

Sunday, July 26, 2:30pm

DAVID ROBERTSON CONDUCTING

HARRIS                   Symphony No. 3  
(in one movement)

THOMSON                “Five Songs from William Blake”  
The Divine Image  
Tiger! Tiger!  
The Land of Dreams  
The Little Black Boy  
And Did Those Feet  
THOMAS HAMPSON, baritone

{Intermission}

BARBER                 Three Songs with Orchestra  
Sure on this shining night, Opus 13, No. 3  
Nocturne, Opus 13, No. 4  
I hear an army charging upon the land, Opus 10, No. 3  
Mr. HAMPSON

BERNSTEIN             “The Age of Anxiety,” Symphony No. 2  
for piano and orchestra  
(after W.H. Auden’s poem)  
  
Part I  
The Prologue (Lento moderato)  
The Seven Ages (Variations 1-7)  
The Seven Stages (Variations 8-14)  
  
Part II  
The Dirge (Largo)  
The Masque (Extremely fast)  
The Epilogue (Adagio—Andante—Con moto)  
ORLI SHAHAM, piano

#### NOTES ON THE PROGRAM

Roy Harris (1898-1979)

Symphony No. 3 (1939)

*First performance:* February 24, 1939, Symphony Hall, Boston, Boston Symphony Orchestra, Serge Koussevitzky cond. *First Tanglewood performance:* August 3, 1940, Serge Koussevitzky cond. *Most recent Tanglewood performance:* July 27, 1974, Eugene Ormandy cond.

“Let’s not kid ourselves,” wrote Roy Harris to the composer and lexicographer Nicolas Slonimsky in 1951, “my Third Symphony happened to come along when it was needed. The first season it was greeted with the same boos and bravos as have been all my works. Then *Time* magazine hailed it as the most important American symphony, and the Third Symphony was in.” It came along, assured, instantly and forcefully intelligible, exuberant with physical energy and aflame with ethical aspiration, at a point when we were ready to receive a strong and unmistakably American symphony.

The whole issue of an “unmistakably American symphony,” of a specifically American symphonic style, seems perhaps naïve and irrelevant now; in the 1920s and ’30 it was a burning question. Roy

Harris was among the most vigorously vocal of those musicians who rejected the idea that our popular styles and genres gave adequate representation of the American character. He felt as well that there existed a distinctively American tone of voice, manner, and vocabulary in music. In 1933, the year of his first symphony, which he actually called *Symphony 1933* and which Koussevitzky hailed as America's first tragic symphony, Harris published an essay called "Problems of American Composers." In it, after an impassioned description of the American landscape and character, he proposes that just as the American composer's moods "are not warmed-over moods of eighteenth- and nineteenth-century European society, [neither] is his musical material rearranged and retinted formulas of the standard classics which our audiences, teachers, and critics, and our imported conductors and performers have been trained to think of as the only possible music."

Harris was forty-one when the premiere of the Third Symphony by Serge Koussevitzky and the BSO in February 1939 propelled him into prominence. (Piston was similarly slow to emerge, as was Carter later on, but Copland was famous in his twenties, while Sessions and Thomson established themselves as significant figures in their thirties.) His official Opus 1, a piano sonata, was written at thirty-three, and it was not until he was twenty-six that Harris decided to be a composer. When he saw that music was his vocation, he went to two teachers, Henry Schoenfeld and Arthur Farwell, who shared solid German training and a commitment to using indigenous American materials in their concert music. In 1926, Harris had his first important public performance when Howard Hanson conducted an orchestral Andante in Rochester. That year, he joined the procession of American musicians heading for Paris to acquire craft and discipline from Nadia Boulanger, as Copland had done a few years before.

In January 1934, Serge Koussevitzky took up the cause of the *Symphony 1933*. As an American composer, one could not have had a better friend than Koussevitzky, and the Boston Symphony, whose concerts were also broadcast, was of utmost importance in the building of Harris's reputation. Under Koussevitzky it introduced five of his first six symphonies, and during Koussevitzky's tenure as music director the BSO performed the Third more than a dozen times over ten years in Boston and elsewhere. In later years, as public taste moved away from the "strong-arm" movement of the '30s into which he had fit so well, Harris was a less visible figure than formerly; nonetheless, he continued as a prolific and vigorous writer in the large instrumental and choral forms. The number of his symphonies grew to fifteen by 1978 (not including the 1952 symphony for the West Point band).

The title page of the Third Symphony includes the words "In one movement." The single movement does, however, fall into clearly articulated sections, to whose succession Harris provided this roadmap:

- I. Tragic—low string sonorities
- II. Lyric—strings, horns, woodwinds
- III. Pastoral—woodwinds with a polytonal string background
- IV. Fugue—dramatic
  - A. Brass and percussion dominating
  - B. Canonic development of materials from Section II constituting background for further development of Fugue
- V. Dramatic—Tragic
  - A. Restatement of violin theme of Section I: tutti strings in canon with tutti woodwinds against brass and percussion developing rhythmic motif from climax of Section IV
  - B. Coda—development of materials from Section I and II over pedal timpani

Elliott Carter, reviewing the symphony in 1940—he called it "a folklore work with literary overtones"—put some critical flesh on the bare bones of the composer's outline: "Musically, Harris's Third Symphony represents a step toward simplification, so that only the most typical and fundamental characteristics are expressed: It is in five block-like sections, each one with a dominating idea so definite that its character can be grasped at once.... The articulation of phrase and of section is always clearly marked: transitional material is almost completely eliminated. Voice leading is arranged to give a contrapuntal impression even in places where harmony predominates; counterpoint with one part well emphasized dominates the entire piece." The opening, a cello melody whose first unfolding is subtly punctuated by the violas at phrase-endings, is a remarkable example of Harris's melodic gift and sense of paragraph. Equal to this "tragic" section in fantasy and control is the "pastoral," where, against a background of shimmering, nervously vibrating chords in the strings, woodwinds (some brass, too, later on) project a sequence of melodic fragments, all related, but with

no two quite the same. Finally, it is perhaps of interest to note that the ending with its obsessive timpani strokes represents Harris's second thoughts, replacing an idea more abrupt and of less definite finality.

#### MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Virgil Thomson (1896-1989)

“Five Songs from William Blake”

*Composed 1951. First performance:* February 6, 1952, Louisville, Virgil Thomson cond., Mack Harrell, baritone soloist. *Only previous Boston Symphony Orchestra performances:* November 1986 (commemorating the composer's 90th birthday), Dennis Russell Davies cond., John Cheek, baritone. *Today's performance is the world premiere of a new, corrected edition of these songs in their version for full orchestra, an edition funded by the Thomson Foundation and edited by Charles Fussell.*

Virgil Thomson's music achieves a unique synthesis of the homespun Americana of his native midwest and the sophisticated, knife-edged neoclassicism in which he was steeped during his many years of residence in Paris. His straightforward sense of melody, grown from and often quoting folk songs and Baptist hymns; his stark simplicity of harmonic motion, synthesizing Satie and Sunday school; his buoyant rhythmic figurations, blending Stravinsky and hoe-down, mark him as one of the most distinctive voices in 20th-century music. “Thomson has the gift to be simple; his notes come down where they ought to be, in the place just right,” wrote Andrew Porter in *The New Yorker* with a double reference to the Shaker tune “Simple Gifts” and Aaron Copland's quotation of it in *Appalachian Spring*. “His simplicity is not artless, but rather it is careful, refined and purified, by a process that has not destroyed its zest.”

“William Blake's ideas, all of them, were in his day (and still are) radical, revolutionary and shocking,” Thomson said in a lecture about the *Five Songs from William Blake* that he composed in 1951 on a commission from the Louisville Orchestra. “But he expressed them in verses of such touching beauty that their very willfulness, their contradictions of common sense, could excite in people both anger and love. And they still do. Let us not after all forget that he was the farthest-out romantic among all the English poets.” Thomson first came to know the work of the visionary artist-poet during his undergraduate days at Harvard in the early 1920s through S. Foster Damon, who was then teaching freshman English while pursuing a master's degree in literature at the university. Damon, a poet, scholar, and sometime composer (he also introduced Thomson to the work of Gertrude Stein and Eric Satie) was then beginning what would become a lifelong devotion to Blake by preparing his pioneering study of *William Blake, His Philosophy and Symbols* for publication in 1924. (Damon rounded out his career in 1965 with *A Blake Dictionary* after teaching for thirty-five years at Brown.) Thomson wrote his first song, in 1920, to Blake's *The Sunflower*, and he turned again to the English poet's verses for the 1951 Louisville Orchestra commission.

Thomson said that he attempted with the *Five Songs* “to encompass Blake's broadly humane philosophy,” but he also made with them a virtual compendium of his own varied musical styles, from the hymn-like simplicity of *The Divine Image* and the drama of *Tiger! Tiger!*, to the intimately conversational *The Land of Dreams*, the Stephen Foster-inspired *The Little Black Boy*, and the impassioned declamation of *And Did Those Feet* (which text also inspired one of England's most beloved patriotic anthems from Sir Hubert Parry in 1916 under the title *Jerusalem*). Thomson's insights into the philosophical nature of each poem also summarize the expressive trajectory of his *Five Songs from William Blake*:

“*The Divine Image* holds that mercy, pity, peace and love are qualities of ‘the human form divine.’ In other words, that body and soul are not two aspects of our humanity but one—inseparable and indivisible. This idea is obviously not acceptable to any orthodox faith—be that Judeo-Christian or even Muslim. But admit that it is attractive.

“*The Tiger* raises the problem of evil. How did evil come to exist? Who dared to create it? As Blake puts it to the tiger, ‘Did He who made the lamb make thee?’

“In *The Land of Dreams* a little child tells his father that only the unreal, only the things that we know to be not there, are the good things in life. And his widowed father, though not convinced, is also not able to dispute the point.

“*The Little Black Boy* insists with compassion on the pathos of racial antagonisms. But the hope it offers for a reconciliation of black with white is simply the summons of God himself that they ‘come out of the grove and round my golden tent like lambs rejoice.’

“*And Did Those Feet* evokes, as many sacred texts have done, an Arcadian and a mythical past. Then comes the call to arms, to restore pastoral blessedness, to abolish the factories, ‘those dark Satanic mills,’ Blake calls them and to build a new Jerusalem ‘in England’s green and pleasant land.’ All these years later, this hope seems still impractical. But it is an inspiring thought, a grand and daring dream-up by a great and grand poet.”

RICHARD E. RODDA

Cleveland-based Richard E. Rodda provides program notes for orchestras and chamber series across the country. Program notes ©2009 Dr. Richard E. Rodda.

VIRGIL THOMSON

Five Songs from William Blake

1. The Divine Image

(Text: *Songs of Innocence*, No. 12, from *Songs of Innocence and of Experience*; 1789)

To Mercy, Pity, Peace, and Love  
All pray in their distress;  
And to these virtues of delight  
Return their thankfulness.

For Mercy, Pity, Peace, and Love  
Is God, our Father dear;  
And Mercy, Pity, Peace, and Love  
Is man, His child and care.

For Mercy has a human heart,  
Pity, a human face,  
And Love, the human form divine,  
And Peace, the human dress.

Then ev’ry man of ev’ry clime,  
That prays in his distress,  
Prays to the human form divine,  
Love, Mercy, Pity, Peace.

And all must love the human form,  
In heathen, Turk, or Jew;  
When Mercy, Love, and Pity dwell  
There God is dwelling too.

2. Tiger! Tiger!

(Text: *Songs of Experience*, No. 12, from *Songs of Innocence and of Experience*; 1789)

Tiger! Tiger! burning bright  
In the forests of the night;  
What immortal hand or eye  
Could frame thy fearful symmetry?

In what distant deeps or skies  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare seize the fire?  
  
And what shoulder, and what art,  
Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand? and what dread feet?  
  
What the hammer? what the chain?  
In what furnace was thy brain?  
What the anvil? what dread grasp  
Dare its deadly terrors clasp!  
  
When the stars threw down their spears  
And water'd heav'n with their tears,  
Did he smile his work to see?  
Did he who made the Lamb make thee?  
  
Tiger! Tiger! burning bright  
In the forests of the night:  
What immortal hand or eye,  
Dare frame thy fearful symmetry?

### 3. The Land of Dreams

(Text: from *Poetical Sketches*; 1783)

Awake, awake my little boy!  
Thou wast thy mother's only joy;  
Why dost thou weep in thy gentle sleep?  
Awake! thy father does thee keep.  
"O, what land is the land of dreams?  
What are its mountains, and what are its streams?  
O, father! I saw my mother there,  
Among the lilies by waters fair.  
Among the lambs, clothed in white,  
She walked with her Thomas in sweet delight.  
I wept for joy, like a dove I mourn.  
O! when shall I again return?"  
Dear child, I also by pleasant streams  
Have wander'd all night in the Land of Dreams;  
But tho' calm and warm the waters wide,  
I could not get to the other side.  
"Father, O Father! what do we here,  
In this land of unbelief and fear?  
The Land of Dreams is better far,  
Above the light of the morning star?"

### 4. The Little Black Boy

(Text: *Songs of Innocence, No. 5*, from *Songs of Innocence and of Experience*; 1789)

My mother bore me in the southern wild,  
And I am black, but O! my soul is white;

White as an angel is the English child,  
But I am black, as if bereav'd of light.

My mother taught me underneath a tree,  
And, sitting down before the heat of day,  
She took me on her lap and kisséd me,  
And, pointing to the east, began to say:

“Look on the rising sun, there God does live,  
And gives His light, and gives His heat away;  
And flowers and trees and beasts and men receive  
Comfort in morning, joy in the noonday.

“And we are put on earth a little space,  
That we may learn to bear the beams of love;  
And these black bodies and this sunburnt face  
Is but a cloud, and like a shady grove.

“For when our souls have learn'd the heat to bear,  
The cloud will vanish; we shall hear His voice,  
Saying: ‘Come out from the grove, My love and care,  
And round my golden tent like lambs rejoice.’”

Thus did my mother say, and kisséd me;  
And thus I say to little English boy:  
When I from black and he from white cloud free,  
And round the tent of God like lambs we joy,

I'll shade him from the heat, till he can bear  
To lean in joy upon our Father's knee;  
And then I'll stand and stroke his silver hair,  
And be like him, and he will then love me.

5. And did those feet

(Text: from the Preface to *Milton: A Poem*; c.1804)

And did those feet in ancient time  
Walk upon England's mountains green?  
And was the holy Lamb of God  
On England's pleasant pastures seen?  
And did the Countenance Divine  
Shine forth upon our clouded hills?  
And was Jerusalem builded here  
Among those dark Satanic mills?  
Bring me my bow of burning gold!  
Bring me my arrows of desire!  
Bring me my spear! O clouds unfold!  
Bring me my chariot of fire!  
I will not cease from mental fight,  
Nor shall my sword sleep in my hand,  
Till we have built Jerusalem  
In England's green and pleasant land!

Samuel Barber (1910-1981)

Three Songs with Orchestra

*The three Barber songs on this program were written originally for voice and piano: “Sure on this shining night,” from Opus 13, in 1938; “Nocturne,” also from Opus 13, in 1940; and “I hear an army,” from Opus 10, in 1936. For information on the premieres of these songs, see the program note. These are the first performances by the Boston Symphony Orchestra of any of these songs.*

Two important loves were continually evident in the life and music of Samuel Barber: the love of great literature and the love of the singing voice. Barber was a sensitive, cultured, and discriminating reader (in English, French, German, and Italian) of the best literature throughout his life, and he translated a number of those works into music. The *Overture to “The School for Scandal,”* one of his most frequently performed compositions, was, he noted, “suggested by Sheridan’s comedy.” *Knoxville: Summer of 1915* was based on the words of James Agee. Shelley, Emily Dickinson, William Butler Yeats, Matthew Arnold, James Joyce, and A.E. Housman inspired other pieces. Barber came by his love of the human voice almost as part of his birthright. His aunt was the great Metropolitan Opera contralto Louise Homer, a frequent stage partner of Caruso, and her visits to the family home (with her husband, the art song composer Sidney Homer, who strongly encouraged his nephew’s musical interests) and recital performances of some of Barber’s early songs became a lasting influence on the young musician. When Barber enrolled at the Curtis Institute in Philadelphia to undertake his professional training at age fourteen (he was the second student admitted to the newly founded school), he studied not only composition and piano, but also voice. He was good enough to give a number of professional recitals during his early years, and he even recorded his own *Dover Beach* with the Curtis String Quartet for RCA Victor in 1936. In his music, Barber integrated word and voice through his masterful handling of lyricism, structure, and harmonic color. “He belongs to the conservative American composers...in that he paid considerable attention to his architectonic construction, was not afraid to yield to fluent melodic writing, preferred simplicity to complexity, and was ever in search of a deeply poetic idea,” wrote musicologist David Ewen. Even more cogent was the evaluation by Barber’s fellow composer Virgil Thomson: “Romantic music, predominantly emotional, embodying sophisticated workmanship and complete care. Barber’s aesthetic position may be reactionary, but his melodic line sings and the harmony supports it.”

Barber’s four dozen songs extend across the whole of his career, from *A Slumber Song of the Madonna*, written when he was fifteen, to the Three Songs, Opus 45, of 1972, his next-to-last completed work. They distill the essence of his art—its lyricism, its precise contrapuntal interplay, its warmth of harmony, and its exquisite sensitivity to the written word.

*Sure on this shining night* (1938), Opus 13, No. 3, sets a meditative verse that appeared in 1934 in *Permit Me Voyage*, the first published collection of poems by the American writer, journalist, and critic James Agee; Barber returned to Agee’s poetry a decade later for his *Knoxville: Summer of 1915*. The Opus 13 songs were first performed by soprano Barbara Troxell and pianist Eugene Bossart on April 4, 1941, at a “Modern American Music” program at the Curtis Institute. *Sure On This Shining Night* proved to be one of Barber’s most popular songs, and he orchestrated it, along with *Nocturne* and *I Hear an Army*, for a broadcast appearance as conductor with mezzo-soprano Jennie Tourel and the CBS Symphony Orchestra on May 5, 1945.

*Nocturne* (1940), the last of the Four Songs, Opus 13, takes as its text a poem from a 1938 collection titled *The Carnival* by the American writer and translator Frederic Prokosch, whose peripatetic life provided him with the material for a dozen novels, including two best-sellers in the 1930s (*The Asiatics* and *The Seven Who Fled*), several books of verse, and a memoir (*Voices*) that recounted his encounters with some of the day’s leading literary figures. Barber admitted that he was “not very keen” about Prokosch’s poem, which begins tenderly but becomes increasingly enigmatic, but said that “the music just popped out for it.”

Barber’s Three Songs, Opus 10 (*Rain has fallen, Sleep now, and I hear an army*), written in 1935-36 to texts from James Joyce’s *Chamber Music* (1907, Joyce’s first published work), are exactly contemporary with Barber’s *Adagio for Strings*, and, though very different in mood and manner, share with that modern masterwork an uncanny ability to create both a carefully sculpted expressive world and a sure sense of musical line. *I hear an army* powerfully limns the war-like images of Joyce’s verses; it was premiered by baritone Benjamin de Loache and pianist Edith Evans Braun at the Curtis Institute on March 7, 1937.

RICHARD E. RODDA

Program notes ©2009 Dr. Richard E. Rodda.

SAMUEL BARBER

Three Songs with Orchestra

Sure on this shining night, Opus 13, No. 3  
(text: James Agee)

Sure on this shining night  
Of starmade shadows round,  
Kindness must watch for me  
This side the ground.

The late year lies down the north.  
All is healed, all is health.  
High summer holds the earth.  
Hearts all whole.

Sure on this shining night I weep for wonder wand'ring far alone  
Of shadows on the stars.

Nocturne, Opus 13, No. 4  
(text: Frederic Prokosch, from *The Carnival*)

Close, my darling, both your eyes,  
Let your arms lie still at last.  
Calm the lake of falsehood lies  
And the wind of lust has passed.

Waves across these hopeless sands  
Fill my heart and end my day,  
Underneath your moving hands  
All my aching flows away.

Even the human pyramids  
Blaze with such a longing now:  
Close, my love, your trembling lids,  
Let the midnight heal your brow.

Northward flames Orion's horn,  
Westward the Egyptian light.  
None to watch us, none to warn  
But the blind eternal night.

I hear an army charging upon the land, Opus 10, No. 3 (1939)  
(text: James Joyce, from *Chamber Music*)

I hear an army charging upon the land,  
And the thunder of horses plunging, foam about their knees:  
Arrogant, in black armour, behind them stand,  
Disdaining the reins, with flutt'ring whips, the charioteers.

They cry unto the night their battlename:  
I moan in sleep when I hear afar their whirling laughter.  
They cleave the gloom of dreams, a blinding flame,  
Clanging, clanging upon the heart as upon an anvil.

They come shaking in triumph their long, green hair:  
They come out of the sea and run shouting by the shore.  
My heart, have you no wisdom thus to despair?  
My love, my love, why have you left me alone?

Leonard Bernstein (1918-1990)

“The Age of Anxiety,” Symphony No. 2 for piano and orchestra  
(after W.H. Auden’s poem)

*First performances:* April 8 and 9, 1949, Boston Symphony Orchestra, Serge Koussevitzky cond., Leonard Bernstein, piano soloist. *First Tanglewood performance:* August 12, 1949 (“Tanglewood on Parade”), Koussevitzky cond., Bernstein, piano. Note that Bernstein revised the work in 1965; it is the revised version that one hears today. *Most recent Tanglewood performance by the BSO:* July 31, 1998, Robert Spano cond., John Browning, piano. *Most recent Tanglewood performance:* August 19, 2001, Tanglewood Music Center Orchestra, Roberto Abbado cond., Gianluca Cascioli, piano.

Between July 1944 and November 1946, W.H. Auden wrote an extended poem (in print it runs eight pages) entitled *The Age of Anxiety*, subtitled “A Baroque eclogue.” In it, three men and a woman—Quant, Malin, Emble, and Rosetta—meet in a New York bar, where each has come to find a cure for boredom, loneliness, lack of purpose—or, if not a cure, a means of forgetting them. The poem follows their thoughts and their conversation—with interruptions from radio broadcasts of war news and commercial messages—through a long night, first in the bar itself, then moving to Rosetta’s apartment, where the party continues, though the four individual participants become more and more isolated, even as they seek to end their rootlessness, through the attempt to find or accept a new faith. Finally, at dawn, Rosetta finds Emble passed out on her bed, while Quant and Malin say their goodbyes in the light of dawn on the streets and promptly forget one another’s existence. The very title of Auden’s poem has become an emblem to describe mid-twentieth-century life.

Leonard Bernstein was clearly taken with Auden’s poem, which provides not only a title for this Symphony No. 2, but what must be called its plot. The published score contains an extended note in which the composer describes his astonishment at realizing, after the fact, how closely the music echoed the poem, which had been intended as no more than a general guide to its structure and expression. Long after completing the work, he claimed to have found details intended as purely musical gestures that were also unconscious references to the poem. Yet a detailed connection between poem and symphony may be a stumbling block for listeners. Certainly most composers who have written a programmatic description of their music have found that, ultimately, it gets in the way of the music. Though Bernstein retained his elaborate description in the revised score, he chose to rewrite the ending in a way that makes musical sense while breaking away from the letter of Auden’s text. Throughout the work there is an elaborate solo piano part that makes the symphony a kind of piano concerto. In the original version, the piano was silent in the last section except for a single final chord. Bernstein had conceived this ending as the “phony faith” that the characters sought out; the pianist was to remain aloof from that self-serving search, except for “a final chord of affirmation at the end.”

But the more he considered his composition as a work of music rather than as the expression of a poem, Bernstein came to realize that the ending simply didn’t work. In a concerto-like piece, the piano’s natural function is to have a dialogue, to set up a contrast, with the orchestra. So the program went out the window in recognition of the musical requirements.

Despite this significant change of heart, Bernstein has effectively projected much of the poetic “narrative” of *The Age of Anxiety* in musical terms. The first half of the score, after a prologue, consists of two sets of seven variations each, corresponding to Auden’s “Seven Ages” and “Seven Stages.” These never take a simple theme as the basis of the variations; they consist, rather, of fourteen brief, contrasting sections, each of which grows out of some idea in the preceding passage and generates another idea that will lead to the next section.

Not surprisingly, the rhythm and melodic character of many of these ideas are closely related to the sounds of ’40s swing and jazz, precisely the sounds that would have been heard on the radio in the bar where the four characters congregate and would best symbolize the spirit of the age. In addition, they mirror the nervous and hectic pace of modern urban life. There is, however, a striking exception at Variation VIII, the first of the “Seven Stages,” where the poem speaks of remoteness and hints of

distant times and places. Here Bernstein casts the section in a broad 3/2 with a flowing melody in quarters and eighths over a stately bass line moving in half-notes. One can scarcely avoid hearing in this passage the echo of a “remote” dance style from a distant time and place, the Baroque sarabande.

The second part of the score, dealing with the four characters’ departure from the bar and their increasingly pointless and empty party at Rosetta’s place, combines elements of a twelve-tone row (from which evolves the theme of the Dirge), hectic and varied jazz figures in different moods (*The Masque*), and the final breaking-up of the party at dawn in a renewed search for positive values.

#### STEVEN LEDBETTER

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

#### Guest Artists

##### David Robertson

The 2008-09 season was David Robertson’s fourth as music director of the Saint Louis Symphony Orchestra, and also as principal guest conductor of London’s BBC Symphony Orchestra. Guest conducting highlights of 2008-09 include world premieres of works by Miroslav Srnka (with the Ensemble InterContemporain), Sam Hayden (with the BBC Symphony), and Ivan Fedele (with the Filarmonica della Scala), as well as United States premieres of works by HK Gruber, Steven Mackey, Kaija Saariaho, and Mark-Anthony Turnage, all with the Saint Louis Symphony Orchestra. In April 2009 Mr. Robertson and his orchestra performed two concerts at Carnegie Hall featuring works by HK Gruber, Stravinsky, Wagner, and Sibelius, as well as the New York premiere of Saariaho’s award-winning *Mirage*. Also in New York, he led the Juilliard Orchestra in Stravinsky’s *Pulcinella* Suite as part of the Alice Tully Hall Opening Nights Festival, followed by a second concert featuring Messiaen’s *Des Canyons aux étoiles*. Additional guest appearances included performances with the New York Philharmonic, San Francisco, and Seattle symphony orchestras, the Philadelphia Orchestra, Sydney Symphony, Royal Concertgebouw Orchestra, Ensemble InterContemporain, the BBC Symphony Orchestra, and a return to La Scala for *The Rake’s Progress* and subscription concerts with the Filarmonica della Scala. Prior to his Saint Louis Symphony and BBC Symphony appointments, Mr. Robertson was music director of the Orchestre National de Lyon and artistic director of that city’s Auditorium, posts he held from 2000 to 2004 as the first artist ever to hold both musical posts in Lyon. He was music director of the Ensemble InterContemporain in Paris from 1992 to 2000 and resident conductor of the Jerusalem Symphony Orchestra from 1985 to 1987. With more than forty-five operas in his repertoire, he has been equally successful in that area; his opera house credits include the Metropolitan Opera, La Scala, Opéra de Lyon, Bayerische Staatsoper, Théâtre du Châtelet, Hamburg State Opera, and San Francisco Opera. Mr. Robertson has made numerous recordings for the Sony Classical, Naive, EMI/Virgin Classics, Deutsche Grammophon, Atlantic/Erato, Nuema, Adès, Valois, and Naxos labels. Throughout his career he has also devoted time to working with students and young artists, leading outreach programs with the Ensemble InterContemporain and the Orchestre National de Lyon, and working with students at the Paris Conservatory, the Juilliard School, Tanglewood, the National Orchestral Institute in Maryland, the Aspen Music Festival, and as part of Carnegie Hall’s “Perspectives” series. Born in Santa Monica, California, David Robertson was educated at London’s Royal Academy of Music, where he studied French horn and composition before turning to orchestral conducting. Named “Conductor of the Year” in 2000 by *Musical America*, he received an honorary doctorate from Maryville University in May 2007, and is the recipient of Columbia University’s 2006 Ditson Conductor’s Award and of the 1997 Seaver/National Endowment for the Arts Conductors Award, the premier prize of its kind, given to exceptionally gifted American conductors. He and the Saint Louis Symphony received the ASCAP Morton Gould Award for Innovative Programming for 2005-06 from the American Symphony Orchestra League. Mr. Robertson and his wife, pianist Orli Shaham, are parents of twin boys. David Robertson made his Boston Symphony Orchestra debut at Symphony Hall in March 2001 leading music of John Adams, Prokofiev, and Janáček; his first Tanglewood appearance with the BSO, a program of Ravel, Britten, Mahler, and Mozart, followed that August. He has since returned to lead

the orchestra at both venues (at Tanglewood in 2005 and at Symphony Hall most recently in December 2006), also conducting tour performances in Chicago, Newark, Philadelphia, and Washington, D.C., in March 2006, substituting for James Levine.

#### Thomas Hampson

American baritone Thomas Hampson is among the world's most celebrated, sought-after singers performing on the stage today. His voice can be heard on nearly 200 recordings of Lieder, opera, oratorio, and works for voice and orchestra. As a leading advocate of the study of American song, he collaborates on song projects with academic and cultural partners through the Hampson Foundation ([www.hampsong.org](http://www.hampsong.org)), to promote the art of song in intercultural understanding. In 2008 the Librarian of Congress, Dr. James H. Billington, named Mr. Hampson the Special Advisor to the Study and Performance of Music in America. During the 2009-10 season he will continue his "Song of America" project in collaboration with the Library of Congress ([www.loc.gov](http://www.loc.gov)), performing recitals through the United States featuring American music. This summer will see the launch of his new American Song Archive, at [www.songofamerica.net](http://www.songofamerica.net). Mr. Hampson's 2008-09 season began with performances on the gala opening nights of both the Metropolitan Opera, broadcast live in HD worldwide, and Carnegie Hall, broadcast nationally on PBS. Another highlight of his Met season was his participation in the gala evening marking the company's 125th anniversary. Orchestral performance highlights included Britten's *War Requiem* with Anthony Pappano at the Royal Albert Hall and a European tour with the UBS Verbier Orchestra to Milan, Madrid, Berlin, and Lucerne, as well as solo recital dates in the United States and Europe. Operatic highlights included his role debut at the Metropolitan Opera as Athanaël in Massenet's *Thaïs*, followed by Met performances of the title role in *Eugene Onegin*. In spring 2009 he made his role debut as Scarpia in *Tosca* at Zurich Opera. Next season, as the first artist-in-residence at the New York Philharmonic, Mr. Hampson will be featured on subscription concerts, in recital, and on tour with the orchestra in Europe during Alan Gilbert's inaugural season as music director. Raised in Spokane, Washington, Thomas Hampson studied with Sr. Marietta Coyle, Martial Singher, Horst Günter, and Elisabeth Schwarzkopf. His musical versatility has allowed him to be equally successful in opera, operetta, oratorio, and musical theater. His repertoire includes the title roles of *Don Giovanni*, *Il barbiere di Siviglia*, *Guillaume Tell*, *Macbeth*, *Simon Boccanegra*, *Eugene Onegin*, Ambroise Thomas's *Hamlet*, Massenet's *Werther* (in the baritone version), Busoni's *Doktor Faust*, Szymanowski's *King Roger*, Britten's *Billy Budd*, and Hans Werner Henze's *Der Prinz von Homburg*; he sang the world premiere of Friedrich Cerha's *Der Riese vom Steinfeld*. In addition, he has sung the Count in *Le nozze di Figaro*, Giorgio Germont, Renato, the Marquis of Posa, Wolfram, Amfortas, Mandryka, and Oreste in Gluck's *Iphigénie en Tauride*. In these and other roles he appears at the world's major opera houses while being particularly associated with the Zurich Opera, Metropolitan Opera, San Francisco Opera, Opéra National de Paris, the Royal Opera House—Covent Garden, and the Vienna State Opera. His numerous recordings include most of his opera roles and cover a broad stylistic range; most have won distinguished prizes. In addition to his performance activity, Mr. Hampson is a committed teacher, a serious golfer who is regularly ranked in *Golf Digest*, and a technologist who recently launched his own digital-only record label. For more information, please visit [www.thomashampson.com](http://www.thomashampson.com). Thomas Hampson made his Tanglewood debut in July 1991 singing music of Bernstein and Mahler with the Tanglewood Music Center Orchestra in memory of Leonard Bernstein. His first BSO appearance, in Brahms's *Ein deutsches Requiem* (also in memory of Bernstein), was the next day. In 1992 at Tanglewood he sang Rossini's "Largo al factotum" from *Il barbiere di Siviglia* and Orff's *Carmina burana*. Subsequent BSO appearances have featured him in songs of Gustav Mahler, in Boston and New York in May 2001; in a BSO Pension Fund concert in February 2004; and at Tanglewood in July 2007, when he was also soloist in Delius's *Cynara*.

#### Orli Shaham

Making her Boston Symphony Orchestra debut in this concert, pianist Orli Shaham has performed with the Cleveland and Philadelphia orchestras, the Baltimore, Chicago, Detroit, Houston, St. Louis, and San Francisco symphonies, the BBC Symphony Orchestra, Filarmonica della Scala, the Israel Philharmonic, Stockholm Philharmonic, Bilbao Symphony, Orchestra della Toscana, Orchestre National de Lyon, Taiwan Philharmonic, and the Sydney Symphony Orchestra. She has worked with many eminent conductors, including Sir Neville Marriner, Sir Roger Norrington, Christopher

Hogwood, David Robertson, Wolfgang Sawallisch, Leonard Slatkin, and Robert Spano, among others. She has performed at the summer festivals of Ravinia, Verbier, Mostly Mozart, Aspen, Caramoor, and Spoleto, and has given recitals in North America, Europe, and Asia. During the 2008-09 season, she makes debuts with the Malaysian Philharmonic under Claus Petr Flor and returns to the Sydney Symphony Orchestra in Australia. In the United States, she performs with the St. Louis, San Antonio, and Akron symphonies, and recitals take her to Cincinnati, St. Louis, and to Carnegie Hall, where she performs with her brother, violinist Gil Shaham. The 2008-09 Chamber Music Essentials lecturer for the Chamber Music Society of Lincoln Center, Ms. Shaham also curates and performs in the Pacific Symphony's chamber music series in Costa Mesa, California. Recent highlights include her Proms debut with the BBC Symphony Orchestra at Royal Albert Hall; a performance of John Adams's *Century Rolls* at Santa Barbara's Music Academy of the West, following performances in Saint Louis and Carnegie Hall; a five-city tour with the New Jersey Symphony Orchestra; her Baltimore Symphony Orchestra debut; and a six-concert series with the Israel Philharmonic. Ms. Shaham maintains an active parallel career as a respected broadcaster, music writer, and lecturer. In 2005 she began a collaboration with Classical Public Radio Network as the host of "Dial-a-Musician," a feature she created, in which she directed listeners' questions about classical music to fellow musicians by literally dialing them up. Guests have included composer John Adams, pianists Emanuel Ax and Yefim Bronfman, Emerson String Quartet violinist Philip Setzer and cellist David Finckel, and sopranos Natalie Dessay and Christine Brewer. Orli Shaham has taught music literature at Columbia University; she has contributed articles to *Piano Today*, *Symphony*, and *Playbill* magazines. A former artist-in-residence on National Public Radio's "Performance Today," she has appeared on Robert Kapilow's "What Makes it Great?" series in New York and Boston. With Gil Shaham she has recorded "Dvořák for Two" (Deutsche Grammophon), "The Prokofiev Album" (Canary Classics), and "Mozart in Paris," featuring Mozart's violin sonatas, Opus 1 (Canary Classics CD and Euroarts DVD). Orli Shaham received her first scholarship for musical study from the America-Israel Cultural Foundation at age five, to study with Luisa Yoffe at Jerusalem's Rubin Academy of Music. By age seven, she traveled to New York with her family to begin study with Nancy Stessin, and she became a scholarship student of Herbert Stessin at the Juilliard School a year later. She has also won the Gilmore Young Artist Award and the Avery Fisher Career Grant. In addition to her musical education, Orli Shaham holds a degree in history from Columbia University.