

Thursday, April 29, 8pm | SPONSORED BY UBS
Friday, April 30, 1:30pm | THE ELIZABETH TAYLOR FESSENDEN MEMORIAL CONCERT
Saturday, May 1, 8pm | THE STEPHEN AND DOROTHY WEBER CONCERT

BERNARD HAITINK conducting

BEETHOVEN "LEONORE" OVERTURE NO. 2

BEETHOVEN PIANO CONCERTO NO. 4 IN G, OPUS 58
Allegro moderato
Andante con moto
Rondo: Vivace

EMANUEL AX

{INTERMISSION}

BARTÓK CONCERTO FOR ORCHESTRA
Andante non troppo—Allegro vivace
"Giuoco delle coppie": Allegretto scherzando
"Elegia": Andante, non troppo
"Intermezzo interrotto": Allegretto
Finale: Presto

THIS YEAR'S BOSTON SYMPHONY ORCHESTRA RETIREE WILL BE ACKNOWLEDGED ON STAGE AT THE END OF THE FRIDAY-AFTERNOON CONCERT.

THURSDAY EVENING'S APPEARANCE BY EMANUEL AX IS SUPPORTED BY THE HELEN AND JOSEF ZIMBLER FUND.

FRIDAY AFTERNOON'S APPEARANCE BY EMANUEL AX IS SUPPORTED BY A GIFT IN MEMORY OF HAMILTON OSGOOD.

Farewell, Thanks, and All Best

BSO violinist Joseph McGauley will retire from the Boston Symphony Orchestra this summer, following 32 years of service to the orchestra.

JOSEPH MCGAULEY began his musical training at the age of nine, inspired by his mother's love of classical music, as well as by frequent visits to the family home by their parish priest who played Irish reels and jigs on his fiddle. "My late mother Alice loved music and often sat me down to listen to recordings of Fritz Kreisler, John McCormack, and Jussi Bjoerling," he recalls, "but the very first classical recording to inspire me was the much treasured Beethoven Violin Concerto in D with violinist Jascha Heifetz and the Boston Symphony Orchestra conducted by Charles Munch. I knew from a very early age that music would play a large and important role in my life, but in retrospect, I couldn't have known how prophetic that recording would be."

A native of Uniondale, New York, Mr. McGauley received his bachelor of arts degree, *magna cum laude*, from the State University of New York at Albany, and his master of music degree, *cum laude*, from Yale University. His principal teachers were Jacqueline McCann, Nathan Gottschalk, and former BSO concertmaster Joseph Silverstein. While a doctoral candidate at Boston University, he auditioned successfully for the Boston Symphony Orchestra, and was invited by then music director Seiji Ozawa to join the orchestra at the start of the 1978-79 season.

Over the years, Mr. McGauley has been heard in recital and chamber music performances throughout the northeast, including numerous BSO chamber concerts at Symphony Hall. He has also been a member of the Albany and New Haven symphony orchestras. As soloist with orchestra, he has appeared with the Boston Pops (in Bruch's *Scottish Fantasy* led by John Williams, and a 1983 WGBH telecast, also led by John Williams, of Vivaldi's Concerto in B minor for Four Violins with

three of his BSO colleagues), the New Hampshire Philharmonic, North Shore Philharmonic, Boston University Symphony, Yale Philharmonia, Albany Community Symphony, and Pioneer Valley Symphony.

Mr. McGauley was concertmaster of the Boston University Orchestra, which won the silver medal at the Herbert von Karajan International Competition in Berlin, Germany, in 1976. While a Fellow at the Tanglewood Music Center in 1975, he was awarded the Joseph Silverstein Prize for outstanding violin playing. He is currently on the faculty of the Boston Conservatory of Music and also teaches privately at his home on the North Shore.

We extend heartfelt thanks to Joe for his dedication and many years of service to the Boston Symphony Orchestra and the musical community of Boston, and we wish him all the best in his future endeavors.

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

The evening concerts will end about 10:05 and the afternoon concert about 3:35.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

Ludwig van Beethoven

“Leonore” Overture No. 2

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. The overture known as “Leonore” No. 2 was actually the first of the three “Leonore” overtures to be composed, and was used at the first performance of Beethoven’s only opera (then called “Leonore,” but known in its revised, final form as “Fidelio”), which took place at the Theater an der Wien in Vienna on November 20, 1805.

THE SCORE OF THE “LEONORE” OVERTURE NO. 2 calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Beethoven’s struggles with musical drama in his single completed opera are well documented not only in the different versions of the opera itself (the earliest of which can be heard on compact disc, as *Leonore*, along with the definitive *Fidelio*; see page 59) but also in the overtures—no fewer than four!—that he composed for his work. Of these, three are called “*Leonore* Overtures,” according to the title Beethoven preferred (though it was not, in the end, used in performance since Giovanni Simone Mayr had recently written an opera with the same title), and the fourth is called simply the *Fidelio* Overture.

This embarrassment of riches has led to all kinds of confusion, not simplified by the fact that the numbering of the *Leonore* overtures is not chronological. To summarize the situation: Beethoven wrote what we now call No. 2 for the first performance; it was a lengthy work, but a daring one for various architectural reasons (of which more below). But when the opera proved to confuse and bore its audience (most of whom in the late autumn of 1805 were an occupying army of French soldiers, unable to understand the German words to the Spanish plot), Beethoven undertook a major revision, shortening the whole and rearranging the opera from three acts to two. In this form it was given in March 1806 with a new overture—the one we know as No. 3. Now, if *Leonore* No. 2 is too lengthy and sprawling, too architecturally uncouth (or daring), No. 3 is if anything too powerful and overwhelming: it remains one of the most dramatic and exciting overtures ever written. But if performed at the start of the opera, it would be followed by Beethoven’s opening scene, a charming Mozartean flirtation far removed from the heroic strains of the overture’s coda, which was the composer’s response to the end of the opera as a whole. Clearly the overture would overwhelm the

opera's first act.

The overture published in 1842 as *Leonore* No. 1, Opus 138, has occasioned a good deal of debate over the years. One of Beethoven's acquaintances, the notoriously unreliable Schindler, said that it was the first to be composed and that Beethoven rejected it after it was criticized at a private performance at Prince Lichnowsky's; but another Beethoven acquaintance, Ignaz von Seyfried, wrote that No. 1 was composed for a projected performance of the opera in Prague in 1807, for which Beethoven wanted an overture that was easier than No. 3. Over the years Beethoven scholars ranged themselves to one side or the other of this issue, but it seems finally to have been resolved by musicologist Alan Tyson's thorough study of all of Beethoven's sketches for the work, including the watermarks of the paper on which the sketches were written, and the other Beethoven sketches to be found on the same sheets. Tyson demonstrated quite convincingly that No. 1 must have been composed in late 1806 and early 1807, thus verifying von Seyfried's view. In any case, Beethoven never made any attempt to perform or publish it in his lifetime. The only overture that has never caused any confusion is the one that was finally used for *Fidelio* in the 1814 production, which proved to be a success and which marked the beginning of the work's true history in the theater.

Much of the material in *Leonore* No. 2 and *Leonore* No. 3 is the same—or, at least, represents closely related versions of the same ideas. But the overall treatment is strikingly different. The overtures begin with a slow introduction that slips surprisingly from the tonic C major to a dark B minor and then to A-flat, where Beethoven quotes Florestan's aria, "*In des Lebens Frühlingstagen*"; it takes some time for Beethoven to return to his home key for the Allegro and the main body of the movement. In both the early overtures, No. 2 and No. 3, the exposition of the Allegro is quite similar in its thematic ideas and the modulation to E major for the secondary theme (another version, stated by clarinet, of Florestan's aria). The development in No. 2 is on the grandest scale—so grand, in fact, that Beethoven must have realized that the overture had grown almost beyond all bounds. Had it continued in this vein, with the expected recapitulation and coda, it would have run far more than twice as long as any overture the audience had ever heard. So he resolved on a bold stroke: taking a cue from the opera itself, in which an offstage trumpet signals the arrival of help and the downfall of the villainous Don Pizarro's murderous intentions, Beethoven interrupts the course of the action with that very trumpet call—a *deus ex machina*, to be sure. The orchestra attempts to continue the development, but the fanfare insistently repeats, and the orchestra, properly chastened, brings in one last reminiscence of Florestan's aria (but now in the home key) before embarking on the Presto finale that concludes what is still—even without a full recapitulation—the longest overture Beethoven ever wrote.

Steven Ledbetter

STEVEN LEDBETTER was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

THE FIRST AMERICAN PERFORMANCE of Beethoven's "*Leonore*" Overture No. 2 took place on April 22, 1853, with Theodor Eisfeld conducting the Philharmonic Society in Niblo's Rooms, New York.

THE FIRST BOSTON SYMPHONY PERFORMANCE of the "*Leonore*" No. 2 was led by Georg Henschel in February 1882, during the orchestra's first season, subsequent performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Serge Koussevitzky, Dimitri Mitropoulos, Ernest Ansermet, Pierre Monteux, Charles Munch, Erich Leinsdorf, Max Rudolf, Colin Davis, Hans Vonk, Eugene Ormandy, Kurt Masur, Bernard Haitink (the most recent subscription performances, in February 2000—the BSO's first subscription performances of the piece since Colin Davis's in 1973!), and Hans Graf (the most recent Tanglewood performance, on July 21, 2007).

Ludwig van Beethoven

Piano Concerto No. 4 in G, Opus 58

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the Fourth Piano Concerto in 1805 and early 1806 (it was

probably completed by spring, since his brother offered it to a publisher on March 27). The first performance was a private one, in March 1807, at the home of Prince Lobkowitz. The public premiere took place at Vienna's Theater an der Wien on December 22, 1808, with the composer as soloist, in the same concert that included, among many other things, the premieres of his Fifth and Sixth symphonies.

IN ADDITION TO THE SOLO PIANO, the score calls for an orchestra of one flute, two oboes, two clarinets, two bassoons, two horns, and strings, with two trumpets and timpani added in the final movement.

Beethoven's Fourth Piano Concerto was written between 1805 and June 1806 during a period of intense artistic creativity and output. As was his habit, Beethoven then turned his attention to a new symphony in order to premiere both at the same public concert. During these few years, Beethoven produced not only this new piano concerto and Symphony No. 4, he also finished the Violin Concerto, the Triple Concerto, and the three great *Razamovsky* quartets, all groundbreaking works. Beethoven dedicated the Fourth Concerto to his friend, patron, and pupil, Archduke Rudolph of Austria, who was the dedicatee of eleven of Beethoven's most important works, including the Piano Concerto No. 5 (*Emperor*), the *Archduke* Trio, the *Hammerklavier* Sonata, the *Grosse Fuge*, and the *Missa Solemnis*.

While there is scholarly debate as to exactly when the Fourth Concerto was first performed, it seems to have been unveiled during a private performance in March 1807 at the residence of Beethoven's friend and patron Prince Lobkowitz, with the composer himself as soloist. Even so, Beethoven would still have been eager to present this and other new works to the Viennese.

During 1807, Beethoven actively sought an appropriate venue for such an event, which would be his first concert in six years given for his own benefit. In 1808 he was finally able to secure a theater and orchestra, and on December 22 that year he presented a public concert the likes of which the audience could hardly have anticipated. His program was particularly ambitious, probably the most unwieldy and impractical of his career. It also proved to be one of the most important of his life.

In the press, Beethoven advertised the concert as consisting of pieces that were "entirely new and not yet heard in public." The hall was packed with people, and the program consisted of more than four hours of music, all of it "new" at least to the Vienna audience. And, as things turned out, this 1808 appearance would be the last time he performed in public as a concerto soloist, due to his rapidly progressing deafness.

In addition to the first public performance of his Fourth Concerto (which concluded the first half of the concert, with Beethoven as soloist), the program opened with the premiere of the *Pastoral* Symphony, then continued in the first half with the first Vienna performance of the concert aria "*Ah! perfido*" and the Gloria from Beethoven's Mass in C (the latter sung in German rather than Latin to avoid offending the censors). Following intermission came the first performance of Beethoven's C minor Symphony, the first Vienna performance of the Sanctus from the Mass in C (likewise translated from Latin), a piano improvisation by Beethoven (which, in the words of one attendee, "showed his complete mastery" of the instrument), and the first performance of the Choral Fantasy (which broke down at one point due to lack of adequate rehearsal).

Many of the most important musicians and patrons in Vienna were in attendance that day, including Prince Lobkowitz and his friend Johann Friederich Reichardt, who was then on leave from his job as director of the orchestra in the new state of Westphalia. Reichardt was an accomplished musician and prolific writer; in 1810 he published a large volume of letters that recorded his musical experiences in Vienna in 1808 and 1809. Beethoven's concert of December 1808 figures prominently in his book. He describes the entire experience, not just the music. Setting the scene, he writes, "we shivered in the comfortable boxes, wrapped in our fur coats and cloaks," and then complains that the singer of the concert aria merely "shivered rather than sang, but that can be blamed on the bitter cold." Reichardt also described each piece of music performed that night, and although he thought Beethoven's Fifth Symphony "protracted and overlong," he found the G major piano concerto particularly compelling.

Beethoven's Piano Concerto No. 4 introduced the audience to something completely new. Gone were the grand gestures meant merely for pianistic display. Instead, the concerto concentrated on a more personal and intimate style, infused with tranquility and lyricism. The very opening, so unusual for the time, signals this new path immediately. The piano begins alone, playing a beautifully simple tune in full chords in the middle register, marked *piano, dolce* ("softly, sweetly"). Entering after the soloist's initial statement, the orchestra seems hesitant to interrupt the contemplative and intimate opening of the piano. Only after a few minutes does it swell to a full *tutti* and the dialogue between soloist and orchestra truly ensue. Reichardt wrote that the first movement was of "frightful difficulty, the fastest tempos of which Beethoven performed to astonishment." Yet it is the lyricism and dialogue between the two forces that truly arrest the audience.

Still more compelling is the second movement, which follows no traditional formal design. Instead Beethoven organizes his musical material as a dialogue between two disputants. The orchestra begins *forte*, with an almost angry, choppy *tutti*, only to be met with the soloist's quiet pleading, in music written to sound almost as if it were an improvisation. The two forces respond to each other until the piano, with its calming, expressive music, finally prevails. Reichardt commented upon the singing quality of the pianist's part in 1808, writing that "the adagio, a masterly movement of beautiful and continuous lyricism, he [Beethoven] sang with his instrument with a deep, melancholy feeling that really thrilled me." In *Ludwig van Beethoven: Leben und Schaffen*, published in 1859, the great musician and writer Adolf Bernhard Marx likened the soloist's songlike role in this movement to that of Orpheus taming the wild beasts with his lyre. Although we can't be sure whether Beethoven had the Orpheus legend in mind, the piano's calming, expressive music ultimately prevails, "taming" the orchestra. The triumph of tenderness, calm, and beauty over the gruff, stormy orchestra is still one of the most magical moments in the concerto literature.

The third movement follows immediately after a final gentle gesture from the piano. The orchestra plays quietly, but with a hint of mischief, and the game is afoot. This is his only piano concerto in which Beethoven begins the third movement with the orchestra rather than the soloist alone—a reversal of what happens in the work's opening movement. A particularly exhilarating coda ends the finale in high spirits.

In 1809, the *Allegemeine Musikalische Zeitung* reported that Beethoven's Piano Concerto No. 4 was "the most admirable singular artistic and complex Beethoven concerto ever." Though the concerto was well received during his lifetime, it was all but forgotten until 1836, when Felix Mendelssohn performed it in Leipzig. Robert Schumann, who was in the Leipzig audience, later wrote that the concerto was so astounding that "I sat in my place without moving a muscle or even breathing." Even today, audiences remain awed by Beethoven's Piano Concerto No. 4, which seamlessly combines lyricism and intimacy with gravity and power.

Elizabeth Seitz

ELIZABETH SEITZ is a faculty member at The Boston Conservatory, a frequent guest speaker for the Boston Symphony Orchestra and Boston Lyric Opera, and a musicologist whose interests range from Mozart, Schubert, and Mahler to Ravel, Falla, and Tito Puente.

THE AMERICAN PREMIERE OF BEETHOVEN'S PIANO CONCERTO NO. 4 took place at the Boston Odeon on February 4, 1854, with soloist Robert Heller and the Germania Musical Society conducted by Carl Bergmann.

THE FIRST BOSTON SYMPHONY PERFORMANCE of Beethoven's Piano Concerto No. 4 was conducted by Georg Henschel in December 1881, during the orchestra's first season, with soloist George W. Sumner. Carl Baermann was the soloist with Henschel in January/February 1883, since which time it has also been programmed in BSO concerts led by Wilhelm Gericke with soloists Mary E. Garlichs, Anna Clark-Stennige, Rafael Joseffy, Baermann, and Ernst von Dohnányi; Arthur Nikisch with Ferruccio Busoni; Emil Paur with Baermann, Harold Randolph, and Alberto Jonas; Max Fiedler with Josef Hofmann; Otto Urack with Leopold Godowsky; Karl Muck with Harold Bauer, Winifred Christie, and Guiomar Novaes; Pierre Monteux with Arthur Rubinstein, Felix Fox, Edouard Risler, and Leon Fleisher; Bruno Walter with Artur Schnabel; Serge Koussevitzky with

Myra Hess, Schnabel, Rudolf Serkin, Jan Smeterlin, and Joseph Battista; Richard Burgin with Claudio Arrau; Ernest Ansermet with Aldo Ciccolini; Leonard Bernstein with Rubinstein and Eugene Istomin; Charles Munch with Miklos Schwalb, Istomin, Serkin, Arrau, and Michele Boegner; Erich Leinsdorf with Rubinstein, Serkin, Malcolm Frager, and Istomin; Max Rudolf with Serkin; William Steinberg with André Watts; Michael Tilson Thomas with Frager; Sir Colin Davis with Gina Bachauer; Seiji Ozawa with Alexis Weissenberg, Watts, Murray Perahia, and Serkin; Lorin Maazel with Vladimir Ashkenazy; Hans Vonk with Weissenberg; Klaus Tennstedt with Peter Serkin; Kurt Masur with Frager and Horacio Gutiérrez; Adam Fischer with Krystian Zimerman, Neeme Järvi with Emanuel Ax, Andrew Davis with Ken Noda, Jesús López-Cobos with Arrau, Bernard Haitink with Maurizio Pollini, Kurt Sanderling with Richard Goode, Ozawa with Maria Tipo and Emanuel Ax, Jeffrey Tate with Christian Zacharias, Haitink with Andrés Schiff, Hans Graf with André Watts, Ozawa with Robert Levin and Dubravka Tomsic, Andrew Davis with Emanuel Ax, Rafael Frühbeck de Burgos with Yefim Bronfman, James Levine with Daniel Barenboim (the most recent subscription performances, in October 2006, followed by a performance at Carnegie Hall), and Herbert Blomstedt with Emanuel Ax (the most recent Tanglewood performance, on July 10, 2009).

Béla Bartók

Concerto for Orchestra

BÉLA BARTÓK was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Romania), on March 25, 1881, and died in New York on September 26, 1945. The Concerto for Orchestra was commissioned in the spring of 1943 by Serge Koussevitzky through the Koussevitzky Music Foundation in memory of his wife Natalie Koussevitzky, who had died in 1942. Bartók composed the work between August 15 and October 8, 1943. Koussevitzky led the Boston Symphony Orchestra in the first performances on December 1 and 2, 1944, repeating the work in Boston on the 29th and 30th and then giving the first New York performances on January 10 and 13, 1945, at Carnegie Hall. At some point Bartók revised the ending, extending the original by some fifteen measures to create the version that is typically heard today.

THE SCORE OF THE CONCERTO FOR ORCHESTRA calls for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets (a fourth trumpet line is marked *ad lib.*), three trombones, tuba, timpani, side drum, bass drum, tam-tam, cymbals, triangle, two harps, and strings.

So well loved is Bartók's Concerto for Orchestra in all parts of the world that it is hard now to imagine the hostility that greeted his music in the period between the wars, and the horror his music inspired both in concert audiences and in critics who should have known better. Many of his works are severely uncompromising, it is true, and the staying power of modernism had not yet been accepted. But the flow of time that slowly conditioned audiences (even critics) to Bartók's supposed "difficulty" had a simultaneous effect on Bartók himself. In his last works he had mellowed to an extraordinary degree, with the result that the Concerto for Orchestra, one of the last pieces he completed, is now a staple part of concert programs, beloved by audiences and virtuoso orchestras alike.

Bartók found the process of compromise exceedingly difficult to come to terms with. The story of his exile in America during the war and his death in poverty and distress in a New York hospital in 1945 is one of the saddest chronicles in music. He was so sensitive and so deeply attached to his native Hungary that to be uprooted from home, and for such gruesome reasons, had a catastrophic effect on his spirit. It is a miracle that he wrote anything at all in those years, let alone works as profoundly appealing as the Sixth Quartet and the Piano Concerto No. 3. He wrote, of course, in response to commissions, and desperately needed the money they offered. Without Serge Koussevitzky, long-term music director of the Boston Symphony and a champion of new music of every kind, and without his Hungarian friend, the violinist Joseph Szigeti, to spur him on, Bartók might never have undertaken so large a work as the Concerto for Orchestra. What is certain is that once committed to it, and despite every discouragement, Bartók put everything he had into the piece, applying that meticulously critical ear and the exalted craft of a very experienced composer.

Koussevitzky and the Boston Symphony Orchestra gave the first performances of this great 20th-century masterpiece in Symphony Hall on December 1 and 2, 1944, repeating it in Boston on December 29 and 30 (the performance on the 30th was broadcast*) and following that with the New York premiere in January 1945. The work was slightly revised by Bartók before publication; two alternative endings appear in the published score. The work was designed for a large virtuoso orchestra of the highest class, hence its title, and the instruments are often mercilessly exposed. It also requires ensemble playing of great precision and a sense of color and vitality of which Bartók was a master.

The first movement is conventional (like a Beethoven symphony) in offering a slow introduction leading into a vigorous Allegro. The bare fourths that make up most of the melodic intervals at the start retain their importance throughout the work. The Allegro, reached by an exhilarating acceleration, is very compact, with contrast from a gentler oboe theme circling on two adjacent notes and an explosive fugato for the brass in the middle, the subject of which prominently features the interval of a fourth, like an awkwardly stretched stride.

The second movement, “Game of Pairs,” isolates wind pairs in turn, each with its own interval. The two bassoons are in sixths, the two oboes in thirds, the two clarinets in sevenths, the two flutes in fifths, and the two trumpets, muted, in seconds. A brass chorale intervenes, while the side drum maintains the old rhythm, and the pairs return, each now supported and decorated by extra help. There are now three bassoons, for example, not two; two clarinets assist the two oboes, two flutes assist the two clarinets. The pattern is simple but very affecting, and at the end a serene dominant seventh permits each pair to come to rest on its “own” interval.

The *Elegia* takes us into Bartók’s private world, with memories of his favorite “night music.” Shimmers from the harp, flutters from the flute and clarinet, a background of softly rolling timpani—these create an atmosphere of mystery and expectation. Even so, the entry of the full orchestra in the central section is brutal and all too earthbound, recalling a theme heard in the first movement’s introduction. It takes a long time to restore the magical atmosphere with which the *Elegia* began, but serenity eventually returns, fading into the night with some soft piping from the piccolo and a few discreet notes from the timpani.

The “Interrupted Intermezzo” starts with a wistful folk-like melody on the oboe, and then offers a broader, haunting theme, first on the violas, richly supported by the harps, and the folksy tune returns. The interruption is an appalling piece of *grotesquerie*, with a quotation from Shostakovich’s Seventh Symphony served up in cap and bells. Laughter and mockery are plain to all, and the return to Bartók’s noble theme carries something of the painful nostalgia with which he longed for his distant roots.

The finale is a spontaneous burst of energy, presented with all the blatant extroversion conveyed by the horns’ opening call. The first break in the scampering texture delivers up a little fugue on the horn-call theme, started by the second bassoon, and rapidly inverted. A folk tune breaks in on the oboe and the scampering resumes. The real fugue fills a complex stretch of the movement, equivalent perhaps to a development, and its subject returns as a resplendent brass statement at the end, while wind and strings rush from end to end of their range in a stampede of breathless brilliance.

Like Shostakovich, Bartók was an artist for whom suffering became a permanent feature of reality. Both composers had to find ways to escape—or at least to *seem* to escape—from the oppression of misfortune and pain. Both wrote music of noisy high spirits, and in each case we have to read the irony in the music even while we catch the infectious vitality of that brilliant orchestral display. Bartók may have lampooned Shostakovich in his fourth movement, but he probably never understood the complex disguises that Shostakovich had to assume in order to survive under a regime that was as intolerant of high artistry as the Hungary from which Bartók was himself forced to flee. No music has so many layers of meaning as this, which is why we can return to it again and again with pleasure and satisfaction.

Hugh Macdonald

HUGH MACDONALD is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO.

SINCE THE BSO'S AMERICAN PREMIERE PERFORMANCES with Serge Koussevitzky conducting in December 1944 (see the start of this program note), the Boston Symphony Orchestra has also played the Concerto for Orchestra under the direction of Richard Burgin, Ernest Ansermet, Pierre Monteux, Antál Dorati, Thomas Schippers, Eugene Ormandy, Erich Leinsdorf (who recorded it with the BSO for RCA in 1962), Seiji Ozawa (many times between 1972 and 2001, in Boston, at Tanglewood, and on tour throughout the United States and Europe, a live recording for Philips being taken from performances of February 1994), Rafael Kubelik (who recorded it with the BSO for Deutsche Grammophon in 1973), Jorge Mester, Georg Solti, Joseph Silverstein, Michael Tilson Thomas, Charles Dutoit, Hans Graf, and James Levine (the most recent subscription performances, in December 2005, and the most recent Tanglewood performance, on August 10, 2007, followed by tour performances that same August and September in Lucerne, Düsseldorf, Berlin, and London).

To Read and Hear More...

Edmund Morris's *Beethoven: The Universal Composer* is a thoughtful, first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also noteworthy are *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood (Norton paperback); David Wyn Jones's *The life of Beethoven*, in the "Musical lives" series of compact composer biographies (Cambridge paperback); *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback), and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries on just about anyone you can think of who figured in the composer's life (Oxford). Maynard Solomon's *Late Beethoven: Music, Thought, Imagination* is a wide-ranging collection of essays that affords a close and multi-layered look at elements of the composer's late style (University of California paperback). Dating from the nineteenth century, but still crucial, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 Grove Dictionary (Norton paperback). Kerman and Tyson were also among the contributors to the revised Beethoven article in the 2001 Grove. Michael Steinberg's program notes on Beethoven's concertos (the five piano concertos, the Violin Concerto, and the Triple Concerto) are in his compilation volume *The Concerto—A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on Beethoven's concertos (but minus the Piano Concerto No. 2) are among his *Essays in Musical Analysis* (Oxford). Also worth investigating are George Grove's classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback); J.W.N. Sullivan's *Beethoven: His Spiritual Development*, published in 1927, but which remains fascinating and thought-provoking (Vintage paperback); Martin Cooper's *Beethoven: The Last Decade, 1817-1827* (Oxford paperback); Robert Simpson's *Beethoven Symphonies* and Roger Fiske's *Beethoven Concertos and Overtures*, both in the series of BBC Music Guides (University of Washington paperback); Richard Osborne's chapter on "Beethoven and the Symphony" in *A Guide to the Symphony* and Robert Simpson's chapter on "Beethoven and the Concerto" in *A Guide to the Concerto*, both edited by Robert Layton (Oxford paperback), and Jan Swafford's chapter on Beethoven in *The Vintage Guide to Classical Music* (Vintage paperback).

The Boston Symphony Orchestra recorded Beethoven's *Leonore* Overture No. 2 in 1956 with Charles Munch conducting and in 1966 with Erich Leinsdorf conducting (both RCA). Among available recordings of the *Leonore* No. 2, probably your best bet is a compilation disc of Beethoven overtures. Nikolaus Harnoncourt and the Chamber Orchestra of Europe have recorded all three *Leonore* overtures along with the *Coriolan*, *Egmont*, *Fidelio*, *Creatures of Prometheus*, and *Ruins of Athens* overtures. Herbert von Karajan recorded all of the aforementioned, as well as the *King Stephen*, *Namensfeier*, and *Consecration of the House* overtures, with the Berlin Philharmonic (Deutsche Grammophon). Daniel Harding recorded the *Leonores* 1, 2, and 3 along with the *Coriolan*, *Egmont*,

Fidelio, *Creatures of Prometheus*, and *Ruins of Athens* overtures, with the Deutsche Kammerphilharmonie Bremen (Virgin Classics).

There are recordings of *Leonore* (the original version of Beethoven's *Fidelio*) led by Herbert Blomstedt (on Berlin Classics) and John Eliot Gardiner (on Deutsche Grammophon Archiv). Blomstedt's *Leonore* and *Florestan* are Edda Moser and Richard Cassilly; Gardiner's are Hillevi Martinpelto and Kim Begley. Blomstedt's set employs spoken dialogue and is true to Beethoven's original version of 1805. Gardiner's makes choices among Beethoven's subsequent musical revisions and uses a newly fashioned German narration (rather than dialogue) to link the musical numbers. The classic recorded account of *Fidelio* is Otto Klemperer's, with Christa Ludwig and Jon Vickers, from 1962 (EMI). Bernard Haitink's recording, from 1989, has Jessye Norman and Reiner Goldberg as *Leonore* and *Florestan* (Philips). DVDs of *Fidelio* include a 2002 Metropolitan Opera production led by James Levine, with Karita Mattila and Ben Heppner (Deutsche Grammophon), and two conducted by Bernard Haitink: a Glyndebourne Festival production from 1979 with Elisabeth Söderstrom and Anton de Ridder (Arthaus Musik) and, more recently, a Zurich Opera House production from 2008 with Melanie Diener and Robert Zaccà (Opus Arte).

The Boston Symphony Orchestra recorded Beethoven's piano concertos in the 1980s with Rudolf Serkin under Seiji Ozawa's direction (Telarc) and in the 1960s with Arthur Rubinstein under the direction of Erich Leinsdorf (RCA). Bernard Haitink has recorded Beethoven's five piano concertos with Murray Perahia and the Concertgebouw Orchestra of Amsterdam (Sony Classical). Emanuel Ax recorded Beethoven's piano concertos 4 and 5 with André Previn and the Royal Philharmonic Orchestra (RCA). Other noteworthy sets of the five piano concertos include Daniel Barenboim's with Otto Klemperer and the Philharmonia Orchestra (EMI), Alfred Brendel's recorded live with James Levine and the Chicago Symphony Orchestra (Philips), Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), Mitsuko Uchida's with Kurt Sanderling conducting the Bavarian Radio Symphony and the Royal Concertgebouw Orchestra of Amsterdam (Philips), and Stephen Kovacevich's with Colin Davis and the BBC Symphony and London Symphony Orchestra (Philips). Barenboim also recorded the Fourth and Fifth concertos as conductor/soloist with the Berlin Philharmonic (EMI) and led recordings of all five piano concertos with Arthur Rubinstein and the London Philharmonic (RCA). Among historic issues, Artur Schnabel's recordings from the 1930s with Malcolm Sargent conducting the London Philharmonic have always held a special place (various labels, notably budget-priced Naxos Historical).

Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from *The New Grove Dictionary of Music and Musicians* (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides (University of Washington paperback). Two relatively recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino).

The Boston Symphony Orchestra recorded the Concerto for Orchestra with Erich Leinsdorf in 1962 (RCA), with Rafael Kubelik in 1973 (Deutsche Grammophon), and live with Seiji Ozawa in 1994 (Philips, with Bartók's original ending). In addition, the premiere broadcast of December 30, 1944, with Serge Koussevitzky and the BSO (also with the original ending) was included in the BSO's twelve-disc box set "Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000" (available in the Symphony Shop). Other recordings include Pierre Boulez's with the Chicago Symphony Orchestra (Deutsche Grammophon), Antál Dorati's with the Hungarian State Orchestra (Mercury Living Presence), Iván Fischer's with the Budapest Festival Orchestra (Hungaroton),

Ferenc Fricsay's with the Berlin Radio Symphony (Deutsche Grammophon "Originals"), Daniele Gatti's with the Royal Philharmonic Orchestra (Conifer Classics, including both the original and revised endings), James Levine's with the Chicago Symphony Orchestra (Deutsche Grammophon), Fritz Reiner's with the Chicago Symphony (RCA), and Georg Solti's with the Chicago Symphony (London).

Marc Mandel

Guest Artists

Bernard Haitink

With an international conducting career that has spanned more than five decades, Amsterdam-born Bernard Haitink is one of today's most celebrated conductors. Principal Conductor of the Chicago Symphony Orchestra since 2006, he was for more than twenty-five years at the helm of Amsterdam's Royal Concertgebouw Orchestra as its music director. He has also previously held posts as music director of the Dresden Staatskapelle, the Royal Opera–Covent Garden, Glyndebourne Festival Opera, and the London Philharmonic. He is Conductor Laureate of the Royal Concertgebouw Orchestra and Conductor Emeritus of the Boston Symphony Orchestra and has made frequent guest appearances with most of the world's leading orchestras. Mr. Haitink began the 2009-10 season with a European tour with the Chicago Symphony, performing in Vienna, Paris, London, and at the Berlin and Lucerne festivals. He performed last autumn with the London Symphony Orchestra, both in London and in a series of three programs of Schubert and Mahler at Avery Fisher Hall in New York, and returned to the Royal Concertgebouw Orchestra to lead the traditional Christmas Day concert. Other highlights include concerts with the Berlin Philharmonic, Boston Symphony, and Bayerischer Rundfunk orchestras, and a Beethoven cycle with the Chicago Symphony. Mr. Haitink has recorded widely for the Philips, Decca, and EMI labels, with the Concertgebouw, the Berlin Philharmonic, the Vienna Philharmonic, and the Boston Symphony Orchestra. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bavarian Radio Orchestra and Dresden Staatskapelle. His recording of Janáček's *Jenůfa* with the orchestra, soloists, and chorus of the Royal Opera House, Covent Garden, received a Grammy Award for best opera recording in 2004. With the Boston Symphony Orchestra he has recorded Brahms's four symphonies and Alto Rhapsody, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. His most recent recordings are the complete Brahms and Beethoven symphonies with the London Symphony Orchestra on the LSO Live label, and Mahler's symphonies 1, 3, and 6, Bruckner's Symphony No. 7, and Shostakovich's Symphony No. 4 with the Chicago Symphony on their new "Resound" label. The Shostakovich recording was awarded a Grammy for Best Orchestral Performance of 2008. Bernard Haitink has received many international awards in recognition of his services to music, including both an honorary Knighthood and the Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. He was named *Musical America's* "Musician of the Year" for 2007. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971, became the orchestra's principal guest conductor in 1995, and was named Conductor Emeritus of the BSO in 2004. In addition to concerts in Boston, he has led the orchestra at Tanglewood (where he appeared for the first time in 1994), Carnegie Hall, and on a 2001 tour of European summer music festivals. Prior to this season, his most recent appearances with the orchestra were in March 2008 at Symphony Hall (leading Bach's *St. Matthew* Passion and a Bartók/Schubert program with András Schiff) and in July 2008 at Tanglewood (leading an all-Beethoven program, and Mahler's *Resurrection* Symphony). This season, besides conducting this week's final subscription concerts of 2009-10, he led a program of Debussy, Ibert, and Brahms in November with soloist James Galway, and a program of music by Strauss and Mozart last week with BSO principal horn James Sommerville.

Emanuel Ax

In recognition of the bicentenaries of Chopin and Schumann in 2010, and in partnership with London's Barbican, Amsterdam's Concertgebouw, Carnegie Hall, the Los Angeles Philharmonic, and the San Francisco Symphony, Emanuel Ax has commissioned new works from composers John Adams, Peter Lieberson, and Osvaldo Golijov for three recital programs to be presented in each of

those cities with colleagues Yo-Yo Ma and Dawn Upshaw. In addition, he returns to the orchestras of Chicago, Philadelphia, and Boston for subscription concerts, tours Asia with the New York Philharmonic and Alan Gilbert, and tours in Europe with both the Chamber Orchestra of Europe under James Conlon and the Pittsburgh Symphony under Manfred Honeck. Last season's engagements included a duo-recital tour with Yefim Bronfman with performances at Chicago's Orchestra Hall, Walt Disney Hall in Los Angeles, and Carnegie Hall; a performance with Itzhak Perlman and Yo-Yo Ma at Carnegie Hall; and solo recital tours in both North America and Europe. He toured the Far East with the Dresden Staatskapelle and Fabio Luisi, with whom he recorded Strauss's *Burleske* for Sony Classical; performed with the Tonhalle Orchestra, the Bayerischer Rundfunk Orchestra in Munich and Carnegie Hall, the London Philharmonia, and the Orchestre National de France; and, partnered with Yo-Yo Ma, collaborated with the Mark Morris Dance Group in a dance work jointly commissioned by Tanglewood and the Mostly Mozart Festival. An exclusive Sony Classical recording artist since 1987, Mr. Ax recently released Mendelssohn piano trios with Yo-Yo-Ma and Itzhak Perlman, Strauss's *Enoch Arden* narrated by Patrick Stewart, and two-piano music with Yefim Bronfman. Mr. Ax has received Grammy awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with Yo-Yo Ma of the Beethoven and Brahms cello sonatas. In recent years, Mr. Ax has turned his attention toward the music of 20th-century composers, premiering works by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng, and Melinda Wagner. He is also devoted to chamber music; he has worked regularly with such artists as Young Uck Kim, Cho-Liang Lin, Yo-Yo Ma, Edgar Meyer, Peter Serkin, and Jaime Laredo, and was a frequent collaborator with the late Isaac Stern. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. He attended Columbia University, where he majored in French. He won the first Arthur Rubinstein International Piano Competition in Tel Aviv in 1974 and the Michaels Award of Young Concert Artists in 1975, followed four years later by the Avery Fisher Prize. He is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Yale and Columbia universities. For more information about Mr. Ax, please visit emanuelax.com. Emanuel Ax made his Boston Symphony Orchestra debut in August 1978 at Tanglewood and his BSO subscription series debut in December 1980. His most recent subscription appearances were in April 2007, playing Brahms's Piano Concerto No. 1, since which time he has appeared twice with the orchestra at Tanglewood, playing Mozart's E-flat piano concerto, K.271, in August 2007 and Beethoven's Piano Concerto **No. 4 in July 2009**.