

Thursday, January 7, 8pm  
Friday, January 8, 1:30pm | THE MARIE L. AUDET GILLET CONCERT  
Saturday, January 9, 8pm | THE FERNAND GILLET CONCERT  
Tuesday, January 12, 8pm

TON KOOPMAN conducting

HAYDN SYMPHONY NO. 98 IN B-FLAT  
Adagio—Allegro  
Adagio  
Menuet: Allegro  
Finale: Presto—Più moderato

HAYDN CELLO CONCERTO NO. 1 IN C  
Moderato  
Adagio  
Allegro molto  
yo-yo ma  
{ intermission }

C.P.E. BACH SYMPHONY IN G, WQ. 183:4  
Allegro assai  
Poco andante  
Presto

SCHUBERT SYMPHONY IN B MINOR, D.759, “UNFINISHED”  
Allegro moderato  
Andante con moto

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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.

Franz Joseph Haydn

Symphony No. 98 in B-flat

FRANZ JOSEPH HAYDN was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed this symphony in 1792 and led the first performance on March 2 that year in London, at the Hanover Square Concert Rooms.

THE SCORE OF HAYDN’S SYMPHONY NO. 98 calls for one flute, two oboes, two bassoons, two horns, two trumpets, timpani, solo keyboard, and strings. Ton Koopman conducts from the harpsichord at these performances.

THE HARPSICHORD USED AT THESE CONCERTS—a 1984 Hubbard owned by the BSO, and which was built with the support of Marilyn Brachman Hoffman—is a French double-manual harpsichord after Henri Hemsch, c.1750.

From a report on “Concert- and Theatre-music in London” printed in the *Berlinische Musikalische Zeitung* on June 29, 1793:

The best concert in London is that of which Salomon is the entrepreneur, and which is, therefore, known as Salomon’s Concert. The orchestra consists of 12 to 16 violins, 4 violas, 5 violoncellos and 4 contrabasses, flutes, oboes, bassoons, horns, trumpets and kettledrums—about 40 persons in all....The music sounds, in the hall, beautiful beyond any description....Salomon was always a good interpreter, but now one can say that he is superb. Perhaps, however, the presence of Haydn, who has been here the last two Carneval seasons and personally conducted his symphonies at Salomon’s concerts, is in part responsible. In each concert two, often three Haydn symphonies are played. Madame Mara sings two arias; Signor Bruni, a castrato from the Italian opera here, the same; Viotti or Salomon plays a violin concerto. There is usually, besides this, a concerto for oboe, flute, harp or violoncello—a Concerto Grosso, or a quartet. The whole concert is in two parts, beginning at 8 o’clock in the evening and lasting until 11 or half-past 11....

By the time Haydn came in person to London, his music had been known there for some twenty years; the city’s public was altogether ready to take him to its heart, and a favorable reception was assured. Freed from bondage by the death in September 1790 of Prince Nicholas Esterházy (“...it is a sad thing always to be a slave,” Haydn had earlier written his friend and confidante Marianne von Genzinger, wife to Prince Nicholas’s physician), the composer was just ready to accept a post with King Ferdinand of Naples and fulfill a lifelong ambition to see Italy when, that December, the London impresario Johann Peter Salomon appeared on his doorstep. Haydn responded favorably to Salomon’s direct approach, and to the lucrative offer that came with it—payment for six symphonies (the ones we know as 93-98), a share of the concert profits, and an additional payment granting the English copyright to Salomon (Haydn thereby retaining the rights for copying and publication on the continent). Following a portentous parting from Mozart (“I fear, father, this will be our last meeting,” said the younger to the elder composer) and a seventeen-day overland journey, he and Salomon crossed the Channel together, arriving in Dover on New Year’s day of 1791.

That initial London visit, encompassing two musical seasons—the first ending in June 1791, the second running from February until June 1792—with time to travel and “draw breath” in between, found Haydn caught up in a steady stream of social as well as professional obligations. London musical life was very different from that on the continent, where aristocratic patronage held sway. Here, besides Salomon’s own subscription series, there were William Cramer’s rival Professional Concerts, numerous musical societies, opera at Covent Garden, Drury Lane, and the Pantheon. Haydn was wined and dined from the start. He renewed acquaintance with old friends, established new ones—among them, Dr. Charles Burney, whose *General History of Music* is still a valuable source of information, with whom Haydn had previously corresponded, and who was instrumental in Oxford University’s conferring upon the composer an honorary doctorate in July 1791—and somehow made the time during all this to write a considerable quantity of music.

There were more directly personal matters as well. Haydn was still salaried as Kappellmeister of Eszterháza, and his evasion in 1791 of an urgent request from Anton Esterházy, Nicholas’s successor, to return there, was a matter of some concern. In December 1791 came the news of Mozart’s death, and Haydn was beside himself with grief. An old infatuation with Luigia Polzelli, a mezzo-soprano whose husband had been a violinist at Eszterháza, was rekindled (through correspondence) when word of the husband’s death reached Haydn in London; Haydn’s wife played a part in the subsequent flare-up. And then followed his meeting and relationship with Rebecca Schroeter, later described by Haydn as “an English widow in London who loved me, who although she was sixty at the time, was still a beautiful and lovable woman, whom I would very readily have married if I had been free then.”

Haydn left London on June 23, 1792. When he returned to England in February 1794, it was for the concerts at which his last six symphonies (nos. 99-104) were introduced, but only symphonies 99-101 were actually given under Salomon’s auspices: the final three “London” symphonies were heard at Giovanni Battista Viotti’s Opera Concerts, at the King’s Theatre, Haymarket, Salomon having discontinued his own series when wartime circumstances—these were the years of the French Revolution and the subsequent war between France on one side, Britain and Austria on the other—made bringing over adequate talent from the continent exceedingly difficult.

The first performance of the Symphony No. 98—billed on the program as “New Grand Overture M.S....HAYDN” (M.S. tells us it was played from manuscript)—opened the second part of the 1792 season’s third Haydn-Salomon concert, on March 2, 1792, at London’s Hanover Square Rooms. As reported by the composer in his own journal, the first and last movements were encored, not only at the premiere, but also when the work was repeated, “by desire,” a week later, on which occasion it was also “most loudly applauded.”

As nearly always in his twelve London symphonies (the sole exception being No. 95), Haydn begins with a slow introduction—in this case, a somber, broad, minor-mode Adagio, fraught with portentous pauses, that is a version of the music we soon hear as the movement’s main theme. In both the introduction and the start of the Allegro, the tune goes to strings alone, thereby reinforcing the connection. Once Haydn starts filling in the orchestral texture, the mood becomes one of unconstrained festivity, the composer seizing every possible opportunity for contrasts of instrumental color (note his typically brilliant use of woodwinds, and the ear-catching fanfares for brass and drums), texture, accent, and joyous contrapuntal elaboration.

A long lineage of annotators, among them Donald Francis Tovey early in the twentieth century and Michael Steinberg more recently, has viewed Haydn’s slow movement, with its resemblances to the *Jupiter* Symphony’s Andante, as a memorial to Mozart, who died on December 5, 1791, not long before the elder composer began work on his Symphony No. 98—even though, as annotator John N. Burk already pointed out when writing about the piece for Serge Koussevitzky’s 1948 BSO performances, “[Tovey] would have had considerable difficulty in proving that Haydn had ever seen that score.” Yet listening to Mozart’s slow movement in immediate juxtaposition to Haydn’s Adagio drives the point home: not only do they share the same key (F major), but also the mood and shape of their themes (Haydn’s at the same time suggesting a somber take on “God save the King”), and an overall architectural scope that for Haydn (perhaps in tribute to Mozart) is more fantasia-like, more free-flowing, than his more formally structured theme-and-variation slow movements (which the slow movement of Symphony 98 both is and is not).

The minuet and Trio are typically Haydnesque in invention. The generally boisterous minuet manages to be simultaneously jaunty and weighty. The Trio, with its reduced instrumentation (flute, oboes, solo bassoon, and strings, with no brass or drums), and noteworthy for its gentility of phrasing, is lyrical and pensive.

The finale is not only Haydn’s largest but also (by general consensus) his most ambitious; Michael Steinberg calls it “the biggest and most adventurous in any Haydn symphony.” As always he is a master of unexpected continuations and contrasts; and his use of the woodwinds for color, punctuation, and commentary—a hallmark of his ever-evolving symphonic style—is as strikingly evident here as it has been elsewhere throughout the work. The form is a sort of reconceived sonata-rondo, but it’s after the double-bar, following the repeat of the exposition, that the real surprises happen, starting with a solo (and there’ll be more to come) for the concertmaster, who would have been Salomon himself. For the movement’s closing section, Haydn actually slows the tempo somewhat (his marking is “*più moderato*,” “more moderate”), but then his introduction of scurrying sixteenth-notes has the music sounding and moving even faster than it had done previously, with fanfares from the brass further enlivening the texture.

Even with all this, it’s what happens just moments before the end that would most have delighted his audience, and surely Salomon as well. In keeping with the practice of the time, and as noted in the advertisements for these concerts, Haydn would have been conducting from the keyboard, and he now provides a brief solo for himself—described by a contemporary witness as “a Passage of attractive Brilliancy...which the Writer of this Memoir remembers him to have executed with the utmost Accuracy and Precision”—following upon which the music hurtles to its close, finishing with the closest an orchestra can get to some knowing winks.

Marc Mandel

THE FIRST BOSTON SYMPHONY PERFORMANCES of Haydn’s *Symphony No. 98* were on December 15 and 16, 1905, with Wilhelm Gericke conducting, subsequent BSO performances being given by Serge Koussevitzky (April 1948), Thor Johnson (July 1955 at Tanglewood), Charles Munch (October 1960, in Boston, Wellesley, Cambridge, Detroit, and Ann Arbor), and, most recently,

*Michael Tilson Thomas (October 1969 in Boston, Villanova [PA], Carnegie Hall, and Boston again, followed by three further Boston performances in December and January 1970, and a Tanglewood performance on July 19, 1970—the BSO's last performance until this season).*

Franz Joseph Haydn

Cello Concerto No. 1 in C

FRANZ JOSEPH HAYDN was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He probably composed his C major cello concerto about 1765, to judge from the relative location of the entry of its main theme in Haydn's own thematic catalogue of his works. It was most likely written for, and performed soon after its completion by, the principal cellist at Eszterháza, Joseph Weigl.

IN ADDITION TO THE SOLO CELLO, the score calls for two oboes, two horns, and strings. Ton Koopman conducts from the harpsichord at these performances.

Haydn wrote relatively few concertos compared to most composers of his day, and most of those few have survived only by accident, often in a single copy. One dramatic example of this is the C major cello concerto, which was completely lost and known only through a two-measure entry of its principal theme in Haydn's personal thematic catalogue of his works until an old copy turned up in Prague in 1961, one of the most significant and exciting rediscoveries of Haydn research in the twentieth century. For here was a prime example of Haydn in his early maturity, a work almost certainly written for and played by the principal cellist in the Esterházy establishment, Joseph Weigl.

The concerto was the most popular and successful instrumental form of the Baroque, coming out of Italy, where it had been stamped with the signature of Vivaldi; its very success meant that composers tended to use the traditional techniques even as a new approach to harmonic organization, texture, and thematic structure was having a powerful effect on the nascent symphony and string quartet. The concerto thus became somewhat old-fashioned and retained far longer than the symphony the beat-marking rhythms of the Baroque and the concatenation of small rhythmic motives to build up a theme rather than classically balanced phrases. Formally, too, the concerto still built upon the Baroque ritornello form, which stated the principal material as blocks in a series of different keys linked by virtuosic passages for the soloist, although the ritornello arrangement gradually achieved détente with the sonata-form layout that became standard in the symphony.

Haydn's C major concerto is a splendid example of this transitional period; we can almost hear Haydn breaking the ties with the Baroque and becoming more "classical" as the work progresses, since the first movement has a great deal more of the small rhythmic cells and the standard syncopation that became such a cliché in the late concerto, although it also makes a bow to sonata form. But the last movement comes from the world of the contemporary symphonies, with scarcely a glance backward. In between comes a serenade-like Adagio that focuses attention on the graceful lyricism almost throughout.

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 BOSTON SYMPHONY PERFORMANCE of Haydn's Cello Concerto No. 1 took place at Tanglewood on July 9, 1965, with BSO principal cellist Jules Eskin under the direction of Erich Leinsdorf, Eskin subsequently giving additional performances under Leinsdorf, as well as with Joseph Silverstein, Michael Tilson Thomas, Klaus Tennstedt, and Leonard Slatkin. The first subscription performances, in October 1965, featured Mstislav Rostropovich under Leinsdorf's direction; Rostropovich later performed the second and third movements as part of the BSO's Centennial Gala in October 1981 with Seiji Ozawa conducting, and a complete Tanglewood performance under Hugh Wolff in August 1998. Other BSO performances have featured Yo-Yo Ma (with Gunther Herbig, Ozawa, Charles Dutoit, and Donald Runnicles), Wendy Warner (with André

Previn), Steven Isserlis (the most recent subscription performances, in February 2002 with David Robertson conducting), and *Daniel Müller-Schott (the most recent Tanglewood performance, on July 13, 2007, with Previn).*

Carl Philipp Emanuel Bach  
Symphony in G, Wq. 183:4

CARL PHILIPP EMANUEL BACH (the second surviving son of J.S. Bach) was born in Weimar, Germany, on March 8, 1714, and died in Hamburg on December 14, 1788. The Symphony in G was completed in Hamburg on June 12, 1776, and was first performed on August 16 or 17 that year, under the composer's direction, in Hamburg's *Konzertsaal auf dem Kamp*. It was published in Leipzig in 1780.

THE SCORE OF THIS SYMPHONY IN G calls for two flutes, two oboes, one bassoon, two horns, strings, and continuo. Mark Kroll is the continuo harpsichordist at these performances.

In his lifetime, Carl Philipp Emanuel Bach was far more famous than his father had ever been. Those who mentioned "Bach" in the middle of the eighteenth century were usually referring to the son, not the father. Musician Bachs had been prominent for several generations, and three of Emanuel Bach's brothers enjoyed respectable, even prominent positions as Kapellmeisters and composers. He must have known that his father was an incomparable musician and he took good care of his legacy; yet he never displayed the anxiety of influence that such a giant shadow might have caused him to suffer, and for a couple of generations he played the role of north Germany's leading composer with confidence and distinction.

For a man who lived to be seventy-four he composed very few symphonies. Keyboard sonatas, fantasias, variations, concertos, choral music, and chamber music poured from his pen, but symphonies were rarer, partly because the form was more assiduously cultivated in the south of Germany and in the Austrian territories than in the north, and because as a prominent keyboard player and pedagogue, he preferred to feature himself as soloist in a concerto than to lead a symphony from the keyboard.

There were eight modest symphonies composed during the thirty years that Bach was in the service of Frederick the Great in Berlin. After his move to Hamburg in 1768, he composed a set of six symphonies (for strings alone) in 1773 for Baron Gottfried van Swieten, the Austrian ambassador to Prussia, who was later to play an important part in the lives of Haydn, Mozart, and Beethoven (all three!). Then in 1775 he was commissioned by an unknown patron to write four symphonies for the full orchestral complement of the day, including flutes, oboes, and horns. (It is the fourth of these that is being heard here this week.) In the remaining dozen years of his life, at a time when both Haydn and Mozart were composing some of their best-known symphonies, Emanuel Bach showed no interest in the form.

In a letter to his father's first biographer, Johann Nikolaus Forkel, Bach wrote on May 14, 1776: "I am working on orchestral symphonies, on commission, as one must." He did not reveal the source of the commission, but it may have been the Prussian Crown Prince, later to be Friedrich Wilhelm II, an enlightened monarch who preferred playing the cello to playing politics, and in whose honor both Mozart and Beethoven devised especially rewarding cello parts in their chamber music.

The four symphonies were finished in June 1776 and first performed two months later. Hamburg's newspaper reported: "The day before yesterday in the *Konzertsaal auf dem Kamp*, Bach rehearsed four grand symphonies that he had recently composed. The orchestra was perhaps the largest Hamburg has seen in some time. It consisted of some forty of our professional musicians with a few amateurs, who performed these incomparable, unique symphonies with such precision and spirit that Herr Bach publicly commended their skill and the audience gave the liveliest expressions of their approval."

The symphonies were published in Leipzig in 1780 under the title "Orchestra Symphonies in twelve obbligato parts," drawing attention to their rich scoring for seven winds, four string parts, and continuo. The cellos and basses are generally doubled by the continuo keyboard's left hand, but the

cellos occasionally find themselves on an independent line, as at the end of the slow movement in the present work.

Although Viennese symphonies at this time had mostly expanded to four movements by inserting a minuet between the Andante and the finale, Bach felt no inclination to enlarge the standard three-movement plan; indeed, he consolidated these symphonies by running on without a break from one movement to the next. Both the first and second movements close with a cadence that prepares for the start of the next. There is also, in this G major symphony, a consolidation in the first movement by devoting most of the musical argument to a single forceful theme:



The second of these two measures is often singled out for special treatment on its own. In the middle of the movement there is a dramatic pause, followed by a strong entry of the full orchestra in a distant key, a reminder of Bach's celebrity as an improviser at the keyboard and of his Fantasias that take the listener constantly unawares, with sudden changes of key and tempo.

The Andante is in the parallel minor key (E minor), and only the two flutes support the strings. Here Bach shows his preeminence in strong expressive gestures, typically described as "*Empfindsamkeit*" ("sentimentality," or "sensitivity") in the age of sensibility. The close of the movement is particularly poignant as the strings and flutes reach up higher to the point where they begin the descent down to a cadence inviting an immediate start to the finale. With horns prominent, the refrain of this last movement suggests the chase, and with no arbitrary digressions the piece is bluntly compact.

Bach's music was widely circulated in his lifetime and continued to be published and played in the nineteenth century. Beethoven was certainly influenced by his keyboard music, and everyone knew his treatise on keyboard playing, the *Essay on the True Art of Playing Keyboard Instruments*, published in 1753. This was the most influential treatise of the eighteenth century and is invaluable to modern players as a guide to the performance practice of the time. It discusses every aspect of keyboard playing, including ornamentation, continuo playing, and improvisation, and warns against empty virtuosity. If this warning was not always heeded, it nonetheless laid the foundations of modern piano playing. Like his father, Bach laid emphasis on good fingering, especially the use of the thumb.

Bach's celebrity drew the English historian Charles Burney to visit him in Hamburg in October 1772. Burney greatly enjoyed Bach's hospitality and reported: "Complaints have been made against his pieces, for being *long*, *difficult*, *fantastic*, and *far-fetched*. In the first particular, he is less defensible than in the rest; yet the fault will admit of some extenuation; for *length*, in a musical composition, is so much expected in Germany, that an author is thought barren of ideas, who leaves off till every thing has been said which the subject suggests."

Length is certainly not a fault of the present symphony, it may be noted. Burney goes on:

As to their being fantastical, and far-fetched, the accusation, if it be just, may be softened, by alledging, that his boldest strokes, both of melody and modulation, are always consonant to rule, and supported by learning; and that his flights are not the wild ravings of ignorance or madness, but the effusions of cultivated genius. His pieces, therefore, will be found, upon a close examination, to be so rich in invention, taste, and learning, that, with all the faults laid to their charge, each line of them, if wire-drawn, would furnish more new ideas than can be discovered in a whole page of many other compositions that have been well received by the public.

After dinner Bach entertained his guest until eleven o'clock playing the clavichord and harpsichord. Burney concluded: "His performance today convinced me of what I had suggested before from his works: that he is...one of the greatest composers that ever existed."

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.*

THESE ARE THE FIRST BOSTON SYMPHONY PERFORMANCES of C.P.E. Bach's *Symphony in G, Wq. 183:4*. The most recent BSO performance of any music by C.P.E. Bach was of his *Cello Concerto in A, Wq. 172*, in February 2004, with soloist Pieter Wispelwey under the direction of Ton Koopman (that work having been given one previous BSO performance, at Tanglewood in July 1985 with Lynn Harrell under the direction of Kent Nagano). The only other orchestral work by C.P.E. Bach to have been played by the BSO in the past forty years was the *Symphony in D, Wq. 183:1*, programmed by Jorge Mester at Tanglewood in 1970, by Seiji Ozawa at Tanglewood in 1975, and by Raymond Leppard at Symphony Hall in January 1978.

Franz Schubert

Symphony in B minor, D.759, "Unfinished"

FRANZ PETER SCHUBERT was born in Liechtenthal, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. The score of the two movements of his unfinished B minor symphony is dated October 30, 1822. A scherzo exists in fairly complete piano sketch; the first nine measures of the scherzo, fully scored, are on the reverse of the last page of the second movement, and there is an additional page of score containing eleven measures. The first performance of the "Unfinished" was given under the direction of Johann von Herbeck on December 17, 1865, in Vienna, with the last movement of Schubert's Symphony No. 3 in D, D.200, appended as a finale.

THE SCORE OF THE "UNFINISHED" SYMPHONY calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, three trombones, timpani, and strings. Though long identified as Schubert's "Symphony No. 8," the work was renumbered as "7" in the 1978 revised edition of Otto Erich Deutsch's Schubert Thematic Catalogue (from which come the "D." numbers used to identify Schubert's works); to avoid the confusion this has engendered, we use no number at all, opting just for what you see at the top of this page.

Schubert's most popular symphony—the last of his eight symphonies to reach performance—is also the most mysterious. The fact of the work's incompleteness, combined with the expressiveness of the two completed movements, gave rise to endless speculation: why did Schubert abandon a work with so splendid a beginning? By the time he died in 1828, the manuscript was no longer even in his possession; it remained concealed for more than thirty-five years. The rediscovery and first performance of the *Unfinished* in 1865 was a revelation to all present.

The riddle of the *Unfinished* may seem less mysterious once we know that, following the completion of his Symphony No. 6 in C major, D.589, in February 1818, Schubert left a number of works incomplete, among them two attempts at symphonies that never grew larger than sketches or fragments. At some point after composing six symphonies, he seems completely to have changed his view of the expressive and technical requirements of the genre. Surely encounters with Beethoven's music left him dissatisfied with the kind of work he had written earlier. The fact that a majority of the uncompleted works are in minor keys suggests, too, that Schubert had difficulty finding a suitable ending to such works—especially after the example of such symphonies as Beethoven's Fifth, which seemed to struggle from C minor to its triumphant conclusion in C major.

The history of the manuscript is tied up with Schubert's friends Anselm and Josef Hüttenbrenner of Graz. Anselm had been a fellow student of Schubert's in the composition classes of Antonio Salieri in 1815. They remained warm friends, even after Anselm returned to Graz in 1821, while Josef, whose view of Schubert verged on idolatry, remained in Vienna. In April 1823 the Styrian Musical Society in Graz awarded Schubert a Diploma of Honor, probably engineered by Anselm. When the diploma was actually delivered to Schubert in September, he responded with a letter of thanks and the promise to send "one of my symphonies in full score." In the end, it was a torso—just two movements—of the

B minor symphony that he gave to Josef for transmission to Anselm, Schubert having finished the manuscript of those two movements the previous October.

By 1865 the existence of the symphony was an open secret. All of Schubert's other symphonies (including the long-overlooked *Great C major*) had been performed; admirers of Schubert scoured Vienna, looking for lost pieces and finding many. Johann von Herbeck persuaded Anselm to part with the manuscript for a performance (partly by promising also to play one of Anselm's own pieces); the originality of the score, composed more than forty years earlier and never heard except in its composer's imagination, captured all hearers. The two movements are rich in Schubert's characteristic melodic expressiveness, bold in harmonic adventure, warm in orchestral color. In fact, the first movement contained an idea of such pungency that no less a musician than Johannes Brahms, who edited Schubert's symphonies for the Brietkopf edition of his complete works at the end of the nineteenth century, couldn't believe that Schubert intended it, so he edited it out of existence! (It has since been restored.)

The movement opens with a mysterious whisper in the low strings, soon made still darker by the soft tremolo of the violins' melody over the plucked *ostinato* in the basses. Soon oboe and clarinet sing a keening, lonely melody. At first the listener might take this for a slow, minor-key introduction to a symphony, but it soon becomes apparent that this is the very body of the work, establishing an entirely new kind of symphonic mood. The second movement brings in a bright E major, striking after the darkness of the first movement's B minor. Here, especially, the wonderful flexibility of Schubert's harmony leads us on a poignant musical journey that ends in mystery, with a sudden final skewing to a distant harmonic horizon left unexplained (though if Schubert had found a way to complete the score, the harmonic adventure would certainly have been clarified before the end).

When Schubert died so prematurely, the poet Grillparzer noted, "Music has here entombed a rich treasure, but still fairer hopes." Schubert never achieved his fairer hopes with the B minor symphony, but scarcely a richer treasure can be found anywhere.

Steven Ledbetter

THE FIRST AMERICAN PERFORMANCE of Schubert's "*Unfinished*" Symphony was given by Theodore Thomas at a Thomas Symphony Soiree at New York's Steinway Hall on October 26, 1867, the first Boston performance following on February 26, 1868, at a concert of the Orchestra Union with Carl Zerrahn conducting.

THE FIRST BOSTON SYMPHONY PERFORMANCES of the "*Unfinished*" Symphony were given by George Henschel in February 1882, during the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, George Szell, Victor de Sabata, Charles Munch, Carl Schuricht, Robert Shaw, Erich Leinsdorf, Leopold Stokowski, Gunther Schuller, Eugen Jochum, Joseph Silverstein, Mstislav Rostropovich, Seiji Ozawa, Sir Colin Davis, Kurt Masur, Marek Janowski, Bernard Haitink, Rafael Frühbeck de Burgos (the BSO's most recent Tanglewood performance, on July 25, 2003, though Frans Brüggen led a more recent performance there on August 21, 2007, with the Orchestra of the Eighteenth Century), and Christoph von Dohnányi (the most recent subscription performances, in April/May 2006).

To Read and Hear More...

The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon (Indiana University Press). The London symphonies (including Symphony No. 98) are treated in Volume III, "Haydn in England," which chronicles the years 1791-1795 (Indiana University Press). The C major cello concerto is discussed (briefly) in Volume I, "Haydn: The Early Years, 1732-1765.," where Robbins Landon calls it "the major [Haydn] discovery of our age." A very useful single-volume source of information on Haydn and his music is *Haydn*, edited by David Wyn Jones, in the sadly short-lived series "Oxford Composer Companions" (Oxford University Press). The Haydn entry in the 2001 New Grove Dictionary of Music and Musicians is by James Webster with a work-list by Georg Feder. This has also appeared as a single paperback volume, *The New Grove Haydn* (Grove's Dictionaries, Inc.). The entry from the 1980 edition of Grove—article by Jens Peter Larsen, work-list by Feder—was reprinted as an earlier version of *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided

by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger). Michael Steinberg's notes on Haydn's London symphonies are in his compilation volume *The Symphony—A Listener's Guide* (Oxford University paperback); his notes on the composer's two cello concertos are in *The Concerto—A Listener's Guide* (also Oxford paperback). Donald Francis Tovey's note on the Symphony No. 98 is among his *Essays in Musical Analysis* (Oxford again).

Important older sets of the twelve London symphonies include Sir Colin Davis's with the Royal Concertgebouw Orchestra of Amsterdam (Philips) and Eugen Jochum's with the London Philharmonic (Deutsche Grammophon). A recent set of Haydn's twelve London symphonies (with No. 68 thrown in for good measure) has Nikolaus Harnoncourt conducting the Royal Concertgebouw Orchestra (Warner Classics). Adam Fischer's set of the complete Haydn symphonies with the Austro-Hungarian Haydn Orchestra offers incredible value as well as good, solid performances (Brilliant Classics, bargain-basement-priced on thirty-three discs; originally on Nimbus). Period-instrument traversals of Haydn's symphonies have been undertaken by Christopher Hogwood with the Academy of Ancient Music (Oiseau-Lyre) and by Roy Goodman with the Hanover Band (Hyperion). Individual recordings worth investigating of the Symphony No. 98 include Claudio Abbado's with the Chamber Orchestra of Europe (Deutsche Grammophon), Leonard Bernstein's with the New York Philharmonic (Sony), and George Szell's with the Cleveland Orchestra (also Sony).

Yo-Yo Ma has recorded the two Haydn cello concertos with José L. Garcia and the English Chamber Orchestra (Sony). Other recordings of the two concertos feature (listed alphabetically by soloist) Jacqueline Du Pré with Daniel Barenboim and the English Chamber Orchestra (EMI "Great Recordings of the Century"), Lynn Harrell with Neville Marriner and the Academy of St. Martin in the Fields (EMI), Steven Isserlis with Roger Norrington and the Chamber Orchestra of Europe (RCA), Daniel Müller-Schott with Richard Tognetti and the Australian Chamber Orchestra (Orfeo), and Pieter Wispelwey with the Florilegium Ensemble (Channel Classics).

To read in English about C.P.E. Bach, your best bet is the entry by Christoph Wolff in the revised (2001) New Grove Dictionary of Music and Musicians; this is part of a larger, comprehensive entry on the Bach family of musicians. The biography *C.P.E. Bach* by Hans-Günter Ottenberg, published 1987 in an English translation by Philip J. Whitmore, is not currently in print (Oxford). Karl Geiringer's *The Bach Family: Seven Generations of Creative Genius* (1956), now nearly a half-century old and in any event also out of print, was once a useful source (Oxford). C.P.E. Bach's still important *Essay on the True Art of Playing Keyboard Instruments* is available in English, as edited by William Mitchell (Norton paperback). Expensive, but of interest to specialists, is *The Letters of C.P.E. Bach* as translated and edited by Stephen L. Clark, a complete edition of C.P.E. Bach's correspondence, of which only little had previously appeared in English translation (Oxford). Also of interest is the new edition, *Carl Philipp Emanuel Bach: The Complete Works*, which offers, at reasonably low cost, full scores of orchestral, vocal, and chamber works with scholarly introductions and commentary. For details, including information on available and forthcoming volumes, visit [cpebach.org](http://cpebach.org). The edition is published by the Packard Humanities Institute of Los Altos, CA, and produced at its editorial offices in Cambridge, MA.

Recordings on compact disc of C.P.E. Bach's Symphony in G, Wq. 183:4 (all with the other three symphonies of Wq. 183, plus other works) include Gustav Leonhardt's with the Orchestra of the Age of Enlightenment (Virgin Classics), Yoon K. Lee's with the Salzburg Chamber Orchestra (Naxos), Raymond Leppard's with the English Chamber Orchestra (Philips), and Andrew Manze's with the English Concert (Harmonia Mundi).

Important modern books about Schubert 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* (reprinted by Oxford University Press) 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.) There is a volume devoted to Schubert’s *Unfinished* Symphony in the important series of Norton Critical Scores, each volume of which includes historical background, analysis, and commentary in addition to the score itself (Norton paperback). Michael Steinberg’s notes on Schubert’s *Unfinished* and *Great C* major symphonies are in his compilation volume *The Symphony—A Listener’s Guide* (Oxford paperback). Donald Francis Tovey’s notes on Schubert’s Fifth, *Unfinished*, and *Great C* major symphonies can be found among his *Essays in Musical Analysis* (Oxford paperback).

The Boston Symphony Orchestra has recorded Schubert’s *Unfinished* Symphony five times: under Serge Koussevitzky in 1936 and then again in 1945 (both for RCA), Charles Munch in 1955 (RCA), Eugen Jochum in 1973 (Deutsche Grammophon), and Colin Davis in 1982 (Philips). Complete sets of the Schubert symphonies include Sir Colin Davis’s with the Dresden Staatskapelle (RCA), Günter Wand’s with the West German Radio Symphony Orchestra of Cologne (also RCA), Wolfgang Sawallisch’s with the Dresden Staatskapelle (Philips), Neville Marriner’s with the Academy of St. Martin in the Fields (London/Decca, also including completions of the *Unfinished* Symphony and of several late sketches left by the composer; this was originally on Philips), Roy Goodman’s on period instruments with the Hanover Band (Brilliant Classics; originally on Nimbus), and Claudio Abbado’s with the Chamber Orchestra of Europe (Deutsche Grammophon).

Marc Mandel

Guest Artists

Ton Koopman

Ton Koopman was born in Zwolle, the Netherlands, in 1944. After a classical education he studied organ, harpsichord, and musicology in Amsterdam and was awarded the Prix d’Excellence for both instruments. Fascinated by authentic instruments and a performance style based on sound scholarship, he created his first Baroque orchestra in 1969. In 1979 he founded the Amsterdam Baroque Orchestra, followed by the Amsterdam Baroque Choir in 1992. His extensive activities as a soloist, accompanist, and conductor have been documented on many recordings for Erato, Teldec, Sony, Philips, Deutsche Grammophon, and his own Antoine Marchand label, distributed by Challenge Records. Over the course of a forty-five-year career, Ton Koopman has appeared in the most important concert halls and festivals on five continents. As an organist, he has performed on the most prestigious historical instruments of Europe. As a harpsichord player and conductor of the Amsterdam Baroque Orchestra & Choir, he has been a regular guest at venues including the Concertgebouw in Amsterdam, the Théâtre des Champs-Élysées in Paris, the Philharmonie in Munich, the Alte Oper in Frankfurt, Lincoln Center and Carnegie Hall in New York, and leading concert halls in Vienna, London, Berlin, Brussels, Madrid, Rome, Salzburg, Tokyo, and Osaka. Between 1994 and 2004, Mr. Koopman conducted and recorded all of J.S. Bach’s cantatas, a massive undertaking for which he has been honored with the Deutsche Schallplattenpreis “Echo Klassik,” the 2008 BBC Award, the Prix Hector Berlioz, and nominations for both Grammy and *Gramophone* awards. He has also received an honorary degree from Utrecht University for his scholarly work on the Bach cantatas and Passions, the Silver Phonograph Prize, the VSCD Classical Music Award, and the “Bach-Medaille” from the City of Leipzig. President of the International Dieterich Buxtehude Society, Ton Koopman has recently embarked on another major project—the recording of Buxtehude’s complete works on thirty compact discs to be released in 2010. As a guest conductor he has collaborated with the most prominent orchestras of Europe, the United States, and Asia, among

them the Royal Concertgebouw of Amsterdam, the Orchester des Bayerischen Rundfunks in Munich, DSO Berlin, Tonhalle Orchestra Zurich, Boston Symphony, Chicago Symphony, Orchestre Philharmonique de Radio France, Cleveland Orchestra, Santa Cecilia in Rome, the Deutsche Kammerphilharmonie, and the Vienna Symphony. The current season brings engagements with the Berlin Philharmonic, Stockholm Philharmonic, Tonhalle Orchestra Zurich, Mahler Chamber Orchestra, Montreal Symphony, and many others. Ton Koopman will be artist-in-residence at the Cleveland Orchestra for three consecutive years starting in 2011. He publishes regularly and for several years has been engaged in editing the complete Handel organ concertos for Breitkopf & Härtel. He has recently published Handel's *Messiah* and Buxtehude's *Das jüngste Gericht* for Carus. Artistic director of the French Festival "Itinéraire Baroque," Ton Koopman leads the class of harpsichord at the Royal Conservatory in The Hague, is Professor at the University of Leiden, and is an Honorary Member of the Royal Academy of Music in London. He made his Boston Symphony debut in January 2003 with a program of J.S. Bach and Haydn, and returned in February 2004 (his most recent BSO appearances) for a program of J.S. Bach, C.P.E. Bach, and Mendelssohn.

#### Yo-Yo Ma

Yo-Yo Ma's multi-faceted career is testament to his continual search for new ways to communicate with audiences and to find connections that stimulate the imagination, while also maintaining a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. He draws inspiration from a wide circle of collaborators, each fueled by the artists' interactions. One of his goals is the exploration of music as a means of communication, and as a vehicle for the migration of ideas across a range of cultures throughout the world. Expanding upon this interest, Mr. Ma established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. By examining the flow of ideas throughout this vast area, the project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today. During this school year, the project is partnering with arts and educational organizations to pilot "Silk Road Connect," a multi-year, multidisciplinary educational initiative for middle school students in New York City public schools. Throughout his career, Yo-Yo Ma has expanded the cello repertoire, performing lesser-known music of the twentieth century and premieres of new works by a diverse group of composers, among them Stephen Albert, Elliott Carter, Chen Yi, Richard Danielpour, Osvaldo Golijov, John Harbison, Leon Kirchner, Peter Lieberson, Christopher Rouse, Bright Sheng, Tan Dun, and John Williams. Mr. Ma is an exclusive Sony Classical artist; his discography of more than seventy-five albums, including more than fifteen Grammy-winners, reflects his wide-ranging interests. He has made several successful recordings that defy categorization, among them "Hush" with Bobby McFerrin, "Appalachia Waltz" and "Appalachian Journey" with Mark O'Connor and Edgar Meyer, "Obrigado Brazil," and "Obrigado Brazil—Live in Concert." Recent recordings include "Songs of Joy and Peace," "Paris: La Belle Époque" with pianist Kathryn Stott, "New Impossibilities" with the Silk Road Ensemble and the Chicago Symphony Orchestra, and John Williams's soundtrack to the film *Memoirs of a Geisha*. Across the full range of releases, Mr. Ma remains one of the best-selling recording artists in the classical field. Strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation, he takes time whenever possible to conduct master classes as well as more informal programs, and he has recently been named a creative consultant, beginning this month, for the Chicago Symphony Orchestra's educational activities. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma began studying the cello with his father at age four and came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. Mr. Ma has received numerous awards, including the Avery Fisher Prize, the Glenn Gould Prize, the National Medal of the Arts, the Dan David Prize, the Sonning Prize, and the World Economic Forum's Crystal Award. In January 2009 he played in the quartet performance of John Williams's *Air and Simple Gifts* at President Barack Obama's inaugural ceremony. In November 2009 he was appointed to the President's Committee on the Arts and the Humanities. He and his wife have two children. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. Since his Boston Symphony debut in February 1983, Yo-Yo Ma has appeared many times with the BSO in Boston, at Tanglewood, and on tour. His most recent subscription appearances were in December 2007, playing music of Osvaldo Golijov; his most recent Tanglewood appearance with the orchestra was in August 2009, playing music of Shostakovich and Elgar.