit to whom the male-dominated society of her time has allowed no way of breaking out of the extremely narrow box of a useless life without exploding.

The music of Lady Macbeth combines elements of the tragic with the satirical (the latter through allusions to the music of the circus and the popular theater). Katerina is a tragic figure, but, next to her, all of the other characters have elements of the clownish about them—even the strapping Sergei, her lover, who proves to be vapid and whining, and who deserts her in the end. The only other characters who feel deep emotion are the convicts in exile, whom Katerina joins in the final scene. The titles sup-
plied here were invented by James Conlon to outline the elements of the story.

In the Ismailovs' Yard. The suite opens with a few intense bars actually drawn from the final scene, the moment at which Katerina realizes that she must commit a final murder followed by her own suicide; thus the music at this point foreshadows the tragedy to come. It then proceeds directly to the entr'acte following scene 1, in which we have learned of the unbearable boredom in which Katerina lives, and of the brutal mockery that her father-in-law, Boris Ismailov, constantly makes of her. A new worker, Sergei, arrives on the farm. Katerina's husband, Zinovy, must leave to repair a broken dam on the estate. Boris humiliates Katerina in front of all the workers by forcing her to kneel to her husband and swear fidelity in his absence.

Dangerous Tension. Scene 2 depicts the growing tension, clearly sexual, between Katerina and Sergei. Sergei pins her in a wrestling match; they are discovered in this compromising position by Boris, but Katerina invents an innocent explanation for the odd position in which Boris has seen them. What we hear at this point in the suite is the interlude that follows scene 2, a lively romp filled with the gestures of circus music.
**Katerina and Sergei I.** Drawn from two passages in scene 3, this section depicts Katerina’s lonely preparations for bed, then skips past Sergei’s appearance (on a pre-text he has invented) to music of growing, urgent passion, as the couple make love. This passage includes the most notorious music in the opera—the repeated explicit trombone slides depicting the frenzied sexual congress of the lovers. It was this music that so offended Stalin, and that *Time* magazine labeled “pornphony.”

**Passacaglia.** Boris has discovered that Sergei is Katerina’s lover. He has Sergei whipped, then locked in a storeroom, and calls for Katerina to send him some of his favorite mushroom dish, which she had been preparing at the beginning of the opera. She does so, but not before lacing it with the rat poison he had ordered her to get. Boris dies, raving to all that he has been poisoned, though the bystanders believe he has simply gone out of his head. The powerful orchestral passacaglia serves as an interlude following Boris’s death.

**Katerina and Sergei II.** The lovers are together again. Sergei objects to the thought that soon Katerina will be with her husband again. This music depicts their lovemaking. (At a point after this passage ends, Zinovy returns unexpectedly. Katerina and Sergei kill him and hide his body in the wine-cellar.)

**The Drunkard.** In a vaudevillian turn, a drunken, shabby peasant laments that he has no more rubles to spend on drink. He breaks the lock on the wine-cellar in search of more liquor, and is horrified to discover a dead body. He runs off to the police. (His entire aria and the interlude that follow are heard in this episode, which maintains a lively, carnival atmosphere.)

**Police Pressure.** Shostakovich’s satirical treatment of the police certainly did not endear him to Stalin. After the shabby peasant reports the body he has found, the police rush off to investigate. The interlude bustles with an officious march and unrelated comic episodes.

**In Exile.** Both Sergei and Katerina are sentenced to exile. In the final scene of the opera, Katerina discovers that Sergei has taken a new lover, Sonetka, and blames her for everything that has happened to him. As the group of exiles are about to be herded away, the despairing Katerina pushes Sonetka off a bridge into the river and jumps in after her; both die. The musical passage heard in the suite is the opening solo and chorus of exiles, an affecting lament on the loss of home and country.

—S.L.
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Although it is now a half-century old, M.D. Calvocoressi’s *Mussorgsky*, in the Master Musicians series, is still a very valuable introduction to the composer’s life and work. Recent research has added much, but this is still mostly available in monographs for specialists, including *Mussorgsky: In Memoriam 1881-1981*, edited by Malcolm Haughton, and R. Brown (UMI Research Press), which contains an article by Laurel E. Fay on Mussorgsky and Shostakovich. The fullest biographical resource is *Mussorgsky’s Days and Works: A Biography in Documents*, edited by Alexandra Orlova (UMI Research Press). James Conlon has recorded orchestral excerpts from *Khovanshchina*, including the Prelude, in Shostakovich’s orchestration, with the Rotterdam Philharmonic (Erato, with *Pictures at an Exhibition*). Recordings of the Prelude in the Rimsky-Korsakov orchestra include readings by Mariss Jansons with the Oslo Philharmonic (Angel, with *Night on Bare Mountain* and *Pictures at an Exhibition* in the Ravel orchestration), Yoel Levi with the Atlanta Symphony (Telarc, with the same couplings), and Yuri Temirkanov with the Royal Philharmonic (RCA, with *Pictures and Songs and Dances of Death*).

The entire opera has been recorded in the Shostakovich version by Claudio Abbado with the Vienna State Opera Orchestra and soloists including Marjana Lipovšek, Aage Haugland, and Vladimir Atlantov (Deutsche Grammophon, three discs).

David Brown’s four-volume work on Tchaikovsky offers a richly detailed study, both biographical and musical, and certainly stands as the major biography of the composer for this generation (Norton). Brown has also written the fine Tchaikovsky article in *The New Grove*. John Warrack’s *Tchaikovsky* (Scribners) is another excellent book, beautifully illustrated, and Warrack has also contributed a very good short study, *Tchaikovsky Symphonies and Concertos* to the *BBC Music Guides* (University of Washington paperback). *The Life and Letters of Tchaikovsky* by the composer’s brother Modest is a primary source, but one must be warned about the hazards of Modest’s nervous discretion and about problems in Rosa Newmarch’s translation (Vienna House, available in paperback). Tchaikovsky’s interesting letters have long since been published in Russian, but few have been available in English. The lack is substantially overcome by *Piotr Ilyich Tchaikovsky, Letters to his Family: An Autobiography* (Stein and Day). Containing nearly 700 letters written between 1861, when Tchaikovsky was trying to decide to give up the law for music, and 1893, a short time before his death, it contains a fascinating personal glimpse of Tchaikovsky in the one area where he felt most at ease—in the bosom of his family. Annotated by Percy M. Young, the letters are translated by the composer’s grandniece, Galina von Meck, who is also (by a pleasant ironic twist) the
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granddaughter of Tchaikovsky’s patron Nadezhda von Meck. Tchaikovsky’s own diaries are telegraphic, fragmentary, and sketchy, but they are on occasion full of valuable information. The symposium volume The Music of Tchaikovsky, edited by Gerald Abraham (Norton paperback), has a number of rather sneering contributions echoing the attitude of the mid-1940s, when the book first appeared, but Edward Lockspeiser’s biographical sketch is useful, as well as chapters on the ballet music, operas, and songs. Joshua Bell has recorded Tchaikovsky’s Violin Concerto with Vladimir Ashkenazy and the Cleveland Orchestra (London, with Wieniawski’s Violin Concerto No. 2). Seiji Ozawa has recorded the Tchaikovsky Violin Concerto with the Boston Symphony Orchestra and soloist Viktoria Mullova (Philips, with the Sibelius concerto). Other recommended versions include those of Kyung-Wha Chung with Charles Dutoit and the Montreal Symphony (London, with the Mendelssohn concerto), and the classic recording of Jascha Heifetz with Fritz Reiner and the Chicago Symphony (RCA, with the Mendelssohn concerto and Tchaikovsky’s Sérenade).

Boris Schwarz’s Shostakovich article in The New Grove has been reprinted, along with the articles on Rimsky-Korsakov, Scriabin, Rachmaninoff, and Prokofiev, in The New Grove Russian Masters 2 (Norton paperback). The Shostakovich piece benefits especially, in this reprint, from a revised work-list and a much-enlarged bibliography prepared by Laurel E. Fay. The smallest book about Shostakovich is one of the most informative: Norman Kay’s Shostakovich (Oxford) summarizes his musical style through the Twelfth String Quartet of 1968. Brief but sympathetic and informed discussion of all of Shostakovich’s symphonic works is to be found in Hugh Ottaway’s Shostakovich Symphonies in the BBC Music Guides series (University of Washington paperback).

The best general study of music in Soviet Russia is Boris Schwarz’s Music and Musical Life in Soviet Russia, 1917-1980 (University of Indiana Press; the older edition, with a cutoff date of 1970, is available as a Norton paperback). As with Prokofiev, but for different reasons, political strains have made it hard to find a solidly documented, reliable biographical study of Shostakovich. Ian MacDonald’s The New Shostakovich (North-eastern University Press) offers a thorough consideration of the composer’s life and works, a rethinking that is all the more urgent because of the many questions raised about the authenticity of Testimony: The Memoirs of Dmitri Shostakovich, “as related to and edited by” Solomon Volkov (Harper & Row, available in paperback). Recent political changes in the Soviet Union and the continued emigration of persons who knew the composer well now allows far more light to be cast on every phase of his career. Still more informative—indeed, the best available guide to the personality of an intensely private man—is Elizabeth Wilson’s recent book, Shostakovich: A Life Remembered (Princeton, recently issued in paperback), told largely in the words of the people who knew him best. We still await, however, the major up-to-date reevaluation of his work in light of the rethinking of his biography. The first recording of the complete score of Lady Macbeth of Mtsensk in the original version is first-rate and highly recommended. Mstislav Rostropovich conducts the London Philharmonic with soloists including Galina Vishnevskaya in the title role, Nicolai Gedda as Sergei, Dimitri Petkov as Boris, Werner Krenn as Zinovy, Robert Tear as the drunken peasant, Aage Haugland as the police sergeant, and Birgit Finnilä as Sonetka (EMI, two discs). A more recent recording, with Myung-Whun Chung conducting the orchestra and chorus of the Bastille Opera, features Maria Ewing in the title role (Deutsche Grammophon, two discs). James Conlon’s suite has not been recorded complete, but about half of it has been issued in a performance by the Bohuslav Martinů Philharmonie under the direction of Elbert Leichtman Steinberg (Deutsche Schallplatten, with Shostakovich’s Symphony no. 5), but the clarity of the sound and the expressiveness of the playing does not begin to match that of Rostropovich and his London forces.

—S.L.
James Conlon

James Conlon has conducted in virtually every musical capital in the United States, Europe, and Japan. Recently appointed principal conductor of the Paris Opera, he will assume that position in August 1996. Since 1989 he has been both general music director of the City of Cologne and chief conductor of the Cologne Opera, the first person in forty-five years to assume artistic responsibility for both the symphonic and operatic activity in that city. Since 1979 he has been music director of the Cincinnati May Festival, the oldest choral music festival in the United States. From 1983 to 1991 he was music director of the Rotterdam Philharmonic. Associated with the Metropolitan Opera since his debut there in 1976, he has conducted a wide range of works in the Italian, German, French, Russian, and Czech repertoire. Last season he celebrated his 200th performance with the Met leading two twentieth-century masterpieces, Shostakovich's Lady Macbeth of Mtsensk and Benjamin Britten's Peter Grimes. Since his New York Philharmonic debut in 1974, Mr. Conlon has appeared with major orchestras throughout the United States and Canada. In Europe he has appeared with the Berlin Philharmonic, the London Symphony, the Orchestre de Paris, the Staatskapelle Dresden, the Santa Cecilia Orchestra, the City of Birmingham Symphony Orchestra, and the Kirov Opera of St. Petersburg. Operatic engagements have also taken him to London's Royal Opera, the Paris Opera, the Maggio Musicale Fiorentino, Chicago Lyric Opera, and La Scala in Milan. During 1995-96 in Cologne he conducts new productions of Elektra and Otello and continues a five-year Mahler cycle. His activities in Paris include a new production of La bohème and Mahler's Resurrection Symphony with the orchestra and chorus of the Paris Opera. This season also brings a new production of Verdi's Macbeth in Florence, and the premiere of a film version of Madama Butterfly directed by Frédéric Mitterrand, of which the soundtrack, which he recorded with the Orchestre de Paris, will be released by Sony Classical. Mr. Conlon has recorded for EMI and Erato and has made numerous television appearances. His recent releases on EMI with the Gürzenich Orchestra/Cologne Philharmonic include Weber's Oberon, Mahler's Fourth and Fifth symphonies, and the complete symphonies of Max Bruch. His televised appearances have included two Metropolitan Opera telecasts—Tosca in 1978 and Semiramide in 1991—and an appearance with the National Symphony during that orchestra's annual July 4 Capitol Steps concerts. Born in New York City in 1950, Mr. Conlon made his professional debut in 1971 at the Spoleto Festival with Boris Godunov. He made his New York debut while still a student, conducting La bohème at the Juilliard School in February 1972. Both a graduate and former faculty member of the Juilliard School, he made his Boston Symphony debut in January 1981 and appeared with the orchestra most recently in January 1995.

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Joshua Bell

Born in Bloomington, Indiana, in 1967, violinist Joshua Bell came to national attention when he won the Seventeen Magazine/General Motors Competition at fourteen in 1981. His made his Philadelphia Orchestra debut that same year, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and an exclusive recording contract with London/Decca. Mr. Bell’s 1995-96 season began with summer festival appearances at the Hollywood Bowl, Tanglewood, the Bath Festival, and London's Hampton Court Palace Festival; his season also includes engagements with orchestras throughout North America. In Europe he will appear as featured soloist with the Netherlands Radio Philharmonic on tour throughout Germany and Austria, and in concerts with the Orchestre de la Suisse Romande and the Czech Philharmonic. Recitals take him to London's Wigmore Hall, Singapore, Hong Kong, and across the United States. Mr. Bell received his first violin at five and was seriously committed to the instrument by the time he was twelve, when he met the renowned violinist and pedagogue Josef Gingold, who became his mentor and teacher. He now performs more than 100 concerts each season worldwide, including concerto appearances, solo recitals, and chamber music. He recently gave the world premieres of two pieces written for him: British composer Nicholas Maw's Violin Concerto, and Air for violin and piano by the American composer Aaron Jay Kernis. In addition, he is unique among his peers in that he has begun composing his own cadenzas for the major violin concertos. In 1987 Mr. Bell became the first violinist in more than a decade to sign an exclusive recording contract with London/Decca. Since that time ten recordings have been released, including the two Prokofiev violin concertos with the Montreal Symphony and Charles Dutoit, the Tchaikovsky and D minor Wieniawski concertos with the Cleveland Orchestra and Vladimir Ashkenazy, Mozart's Third and Fifth violin concertos with the English Chamber Orchestra and Peter Maag, a collection of virtuoso pieces entitled Poème with the Royal Philharmonic, and the Bruch and Mendelssohn concertos with the Academy of St. Martin in the Fields and Sir Neville Marriner. Releases scheduled for this season include piano trios by Shostakovich and Rachmaninoff, the Brahms and Schumann violin concertos with Christoph von Dohnányi and the Cleveland Orchestra, and an album of Fritz Kreisler showpieces. One of the first classical musicians to be the focus of a music video, Mr. Bell was the subject of a documentary film presented on the BBC's Omnibus and recently appeared in A&E's biography of Mozart. He lives in New York City and plays an Antonio Stradivari violin dated 1732, known as the “Tom Taylor.” Mr. Bell has performed regularly with the Boston Symphony since his Tanglewood debut in July 1989. He made his most recent subscription appearances with the orchestra in January 1994 and his most recent Tanglewood appearance last summer.
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Lyde Wickersham
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<table>
<thead>
<tr>
<th>Name</th>
<th>Organization</th>
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</thead>
<tbody>
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<td>Blue Cross and Blue Shield of Massachusetts</td>
<td>IBM Corporation</td>
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<tr>
<td>William C. Van Faassen</td>
<td>Patricia S. Wolpert</td>
</tr>
<tr>
<td>Bolt Beranek and Newman Inc.</td>
<td>Liberty Mutual Group</td>
</tr>
<tr>
<td>George H. Conrades</td>
<td>Gary L. Countryman</td>
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<tr>
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<td>Northeast Offset, Inc.</td>
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<td>Francis A. Doyle</td>
<td>Joseph Balboni</td>
</tr>
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<td>Dav El Chauffered Transportation Network</td>
<td>PaineWebber, Inc.</td>
</tr>
<tr>
<td>Scott A. Solombrino</td>
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</tr>
<tr>
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</tr>
<tr>
<td>Richard A. Smith</td>
<td>William L. Bliss</td>
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<th>Organization</th>
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<tr>
<td>Ray Stata</td>
<td>Patrick J. Purcell</td>
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<tr>
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<td>Choate, Hall &amp; Stewart</td>
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<td>Charles L. Glerum</td>
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<tr>
<td>Arley Corporation</td>
<td>Community Newspaper Company</td>
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<tr>
<td>David I. Riemer</td>
<td>William R. Elfers</td>
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<td>Arnold Fortuna Lawner &amp; Cabot</td>
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<tr>
<td>Ed Eskandarian</td>
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<td>Converse, Inc.</td>
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<td>Gilbert Ford</td>
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<td>Corning Costar Corporation</td>
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<tr>
<td>Charles LaManzia</td>
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</tr>
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<td>Jay S. Zimmerman, William A. Bachman</td>
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<tr>
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<td>EMC Corporation</td>
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<tr>
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</tr>
<tr>
<td>Thomas J. May</td>
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NEXT PROGRAM . . .

Thursday, January 11, at 8
Friday, January 12, at 1:30
Saturday, January 13, at 8
Tuesday, January 16, at 8

ERI KLAS conducting

SCHNITTKE  Epilogue (“Out of the World”) from
Peer Gynt

CHOPIN  Piano Concerto No. 2 in F minor, Opus 21
  Maestoso
  Larghetto
  Allegro vivace

RUSSELL SHERMAN

INTERMISSION

MUSSORGSKY/RAVEL  Pictures at an Exhibition
  Promenade
  Gnomus
  Promenade
  Il vecchio castello
  Promenade – Tuileries
  Bydlo
  Promenade – Ballet of Chicks in their Shells
  Samuel Goldenberg and Schmuyle
  The Market at Limoges
  Catacombae. Sepulcrum Romanum
  Con mortuis in lingua mortua
  The Hut on Chicken Legs (Baba-Yaga)
  The Great Gate of Kiev

Estonian conductor Eri Klas makes his Boston Symphony debut with a varied program opening with music by Russian composer Alfred Schnittke, whose work Mr. Klas has long championed. BSO audiences have heard a number of Schnittke’s works in the past decade; on this occasion we hear the epilogue to his musical treatment of Ibsen’s Peer Gynt, an investigation of Freudian power into the human psyche. Then Boston’s own Russell Sherman is soloist in Chopin’s elegant Piano Concerto No. 2, composed when the gifted young genius was not yet twenty-one. The program closes with Maurice Ravel’s orchestration of Mussorgsky’s Pictures at an Exhibition, Mussorgsky’s imaginative tribute in music to a deceased artist friend. This famous, much-loved version has been a favorite at the BSO since Serge Koussevitzky, who commissioned Ravel’s instrumentation, first conducted it here in 1924, on the occasion of its American premiere.
COMING CONCERTS . . .

Friday 'B'—January 12, 1:30-3:40
Saturday 'A'—January 13, 8-10:10
Tuesday 'C'—January 16, 8-10:10
ERI KLAS conducting
RUSSELL SHERMAN, conductor

SCHNITTEK Epilogue (“Out of the World”) from Peer

CHOPIN Piano Concerto No. 2

MUSSORGSKY/RAVEL Pictures at an Exhibition

BEETHOVEN Violin Concerto

MAHLER Symphony No. 10

(prepforming version by Deryck Cooke)

Wednesday, January 17, at 7:30 p.m.
Open Rehearsal
Steven Ledbetter will discuss the program
at 6:30 in Symphony Hall.
Thursday 'B'—January 18, 8-10:30
Friday 'A'—January 19, 1:30-4
Saturday 'B'—January 20, 8-10:30
Tuesday 'B'—January 23, 8-10:30
SIR SIMON RATTLE conducting
IDA HAENDEL, violin

BEETHOVEN Symphony No. 4

STRAUSS An Alpine Symphony

Tuesday 'C'—January 30, 8-9:45
SEIJI OZAWA conducting
HEIDI GRANT MURPHY, soprano
MICHELLE DEYOUNG, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
MAHLER Symphony No. 2,
Resurrection

Programs and artists subject to change.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra’s activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call “SymphonyCharge” at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-800-274-8499. There is a handling fee of $2.50 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 at any time. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $7.00 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passage between Symphony Hall and the Cohen Wing.
LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening’s performance, courtesy of R.M. Bradley & Co. and The Prudential Realty Group. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES’ ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN’S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive BSO, the orchestra’s newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address with your newsletter label to the Development Office, Symphony Hall, Boston, MA 02115.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children’s books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.
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