

Thursday, January 17, 8pm
Friday, January 18, 1:30pm
Saturday, January 19, 8pm
Tuesday, January 22, 8pm | **THE JOSEPH MCNAY CONCERT**

SIR COLIN DAVIS conducting

MOZART **SYMPHONY NO. 36 IN C, K.425, LINZ**
Adagio—Allegro spiritoso
Poco adagio
Menuetto
Presto

MOZART **PIANO CONCERTO NO. 23 IN A, K.488**
Allegro
Adagio
Allegro assai
MITSUKO UCHIDA

{ intermission }

SCHUBERT **SYMPHONY NO. 2 IN B-FLAT, D.125**
Largo—Allegro vivace
Andante
Allegro vivace
Presto

The evening concerts will end about 10 and the afternoon concert about 3:30.

Wolfgang Amadè Mozart

Symphony No. 36 in C, K.425, “Linz”

JOANNES CHRISOSTOMUS WOLFGANG GOTTLIEB MOZART—WHO BEGAN CALLING HIMSELF WOLFGANGO AMADEO ABOUT 1770 AND WOLFGANG AMADEÙ IN 1777 (HE USED “AMADEUS” ONLY IN JEST)—WAS BORN IN SALZBURG, AUSTRIA, ON JANUARY 27, 1756, AND DIED IN VIENNA ON DECEMBER 5, 1791. HE COMPOSED HIS “LINZ” SYMPHONY IN ABOUT FOUR DAYS, BEGINNING SOMETIME AFTER HIS ARRIVAL AT LINZ AT 9 A.M. ON OCTOBER 30, 1783, AND HAVING IT READY FOR PERFORMANCE BY COUNT THUN’S ORCHESTRA ON NOVEMBER 4.

THE “LINZ” SYMPHONY IS SCORED FOR TWO OBOES, TWO BASSOONS, TWO HORNS, TWO TRUMPETS, TIMPANI, AND STRINGS.

Linz is Austria’s third largest city, industrial, not especially attractive, but renowned for a heady chocolate, almond, and jam cake, and for this symphony of Mozart’s. Wolfgang and Constanze Mozart visited there for three weeks in the fall of 1783 as guests of Count Johann Joseph Thun, an old friend of the Mozart family. They had gone from Vienna to Salzburg to present Constanze to Wolfgang’s father and in the hope of reconciling him to their marriage. Leopold Mozart, however, was adamantly difficult, and the young couple, unhappy about the storm clouds *chez Papa*, were relieved to get away. When they got to Linz after stops at Vöcklabruck, Lambach (where Mozart arrived just in time to accompany the *Agnus Dei* at Mass), and Ebelsberg they were met at the city gates by a servant of the Thun household, to make sure they not stop at an inn, but go instead to the family’s house in Minorite Square. A letter from Mozart to his father tells us that Count Thun had

already scheduled a concert for the following Tuesday, November 4; since he had no symphony with him, Mozart had to “work on a new one at head-over-heels speed.”

It is a grandly inventive work that Mozart made in such a hurry. For the first time, he begins a symphony with a slow introduction, declamatory at first, then yielding and full of pathos, and cannily creating suspense. The Allegro to which it leads is energetic, festive, with a touch of the march about it. And how delightful the first theme is, with those slow notes that so carefully fail to prepare us for the sudden rush of the third and fourth bars. Only the recapitulation—more of a repeat than the continuation of development we are apt to expect from Mozart at this point in his life—reminds us of the daunting deadline against which he wrote, as does the regularity of the recapitulation of the finale.

Some editions give a marking of “Poco adagio” for the second movement, but that is incorrect, though not altogether wrong in spirit. This Andante, touched by the 6/8 lilt of the *siciliano*, is in F major, but yearns always for minor-mode harmonies. Unusual is the presence of trumpets and drums, most often silent in the not necessarily so slow “slow movements” of classical symphonies. It seems likely that it was from this Andante that Beethoven got the idea of using trumpets and drums so effectively in the second movement of his Symphony No. 1, and the Mozart scholar Neal Zaslaw suggests that here could be the inspiration for the dramatic trumpet-and-drum interventions in the great Largo of Haydn’s Symphony No. 88.

The minuet is courtly; the Trio, which is *piano* all the way through, demurely rustic. The scoring in the Trio, for oboe an octave above the violins and bassoon an octave below (sometimes in canon, sometimes a sixth below), is delicious. The finale brings back the first movement’s exuberance, but in heightened form: the first page alone contains three distinct ideas. Here is Mozart at his most dazzlingly prodigal. The development begins with an ordinary G major chord, made not at all ordinary by being laid out as a descending zigzag, like lightning in slow motion. This zigzag proves to be a powerful motor indeed as first violins, cellos, bassoon, oboes, and violas (in a most striking touch of color) explore it by turns. The recapitulation proceeds as expected, which is to say, delightfully. There is no coda.

Michael Steinberg

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

THE FIRST UNITED STATES PERFORMANCE of Mozart’s “Linz” Symphony was given by the Orchestral Union under Carl Zerrahn’s direction on March 28, 1860, at the Boston Music Hall.

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES of Mozart’s “Linz” Symphony were given by Georg Henschel on November 16, 1882, in Providence, Rhode Island, and then on the 17th and 18th in Symphony Hall, subsequent BSO performances being given by Wilhelm Gericke, Pierre Monteux, Leonard Bernstein, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, David Zinman, Seiji Ozawa, William Steinberg, Colin Davis, Kurt Masur, Charles Dutoit, James Conlon (including the most recent Tanglewood performance, on August 23, 2002), André Previn, and Federico Cortese (the most recent subscription performances, in January 2001).

Wolfgang Amadè Mozart

Piano Concerto No. 23 in A, K.488

JOANNES CHRISOSTOMUS WOLFGANG GOTTLIEB MOZART—WHO BEGAN CALLING HIMSELF WOLFGANGO AMADEO ABOUT 1770 AND WOLFGANG AMADEÒ IN 1777 (HE USED “AMADEUS” ONLY IN JEST)—WAS BORN IN SALZBURG, AUSTRIA, ON JANUARY 27, 1756, AND DIED IN VIENNA ON DECEMBER 5, 1791. HE COMPLETED THE A MAJOR CONCERTO, K.488, ON MARCH 2, 1786, AND PRESUMABLY PLAYED IT IN VIENNA SOON AFTER.

IN ADDITION TO THE SOLO PIANIST, THE SCORE CALLS FOR AN ORCHESTRA OF ONE FLUTE, TWO CLARINETS, TWO BASSOONS, TWO HORNS, AND STRINGS. (THE COMPOSER SUGGESTED IN A LETTER THAN IN THE ABSENCE OF CLARINETS, THEIR LINES MIGHT BE CUED INTO THE VIOLIN AND VIOLA PARTS.) AT THESE PERFORMANCES, MITSUKO UCHIDA PLAYS MOZART’S OWN FIRST-MOVEMENT CADENZA, WHICH THE COMPOSER ENTERED INTO THE AUTOGRAPH MANUSCRIPT.

Figaro was the big project for the spring of 1786, and it was ready for performance on May 1, but Mozart repeatedly interrupted himself, dashing off his one-acter *The Impresario* for a party at the Imperial palace at Schönbrunn, and writing three piano concertos, presumably for his own use that year. The A major is the middle one of the three, being preceded by the spacious E-flat, K.482, completed at the end of December, and being followed just three weeks later by the sombre C minor, K.491. Its neighbors are bigger. Both have trumpets and drums, and the C minor is one of the relatively rare works to allow itself both oboes and clarinets. The A major adds just one flute plus pairs of clarinets, bassoons, and horns to the strings, and with the last in the whole series, K.595 in B-flat (January 1791), it is the most chamber-musical of Mozart’s mature piano concertos. It is gently spoken and, at least until the finale, shows little ambition in the direction of pianistic brilliance. Lyric and softly moonlit—as the garden scene of *Figaro* might be, were there no sexual menace in it—it shares something in atmosphere with later works in the same key, the great violin sonata, K.526, the Clarinet Quintet, and the Clarinet Concerto.

The first movement is music of lovely and touching gallantry. Its second chord, darkened by the unexpected G-natural in the second violins, already suggests the melancholy that will cast fleeting shadows throughout the concerto and dominate its slow movement altogether. The two main themes are related more than they are contrasted, and part of what is at once fascinating and delightful is the difference in the way Mozart scores them. He begins both with strings alone. The first he continues with an answering phrase just for winds, punctuated twice by forceful string chords, and that leads to the first passage for the full orchestra. But now that the sound of the winds has been introduced and established, Mozart can proceed more subtly. In the new theme, a bassoon joins the violins nine measures into the melody, and, as though encouraged by that, the flute appears in mid-phrase, softly to add its sound to the texture, with horns and clarinets arriving just in time to reinforce the cadence. When the same melody reappears about a minute-and-a-half later, the piano, having started it off, is happy to retire and leave it to the violins and bassoon and flute who had invented it in the first place, but it cannot after all refrain from doubling the descending scales with quiet broken octaves, adding another unobtrusively achieved, perfectly gauged touch of fresh color.

Slow movements in minor keys are surprisingly uncommon in Mozart, and this one is in fact the last he writes. An “*adagio*” marking is rare, too, and this movement is an altogether astonishing transformation of the *siciliano* style. The orchestra’s first phrase harks back to “*Wer ein Liebchen hat gefunden*” (“He who has found a sweetheart”), Os-min’s animadversions in *The Abduction from the Seraglio* on the proper treatment of women, but nothing in the inner life of that grouchy, fig-picking harem-steward could ever have motivated the exquisite dissonances brought about here by the bassoon’s imitation of clarinet and violins. Throughout, Mozart the pianist imagines himself as the ideal opera singer—only the Andante in the famous C major concerto, K.467, is as vocal—and a singer, furthermore, proud of her flawlessly achieved changes of register and of her exquisitely cultivated taste in expressive embellishment.

After the restraint of the first movement and the melancholia of the second, Mozart gives us a finale of captivating high spirits. It keeps the pianist very busy in music that comes close to perpetual motion and in which there is plenty to engage our ear, now so alert to the delicacy and overflowing invention with which Mozart uses those few and quiet instruments.

Michael Steinberg

THE FIRST UNITED STATES PERFORMANCE of Mozart's Piano Concerto No. 23 in A, K.488, took place in Boston's Music Hall on December 19, 1878, at a concert of the Harvard Musical Association under the direction of Carl Zerrahn, with H.G. Tucker as piano soloist.

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES of Mozart's A major piano concerto, K.488, took place under Serge Koussevitzky's direction on February 8 and 9, 1929, with Nikolai Orloff as soloist. Subsequent BSO performances have featured Bruce Simonds (with Richard Burgin conducting), Artur Schnabel and Arthur Rubinstein (Koussevitzky), Leon Fleisher (Burgin), Boris Goldovsky (Pierre Luboschutz), John Browning (Erich Leinsdorf), Yuji Takahashi, Maurizio Pollini, and Peter Serkin (Seiji Ozawa), Malcolm Frager (David Zinman), Radu Lupu (Kazuyoshi Akiyama), Misha Dichter (Klaus Tennstedt), Christoph Eschenbach (conducting from the keyboard), Alicia de Larrocha (Jiri Belohlávek), Richard Goode (Helmuth Rilling), Keith Jarrett (Dennis Russell Davies), Ignat Solzhenitsyn (James Conlon), Maria João Pires (Robert Spano), Gianluca Cascioli (Jahja Ling), Jonathan Biss (the most recent Tanglewood performance, on August 6, 2005, with Sir Neville Marriner conducting), and Richard Goode (the most recent subscription performances, in January 2006, with Bernard Haitink conducting).

Franz Schubert

Symphony No. 2 in B-flat, D.125

FRANZ PETER SCHUBERT WAS BORN IN LIECHTENTAL, A SUBURB OF VIENNA, ON JANUARY 31, 1797, AND DIED IN VIENNA ON NOVEMBER 19, 1828. HE BEGAN HIS SYMPHONY NO. 2 ON DECEMBER 10, 1814, AND FINISHED IT ON MARCH 14, 1815. THERE MAY HAVE BEEN A READING OF THE SYMPHONY, SOON AFTER ITS COMPLETION, BY THE ORCHESTRA OF THE VIENNA SEMINARY WHERE SCHUBERT HAD BEEN A STUDENT AND TO WHOSE DIRECTOR HE DEDICATED THE MANUSCRIPT SCORE. IT WAS LIKELY PERFORMED PRIVATELY, TOO, BY AN AMATEUR ORCHESTRA THAT HAD GROWN OUT OF THE SCHUBERT FAMILY STRING QUARTET, BUT THE FIRST PUBLIC PERFORMANCE WAS NOT GIVEN UNTIL OCTOBER 20, 1877, WHEN AUGUST MANNS CONDUCTED THE WORK AT THE CRYSTAL PALACE IN LONDON, FROM MANUSCRIPT, AT WHICH TIME A NEWSPAPER REPORTED THAT IT WAS BEING "PRODUCED PROBABLY FOR THE VERY FIRST TIME SINCE ITS BIRTH." (THE SYMPHONY WAS PUBLISHED ONLY IN 1884.)

SCHUBERT'S SYMPHONY NO. 2 IS SCORED FOR TWO EACH OF FLUTES, OBOES, CLARINETS, AND BASSOONS, TWO HORNS, TWO TRUMPETS, TIMPANI, AND STRINGS.

We have a picture of Schubert aged sixteen, drawn by his friend Leopold Kupelweiser, that is both startling and puzzling: startling because we do not think of Schubert as a boy to begin with, even though he was only seventeen when he wrote *Gretchen am Spinnrade* and eighteen when he wrote *Erkönig*, and puzzling because this picture does not fit with the image we have of the older Schubert, short, squat, undistinguished looking, round-faced, curly-haired, and bespectacled.

Of the fourteen children born to Schubert's parents, four besides himself survived: three elder brothers, Ignaz, Ferdinand, and Karl, and a younger sister, Maria Theresa, born when Franz was four. Schubert's early musical training came at home. Ignaz gave him his first piano lessons, and his father taught him violin. In the family string quartet, Ignaz and Ferdinand played violin, his father cello, and Franz viola. Like his brothers, Schubert was sent to Michael Holzer, organist of the Liechtental parish church, for lessons in voice, organ, and counterpoint. Holzer recognized the boy's abilities and later recalled that "if I wished to instruct him in anything fresh, he already knew it. Consequently I gave him no actual training but merely talked to him, and watched with silent astonishment."

When Schubert was eleven, he was accepted as a chorister in the Imperial court chapel and took up residence at the *Stadtkonvikt*, a communal boarding home which also housed the Choir School. There he sang and studied under the direction of *Hofkapellmeister* Antonio Salieri, who, while giving the boy a firm grounding in compositional practice, also did his best to discourage Franz's leanings toward German poetry and to expunge the language of Haydn and Mozart from the boy's musical

vocabulary. There, too, he played in the school orchestra as first violinist and was occasionally trusted to lead rehearsals; the repertory regularly included symphonies of Haydn and Mozart, the first two by Beethoven, and overtures, as well as music of other composers. It was this orchestra that first played Schubert's D major symphony, his First, which he completed in October 1813.

Schubert's voice changed when he was fifteen, ending his time as a chorister, and he left the *Stadtkonvikt* shortly afterwards. He spent a year training as a teacher, in accordance with his father's wishes, and then assisted at his father's school. The hours spent in front of the classroom were not happy, and Schubert was apparently a strict disciplinarian—especially when distracted from the musical ideas running through his head. In 1818 he gave up teaching altogether, breaking completely with convention and choosing the bohemian life we know from the anecdotes, but by this time he had managed to compose hundreds of songs, works for stage, church, and chamber, and five symphonies. Though it was only toward the end of his life that he would begin to develop a reputation outside his own circle and only well after his death that his real importance would be recognized, his course was set.

Though the practice of comparing one composer's music to another can be both dangerous and misleading, one does hear something of Mozart, Haydn, and Beethoven in Schubert's Second: Mozart in the first movement's lyric second theme and in the minor-mode third movement; Haydn in the variation scheme of the slow movement; and Beethoven in the fist-shaking gesture that is the first loud music to be heard in the finale. And there is certainly something about the sound of the orchestra in Schubert's early symphonies that can suggest Haydn or Mozart, even if only because the size of the instrumental group is right. But this is momentary. Schubert's own voice is immediately recognizable: the shape of the string phrases and the airiness of the wind writing in the opening measures are enough to convince.

The first movement Allegro is wonderfully buoyant and energetic, and its characteristic Schubertian length grows naturally from the composer's fashioning of thematic material. Even the lyric contrast midway through the exposition is provided with a backdrop of constant motion. The ease of the movement's progress is also tied to Schubert's use, again characteristic, of subdominant harmonies; there is a sense of relaxation and comfort even in passages of whirlwind activity. The second movement presents a deceptively simple E-flat major theme and five variations; the fourth of these, in C minor, prepares the way for the gruff third-movement minuet in that key. Schubert begins the finale seemingly in mid-thought, and this movement, like the first, is all energy and motion, with lots of bounce thrown in for good measure.

Marc Mandel

THE FIRST UNITED STATES PERFORMANCES of Schubert's Symphony No. 2 look to have been given by the Los Angeles Philharmonic under its then music director, Georg Schnéevoigt, on November 22 and 23, 1928, to open an all-Schubert program marking the hundredth anniversary of the composer's death, and on which occasion the program book observed: "As this is, as far as we are able to discern, the first time Schubert's youthful work has ever been heard in America, there is no opportunity to examine the score before these program notes go to press." The concerts closed with Schubert's "Great" C major symphony; in between the two symphonies, contralto Kathryn Meisle sang two groups of songs, the first group before the intermission ("Aufenthalt," "An die Musik," and "Die Allmacht," with orchestral accompaniment), the second after intermission ("Dem Unendlichen," "An die Musik," and "Erkönig," with piano accompaniment).

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES of Schubert's Symphony No. 2 were given by Dimitri Mitropoulos in December 1944 (in Cambridge on December 20, then in Boston on December 22 and 23), subsequent BSO performances being given by Leonard Bernstein, Richard Burgin, William Steinberg, Charles Munch, Bruno Maderna, Pinchas Zukerman, Seiji Ozawa, Charles Dutoit (the most recent Tanglewood performance, on July 21, 1985), and Jeffrey Tate (the most recent subscription performances, in January 1989).

To Read and Hear More...

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Peter Gay's *Mozart* is a straightforward and very concise general introduction to the composer's life, reputation, and artistry (Penguin paperback). Relatively recent additions to the Mozart bibliography are *Mozart: His Life and Work*, by Julian Rushton, in the Master Musicians series (Oxford); the late Stanley Sadie's *Mozart: The Early Years, 1756-1781* (Oxford); *Mozart's Women: His Family, his Friends, his Music*, by the conductor Jane Glover (HarperCollins), and Robert Gutman's *Mozart: A Cultural Biography* (Harcourt Brace Jovanovich/Harvest paperback). An important recent source of information on Mozart is the *Cambridge Mozart Encyclopedia*, edited by Cliff Eisen and Simon Keefe (Cambridge University paperback). Stanley Sadie's Mozart article from *The New Grove Dictionary* (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has been published separately as a new *New Grove Mozart* (Oxford paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). Though published nearly twenty years ago, *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*, edited by Neal Zaslaw and William Cowdery, remains a valuable source of information (Norton). Alfred Einstein's *Mozart: The Man, the Music* is a classic older edited by H.C. Robbins Landon, has entries by Cliff Eisen on the symphonies and by Robert Levin on the concertos (Schirmer). Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception* provides a detailed survey of Mozart's works in the genre (Oxford paperback).

A Guide to the Symphony, edited by Robert Layton, includes a chapter by H.C. Robbins Landon on "The Symphonies of Mozart" (Oxford paperback). *A Guide to the Concerto*, also edited by Layton, includes a chapter by Denis Matthews on "Mozart and the Concerto" (Oxford paperback). Also useful is Philip Radcliffe's *Mozart Piano Concertos* in the series of BBC Music Guides (University of Washington paperback). Another older book that remains worth knowing is Arthur Hutchings's *A Companion to Mozart's Piano Concertos* (Oxford paperback). Among other books on the composer, Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback), and Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford). Michael Steinberg's note on the *Linz* Symphony is in his program note compilation *The Symphony—A Listener's Guide* (Oxford paperback); his note on the A major piano concerto, K.488, is in his compilation volume *The Concerto—A Listener's Guide* (also Oxford paperback). Donald Francis Tovey's notes on the *Linz* Symphony and K.488 can be found among his *Essays in Musical Analysis* (Oxford).

Sir Colin Davis has recorded Mozart's *Linz* Symphony as part of a five-disc box including Mozart's symphonies 28-41 with the Dresden Staatskapelle (RCA). Other recordings (listed alphabetically by conductor) include James Levine's with the Vienna Philharmonic (Deutsche Grammophon), Sir Charles Mackerras's with the Prague Chamber Orchestra (Telarc), and Sir Neville Marriner's with the Academy of St. Martin in the Fields (Philips or, more recently, EMI). The Boston Symphony Orchestra recorded the *Linz* Symphony with Erich Leinsdorf conducting in 1967 (RCA).

Mitsuko Uchida has recorded Mozart's A major piano concerto, K.488, with Jeffrey Tate and the English Chamber Orchestra (Philips). Other recordings (listed alphabetically by soloist) include Géza Anda's as soloist and conductor with the Mozarteum Orchestra of Salzburg (Deutsche Grammophon), Daniel Barenboim's as soloist and conductor with both the English Chamber Orchestra (EMI) and the Berlin Philharmonic (Teldec), Alfred Brendel's with Neville Marriner and the Academy of St. Martin in the Fields (Philips), Murray Perahia's as soloist and conductor with the English Chamber Orchestra (CBS/Sony), Maria João Pires's with Claudio Abbado and the Chamber Orchestra of Europe (Deutsche Grammophon), and Rudolf Serkin's with Claudio Abbado and the London Symphony Orchestra (Deutsche Grammophon).

Important additions to the Schubert bibliography in recent years include a major biography, *Schubert: The Music and the Man*, by Schubert authority Brian Newbould (University of California); *The Cambridge Companion to Schubert* edited by Christopher H. Gibbs, including sixteen essays on the composer's career, music, and reception (Cambridge University paperback), and Peter Clive's *Schubert and his World: A Biographical Dictionary*, which includes more than 300 entries on personal and professional acquaintances and colleagues of the composer as well as on some important later Schubertians (Oxford University Press). *The life of Schubert* by Christopher Howard Gibbs is in the useful series "Musical lives" (Cambridge paperback). Important older biographies include Maurice J.E. Brown's *Schubert: A Critical Biography* (Da Capo) and John Reed's *Schubert: The Final Years* (Faber and Faber). Brown also contributed the brief volume *Schubert Symphonies* to the series of BBC Music Guides (University of Washington paperback). Reed is also the author of *Schubert* in the Master Musicians series (Schirmer), which replaced the older volume by Arthur Hutchings in that series (Littlefield paperback). The Schubert article by Brown and Eric Sams from *The New Grove Dictionary of Music and Musicians* (1980) was reprinted as *The New Grove Schubert* (Norton paperback). The Schubert article in the revised Grove (2001) is by Robert Winter (the work-list by Brown and Sams remains). Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and his *Schubert: Memoirs by his Friends* (recently available in an Oxford University Press reprint) remain useful, but one must be careful sorting out fact from fiction in the latter. (It was Deutsch who compiled the chronological catalogue of Schubert's works that gives us their identifying "D." numbers.)

Sir Colin Davis has recorded all of Schubert's symphonies with the Dresden Staatskapelle (RCA). Other complete sets include Claudio Abbado's with the Chamber Orchestra of Europe (Deutsche Grammophon), Günter Wand's with the West German Radio Symphony Orchestra of Cologne (RCA), Wolfgang Sawallisch's with the Dresden Staatskapelle (Philips), Neville Marriner's with the Academy of St. Martin in the Fields (London/Decca), and, on period instruments, Roy Goodman's with the Hanover Band (Brilliant Classics; originally on Nimbus).

Marc Mandel

Sir Colin Davis

Sir Colin Davis is President of the London Symphony Orchestra and Honorary Conductor of the Dresden Staatskapelle. Principal guest conductor of the Boston Symphony Orchestra from 1972 to 1984, he was principal conductor of the London Symphony Orchestra (LSO) from 1995 to 2006 and became President of the LSO in January 2007. Sir Colin made his Boston Symphony debut in February 1967 and returned to the BSO podium for the first time since his tenure as principal guest conductor in November 2003, leading symphonies of Haydn and Elgar. Prior to this season's two programs, his most recent appearances with the orchestra were in January 2006, when he led a program of Mozart and Haydn with pianist Imogen Cooper, and a program pairing the sixth symphonies of Vaughan Williams and Beethoven. Also last season, Sir Colin conducted Berlioz's *Romeo and Juliette* with the Orchestre National de France in Paris, and Berlioz's *L'Enfance du Christ* and Handel's *Messiah* with the LSO in London, also appearing with the Dresden Staatskapelle and the New York Philharmonic before returning again to London for Berlioz's *Benvenuto Cellini* with the LSO and Mozart's *Così fan tutte* at the Royal Opera House, Covent Garden. This past fall, Sir Colin recorded the Beethoven piano concertos with Evgeny Kissin and the LSO, as well as Mozart's Requiem and Haydn's *Creation*, also leading both those works at New York's Lincoln Center following the London performances. Following his Boston Symphony concerts this month, he then goes to Dresden for the Fauré Requiem with the Staatskapelle, to Amsterdam for Bach's *St. Matthew Passion* with the Netherlands Chamber Orchestra, and then to New York to work with the New York Philharmonic. In April he returns to London for the world premiere of James Macmillan's *Passion* with the LSO. This is followed by a tour to Spain with the LSO featuring a program of Schubert and Bruckner. In June he will be performing the Berlioz Requiem in Paris with the Orchestre National de France. Sir Colin Davis has recorded widely for Philips, BMG, and Erato. Recent releases on LSO Live include Elgar's *Dream of Gerontius*, *Enigma Variations*, and Introduction and Allegro; Beethoven's *Fidelio*, and Sibelius's Symphony No 2 and *Kullervo*. This past fall, LSO Live issued his latest recordings of *L'Enfance du Christ* and *Messiah*, as well as music by James Macmillan. Sir

Colin has been awarded international honors by Italy, France, Germany, and Finland, and was named a Member of the Order of the Companions of Honour in the Queen's Birthday Honours in 2001. His recording of Sibelius's *Kullervo* received a *BBC Music Magazine* Award in April 2007, and he was given the Yehudi Menuhin Prize for working with young people by the Queen of Spain in 2003. During his career, Sir Colin conducted the BBC Scottish Orchestra, moved on to Sadler's Wells Opera House in 1959, and spent four years as chief conductor of the BBC Symphony Orchestra from 1967 to 1971. He became music director of the Royal Opera House, Covent Garden, in 1971 and principal guest conductor of the Boston Symphony Orchestra in 1972. Sir Colin spent the years 1983 to 1992 with the Bavarian Radio Symphony Orchestra, was principal guest conductor of the New York Philharmonic from 1998 to 2003, and has been honorary conductor of the Dresden Staatskapelle since 1990. He was principal conductor of the LSO from 1995 to 2006. Sir Colin Davis was born in Weybridge, Surrey, in 1927; he celebrated his 80th birthday in September 2007.

Mitsuko Uchida

Mitsuko Uchida is a performer who seeks deep insight into the music she plays through her own search for truth and beauty. Renowned for her interpretations of Mozart and Schubert both in the concert hall and on CD, she has also illuminated the music of Berg, Schoenberg, Webern, and Boulez for a new generation of listeners. Her recording of Schoenberg's Piano Concerto with Pierre Boulez and the Cleveland Orchestra won four awards, including the *Gramophone* Award for Best Concerto. In recent seasons she has been performing Beethoven's last three piano sonatas, as well as Opus 101 and 106 (the *Hammerklavier*), to consistent critical acclaim, also recording the last three Beethoven sonatas for Decca. Ms. Uchida performs throughout the world with many different partners. She is artist-in-residence at the Cleveland Orchestra, where she is directing all the Mozart concertos from the keyboard over a number of seasons. She also appears regularly with the Chicago Symphony, New York Philharmonic, the Philharmonia of London, and the London Symphony Orchestras. In 2005-06 she was featured in the "Carte Blanche" series at the Concertgebouw in Amsterdam, where she collaborated with Ian Bostridge, the Hagen Quartet, the Chamber Orchestra of Europe, and the Royal Concertgebouw Orchestra, as well as directing from the piano a performance of Schoenberg's *Pierrot Lunaire*. These concerts were also the focus of series at the Philharmonie in Cologne and the Barbican in London. In January 2006 she took part in the Mozart birthday celebrations in Salzburg with the Vienna Philharmonic Orchestra led by Riccardo Muti, as well as performing with the Hagen Quartet and appearing in recital. Other recent engagements have included recitals in Suntory Hall, Paris, and Vienna; performances with the Brentano Quartet in New York and Philadelphia; concerts with Mariss Jansons and the Royal Concertgebouw Orchestra in Tokyo, and the New Year Concert with Sir Simon Rattle and the Berlin Philharmonic. Other recent performances have included Mozart with Sir Colin Davis in London and Vienna with the London Symphony Orchestra, and in the United States with the New York Philharmonic. She has also directed Mozart concertos from the keyboard with the Chicago Symphony Orchestra. Mitsuko Uchida records exclusively for Decca; her recordings include the complete Mozart piano sonatas and piano concertos, the complete Schubert piano sonatas, Debussy's Etudes, the five Beethoven piano concertos with Kurt Sanderling conducting, a disc of Mozart sonatas for violin and piano, the aforementioned last three sonatas of Beethoven, and (for EMI) Schubert's *Die schöne Müllerin* with Ian Bostridge. Mitsuko Uchida has demonstrated a long-standing commitment to aiding the development of young musicians and is a Trustee of the Borletti-Buitoni Trust. In addition, she is co-director, with Richard Goode, of the Marlboro Music Festival. Ms. Uchida made her Boston Symphony Orchestra debut with Beethoven's Piano Concerto No. 3 in October 1986; her Tanglewood debut came in 1989, as soloist in Ravel's Piano Concerto in G. Also with the BSO she has performed music of Mozart and Messiaen, appearing with the orchestra most recently in October 2002 as soloist in Mozart's Piano Concerto No. 21 in C, K.467.