

~ Program Notes ~

BEETHOVEN and SHOSTAKOVICH

Boston Symphony Orchestra

Friday, November 28, 2003 1:30PM

Saturday, November 29, 2003 8:00PM

Tuesday, December 2, 2003 8:00PM

Symphony Hall

Boston, Massachusetts

Kurt Masur, conductor

Yefim Bronfman, piano

BEETHOVEN

Leonore Overture No. 3

BEETHOVEN

Piano Concerto No. 3 in C minor, Opus 37

SHOSTAKOVICH

Symphony No. 1 in F minor, Opus 10

Pre-Concert talk given by Elizabeth Seitz, Boston University and New England Conservatory, prior to each performance in Symphony Hall. Free to performance ticket holders.

Ludwig van Beethoven

Leonore Overture No. 3

Ludwig van Beethoven was born in Bonn, then an independent electorate, probably on December 16, 1770 (he was baptized on the 17th), and died in Vienna on March 26, 1827. He completed the Leonore Overture No. 3 in March 1806 for the second version of the opera we know now as "Fidelio," and it was first played on March 29, 1806, at a performance of the opera under the direction of Ignaz von Seyfried. The first American performance of the overture was given on December 7, 1850, in Boston, by the Musical Fund Society under George J. Webb at the Tremont Temple. Georg Henschel led the first Boston Symphony performances in March 1882 during the orchestra's first season. It has also been heard at BSO concerts under Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, George Schnéevoigt, Serge Koussevitzky, Daniele Amfitheatrof, Tauno Hannikainen, Richard Burgin, Leonard Bernstein, Charles Munch, Erich Leinsdorf, William Steinberg, Eugene Ormandy, Seiji Ozawa (including the most recent subscription performances in February 1994, and tour performances in Japan in May 1999), Lukas Foss, Stanislaw Skrowaczewski, Charles Dutoit, Christoph Eschenbach, and Hans Graf (the most recent Tanglewood performance, on July 19, 2003). The overture is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Beethoven's love affair with opera was long and not fairly requited. During the last four years of his life, he cherished a plan to collaborate with the poet Franz Grillparzer on a work based on the legend of the fairy Melusine, and the success of the one opera he actually wrote, the work that began as *Leonore* and came finally to be called *Fidelio*, came slowly and late, and at the cost of immense pain. That Beethoven, over the course of a decade, wrote four overtures for the work tells its own story. These four works embody three distinct concepts, *Leonore* No. 2 (1805) and *Leonore* No. 3 (1806) being variant workings-out of the same design, while the *Fidelio* Overture (1814) is the most different of the bunch. *Fidelio* is the one that normally introduces performances of the opera, which is in accordance with Beethoven's final decision on the question, and *Leonore* No. 3 is the most popular of the four as a concert piece. (*Leonore* No. 3 also shows up in the opera house from time to time, as a sort of aggressive intermezzo before the finale, but that is strictly a touch of conductorial vanity, and the fact that Mahler was among the first so to use the piece does not in any way improve the idea.)

Leonore-Fidelio is a work of the type historians classify as a "rescue opera," a genre distinctly popular in Beethoven's day. A man called Florestan has been spirited away to prison by a right-wing politician by the name of Don Pizarro. Florestan's whereabouts is not known, and his wife, Leonore, sets out to find him. To make her quest possible, she assumes male disguise and takes the name of Fidelio. She finds him. Meanwhile, Pizarro gets word of an impending inspection of the prison by a minister from the capital. The presence of the unjustly held Florestan is compromising to Pizarro, who determines simply to liquidate him. At the moment of crisis, Leonore reveals her identity and a trumpeter on the prison tower signals the sighting of the minister's carriage.

Leonore No. 3 tells the story. It traces, at least, a path from darkly troubled beginnings to an anticipation of the aria in which Florestan, chained, starved, deprived of light, recalls the happy springtime of his life; from there to music of fiery energy and action, interrupted by the trumpet signal (heard, as it is in the opera, from offstage); and finally to a symphony of victory. In Beethoven's music, humanistic idealism transcends the claptrap and melodrama of the libretto. In a way, *Leonore* No. 3 is the distillation of the *Fidelio* ideal. It is too strong a piece and too big, even too dramatic in its own musical terms, effectively to introduce a stage action. Beethoven allowed its use for only two performances of *Leonore*, and for the next revival, the extensively rewritten *Fidelio* of 1814, there was a new overture, less overwhelming and more appropriate. *Leonore* No. 3, however, stands as one of the great emblems of the heroic Beethoven, a potent and controlled musical embodiment of a noble passion.

—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 two compilations of his program notes (*The Symphony—A Listener's Guide* and *The Concerto—A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

Ludwig van Beethoven

Piano Concerto No. 3 in C minor, Opus 37

Ludwig van Beethoven was born in Bonn, then an independent electorate, probably on December 16, 1770 (he was baptized on the 17th), and died in Vienna on March 26, 1827. Sketches for the Piano Concerto No. 3 appear as early as 1796 or 1797, though the principal work of composition came in the summer of 1800. It may have been revised at the end of 1802 for the first performance, which took place in Vienna on April 5, 1803, with the composer as soloist. Some time after completing the concerto—but before 1809—Beethoven wrote a cadenza, possible for the Archduke Rudolph. The first performance in America took place on December 8, 1842, at the Tremont Temple in Boston, with George J. Webb conducting the Musical Fund Society and pianist J.J. Hatton. The concerto entered the repertory of the Boston Symphony Orchestra on April 21, 1888, with soloist Amy Beach (or, as she was always billed, Mrs. H.H.A. Beach) under the direction of Wilhelm Gericke, subsequent BSO performances featuring pianists Heinrich Gebhard and Katherine R. Heyman also under Gericke; Mrs. Emil Paur under the direction of her husband; Ferruccio Busoni under Max Fiedler; Alfred Cortot, Mischa Levitzki, and Rudolf Firkušný under Pierre Monteux; Eleanor Packard, Artur Schnabel, and Myra Hess under Serge Koussevitzky; Harold Bauer and Byron Janis under Richard Burgin; Claudio Arrau, Clara Haskil, Firkušný, and Janis under Charles Munch; Leon Fleisher under Monteux; Grant Johannessen, Artur Schnabel, and Eugene Istomin under Erich Leinsdorf; Theodore Lettvin under William Steinberg; Rudolf Serkin under Max Rudolf; Vladimir Ashkenazy under Antál Dorati; Garrick Ohlsson, Rudolf Serkin, Alfred Brendel, Mitsuko Uchida, Vladimir Feltsman, and Yefim Bronfman under Seiji Ozawa; Malcolm Frager under Klaus Tennstedt; Rudolf Serkin under Eugene Ormandy; Alexis Weissenberg under Emil Tchakarov; Emanuel Ax under Kurt Masur; Rudolf Buchbinder under Jeffrey Tate; Radu Lupu under Stanislaw Skrowaczewski; Bernard D'Ascoli under Grant Llewellyn; and André Watts under James Conlon. Ozawa led the BSO's most recent Symphony Hall performances in April 2001, with soloist Alfred Brendel. He also led the most recent Tanglewood performance, with pianist Yefim Bronfman on July 29, 2001. In addition to the solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

One morning during the summer of 1799 Beethoven was walking through the Augarten in Vienna—a public garden that was also a site for outdoor concerts—with Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his hometown of London. As the two men were strolling along, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own C minor concerto, which was already in the works—at least in some preliminary way—at the time of the reported incident.

This is an earlier work than the designation "Opus 37" would suggest, since Beethoven

composed it about the turn of the century, the period of the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Even so, it shows a significant advance over its predecessors. For some reason Beethoven withheld performance of the concerto for three years. When the performance finally took place, it was part of a lengthy concert that he himself produced to introduce several new works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also inserted the First Symphony, already becoming a favorite in Vienna, to attract the audiences. The performance was to take place on April 5, 1803, in the Theater an der Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio*. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the actual concert, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—indicates that he expected the power of his name to work at the box office, and so it seems to have befallen, since he cleared 1800 florins on the event.

Ignaz Seyfried, the Kapellmeister of the Theater an der Wien, had a special reason to remember the evening clearly:

In the playing of the concerto movements [Beethoven] asked me to turn the pages for him; but—heaven help me!—that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards.

Seyfried's explanation for the empty pages in the solo part—that Beethoven had not had time to write it out—seems unlikely. The concerto had been finished three years earlier, and if Beethoven had wanted to write out the solo part, he could surely have found the time. It is much more likely that he wanted to keep the concerto entirely to himself for the moment, at any rate. Beethoven was still making his living in part as a piano virtuoso, and the pianist-composer's stock-in-trade was a supply of piano concertos that he and he alone could perform.

Critical response to the concerto at its first performance ranged from lukewarm to cold; in fact, the only thing that really pleased the audience, it seems, was the familiar First Symphony; even the delightful Second, receiving its first performance, put off the critic of the *Zeitung für die Elegante Welt* with what he perceived to be too much “striving for the new and surprising.” And in the concerto Beethoven's playing was apparently not up to his best standards. Perhaps he was tired from the strenuous day's rehearsal. Still, the concerto quickly established itself in the public favor. When Ries played the second performance, the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be “indisputably one of Beethoven's most beautiful compositions.”

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's: that of withholding some tune for the soloist. Invariably

Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic “knocking” motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). Much of the “action” of the first movement involves the gradually increasing predominance of the “knocking” motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that’s anticipating.

The piano exposition restates all the major ideas and modulates to the new key with an extended closing idea based on the rhythm of the “knocking” motive, which begins to grow in prominence. It completely dominates the development section, which twines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what is minimally necessary for the restatement; Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment. Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas *except* the knocking rhythm. The reason appears as the cadenza ends. Beethoven (following the example of Mozart’s C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the reentry of the orchestra, as happens in most classical concertos. But it is *what* the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven’s concerto output he produces one of those magical “after the cadenza” moments of otherworldly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an “oom-pah” pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Dmitri Shostakovich

Symphony No. 1 in F minor, Opus 10

Dmitri Dmitrievich Shostakovich was born in St. Petersburg, Russia, on September 25, 1906, and died in Moscow on August 9, 1975. He completed his Symphony No. 1 in December 1925 as his graduation exercise for Maximilian Steinberg's composition course at the Leningrad Conservatory, though some of the material must go back to an earlier date: when the composer's aunt, Nadezhda Galli-Shohat, first heard this work at its American premiere in 1928, she recognized in it many fragments she had heard him play on the piano as a boy, some of them associated with, among other matters, La Fontaine's fable of the grasshopper and the ant, and with Hans Christian Andersen's tale "The Little Mermaid." Nikolai Malko and the Leningrad Philharmonic gave the first performance on May 12, 1926. Bruno Walter brought the work and the name of its then twenty-one-year-old composer to the attention of Western Europe at a Berlin Philharmonic concert on May 5, 1927. Leopold Stokowski and the Philadelphia Orchestra introduced the work in the United States on November 2, 1928. Richard Burgin led the first Boston Symphony performances in November 1935, subsequent ones being given by Nikolai Malko, Serge Koussevitzky, Burgin again, Erich Leinsdorf, Karel Anšerl, Sergiu Comissiona, Kurt Masur (including subscription performances in January 1985 and the most recent Tanglewood performance, on August 9 that same year), Catherine Comet, and Stanislaw Skrowaczewski (the most recent subscription performances, in April/May 1998). The symphony is scored for three flutes (two doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, tromba contralta (defined in Sibyl Marcuse's "Musical Instruments" as a "valved trombone in trumpet form...sounding an octave below the natural trumpet in F...devised and first introduced by Rimsky-Korsakov"), three trombones, bass tuba, timpani, triangle, snare drum, cymbals, bass drum, tam-tam, bells, piano, and strings. Vytas Baksys is the pianist at these performances.

I grew up in a musical family. My mother, Sophia Vasilyevna, studied at the Conservatory for some years and was a good pianist. My father, Dimitri Boleslavovich, was a great lover of music and sang well. There were many music-lovers among the friends and acquaintances of the family, all of whom took part in our musical evenings. I also remember the strains of music that came from the neighboring apartment of an engineer who was an excellent cellist and passionately fond of chamber music. With a group of his friends he often played quartets and trios by Mozart, Haydn, Beethoven, Borodin, and Tchaikovsky. I used to go out into the hallway and sit there for hours, the better to hear the music. In our apartment, too, we held amateur musical evenings: All this impressed itself on my musical memory and played a certain part in my future work as a composer.

My mother wanted her children to have a good musical education. When my older sister, Marusia, was nine, my mother began giving her piano lessons. Three years later, when I reached the same age, my mother insisted that I take my place at the piano. Marusia became a professional musician and today [1956] teaches piano at the Leningrad Ballet School and also the obligatory piano class at the Leningrad Conservatory. My younger sister, Zoya, could not avoid her piano lessons, but did not follow a musical career, being trained instead as a veterinary surgeon.

An aunt remembered the young Mitya as “a very serious and sensitive child, often very meditative...and rather shy,” fond of fairy tales, forever composing or improvising at the piano, though inclined to be modest about his music, reading Gogol, practicing Liszt, but loving Mussorgsky and Rimsky-Korsakov most of all. The same aunt, Nadezhda Galli-Shohat, who emigrated to the United States in 1923, told her nephew’s biographer, V.I. Serof, that when she first heard the Symphony No. 1, she was astonished to recognize in it many fragments she had heard him play as a young boy, some of them associated with, among other matters, La Fontaine’s fable of the grasshopper and the ant and with Hans Christian Andersen’s tale *The Little Mermaid*. It was, in any event, clear that music was to be central in the boy’s life and that in spite of all financial hardships—and these were considerable in the Shostakovich family—his gift had to be protected and nurtured. Well prepared, first at home, then at Glyaser’s Music School, he was admitted to the Conservatory in Petrograd (as St. Petersburg was then called) in 1919.

Shostakovich was for a while unsure whether to concentrate on composition or piano. “If the truth be told, I should have done both,” he said years after he had chosen composition. He must have been an excellent pianist, for his graduation recital at the Conservatory included Beethoven’s *Hammerklavier* Sonata, Opus 106. For a while, piano came in useful in that he was able to help support his parents and sisters by playing for silent movies, but it gradually receded from the center of his musical existence, and he gave his last solo recital in 1930.

His principal teacher in composition was Maximilian Steinberg, himself a pupil of Rimsky-Korsakov, Glazunov, and Liadov. Steinberg married Rimsky-Korsakov’s daughter Nadezhda, and it was as a wedding present for them that Stravinsky wrote his orchestral scherzo *Fireworks*. That was primarily a gesture of respect for Rimsky-Korsakov, whom Stravinsky revered, for Steinberg and Stravinsky were not fond of each other: Steinberg, Stravinsky wrote, “was one of these ephemeral, prizewinning, front-page types, in whose eyes conceit forever burns, like an electric light in daytime.” Steinberg’s own musical inclinations were academic-conservative, but he was a good teacher, able to help his pupil become articulate in a language many of whose details can hardly have been to the older man’s taste. Moreover, when the plan for a Leningrad Philharmonic performance seemed about to be shipwrecked because Shostakovich had no money to pay for the copying of orchestra parts, the Conservatory undertook to foot the bill, something that would not have been done without Steinberg’s support.

The opus number is always a bit startling. Shostakovich came to think of only one of his pre-First Symphony works as worth publishing, the *Three Fantastic Dances* for piano, Opus 5, but he did come to the challenge of writing his graduation symphony as a surprisingly experienced composer, even of orchestral works (two Scherzos, Opp. 1 and 7, a set of variations, Opus 3, and a group of *Fables* for mezzo-soprano, Opus 4). In the symphony itself, the assurance with which Shostakovich both imagines and realizes a

large-scale structure is as impressive as the vigor and freshness of gesture. Of course, one can hear what music he has been reading and listening to and what has delighted him: he owes, for example, some of the details of his nose-thumbing, wrong-note humor to Prokofiev, he is fascinated by Mahler and his ways of twisting the tails of commonplaces, and more than once we see Petrushka raging in his cell or fixing us with his stare from the top of his master's booth. The basic design, too, is that of the conventional four movements, though with the scherzo second and the slow movement third (in itself a very conventional unconventionality). Throughout, though, Shostakovich finds ways of playing interestingly within that form, producing events in unexpected order, interrupting, linking, reverting. The contour of the phrase played by the clarinet when the first movement has made the transition from provocatively discontinuous introduction into the "real" discourse, is in one way or another common ground for much of the material of the entire symphony (it is indeed already adumbrated in the introduction itself): we should probably have been much less surprised than most of us were at Shostakovich's late-in-life fascination with serial thinking (cf. most strikingly the String Quartet No. 12).

His orchestral imagination is highly developed, such points as the passages for divided solo strings in the first and last movements, the piano writing in the scherzo, and the famous timpani solo in the finale being merely the most immediately noticeable instances. The slow movement in particular is evidence that at eighteen and nineteen he had much to say, and much of astonishing depth, and every phrase is a wonderful signal of the arrival on the scene of a new, eloquent, personal, always unmistakable voice.

—Michael Steinberg

More . . .

The two important modern biographies of Beethoven are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's recent *Beethoven* in the "Master Musicians" series (Oxford University Press). Also recent and important is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a thoroughly informed approach to the music knowingly and successfully aimed at a general readership (Norton). A much older biography, dating from the nineteenth century but still important, 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 revised *Grove* (2001). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). Also of interest is *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback). Peter Clive's *Beethoven and his World: A Biographical Dictionary* includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Michael Steinberg's program notes on the Beethoven piano concertos are in his book *The Concerto—A Listener's Guide* (Oxford paperback). Donald Francis Tovey's classic notes on the Beethoven concertos are in his

Essays in Musical Analysis (Oxford). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

The Boston Symphony Orchestra led by Seiji Ozawa recorded the five Beethoven piano concertos with soloist Rudolf Serkin (Telarc). An earlier Boston Symphony cycle, recorded under Erich Leinsdorf in the 1960s, features Arthur Rubinstein as soloist (RCA). Other noteworthy sets of the five piano concertos include Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), Murray Perahia's with Bernard Haitink and the Concertgebouw Orchestra of Amsterdam (Sony Classical), Stephen Kovacevich's with Colin Davis and the London Symphony Orchestra (Philips), and Alfred Brendel's, whose multiple recorded cycles include collaborations with the Chicago Symphony led by James Levine (Philips), the Vienna Philharmonic led by Sir Simon Rattle (Philips), and the London Philharmonic led by Bernard Haitink (also Philips). A quite recent addition to the catalogue features pianist Pierre-Laurent Aimard with Nikolaus Harnoncourt leading the Chamber Orchestra of Europe (Teldec).

Kurt Masur has recorded the *Leonore* Overture No. 3 and numerous other Beethoven overtures with the Gewandhaus Orchestra of Leipzig (Philips). The Boston Symphony Orchestra recorded the *Leonore* Overture No. 3 under Charles Munch in 1956 (RCA). *Leonore* No. 3 is also included in the Beethoven overture compilation sets by Herbert von Karajan with the Berlin Philharmonic (Deutsche Grammophon) and Nikolaus Harnoncourt with the Chamber Orchestra of Europe (Teldec). In addition, there are powerful historic recordings of the *Leonore* No. 3 with Arturo Toscanini leading the NBC Symphony Orchestra (in a live 1939 broadcast performance, or in a 1945 studio recording, both on RCA), Wilhelm Furtwängler leading the Vienna Philharmonic (excerpted from a 1948 *Fidelio* performance at Salzburg, on Orfeo, or in a complete 1950 Salzburg *Fidelio*, one of the most powerful performances of that opera you'll ever hear, on EMI), and Willem Mengelberg leading the Concertgebouw Orchestra of Amsterdam in an impressive-sounding 1930 studio recording (Naxos Historical, with other Beethoven overtures and music of Schubert).

The important books about Shostakovich include the controversial but fascinating *Testimony: The Memoirs of Dmitri Shostakovich* as related to and edited by Solomon Volkov (Proscenium); Elizabeth Wilson's *Shostakovich: A Life Remembered* (Princeton University paperback); Laurel E. Fay's *Shostakovich: A Life* (Oxford University Press), and the anthology *Shostakovich Reconsidered*, written and edited by Allan B. Ho and Dmitry Feofanov (Toccata Press). Noteworthy recordings of the Symphony No. 1 include Bernard Haitink's with the London Philharmonic (Decca), Mariss Jansons's with the Berlin Philharmonic (EMI), Leonard Bernstein's with the New York Philharmonic (Sony Classical), Eugene Ormandy's with the Philadelphia Orchestra (Sony Classical), Neeme Järvi's with the Royal Scottish National Orchestra (Chandos), and Kurt Sanderling's with the Berlin Symphony Orchestra (Berlin Classics). A 1964 concert performance with Erich Leinsdorf leading the Boston Symphony Orchestra is included in the BSO's twelve-disc "Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000" (available at the Symphony Shop).

—Marc Mandel

Kurt Masur

Kurt Masur is well known to orchestras and audiences alike as both a distinguished conductor and humanist. In September 2002, Mr. Masur became music director of the Orchestre National de France in Paris. Since September 2000 he has been principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his eleven-year tenure he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. The New York Philharmonic established the "Kurt Masur Fund for the Orchestra," which will endow conductor debut week at the Philharmonic in perpetuity in his honor. From 1970 until 1996, Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra, a position of profound historic importance. Upon his retirement from that post in 1996, the Gewandhaus named him its first-ever Conductor Laureate. Mr. Masur is a guest conductor with the world's leading orchestras and holds the lifetime title of Honorary Guest Conductor of the Israel Philharmonic Orchestra. He has received numerous honors, among them the titles of Commander of the Legion of Honor from the French government and New York City Cultural Ambassador from the City of New York; the Cross with Star of the Order of Merit of the Federal Republic of Germany, and numerous honorary doctorates. He is also an Honorary Citizen of his hometown Brieg. Kurt Masur made his United States debut in 1974 with the Cleveland Orchestra; also that year he took the Gewandhaus Orchestra on its first American tour. He made his New York Philharmonic debut in 1981. Engagements in the 2003-04 season include appearances with the Schleswig-Holstein Music Festival Orchestra, the Chicago Symphony Orchestra, a return to the New York Philharmonic in January, and concerts with the Israel Philharmonic and the Dresden Philharmonic. Mr. Masur will give conducting master classes at the Manhattan School of Music and with the Wrocław Philharmonic Orchestra. Highlights of his 2003-04 season with the Orchestre National include three tours; the Paris premiere of Henri Dutilleux's *Sur le Même Accord*; a collaboration with the Conservatoire de Paris and the Cité de la Musique in Bach's *St. John* Passion, a Brahms cycle in Paris concluding with the *German Requiem* in St. Denis; and Franck's *Psyché* in Dresden at the Dresdner Festspiele. Mr. Masur made more than thirty recordings with the New York Philharmonic for Teldec Classics. With the New York Philharmonic and Anne-Sophie Mutter he recorded a Grammy-nominated album of Brahms and Schumann and most recently Beethoven's Violin Concerto and two Romances for Deutsche Grammophon. He has made well over 100 other recordings with numerous orchestras, including the complete symphonies of Beethoven, Brahms, Bruckner, Mendelssohn, Schumann, and Tchaikovsky. Born in Brieg, Silesia, in 1927, Mr. Masur studied piano, composition, and conducting at the Music College of Leipzig. He has served as Kapellmeister of the Erfurt and Leipzig opera theaters, Conductor of the Dresden Philharmonic, General Director of Music at the Mecklenburg State Theater of Schwerin, Senior Director of Music at Berlin's Komische Oper, and the Dresden Philharmonic's Chief Conductor. In his capacity as Leipzig Gewandhaus Kapellmeister, he led nearly a thousand performances between 1970 and 1996 and more than 900 concerts on tour. Mr. Masur has been a professor at the Leipzig Academy of Music since 1975. In 1998 he celebrated 50 years as a professional conductor. Several years ago he started his own web site, www.kurtmasur.com. Mr.

Masur was a regular guest with the BSO both at Symphony Hall and at Tanglewood from February 1980 through February 1988. In July 2002 he returned to Tanglewood with the New York Philharmonic for his final concerts as that ensemble's music director. His subsequent performances with the Boston Symphony Orchestra at Symphony Hall in April 2003 (leading a program including the world premiere of Sofia Gubaidulina's *The Light of the End*, a BSO commission) and at Tanglewood last July (leading two programs, including the BSO's Tanglewood opener last summer) marked his first concerts with the orchestra since 1988.

Yefim Bronfman

Yefim Bronfman's commanding technique and exceptional lyrical gifts have won him consistent critical acclaim and enthusiastic audiences worldwide, for his solo recitals, prestigious orchestral engagements, and his rapidly growing catalogue of recordings. During 2003-04 Mr. Bronfman will perform with the symphony orchestras of Atlanta, Baltimore, Boston, Chicago, Cincinnati, Dallas, Detroit, Montreal, and San Francisco, as well as with the Vienna Philharmonic, the Royal Concertgebouw Orchestra in Amsterdam and at the Lucerne Festival, the Leipzig Gewandhaus Orchestra, the Philadelphia Orchestra, the Philharmonia Orchestra, and the Pittsburgh Symphony. He makes two appearances at Carnegie's new Zankel Hall, in October with Elena Bashkurova and the Jerusalem International Chamber Music Festival, and in April with Emanuel Ax and artists of the Chamber Music Society of Lincoln Center. He will appear with the Los Angeles Philharmonic in the closing week of the inaugural season at Walt Disney Concert Hall. Mr. Bronfman appears with major orchestras and conductors on both sides of the Atlantic. Summer engagements regularly include the Aspen, Bad Kissingen, Blossom, Hollywood Bowl, Lucerne, Mann Music Center, Mostly Mozart, Ravinia, Salzburg, Saratoga, Tanglewood, and Verbier festivals. His many recital appearances worldwide have included acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since his emigration to Israel at age 15. That same year he was awarded the prestigious Avery Fisher Prize. An exclusive Sony Classical recording artist, Mr. Bronfman won a Grammy for his recording of the three Bartók piano concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. His discography also includes the complete Prokofiev piano sonatas and concertos, Rachmaninoff's Piano Concertos 2 and 3, the two piano concertos and piano quintet of Shostakovich, Mussorgsky's *Pictures at an Exhibition* and Stravinsky's Three Scenes from *Petrushka*, Tchaikovsky's *The Seasons* and Balakirev's *Islamey*, the Tchaikovsky and Arensky piano trios with Cho-Liang Lin and Gary Hoffman, and a two-piano Rachmaninoff recital with Emanuel Ax. His recordings with Isaac Stern include the Brahms, Mozart, and Bartók violin sonatas. A devoted chamber music performer, Mr. Bronfman has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, as well as with the Chamber Music Society of Lincoln Center, Yo-Yo Ma, Joshua Bell, Lynn Harrell, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman, and many other artists. Yefim Bronfman immigrated to Israel with his family in 1973. He made his international debut two years later with Zubin Mehta and the Montreal Symphony; his New York Philharmonic debut in May 1978; his Washington recital debut in March 1981 at the Kennedy Center, and his New York recital debut in January 1982 at the 92nd Street

Y. Mr. Bronfman was born in Tashkent, in the Soviet Union, on April 10, 1958. In Israel he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at the Juilliard School, Marlboro, and the Curtis Institute, and with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. He became an American citizen in July 1989. Mr. Bronfman made his BSO debut at Symphony Hall in January 1989 and has since appeared frequently with the BSO both here and at Tanglewood. His most recent subscription appearances were in April 2001, his most recent Tanglewood appearance this past August.