

Thursday, October 18, at 8pm

Friday, October 19, at 1:30pm

Saturday, October 20, at 8pm SPONSORED BY COMMONWEALTH WORLDWIDE CHAUFFEURS
TRANSPORTATION

CHRISTOPH VON DOHNÁNYI conducting

LUTOSLAWSKI MUSIQUE FUNÈBRE FOR STRING ORCHESTRA
I. Prologue
II. Metamorphoses—
III. Apogee—
IV. Epilogue

BEETHOVEN PIANO CONCERTO NO. 3 IN C MINOR, OPUS 37
Allegro con brio
Largo
Rondo: Allegro
LARS VOGT

{intermission}

BEETHOVEN SYMPHONY NO. 5 IN C MINOR, OPUS 67
Allegro con brio
Andante con moto
Allegro—
Allegro

Witold Lutoslawski

“Musique funèbre” for string orchestra (1958)

WITOLD LUTOSLAWSKI WAS BORN JANUARY 25, 1913, IN WARSAW (THEN PART OF THE RUSSIAN EMPIRE) AND DIED THERE FEBRUARY 8, 1994. HE WROTE “MUZYKA ŻYALOBNA” (“FUNERAL MUSIC,” ALTHOUGH HERE ONE MOST OFTEN SEES THE TITLE IN FRENCH, AS “MUSIQUE FUNÈBRE”) FOR STRING ORCHESTRA BETWEEN 1954 AND 1958, DEDICATING IT “TO MEMORY OF BÉLA BARTÓK.” IT WAS PREMIERED ON MARCH 26, 1958, IN KATOWICE, POLAND, WITH CONDUCTOR JAN KRENZ CONDUCTING THE POLISH RADIO SYMPHONY ORCHESTRA.

“MUSIQUE FUNÈBRE” IS SCORED FOR STRING ORCHESTRA: FOUR SECTIONS OF VIOLINS, TWO OF VIOLAS, TWO OF CELLOS, AND TWO OF DOUBLE BASSES. EACH SECTION IS HEADED BY A SOLOIST. VIOLINS SHOULD BE SEATED TO THE CONDUCTOR’S LEFT, CELLOS TO THE CONDUCTOR’S FAR RIGHT, VIOLAS RIGHT CENTER, AND BASSES REAR RIGHT. THE PIECE, IN FOUR MOVEMENTS, IS ABOUT FOURTEEN MINUTES LONG.

Contemporary Polish composers, including the internationally known Henryk Górecki and Krzysztof Penderecki, look to Witold Lutoslawski as their spiritual elder. Lutoslawski began with one foot in the traditional, attending the same Warsaw Conservatory from which Chopin graduated a hundred years earlier. He studied composition, piano, and violin, and later also studied mathematics at Warsaw University. His music makes a very real connection between the pre-WWII nationalist and late Romantic styles and the ultra-modern thinking of the younger Poles. Together with his contemporary Andrzej Panufnik (1914-91), he virtually defined modernist Polish music for the later twentieth century.

During Lutoslawski’s early artistic growth, the Nazi occupation of Poland (beginning in 1939) and the almost immediate post-war encroachment of Soviet socialism seriously stunted the nascent

emergence of a Polish avant-garde, just as happened in Czechoslovakia and Hungary as they became increasingly isolated behind the Iron Curtain. An official drive for “Social Realism” beginning in 1949 demanded that Polish composers use the materials and even the philosophy of folk music as the basis for their own compositions. As a result, the modern and avant-garde music—by Schoenberg or Webern, Stockhausen, Messiaen, or Boulez—that filtered into socialist Central and Eastern Europe, via the airwaves or through individual contacts, introduced techniques that Lutoslawski and others could only explore “underground” or at risk of official reprobation.

Lutoslawski (like Bartók) worked with folk music materials as a matter of artistic preference, although some folk-music-based pieces were more acceptable than others within Soviet-influenced social realist strictures. His Concerto for Orchestra (1950-54) was the culmination of his mature style in this vein, in which folk-like melodies are used in conjunction within modern harmonic and contrapuntal contexts. This piece announced Lutoslawski as the most important Polish composer of his time, but even with the success of this piece Lutoslawski continued to seek his personal voice.

A loosening of the restraints of the Soviet political and cultural influence in Poland came in 1955, as it had for many countries in the years immediately following Joseph Stalin’s death in 1953. In 1956 the now-famous new music festival Warsaw Autumn was established, and through it Lutoslawski and his colleagues were introduced to a great range of progressive music from Western Europe and the United States; Western composers, too, had a chance to assess the best of Polish music. This interchange encouraged Lutoslawski to bring to fruition his private explorations in technique and form, initially centered on the twelve-tone system and a harmonic language based on twelve-note chords. He moved further along the path of ultra-modernism after hearing a radio broadcast of John Cage’s Piano Concerto in 1960, which led him to incorporate into his pieces a localized indeterminate (that is, chance) element. This gave unpredictable and fluid surface to parts of his pieces, a facet that grew out of a concern for orchestral color and texture (learned from Bartók, Debussy, and Stravinsky) rather than a Cage-like abandonment of traditional large-scale form. Form, both in his early works and through his late style in the 1980s, was always at the heart of Lutoslawski’s musical thinking. His mature style, which brings together all of these elements, is characterized in addition by highly dramatic, contrasting musical gestures that have a strong sense of continuity with the music of Bartók, Brahms, Beethoven, and Bach.

Lutoslawski had already begun experimenting with the twelve-tone technique in the 1940s, but *Funeral Music* was his first mature piece using the method. His use of the tone-row is informed by Webern’s continuation of Schoenberg—specifically here, the twelve pitches of the chromatic scale are used both as a single governing harmony (a chord of twelve pitches), and as four groups of three pitches each, both as chords (vertically) and motifs (horizontally). The basic three-note motif is a rising tritone plus a falling semitone, first heard as F–B–B-flat in the first cello then in imitation as B–F–E in the second in the Prologue. We also hear this in retrograde (backwards) form—i.e., a rising semitone followed by a falling tritone—in both cello parts immediately following their first three pitches. This kind of chromatic motif is very much reminiscent of certain passages of the work’s dedicatee Bartók, such as in the Music for Strings, Percussion, and Celesta, and the String Quartet No. 5. As the lines proceed in canon, the prevailing harmonic sonorities are perfect fourths and tritones. The entirety of the Prologue is smooth, linear counterpoint, somewhat lugubrious in mood.

The second movement, *Metamorphoses*, uses the same intervallic materials (versions of the “row” are somewhat clear at the start of the movement), but the textures are very different, a series of increasingly active episodes with first one, then each subsequent string section doubling its pulse—from quarter-note to eighth-note to sixteenth. The movement flows right into the next, *Apogee*, which as the title suggests is really the climax of the preceding episode. Less than a minute long, this movement is a series of chords, *fff*, for the whole string body, surging, then abating in energy to a held chord. The Epilogue, which ensues without pause, is similar to the Prologue but in reverse, diminishing from full string orchestra to solo cello at the end, where we clearly hear the main motif (here as A–A-sharp–E) giving way to entropy.

Robert Kirzinger

THESE ARE THE FIRST PERFORMANCES BY THE BOSTON SYMPHONY ORCHESTRA OF LUTOSLAWSKI’S “MUSIQUE FUNÈBRE.” BSO audiences have previously had an opportunity to hear some of Lutoslawski’s most masterful achievements, including “Chain 2” for violin and orchestra, which was given its United States premiere by BSO violinist Ronan Lefkowitz with the Tanglewood

Music Center Orchestra in 1987. Lefkowitz subsequently repeated the piece in an all-Lutoslawski program led by the composer in October 1990. Seiji Ozawa conducted Lutoslawski's Symphony No. 4 in February 1995 in memory of the composer, who had died the previous year. Most recently his Cello Concerto and the Concerto for Orchestra were performed by the BSO during the 2004-05 subscription season, the concerto under James Levine with Lynn Harrell as soloist in November 2004, the Concerto for Orchestra under Christoph von Dohnányi in April 2005.

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, POSSIBLY FOR THE ARCHDUKE RUDOLPH.

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—clearly 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, at least for the moment. 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.

*In the Leopoldstadt suburb of Vienna, on an island located between the Danube proper and a semicircular man-made arm called the Danube Canal, there is a stretch of open meadowland that was once part of the Imperial hunting preserve. Emperor Joseph II opened it to the public as a garden in 1775, and for nearly half a century the “meadow garden” (“*Augarten*” in German) featured, in addition to the usual *alfresco* pleasures, a rich musical life centered in a concert-hall-with-restaurant built there by the early 1780s. The concerts were held outdoors on summer days, usually on Thursday mornings at the extraordinary hour of half-past seven. Mozart played there in at least one series of concerts, and Beethoven introduced his *Kreutzer* Sonata there; moreover his first five symphonies and first three piano concertos were all regularly featured at the Augarten concerts. Although the Augarten ceased to function as an important concert location by 1830, there remains even today at least one musical connection: the Vienna Choirboys are housed on the grounds, where they can presumably soak up lingering resonances of Mozart and Beethoven.

THE FIRST AMERICAN PERFORMANCE of Beethoven’s Piano Concerto No. 3 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 FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCE of Beethoven’s Third Piano Concerto was 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 Johannesen, 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; André Watts under James Conlon; Yefim Bronfman under Seiji Ozawa and Kurt Masur (Bronfman/Masur being the most recent subscription performances, in November and December 2003); Emanuel Ax under Masur; Watts under Ludovic Morlot; and Imogen Cooper under Mark Elder (the most recent Tanglewood performance, on July 20, 2007).

Ludwig van Beethoven

Symphony No. 5 in C minor, Opus 67

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 BEGAN TO SKETCH THE FIFTH SYMPHONY IN 1804, DID MOST OF THE WORK IN 1807, COMPLETED THE SCORE IN THE SPRING OF 1808, AND LED THE FIRST PERFORMANCE 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 AND CONTRABASSOON, TWO HORNS, TWO TRUMPETS, THREE TROMBONES, TIMPANI, AND STRINGS.

On December 17, 1808, the *Wiener Zeitung* announced for the following Thursday, December 22, a benefit concert at the Theater an der Wien on behalf of and to be led by Ludwig van Beethoven, with all the selections “of his composition, entirely new, and not yet heard in public,” to begin at half-past six, and to include the following:

First Part: 1, A Symphony, entitled: “A Recollection of Country Life,” in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.

Second Part: 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion—which lasted for about four hours in a bitterly cold, unheated hall—commented on “the truth that one can easily have too much of a good thing—and still more of a loud one.”

The hymn and Sanctus were drawn from Beethoven’s Mass in C, the concerto was the Fourth, and the aria was “*Ah! perfido*” (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer; the concluding number was the Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor symphony for fear the audience would be too tired to appreciate the last movement); the symphony listed as “No. 5” was the one actually published as the Sixth, the *Pastoral*; and the symphony labeled “No. 6” was the one published as the Fifth.

Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences in April 1800 with a program including, besides some Mozart and Haydn, his own Septet and First Symphony; and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and only first coming to grips with this problem that would ultimately affect the very nature of his music. As the nineteenth century’s first decade progressed, Beethoven’s music would be performed as frequently as Haydn’s and Mozart’s; his popularity in Vienna would be rivaled only by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

Beethoven composed his Third Symphony, the *Eroica*, between May and November 1803. From the end of 1804 until April 1806 his primary concern was his opera *Leonore* (which ultimately became *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, and the *Razumovsky* Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven’s *Eroica* sketchbook of 1803-04—it was absolutely typical for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December, on the very same, very long concert that concluded with the Choral Fantasy.

In a Boston Symphony program note many years ago, John N. Burk wrote that “something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports [the famous contralto] Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.”

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of July 4 and 11, 1810, E.T.A. Hoffmann recognized the Fifth as “one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute” and, following a detailed analysis, noted its effect upon the listener: “For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding,

indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him.”

In his *Eroica* Symphony, Beethoven had already introduced, in the words of his biographer Maynard Solomon, “the concept of a heroic music responding to the stormy currents of contemporary history.” The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully and concisely than in the Symphony No. 5.

So much that was startling in this music when it was new—the aggressive, compact language of the first movement, the soloistic writing for double basses in the third-movement Trio, the mysterious, overwhelmingly powerful transition between scherzo and finale, the introduction of trombones and piccolo into the symphony orchestra for the first time (in the final movement)—is now taken virtually for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must not sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. But there are times when Beethoven’s Fifth seems to fall from grace. Once rarely absent from a year’s concert programming, and frequently used to open or close a season, it is periodically deemed to be overplayed, or just too “popular.” But the Fifth Symphony is popular for good reason, and so ultimately retains its important and rightful place in the repertoire. It needs, even demands, to be heard on a regular basis, representing as it does not just what music can be about, but everything that music can succeed in doing.

Marc Mandel

THE FIRST DOCUMENTED AMERICAN PERFORMANCE of Beethoven’s Fifth Symphony was given by Ureli Corelli Hill with the German Society of New York at New York’s Broadway Tabernacle on February 11, 1841.

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCE of Beethoven’s Fifth Symphony was led by Georg Henschel on December 17, 1881, in the ninth concert of the orchestra’s first season. Subsequent BSO performances were given by Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Arthur Fiedler, Paul Paray, Charles Munch, Victor de Sabata, Ernest Ansermet, Erich Leinsdorf, William Steinberg, Daniel Barenboim, Max Rudolf, Eugene Ormandy, Rafael Kubelik, Hans Vonk, Klaus Tennstedt, Edo de Waart, Seiji Ozawa, Joseph Silverstein, Kurt Masur, Marek Janowski, Bernard Haitink (at Tanglewood in 1996, and more recently on Opening Night and in the season-opening subscription concerts of October 2003, the BSO’s most recent performances of the Beethoven Fifth at Symphony Hall), and Rafael Frühbeck de Burgos (the most recent Tanglewood performance, on August 7, 2005).

To Read and Hear More...

The Lutoslawski bibliography in English includes Charles Bodman Rae’s *The Music of Lutoslawski*, originally published in 1994 (Faber and Faber) and revised and expanded in 1999 (Omnibus Press paperback). Rae also wrote the essay on Lutoslawski for the *New Grove II* (2001). Bernard Jacobson’s *A Polish Renaissance*, in the well-illustrated “20th-Century Composers” series, gives more-or-less equal time to Lutoslawski and his somewhat younger compatriots Panufnik, Penderecki, and Górecki (Phaidon paperback). *Lutoslawski Studies*, edited by Zbigniew Skowron, contains essays on several aspects of the composer’s work, from specific pieces to general trends, by such experts as Charles Bodman Rae, Steven Stucky, and others (Oxford University Press). While somewhat expensive, this important collection might be found in a good music library. Also of interest, though out of print, is Tadeusz Kaczynski’s *Conversations with Witold Lutoslawski*. Richard Dufallo’s *Trackings* (Oxford) contains interviews with many contemporary composers, including Lutoslawski. Lutoslawski’s music is published primarily by Chester Music, Ltd., which features good information on the composer, including a brief biography, thorough list of works, and discography, on their website (www.chestermusic.com).

Much of Lutoslawski's large output has been recorded, including several performances of *Musique funèbre*. The composer himself conducted a recorded performance of the piece with the Warsaw Polish Radio/Television Orchestra in 1977 (EMI, perhaps hard-to-find; there was once a good two-disc collection by the label that included this recording, but that seems to have been dropped from the catalogue). Others—a non-exhaustive list—include Witold Rowicki's with the Symphony Orchestra of the National Philharmonic Warsaw (Philips Duo, with a good selection of other works including the Symphony No. 3 and Concerto for Orchestra), Yan Pascal Tortelier's with the BBC Philharmonic (Chandos, with *Mi-Parti* and the Concerto for Orchestra), Antoni Wit's with the Polish Radio Symphony Orchestra Katowice (budget-priced Naxos, with the Symphony No. 4, *Chain 2* for violin and orchestra, and other works), and Wojciech Michniewski's with the Warsaw Symphony (Accord).
Robert Kirzinger

Edmund Morris's *Beethoven: The Universal Composer* is a thoughtful and first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies of the composer 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 investigating is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a comprehensive, thoroughly informed approach geared to the general reader (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). A much older but still crucial biography, dating from the nineteenth century, 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 more recent edition of *Grove* (2001). 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* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton). Michael Steinberg's program notes on the nine symphonies are in his compilation volume *The Symphony—A Listener's Guide* (Oxford paperback); his program notes on the Beethoven piano concertos are in his *The Concerto—A Listener's Guide* (also Oxford paperback). Donald Francis Tovey's time-honored program notes on Beethoven's symphonies and piano concertos 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). Roger Fiske's *Beethoven Concertos and Overtures* is a useful volume in the series of BBC Music Guides (University of Washington paperback).

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). James Levine recorded the five Beethoven piano concertos "live" with Alfred Brendel and the Chicago Symphony Orchestra in 1983 (Philips). 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), 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). A single-disc issue of the Piano Concerto No. 3 features Martha Argerich with Claudio Abbado and the Mahler Chamber Orchestra (Deutsche Grammophon, paired with the Piano Concerto No. 2). Among historic issues, Artur Schnabel's recordings of the Beethoven piano concertos from the 1930s with Malcolm Sargent conducting the London Philharmonic have always held a special place (various labels, notably budget-priced Naxos Historical).

Christoph von Dohnányi's recording of the Beethoven Fifth with the Cleveland Orchestra is available as part of his complete Beethoven symphony cycle with that orchestra, or paired on a single disc with the Symphony No. 7 (Telarc). The Boston Symphony Orchestra recorded Beethoven's Symphony No. 5 under Seiji Ozawa (in 1981 for Telarc), Rafael Kubelik (in 1973 for Deutsche Grammophon), Erich Leinsdorf (in 1968 for RCA), Charles Munch (in 1955 for RCA), and Serge Koussevitzky (in 1944 for RCA). Other noteworthy complete cycles of the nine symphonies include (listed alphabetically by conductor) Claudio Abbado's with the Berlin Philharmonic (Deutsche Grammophon), Nikolaus Harnoncourt's with the Chamber Orchestra of Europe (Teldec), Bernard Haitink's with the London Symphony Orchestra (LSO Live), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon, notably the cycle issued originally in 1963), and George Szell's with the Cleveland Orchestra (Sony Classical). An "in-progress" cycle with Osmo Vänskä conducting the Minnesota Orchestra that has been winning considerable acclaim pairs Beethoven's Fifth Symphony on a single disc with the Symphony No. 4 (BIS). Period-instrument recordings of the Beethoven symphonies have included John Eliot Gardiner's with the Orchestre Révolutionnaire 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). Historic recordings include multiple versions, both studio-recorded and "live," led by Wilhelm Furtwängler and Arturo Toscanini. Recommended Furtwängler renditions include a 1943 wartime performance with the Berlin Philharmonic (Deutsche Grammophon) and a 1954 studio recording with the Vienna Philharmonic (EMI). The "official" Toscanini release is a 1952 NBC Symphony broadcast (RCA), but collectors will want to know the one that was part of the conductor's extraordinary 1939 NBC Symphony Beethoven broadcast cycle (Music & Arts). Also worth seeking is a thrilling broadcast performance of the Fifth from December 1950 with the NBC Symphony Orchestra led by Guido Cantelli (Testament). 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

Christoph von Dohnányi

Christoph von Dohnányi is recognized as one of the world's preeminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg; principal orchestral conducting posts in Germany, London, and Paris; and his legendary twenty-year tenure as music director of the Cleveland Orchestra. In 2007-08, Christoph von Dohnányi continues in his posts as chief conductor of the NDR Sinfonieorchester and as principal conductor of London's Philharmonia Orchestra, having been principal guest conductor there since 1994. He leads the Philharmonia to open the season in the newly refurbished Royal Festival Hall. Guest engagements in the United States include the Boston Symphony, Chicago Symphony, and New York Philharmonic. Also this season he brings the Philharmonia to Los Angeles for a series of performances in the Walt Disney Concert Hall. Last season included a concert series with the Los Angeles Philharmonic (leading the four Brahms symphonies over a two-week period); a week with the Boston Symphony; and his first appearance with the Cleveland Orchestra since assuming the title Music Director Laureate of that orchestra in 2002. Highlights of recent seasons have also included tours with the NDR Sinfonieorchester and with the Philharmonia of London, returns to the Chicago Symphony Orchestra at Ravinia and the Boston Symphony at Tanglewood, and performances of *Fidelio* at Lyric Opera of Chicago. Christoph von Dohnányi and the Philharmonia have developed a successful collaboration with the Théâtre du Châtelet in Paris, where they have performed Strauss's *Die Frau ohne Schatten*, Schoenberg's *Moses und Aron*, Stravinsky's *Oedipus Rex*, Humperdinck's *Hänsel und Gretel*, and Strauss's *Die schweigsame Frau* and *Arabella*, among others. During his years as music director of the Cleveland Orchestra he led the orchestra in a thousand concerts, fifteen international tours, twenty-four premieres, and recordings of more than 100 works. Immediately upon the completion of his tenure there in 2002, he made long-awaited guest appearances with the major

orchestras of Boston, Philadelphia, Pittsburgh, Chicago, and New York. He also conducts frequently at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest with the Vienna Philharmonic at the Salzburg Festival, leading the world premieres of Henze's *Die Bassariden* and Cerha's *Baal*. He returned to Salzburg in summer 2001 for a new production of *Ariadne auf Naxos* and in October 2001 led *Die Frau ohne Schatten* at Covent Garden. He also appears with Zurich Opera, where he has recently conducted Strauss's *Die schweigsame Frau*, a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*, and new productions of Verdi's *Un ballo in maschera* and Berg's *Wozzeck*. He has made many critically acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With Vienna he recorded a variety of symphonic works and a number of operas. His large and varied Cleveland Orchestra discography includes, among many other things, Wagner's *Die Walküre* and *Das Rheingold*, and the complete symphonies of Beethoven, Brahms, and Schumann. Christoph von Dohnányi made his BSO subscription series debut in February 1989 and has been a frequent guest with the BSO since his BSO subscription concerts of November 2002. He made his first Tanglewood appearance with the BSO in August 2003, having previously led the Cleveland Orchestra there in 1984 and 1991; his most recent Tanglewood appearances were in July 2004, leading both the BSO and the Tanglewood Music Center Orchestra. More recently he led the BSO in its last two programs of the 2005-06 season, and in a program of Ligeti, Wagner, Bartók, and Tchaikovsky in April 2007.

Lars Vogt

Making his BSO subscription series debut this week, Lars Vogt has rapidly established himself as one of the leading pianists of his generation. Born in the German town of Düren in 1970, he first came to international attention by winning second prize at the 1990 Leeds International Competition. Since then, he has pursued an active career encompassing major concerto and recital performances throughout Europe, Asia, and North America. An exclusive EMI recording artist, Mr. Vogt has made fifteen discs for that label, including the Schumann and Grieg piano concertos and the first two Beethoven concertos with the City of Birmingham Symphony and Sir Simon Rattle, as well as seven solo recordings of works by Beethoven, Brahms, Haydn, Mussorgsky, Schubert, Schumann, and Tchaikovsky. Last season EMI released a two-disc set of solo Mozart and his recording of the Brahms violin sonatas with violinist Christian Tetzlaff. His most recent concerto release is Hindemith's *Kammermusik* No. 2 with the Berlin Philharmonic and Claudio Abbado. Lars Vogt was appointed the first ever "pianist-in-residence" for the Berlin Philharmonic during the 2003-04 season, in which capacity he devised four chamber programs with members of the orchestra and performed Beethoven's First Piano Concerto with Sir Simon Rattle in Salzburg and Berlin. Other major orchestral appearances over the past two seasons have included the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Vienna Philharmonic, NHK Symphony, Orchestre de Paris, London Symphony, Deutsches-Symphonie-Orchester Berlin, and a cycle of the five Beethoven piano concertos with the Saint Paul Chamber Orchestra, Roberto Abbado conducting. In the 2007-08 season, Mr. Vogt performs with the Boston Symphony conducted by Christoph von Dohnányi, the Minnesota Orchestra with Osmo Vänskä (including a performance at Avery Fisher Hall), and the Cincinnati Symphony with Paavo Järvi conducting. He also gives a recital at New York's Metropolitan Museum of Art. Abroad he appears with the Royal Concertgebouw Orchestra of Amsterdam, the Gewandhaus Orchestra of Leipzig, the Philharmonia Orchestra, Orchestre Philharmonique de Paris, Royal Scottish National Orchestra, and in a tour of Spain with the Bayerische Rundfunk. In addition, he gives recitals in Paris, Salzburg, and London's Wigmore Hall. Lars Vogt is renowned as a fine recitalist and chamber musician. Recent recital appearances have brought him to Chicago, Rome, London, and Madrid. In June 1998 he founded his own festival, known as *Spannungen*, in Heimbach, Germany; the festival's huge success has been marked by the release of ten live recordings on EMI. Mr. Vogt enjoys regular partnerships with musical colleagues such as Christian Tetzlaff (with whom he appears regularly in the United States and abroad) and also collaborates with actor Klaus-Maria Brandauer and comedian Konrad Beikircher. Lars Vogt made his Boston Symphony Orchestra debut at Tanglewood in August 2004 as soloist in Beethoven's Piano Concerto No. 1, also appearing in Ozawa Hall that summer to perform the three Brahms violin

sonatas with Christian Tetzlaff. He returned to Tanglewood in August 2006—his only other engagement with the orchestra prior to this week's subscription series debut—to perform Beethoven's *Emperor* Concerto with the BSO led by Donald Runnicles. This Sunday afternoon he joins the Boston Symphony Chamber Players for Dvorák's Quintet in A for piano and strings in the first concert of the Chamber Players' 2007-08 Jordan Hall series.