Thursday, December 3, 8pm
Friday, December 4, 1:30pm | THE WALTER PISTON SOCIETY CONCERT
Saturday, December 5, 8pm

CHRISTOPH VON DOHNÁNYI CONDUCTING

BARTÓK — DIVERTIMENTO FOR STRING ORCHESTRA

Allegro non troppo
Molto adagio
Allegro assai

MARTINU — VIOLIN CONCERTO NO. 2
(commemorating the 50th anniversary of the composer's death)
Andante—Poco Allegro—Andante
Andante moderato
Poco allegro—Allegro

FRANK PETER ZIMMERMANN

{INTERMISSION}

DVORÁK — SYMPHONY NO. 8 IN G, OPUS 88

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

SATURDAY'S CONCERT IS SUPPORTED BY A GENEROUS BEQUEST FROM ARLENE M. JONES.

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

The evening concerts will end about 10:05 and the afternoon concert about 3:35.

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The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Béla Bartók

Divertimento for String Orchestra

BÉLA BARTÓK was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Romania) on March 25, 1881, and died in New York on September 26, 1945. The Divertimento was commissioned by Paul Sacher for the Basel Chamber Orchestra, which he conducted, late in 1938. Bartók finally completed the score at Sacher's chalet in Saanen, Switzerland, between August 2 and 17, 1939. Sacher led the Basel Chamber Orchestra in the first performance on June 11, 1940, in Basel.

THE SCORE OF THE DIVERTIMENTO calls for the full complement of orchestral strings.

The success of Bartók's Music for Strings, Percussion, and Celesta, composed in the summer of 1936 and premiered by Paul Sacher and the Basel Chamber Orchestra the following January, led to another commission from the Swiss ensemble. In November 1938, Sacher asked Bartók to write a new work for string orchestra, prescribing the size of his ensemble: six first and six second violins, four violas, four cellos, and two double basses. (In the published score, Bartók noted that the Divertimento should be performed by "not less than" these forces.) Sacher also apparently requested that the new work be somewhat easier to play than the earlier composition. This caused Bartók difficulty for a time, since he was not sure he could write such a piece and still remain true to himself. By June 1939 he still had no more precise notion of the work he was going to write than that it was "a string orchestral piece in the character of a suite." By July 1, though, he had clarified his ideas enough to ask Sacher a crucial question. He wanted to create a work that recalled the Baroque concerto grosso, with its dialogue between larger and smaller instrumental groups. Did Sacher's ensemble contain players who would be satisfactory soloists? "I would be greatly pleased if the ensemble and solo could alternate."

Despite his increasingly clear vision of the work to be written, Bartók found it difficult to begin. The preceding months had not been easy ones. Hitler's annexation of Austria on March 11, 1938, had cast a shadow over all of eastern Europe. His publishers, Universal-Edition in Vienna, had been "nazified," as he put it, and required all composers published by them to submit to the notorious questionnaire concerning their racial background; Bartók, along with his compatriot Kodály, refused to respond, with the result that he lost any further opportunity of publishing his works through that source. (Fortunately, both were soon offered contracts by the English publisher Ralph Hawkes.) Many of his friends began leaving for England or America. Bartók, though, was too strongly tied to his native land to consider leaving at once. He had already pondered the problem for a year and a half, describing his dilemma to fellow composer Sándor Veress in these terms:

> If a person stays here when the possibility of leaving is open to him, it could be said that he is tacitly agreeing to everything that is happening here....On the other hand, it could also be said that no matter what quagmire the country sinks into, everybody should stay at home and help matters as much as possible.

Quite aside from the powerful cultural ties to his homeland, Bartók was hesitant to leave Hungary throughout 1938 and 1939 because his mother, to whom he was intensely devoted, was clearly failing. So for the moment he waited, caught up in the political maelstrom of central Europe, with little opportunity for peaceful composition.

Not until the middle of the summer, when Sacher invited him to be his guest at his Alpine chalet in Saanen, near Basel, did Bartók find the leisure to concentrate fully on his new work. Even there he was acutely aware of international tensions. He could see for himself that even the "poor, peaceful, honest Swiss" were preparing boulders above the mountain passes to use, if necessary, as a defense against German tanks.

Still, he at last was able to get to work seriously, and when he did, he composed with extraordinary speed, completing the entire score in just fifteen days of intense concentration. As soon as he had finished the work, he wrote to his son Béla to announce its completion, and added:

> I hadn't read a newspaper for 2 weeks until I picked one up yesterday; the lapse of time was not perceptible, it was just as if I was reading one 2 weeks old. Nothing had happened in between (Thank God).

Soon after, of course, the world exploded, and when Bartók's mother died that December, the last remaining tie to Hungary had been cut. He moved to the United States, where he was to die in 1945, an exile from the land that had vibrated in the very core of his being.

Though the Divertimento was inspired in part by the Baroque concerto, Bartók makes no attempt to establish a formal, structural alternation between the full ensemble and the solo group. The soloists comment freely on the musical discourse, taking over at times, receding into the background at others, *primus inter pares*.

Despite the difficult time in which it was composed, Bartók's Divertimento is one of his liveliest and most accessible pieces, filled—especially in the outer movements—with rhythms and melodies that evoke Hungarian folk music and dance and fiddling. The slow movement belies the title of the work as a whole, with nothing there that could be described simply as "diverting." This is one of those wonderful Bartókian "night music" pieces that form so characteristic and memorable a part of his musical personality. It is here, if anywhere, that the composer's suppressed concern for the political madness of the distant outside world might be sensed in the music.

The final rondo is as lively and unbuttoned a folk dance as Bartók ever composed, a vibrant, ringing contrast to the music of the Adagio. The third movement throughout reflects the good-humored character of folk dance, exploiting techniques of popular fiddle-playing in more refined form, even to the point of giving the principal violinist a kind of gypsy-violin solo and later on suggesting a slightly tipsy episode sandwiched between two wild-eyed *vivacissimo* passages, the second one bringing the Divertimento to its vigorous close.

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.*

THE FIRST AMERICAN PERFORMANCE *of Bartók's Divertimento for String Orchestra was given by the Saint Louis Symphony Orchestra on November 8, 1940, with Vladimir Golschmann conducting.*

THE ONLY PREVIOUS BOSTON SYMPHONY PERFORMANCES *of Bartók's Divertimento for String Orchestra were conducted by Seiji Ozawa (subscription performance in November 1975, and then at Tanglewood on July 25, 1976) and Kurt Masur (subscription performances in January 1983).*

Bohuslav Martinu

Violin Concerto No. 2

BOHUSLAV MARTINU was born in Policka, Bohemia, on December 8, 1890, and died in Liestal, Switzerland, on August 28, 1959. He composed his Second Violin Concerto in New York between February 23 and April 26, 1943. Serge Koussevitzky and the Boston Symphony Orchestra gave the first performances of the concerto on December 31, 1943, and January 1, 1944, with soloist Mischa Elman, for whom Martinu wrote it. Koussevitzky, Elman, and the BSO repeated the concerto for its New York premiere on January 6 and 8, 1944, and then played it again at Tanglewood on August 10, 1946—the last time it was played by the BSO until this week. The first performance in Europe was given on October 6, 1948, by Alexander Plocek with the Prague Radio Orchestra conducted by Alois Klima.

IN ADDITION TO THE VIOLIN SOLOIST, the score of Martinu's Violin Concerto No. 2 calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, triangle, and strings.

Martinu resided in the United States from 1941 to 1952 and again for a year from 1955 to 1956. Although, like many other European musicians, he arrived as a fugitive from the Nazis with little money and no English, he quickly established himself here as a composer. Of inestimable value to him was the fact that he knew Serge Koussevitzky, music director of the Boston Symphony Orchestra since 1924. Having met Martinu in Paris in 1926, Koussevitzky programmed *La Bagarre*, subtitled "Allegro for Large Orchestra," with the BSO the following year. Its success prompted Martinu to compose another work for the same team, titled *La Symphonie* and performed in Boston in 1928.

In 1932 Martinu won the Elizabeth Sprague Coolidge Prize for his String Sextet, selected from 145 chamber works submitted from all over the world (Koussevitzky was on the jury panel). Also in 1932, Boston heard the Concerto for String Quartet and Orchestra. Thus neither Martinu's name nor his music was unfamiliar to the audience when Koussevitzky gave the world premiere of his *Concerto Grosso* on November 14, 1941, in the composer's presence. This work had been bedeviled by political events, since Martinu, then living in Paris, originally planned it for a Vienna premiere.

The *Anschluss* intervened, so the next city chosen was Prague. The Munich crisis caused that plan to be abandoned, so Charles Munch agreed to give it in Paris in 1940. That city in turn fell to Hitler, while George Szell took a copy of the score from Prague to Australia. Szell in turn passed it to Koussevitzky, so that the Boston premiere took place, launching a highly successful series of American premieres for the composer.

The Koussevitzky Foundation at once commissioned a new work, which Martinu composed in Jamaica, on Long Island, in the summer of 1942. He decided to write a symphony, the first of a series of six that all belong to his American years. The First Symphony was written expressly for the BSO, which gave its first performance in November 1942. When it was repeated in New York a week later, it was heard by the great violin virtuoso Mischa Elman, who was so impressed he asked Martinu to write him a concerto. Elman, almost exactly the same age as Martinu, had settled in the United States as early as 1911 and had sustained a brilliant career traveling widely and known for his richly romantic style of playing.

Elman invited Martinu to discuss the plan and was nonplussed when Martinu told him he was not familiar with the playing of Kreisler, Hubermann, Heifetz, and other great violinists of the day. "Have you ever heard *me* play?" he asked, to which the answer was "No." So Elman invited Martinu to his studio and played while Martinu allowed the idea of a concerto to form in his mind. "On laying down his violin," wrote Martinu's biographer Milo? ?afránek, "Elman naturally expected some comment. But the silence remained unbroken and, as Elman told me afterwards, Martinu looked as noncommittal as a sphinx. Thereupon Elman rose and the two artists took awkward leave of each other."

In fact the taciturn Martinu found Elman's playing to be marvelously expressive and that his tone had a special magic. The following February Martinu set to work and completed the concerto two months later. It received its first performance that December with Elman as soloist and Koussevitzky at the helm of the BSO. It was published simply as his "Violin Concerto" since it was not then known that Martinu had composed a violin concerto ten years before for Samuel Dushkin, a work that had been lost and did not surface until 1973. So the present work is now correctly labeled his Violin Concerto No. 2.

Martinu had also composed a *Suite Concertante* in 1938 and a *Concerto da camera* in 1941, both works featuring a solo violin. But these works belong to the neo-baroque style to which much of his music in the 1930s inclined. With the new concerto for Elman, Martinu went for the grander, lyrical manner of the traditional violin concerto, using a large orchestra, if only sparingly. Martinu played the violin himself, so the technical requirements of the instrument were second nature to him.

The concerto is cast in the traditional three movements, although the first movement is broader than usual. Even when the opening Andante turns to Poco Allegro it becomes restless rather than fast, and the slower music returns at the end. The thematic material is mostly based on a rocking, alternating figure, like a chant, the rhythms elusive, as always in Martinu. A brief cadenza introduces the soloist, whose presentation of the rocking figure becomes wonderfully lyrical. At the faster section the orchestra takes over, leading to more energetic work from the soloist. The orchestra's next intervention is cloudy and wistful, and a second short cadenza leads to a final statement of the chant-like figure.

The second movement is not unlike the first in mood, the themes lyrical, often moving in stepwise motion. These are simple familiar intervals but set apart in complex unpredictable rhythms. There are no forceful climaxes, simply an unfolding of melody over changing delicate textures. Having once entered, the soloist continues to the end with only a break for a ravishing section for muted strings and a restrained entry for the full orchestra.

The finale is the occasion for a display of energy which seems to blend a vigorous Czech folk idiom like that of Janácek's *Lachian Dances* with an open, airy style we often think of as American. Perhaps Martinu had already assimilated the atmosphere of his new home? He was always receptive

to new cultures. But although he had lived in Paris for many years, married a French wife, and was later to show a deep affection for Italy, he never lost his attachment to his Czech homeland.

By 1946 Martinu had completed five symphonies, all of them successfully presented by American orchestras, as well as many chamber works. This was one of the most productive periods of his life. In that year, just as he was contemplating a return to Czechoslovakia, he suffered a fearful head injury after falling from a ten-foot-high balcony near Tanglewood. In any case he was soon prevented from returning by the Soviet takeover of Czechoslovakia in 1947, so he remained until 1953, the year of the Sixth Symphony (*Fantaisies symphoniques*), a BSO 75th-anniversary commission dedicated to Charles Munch and the orchestra. Martinu then returned to France and settled in Nice. In 1956 he took up a position as composer-in-residence at the American Academy in Rome. He kept composing ceaselessly, as he had done all his life, up until his death in a Swiss clinic three years later.

Martinu's manner of working was very unusual. He decried conventional teaching and the imposition of rules. He neither established nor taught any system of composition. He composed very quickly and fluently and amassed a huge body of work, much of it still unpublished and unknown. It is thus difficult to judge his work as a whole, and his faith in the natural flow of music, unhindered by architectural principles, compels the listener to follow the structural outlines of pieces on trust, since he preferred to let his ideas develop organically over the course of a movement or work, without clearly defined themes or sections. His aim as a composer, he once explained, was to discover the meaning of life, no less, that lofty quest on which composers have set out with many different degrees of success for many centuries. In the case of the Second Violin Concerto, he wrote a long program note for the first performance which actually tells us almost nothing about the work itself. Some composers are superbly articulate about their own music, but Martinu was not one of them. He doesn't have to worry: it is the music itself that speaks to us.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO. His latest book is "Beethoven's Century: Essays on Composers and Themes," in the series of Eastman Studies on Music (University of Rochester Press).*

Antonín Dvorák

Symphony No. 8 in G, Opus 88

ANTONÍN DVORÁK was born at Mühlhausen (Nelahozeves), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He wrote his Symphony No. 8 between August 26 and November 8, 1889, and conducted the first performance on February 2, 1890, in Prague. The Boston Symphony Orchestra led by Arthur Nikisch gave the first American performance on February 26, 1892.

THE SYMPHONY IS SCORED for two flutes (second doubling piccolo), two oboes (second doubling English horn for just three measures), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Dvorák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain*. (The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until October 28, 1918.) An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvorák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see George Bernard Shaw's reviews of Dvorák's sacred works).

In the 1890s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride*), would conquer America as well, even serving for a while as director of the National Conservatory in New York. Johannes Brahms was an essential figure in Dvorák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher Simrock to take him on. Next to talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation, a subject many a composer today could address eloquently.

Unlike Haydn and Beethoven, Dvorák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony, published in a handsomely printed full-size score by Novello, Ewer, and Co. of London and New York, copyright 1892, and priced at thirty shillings. Dvorák's other Novello publications were vocal works, including his great dramatic cantata *The Specter's Bride*, the oratorio *Saint Ludmilla*, the Mass in D, and the *Requiem*. Given the English passion for Dvorák engendered by his *Stabat Mater* in 1883, it is no wonder that Novello was willing to bid high.

Simrock primarily wanted piano pieces, songs, chamber music, and, above all, more and more Slavonic Dances—in other words, quick sellers—while Dvorák, for his part, accused Simrock of not wanting to pay the high fees that large works like symphonies merited. (Simrock, having paid 3,000 marks for the Symphony No. 7, offered a mere and insulting 1,000 for No. 8.) Yet Dvorák was not just interested in money, though as someone who had grown up in poverty he was not indifferent to comfort. He had grand goals as a composer of symphony and opera—not just to do those things, but to do them, especially symphony, in as original a way as he was capable. Understandably, therefore, and in full awareness of the value of Simrock's initial support, he resented a publisher who showed some reserve about endorsing his most ambitious undertakings. I also suspect that another factor in these occasional infidelities of Dvorák's was his unabated irritation with Simrock for his insistence on printing his name as German "Anton" rather than Czech "Antonín." They eventually compromised on "Ant." Novello was willing to go with "Antonín."

It had been four years since Dvorák's last symphony, the magnificent—and very Brahmsian—No. 7 in D minor. During those four years, Dvorák had made yet another attempt at opera (this time with a political-romantic work called *The Jacobin*, full of superb music), revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and composed two of his most loved and admired pieces of chamber music, the A major piano quintet and the piano quartet in E-flat. He felt thoroughly ready to tackle another symphony, and as he got to work in the seclusion of his country house, each page of freshly covered manuscript paper bore witness to how well-founded was his faith in himself and his ability to write something that, as he said, would be "different from other symphonies, with individual thoughts worked out in a new way."

The new symphony opens strikingly with an introduction in tempo, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvorák's, and he figured out how to bring it back most splendidly at crucial points during the movement. The Adagio also begins on a harmonic slant. Those first rapturous phrases for strings are—or seem to be—in E-flat major, and it is only in the eighth measure that the music settles into its real key, C minor. Now we sense the long shadow cast by Beethoven's *Eroica*, because the moment C minor is established, the music concentrates on gestures that are unmistakably those of a funeral march. A radiant C major middle section, introduced by a characteristic triple upbeat, makes the *Eroica* reference even more unmistakable, and rises to a magnificently sonorous climax. After some moments of calm, the music becomes more impassioned than ever and finally subsides into a coda that is both elegiac and tender. It is also, like most of this symphony, a marvel of imaginative scoring.

By way of a scherzo, Dvorák gives us a leisurely dance in G minor. The Trio, in G major, is one of his most enchanting pages. The main section of the movement returns in the usual way, after which Dvorák gives us a quick coda which is the Trio transformed, music he actually borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvorák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

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.*

THE FIRST AMERICAN PERFORMANCES OF DVORÁK'S SYMPHONY NO. 8—WHICH WERE ALSO THE FIRST BOSTON SYMPHONY PERFORMANCES*—were led by Arthur Nikisch on February 26 and 27, 1892, subsequent BSO performances being given by Charles Munch (in 1951, the first BSO performances since Nikisch's in 1892!), Antál Dorati, Erich Leinsdorf, Karel Ancerl, Charles Wilson, Joseph Silverstein, Seiji Ozawa, Jahja Ling, Andrew Davis, Yuri Temirkanov, Zdenek Macal, Marek Janowski, Christoph Eschenbach, Mariss Jansons, Myung-Whun Chung, James Conlon, Bernard Haitink, Kurt Masur, James Levine, André Previn, Miguel Harth-Bedoya (the most recent subscription performances, in December 2007), and Herbert Blomstedt (the most recent Tanglewood performance, on July 12, 2009).*

To Read and Hear More...

Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides (University of Washington paperback). Two relatively recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino).

Recordings of Bartók's Divertimento for String Orchestra include Pierre Boulez's with the Chicago Symphony Orchestra (Deutsche Grammophon), Adám Fischer's with the Hungarian State Symphony Orchestra (Brilliant Classics), Sir Charles Mackerras's with the Scottish Chamber Orchestra (Linn), and Georg Solti's with the Chicago Symphony Orchestra (Decca).

Jaroslav Mihule's *Bohuslav Martinu*, published 1996 in the wonderfully illustrated series "20th-Century Composers," has been available in England but not in the United States (Phaidon paperback). Milo? ?afránek's *Bohuslav Martinu: His Life and Works*, translated by Roberta Finlayson-Samsourová (Allan Wingate, 1962) and Brian Large's *Martinu* (Duckworth, 1975) are two other English-language books about the composer. The Martinu entry in The New Grove Dictionary of Music and Musicians (2001) is by Jan Smaczny. The website of the Bohuslav Martinu Institute in Prague is www.martinu.cz/english.

The classic recorded account of Martinu's Violin Concerto No. 2 is Josef Suk's with Václav Neumann conducting the Czech Philharmonic (Supraphon). Other recordings include Isabelle Faust's with Jirí Belohlávek and the Prague Philharmonic (Harmonia Mundi), Bohuslav Matousek's with

Christopher Hogwood and the Czech Philharmonic (Hyperion), and Jan Pospichal's with Marcello Viotti and the Vienna State Orchestra (Arte Nova).

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

Christoph von Dohnányi recorded Dvorák's Symphony No. 8 with the Cleveland Orchestra (London/Decca). The Boston Symphony Orchestra recorded Dvorák's Eighth Symphony with Charles Munch conducting in 1961 (RCA). James Levine recorded the Dvorák Eighth with the Dresden Staatskapelle in 1990 (Deutsche Grammophon). Other recordings (listed alphabetically by conductor) include Colin Davis's with the Concertgebouw Orchestra of Amsterdam (Philips) or more recently with the London Symphony Orchestra (LSO Live), Antál Dorati's with the London Symphony Orchestra (Mercury Living Presence), István Kertesz's with the London Symphony Orchestra (London), Rafael Kubelik's with the Berlin Philharmonic (Deutsche Grammophon), Kurt Masur's with the New York Philharmonic (Teldec), Václav Neumann's with the Czech Philharmonic (Supraphon), George Szell's with the Cleveland Orchestra (Sony Classical), and Václav Talich's with the Czech Philharmonic (Supraphon). Those interested in live-performance recordings may want to investigate a powerful 1963 BBC Proms performance with Carlo Maria Giulini conducting the Philharmonia Orchestra (BBC Legends).

Marc Mandel

Guest Artists

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. He has also held the position of chief conductor of the NDR Symphony Orchestra since September 2004. In North America this season he leads subscription concerts with the Boston and Chicago symphony orchestras, and at the New York Philharmonic. Last season he became Honorary Conductor for Life of London's Philharmonia Orchestra; this season he leads the Philharmonia in Madrid and Cardiff, in a Brahms symphony cycle at the Théâtre des Champs-Élysées in Paris, and at London's Royal Festival Hall. In addition to concerts in major venues throughout Europe (including Lucerne, Cologne, Frankfurt, Bonn, Warsaw, and Luxembourg), he and the orchestra have toured in North America, South America, and Japan. They have also developed a successful collaboration with the Théâtre du Châtelet in Paris, where they have performed Strauss's *Arabella*, *Die Frau ohne Schatten*, and *Die schweigsame Frau*, Schoenberg's *Moses und Aron*, Stravinsky's *Oedipus Rex*, and Humperdinck's *Hänsel und Gretel*, among others works. Highlights of Christoph von Dohnányi's recent seasons have included a concert series with the Los Angeles Philharmonic (leading the four Brahms symphonies over a two-week period); appearances with the Boston Symphony, Chicago Symphony, and New York Philharmonic; his first appearance with the Cleveland Orchestra since assuming the title Music Director Laureate of that orchestra in 2002; returns to the Chicago Symphony at Ravinia and the Boston Symphony at

Tanglewood; and performances of *Fidelio* at Lyric Opera of Chicago. During his years with the Cleveland Orchestra he led the orchestra in a thousand concerts, fifteen international tours, twenty-four premieres, and recordings of more than one hundred 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 *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. His most recent subscription appearances here were in October 2007, leading a program of Lutos?awski and Beethoven. His most recent concerts with the orchestra—leading Beethoven's Second, Third, and Ninth symphonies—were the final concerts of the BSO's 2008 Tanglewood season.

Frank Peter Zimmermann
Born in 1965 in Duisburg, Germany, Frank Peter Zimmermann started playing the violin at five, giving his first concert with orchestra at age ten. Since finishing his studies with Valery Gradov, Saschko Gawriloff, and Herman Krebbers in 1983, he has performed with all of the world's major orchestras and most of its renowned conductors. His orchestra and recital engagements take him to all the major concert venues and international music festivals in Europe, the United States, Japan, South America, and Australia. Highlights of Mr. Zimmermann's 2008-09 and 2009-10 seasons include engagements with the Berlin Philharmonic and the Royal Concertgebouw Orchestra under Bernard Haitink, the Vienna Philharmonic under Sir Simon Rattle, the Boston Symphony, London Philharmonia, and NDR Hamburg Orchestra under Christoph von Dohnányi (the latter including a tour to China), the Chicago Symphony under Pierre Boulez (including a Carnegie Hall concert), the New York Philharmonic under Alan Gilbert (including a Far East tour), the London Symphony under Daniel Harding, the Staatskapelle Berlin under Daniel Barenboim, the Pittsburgh Symphony under Manfred Honeck, and the Dresden Staatskapelle under Fabio Luisi. Frank Peter Zimmermann has given world premieres of three violin concertos: Augusta Read Thomas's Third Violin Concerto, *Juggler in Paradise*, with the Orchestre Philharmonique de Radio France and Andrey Boreyko (2009); Brett Dean's violin concerto *The Lost Art of Letter Writing* (2007) with the Royal Concertgebouw Orchestra conducted by the composer (who received the 2009 Grawemeyer Award for this composition), and Matthias Pintscher's violin concerto *en sourdine* (2003) with the Berlin Philharmonic under Peter Eötvös. In addition to his many engagements with orchestra, Mr. Zimmermann gives numerous recitals worldwide; his regular recital partners are pianists Enrico Pace, Piotr Anderszewski, and Emanuel Ax. In recent seasons he has presented the newly formed Trio Zimmermann, with violist Antoine Tamestit and cellist Christian Poltéra, to audiences in many European cities. Mr. Zimmermann was awarded the Premio del Accademia Musicale Chigiana, Siena 1990. In 1994 he received the Rheinischer Kulturpreis, in 2002 the Musikpreis of the City of Duisburg, and in 2008 the Bundesverdienstkreuz 1. Klasse der Bundesrepublik Deutschland. His recent Sony Classical releases include the Tchaikovsky Violin Concerto with the Oslo Philharmonic under Manfred Honeck, Bruch's Violin Concerto No. 1 with the Royal Philharmonic under Paavo Berglund, the Busoni Violin Concerto with the Orchestra Sinfonica Nazionale della RAI under John Storgards (coupled with Busoni's Violin Sonata No. 2 with pianist Enrico Pace), J.S. Bach's violin sonatas, also with Enrico Pace, and, most recently, Szymanowski's two violin concertos with the Warsaw Philharmonic under Antoni Wit and Britten's Violin Concerto with the Swedish Radio Symphony under Manfred Honeck. Mr. Zimmermann has previously recorded virtually all of the major concertos, from Bach to Weill, as well as many works from the recital repertoire, for EMI

Classics. He has also recorded for Teldec Classics and ECM Records. Many of his recordings have received prestigious awards and prizes worldwide. He plays a Stradivarius from 1711, which once belonged to Fritz Kreisler, and which is kindly sponsored by the WestLB AG. Frank Peter Zimmermann made his initial BSO appearances at Tanglewood in July 1987 and in subscription concerts in November 1988. He appeared with the orchestra most recently for subscription performances of the Brahms Violin Concerto in April 2006 and of music by Brett Dean and Mozart in November 2007.