

Friday, November 28, 1:30pm | THE MRS. MARILYN BRACHMAN HOFFMAN CONCERT
Saturday, November 29, 8pm | THE GREGORY E. BULGER FOUNDATION CONCERT

SEIJI OZAWA conducting

MESSIAEN TROIS PETITES LITURGIES DE LA PRÉSENCE DIVINE
(marking the 100th anniversary of the composer's birth)
Anthem of the Interior Conversation
(God present in us...)
Sequence of the Word, divine hymn
(God present in himself...)
Psalmody of ubiquity through love
(God present in all things...)

PETER SERKIN, PIANO
TAKASHI HARADA, ONDES MARTENOT
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, CONDUCTOR

Text and translation begin on page 50.

{ intermission }

THE BOSTON SYMPHONY ORCHESTRA AND SEIJI OZAWA DEDICATE THE
FRIDAY PERFORMANCE TO THE MEMORY OF ROGER VOISIN.

THIS WEEK'S PERFORMANCES BY THE TANGLEWOOD FESTIVAL CHORUS ARE SUPPORTED BY THE ALAN J. AND
SUZANNE W. DWORSKY FUND FOR VOICE AND CHORUS.

BERLIOZ SYMPHONIE FANTASTIQUE, EPISODE FROM THE LIFE
OF AN ARTIST, OPUS 14
Reveries, passions. Largo—Allegro agitato e
appassionato assai—Religiosamente
A ball. Valse: Allegro non troppo
Scene in the country. Adagio
March to the scaffold. Allegretto non troppo
Dream of a witches' sabbath. Larghetto—Allegro

The Friday concert will end about 3:30 and the Saturday concert about 10.

Roger Louis Voisin
June 26, 1918 – February 13, 2008

The Boston Symphony Orchestra concert of Friday, November 28, is dedicated to the memory of Roger Voisin. One of the most influential orchestral trumpet players of the mid-twentieth century, he was a member of the BSO trumpet section from 1935 until 1973, serving as principal trumpet from 1950 until 1965. Roger was born in Angers, France; at age eleven he moved with his family to Boston, where he received his entire musical training. His teachers—three brilliant BSO trumpeters—were all born and schooled in France: his father, René Voisin; Marcel Lafosse; and Georges Mager.

Young Roger learned well and soon was performing trumpet signals to recall orchestra and audience members after the intermission of Esplanade Concerts. Beyond the practical purpose of getting people reassembled, this

was also a way of demonstrating to his father how well he had mastered one of the ingenious series of lessons devised by the elder Voisin. Sometimes it would be a traditional French Army signal, at other times a tricky trumpet passage from a famous composition. Roger's expertise caught the ear of Boston Pops Conductor Arthur Fiedler; he soon joined the Esplanade Orchestra, and subsequently the Boston Pops. On Fiedler's recommendation, he auditioned for legendary BSO conductor Serge Koussevitzky, though his father was vehemently opposed to the idea, saying "You don't know anything," Roger told the *Boston Globe* in 2006, adding that he did not try to argue. "I just said, 'Oui, papa.'" Finally, after another BSO colleague intervened, Roger joined his father in the BSO trumpet section and embarked on a highly successful career. At seventeen, he was the youngest person ever to join the orchestra, a record that holds to this day; and the orchestra gained the unique distinction of a father-and-son team in the trumpet section, ending only with René's death in 1952.

During World War II, Roger served in the U.S. Navy as a trumpeter, instructor, and conductor based at the Newport, Rhode Island, Training Station. An assignment he particularly enjoyed was serving as guest conductor at the Boston Pops' "Army and Navy Night." After the war he returned to the BSO, becoming principal trumpet when Georges Mager retired in 1950.

Throughout his career, Roger was dedicated to training the next generation of musicians. He was on the faculty of the Tanglewood Music Center (from its inception in 1940 as the Berkshire Music Center) and also chaired the trumpet department of the New England Conservatory, where he taught for thirty years. Having retired from the BSO in 1973, Roger became a full professor at Boston University in 1975, teaching trumpet and chairing the wind, percussion, and harp department until his retirement in 1999 (remaining a beloved figure with the Boston University Tanglewood Institute even beyond that time). He organized and directed the Boston Symphony Brass Ensemble, and his trumpet students have taken up positions in professional orchestras from Honolulu to Montreal.

Roger lent his brilliant sound and distinctive vibrato to many early recordings of the modern orchestral repertoire (including works by Bartók, Scriabin, and Stravinsky), but he also made numerous albums of solo trumpet works, bringing the trumpet's charms as a solo instrument to the ears of a broader public. "Roger was legendary in the trumpet world and had a very elite status among American brass musicians," said Thomas Rolfs, the BSO's current principal trumpet. "He was admired as a player, for his contributions to premieres and recordings, and as an educator." A critic reviewing one of Roger's albums in the *New York Times* in 1959 wrote: "Here is the French school of brass playing at its coolest and suavest. No big, fat, blary German tone, only controlled, sweet sound." Peter Chapman, former BSO second trumpet, recalled going to his teacher's home on Sunday mornings in 1969. "He had a library wall of repertoire in alphabetical order, and he started with A and kept going until I said, 'I don't know that one.' He'd put it on the stand and off we'd go. It didn't seem to matter to him how hard it was. He was an exceptionally exciting player. He had all kinds of flair and personality in his playing, something maybe you don't hear so much in the symphonic world these days."

Among Roger's other passions were photography, fishing, cooking, and family. In 2001 he donated a collection of personal memorabilia to the BSO Archives, including photographs and autographs of many leading composers, guest conductors, and soloists from his time with the orchestra. He leaves his wife, Martha H.; a son, Peter G. of Hendersonville, N.C.; a daughter, Anne M. Roy, of West Stockbridge, Mass.; five grandchildren, and three great-grandchildren. At the memorial service held in May at Boston University, the welcome from the school concluded with these most fitting words: "We proudly salute this humble great man for his many myriad accomplishments. We can not honor him for his service—rather his service honors us, for which we remain ever grateful."

Olivier Messiaen

"Trois Petites Liturgies de la Présence divine"

OLIVIER MESSIAEN was born in Avignon, France, on December 10, 1908, and died in Paris on April 28, 1992. He composed "Trois Petites Liturgies de la Présence divine" in Paris between November 15, 1943, and

March 15, 1944. They were commissioned by Denise Tual for the Concerts de la Pléiade in Paris. Roger Désormière conducted the premiere on April 21, 1945, in Paris, with the Chorale Yvonne Gouvern, Yvonne Loriod (piano), Ginette Martenot (ondes Martenot), and the Orchestre de la Société des Concerts du Conservatoire. Seiji Ozawa led the only previous Boston Symphony Orchestra performances on October 5, 6, and 7, 1978, with Yvonne Loriod (piano), Jeanne Loriod (ondes Martenot), and the women of the Tanglewood Festival Chorus, John Oliver, conductor.

THE SCORE OF “TROIS PETITES LITURGIES” calls for piano solo, ondes Martenot, celesta, vibraphone, maracas, Chinese cymbal, tam-tam, thirty-six women’s voices, and strings (eight each of first and second violins, six violas, six cellos, and four double basses).

During the Second World War, after he was released from a prison camp in Silesia, Messiaen’s next major orchestral work was the *Three Short Liturgies of the Divine Presence*. Messiaen wrote the text for the *Liturgies* himself at the same time as the music and declared that it had no literary pretensions, despite the obvious influence of writers such as Paul Éluard and Pierre Reverdy. He wanted to express theological truths about God and composed three movements each dedicated to an aspect of the presence—God present in us, present in himself, and present in all things. Messiaen was clear that these inexpressible ideas were not directly expressed in the music but that they remain “on the level of a dazzlement of colors.” The following description of each movement is based on Messiaen’s own program for the work found in the preface to the score.

ANTHEM OF THE INTERIOR CONVERSATION (GOD PRESENT IN US...)

A-B-A form. In the first and third sections the piano, and later the celesta, play stylized birdsongs including the nightingale, finch, garden warbler, and skylark. In the faster central section there is a rhythmic canon between the vibraphone and piano (right hand) and the plucked strings, maracas, and piano (left hand). Over this is a “choral psalmody,” a violin solo, and finally a solo from ondes Martenot using an oriental clarinet timbre. The words “Do not awaken me: it is the time of the bird!” are taken from the *Song of Songs*. The A section ends with the hushed chorus singing slowly and tenderly “my love, my God,” ending on an iridescent A major chord.

SEQUENCE OF THE WORD, DIVINE HYMN (GOD PRESENT IN HIMSELF...)

Strophic form with variations. Marked “fast, with great joy,” the piano dominates in this shorter movement playing chord clusters, bursting runs, bell effects, and low percussive sounds. The ondes Martenot soars fortissimo above the chorus near the end of the piece, along with trilled chords in the strings whose “powdering” effect Messiaen used to support the “Balinese gamelan” sonority and the articulations of the celesta, vibraphone, and piano. Words of Saint Paul and Saint John are quoted in Messiaen’s text, which refers largely to Jesus (who in this movement represents God present in himself).

PSALMODY OF UBIQUITY THROUGH LOVE (GOD PRESENT IN ALL THINGS...)

A-B-A form. This is the longest movement. It starts with an energetic cadenza-like burst from the piano over chanted text from the chorus. This alternates with tender passages from the choir accompanied by the ondes Martenot. The piano is absent from the slow middle section, which Messiaen described as “simply an act of love and reverence.” In the recapitulation the piano has runs in contrary motion, in a closed fan-shape, while the ondes recalls a theme from the first movement. The chorus chants again over the violent superimposition of interlaced polymodal colors underlined by the deep and prolonged resonance of the tam-tam. In the first and third sections the text speaks of planets, birds, and flowers, and of different kinds of time—the very long time of stars, the medium time of man, and the short time of insects. The text includes quotations from the *Song of Songs* and the *Book of Revelation*, and includes toward the end what Messiaen believed to be the key phrase of the entire work: “You are near, You are far, You are the light and the darkness, You are so complex and so simple, You are infinitely simple.”

Messiaen described the music of the *Liturgies* as “above all a music of colors” and described the “modes” he used in very specific terms, noting that their juxtapositions and superimpositions produce “blues, reds, blues streaked with reds, mauves and grays speckled with orange, blues studded with green and ringed with gold, purple, hyacinth, violet, and the gleam of precious stones: ruby, sapphire, emerald, amethyst—all of this in folds, in waves, in swirls, in spirals, in intermingled motions.”

According to Messiaen, the work met with an “enormous and immediate success,” and Messiaen noted that the audience at the premiere was an especially brilliant and cultivated one, including Honegger, Auric, Poulenc, and Boulez. Jean Cocteau described the *Liturgies* as a work of genius and Poulenc declared the premiere to be the “event of the winter.” In fact, because of the novelty of the music, the placement of a “liturgy” in the concert hall, and the extraordinary text, the *Liturgies* became part of a controversy known as “The Messiaen Affair” which raged in the French press for a couple of years. According to Messiaen’s biographers Peter Hill and Nigel Simeone, there were two main issues—first, the quality and relevance of Messiaen’s commentaries (which many found unwelcome and distracting), and second, the music itself and in particular whether such unusual sounds were appropriate for “religious” themes. Many admired the new language and new sonorities of Messiaen’s music, others were not so kind. Claude Rostand, critic of *Le Carrefour*, described the *Liturgies* as a “work of tinsel, false magnificence and pseudo-mysticism, this work with dirty nails and clammy hands, with bloated complexion and unhealthy flab, replete with noxious matter, looking about anxiously like an angel wearing lipstick.”

In the preface to the score of the *Liturgies*, Messiaen himself addressed the question of how to listen to his complex music using the analogy of a stained glass window: “It teaches, by image, by symbol, by the figures that people it—but above all it strikes the eye by the thousands of flecks of color, which finally resolve themselves into a single, very simple color, so that one who contemplates says only ‘That window is blue,’ or ‘That window is violet.’ That is what I intended.”

For Messiaen, the institutional church was both important and necessary, but his own ministry as a layman allowed him to bring the liturgy into the concert hall and present it to everyone, thereby engaging in a fundamental kind of evangelization. When asked about the ecumenical elements of his music by the organist Almut Rößler he replied, “That’s a serious, weighty question. I’m a Christian, and I think that in the present age of ecumenism we shouldn’t attach too much importance to religious differences. Everyone—Orthodox, Catholic and Protestant Christians, Israelites, even Buddhists—is seeking God, finding God. My work is addressed to all who believe—and also to all others.” Messiaen thus moves his theology away from a Christo-centric foundation and toward a position where it has common ground with other major religions in its pursuit of God. The last sentence of this quotation is crucial—not only does Messiaen write for those who believe (that is, anyone who ascribes to a Theo-centric religion), but for everyone else too. This is an extraordinary acknowledgment of the omnipresent grandeur and relevance of God, combined with a desire to describe God in terms that might be understood by all, albeit through the prism of Catholic doctrine. The angel of the *Liturgies* might be wearing lipstick, but she’s trying to speak of truth.

Andrew Shenton

ANDREW SHENTON IS ON THE FACULTY OF BOSTON UNIVERSITY AND DIRECTOR OF THE BOSTON UNIVERSITY MESSIAEN PROJECT.

THE ONLY PREVIOUS BOSTON SYMPHONY PERFORMANCES of “*Trois Petites Liturgies*” were given by Seiji Ozawa on October 5, 6, and 7, 1978, with Yvonne Loriod (piano), Jeanne Loriod (ondes Martenot), and the women of the Tanglewood Festival Chorus, John Oliver, conductor.

OLIVIER MESSIAEN

“Trois petites liturgies de la Présence divine”

I. ANTIENNE DE LA CONVERSATION INTÉRIEURE

Mon Jésus, mon silence,
restez en moi.
Mon Jésus, mon royaume de silence,
parlez en moi.
Mon Jésus, nuit d’arc-en-ciel et de silence,

I. ANTHEM OF THE INTERIOR CONVERSATION

My Jesus, my silence,
remain in me.
My Jesus, my kingdom of silence,
speak in me.
My Jesus, night of rainbow and silence,

priez en moi.
Soleil de sang, d'oiseaux,
mon arc-en-ciel d'amour,
désert d'amour.
Chantez, lancez l'auréole d'amour,
mon Amour,
mon Dieu.

Ce oui qui chante comme un echo de lumière,
mélodie rouge et mauve en louange du Père,
d'un baiser votre main dépasse le tableau,

paysage divin, renverse-toi dans l'eau.
Louange de la Gloire à mes ailes de terre,
mon Dimanche, ma Paix, mon Toujours de lumière,
que le ciel parle en moi, rire, ange nouveau,

ne me réveillez pas: c'est le temps de l'oiseau!

[Mon Jésus, mon silence,
restez en moi...]

II. SÉQUENCE DU VERBE, CANTIQUÉ DIVIN

Il est parti le Bien-Aimé,
c'est pour nous!
Il est monté le Bien-Aimé,
c'est pour nous!
Il a prié le Bien-Aimé,
c'est pour nous!

Il a parlé, il a chanté,
Le Verbe était en Dieu!
Il a parlé, il a chanté,
Et le Verbe était en Dieu!

Louange du Père,
empreinte et rejaillissement toujours,
dans l'Amour, Verbe d'Amour!

Par lui le Père dit: c'est moi,
parole de mon sein!
Par lui le Père dit c'est moi,
le Verbe est dans mon sein!
Le Verbe est la louange,
modèle en bleu pour anges,
trompette bleue qui prolonge le jour,
par Amour,
chant de l'Amour!

Il était riche et bienheureux,
Il a donné son ciel!
Il était riche et bienheureux,
pour compléter son ciel!
Le Fils, c'est la présence,
l'Esprit, c'est la présence!
Les adoptés dans la grâce toujours,
pour l'amour,
enfants d'amour!

Il est vivant, il est présent,
Et Lui se dit en Lui!

pray in me.
Sun of blood, of birds,
my rainbow of love,
wilderness of love,
sing, cast love's aureole,
my Love,
my God.

This "yes" that sings like an echo of light,
a red and mauve melody in praise of the Father,
by a kiss's breadth your hand overreaches the
painting.

Heavenly landscape, spill over into the water.
Praise of Glory to my wings of earth,
my Sunday, my Peace, my Always of light.
May heaven speak within me, smile, new
angel,

Do not wake me: it's the time of the bird!

[My Jesus, my silence,
remain in me...]

II. SEQUENCE OF THE WORD, DIVINE CANTICLE

The Beloved has gone,
it is for us!
The Beloved has ascended,
it is for us!
The Beloved has prayed,
it is for us!

He has spoken, he has sung,
The Word was in God!
He has spoken, he has sung,
And the Word was God!

Praise of the Father, substance of the Father,
imprint and reflection always,
in Love, Word of Love!

Through the Word, the Father said: it is I,
Word of my breast!
Through it, the Father said: it is I,
the Word is in my breast!
The Word is praise,
a model in blue for angels,
a blue trumpet that prolongs the day,
through Love,
song of Love!

He was rich and happy,
he gave his heaven!
He was rich and happy,
to complete his heaven!
The Son is the presence,
the Spirit is the presence!
Those who have received grace always,
for Love,
children of Love!

He lives, he is present,
and He speaks to Himself in Himself!

Il est vivant, il est présent,
Et Lui se dit en Lui!
Présent au sang d l'âme,
étoile aspirant l'âme,
présent partout, miroir ailé des jours,
par Amour,
le Dieu d'Amour!

[Il est parti le Bien-Aimé,
c'est pour nous!...]

III. PSALMODIE DE L'UBIQUITÉ PAR AMOUR

Tout en entier en tous lieux,
tout entier en chaque lieu,
donnant, l'être à chaque lieu,
à tout ce qui occupe un lieu,
le successif vous est simultanée,
dans ces espaces et ces temps que vous avez créés,
satellites de votre Douceur.
Posez-vous comme un sceau sur mon cœur.
Temps de l'homme et de la planète,
temps de la montagne et de l'insecte,
bouquet de rire pour le merle et l'alouette,
éventail de lune au fuchsia,
à la balsamine, au begonia;
de la profondeur une ride surgit,
la montagne sauté comme une brebis
et devient un grand océan.
Présent, vous êtes présent.
Imprimez votre nom dans mon sang.

Dans le mouvement d'Arcturus, présent,
dans l'arc-en-ciel d'une aile après l'autre,
(Écharpe aveugle autour de Saturne),
dans la race cachée de mes cellules, présent,
dans le sang qui répare ses rives,
dans vos Saints par la grâce, présent
(Interprétations de votre Verbe,
pierres précieuses au mur de la Fraîcheur.)
Posez-vous comme un sceau sur mon Cœur.

Un cœur pur est votre repos,
lis en arc-en-ciel du troupeau,
vous vous cachez sous votre Hostie,
frère silencieux dans la Fleur-Eucharistie,
pour que je demeure en vous comme une aile dans
le soleil,
vers la résurrection du dernier jour.
Il est plus fort que la mort, votre Amour.
Mettez votre caresse tout autour.

Violet-jaune, vision,
Voile-blanc, subtilité,
Orange-bleu, force et joie,
Flèche-azur, agilité,
Donnez-moi le rouge et le vert de votre amour,
Feuille-flamme-or, clarté,
Plus de langage, plus de mots,
Plus de Prophètes ni de science

He lives, he is present,
and He speaks to Himself in Himself!
Present in the blood of the soul,
soul-breathing star,
everywhere present, winged mirror of days,
through love,
the God of Love!

[The Beloved has gone,
It is for us!...]

III. PSALMODY OF UBIQUITY THROUGH LOVE

Whole in all places,
whole in each place,
bestowing being upon each place,
on all that occupies a place,
the successive you is omnipresent,
in these spaces and times that you created,
these satellites of your Gentleness.
Place yourself, like a seal, on my heart.
Time of man and of the planet,
time of the mountain and of the insect,
garland of laughter for the blackbird and lark,
wedge of moon to the fuchsia,
balsam and begonia;
from the depths a ripple rises,
the mountain leaps like a ewe
and becomes a great ocean,
present, you to be present.
Imprint your name in my blood.

Present in the movement of Arcturus,
in the rainbow, with one wing after the other,
(Blind sash around Saturn),
present in the hidden race of my cells,
in the blood that repairs its banks,
present, through Grace, in your Saints.
(Interpretations of your Word,
precious stones in the wall of Freshness.)
Place yourself, like a seal, on my heart.

A pure heart is your repose,
rainbow-coloured lily of the flock,
you hide beneath your Host,
silent brother in the Eucharist of flowers,
so I may dwell within you like a wing within
the sun,
awaiting the resurrection of the final day.
Your Love is stronger than death.
Enfold us all within your embrace.

Violet-yellow, vision,
white-out, subtlety,
orange-blue, strength and joy,
azure spire, agility,
give me the red and green of your love,
leaf-flame-gold, clarity,
no more language, no more words,
no more Prophets or science,

(C'est l'Amen de l'espérance,
Silence mélodieux de l'Éternité.)
Mais la robe lavée dans le sang de
l'Agneau,
mais la pierre de neige avec un nom nouveau,
les éventails, la cloche et l'ordre des clartés,
et l'échelle en arcs-en-ciel de la Vérité,
mais la porte qui parle et le soleil qui s'ouvre,
l'auréole tête de rechange qui délivre,
et l'encre d'or ineffaçable sur le livre;
mais le face-à-face et l'Amour.

Vous y parlez en nous,
vous qui vous taisez en nous,
et gardez le silence dans votre Amour.
Vous êtes près,
vous êtes loin,
vous êtes la lumière et les ténèbres,
vous êtes si compliqué si simple,
vous êtes infiniment simple.
L'arc-en-ciel de l'Amour, c'est vous,
l'unique oiseau de l'Éternité, c'est vous!
Elles s'alignent lentement, les cloches de
la profondeur
Posez-vous comme un sceau sur mon cœur.

[Tout entier en tous lieux,
tout entier en chaque lieu...]

Vous qui parlez en nous,
Vous qui vous taisez en nous,
et gardez le silence dans votre Amour,
enfoncez votre image dans la durée de
mes jours

*Olivier Messiaen, reprinted by
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(It is hope's Amen,
the melodious silence of Eternity.)
but the raiment washed in the blood of the
Lamb,
but the stone of snow with another name,
the fans, the clock and the order of light,
and the rainbow ladder of Truth,
but the gate that speaks and the sun that opens,
the halo and change of head that redeems us,
and the indelible gold ink on the book;
but to see you face-to-face, and Love.

You speak in us,
you who keep silent in us,
and maintain your silence in your Love.
You are close,
you are distant,
you are the light and the darkness,
you are so complex and so simple,
you are infinitely simple.
The rainbow of Love, that is you,
the only bird of Eternity, that is you!
Slowly they fall into line, the bells of
profundity.
Place yourself, like a seal, on my heart.

[Whole in all places,
whole in each place...]

You who speak in us,
you who say nothing in us
and maintain your silence in your Love,
implant your image throughout the length of
my days.

*Translation by Stewart Spencer,
courtesy Toronto Symphony Orchestra*

Hector Berlioz

“Symphonie fantastique,” Episode from the life of an artist, Opus 14

HECTOR BERLIOZ was born at La Côte-St-André (near Grenoble), Department of Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his “Symphonie fantastique”—his first major work—in 1830, though a few of the musical ideas derive from some of his earlier compositions (see below). François-Antoine Habeneck led the first performance on December 5, 1830, in Paris. Habeneck led the premiere of the revised version on December 9, 1832, also in Paris, on which occasion Berlioz was one of the drummers.

BERLIOZ'S “SYMPHONIE FANTASTIQUE” IS SCORED for two flutes, piccolo, two oboes, English horn, two clarinets, E-flat clarinet, four bassoons, four horns, two cornets, two trumpets, three trombones, two tubas (originally ophicleides), timpani, bass drum, snare drum, cymbals, bells, two harps, and strings.

On December 9, 1832, in true storybook fashion—and as vividly recounted in his own *Memoirs*—Hector Berlioz won the heart of his beloved Harriet Smithson, whom he had never met, with a concert including the *Symphonie fantastique*, for which she had unknowingly served as inspiration when the composer fell hopelessly in love with her some years before. The two met the next day and were married on the following October 4. The unfortunate but true conclusion to this seemingly happy tale is that Berlioz and his “Henriette,” as he called her, were formally separated in 1844.*

Berlioz saw the Irish actress Harriet Smithson for the first time on September 11, 1827, when she played Ophelia in *Hamlet* with a troupe of English actors visiting Paris. By the time of her departure from Paris in 1829, Berlioz had made himself known to her through letters but they did not meet. By February 6, 1830, he had hoped to begin his “Episode from the life of an artist,” a symphony reflecting the ardor of his “infernally passion,” but his creative capabilities remained paralyzed until that April, when gossip (later discredited) linking Harriet with her manager provided the impetus for him to conceive a program that ended with the transformation of her previously unsullied image into a participant in the infernal witches’ sabbath whose depiction makes up the last movement of the *Symphonie fantastique*. The work had its first performance on December 5, 1830, paired on a concert with Berlioz’s Prix de Rome-winning cantata *La Mort de Sardanapale*, which represented his fourth attempt at that prize.

Before Berlioz returned to Paris from Rome (where he was required to live and study while supported by his Prix de Rome stipend) in November 1832, he had subjected the second and third movements of his symphony to considerable revision. At the fateful concert of December 9, 1832, the *Fantastique* was paired with its sequel, the now virtually unknown *Lélio, or The Return to Life*, the “return” representing the artist’s awakening to his senses from the opium dream depicted in the *Symphonie fantastique*’s program. Berlioz, overwhelmed by the coincidence of Harriet’s being back in Paris at the same time, successfully conspired to provide her with a ticket to the concert; and so it was, when the speaker in *Lélio* declaimed the line “Oh, if only I could find her, the Juliet, the Ophelia, for whom my heart cries out...,” that Harriet found herself as taken with Berlioz as he with her.

And what of the music itself? Though he ultimately came to feel that the titles of the individual movements spoke well enough for themselves, the composer originally specified that his own detailed program—a version of which appears on page 58—be distributed to the audience at the first performance. For present purposes, it is worth quoting from that program’s opening paragraph, with its reference to the symphony’s principal musical theme:

A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

The *idée fixe*, as much a psychological fixation as a musical one, is introduced in the violins and flute at the start of the first movement’s Allegro section, the melody in fact having been lifted by the composer from his own 1828 cantata *Herminie*, which took second prize in his second attempt at the Prix de Rome.** In his score, Berlioz calls for a repeat of this section, presumably to ensure that the *idée fixe* be properly implanted in the ear, and mind, of his listeners. Its appearance “everywhere” in the course of the symphony includes a ball in the midst of a brilliant party (for sheer atmosphere, one of the most extraordinarily beautiful movements in Berlioz’s orchestral output); during a quiet summer evening in the country (where it appears against a background texture of agitated strings, leading to a dramatic outburst before the restoration of calm); in the artist’s last thoughts before he is executed, in a dream, for the murder of his beloved (at the end of the March to the Scaffold, whose characterization by Berlioz as “now somber and ferocious, now brilliant and solemn” suggests a more generally grim treatment than this music, played to death as an orchestral showpiece, usually receives); and during his posthumous participation in a wild witches’ sabbath, following his execution, at which the melody representing his beloved appears, grotesquely transformed, to join a “devilish orgy” whose diabolically frenzied climax combines the *Dies irae* from the Mass for the Dead with the witches’ round dance.

Today, nearly 180 years since the premiere, it is easy to forget that when the *Symphonie fantastique* was new, Beethoven’s symphonies had just recently reached France, Beethoven himself having died only in 1827, just half a year before the twenty-three-year-old Berlioz first saw Harriet Smithson. And Berlioz’s five-movement symphony, with its much more specific programmatic intent, is already a far cry even from Beethoven’s own *Pastoral* Symphony of 1808. David Cairns, whose translation of Berlioz’s *Memoirs* is the one to read, has written that “Berlioz in the ‘Fantastic’ symphony was speaking a new language: not only a new language of orchestral sound...but also a new language of feeling,...the outward and visible sign of which was the unheard of fastidiousness with which nuances of expression were marked in the score.”

Countless aspects of this score are representative of Berlioz's individual musical style. Among them are his rhythmically flexible, characteristically long-spun melodies, of which the *idée fixe* is a prime example; the quick (and equally characteristic) juxtaposition of contrasting harmonies, as in the rapid-fire chords near the end of the March; his precise concern with dynamic markings (e.g., a clarinet solo in the Scene in the Country begins at a *pppp* dynamic, the sort of marking we normally associate with such much later composers as Tchaikovsky or Mahler); and the telling and often novel use of particular instruments, whether the harps at the Ball, the unaccompanied English horn in dialogue with the offstage oboe at the start of the Scene in the Country, the drums, used to create distant thunder (with four players specified) at the end of that same Scene, and then immediately called upon to chillingly different effect at the start of the March, or the quick tapping of bows on strings to suggest the dancing skeletons of the Witches' Sabbath. And all of this becomes even more striking when one considers that the *Symphonie fantastique* is the composer's earliest big orchestral work, composed when he was not yet thirty, and that the great, mature works—*Roméo et Juliette*, *The Damnation of Faust*, the operas *Les Troyens* and *Béatrice et Bénédict* among them—would follow only years and decades later.

Marc Mandel

THE FIRST AMERICAN PERFORMANCE of Berlioz's "*Symphonie fantastique*" was given by Carl Bergmann with the New York Philharmonic on January 27, 1856. The first Boston performance was given in a Harvard Musical Association concert under Carl Zerrahn on February 12, 1880.

THE FIRST BSO PERFORMANCES OF MUSIC FROM THE "SYMPHONIE FANTASTIQUE" were of just the second-movement waltz, with Georg Henschel conducting in December 1883. Wilhelm Gericke also led just the waltz in October/November 1884, subsequent performances of the waltz alone, or the paired slow movement and waltz (in that order), being given by Gericke and Emil Paur between 1888 and 1905. The first complete Boston Symphony performance of the "*Symphonie fantastique*" was given by Wilhelm Gericke in December 1885, since which time the BSO has also played it under Arthur Nikisch, Emil Paur, Gericke again, Max Fiedler, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Eleazar de Carvalho, Charles Munch (many times at home and on tour between November 1950 and February 1964), Jean Martinon, Seiji Ozawa (frequently in Boston, at Tanglewood, and on tour following his initial Tanglewood performances in 1967 and 1970 and his first subscription performances in November 1970, including the BSO's most recent Tanglewood performance on July 14, 2002), Georges Prêtre, Joseph Silverstein, Edo de Waart, Colin Davis, Hiroshi Wakasugi, Charles Dutoit, Emmanuel Krivine (subscription performances in October/November 2003), and James Levine (the most recent subscription performances, in January 2006). Between April 1991 and July 2002, Ozawa was in fact the only conductor to lead the work with the BSO, though Roberto Abbado led a Tanglewood Music Center Orchestra performance in August 2001 as part of that summer's Leonard Bernstein Memorial Concert.

* As Michael Steinberg has written, "Her French was roughly on the level of his English. The whole business was a disaster." By the time they separated, "Smithson had lost her looks, and an accident had put an end to her career. She died in 1854, an alcoholic and paralyzed."

** Berlioz had originally used the violin melody heard at the very start of the first movement's introductory Largo for a song written years before, while under the influence of another, much earlier infatuation; the composer characterized this melody as "exactly right for expressing the overpowering sadness of a young heart first caught in the toils of a hopeless love."

The March to the Scaffold is another instance in the *Symphonie fantastique* of Berlioz's drawing upon preexisting music: this was composed originally for his unfinished opera *Les Francs-juges* of 1826. To suit his purpose in the *Fantastique*, the composer simply added a statement of the *idée fixe* to the end of the march—truncating it abruptly as the executioner's hand brings a conclusive halt to the protagonist's thoughts.

Finally, thanks to the 1991 rediscovery in manuscript of Berlioz's early, unpublished *Messe solennelle*, we also know that music from the Gratias of that work was reshaped for use in the *Fantastique*'s Scene in the Country, just as other ideas from the *Messe solennelle* would find their way into Berlioz's Requiem, *Benvenuto Cellini*, and *Te Deum*.

PROGRAM
of the Symphony

A young musician of morbidly sensible temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

PART I—REVERIES, PASSIONS

He recalls first that soul-sickness, that *vague des passions*, those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.

PART II—A BALL

He encounters the loved one at a dance in the midst of the tumult of a brilliant party.

PART III—SCENE IN THE COUNTRY

One summer evening in the country, he hears two shepherds piping a *ranz des vaches* in dialogue; this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him—what if she were deceiving him?—One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets—distant sound of thunder—loneliness—silence.

PART IV—MARCH TO THE SCAFFOLD

He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns for a moment, like a last thought of love interrupted by the fatal blow.

PART V—DREAM OF A WITCHES' SABBATH

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved's melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath.—A roar of joy at her arrival.—She takes part in the devilish orgy.—Funeral knell, burlesque parody of the *Dies irae*, sabbath round-dance. The sabbath round and the *Dies irae* combined.

[To Read and Hear More...](#)

An excellent recent book on Messiaen and his music is Peter Hill and Nigel Simeone's *Messiaen*, published in 2005 (Yale University Press). A pianist who has recorded all of Messiaen's piano music, Peter Hill was a student of the composer and his wife, Yvonne Loriod. He is also the editor of the largest English-language study of Messiaen's music, *The Messiaen Companion*, a compilation of essays by such luminaries as Hill, Paul Griffiths, Wilfred Mellers, and Jane Manning, with contributions by Yvonne Loriod and Messiaen's pupils Pierre Boulez and George Benjamin (Amadeus Press paperback, 1995). The book also contains a works-list and discography, though the latter is now well out of date. Also important is *Olivier Messiaen—Music and Color: Conversations with Claude Samuel* (Amadeus Press). *The life of Messiaen* by Christopher Dingle is a useful volume in the series "Musical lives" (Cambridge paperback). The New Grove (1980) article on Messiaen by André Boucourechliev was included in *The New Grove Twentieth-Century French Masters: Fauré, Debussy, Satie, Ravel, Poulenc, Messiaen, Boulez*, which seems to be unavailable at the moment (Norton paperback). The Messiaen article in the revised Grove (2001) is by Paul Griffiths, whose lucid *Olivier Messiaen and the Music of Time* is out of print but worth searching for as a readable introduction (Faber & Faber). Messiaen's own *Technique of My Musical Language* from the 1940s is available in a pricey reprint-

on-demand version (Reprint Services hardcover). His seven-volume *Traité de rythme, de couleur, et d'ornithologie (1949-1992)* has not, as far as I know, been translated into English, but is useful for the scholar for its specific discussion of the composer's own music. This is, even for those who read French, a very detailed and technical source; expect to find it only in a very good music library.

Seiji Ozawa's October 1978 BSO broadcast performance of the *Trois Petites Liturgies* with the women of the Tanglewood Festival Chorus, Yvonne Loriod (piano), and Jeanne Loriod (ondes Martenot) was included in the twelve-disc "Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000" (BSO/IMG Artists; available in the Symphony Shop). Other recordings include Kent Nagano's with the ORTF National Orchestra and Maîtrise de Radio France (Erato, recorded 1994 also with Yvonne Loriod and Jeanne Loriod), Myung-Whun Chung's with the Orchestre Philharmonique de Radio France and Maîtrise de Radio France (Deutsche Grammophon, a new release), and Leonard Bernstein's with the New York Philharmonic and Choral Art Society Women's Chorus (Sony, from 1961).

Robert Kirzinger

A comprehensive modern Berlioz biography in two volumes—*Berlioz, Volume I: The Making of an Artist, 1803-1832* and *Berlioz, Volume II: Servitude and Greatness, 1832-1869*—by Berlioz authority David Cairns appeared in 1999 (University of California paperback). Another important modern biography, from 1989, is D. Kern Holoman's *Berlioz*, subtitled "A musical biography of the creative genius of the Romantic era" (Harvard University Press). *Berlioz*, by Hugh Macdonald, general editor of the Berlioz critical edition, offers a compact introduction to the composer's life as part of the "Master Musicians" series (Oxford paperback). Even more compact is Peter Bloom's *The life of Berlioz*, in the series "Musical lives" (Cambridge University paperback). Bloom also served as editor of *The Cambridge Companion to Berlioz* (Cambridge University paperback) and of *Berlioz: Past, Present, Future*. The latter book, published in 2003 to mark the bicentennial of the composer's birth, is a compendium of articles by various musical and cultural historians who examine, among other things, Berlioz's own responses to music of his past, his interactions with musical contemporaries, and views proffered about him in subsequent generations (Eastman Studies in Music/University of Rochester Press). More recently Bloom produced *Berlioz: Scenes from the Life and Work*, published in March 2008 (Eastman Studies in Music). Hugh Macdonald's Berlioz article from *The New Grove Dictionary of Music and Musicians* (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, also including the 1980 Grove articles on Weber and Mendelssohn). That article was retained, with revisions to the discussion of Berlioz's musical style, in the 2001 edition of Grove. In addition, Macdonald has served as editor for *Selected Letters of Berlioz*, a fascinating volume of the composer's letters as translated by Roger Nichols (Norton). *Berlioz Fantastic Symphony—An Authoritative Score: Historical Background, Analysis, Views, and Comments*, edited by Edward T. Cone, is among the works published in the series of Norton Critical Scores, with not only the score of the piece but a wealth of historical and analytical material (Norton paperback). Julian Rushton's *The Music of Berlioz* (2001) provides detailed consideration of the composer's musical style and works (Oxford paperback). Brian Primmer's *The Berlioz Style* offers another good discussion of the music (originally Oxford). The best English translation of Berlioz's *Memoirs* is David Cairns's (Everyman's Library; also once available as a Norton paperback). Still also available is the much older translation by Ernest Newman (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*, first published in 1950, is a distinguished and still very important older study (Columbia University Press). Barzun's own single-volume abridgment, *Berlioz and his Century*, remains available as a University of Chicago paperback.

Seiji Ozawa recorded the *Symphonie fantastique* with the Boston Symphony Orchestra in 1973 (Deutsche Grammophon). Before that, there were three other BSO recordings, led by Charles Munch (first in 1954 and then in 1962, both for RCA) and Georges Prêtres (1969, also for RCA). Charles Munch and the BSO can be seen performing the *Fantastique*, Debussy's *La Mer*, and the second suite from Ravel's *Daphnis et Chloé* in the video release of a telecast aired originally from Sanders Theatre in Cambridge on April 17, 1962 (VAI, in the DVD series "Boston Symphony Orchestra—From the Archives: Historic Telecasts"; available in the Symphony Shop). James Levine recorded the *Symphonie fantastique* with the Berlin Philharmonic in 1990 (Deutsche Grammophon). Longtime Berlioz advocate (and former BSO principal guest conductor) Colin Davis has recorded the *Symphonie fantastique* four times, most recently with the London Symphony Orchestra

(LSO Live, taken from concerts given in September 2000), and before that with the Vienna Philharmonic in 1990, the Concertgebouw Orchestra of Amsterdam in 1974, and the London Symphony in 1966 (all for Philips). Recordings of the *Fantastique* using period instruments include John Eliot Gardiner's with the Orchestre Révolutionnaire et Romantique (Philips) and Roger Norrington's with the London Classical Players (Virgin Classics). Historic accounts include Sir Thomas Beecham's from 1955 with the ORTF National Orchestra (EMI "Great Recordings of the Century") and Pierre Monteux's from 1930 with the Paris Symphony Orchestra (Music & Arts; Monteux recorded the work again in 1959 with the Vienna Philharmonic, for RCA).

Marc Mandel

Guest Artists

Seiji Ozawa

Seiji Ozawa has been music director of the Vienna State Opera since the 2002-03 season and is an annual and favored guest of the Vienna Philharmonic Orchestra. Prior to his Vienna State Opera appointment he served as music director of the Boston Symphony Orchestra for twenty-nine seasons (1973-2002)—the longest-serving music director in the orchestra's history. In 2002 he was named the BSO's Music Director Laureate. Mr. Ozawa is also artistic director and founder of the Saito Kinen Festival and Saito Kinen Orchestra (SKO), the preeminent music and opera festival of Japan. In June 2003 he was named music director of a new festival of opera, symphony concerts, and chamber music called "Tokyo no Mori," which had its first annual season in February 2005 in Tokyo. In 2000 Mr. Ozawa founded the Ozawa Ongaku-Juku in Japan, an academy for aspiring young orchestral musicians where they perform with preeminent professional players in symphonic concerts and fully staged opera productions with international-level casting. In 2004 Mr. Ozawa founded the International Music Academy–Switzerland dedicated to training young musicians in chamber music and offering them performance opportunities in orchestras and as soloists. Since the founding of the Saito Kinen Orchestra in 1984 and its subsequent evolution into the Saito Kinen Festival in 1991, Mr. Ozawa has devoted himself increasingly to the growth and development of the Saito Kinen Orchestra in Japan. With extensive recording projects, annual and worldwide tours, and especially since the inception of the Saito Kinen Festival in the Japan "Alps" city of Matsumoto, he has built a world-renowned orchestra dedicated in spirit, name, and accomplishment to the memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a revered figure in the cultivation of Western music and musical technique in Japan.

Mr. Ozawa began his 2008-09 season in September and October with *Pique Dame* at Vienna State Opera, followed by a Vienna State Opera tour to Japan with *Fidelio*. November and December bring his return to the Metropolitan Opera for *Queen of Spades* and his first Symphony Hall appearances with the BSO since his departure as music director (he returned to Tanglewood in August 2006 for Mahler's *Resurrection* Symphony). The new year brings concerts with the New Japan Philharmonic in Japan; a return to Europe for a Vienna Philharmonic performance in Salzburg's Mozartwoche, followed by concerts with the Berlin Philharmonic; an engagement with the Orchestre de l'Opéra de Paris at the Bastille; Vienna performances of *Zauberflöte für Kinder* and *Eugene Onegin*; performances in Japan with the New Japan Philharmonic, Ongaku-Juku, and the Mito Chamber Orchestra; a return to Paris, conducting the Orchestre de l'Opéra de Paris with Renée Fleming; tour performances with the Berlin Philharmonic; a return to Vienna State Opera for *Eugene Onegin*, and concerts with the Vienna Philharmonic. In summer 2009 he will conduct and hold classes at his Swiss Academy in late June, returning to Japan for Ongaku-Juku performances of *Hansel and Gretel* at the end of July, followed by the *War Requiem* and concerts during the Saito Kinen Festival in late August/early September.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in both composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors in Besançon, France, where he came to the attention of then BSO music director Charles Munch, who invited him to Tanglewood, where he won the Koussevitzky Prize as outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in

January 1962, with the San Francisco Symphony, subsequently becoming music director of the Ravinia Festival, summer home of the Chicago Symphony (1964-69), music director of the Toronto Symphony (1965-1969), and music director of the San Francisco Symphony (1970-76). He first conducted the Boston Symphony in 1964 at Tanglewood and made his first subscription appearances with the BSO in 1968. He became an artistic director of Tanglewood in 1970 and music director of the BSO in 1973, initiating an historic tenure marked by concerts throughout the United States and abroad (including an historic trip to China), numerous commissioned works, recordings of nearly 150 works by more than fifty composers on ten labels, and television productions (winning two Emmy awards).

Through his many recordings, television appearances, and worldwide touring, Seiji Ozawa is an internationally recognized celebrity. In addition, numerous honors and achievements have underscored his standing in the international music scene. Most recently, on November 3 this month (Culture Day in Japan), the Order of Culture—the Bunka-Kunshō, recognizing contributions to Japan’s art, literature, or culture—was conferred upon him by the Emperor of Japan. Previously he was named Chevalier de la Légion d’Honneur by French President Jacques Chirac; the Sorbonne has awarded him a Doctorate Honoris Causa; and he was honored as “Musician of the Year” by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading Beethoven’s *Ode to Joy* with the Saito Kinen Orchestra and six choruses (including the Tanglewood Festival Chorus) located on five continents—Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. Mr. Ozawa received Japan’s first-ever Inouye Award—named after Japan’s preeminent novelist, recognizing lifetime achievement in the arts—in 1994, the same year that saw the inauguration of Seiji Ozawa Hall at Tanglewood. In addition, he has received honorary degrees from Harvard University, the University of Massachusetts, Wheaton College, and the New England Conservatory of Music.

Peter Serkin

Throughout his career Peter Serkin has successfully conveyed the essence of five centuries of repertoire; his recital appearances, performances with symphony orchestras, chamber music collaborations, and recordings are respected worldwide. His rich musical heritage extends back several generations: his grandfather was the violinist and composer Adolf Busch and his father the pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music in Philadelphia, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. Following his Marlboro Music Festival and New York City debuts with conductor Alexander Schneider in 1959, he performed with the Cleveland Orchestra and George Szell in Cleveland and Carnegie Hall and with the Philadelphia Orchestra and Eugene Ormandy in Philadelphia and Carnegie Hall. He has since performed with the world’s major symphony orchestras under such eminent conductors as Seiji Ozawa, Pierre Boulez, Daniel Barenboim, Claudio Abbado, Simon Rattle, James Levine, Herbert Blomstedt, and Christoph Eschenbach. Also a dedicated chamber musician, Mr. Serkin has collaborated with Alexander Schneider, Pamela Frank, Yo-Yo Ma, with the Budapest, Guarneri, and Orion string quartets, and with TASHI, of which he was a founding member (and which marked its 35th anniversary with a Tanglewood concert in Ozawa Hall last summer). Mr. Serkin has been instrumental in bringing the music of important 20th- and 21st-century composers to audiences around the world. He has performed many significant world premieres, in particular of numerous works, all written for him, by Toru Takemitsu, Peter Lieberson, Oliver Knussen, and Alexander Goehr. He has played the world premieres of Charles Wuorinen’s Piano Concerto No. 4 with James Levine and the Boston Symphony Orchestra in Boston, at Carnegie Hall, and at Tanglewood; Elliott Carter’s *Intermittences*, commissioned by Carnegie Hall and the Gilmore International Keyboard Festival; and Wuorinen’s *Flying to Kahani*, concert piece for piano and orchestra, also commissioned by Carnegie Hall, with the Orchestra of St. Luke’s. During the current season he premieres Wuorinen’s *Time Regained*, a fantasy for piano and orchestra, with James Levine and the Metropolitan Opera Orchestra at Carnegie Hall as well as the composer’s second piano quintet, commissioned by the Rockport (MA) Music Festival, with the Brentano String Quartet. Highlights of recent and upcoming appearances include performances with the New York Philharmonic, the Philadelphia and Minnesota orchestras, the Boston, San Francisco, Detroit, St. Louis, Toronto, and Atlanta symphonies, and the St. Paul Chamber Orchestra; the Berlin Philharmonic, the Deutsches Symphonie-Orchester, and the Bamberg Symphony; recitals in Carnegie Hall, the Kennedy Center, Orchestra Hall in Chicago, and New York’s 92nd Street Y; performances with the original members of TASHI in Boston, Portland (OR), Princeton, and New York’s Town Hall; and summer festival appearances at Ravinia, Aspen, Ojai, Caramoor, Tanglewood, Blossom, Saratoga, and, with the Philadelphia Orchestra, the

Mann Center. Mr. Serkin's wide-ranging recordings include "The Ocean that has no West and no East," featuring compositions by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberson, and Wuorinen; three Beethoven sonatas; the Brahms violin sonatas with Pamela Frank; Dvořák's Piano Quintet with the Orion String Quartet, and quintets by Henze and Brahms. A frequent guest soloist with the BSO since his Tanglewood debut under Seiji Ozawa in 1970, he appeared with the orchestra most recently playing Bach and Mozart at Tanglewood in July 2008 with Julian Kuerti conducting, and in subscription performances of Berg's Chamber Concerto for piano, violin, and thirteen wind instruments (with violinist Isabelle Faust) in February 2008 led by James Levine.

Takashi Harada

Takashi Harada is an ondes Martenot musician and composer. After graduating from the economics department of Keio University, he went to France to study at the Conservatoire National Supérieur de Musique et de Danse de Paris, graduating from the ondes Martenot department with top honors. The first Japanese musician ever to play the ondes Martenot as a solo instrument, he performs extensively as a soloist both in his native country and abroad. While still a student, Mr. Harada became acquainted with the late Toru Takemitsu. He has premiered more than 200 new works, including his own compositions, and appears regularly with major orchestras, performing under the baton of such conductors as Simon Rattle, Charles Dutoit, Elisha Inbal, and Seiji Ozawa. Actively involved in the cultivation of the next generation of ondists, Mr. Harada established Asia's first school for the instrument in 2001. In addition, he has developed an instrumental vocabulary and expanded the repertoire for the ondes Martenot. During the Messiaen centenary year of 2008, Takashi Harada has performed the composer's *Turangalila-symphonie* with both the Berlin Philharmonic conducted by Ingo Metzmacher and the Seoul Philharmonic Orchestra under Myung-Whun Chung. Other engagements this season outside Japan include performances with the Orchestre National de Lyon and Boston Symphony Orchestra. In Japan he appears with the NHK Symphony, Kyushu Symphony, and Tokyo Metropolitan Symphony, among others. Mr. Harada has been the recipient of the Global Music Award, Idemitsu Award, Hida-Furukawa Music Award, Yokohama Culture Award, and Diapason d'Or for his recording of Messiaen's *Turangalila-symphonie*. He can be heard on several film soundtracks, including *Rising Sun* (directed by Philip Kaufman, music by Toru Takemitsu) and *Snake Eyes* (directed by Brian De Palma, music by Ryuichi Sakamoto). Takashi Harada has also composed and performed extensively for rock, jazz, and improvisational ensembles; he has released recordings on the Victor, Fontec, and Decca labels. Visit mirabeau.cool.ne.jp/onde/ for further information. Mr. Harada made his BSO debut playing ondes Martenot in Messiaen's *Turangalila-symphonie* with Seiji Ozawa conducting, in April 2000 in Boston and at Carnegie Hall and that May in BSO tour performances in Paris and Cologne.

Tanglewood Festival Chorus

John Oliver, Conductor

Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This season with the BSO at Symphony Hall, the chorus performs Brahms's *Ein deutsches Requiem* and concert performances of Verdi's *Simon Boccanegra* with James Levine conducting, Orff's *Carmina burana* with Rafael Frühbeck de Burgos, Messiaen's *Trois Petites Liturgies de la Présence divine* with Seiji Ozawa, Ives's Symphony No. 4 with Alan Gilbert, and Berlioz's *Te Deum* with Sir Colin Davis. In 2008 at Tanglewood, the chorus performed Berlioz's *Les Troyens* in concert with James Levine and the BSO, Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra and Sir Andrew Davis, and Kurt Weill's *Rise and Fall of the City of Mahagonny* in a fully staged TMC production; Mahler's Symphony No. 2 with Bernard Haitink, Beethoven's Mass in C with Rafael Frühbeck de Burgos, and Beethoven's Ninth Symphony with Christoph von Dohnányi, as well as its annual Prelude Concert led by John Oliver in Seiji Ozawa Hall. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony

Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985.

Women of the Tanglewood Festival Chorus

John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

SOPRANOS

Deborah Abel • Emily Anderson • Michele Bergonzi • Jeni Lynn Cameron • Anna S. Choi • Saewon Lee Chun • Lisa Conant • Erin Fink • Karen Ginsburg • Beth Grzegorzewski • Mikhaela E. Houston • Eileen Huang • Donna Kim • Nancy Kurtz • Karen M. Morris • Kieran Murray • Cassandre Norgaisse • Anna Oppenheimer • Deborah Slade Pierce • Melanie Salisbury • Johanna Schlegel • Joan P. Sherman* • Dana R. Sullivan • Robyn Tarantino • Youliana Tichelova • Jessica Ann Vadney • Alison L. Weaver

MEZZO-SOPRANOS

Virginia Bailey • Betsy Bobo • Lauren A. Boice • Janet L. Buecker • Abbe Dalton Clark • Elizabeth Clifford • Cypriana Slosky Coelho • Sarah Cohan • Lauren Cree • Diane Droste • Paula Folkman# • Lianne Goodwin • Yoo-Kyung Kim • Louise-Marie Mennier • Antonia R. Nedder • Andrea Okerholm • Laurie R. Pessah • Kathleen Hunkele Schardin • Katherine M. Slater • Amber R. Sumner • Michele C. Truhe • Martha F. Vedrine • Christina Lillian Wallace • Marguerite Weidknecht • Stephanie Workman • Lidiya Yankovskaya

Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
Martin Amlin, Rehearsal Pianist
Jodi Goble, Rehearsal Pianist
Michel Epsztein, Language Coach
Henry Lussier, Language Coach