

Thursday, December 6, 8pm THE PHILIP AND EVE CUTTER CONCERT, IN MEMORY OF BERNIE AND WENDY GOLDBIRSH

Friday, December 7, 1:30pm

Saturday, December 8, 8pm THE STEPHEN AND DOROTHY WEBER CONCERT

MIGUEL HARTH-BEDOYA conducting

GOLIJOV AUSENCIA (ABSENCE) FOR SOLO CELLO AND string orchestra (1991/2007)

Ômaramor  
Lentissimo  
YO-YO MA

GOLIJOV AZUL FOR CELLO AND ORCHESTRA (2006/2007)

I. Paz Sulfúrica  
II. Silencio—  
III. Transit—  
IV. Yrushalem  
Coda I: Pulsar  
Coda II: Shooting Stars  
YO-YO MA

{intermission}

DVOŘÁK SYMPHONY NO. 8 IN G, OP. 88

Allegro con brio  
Adagio  
Allegretto grazioso  
Allegro ma non troppo

Osvaldo Golijov

“Ausencia” (“Absence”) for solo cello and string orchestra (2007)

OSVALDO GOLIJOV WAS BORN ON DECEMBER 5, 1960, IN LA PLATA, ARGENTINA. HE MOVED TO THE UNITED STATES IN 1986 AND NOW LIVES IN NEWTON, MASSACHUSETTS. HIS “AUSENCIA” IS IN TWO PARTS, COMBINING THE SOLO CELLO PIECE “ÔMARAMOR” AND THE STRING-ORCHESTRA PIECE “DEATH OF THE ANGELS” (BOTH ORIGINATING IN 1991; MORE ON THIS BELOW). TO CREATE “AUSENCIA” THE COMPOSER HAS WRITTEN A NEW SOLO CELLO PART FOR YO-YO MA TO PLAY IN THE SECOND PART.

THE SCORING OF “AUSENCIA” IS FOR CELLO ALONE IN THE FIRST PART (ABOUT EIGHT MINUTES) AND CELLO WITH STRINGS IN THE SECOND (ABOUT SEVEN MINUTES).

Each of Osvaldo Golijov’s major works has a different source of musical inspiration. His first really well-known piece, *The Dreams and Prayers of Isaac the Blind* for clarinet and string quartet, invoked klezmer to speak of Golijov’s Eastern European Jewish heritage; he has tapped into Sephardic music for the folksong cycle *Ayre*, flamenco, gypsy, and Arab musics for the opera *Ainadamar*, and a potpourri of different Latin American traditions for *La Pasión Según San Marcos*.

Golijov’s inherent curiosity, his ability to find inspiration throughout many facets, musical or otherwise, of many cultures, was nurtured by studies with the similarly exploratory composers Mark Kopytman in Israel and George Crumb in the United States. A fellowship to the Tanglewood Music

Center led to relationships with the St. Lawrence and Kronos string quartets, both of whom have championed his music for more than fifteen years. In a very real sense, his music and his career as a composer have developed parallel to the careers of many of his colleagues, these close connections creating feedback loops that spur everyone involved to new accomplishments. Golijov has also found a fan in the soprano Dawn Upshaw, for whom he wrote *Ayre* as well as the role of Margarita Xirgu in *Ainadamar*. Atlanta Symphony Orchestra music director Robert Spano has programmed many of his works and recorded two CDs of the composer's music with the Atlanta Symphony: the opera *Ainadamar* and a disc including his Three Songs for soprano and orchestra and *Oceana*. Golijov's interests, and his collaborations, also extend to other arts. He wrote the soundtracks for Sally Potter's film *The Man Who Cried* and, more recently, for Francis Ford Coppola's *Youth Without Youth*, which debuted at the Rome Film Festival this past October. (Coppola's film will be released in the United States next week, on December 14, 2007.)

Golijov's eclectic influences, which also include other world music, as well as, naturally, Western classical music (the French Baroque composer Couperin holds a special place for him), are constant catalysts for a musical style that ultimately is consistently his own. His style, in a broad sense, is in part a network of resonances, some more, some less apparent to the listener, existing in dynamic equilibrium with the composer's own individual voice, characterized by a strong penchant for lyricism and an ear for unusual and brilliant instrumentation. (The latter quality can be heard particularly clearly in the cello concerto *Azul*.)

Beyond strictly musical allusion, Golijov is also undeniably sympathetic to the individuals behind the cultural moment, for example the actress Margarita Xirgu and the poet Federico García Lorca in *Ainadamar*, or the humanizing of Jesus Christ and his apostles in *La Pasión. Ausencia* for cello and strings rests on the music of the country of his birth, Argentina, and two of its greatest musical lights, Astor Piazzolla (1921-92) and Carlos Gardel (1887-1935). Gardel was a phenomenally charismatic tango singer, composer, and actor who helped bring the genre to mainstream tastes. The composer and performer Piazzolla's expansion of the musical substance of the tango rivals Chopin's elevation of the mazurka.

Gardel is memorialized in the first half of Golijov's piece, the solo cello work *Ómaramor*, which is also performable by itself. The title comes from yet another level of homage. The piece was commissioned in 1990 by Saville Ryan to celebrate fifteen years of the Omar del Carlo Tanglewood Fellowship, established by Ms. Ryan in memory of the exiled Argentine playwright Omar del Carlo. The piece was premiered by Michal Schmidt. It is a rumination on the iconic Carlos Gardel tune "My Beloved Buenos Aires." Golijov described the relationship between his piece and Gardel's in a letter to Saville Ryan: "So there it is, the transfigured harmonies of Gardel's 'Mi Buenos Aires querido' lying like stones over which the water of the cello's stream is running." The title, of course, elides the name "Omar" with the Spanish word for love, "amor."

The basis for the second half of the work, *Death of the Angels*, was conceived by Golijov in 1991 when he heard that Piazzolla had had a stroke, but it wasn't completed until five years later, when it took its place as the second half of *Last Round*, a piece for double string quartet plus double bass written for a commission from the Birmingham Contemporary Music Group. (It was premiered by the group under Stefan Asbury's direction on October 25, 1996.) Golijov reworked *Last Round* for string orchestra at the suggestion of Boston Symphony Orchestra artistic administrator Anthony Fogg a few years later, and the BSO premiered the new version under Seiji Ozawa on March 3 and 4, 2000. The string orchestra version of the second movement of *Last Round* is the foundation of the second half of *Ausencia*. Golijov wrote that the piece is "a final, seemingly endless opening sigh (it is actually a fantasy over the refrain of the song 'My Beloved Buenos Aires,' composed by the legendary Carlos Gardel in the 1930s)." Both halves of *Ausencia*, then, are related to "Mi Buenos Aires querido," which Golijov hears quoted in Astor Piazzolla's tango, *Milonga del Angel*. (A *milonga* is another Argentine dance.) The new cello line, written for Yo-Yo Ma, ties the two movements together with its sound, part of but extending the body of the strings, almost like a singer

improvising over a known melody and lending another voice to this triple homage already saturated with melancholy and memory.

Robert Kirzinger

OSVALDO GOLIJOV WAS BORN ON DECEMBER 5, 1960, IN LA PLATA, ARGENTINA. HE MOVED TO THE UNITED STATES IN 1986 AND NOW LIVES IN NEWTON, MASSACHUSETTS. “AZUL” FOR CELLO AND ORCHESTRA, WRITTEN FOR CELLIST YO-YO MA AND THE BOSTON SYMPHONY ORCHESTRA, WAS THE RESULT OF A BSO 125TH ANNIVERSARY COMMISSION. GOLIJOV BEGAN THE SCORE IN LATE 2005 AND FINISHED IT IN JULY 2006. IT WAS PREMIERED BY YO-YO MA AND THE BSO UNDER THE DIRECTION OF DONALD RUNNICLES ON AUGUST 4, 2006, IN THE KOUSSEVITZKY MUSIC SHED AT TANGLEWOOD. JAMEY HADDAD, PERCUSSION, AND MICHAEL WARD-BERGEMAN, ACCORDION, WERE THE “CONTINUO” PLAYERS IN THE FIRST PERFORMANCE (SEE BELOW). GOLIJOV MADE SUBSTANTIAL REVISIONS FOR CELLIST ALISA WEILERSTEIN, WHO GAVE THE FIRST PERFORMANCE—THE “WORLD INDOOR PREMIERE” OF “AZUL”—OF THE REVISED PIECE ON JULY 31, 2007, WITH THE MOSTLY MOZART FESTIVAL ORCHESTRA LED BY LOUIS LANGRÉE IN AVERY FISHER HALL DURING THE SUMMER’S MOSTLY MOZART FESTIVAL AT NEW YORK CITY’S LINCOLN CENTER. THE REVISED VERSION IS PERFORMED IN THESE CONCERTS. THE NEW SCORE IS DEDICATED “PARA ALICIA.”

BOTH THE ORIGINAL AND REVISED SCORES OF “AZUL” CALL FOR THREE FLUTES (ALL DOUBLING PICCOLO), ENGLISH HORN, BASSET HORN, FOUR HORNS, THREE TRUMPETS, TWO TROMBONES AND BASS TROMBONE, PERCUSSION, MARIMBA, VIBRAPHONE, CELESTA, HARP, STRINGS (WITH EACH SECTION DIVIDED INTO TWO PARTS), AND “CONTINUO.” THE “CONTINUO” PLAYERS IN THIS PERFORMANCE ARE JAMEY HADDAD AND KEITA OGAWA, PERCUSSION, AND MICHAEL WARD-BERGEMAN, ACCORDION.

Osvaldo Golijov and Yo-Yo Ma are both intensely curious about all things musical, delving into the endless variety of folk, traditional, and classical music, including Western classical music, from around the world, exploring the old and the new; and both musicians are constantly reinventing themselves.\* Both are based in the Boston area and have important relationships with the Boston Symphony Orchestra, so it was inevitable that the two would work together in collaboration with the BSO at some point. That point came in 2006, when Golijov finished his concerto *Azul* for Yo-Yo Ma, one of several works commissioned by the BSO to celebrate its 125th anniversary.

While Golijov’s concentration has been on the musical cultures of Europe and the Western hemisphere, Yo-Yo Ma, with the Silk Road Project, has explored music from Japan working east to Europe, as well as Brazilian and North American folk music. Following their collaboration on *Azul*, Golijov and the Chinese musician Wu Tong collaborated to write *Kuai Le* (“Joy”), one of the opening anthems of the 2007 Special Olympics, performed by Yo-Yo Ma and the Silk Road Ensemble in October 2007.

In conceiving *Azul*, Golijov knew immediately that he didn’t want to write a virtuoso solo showcase for Yo-Yo Ma, who has many such pieces already in his repertoire. Rather he chose contemplation over conflict and wrote a work that is *not* a concerto, somewhat in the sphere, Golijov says, of Berlioz’s non-concerto for viola, *Harold in Italy*. Originally the work was written with its first venue, Tanglewood, in mind. The fact that the piece would be premiered at Tanglewood, where Golijov was a Composition Fellow in the early 1990s when the seeds of his first success as a composer were planted, added further meaning to the event. Even Golijov’s choice of title resonates: he describes “*azul*” (which is simply Spanish for “blue”) as being “the color of night,” like the night one sees beyond the lights of Tanglewood. *Azul* is also the color of the ocean and many other things, along with being a Spanish word of particular simple and sonorous beauty.

The composer describes the orchestra in *Azul* as being an “antenna” for the soloist, a collective body taking in and processing various musical energies and creating auras, halos, around the cello’s music. Each group of instruments has its discrete function. The soloist sits to the left of the conductor, who is in the usual downstage center position. Mirroring the soloist at the conductor’s right is an

accordionist, its sound so unexpected within the orchestra, and percussionists at the center directly in front of the conductor—these are Golijov’s “21st-century continuo,” another echo of the Baroque tradition. The strings are positioned in concentric symmetrical arcs behind these performers. Closest to the conductor on either side are the innermost arcs, each of four violas; behind the violas are the second violins, six per side; behind the seconds are the first violins (again six per side), and in the last arc are the cellos, four per side, connected in the middle rear of the string body by the six basses. (In the revised “indoor” version, the orchestra’s deployment is now more conventional.)

The rest of the ensemble is in smaller groups. The first horn is placed at the front of the stage far to the conductor’s right. Mirroring this lone horn is a group of woodwinds on the other downstage side: three flutes, English horn, and basset horn. Behind the cellos, to the audience’s left, is a brass group: the three remaining horns, three trumpets, and three trombones, conceived as providing musical “interference” to the main proceedings, the part of the antenna receptive to a cosmic radio signal. The corresponding group on the other upstage side is made up of “ringing” instruments meant to stabilize the harmonic world of the soloist: harp, celesta, and pitched percussion.

In the new version of the piece, the floating, ethereal music that was the first part of the original has been replaced by music that has direction and a different kind of energy. Golijov’s decision to make the change was twofold: he was concerned to write something specifically for Alisa Weilerstein, who was to perform the piece at the Mostly Mozart Festival, and he was also drawn to the imagery of a poem by Pablo Neruda, “The Heights of Macchu Picchu” (here translated by Nathaniel Tran):

Someone waiting for me among the violins  
met with a world like a buried tower  
sinking its spiral below the layered leaves  
color of raucous sulfur:  
and lower yet, in a vein of gold,  
like a sword in a scabbard of meteors,  
I plunged a turbulent and tender hand  
to the most secret organs of the earth.

*Azul* began as a reconsideration of Golijov’s earlier *Tenebrae* for soprano and string quartet, which itself is based partly on the melismatic settings of Hebrew letter names in François Couperin’s *Leçons de Tenebrae*. Golijov wanted to “evoke the majesty of certain Baroque adagios”; to recapture for the present the ability of the late Baroque composers to suspend time without stopping motion in their music; and to achieve somehow for himself the special light-filled airiness that one hears in Couperin. Some of this remains in the revised version of the piece, but Golijov’s new approach, leavened in Neruda’s poetic imagery, brings the music out of the ephemeral stratosphere back to earth. (It’s in Neruda’s poem that the title of the first part of the piece, “Paz Sulfúrica”—“Sulfurous Peace”—picks up the earthy image of sulphur.) The composer achieves this grounding with much more defined harmonic movement and more active parts for the solo cello as well as its partner within the continuo group, the “hyperaccordion.” This instrument, invented by Michael Ward-Bergeman, is an electronically prepared and amplified accordion that has an otherworldly sound. Also more prominent are the percussion elements of the continuo: the two players improvise in “conversation” as the section comes to a close. Golijov, as is typical, has placed great trust in the musicians of the continuo group, since he has experience with their taste and capabilities, and vice versa. Percussionist Jamey Haddad was given the freedom to choose from a huge array of instruments from many musical traditions; the selection may change from performance to performance.

The second part, beginning with the slow, atmospheric *Silencio*, evokes Couperin’s slow melismatic lines in the solo part, over a gossamer orchestral accompaniment. From time to time the Baroque form of the chaconne is called up, with “looped” harmonic patterns holding sway for a time before the music’s journey continues on a new path. A substantial and ecstatic written-out cadenza (III. Transit) for the cello accompanied by accordion and percussion, followed by a percussion cadenza,

leads into a kind of recapitulation of the start of the piece (IV. Yrushalem), but with new, expansive melody. Two astral codas, aptly titled “Pulsar” and “Shooting Stars,” complete the piece.

In creating this unique sound-world, Golijov’s aim for *Azul* is to establish an environment in which the music onstage ebbs and flows through “emergences and submersions” that suggest different levels of focus on the part of the listener. The notion of an orchestra receptive of musical energy is an idea that expands to take in the audience, and with their added energy expands yet further, beyond the auditorium, infinitely out into the blue.

Robert Kirzinger

## Antonín Dvořák

### Symphony No. 8 in G, Opus 88

ANTONÍN DVOŘÁK WAS BORN AT MÜHLHAUSEN (NELAHOZEVES), BOHEMIA, ON SEPTEMBER 8, 1841, AND DIED IN PRAGUE ON MAY 1, 1904. HE WROTE HIS SYMPHONY NO. 8 BETWEEN AUGUST 26 AND NOVEMBER 8, 1889, AND CONDUCTED THE FIRST PERFORMANCE ON FEBRUARY 2, 1890, IN PRAGUE. THE BOSTON SYMPHONY ORCHESTRA LED BY ARTHUR NIKISCH GAVE THE FIRST AMERICAN PERFORMANCE ON FEBRUARY 26, 1892.

THE SYMPHONY IS SCORED FOR TWO FLUTES (SECOND DOUBLING PICCOLO), TWO OBOES (SECOND DOUBLING ENGLISH HORN FOR JUST THREE MEASURES), TWO CLARINETS, TWO BASSOONS, FOUR HORNS, TWO TRUMPETS, THREE TROMBONES, TUBA, TIMPANI, AND STRINGS.

Dvořák’s fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain*. (The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until October 28, 1918.) An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century’s second quarter (but see George Bernard Shaw’s reviews of Dvořák’s sacred works).

In the 1890s, this humble man, who had picked up the first rudiments of music in his father’s combination of butcher shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana’s *Bartered Bride*), would conquer America as well, even serving for a while as director of the National Conservatory in New York. Johannes Brahms was an essential figure in Dvořák’s rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher Simrock to take him on. Next to talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation, a subject many a composer today could address eloquently.

Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony, published in a handsomely printed full-size score by Novello, Ewer, and Co. of London and New York, copyright 1892, and priced at thirty shillings. Dvořák’s other Novello publications were vocal works, including his great dramatic cantata *The Specter’s Bride*, the oratorio *Saint Ludmilla*, the Mass in D, and the *Requiem*. Given the English passion for Dvořák engendered by his *Stabat Mater* in 1883, it is no wonder that Novello was willing to bid high.

Simrock primarily wanted piano pieces, songs, chamber music, and, above all, more and more Slavonic Dances—in other words, quick sellers—while Dvořák, for his part, accused Simrock of not wanting to pay the high fees that large works like symphonies merited. (Simrock, having paid 3,000 marks for the Symphony No. 7, offered a mere and insulting 1,000 for No. 8.) Yet Dvořák was not just interested in money, though as someone who had grown up in poverty he was not indifferent to comfort. He had grand goals as a composer of symphony and opera—not just to do those things, but to do them, especially symphony, in as original a way as he was capable. Understandably, therefore, and in full awareness of the value of Simrock's initial support, he resented a publisher who showed some reserve about endorsing his most ambitious undertakings. I also suspect that another factor in these occasional infidelities of Dvořák's was his unabated irritation with Simrock for his insistence on printing his name as German "Anton" rather than Czech "Antonín." They eventually compromised on "Ant." Novello was willing to go with "Antonín."

It had been four years since Dvořák's last symphony, the magnificent—and very Brahmsian—No. 7 in D minor. During those four years, Dvořák had made yet another attempt at opera (this time with a political-romantic work called *The Jacobin*, full of superb music), revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and composed two of his most loved and admired pieces of chamber music, the A major piano quintet and the piano quartet in E-flat. He felt thoroughly ready to tackle another symphony, and as he got to work in the seclusion of his country house, each page of freshly covered manuscript paper bore witness to how well-founded was his faith in himself and his ability to write something that, as he said, would be "different from other symphonies, with individual thoughts worked out in a new way."

The new symphony opens strikingly with an introduction in tempo, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how to bring it back most splendidly at crucial points during the movement. The Adagio also begins on a harmonic slant. Those first rapturous phrases for strings are—or seem to be—in E-flat major, and it is only in the eighth measure that the music settles into its real key, C minor. Now we sense the long shadow cast by Beethoven's *Eroica*, because the moment C minor is established, the music concentrates on gestures that are unmistakably those of a funeral march. A radiant C major middle section, introduced by a characteristic triple upbeat, makes the *Eroica* reference even more unmistakable, and rises to a magnificently sonorous climax. After some moments of calm, the music becomes more impassioned than ever and finally subsides into a coda that is both elegiac and tender. It is also, like most of this symphony, a marvel of imaginative scoring.

By way of a scherzo, Dvořák gives us a leisurely dance in G minor. The Trio, in G major, is one of his most enchanting pages. The main section of the movement returns in the usual way, after which Dvořák gives us a quick coda which is the Trio transformed, music he actually borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

Michael Steinberg

MICHAEL STEINBERG was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the Boston Globe from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: "The Symphony—A Listener's Guide," "The Concerto—A Listener's Guide," and "Choral Masterworks—A Listener's Guide." Essays by Mr. Steinberg on a variety of musical subjects also appear in "For the Love of Music—Invitations to Listening," also from Oxford University Press.

THE FIRST AMERICAN PERFORMANCES OF DVOŘÁK'S SYMPHONY NO. 8—WHICH WERE ALSO THE FIRST BOSTON SYMPHONY PERFORMANCES—were led by Arthur Nikisch on February 26 and 27, 1892, subsequent BSO performances being given by Charles Munch (in 1951, the first BSO performances since Nikisch's in 1892!), Antál Dorati, Erich Leinsdorf, Karel Ančerl, Charles Wilson, Joseph Silverstein, Seiji Ozawa, Jahja Ling, Andrew Davis, Yuri Temirkanov, Zdenek Macal, Marek Janowski, Christoph Eschenbach, Mariss Jansons, Myung-Whun Chung, James Conlon, Bernard Haitink, Kurt Masur (the BSO's most recent Tanglewood performance, on July 13, 2003), James Levine (in January 2004), and André Previn (the most recent subscription performances, in October 2004).

### To Read and Hear More...

Information on Osvaldo Golijov can be found at his website, [www.osvaldogolijov.com](http://www.osvaldogolijov.com), which includes a biography, list of works, audio clips, photographs, and other materials. Several recordings represent a range of Golijov's music. The most recent includes his *Oceana*, a work for vocal soloists, choir, and orchestra on texts by Pablo Neruda, performed by Luciana Souza and the Atlanta Symphony Orchestra and Chorus led by Robert Spano; also on the disc is Golijov's Three Songs for soprano and orchestra sung by Dawn Upshaw, likewise with the Atlanta Symphony and Spano, and his *Tenebrae* performed by the Kronos Quartet (Deutsche Grammophon). Upshaw sings the role of Margarita Xirgu in the Atlanta Symphony's recording of Golijov's opera *Ainadamar*, again led by Spano; the cast also includes Kelly O'Connor as Lorca (Deutsche Grammophon). The St. Lawrence String Quartet with the Ying Quartet and bassist Mark Dresser recorded the original nonet version of *Last Round*, on a disc with *The Dreams and Prayers of Isaac the Blind*, *Yiddishbbuk*, and *Lullaby and Doina* (EMI). The Kronos Quartet with clarinetist David Krakauer has also released a recording of *The Dreams and Prayers of Isaac the Blind*, as well as recordings of *K'vakarat*, on the Kronos CD "Night Prayers," and arrangements and compositions by Golijov on their "Caravan" and "Nuevo" releases (all Nonesuch). A recording of the September 2000 world premiere of Golijov's ninety-minute *La Pasión Según San Marcos* was released by Hänssler Classic in 2001. The soundtrack for Sally Potter's film *The Man Who Cried*, with music by Golijov, was also released in 2001 (Sony Classical). Deutsche Grammophon has already announced its intention to release a disc of Golijov's soundtrack to the upcoming Francis Ford Coppola film *Youth Without Youth*. For *Ausencia*-related fun, look to YouTube for a Carlos Gardel filmed performance of "Mi Buenos Aires querido" and a bandoneon performance by Astor Piazzolla of that composer's *Milonga del Angel*.

Robert Kirzinger

John Clapham's Dvořák article from the 1980 edition of *The New Grove* was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, Wolf* (Norton paperback). Clapham is also the author of two books about the composer: *Antonín Dvořák: Musician and Craftsman* (St. Martin's) and the more purely biographical *Antonín Dvořák* (Norton). The article on the composer in the 2001 edition of *The New Grove* is by Klaus Döge. Also of interest are Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) and Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback). *Dvořák and his World*, edited by Michael Beckerman, draws upon recent research and also includes translations from important Czech sources (Princeton). Otakar Šourek published important source material on Dvořák's life in *Antonín Dvořák: Letters and Reminiscences* (Artia). Michael Steinberg's *The Symphony—A Listener's Guide* includes his program notes on Dvořák's Sixth through Ninth symphonies (Oxford paperback). Donald Francis Tovey's note on the *New World* Symphony is in his *Essays in Musical Analysis* (Oxford paperback).

The Boston Symphony Orchestra recorded Dvořák's Symphony No. 8 with Charles Munch conducting in 1961 (RCA). James Levine recorded the Dvořák Eighth with the Dresden Staatskapelle in 1990 (Deutsche Grammophon). Other noteworthy recordings (listed alphabetically by conductor)

include Colin Davis's with the Concertgebouw Orchestra of Amsterdam (Philips) or more recently with the London Symphony Orchestra (LSO Live), Christoph von Dohnányi's with the Cleveland Orchestra (London/Decca), Nikolaus Harnoncourt's with the Royal Concertgebouw Orchestra (Teldec), István Kertész's with the London Symphony Orchestra (London), Rafael Kubelik's with the Berlin Philharmonic (Deutsche Grammophon), Kurt Masur's with the New York Philharmonic (Teldec), Václav Neumann's with the Czech Philharmonic (Supraphon), George Szell's with the Cleveland Orchestra (Sony Classical), and Václav Talich's with the Czech Philharmonic (Supraphon). Those interested in live-performance recordings will want to know of a terrific 1963 BBC Proms performance with Carlo Maria Giulini conducting the Philharmonia Orchestra (BBC Legends).

Marc Mandel

### Guest Artists

#### Miguel Harth-Bedoya

Currently in his seventh season as music director of the Fort Worth Symphony Orchestra, Miguel Harth-Bedoya made his Boston Symphony Orchestra debut at Tanglewood in July 2003 and makes his subscription series debut this week. Under his leadership, both the artistic level of the Fort Worth Symphony and its contribution to the cultural life of the community have grown enormously; the orchestra will make its Carnegie Hall debut under his direction in January 2008. Recently released recordings of the Fort Worth Symphony include an all-Tchaikovsky disc and the first-ever bilingual recording of Prokofiev's *Peter and the Wolf* featuring narrations in Spanish and English with Michael York. Mr. Harth-Bedoya's recordings also include "Sentimiento Latin" with Peruvian tenor Juan Diego Flórez, on Decca, and "Alma del Perú," a recording of Peruvian traditional music with the Orquesta Filarmonica de Lima, on Filarmonika. An active guest conductor, Mr. Harth-Bedoya has appeared with the Atlanta Symphony, Baltimore Symphony, Boston Symphony, Dallas Symphony, Detroit Symphony, Milwaukee Symphony, Minnesota Orchestra, Montreal Symphony, New York Philharmonic, Philadelphia Orchestra, Saint Louis Symphony, Seattle Symphony, Toronto Symphony, Utah Symphony, and the Saint Paul Chamber Orchestra. In Europe he has conducted the BBC Symphony, Berlin Symphony, Birmingham Symphony, Helsinki Philharmonic, London Philharmonic, Madrid National Orchestra, Munich Philharmonic, NDR Orchestra/Hamburg, Orchestre National de Lyon, Orchestre de la Suisse Romande, Orchestre de Paris, Royal Stockholm Philharmonic, WDR Orchestra/Cologne, and the Zurich Tonhalle Orchestra, among others. Festival appearances include Adelaide, Aspen, Avanti (in Helsinki), the BBC Proms, Blossom, the Hollywood Bowl (for which he received an Emmy), Interlochen, the Oregon Bach Festival, Ravinia, and Tanglewood. Recent and upcoming highlights include subscription debuts with the Boston Symphony, Chicago Symphony, Cleveland Orchestra, National Symphony, Philadelphia Orchestra, and the Sydney Symphony in Australia. Increasingly in demand as an opera conductor, Miguel Harth-Bedoya has appeared with Minnesota Opera (for *Tosca*) and Santa Fe Opera (for Osvaldo Golijov's *Ainadamar* with Dawn Upshaw). He returns to Minnesota Opera in September 2007, to conduct *Un ballo in maschera*, and will conduct several other productions there in the next few seasons. Upcoming debuts include *The Barber of Seville* with the Canadian Opera Company and a new production of *La bohème*, directed by Jonathan Miller, at English National Opera in London. Mr. Harth-Bedoya was associate conductor of the Los Angeles Philharmonic, to which he now returns every year to conduct a subscription week. Winner of the 2002 Seaver/NEA Conductors Award, he has also served as music director of the Auckland Philharmonia, Eugene Symphony, and the Philharmonic Orchestra of Lima. Born in Peru, Miguel Harth-Bedoya makes his home in Fort Worth with his wife Maritza and their three children, Elena, Emilio, and Elisa. For more information, please visit [miguelharth-bedoya.com](http://miguelharth-bedoya.com) and [filarmonika.com](http://filarmonika.com). Miguel Harth-Bedoya's BSO debut program at Tanglewood in 2003 included music of Rossini, Mozart, Golijov (Three Songs for soprano and orchestra, with Dawn Upshaw), and Kodály.

## Yo-Yo Ma

The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences and to find connections that stimulate the imagination, while also maintaining a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. Among his wide circle of collaborators are Emanuel Ax, Daniel Barenboim, Christoph Eschenbach, Pamela Frank, Jeffrey Kahane, Kayhan Kalhor, Ton Koopman, Bobby McFerrin, Edgar Meyer, Mark Morris, Mark O'Connor, the late Isaac Stern, Kathryn Stott, Wu Man, Wu Tong, and David Zinman. One of Yo-Yo Ma's goals is the exploration of music as a means of communication, and as a vehicle for the migrations of ideas, across a range of cultures throughout the world. To that end, he has immersed himself in subjects as diverse as native Chinese music with its distinctive instruments and the music of the Kalahari bush people in Africa. Taking this interest even further, he established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. The Silk Road Project ([www.silkroadproject.org](http://www.silkroadproject.org)) now acts as an umbrella organization and common resource for a range of cultural and educational programs, participating in more than a dozen festivals, including professional workshops co-produced with the Tanglewood Music Center, the Boston Symphony Orchestra, and Carnegie Hall. Throughout his career, Yo-Yo Ma has also sought to expand the cello repertoire, frequently performing lesser known 20th-century music and commissions of new concertos and recital pieces. An exclusive Sony Classical artist, he has a wide-ranging discography of more than seventy-five albums, including fifteen Grammy winners and numerous recordings that defy categorization, such as "Hush" with Bobby McFerrin, "Appalachia Waltz" and "Appalachian Journey" with Mark O'Connor and Edgar Meyer, "Obrigado Brazil," and "Obrigado Brazil—Live in Concert." Recent recordings include "Paris: La Belle Époque" with pianist Kathryn Stott, "Silk Road Journeys: Beyond the Horizon," John Williams's soundtrack to the film *Memoirs of a Geisha*, and "Vivaldi's Cello" with Ton Koopman and the Amsterdam Baroque Orchestra, which features his first recordings of concertos and new transcriptions of music by Antonio Vivaldi. Strongly committed to educational programs, Mr. Ma takes time whenever possible to conduct master classes as well as more informal programs. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma began studying the cello with his father at age four and came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. Mr. Ma has received numerous awards, including the Avery Fisher Prize, the Glenn Gould Prize, the National Medal of the Arts, and the Sonning Prize. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. Since his Boston Symphony debut in February 1983, Yo-Yo Ma has appeared frequently with the BSO in Boston, at Tanglewood, and on tour, most recently at Tanglewood last summer as soloist in Dvořák's Cello Concerto with James Levine conducting. He gave the world premiere of Osvaldo Golijov's *Azul* for cello and orchestra (a BSO 125th Anniversary Commission) at Tanglewood in August 2006 and returns to Tanglewood in August 2008 as soloist in Lalo's Cello Concerto.