Thursday, February 7, 8pm
Friday, February 8, 1:30pm
Saturday, February 9, 8pm | **THE GREGORY E. BULGER FOUNDATION CONCERT**
Tuesday, February 12, 8pm

CHARLES DUTOIT conducting

MARTIN — **PETITE SYMPHONIE CONCERTANTE FOR HARP, HARPSICHORD, PIANO, AND TWO STRING ORCHESTRAS**

ANN HOBSON PILOT, HARP
MARK KROLL, HARPSICHORD
RANDALL HODGKINSON, PIANO

PROKOFIEV — **VIOLIN CONCERTO NO. 1 IN D, OPUS 19**

Andantino
Scherzo: Vivacissimo
Moderato—Allegro moderato

VIVIANE HAGNER, VIOLIN

{intermission}

SAINT-SAËNS — **SYMPHONY NO. 3 IN C MINOR, OPUS 78, ORGAN SYMPHONY**

Adagio—Allegro moderato—
Poco adagio
Allegro moderato—Presto—
Maestoso—Allegro

JAMES DAVID CHRISTIE, ORGAN

Frank Martin

"Petite Symphonie concertante" for harp, harpsichord, piano, and two string orchestras

FRANK MARTIN WAS BORN IN GENEVA, SWITZERLAND, ON SEPTEMBER 15, 1890, AND DIED IN NAARDEN, THE NETHERLANDS, ON NOVEMBER 21, 1974. HE COMPOSED THE "PETITE SYMPHONIE CONCERTANTE" IN THE YEARS 1944 AND 1945 AND DEDICATED THE SCORE TO PAUL SACHER, WHO COMMISSIONED THE WORK. IT WAS SACHER WHO CONDUCTED THE FIRST PERFORMANCE, ON MAY 17, 1946, WITH THE COLLEGIUM MUSICUM, ZURICH.

THE SCORE CALLS FOR THREE SOLOISTS—HARP, HARPSICHORD, AND PIANO—ARRANGED FROM LEFT TO RIGHT ON THE STAGE, RESPECTIVELY, AND TWO STRING ORCHESTRAS, THE FIRST BETWEEN THE HARPSICHORD AND PIANO, THE SECOND BETWEEN THE PIANO AND HARP.

Frank Martin was a composer of intense seriousness who had little sympathy, as a young man, with the frivolity that overtook French and German music after the First World War, and he took a while to find his way. Born and educated in Switzerland, he fell first under the spell of Bach, and was just catching up with Debussy and Ravel when the French themselves were turning against that style. He explored folk song from all over the world, including Bulgaria and India; he adopted Schoenberg's twelve-note method in a few pieces; and he dabbled for a while with jazz. It was not until the late 1930s, in full middle age, that he found a style that fully expressed what he was trying to say, and he

stayed loyal to that style for the rest of his very productive life. His most successful works, including the oratorios *Le Vin herbé* (based on the legend of Tristan and Isolde) and *Golgotha* and a group of concertos, date from the 1940s.

Martin is certainly a neo-classic in his attachment to strong rhythms and to the quest for technical perfection. He wrote extensively about the art of composition, and was a notable teacher in Switzerland, Germany, and Holland. Like many Swiss, Martin held the German and French traditions in balance and drew freely on both. He took very seriously the composer's responsibility to seek a satisfying, finished form for each work, which he did not hesitate to call "beauty." His musical language combines echoes of folk song and Baroque practice with sophisticated chromatic harmony, somewhat in the manner of Bartók or Prokofiev, retaining an orientation to a goal, namely a tonal or modal center around which the music performs its elaborate formal dance.

When not setting a text which essentially guided the shape of the music, he liked a technical challenge, such as writing concertos, especially with an unusual combination of instruments. He composed two piano concertos, a cello concerto, a harpsichord concerto, and various pieces with such instruments as trombone or saxophone as soloist. His Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra from 1949 is one of his more popular pieces, and the present *Petite Symphonie concertante*, from 1944-45 is an excellent example of Martin accepting the challenge of combining unusual soloists. In this case the soloists are harp, harpsichord, and piano, and the idea came from that great Swiss conductor and patron of the arts, Paul Sacher, who wanted a piece that featured all the strings: bowed, keyboard, and plucked.

Sacher had established himself as a conductor and scholar, with a passion for the work of living composers, when he married, most felicitously, into the family of Hoffmann-La Roche, manufacturers of, among other potions, valium and lithium. Never have pharmaceutical profits been turned to such fine artistic purpose as in Sacher's hands. He promoted the work of Stravinsky, Bartók, Honegger, Hindemith, Britten, and many other living composers, and was especially supportive of his fellow Swiss. In addition to commissioning new works and directing his ensemble, the Schola Cantorum Basiliensis, he established in Basel a foundation which now houses one of the greatest collections of 20th-century music manuscripts in the world.

In the early 1940s Sacher was in Zurich, leading the Collegium Musicum, the group that premiered Frank Martin's *Petite Symphonie concertante* in May 1946. The aesthetic of the work and its instrumental line-up were particularly to Sacher's taste. Martin was convinced that it would rarely be performed in the original form, so he re-orchestrated it for full orchestra without soloists under the title *Symphonie concertante*, but to his surprise it was the latter version which turned out to be the rarity, while the original version was frequently played in its first few years and is one of Martin's works most often found in concert programs even today.

Martin tackled the unequal sonority of harp, harpsichord, and piano by combining all three only in the fully scored passages, and elsewhere treating one of the three as a soloist with the other two as accompaniment. Thus the opening entry of the harpsichord can be heard clearly against the lighter tread of the harp and the piano, both of whom have their turn in due course. Martin had studied the harpsichord as a young man at a time when it was still a rare instrument and was usually treated in new music as a novel sonority with no suggestion of its conventional role in Baroque music. He exploits its sharp percussive attack, and while the harp part calls for great dexterity from the player, the piano part is lighter than that of familiar warhorse piano concertos. Indeed it is the interplay of the three instruments that reveals Martin's high skill as a composer, and he also draws great richness

from his string body divided into two separate groups, with solo players drawn from those sections too at times.

Although the music runs continuously, the piece falls into two broad divisions, each preceded by an Adagio section that provides thematic ideas for the quick music to which it leads. The first "movement" feels at many times like a passacaglia or a set of variations, since Martin presents two prominent themes, each based on a steady pulse, and each repeated in successively different registers. The first theme includes all twelve notes of the chromatic scale, but Martin has no intention of treating it in a rigorous serial fashion. It is simply a theme, which he harmonizes in an expressive way. Once the tempo moves up to Allegro the soloists enter in turn. Its second main theme is slightly slower, followed by a series of variations upon it and a return to the first theme spelled out solemnly by the piano.

The close subsides to a point where a persistent note in the accompanying strings refuses to resolve as the ear demands. Instead it settles into the chords, on the harpsichord, that introduce the second "movement." This is slow at first, the bare melody articulated by the harp. The piano joins them, exchanging some wonderfully florid elaborations with the harpsichord. The Allegro that follows is a brisk march, based on the same theme that the harp had so carefully set out in the slow section, and its steady tramp-tramp builds strongly to an exciting close.

When asked if, as a composer, he felt a responsibility before God, Martin quoted Haydn: "Often, when I have had to struggle against troubles of every kind, when my physical and spiritual energies fail and it's difficult to follow one's path, a very private thought has sounded in my ear: 'There are very few on earth who are happy and satisfied; troubles surround men on every side, and perhaps your work will somewhere give comfort and peace to a distressed soul.' That's my reason for pressing on."

"Isn't that a marvellous thought?" comments Martin, going on to quote another passage from Haydn: "No one can imagine what it costs me to compose, no one can know the long days of struggle when I can't think of a single idea." We forget that Haydn's seemingly effortless music did not come into the world easily, and we can equally forget that Martin too suffered long agonies when embarking on a new work. But the vitality and richness of pieces such as the *Petite Symphonie concertante* make it hard to believe that he could ever have had to wait long for inspiration to come.

Hugh Macdonald

HUGH MACDONALD is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. A frequent guest annotator for the BSO, he taught at Oxford and Cambridge universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.

THE FIRST AMERICAN PERFORMANCE of Frank Martin's "Petite Symphonie concertante" was an NBC Symphony Orchestra broadcast led by Ernest Ansermet on January 17, 1948 (programmed between Beethoven's "Leonore" Overture No. 2 and the Suite No. 2 from Ravel's "Daphnis et Chloé"), Ansermet subsequently leading the first American concert performance the following month, on February 19, 1948, with the Chicago Symphony Orchestra; the first Cleveland Orchestra performance on December 2, 1948, and the first Boston Symphony Orchestra performances in January 1949 (see below).

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES of Frank Martin's "Petite Symphonie concertante" were led by Ernest Ansermet on January 28 and 29, 1949, with BSO harpist Bernard Zighera, pianist Lukas Foss, and harpsichordist Sylvia Marlowe. It has been performed by the BSO on only two later occasions: under Sir Colin Davis with soloists Ann Hobson Pilot, Mark Kroll, and Frederick Moyer in subscription concerts on March 29, 30, and 31 and April 3, 1984; and under Charles Dutoit with the same soloists on August 17, 1990, at Tanglewood.

Sergei Prokofiev

Violin Concerto No. 1 in D, Opus 19

SERGEI PROKOFIEV WAS BORN IN SONTSOVKA, UKRAINE, ON APRIL 23, 1891, AND DIED IN MOSCOW ON MARCH 5, 1953. HE COMPOSED HIS VIOLIN CONCERTO NO. 1 IN 1916 AND 1917. A PERFORMANCE WAS PLANNED IN THE LATTER YEAR, BUT POLITICAL CONDITIONS IN RUSSIA NECESSITATED A POSTPONEMENT. AS A RESULT, THE FIRST PERFORMANCE TOOK PLACE IN PARIS, ON OCTOBER 18, 1923, WHEN SERGE KOUSSEVITZKY INTRODUCED THE WORK, WITH SOLOIST MARCEL DARRIEUX, IN ONE OF HIS OWN CONCERTS THERE, SUBSEQUENTLY GIVING THE AMERICAN PREMIERE WITH THE BOSTON SYMPHONY ORCHESTRA ON APRIL 24 AND 25, 1925, WITH RICHARD BURGIN, THE ORCHESTRA'S CONCERTMASTER, AS SOLOIST.

IN ADDITION TO THE SOLO VIOLIN, PROKOFIEV'S VIOLIN CONCERTO NO. 1 IS SCORED FOR TWO FLUTES AND PICCOLO, TWO OBOES, TWO CLARINETS, TWO BASSOONS, FOUR HORNS, TWO TRUMPETS, TUBA, TIMPANI, SNARE DRUM, TAMBOURINE, HARP, AND STRINGS.

The D major concerto was composed during one of the richest years of Prokofiev's early maturity. His early reputation as an *enfant terrible*—earned for the first two piano concertos, the *Scythian* Suite, the *Sarcasms* for piano solo, and the opera *The Gambler* (written, as he put it, in "an ultra-left idiom")—began to be modified with a series of works showing a "softening of temper" (again the words are Prokofiev's own), works that poured out so quickly that he almost outran his own opus numbers: the Opus 27 songs, completed in five or six days, were in fact finished before Opus 19 (the present violin concerto), Opus 25 (the *Classical* Symphony), or Opus 26 (the Third Piano Concerto), all of which had been started, even extensively sketched, but not yet orchestrated, since he was so engrossed in the completion and hoped-for staging of the opera.

The violin concerto started life as a theme for what was originally to be a one-movement "concertino" for violin and orchestra conceived early in 1915. During the ensuing two years, the one movement grew to three and the little concertino became a full-fledged concerto that takes flight from the meditative song that introduces its first movement. He completed the scoring of the concerto during the summer of 1917, a summer spent in the country, where, between bouts of orchestrating, he was composing in his head the *Classical* Symphony. When the planned performance in St. Petersburg that fall failed to take place owing to the political upheavals of the time, Prokofiev decided to leave Russia for America.

It was nearly six years before the score finally came to performance. During that time Prokofiev found himself disillusioned with American response to his music. He wrote his opera *Love for Three Oranges* for Chicago, and other works were performed there, but on the whole he found "less understanding than support" there, while in New York "there was no understanding but neither was there any support." So he settled first in Germany and then in Paris, where, in October 1923, Serge Koussevitzky gave the first performance of the violin concerto. Several violinists were approached as

possible soloists; Bronislaw Hubermann flatly refused to learn “that music,” as did several other violinists. Finally Koussevitzky gave the solo to his concertmaster, who, in the composer’s view, “did quite well with it.” Despite the delay before its first performance, the concerto quickly entered the repertory, especially after it was taken up enthusiastically by Joseph Szigeti, who played it the following year at a festival of modern music in Prague. Szigeti’s love for the work no doubt had a great deal to do with its steadily spreading fame. But before long the concerto was so firmly established that it no longer required the services of one or two devoted exponents of new music; it had simply become part of the repertory.

Critics of Prokofiev have tended to fall into one of two schools, depending on political orientation. Soviet writers denigrate Prokofiev’s early work, when he was overtly a modernist, in comparison with the more generally accessible scores that he composed after his definitive return to Russia in the ’30s; they claim that the later works show the beneficial effects of “socialist realism” on his style. Western critics, on the other hand, have tended to hail the earlier works as more significant and imaginative, while deploring what they regard as the oversimplified prettiness of his later scores. As is often the case, these views tend to straitjacket discussion of Prokofiev’s music to no good purpose. His work reveals a love of the lyrical and of the grotesque at all periods, though one or the other may predominate in any given score.

The three movements of the First Violin Concerto project an unusual outline in that the outer movements are generally more lyrical in character, while the middle movement is an energetic scherzo. But since the entire work grew from the “meditative” theme that opens the whole, it is not surprising to find that quality dominating—or rather, it is surprising only in comparison with such contemporaneous scores as that of *The Gambler*. Prokofiev features the soloist almost throughout as the leader of various small instrumental ensembles of varying color, always foremost in our attention; he calls for a wide range of expressive effects from the simplest *cantabile* line to pizzicato chords, a *ponticello* passage (bowing near the bridge of the instrument) in the second movement, sudden shifts from bowed to plucked notes, and floating, high harmonics. But however extreme in its technical difficulties the solo part may have seemed eighty years ago, it has now become part of the mainstream of the violinistic tradition. That means that listeners concern themselves not with the sheer feat of the performance accomplished, but rather with the singular colorful beauties of Prokofiev’s score.

Steven Ledbetter

STEVEN LEDBETTER was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

THE FIRST UNITED STATES PERFORMANCES—WHICH WERE ALSO THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES—of Prokofiev’s Violin Concerto No. 1 were led by Serge Koussevitzky with soloist Richard Burgin, the orchestra’s concertmaster, on April 24 and 25, 1925. Subsequent BSO performances featured Lea Luboshutz, Benno Rabinoff, and Isaac Stern (all with Koussevitzky conducting), Joseph Szigeti (Richard Burgin conducting), Erick Friedman (Erich Leinsdorf), Joseph Silverstein (Kurt Masur), Frank Peter Zimmermann (Gennady Rozhdestvensky), Kyoko Takezama (Andrew Davis), Gil Shaham (John Williams), Vadim Repin (with Robert Spano, at Tanglewood in August 2000), Cho-Liang Lin (the most recent subscription performances, with David Robertson conducting, in March 2001), and Joshua Bell (the most recent Tanglewood performance, with Kurt Masur conducting, on July 27, 2007).

Camille Saint-Saëns

Symphony No. 3 in C minor, Opus 78 ("Organ Symphony")

CAMILLE SAINT-SAËNS WAS BORN IN PARIS, FRANCE, ON OCTOBER 9, 1835, AND DIED IN ALGIERS ON DECEMBER 16, 1921. HE COMPOSED HIS SYMPHONY NO. 3 IN PARIS AND IN GERMANY EARLY IN 1886, CONDUCTING THE FIRST PERFORMANCE ON MAY 19, 1886, IN ST. JAMES'S HALL, LONDON, IN A CONCERT OF THE ROYAL PHILHARMONIC SOCIETY, AND LEADING THE FIRST PARIS PERFORMANCE ON JANUARY 9, 1887, AT A CONCERT OF THE SOCIÉTÉ DES CONCERTS.

SAINT-SAËNS'S SYMPHONY NO. 3 IS SCORED FOR THREE FLUTES (THIRD DOUBLING PICCOLO), TWO OBOES AND ENGLISH HORN, TWO CLARINETS AND BASS CLARINET, TWO BASSOONS AND CONTRABASSOON, FOUR HORNS, THREE TRUMPETS, THREE TROMBONES, TUBA, TIMPANI, TRIANGLE, CYMBALS, BASS DRUM, ORGAN, PIANO FOUR-HANDS, AND STRINGS. THE PIANISTS AT THESE PERFORMANCES ARE VYTAS BAKSYS AND DEBORAH DEWOLF EMERY.

Although widely known as Saint-Saëns's *Organ Symphony*, and although the composer sometimes played the organ part himself, he did not in the least intend the work to be an organ concerto. The organ is in any case silent during the greater part of the work; it is merely a bold addition to what in 1886 would have been regarded as a large symphony orchestra, like the occasional appearance of the piano in the second movement, adding an extra—and always startling—color to the orchestral palette.

Equally bold is Saint-Saëns's division of the symphony into two movements rather than the traditional four, even though the outlines of slow movement and scherzo are easily recognized in their proper place. This unusual layout is shared with the composer's Fourth Piano Concerto, which he composed shortly before, and he was sufficiently taken with the plan to adopt it on a grand symphonic scale too. The early critics were puzzled by this, and also by the unusual orchestration. Yet no one today regards the symphony as a particularly puzzling work; indeed it is (or at least has been) one of the most frequently recorded and performed of all symphonies.

In the age of Haydn and Beethoven there were relatively few French symphonies composed; in the following period Berlioz's symphonies are *sui generis*, beyond imitation or the notion of a "school." But in the 1850s the younger French composers—Gounod, Saint-Saëns, Bizet—all wrote symphonies of striking freshness, and after 1870, when the political humiliation of Prussian victory spurred the French to take up arms in a new cultural conflict, the French strove magnificently to build a strong non-operatic repertoire, ironically by looking to German models, above all Beethoven, for inspiration. One composer after another set his hand to the task of writing symphonies: Bizet in 1871, Messager in 1877, Debussy in 1880, Fauré in 1884, Lalo in 1885, d'Indy in 1886, Franck in 1887. Saint-Saëns was the most energetic of all the French composers calling for cultural renewal, so it was not surprising that he should compose a symphony in 1886 as part of this national effort. He had been writing prodigious quantities of music in every genre for the previous thirty years, and although he had already written five symphonies, the last one dated back to 1859. Only two of those five were acknowledged, which gives the present symphony its number "3."

It was commissioned by Francesco Berger, secretary of the Royal Philharmonic Society, when Saint-Saëns was on a visit to London toward the end of 1885. He then went on tour in Germany and faced a fifteen-gun broadside of hostility everywhere he went because of his views on Wagner. These seem eminently reasonable today, but at the time, with Wagner recently dead and Germany in the grip of pan-Germanic fever combined with Wagnermania, Saint-Saëns represented an unacceptable heresy—thinking that Wagner's music was good up to a certain point, but was not a good model for younger composers: it diminished the great tradition of German music from Bach to Mendelssohn. For Saint-Saëns the supreme model was always Mozart. These views had appeared in a recent book, *Harmonie*

et mélodie, mercilessly attacked in the German press to the point where many cities refused to welcome him.

Saint-Saëns himself took a light view of the situation, expressing his undying faith in the natural musicality of the Germans, and composing, of all things, the frivolous spoof, the *Carnival of the Animals*, today one of his best-known works. The symphony also took shape on this tour, with its unmistakable homage to the giants of the German symphony, Beethoven and Schubert. On his return to Paris he played it through to Liszt, who had done more than anyone to further Saint-Saëns's career in its early stages and had mounted *Samson et Dalila* in Weimar when no one in Paris would consider it. Liszt, alas, was very weak and had only a few months to live, so that the symphony's dedication, when it was published, was not "*à Franz Liszt*," as Saint-Saëns had intended, but "*à la mémoire de Franz Liszt*."

The first performance took place in London that May (1886). In the first half of the concert Saint-Saëns played Beethoven's Fourth Concerto with Arthur Sullivan conducting. When the symphony was heard in Paris a few months later, Gounod emerged from the concert saying "*Voilà le Beethoven français!*"

The Adagio introduction could be from a tone poem by Liszt, with its broken phrases and plaintive sighs from oboe, English horn, and bassoon. But the Allegro arrives immediately, strongly suggestive of Schubert's *Unfinished* and giving gradual shape to the broken woodwind phrases. The strings' restless accompanying figure is in fact an important theme that will recur in many guises, later in the movement, as the scherzo theme at the start of the second movement, and in the famous chorale in the last part of the symphony.

A fragmentary transformation of the same theme acts as a subsidiary theme in a sonata process that is shorter than usual since the slow "movement" has been folded into the first movement. The organ is heard for the first time, laying down soft chords in D-flat major as background to a rich *cantabile* theme in the strings. The second statement of this theme calls on the unlikely grouping of clarinet, two horns, and two trombones spread across three octaves. The double basses, pizzicato, throw in a memory of the subsidiary theme before a reprise of the main tune and a warm, serene close.

The second movement begins with a scherzo, now back in C minor, and still dark in color. The equivalent of a Trio section is a brilliant Presto in the major key to which the piano contributes an extraordinary series of both-hand scales, as if Saint-Saëns were still thinking of the scale-plagued pianists in his *Carnival of the Animals*. This eventually gives way to the finale proper (Maestoso), heralded by a huge C major chord on the organ and a new version of the main theme now taking on the character of a chorale. The pianist is joined by a partner, the duet tinkling in the upper register with a sonority Saint-Saëns learned from Berlioz's *Lélio*. He had written the piano reduction of this work when he was nineteen and absorbed several ideas from it.

The splendid close leaves the impression of a grandiose and triumphant symphony, although many of the earlier pages suggest a more questioning and searching character. Saint-Saëns knew that most of his numberless compositions had little future to look forward to, but this was a work he had put his heart into, and which he deeply loved. "I have given it all that I had to give. What I have done I shall never do again."

Hugh Macdonald

THE FIRST AMERICAN PERFORMANCE of Saint-Saëns's Symphony No. 3 was led by Theodore Thomas on February 19, 1887, about five weeks after the Paris premiere, at the Metropolitan Opera House in New York.

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES of Saint-Saëns's Symphony No. 3 (which were also the first in Boston) were led by Wilhelm Gericke on February 15 and 16, 1901 (with a further performance that February 23 in New York), subsequent BSO performances being given by Karl Muck, Henri Rabaud, Pierre Monteux, Serge Koussevitzky (including two 1938 performances with Nadia Boulanger as organist), Richard Burgin, Charles Munch (on numerous occasions between 1946 and 1966 with E. Power Biggs and Berj Zamkochian, also recording it famously with the BSO and Zamkochian for RCA in April 1959), Seiji Ozawa (in October/November 1975 with Anthony Newman, in Boston, New York, and Washington, D.C.), Leonard Slatkin (at Tanglewood in July 1985 with John Finney), Pascal Verrot (the most recent Tanglewood performance, on July 20, 1990, with James David Christie), Ozawa again (in February 1995, again with James David Christie), and James Levine (on Opening Night, September 30, 2005, and then for the first subscription program that October 1, with Simon Preston).

To Read and Hear More...

Bernhard Billeter's article on Frank Martin in The New Grove Dictionary of Music and Musicians (2001, somewhat expanded from his 1980 Grove entry) provides an accessible and useful introduction to the composer's life and music. Michael Steinberg's *The Concerto—A Listener's Guide* includes Martin's Concerto for Seven Winds, Timpani, Percussion, and Strings, though not the *Petite Symphonie concertante* (Oxford University paperback). But add to these as an important source of information, in both French and English, the web site www.frankmartin.org, maintained by the Société Frank Martin.

Ernest Ansermet, who led the premiere and many early performances, recorded the *Petite Symphonie concertante* with the Orchestre de la Suisse Romande in the early 1960s (in a handy London/Decca two-disc "Double Decker" of various works by Martin, among them the Concerto for Seven Winds, Timpani, Percussion, and Strings and the Violin Concerto). Other recordings include Matthias Bamert's with the London Philharmonic (Chandos), Armin Jordan's with the Orchestre de la Suisse Romande (Cascavelle), and (from 1957) Leopold Stokowski's with the "Leopold Stokowski Orchestra" (EMI).

The important modern study of Prokofiev is Harlow Robinson's *Sergei Prokofiev: A Biography*. Originally published in 1987, this was reprinted in 2002 with a new foreword and afterword by the author (Northeastern University paperback). Robinson's book avoids the biased attitudes of earlier writers whose viewpoints were colored by the "Russian"-vs.-"Western" perspectives typical of their time, as reflected in such older volumes as Israel Nestyev's *Prokofiev* (Stanford University Press; translated from the Russian by Florence Jonas) and Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy*. More recently Robinson produced *Selected Letters of Sergei Prokofiev*, a volume of previously unpublished Prokofiev correspondence newly translated and edited by Robinson (Northeastern University Press). *Sergey Prokofiev* by Daniel Jaffé is in the well-illustrated series "20th-Century Composers" (Phaidon paperback). Claude Samuel's *Prokofiev* is an equally well-illustrated introductory biography, if you can still find it (Vienna House reprint). The Prokofiev article in the revised (2001) New Grove Dictionary of Music and Musicians is by Dorothea Redepenning. Rita McAllister's Prokofiev entry from the 1980 edition of Grove was reprinted in *The New Grove Russian Masters 2* (Norton paperback). Michael Steinberg's *The Concerto—A Listener's Guide* includes the two Prokofiev violin concertos and the composer's Second and Third piano

concertos (Oxford University paperback). Other useful books include Boris Schwarz's *Music and Musical Life in Soviet Russia, Enlarged Edition, 1917-1981* (Indiana University Press) and *Prokofiev by Prokofiev: A Composer's Memoir*, an autobiographical account covering the first seventeen years of Prokofiev's life, through his days at the St. Petersburg Conservatory (Doubleday).

Charles Dutoit has recorded the two Prokofiev violin concertos with Joshua Bell and the Montreal Symphony Orchestra (Decca). Noteworthy single-disc pairings of the two concertos also include Cho-Liang Lin's with Esa-Pekka Salonen and the Los Angeles Philharmonic, Itzhak Perlman's with Gennady Rozhdestvensky and the BBC Symphony (EMI), and Gil Shaham's with André Previn and the London Symphony Orchestra (Deutsche Grammophon). Maxim Vengerov's recordings of the two concertos with Mstislav Rostropovich and the London Symphony Orchestra have been issued separately (the First with Shostakovich's Violin Concerto No. 1, the Second with Shostakovich's Violin Concerto No. 2, on Telarc). Vadim Repin is featured in a performance of Prokofiev's Violin Concerto No. 1 on DVD with Yevgeny Svetlanov and the Russian Federation State Symphony Orchestra (Image Entertainment; Repin's recording of Prokofiev's Violin Concerto No. 2 with Kent Nagano and the Hallé Orchestra is on an Erato CD).

The easiest place to read about Saint-Saëns in English is in The New Grove Dictionary of Music and Musicians; the entry in the 2001 revised Grove is an expansion by Sabina Teller Ratner of the material by James Harding and Daniel M. Fallon that appeared originally in the 1980 Grove. There is a recent French-language biography of the composer, Jean Gallois's *Charles-Camille Saint-Saëns* (Mardaga, 2004; not yet translated into English). Worth seeking are *Saint-Saëns and his Circle* by James Harding (Humanities) and *French Piano Music* by the great French pianist Alfred Cortot (1877-1962), whose observations on Saint-Saëns's music retain their interest (Da Capo).

Charles Dutoit has recorded Saint-Saëns's *Organ Symphony* with the Montreal Symphony Orchestra and organist Peter Hurford (Decca). Charles Munch's famous Boston Symphony recording from 1959 with Berj Zamkochian was already considered sonically spectacular at the time of its initial LP release; it has virtually never been out of the catalogue, and continuing improvements in remastering and compact disc technology have only served to justify its reputation further over the course of multiple CD reissues (RCA). James Levine recorded Saint-Saëns's *Organ Symphony* in 1986 with the Berlin Philharmonic and Simon Preston (Deutsche Grammophon). Arturo Toscanini's 1952 NBC Symphony broadcast of the *Organ Symphony* remains powerful and instructive despite the dated monaural sound (RCA, if you can still find it).

Marc Mandel

Guest Artists

Charles Dutoit

Charles Dutoit regularly collaborates with the world's preeminent orchestras and soloists. Since his debut with the Philadelphia Orchestra in 1980, he has been invited each season to conduct all the major orchestras of the United States, including those of Boston, New York, Philadelphia, Los Angeles, Chicago, San Francisco, Pittsburgh, and Cleveland. He has also performed regularly with all the great orchestras of Europe, including the Berlin Philharmonic and Amsterdam's Concertgebouw Orchestra, as well as all the London orchestras, the Israel Philharmonic, and all the major orchestras of Japan, South America, and Australia. In addition he has recorded extensively for Decca, Deutsche Grammophon, EMI, Philips, CBS, Erato, and other labels with American, European, and Japanese orchestras. His more than 170 recordings, half of them with the Montreal Symphony, have garnered more than forty awards and distinctions around the world. For twenty-five years, from 1977 to 2002,

Charles Dutoit was artistic director of the Montreal Symphony Orchestra. Since 1990 he has been artistic director and principal conductor of the Philadelphia Orchestra's summer festival at the Saratoga Performing Arts Center in upstate New York. Between 1990 and 1999 he also directed that orchestra's summer series at the Mann Music Center in Philadelphia, and led them in a series of distinctive recordings. As of September 2008, and continuing through the 2011-12 season, he becomes chief conductor and artistic adviser of the Philadelphia Orchestra, a post newly created for him. From 1991 to 2001 Mr. Dutoit was music director of the Orchestre National de France, with which he made a number of critically praised recordings and toured extensively on five continents. In 1996 he was appointed principal conductor and in 1998 music director of the NHK Symphony Orchestra, Tokyo, with which he has toured Europe three times, as well as the United States, China, and Southeast Asia. When still in his early twenties, Charles Dutoit was invited by Herbert von Karajan to lead the Vienna State Opera. He has since conducted regularly at the Royal Opera House–Covent Garden, the Metropolitan Opera in New York, and Deutsche Oper Berlin. He led a highly acclaimed new production of Berlioz's *Les Troyens* at Los Angeles Music Center Opera and in 2003 began a series of Wagner operas (*Der fliegende Holländer* and the complete *Ring* cycle) at the Teatro Colón in Buenos Aires. Mr. Dutoit's interest in working with student orchestras has led to frequent collaborations with the Orchestra of the Curtis Institute in Philadelphia, the Juilliard Orchestra in New York, the Civic Orchestra of Chicago, and the UBS Verbier Festival Orchestra in Switzerland. He was artistic director of the Sapporo Pacific Music Festival for three seasons and is currently music director of both the Miyazaki International Music Festival in Japan and the Canton International Summer Music Academy (CISMA) in Guangzhou (Canton), China. He has made ten documentary films for NHK Television for a series entitled "Cities of Music" featuring ten musical capitals of the world. Charles Dutoit was invested by the French government in 1988 as Officier and in 1996 as Commandeur de l'Ordre des Arts et des Lettres. In 1991 he was made an Honorary Citizen of the City of Philadelphia. The government of Quebec named him Grand Officier de l'Ordre national du Québec, and he has received two awards from the Canadian Conference of the Arts recognizing his distinguished service and exceptional contributions to music in Canada. In 1998 he was invested as an Honorary Officer of the Order of Canada, the country's highest award of merit. Mr. Dutoit was born in Lausanne, Switzerland. His extensive musical training included violin, viola, piano, percussion, history of music, and composition at the conservatoires and music academies of Geneva, Siena, Venice, and Boston. He has visited and traveled in 195 countries around the world, and maintains residences in Switzerland, Paris, Montreal, Buenos Aires, and Tokyo. Charles Dutoit made his Boston Symphony Orchestra debut in February 1981, his Tanglewood debut following in August 1982; he has since appeared frequently with the BSO at both venues, most recently for two Tanglewood programs in July 2005 and a subscription series at Symphony Hall in March 2007.

Viviane Hagner

Born in Munich, violinist Viviane Hagner—who makes her Boston Symphony Orchestra debut in these concerts—has won exceptional praise for her musicality and artistry. Since making her international debut at age twelve, and a year later participating in the legendary joint concert of the Israel and Berlin Philharmonics led by Zubin Mehta, Ms. Hagner has appeared with the world's great orchestras, including the Berlin Philharmonic, Chicago Symphony, Staatskapelle Berlin, Czech Philharmonic, and Bavarian State Orchestra, under such conductors as Claudio Abbado, Vladimir Ashkenazy, Daniel Barenboim, and Christoph Eschenbach. Her 2007-08 season includes a number of debuts and concerts in the United States. She performs Mendelssohn in her New York Philharmonic debut with Lorin Maazel, and Prokofiev this week in her BSO debut with Charles Dutoit. The season also brings Ms. Hagner to the Montreal Symphony with Kent Nagano, the Atlanta Symphony with Pinchas Zukerman, and the Detroit Symphony with Jirí Belohlávek, and she makes her debut in the

"Distinguished Artist" series at New York's 92nd Street Y with music by Bach, Brahms, and Bartók. Her final New York appearance will be in Carnegie's Zankel Hall, performing Mozart's *Sinfonia concertante* with Pinchas Zukerman and the Manhattan School of Music Orchestra. European highlights include two debuts—with the Munich Philharmonic under Hugh Wolff, and the Philharmonia Orchestra of London under Mikko Franck. Also this season she has been appointed artist-in-residence at the Berlin Konzerthaus. Past highlights include performances of the Brahms Double Concerto with Yo-Yo Ma and Canada's National Arts Centre Orchestra; Mozart's *Sinfonia concertante* with Pinchas Zukerman and the Pittsburgh, Seattle, and Dallas symphony orchestras; Beethoven's Violin Concerto with Riccardo Chailly and the Leipzig Gewandhaus Orchestra in Leipzig and on tour in Paris and London, and her New York recital debut in the Young Concert Artists series. A committed chamber musician, Ms. Hagner has played at the Schleswig-Holstein, Salzburg Easter, Marlboro, Ravinia, Santa Fe, and Mostly Mozart festivals and has appeared at the Amsterdam Concertgebouw, Barcelona's Palau de la Musica, and London's Wigmore Hall. An advocate of new, neglected, and undiscovered works, she has championed the music of Sofia Gubaidulina, Karl Amadeus Hartmann, and Witold Lutos´lawski, and gave the world premieres of Unsuk Chin's Violin Concerto and Simon Holt's new Violin Concerto. Her most recent solo recording features works by Bartók, Hartmann, and Bach; her 2003 debut album features works by Beethoven, Saint-Saëns, and Schubert. Viviane Hagner plays the Sasserno Stradivarius built in 1717, generously loaned to her by the Nippon Music Foundation. In 2004 she was a winner of the Borletti-Buitoni Trust Award.

Ann Hobson Pilot

A graduate of the Cleveland Institute of Music, Ann Hobson Pilot became principal harp of the Boston Symphony Orchestra in 1980, having joined the orchestra in 1969 as assistant principal harp of the BSO and principal harp of the Boston Pops Orchestra. Before that she was substitute second harp with the Pittsburgh Symphony Orchestra and principal harp of the National Symphony Orchestra. Ms. Hobson Pilot has also had an extensive solo career, performing as a soloist with many American orchestras, as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. She has several recordings available on the Boston Records label, as well as on the Koch International and Denouement labels. Ann Hobson Pilot holds a Doctor of Fine Arts degree from Bridgewater State College. In 1998 and 1999 she was featured in a video documentary sponsored by the Museum of Afro-American History and WGBH, aired nationwide on PBS, about both her personal musical journey and her journey to Africa to find the roots of the harp. In September 1999 she traveled to London to record, with the London Symphony Orchestra, the Harp Concerto by the young American composer Kevin Kaska, a work that she commissioned. Ms. Hobson Pilot is on the faculties of the New England Conservatory of Music, Boston University, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She is a member of the contemporary music ensemble Collage New Music and has also performed with the Boston Symphony Chamber Players, the Ritz Chamber Players, and the Marlboro, Newport, and Sarasota music festivals, among others. Her appearances with the Boston Symphony Orchestra as concerto soloist have included Mozart's Concerto in C for Flute and Harp at Tanglewood in 1972, 1983, and 2005, and in Boston in 1982; Martin's *Petite Symphonie concertante* in Boston in 1984 and at Tanglewood in 1990; Ginastera's Harp Concerto in October 1995 in Boston; Debussy's *Danses sacrée et profane* at Tanglewood in 1999, and Turina's Theme and Variations for harp and strings at Tanglewood in 2006. Upcoming performances include Elliott Carter's *Mosaic* (a chamber work dedicated to the legendary harpist Carlos Salzedo) at Tanglewood on July 22 as part of this summer's Carter Centenary Celebration, and Mozart's Concerto for Flute and Harp with the Sarasota Music Festival on June 7 and with the Ritz Chamber Players in Jacksonville, FL, on June 14.

Mark Kroll

Mark Kroll is acclaimed as one of the world's leading harpsichordists and fortepianists. During a career spanning more than three decades, he has performed throughout North and South America, Europe, and the Middle East, including appearances as the official guest of the city of Barcelona, as featured soloist in Germany's Regensburg Early Music Festival, and for France's Festival Ambronay, Lisbon's Gulbenkian Foundation, Rome's Associazione Musicale Romana, Poland's Dni Bachowski, Slovenia's Radovljica Festival, and at the Aston Magna, Saratoga, and Mostly Mozart festivals in the United States. He has been the first American harpsichordist to appear in numerous countries, including recent concerts in Abu Dhabi and Dubai (United Arab Emirates). Mr. Kroll has appeared as concerto soloist with the Philadelphia Orchestra, Boston Symphony, Montreal Symphony, Belgrade Chamber Orchestra, and I Solisti di Zagreb. He has served as harpsichordist for the Boston Symphony Orchestra on a regular basis since 1979. Mr. Kroll's recordings include solo harpsichord works of J.S. Bach, Handel, D. Scarlatti, Couperin, Duphly, and Balbastre; J.S. Bach's complete sonatas for violin and harpsichord and for flute and harpsichord; violin sonatas of C.P.E. Bach and Simon LeDuc; Schubert's three sonatinas for fortepiano and violin; a world-premiere recording of Hummel's transcriptions of Mozart's *Haffner* and *Linz* symphonies for fortepiano and instruments; Biber's sonatas for violin and harpsichord; and contemporary American harpsichord music. He has made numerous radio and TV appearances here and abroad. A noted authority on performance practice and period instruments, he has contributed to scholarly publications and written articles for general readership magazines and journals on a wide range of topics, including French harpsichord music, 17th-century performance practice, the piano techniques of Beethoven and his contemporaries, and two editions of Hummel's transcriptions of opera overtures and Mozart's symphonies. For the past two years he has also served as music critic for WBUR-FM. His books include *Playing the Harpsichord Expressively*, *The Beethoven Violin Sonatas*, and a biography of Johann Nepomuk Hummel. A proponent of the harpsichord music of the twentieth and twenty-first centuries, he has premiered and commissioned many new works. As a conductor, he has directed both orchestral and vocal ensembles, and served as artistic director of Opera New England. The winner of numerous awards and a dedicated educator, he has been Fulbright Professor and artist-in-residence in Yugoslavia, a visiting lecturer at the University of Padua, Italy, and professor at the Conservatory of Music in Würzburg, Germany. He has conducted master classes at the music academies of Warsaw, Krakow, and Ljubljana, and at the Athens Conservatory in Greece. Mr. Kroll is professor emeritus at Boston University, where he served for twenty-five years as professor and chair of the Department of Historical Performance; he is currently visiting professor at Northeastern University. Mr. Kroll has appeared with the Boston Symphony Chamber Players on several occasions and was harpsichord soloist in Martin's *Petite Symphonie concertante* in 1984 in Boston under Sir Colin Davis and in 1990 at Tanglewood led by Charles Dutoit.

Randall Hodgkinson

Grand prize-winner of the International American Music Competition sponsored by the Rockefeller Foundation and Carnegie Hall, pianist Randall Hodgkinson has performed with the New York Philharmonic, the Boston Symphony Orchestra and Boston Pops, the Atlanta Symphony, the Iceland Philharmonic, and the Orchestra of Santa Cecilia in Rome. Among his many solo and collaborative recordings are "Petrouchka and Other Prophecies" (featuring music of Stravinsky, Chopin, Schumann, and Beethoven), which was awarded a double five-star rating by *BBC Magazine*; Dawn Upshaw's Grammy Award-winning "The Girl with the Orange Lips"; the Beethoven cello sonatas with BSO cellist Jonathan Miller, and Leo Ornstein's complete music for cello and piano with cellist Joshua Gordon. Mr. Hodgkinson has appeared at numerous festivals, including BargeMusic, the Santa Fe Festival, Chamber Music Northwest, and Mainly Mozart in La Jolla, California. He

performs the two-piano and four-hand repertoire with his wife, Leslie Amper, and the piano trio repertoire with the Gramercy Trio. An artist member of the Boston Chamber Music Society, he is on the faculties of the New England Conservatory of Music, the Longy School in Cambridge, and Boston University. Mr. Hodgkinson has appeared as orchestral pianist with the Boston Symphony Orchestra on many occasions, and was soloist with the BSO in performances under Seiji Ozawa of Bartók's Concerto for Two Pianos, Percussion, and Orchestra at Symphony Hall in October 2001, followed by performances at Carnegie Hall and the Kimmel Center in Philadelphia in April 2002.

James David Christie

Internationally acclaimed organist James David Christie has performed throughout the world in solo concerts and with major symphony and period-instrument orchestras under such conductors as Kurt Masur, Klaus Tennstedt, Gunther Schuller, Edo de Waart, Arthur Fiedler, Colin Davis, Andrew Davis, Sir Simon Rattle, Phillippe Herreweghe, Roger Norrington, and Trevor Pinnock, among many others. He has been organist with the Boston Symphony Orchestra regularly since 1978. Mr. Christie has performed and recorded under Seiji Ozawa, Robert Craft, Andrew Parrott, Christopher Hogwood, and Joshua Rifkin, and has championed major contemporary works by Anton Heiller, Daniel Pinkham, Thea Musgrave, Ellen Taaffe Zwilich, George Crumb, Ned Rorem, Jean Langlais, and P.D.Q. Bach (for the Boston Pops 100th anniversary under John Williams). He serves as vice-president and chair of the Projects Committee of the New England Composers Recording Project. Mr. Christie is the distinguished artist-in-residence at the College of the Holy Cross in Worcester, MA, and has served on the faculties of Wellesley College and the Boston Conservatory. He was appointed adjunct professor of organ at Boston University in August 2000. Also that year he was a visiting professor at the Paris Conservatory and the Academy of Music in Krakow, Poland. In 2002 he was appointed professor of organ at Oberlin College Conservatory of Music in Ohio. In 1979 Mr. Christie became the first American to win first prize in the Bruges International Organ Competition, and the first person in the history of the competition to win both first prize and the Prize of the Audience. He has served on juries for international organ competitions and numerous conservatory juries. His awards include an honorary doctorate from the New England School of Law for his outstanding contributions to the musical life of Boston, and New England Conservatory's Distinguished Alumni Award. He has performed for major music festivals around the world, and his solo performances have been broadcast throughout Europe and North America. Mr. Christie is founder and music director of Ensemble Abendmusik, a period-instrument orchestra and chorus specializing in music of the seventeenth century. He has recorded for Philips, Nonesuch, Decca, Koch International, Denon, JAV, and Naxos, among other labels. Recent performances include Fauré's Requiem with the Orchestra of St. Luke's under Philippe Herreweghe on a European tour and appearances with the Stuttgart Chamber Orchestra, London Symphony Orchestra, the Vienna Philharmonic as part of the Carnegie Hall Festival, and the Boston Philharmonic under Benjamin Zander in Boston and at Carnegie Hall. He has recently recorded Hindemith's organ sonatas and Concerto for Organ and Chamber Orchestra with members of the Boston Symphony Orchestra under Robert Spano for Koch International, and two Jesuit operas—Johann Kapsberger's *The Apotheosis of St. Ignatius of Loyola and St. Francis Xavier* (1622) and Domenico Zipoli's *St. Ignatius of Loyola* (c.1720)—for future release with Ensemble Abendmusik. Previous Boston Symphony appearances have included Mahler's Symphony No. 8 (first in October 1980 under Ozawa, and more recently in October 2004 in Boston and New York for James Levine's first concerts as BSO music director), Berlioz's *Te Deum* (April 1990), Saint-Saëns's *Organ Symphony* (at Tanglewood in 1990 and at Symphony Hall in 1995), and Janácek's *Glagolitic Mass* (January 1998).