Thursday, November 13, 8pm | THE VIRGINIA WELLINGTON CABOT MEMORIAL CONCERT
Saturday, November 15, 8pm | THE STEPHEN AND DOROTHY WEBER CONCERT

MAREK JANOWSKI conducting

DVORÁK	CELLO CONCERTO IN B MINOR, OPUS 104
	Allegro Adagio, ma non troppo Finale: Allegro moderato
	ALBAN GERHARDT
	{INTERMISSION}
BEETHOVEN	SYMPHONY NO. 6 IN F, OPUS 68, "PASTORAL"
	Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
	Scene at the brook. Andante molto mosso
	Cheerful gathering of the country folk. Allegro—
	Thunderstorm. Allegro—
	Shepherd's song. Happy, grateful feelings after the storm. Allegretto

These concerts will end about 9:55.

Antonín Dvorák

Cello Concerto in B minor, Opus 104

ANTONÍN DVORÁK was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. He composed his B minor Cello Concerto in New York, beginning the first movement on November 8, 1894, and the finale on New Year's Day of 1895. He had meanwhile begun the full score on November 18, reaching the finale on January 12, 1895, and completing the whole, "Thanks be to God...9 February 1895, on the day of [our] son Otácek's birthday, Saturday in the morning, 11:30 a.m." A month after he returned home, Dvorák's sister-in-law, Josefina Kaunitzová, with whom he had once been in love, died of a serious illness, leading the composer to substitute sixty bars of new music replacing four measures just before the end of the piece (see below). After the last bar, he wrote in the manuscript: "I finished the Concerto in New York, but when I returned home to Bohemia I changed the end completely as it stands here now. Písek, 11 June 1895." The score is dedicated to Dvorák's close friend, the cellist Hanus Wihan, but the first performance was given by Leo Stern as soloist with the London Philharmonic Society at Queen's Hall on March 19, 1896, under the composer's direction. The Boston Symphony Orchestra gave the first American performance on December 19, 1896, at the Music Hall in Boston, with Emil Paur conducting and then BSO principal cellist Alwin Schroeder as soloist.

IN ADDITION TO THE SOLO CELLIST, the score calls for an orchestra of two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, and strings, plus triangle in the last movement only.

Antonín Dvorák once said that he "studied with the birds, flowers, trees, God, and myself," and even late in life, at the height of his popularity, he described himself as "a very simple person...a plain and simple Bohemian *Musikant*." In the spring of 1891 Dvorák received an invitation from Jeannette Thurber—a former music teacher who was the wife of a wealthy wholesale grocer, and who had

unsuccessfully attempted to establish an English-language opera company in New York in competition with the Metropolitan Opera, thereby losing herself and her husband $1,500,000—to come to America as Director of the National Conservatory of Music, which Mrs. Thurber had founded in 1885. The decision to leave home was very difficult for Dvorák, but Mrs. Thurber's persistence won out, and the composer arrived in New York on September 27, 1892, having agreed to the conditions of a two-year contract that included three hours' daily teaching, preparation of student concerts, conducting concerts of his own in various American towns, and a salary of $15,000 each year. It was Mrs. Thurber's aim that Dvorák provide a figurehead for her Conservatory and found an American school of composition, and this first extended stay in the United States produced his *New World* Symphony—composed between January and May 1893 and premiered by the New York Philharmonic under Anton Seidl on December 16, 1893—as well as his F major string quartet, Opus 96, and the E-flat string quintet, Opus 97, each dubbed "*The American*" and both written during his summer vacation in 1893 at the Czech community of Spillville, Iowa.

The father of Dvorák's secretary and assistant Joseph Kovarík was schoolmaster, organist, and choirmaster in Spillville, and Dvorák decided to summer there with his wife, six children, a sister, and a maid rather than travel back to Bohemia. This was the happiest time Dvorák spent in America, for here he was entirely free of the hustle-bustle of the big city, where he had avoided social obligations whenever possible, where he had chosen apartment living over hotel accommodations (composing amidst the domestic clatter of the kitchen), where he regularly watched the steamboats depart for Europe (he was also fascinated with trains, but observing their departures was more difficult since he could not get onto the platforms without a ticket and so had to travel up to 155th Street to see them), and where the pigeons of Central Park evoked fond memories of those he raised at his country home in Vysoká, even if he could not get to know the American birds quite so well. But Dvorák obviously did like America enough to sign a second contract with Mrs. Thurber for a third year at the Conservatory—he was held in particularly high regard, he enjoyed the traveling, there were significant musical acquaintanceships (among them Anton Seidl of the Philharmonic and Victor Herbert, then head of the cello class at the Conservatory and who, together with Dvorák, was asked by Mrs. Thurber to provide music for a four-hundredth-anniversary observance at the 1892 Chicago World's Fair of Columbus' discovery of America), and there were financial advantages—although once again the decision process was a protracted one, partly because the Thurbers' shaky finances at the time resulted in the composer's salary coming in only on an irregular basis, and partly because Dvorák was once more hesitant to leave his homeland for a long period.

On November 1, 1894, he took up his post as Director of the National Conservatory for a third term—this one spent entirely in New York, thereby making him all the more nostalgic for Bohemia—and it was during this time that he composed his Cello Concerto in B minor. Three people figured prominently in its history besides the composer: Victor Herbert, Hanus Wihan, and Josefina Kaunitzová. The Irish-born Herbert—best-known now as the composer of such popular operettas as *Babes in Toyland* and *Naughty Marietta*, but also a conductor, and himself a cellist fine enough to be principal at the Metropolitan Opera—gave the first performances of his own Second Cello Concerto with Seidl and the Philharmonic on March 9 and 10, 1894. Dvorák, in attendance at the premiere, was delighted with the work, and with his friend Hanus Wihan in mind as soloist, he soon turned to composing a cello concerto in response to Wihan's request of some time earlier. Cellist of the Bohemian Quartet, Wihan suggested a number of revisions to the solo line of Dvorák's concerto, some of which were adopted by the composer.

On one point, however, Dvorák would not bend: Wihan wrote a fifty-nine-bar cadenza for insertion into the finale, but this would have conflicted with Dvorák's conception of the ending as a tribute to his beloved sister-in-law Josefina Kaunitzová. While working on the second movement of the concerto, the composer had received word that Josefina was seriously ill, and this prompted him to include, in the middle part of the slow movement, a reference to his song, "*Leave me alone*" ("*Kéz duch mÞuj sám*"), the first of the Four Songs, Opus 82, from 1887-88, and a special favorite of Josefina's. Shortly after Dvorák's return home, Josefina died, and he wrote sixty bars of new, quiet music for insertion just before the end of the last movement. Here, in addition to a poignant reminiscence of the main first-movement theme (all the more touching for its "minor-modeness" in

the context of the B major finale), Dvorák brings in another recollection of "*Leave me alone*," giving it now to solo violin in its high register, lovingly harmonized by flutes, before it passes in a further variant to the solo cello. Yet Dvorák ends the music in a burst of high spirits, on, in Otakar Sourek's words, "a note of almost incoherent happiness at being home at last in his beloved Bohemia," and here we have a hint to the character of the work as a whole, which, though a product of the composer's time in America, has nothing in it of that country.

The concerto is brilliantly and vividly scored from the very start, where Dvorák, in his typical fashion, alternates high and low registers to maximum effect before filling in the orchestral texture (compare, for example, the beginning of the Eighth Symphony). The writing for the solo instrument is exquisite and virtuosic throughout, and Dvorák's unceasing care and invention in setting it against the orchestral backdrop is a source of constant pleasure. The themes are strongly characterized, yet readily transferable from orchestra to soloist: thus, in the first movement, the two principal themes sound just as fresh in the soloist's hands as they do in the orchestral exposition (Tovey called the second subject "one of the most beautiful passages ever written for the horn"). At the end of the concerto, the return of ideas from the first two movements brings a touching unity to the whole, and the "turn figure" of the rondo theme in the last movement provides an unconscious link to the mood of the opening Allegro, whose main theme includes a similar sixteenth-note turn.

Dvorák also proves himself a wise master of formal architecture. In the first movement, after introducing *both* principal first-movement themes in the orchestra and then allowing the soloist to expand upon them at length, he lets the central episode of the development—a magical treatment of the first theme in the dreamily distant key of A-flat minor, the tune in the cello being set against a solo flute countermelody—build directly to the recapitulation of the *second* subject before a final joyous and further expansion of the main theme by the soloist leads to the brilliant series of fanfares that brings the movement to a close. Following the songful Adagio, the expansively lyric episodes of the otherwise exuberant rondo finale (one of them highlighting the solo violin against a series of trills and then harmony at the lower tenth in the solo cello) there lead the composer to a similar sort of architectural foreshortening.

The standard literature for solo cello and orchestra is not large. Besides the Dvorák, there are the two Haydn concertos, the two Saint-Saëns concertos, Tchaikovsky's *Rococo* Variations, and, in this century, the concertos by Elgar and Shostakovich. Add to this the Beethoven Triple Concerto for piano, violin, and cello, the Brahms Double for violin and cello, the hard-to-pull-off Schumann Cello Concerto, and, for the sake of completeness, if in another realm, Strauss's *Don Quixote*. When Johannes Brahms, who had composed his own Double Concerto in 1887 as something of a lark, first saw the score of Dvorák's concerto, he commented, "Why on earth didn't I know that one could write a cello concerto like this? If I had only known, I would have written one long ago!" Indeed, as far as today's audiences are concerned, the B minor Cello Concerto would seem to hold pride of place, and for good reason: it reminds us that for all his international fame, Dvorák never lost sight of who or what he was—"a plain and simple Bohemian *Musikant*," yes, but one of uncommon skill, sensitivity, and genius.

Marc Mandel

THE FIRST AMERICAN PERFORMANCE *was given by the Boston Symphony Orchestra on December 19, 1896, at the Music Hall in Boston, with Emil Paur conducting and then BSO principal cellist Alwin Schroeder as soloist. The concerto has also been played in BSO concerts by Schroeder and Heinrich Warnke under Wilhelm Gericke's direction; by Otto Urack and Joseph Malkin under Karl Muck; by Jean Bedetti under Pierre Monteux, in a performance of just the first movement; by Zara Nelsova under Ernest Ansermet; Gregor Piatigorsky under Serge Koussevitzky, Richard Burgin, and Charles Munch; Pierre Fournier and André Navarra under Munch; Leonard Rose under Munch and Erich Leinsdorf; Stephen Kates under Leinsdorf; Mstislav Rostropovich under Leinsdorf and Seiji Ozawa; Jules Eskin under Charles Mackerras; Frans Helmerson under Ozawa; Yo-Yo Ma under Ozawa and David Zinman; Mischa Maisky under Robert Spano; and Lynn Harrell under Roger Norrington. The*

most recent subscription performances were in April 2002, with Mstislav Rostropovich and Seiji Ozawa, in concerts celebrating Rostropovich's seventy-fifth birthday. The most recent Tanglewood performance was on August 4, 2007; the soloist was Yo-Yo Ma, with James Levine conducting at short notice in place of Edo de Waart.

Ludwig van Beethoven

Symphony No. 6 in F, Opus 68, "Pastoral"

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the bulk of the "Pastoral" Symphony during the fall of 1807 and early part of 1808 (a few sketches go back as far as 1803); he had sold the symphony to the publisher Breitkopf & Härtel by September 1808. It was first performed in a concert consisting of new compositions by Beethoven—including the premieres of the Fifth and Sixth symphonies, the Fourth Piano Concerto, the Choral Fantasy, and several movements from the Mass in C—on December 22, 1808, at the Theater an der Wien in Vienna.

THE SYMPHONY IS SCORED for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings.

It is common that the circumstances of a work's creation and the work itself take shape in antipathetic ways. So it was with Beethoven's Sixth Symphony, titled *Pastoral*. This work of placid and artless charm, mesmerizing as a midsummer day, involved the composer in as much labor and uncertainty as anything else he wrote. Its very conception led him on a protracted battle with himself. As is so often the case with artists, in the *Pastoral*, simple didn't come easy.

Beethoven began the project determined to create a piece on the theme of a visit to the country, decked out with dancing peasants, babbling brook, and raging thunderstorm. At the same time, Beethoven rather deplored illustrative music, as did most cognoscenti of the time. The age saw many popular works depicting battles, shepherds, birds, baying hounds, and so on, and sophisticated listeners found them on the whole tacky. Even the descriptive moments in Haydn's much-loved oratorios *The Creation* and *The Seasons* (including birds flying and singing, crickets chirping, a brook, a storm) attracted a good deal of critical disdain, in which Beethoven joined: said a pupil, "He frequently laughed at musical paintings and scolded trivialities of this sort. Haydn's 'Creation' and 'The Seasons' were frequently ridiculed." Haydn himself dismissed some of his own tone-painting as "Frenchified trash."

So why did Beethoven take up such a work fraught with potential for cliché and triviality, and why did he place the piece among his symphonies, which were the crown of his works? After all, he wrote plenty of potboilers including the gloriously trashy *Battle Symphony*. But he did not place such things among his real symphonies and did not give them the months of labor the *Pastoral* cost him—130 surviving pages of sketches, the most extensive that survive for any of his instrumental works.

As usual, Beethoven did not explain his motivation, but some of it seems clear enough. His feeling for nature was one of the abiding passions of his life. "No one can love the country as much as I do," he wrote. "For surely woods, trees, and rocks produce the echo which man desires to hear." He means an echo of all creation, a yearning for the divine. Walking, especially in the country, was an essential element of his creative process. Always when on the move he carried a sketchbook in which to jot down ideas. One of those ideas, from around summer 1803, was a babbling figure marked "Murmur of the brook." First the figure is in treble clef, then in bass, with the note, "The bigger the brook, the deeper the tone." Probably it was written on the spot, attempting to turn the sound of the brook directly into music. It is generally surmised that this sketch from 1803 was the first idea in the direction of the *Pastoral* Symphony that took shape five years later. Surely the symphony was written as his testament to nature as a prime inspiration of his spirit and his art, and to spread that faith wider in the world.

That is motivation enough, but there was more. Ironically, some of the impetus surely had to do with Haydn, *The Seasons*, and *The Creation*. For all the carping those oratorios received from Beethoven,

Haydn, and others, they were a virtual cult in Vienna in those years, the peerless musical works about nature. It appears that Beethoven wanted to challenge the primacy of Haydn's oratorios, but chose to take on his old teacher on the turf Beethoven had made particularly his own: the symphony. Nature in the *Pastoral* would be his answer to nature in Haydn. Preferably, an answer without Frenchified trash.

A final motivation figures in. With Beethoven the expressive and the technical always worked together, and in the *Pastoral* the technical challenge was daunting. When he came to the piece Beethoven had created a bold new scale of drama in the forms and genres he inherited from Haydn and Mozart. He filled sonata form and the other models with unprecedented intensity, individuality, contrast, even violence—as in the raging Fifth Symphony, written alongside the *Pastoral* and premiered on the same legendary 1808 concert. The game of the *Pastoral* is to turn the familiar forms in the opposite direction: an anti-violent, anti-contrast, anti-dramatic work. Is there any other symphony in which the first-movement sonata-form development section creates no tension whatever, but simply spins out calmly and beautifully, without surprises, without a minor key, virtually without a minor chord?

Of course, into this halcyon tableau enters one great interruption, exception, bombshell: the fourth-movement "Storm," which is made of the most tumultuous harmonies and gestures available in Beethoven's language. The prime challenges of this symphony were to create long stretches of expressively and gesturally static music without becoming boring, and to join that seamlessly to an episode of hair-raising violence. This is a supremely difficult feat—therefore one to get Beethoven's creative juices flowing.

Beyond the shaping of the music, in which subtleties of timing and gesture are all, Beethoven waged an interior battle over the matter of tone-painting. In the sketches as he noted ideas toward titles for the movements, he repeatedly cautioned himself: "One leaves it to the listener to discover the situation....Also without descriptions the whole will be perceived more as feeling than tone painting....Who treasures any idea of country life can discover for himself what the author intends....All tone painting in instrumental music loses its quality if it's pushed too far." To the contrary, the musical sketches have delightfully specific annotations: "Thunder bass." "Lightning." "Rather idyllic." And of course the second movement ends with literal-as-possible birdcalls, where he pushes tone painting about as far as it goes.

First movement: "Awakening of happy feelings on arrival in the country." This work so fraught with the risk of cliché starts off with a little lilting tune and establishes itself as unmistakably pastoral, yet utterly new. We immediately hear Beethoven's main method: wisps of tune turn over and over, the opening themelet unchanging for ten bars in a row on the first page. A later age, rediscovering the hypnotic effect of repetition, would call this kind of music Minimalism. We are placed into a sunny, lazy morning in the country. Themes spin out effortlessly, however much effort they cost the composer, and the mood never departs from good cheer or the music from its simple ideas. No shadows, no griefs: bliss.

Second movement: "Scene by the Brook." Afternoon. Where the first movement lilts, this one murmurs and flows. Again, no tension despite the presence of usually tension-filled sonata form. At the end, Beethoven labels the birdcalls in the score so everybody will know which is nightingale, quail, and cuckoo.

"Merry Gathering of Peasants." Say, late afternoon after the day's work. This is meanwhile the third-movement scherzo one expects in a symphony, with the expected gestures and formal layout. But it is an interrupted form, because this movement has the job of preparing the storm. It begins cheerfully as ever, and its second theme introduces a parody of a village wind band with soloists who can't find the beat and a bassoonist who tries to get them back on it. The expected "Trio" section of this scherzo is a driving, stamping two-beat peasant dance—and the necessary transition, because even if it's in a major key this dance is more intense than anything we've heard. On the verge, one might say, of stormy.

The opening of the scherzo returns in due order, but this time it is cut short by a sudden, distant tremolo: "thunder bass." There is a moment of emptiness, a smattering of rain, and then with a crash the storm is on us. This is wild music for its day, not just minor-key but dissonant, roaring, harmonically ambiguous. One can note the specifics of thunder and lightning or just let it wash over, which it does briskly.

Then the fifth movement, though not really because the "Storm" serves as an extended introduction to the finale (and/or a second scherzo). Thus Beethoven here as in his other symphonies does not essentially violate the traditional four-movement pattern. The title is "Joyful and Grateful Feelings After the Storm," and it unfolds as rondo-ish variations—something of a hybrid form, in any case less dramatic and tension-filled than Beethoven's sonata-form finales. Earlier sketches for the title show that the gratefulness is to God, and so this is a partly hymnlike, partly folk-like song of thanks, most of it based on the gentle horn call of the opening. We are back in the halcyon, in the evening after the storm; it is a happy ending with a new spiritual earnestness illuminating the gently wandering course of the music.

In the end, Beethoven had his pictures and transcended them too. The operative ideas remain the cautions in the sketchbook: "More feeling than tone painting," and elsewhere, "Arrival in the country. Effect on the soul." For all its lovely tableaus, the *Pastoral* is more interior monologue than illustration, a play of placid light and shade and storm across the souls of composer and listener.

Jan Swafford

JAN SWAFFORD *is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and "The Vintage Guide to Classical Music." An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.*

THE FIRST AMERICAN PERFORMANCE *of Beethoven's "Pastoral" Symphony took place in Philadelphia on November 26, 1829, at a concert of the Musical Fund Society, Charles Hupfeld conducting. Henry Schmidt led the first Boston performance, given by the Academy of Music at the Odeon, on January 15, 1842.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Beethoven's "Pastoral" Symphony was conducted by Georg Henschel in January 1882, during the orchestra's inaugural season. Since then, the BSO has performed it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Charles Munch, Lorin Maazel, Erich Leinsdorf, Joseph Krips, William Steinberg, Leonard Bernstein, Ferdinand Leitner, Klaus Tennstedt, Seiji Ozawa, Michael Tilson Thomas, Bernard Haitink, Kurt Sanderling, Sir Simon Rattle, Hugh Wolff, Rafael Frühbeck de Burgos, Sir Colin Davis (the most recent subscription performances, in January 2007), and Haitink again (the most recent Tanglewood performance, on July 11, 2008).*

To Read and Hear More...

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

Donald Francis Tovey's note on the concerto is among his *Essays in Musical Analysis* (Oxford paperback). Further discussion of the Cello Concerto can be found in *A Guide to the Concerto*, edited by Robert Layton, in Robert Simpson's chapter on "The Concerto After Beethoven" (also Oxford paperback).

There are two Boston Symphony recordings of Dvorák's Cello Concerto, from 1960 with Charles Munch and soloist Gregor Piatigorsky (RCA), and from 1985 with Seiji Ozawa and Mstislav Rostropovich (Erato). James Levine recorded the concerto with Lynn Harrell and the London Symphony Orchestra in 1974 (RCA). Other noteworthy recordings include Yo-Yo Ma's with Kurt Masur and the New York Philharmonic (Sony Classical), Jacqueline du Pré's with Daniel Barenboim and the Chicago Symphony (EMI), Pierre Fournier's with George Szell and the Berlin Philharmonic (Deutsche Grammophon), Truls Mørk's with Mariss Jansons and the Oslo Philharmonic (Virgin Classics), Rostropovich's with Herbert von Karajan and the Berlin Philharmonic (Deutsche Grammophon "Originals"), and Janos Starker's with Antál Dorati and the London Symphony Orchestra (Mercury). Those interested in historic recordings should seek out Pablo Casals's with George Szell and the Czech Philharmonic (EMI "Great Recordings of the Century," from 1937).

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 well worth knowing is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers comprehensive discussion of the composer's life, times, and works (Norton paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge 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 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the 2001 Grove. Also of interest are *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 about virtually anyone you can think of who figured in the composer's life (Oxford). Charles Rosen's *The Classical Style* remains important to anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton). Michael Steinberg's program notes on the nine Beethoven symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's time-honored program notes on the Beethoven symphonies are among his *Essays in Musical Analysis* (Oxford). Other useful treatments of the symphonies include George Grove's classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback), and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback).

The Boston Symphony Orchestra recorded Beethoven's *Pastoral* Symphony with Charles Munch in 1955 (RCA) and with Erich Leinsdorf in 1969 (also RCA, as part of a complete BSO/Leinsdorf Beethoven symphony cycle). A much acclaimed, recently completed traversal of the nine symphonies has Osmo Vänskä leading the Minnesota Orchestra; their recording of the *Pastoral* is paired with Beethoven's Symphony No. 1 (BIS). Other noteworthy complete cycles include (listed alphabetically by conductor) Claudio Abbado's with the Berlin Philharmonic (Deutsche Grammophon), Bernard Haitink's with the London Symphony Orchestra (LSO Live), Nikolaus Harnoncourt's with the Chamber Orchestra of Europe (Teldec), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), and George Szell's with the Cleveland Orchestra (Sony Classical). Period-instrument recordings have included John Eliot Gardiner's with the Orchestre Révolutionaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (originally Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). Important historic accounts of the *Pastoral* Symphony include Arturo Toscanini's 1937 recording with the BBC Symphony Orchestra (IMG Artists/EMI, in the Toscanini volume of the series "Great

Conductors of the 20th Century"), Wilhelm Furtwängler's with the Vienna Philharmonic (EMI, though live concert performances from 1947 and 1954 with the Berlin Philharmonic are arguably preferable), and Bruno Walter's 1936 recording with the Vienna Philharmonic (his first complete recording of a Beethoven symphony; IMG Artists/EMI, in the Bruno Walter volume of the series "Great Conductors of the 20th Century"). The very first, and still illuminating, complete recorded Beethoven symphony "cycle" (in quotes because several orchestras were used)—Felix Weingartner's from the 1930s with the Vienna Philharmonic, the London Symphony, the London Philharmonic, and the British Symphony Orchestra—has been reissued on CD in impressively listenable sound (Naxos).

Marc Mandel

Guest Artists

Marek Janowski

Marek Janowski has been artistic director of the Rundfunk-Sinfonieorchester Berlin since 2002 and in 2005 was appointed musical director of the Orchestre de la Suisse Romande in Geneva. He is much in demand as a guest conductor throughout the world, working on a regular basis in the United States with the Pittsburgh, Boston, and San Francisco symphony orchestras, the Philadelphia Orchestra, and in Europe with the Orchestre de Paris, the Orchester der Tonhalle Zürich, the Danish National Symphony Orchestra in Copenhagen, and the NDR-Sinfonieorchester Hamburg. Born in 1939 in Warsaw and educated in Germany, Marek Janowski held assistant positions in Aachen, Cologne, Düsseldorf, and Hamburg before becoming general music director in the opera houses of Freiburg (1973-75) and Dortmund (1975-79). His success in Dortmund led to his involvement in the international opera and concert scene. Since the late 1970s he has been a regular guest at all the world-renowned opera houses, from the Metropolitan Opera in New York to the Bayerischer Staatsoper in Munich; from Chicago and San Francisco to Hamburg; from Vienna and Berlin to Paris. In the 1990s Marek Janowski concentrated on orchestral work, continuing the great German conducting tradition in the symphonic repertoire. He enjoys an outstanding reputation in Europe and North America, not only for his working style, but also for his innovative programming and his ability to bring a fresh, individual interpretation to familiar repertoire. Between 1984 and 2000, as musical director of the Orchestre Philharmonique de Radio France, he led that orchestra to international fame as the leading orchestra in France. From 1986 to 1990 he was also chief conductor of the Gürzenich-Orchester in Cologne, and between 1997 and 1999 he was first guest conductor of the Deutsche Symphonie-Orchester Berlin. From 2000 to 2005 he served as music director of the Orchestre Philharmonique de Monte-Carlo, and from 2001 to 2003 also held the position of chief conductor with the Dresdner Philharmonie. Marek Janowski has made many recordings over the past thirty-five years, including numerous complete operas and symphonic cycles, many of which have been awarded international prizes. To this day, his recording of Richard Wagner's complete *Ring* cycle with the Staatskapelle Dresden (1980-83) is regarded as one of the most distinguished and musically interesting recordings to have been made of this work. Marek Janowski made his Boston Symphony debut in February 1989 and his first Tanglewood appearance in August 1990. His most recent Tanglewood appearances were two BSO concerts in August 2005, including the Beethoven Ninth that closed the orchestra's summer season that year. His most recent BSO appearances were at Carnegie Hall in March 2006, conducting Schoenberg's Chamber Symphony No. 1 and Beethoven's Ninth Symphony at short notice in place of James Levine, and subscription concerts in October 2007, when he led music of Shostakovich and Bruckner.

Alban Gerhardt

Alban Gerhardt, one of the world's most sought-after cellists, now has a magnificent instrument made by the legendary Matteo Gofriller at his disposal. Since his career-launching debut with the Berlin Philharmonic in 1991, Mr. Gerhardt has appeared with more than 160 orchestras worldwide, including recent debuts with the Boston Symphony, Cleveland Orchestra, Los Angeles Philharmonic (at both Disney Hall and the Hollywood Bowl), National Symphony, the Philadelphia Orchestra, and the San Francisco Symphony. Conductors with whom he has collaborated include James Conlon, Sir Colin Davis, Christoph von Dohnányi, Christoph Eschenbach, Miguel Harth-Bedoya, Marek Janowski, Paavo and Neeme Järvi, Yakov Kreizberg, Fabio Luisi, Sir Neville Marriner, Kurt Masur, Sakari Oramo, Leonard Slatkin, and Michael Tilson Thomas. Other recent engagements include

appearances with the Berlin Philharmonic under Christian Thielemann, the Bavarian Radio Orchestra (with Lisa Batiashvili) under Hans Graf, the Gewandhaus Orchestra of Leipzig under Dimitri Kitaenko, the BBC Symphony under John Adams, the Orchestre de la Suisse Romande under Yutaka Sado, KBS Seoul under Claus Peter Flor, and the Toronto Symphony under Peter Oundjian. With an extensive repertoire of more than fifty concertos, Alban Gerhardt seeks to enlarge the cello repertoire by collaborating with such composers as Unsuk Chin, Peteris Vasks, Brett Dean, Jörg Widmann, Osvaldo Golijov, Mathias Hinke, and Matthias Pintscher. His recital partners include Steven Osborne, Cecile Licad, Lars Vogt, Christian Tetzlaff, Lisa Batiashvili, Julia Fischer, Tabea Zimmermann, and Emmanuel Pahud. He has appeared at numerous international festivals and in such celebrated venues as London's Wigmore Hall, Berlin's Philharmonie, Suntory Hall in Tokyo, and the Châtelet in Paris. He received the Midem Classic Award in 2006 for his Hyperion debut CD (concertos by Enescu, Dohnányi, and d'Albert); a second Hyperion disc features works by Schnittke and Shostakovich with pianist Steven Osborne. Mr. Gerhardt has twice received the ECHO Classics Prize: in 2003 for Rubinstein's First Cello Concerto (MDG Gold) and in 1998 for the Brahms cello sonatas with pianist Markus Groh (Harmonia Mundi). Other recordings on EMI, Chandos, BBC Music Magazine, and Oehms Classics featuring him in concertos by Dvorák, Barber, Berkeley, Brahms, Bridge, Jacobi, and Rubinstein, as well as several recitals, are also available. Recently released was the second volume of "Romantic Cello Concertos," including works by Schumann, Gernsheim, Dietrich, and Volkmann with the Berlin Radio Symphony Orchestra under Hannu Lintu. Born in Berlin to a musical family, Alban Gerhardt began playing piano and cello at eight, excelling in both instruments. His most important teachers were Boris Pergamenschikow, Markus Nyikos, and Frans Helmerson. Mr. Gerhardt nurtures a special mission, believing that classical music can be opened up to a younger audience by breaking the conventions of listening to music and attending concerts. For more information, please visit www.albangerhardt.com. Mr. Gerhardt's only previous Boston Symphony appearances were in April 2005, when he performed Schumann's Cello Concerto with Christoph von Dohnányi conducting.