

BOSTON SYMPHONY ORCHESTRA

2008-2009
SEASON

WEEK 10

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Table of Contents | Week 10



15	BSO NEWS
23	ON DISPLAY IN SYMPHONY HALL
25	BSO MUSIC DIRECTOR JAMES LEVINE
28	THE BOSTON SYMPHONY ORCHESTRA
31	OLIVIER MESSIAEN: A CENTENARY TRIBUTE BY ANDREW SHENTON
38	THIS WEEK'S PROGRAM
40	ROGER VOISIN: IN MEMORIAM

Notes on the Program

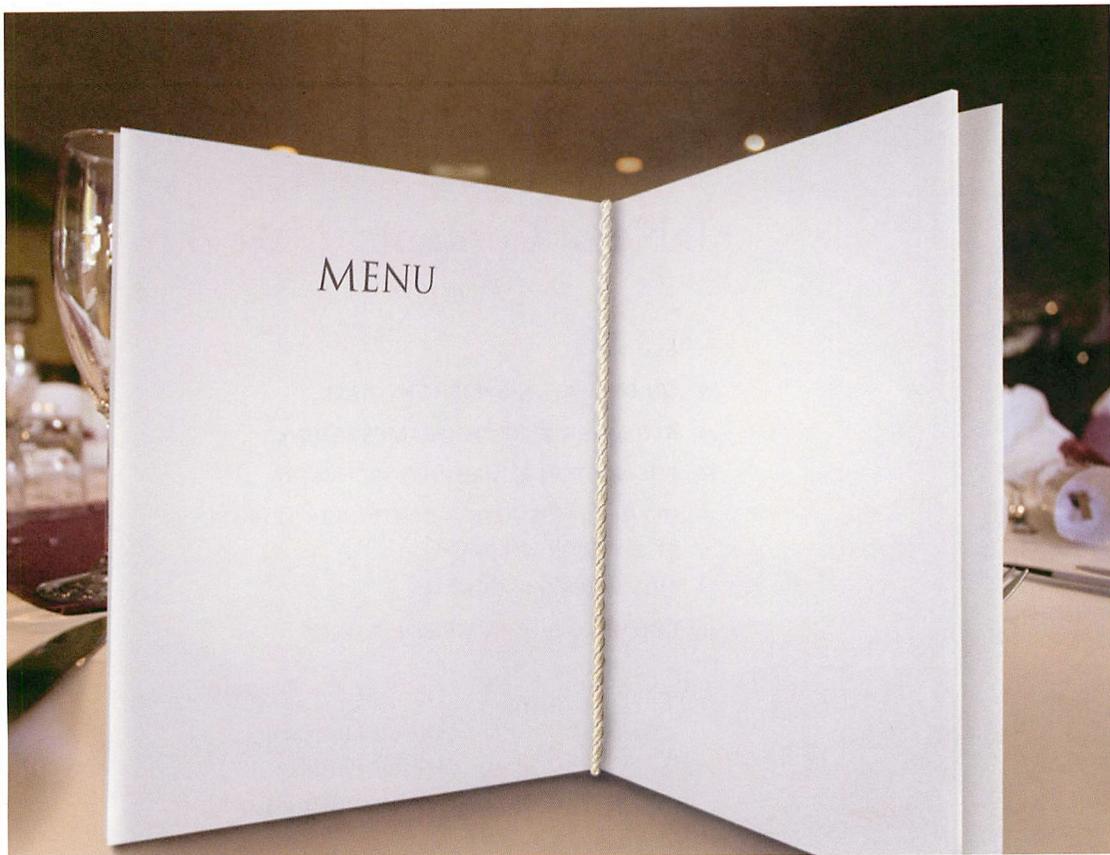
43	Olivier Messiaen
55	Hector Berlioz
65	To Read and Hear More...

Guest Artist

69	Seiji Ozawa
73	Peter Serkin
75	Takashi Harada
76	Tanglewood Festival Chorus

81	SPONSORS AND DONORS
94	FUTURE PROGRAMS
98	SYMPHONY HALL EXIT PLAN
99	SYMPHONY HALL INFORMATION

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25th Annual “A Company Christmas at Pops”

For more than twenty years, the corporate community has gathered each holiday season for *A Company Christmas at Pops* to support the BSO and many of its outstanding programs. Join our yearly tradition attended by more than 2,000 professionals each December. This year’s event will take place on Wednesday evening, December 17. Packages start at \$5,500 and include a gourmet boxed dinner and a gala Boston Pops concert featuring Keith Lockhart and special guest artists, as well as a full sponsor page in the commemorative event program book. Your company may also choose to sponsor some of the 200 children who participate in the *A Company Christmas at Pops* Children’s Program. Each \$250 contribution allows a child attendance at a holiday party with dinner, a visit from Santa Claus, special gifts, and the concert. Children from many of Boston’s leading social service agencies attend. For more information about *A Company Christmas at Pops*, please contact Mary Thomson at (617) 638-9278 or mthomson@bso.org.

“Symphony+”: A New Series of Pre- and Post-Concert Events

The Boston Symphony Orchestra has recently launched “Symphony+”—a series of pre- and post-concert events designed to enhance the overall concert experience by offering social and educational opportunities to concertgoers. “Symphony+” offers BSO patrons a variety of options designed to connect BSO concerts at Symphony Hall to literature, food, and the performing and visual arts. Events include opportunities to meet the artists, discussions of the works being performed, recitals of works that complement the evening’s BSO program, and the chance to get to know fellow concertgoers.

Upcoming events include a post-concert “Happy 100th Birthday Party” for Elliott Carter on Friday afternoon, December 5, in Higginson Hall, free and open to the public (*reservation required*: call 617-638-9446) and a post-concert reception with BSO principal horn James Sommerville in Higginson Hall on Tuesday, December 9 (free to ticket holders).

Events being scheduled for January through April include a film series, poetry readings, a fashion show, a caviar tasting, and additional post-concert receptions with BSO members

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and guest artists. As events are added during the season, ticket holders will be notified by e-mail. An updated schedule and details of each event can also be found on bso.org, by visiting the box office, or by calling SymphonyCharge at (617) 266-1200 or 1-888-266-1200.

Symphony Café Offers Convenient Pre-Concert Dining at Symphony Hall

The Symphony Café in the Cohen Wing of Symphony Hall offers a buffet-style dinner prior to all evening BSO concerts and a buffet-style lunch prior to Friday-afternoon concerts. Enjoy the convenience of pre-concert dining in the unique ambiance of historic Symphony Hall. Dinner includes a pre-set appetizer, soup, salad, and two hot entrees. Coffee and tea are served at the table, and patrons may select from a scrumptious dessert buffet. Lunch includes soup, salad, a hot entree, finger sandwiches, fresh fruit, and cookies, as well as coffee and tea. Full bar service, and specialty coffees and tea, are available at an additional cost. Jules Catering, one of Boston's finest caterers, creates the fine dining experience of the Symphony Café. Call (617) 638-9328 to make a reservation, which will be confirmed by a return phone call. Walk-ins are accepted, but are not always guaranteed a seat when the café is full. Dinner is \$32.50 per person and lunch \$19.50 per person, not including service charge and tax. And if you're running late, the Symphony Café offers an "After Seven" menu of lighter fare (served exclusively in the Café Lounge) after 7 p.m., and a similar menu after 12:30 p.m. on Friday afternoons, for just \$7.50 per person.

"Boston Symphony Orchestra: An Augmented Discography" by James H. North

Boston Symphony Orchestra: An Augmented Discography by James H. North, with a foreword by James Levine, was published on October 28 (Scarecrow Press, Lanham, MD). Capturing more than 90 years of recorded history, the 320-page book offers a complete discography of the BSO in the form of a chronological list citing complete details of the recording sessions (works performed; conductors, soloists, and choruses; session dates and venues; recording companies and producers; first release dates, and information related to master copies and all issues of the recording, including 78- and 45-rpm discs, LPs, and CDs), followed by cross-referenced listings organized alphabetically by composer, conductor, and soloist. Additional appendices include (among other things) two-track tapes and video recordings; a discography of recordings by the Boston Symphony Chamber Players; recordings issued by the U.S. government, and unauthorized "pirate" issues documenting live BSO performances and broadcasts from the 1930s to the present day. This will be of interest to collectors, fans, and anyone interested in recorded classical music and the history of the Boston Symphony Orchestra. *Boston Symphony Orchestra: An Augmented Discography* sells for \$60 and is available in the Symphony Shop and online at bso.org.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Helen Greenwald of the New England Conservatory discusses Messiaen and



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Berlioz (November 28-29). In future weeks, BSO Publications Associate Robert Kirzinger discusses Schubert, Beethoven, Carter, and Stravinsky (December 4-9) and Hugh Macdonald of Washington University in St. Louis discusses Mozart, Haydn, and Handel (January 14-17). The BSO's Pre-Concert Talks are supported by New England Coffee.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2008-2009 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 99 OF THIS PROGRAM BOOK.

The Marilyn Brachman Hoffman Concert, Friday, November 28, 2008

Mrs. Marilyn Brachman Hoffman was born to Mr. and Mrs. S. Brachman in Fort Worth, Texas. She graduated Lily B. Clayton, McLean, and Paschal. She was editor of her junior high newspaper, piano accompanist to the orchestra (like her mother, she played the piano), and co-valedictorian of her high school. She has a B.A. in Art History from Wellesley College, an M.A. from Columbia Teachers College, and completed courses for a doctoral program at Harvard Graduate School of Education. She's widely traveled; residencies have been in Texas, New York, District of Columbia, and Massachusetts. Her parents and family were deeply engaged in community and broader philanthropic activities. Her continuance on such a path has had a different orientation.

Her interests interweave the musical and visual arts with science/medicine. Her work focus is neuroscience—particularly cognition and creativity; the propelling drive of the research she generates, is to define and counter adverse effects of the toxic chemical environment on human health. She is an independent organizer of such research, an information resource regarding it, and a contributor to public education about it.

She was a BSO Overseer from 1952-1997, serving on the Tanglewood National Committee, and the Buildings and Grounds Committee; she became an Overseer Emerita in 1997 and is scheduled to serve until 2010. She endowed the Marian Douglas Martin Keyboard Chair at the Tanglewood Music Center (held for a time by today's guest artist, Peter Serkin) honoring her childhood piano teacher; and

the Louis Krasner (a revered friend) Fund for Inspirational Teaching. In 1984, a harpsichord was made by Hubbard-Broekman for her to give to the BSO. It was painted by Barbara Pixton with floral design on the soundboard as is traditional, but uniquely (at that time) picturing *blue bonnets*, to evoke Marilyn's state of origin.

In Fort Worth, she's also contributed support to the Van Cliburn Competition and the Chamber Music Society.

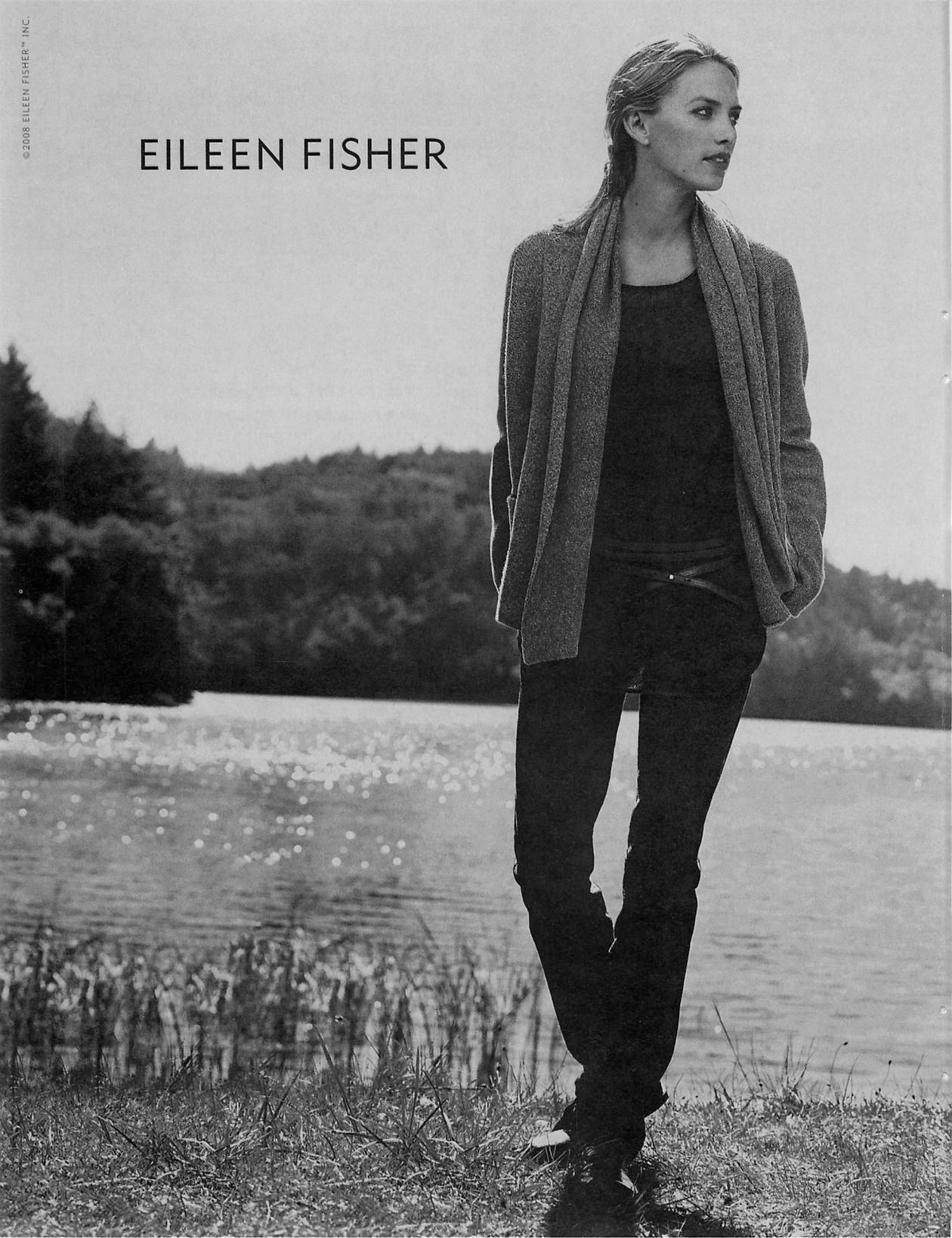
The Gregory E. Bulger Foundation Concert, Saturday, November 29, 2008

Gregory Bulger has been a subscriber to the Boston Symphony Orchestra for thirty-six years. He currently serves as an Overseer of the orchestra and as a member of several board committees. Mr. Bulger is also president of Opera Boston and vice-president of Project STEP, and last year was instrumental in the opening of the new performing arts center that bears his name at Boston College High School, his alma mater.

The Bulger Foundation is very pleased to underwrite this concert, which welcomes back Maestro Seiji Ozawa as Music Director Laureate of the Boston Symphony Orchestra. Mr. Bulger's first year of subscribing to the BSO at age twenty-three was Maestro Ozawa's first season as music director, and he had a great affinity for the conductor during his twenty-nine years as music director. It is indeed an honor now to welcome him back to Symphony Hall after an absence of six years.

The Gregory E. Bulger Foundation was founded in 2002. In previous years, the Foundation

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has underwritten seven BSO and Tanglewood Music Center concerts, including the world premiere of Osvaldo Golijov's opera *Ainadamar* at Tanglewood (which was given its Boston premiere by Opera Boston last October in October 2007) and the first BSO performances of Schoenberg's *Moses und Aron* in October 2006. The Foundation is also the major underwriter of the live Sunday broadcasts of the BSO from Tanglewood produced by WGBH and carried by many PBS stations throughout New England and eastern New York. Providing support to performing arts organizations in the greater Boston area is the major goal of the Foundation.

Mr. Bulger was formerly the chief executive officer of HealthCare Value Management, which he founded in 1990. HCVM is a managed care organization that operates the largest independent preferred provider organization in New England. Mr. Bulger resides in Dover, MA.

We Want to Celebrate You!

The BSO is actively seeking to identify all patrons who have been attending BSO concerts for twenty-five years or more. We want to hear from you. Please call or write with your name, patron number, and the number of years you have been attending, and we will be sure to include you in our plans to celebrate you during the 2008-09 season. Call (617) 638-9454 or write to 25-Year Patron Celebration, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month

at 1:30 p.m., and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide will meet participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9390 or by e-mailing bsav@bso.org. Walk-up tour dates are subject to change. Please call the BSAV Office to confirm.

BSO Business Partners Enjoy the Benefits of Association with the BSO

The BSO Business Partners is an annual corporate membership program that extends exclusive benefits to its partners year-round, during the Symphony, Pops, and Tanglewood seasons. Membership benefits include corporate recognition such as named concerts and program listings; business networking such as exclusive and intimate member events; client entertaining such as concert passes/tickets, behind-the-scenes tours, and VIP ticketing assistance; and corporate employee benefits such as two-for-one ticket pricing for Symphony and Pops concerts. For more information about becoming a BSO Business Partner, contact Kerri Cleghorn at (617) 638-9277 or kcleghorn@bso.org.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings so as to document the many facets of the orchestra's history. Highlights of this year's exhibit include a display case that explores the origin of the Symphony Hall statues (first balcony, audience-right, near the stage); a case devoted to a newly acquired collection of pen and wash sketches by Donald C. Greason depicting BSO musicians at work from 1938 through 1940 (first balcony, audience-right, near the Cabot-Cahners Room); and new exhibit content focusing on the history of the Tanglewood Festival Chorus and the history of BSO Youth Concerts at Symphony Hall (orchestra level, Huntington Avenue corridor).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

"Carter's Century—An Exhibit Celebrating the Life and Music of Elliott Carter"

To commemorate the 100th-birthday year of Elliott Carter, one of America's greatest composers (his 100th birthday is December 11, 2008), the BSO Archives has mounted an exhibit celebrating Mr. Carter's life and music. The exhibit includes reproductions of more than 75 photographs, letters, and manuscript scores from Mr. Carter's personal collection and from the Elliott Carter Collection located at the Paul Sacher Foundation in Basel, Switzerland. The exhibit was originally installed at Tanglewood this past summer, in conjunction with the 2008 Festival of Contemporary Music devoted entirely to Mr. Carter's music. The Boston Symphony Orchestra is grateful to the Paul Sacher Foundation, Basel, for its generous support of this exhibition.

TOP OF PAGE, LEFT TO RIGHT:

Sketch by Donald C. Greason of a BSO musician, c.1940 (BSO Archives)

Aaron Copland, Elliott Carter, and Leonard Bernstein, c.1970 (photographer unknown; courtesy Elliott Carter)

Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)

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Michael J. Lutch

James Levine



Now in his fifth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2008-09 BSO programs (three of which again go to Carnegie Hall) include an Opening Night all-Russian program; the world premieres of BSO 125th anniversary commissions by Leon Kirchner and Gunther Schuller and of a new work for piano and orchestra by Elliott Carter (the latter to be introduced in Boston, then repeated at Carnegie Hall on the composer's 100th birthday in December); Brahms's *German Requiem*; Mahler's Symphony No. 6; concert performances of Verdi's *Simon Boccanegra*; a three-program survey of Mozart symphonies (concluding with the last three symphonies in a single program), and additional works by Beethoven, Berlioz, Boulez, Brahms, Carter, Messiaen, Mozart, Schubert (the F minor Fantasia for piano four-hands, with Daniel Barenboim), Schumann, Stravinsky, and Tchaikovsky. At Tanglewood in 2008, Mr. Levine led Berlioz's *Les Troyens* with the Boston Symphony Orchestra and Dvořák's Symphony No. 8 with the Tanglewood Music Center Orchestra, and was Festival Director for Tanglewood's 2008 Festival of Contemporary Music, the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Following the 2007 Tanglewood season, James Levine and the Boston Symphony Orchestra made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Maestro Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-seven years since his debut there, he has developed a relationship with that company unparalleled in

its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company’s history—of 83 different operas, including fifteen company premieres. In 2008-09 Maestro Levine leads the Opening Night gala featuring Renée Fleming; a free performance of Verdi’s Requiem marking the first anniversary of Luciano Pavarotti’s death; a 125th Anniversary Gala (also celebrating the 40th anniversary of Plácido Domingo’s Met debut) featuring recreations of scenes from historic Met productions; the final revival of Wagner’s *Ring* cycle in Otto Schenk’s production; a new Robert Lepage production of Berlioz’s *Damnation of Faust*, and a revival of Gluck’s *Orfeo ed Euridice* in Mark Morris’s production, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season he conducts Charles Wuorinen’s *Ashberyana* in a 70th-birthday-year celebration for that composer at the Guggenheim Museum in November, and leads a master class for the Marilyn Horne Foundation at Zankel Hall in January.

Outside the United States, Mr. Levine’s activities are characterized by his intensive and enduring relationships with Europe’s most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was



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music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award. Most recently, in October 2008, he received the newly created NEA Opera Honor from the National Endowment for the Arts.



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2008–2009

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BERNARD HAITINK

Conductor Emeritus
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SEIJI OZAWA

Music Director Laureate

FIRST VIOLINS

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Tamara Smirnova

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Alexander Velinzon

Assistant Concertmaster
Robert L. Beal, Enid L., and
Bruce A. Beal chair, endowed
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Elita Kang

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang

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Forrest Foster Collier chair

Ikuko Mizuno

Dorothy Q. and David B. Arnold,
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Ruth and Carl J. Shapiro chair,
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photos by Michael J. Lutch

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Michael Wayne

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Barbara Lee chair

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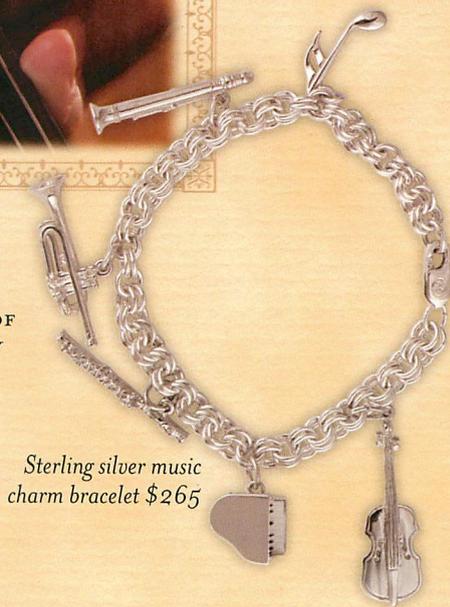


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Olivier Messiaen: A Centenary Tribute *by Andrew Shenton*

December 10 marks the 100th anniversary of the birth of Olivier Messiaen. There is much to celebrate in the life and music of a composer whose career spans more than sixty years and includes compositions in every major genre with notable additions to the piano and organ repertoires. All over the world, scholars, performers, and audiences are paying homage to a composer whose music expresses a message of beauty and joy.

Born in Avignon in the south of France, Messiaen grew up in intellectual surroundings. His father, Pierre, was an English teacher who translated the complete works of Shakespeare; his mother was the poet Cécile Sauvage. A musical prodigy, Messiaen began studying at the Paris Conservatoire at age eleven with Paul Dukas and Marcel Dupré, and later taught there from 1941 to 1978. In 1931 he was appointed as organist of Sainte Trinité in Paris, remaining in the post until his death in 1992. He was a gifted and imaginative improviser at the organ, and many of his impromptu compositions developed into full-scale works, such as the 80-minute organ suite *Méditations sur le mystère de la Sainte Trinité* ("Meditations on the Mystery of the Holy Trinity"; 1969), which originated as a series of improvisations between short sermons given to celebrate the rebuilding of the historic organ in La Trinité.

In the 1920s Messiaen composed works that reflect the influence of the French tradition but which also reveal the emergence of a unique style. The 1930s and early 1940s were a period of development and experimentation in which he consolidated his place as a composer with an individual voice. His distinct musical style is renowned for innovations in

Olivier Messiaen in 1967 (photo: Erich Auerbach)

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rhythm, harmony, and color. Rhythmic developments include use of Greek and Hindu rhythms, non-retrogradable rhythms (which are palindromic), additive rhythms that disrupt evenly barred phrases, and "rhythmic characters" which develop like characters in a play. For Messiaen, use of rhythm was manipulation of Time, a concept that fascinated him. Many of his works suspend conventional perception of time through extremely slow tempos. Others are so esoteric and complex as to be almost impossible to play.

His melodic and harmonic language is based on a system of scales called "modes of limited transposition." Messiaen experienced a mild form of synaesthesia that manifested as perception of colors when he heard chords based on these modes. He exploited these colors in many significant works including *Chronochromie* ("Time-Color"; 1960) and *Couleurs de la cité céleste* ("Colors of the Celestial City"; 1963/4). He avoided terms such as "tonal" and "modal," declaring that for him there was only music with color and music without color.

Probably his most popular work is the *Quatuor pour la fin du Temps* ("Quartet for the end of Time"), premiered in 1941 while he was interned at Stalag VIIIA in Silesia. At this prison camp he and three other inmates managed to find a piano, violin, cello, and clarinet. Messiaen composed an eight-movement piece for them to play incorporating some of his previously written material along with new music. Alternating passages of great drama and great tenderness, the *Quatuor* has become a landmark in 20th-century music.

Following his release from captivity, Messiaen's next major work, the *Trois Petites Liturgies de la Présence divine* ("Three short liturgies of the Divine Presence," being performed here this week), caused a huge controversy after the premiere in 1945 because of the novelty of the music, the placement of a "liturgy" in the concert hall, and for the extraordinary text (which Messiaen wrote himself). For Messiaen, music was a way of expressing his faith, so it did not seem strange to him that "liturgical" music could be played outside the church. He stated that "the illumination of the theological truths of the Catholic faith is the first aspect of my work, the noblest, and no doubt the most useful." This faith was deep and lasting, and much of his music has an explicitly religious program. He believed that all of his music was written to glorify God and developed a sophisticated sign system with which to evangelize. His works celebrate Christ's Nativity, Crucifixion, Resurrection, Ascension, and Transfiguration, since he preferred subjects that promote a "theology of glory" and avoided subjects such as sin, suffering, and death. But his explicit Christian program should by no means deter those who do not share his convictions. Rather, since Messiaen's music works on many levels, they should be able to appreciate the opulent sounds, brilliant orchestrations, and great emotion of his music.

In the mid-1940s Messiaen departed slightly from compositions based on religious themes and wrote a trilogy of pieces inspired by the Tristan myth, including the famous *Turangalila-symphonie* ("Time-Play Symphony"; 1948), a Koussevitzky commission that was premiered by the BSO in December 1949 with Leonard Bernstein conducting. Koussevitzky introduced Boston audiences to Messiaen's music as early as October 1936, when he led the American premiere of *Les Offrandes oubliées* ("The Forgotten



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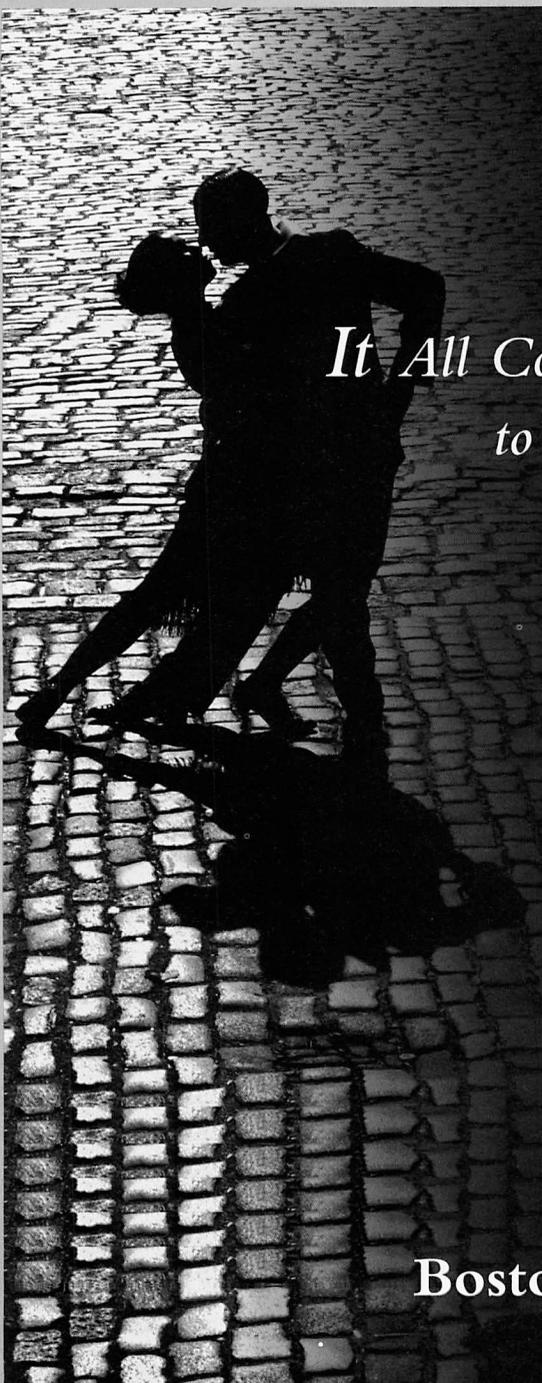


Seiji Ozawa, Henri Dutilleux, Charles Munch, and Olivier Messiaen at the 1966 Besançon Festival (photo: BSO Archives)

Sacrifices"). Messiaen's connection with the BSO continued for the rest of his life, and the BSO has frequently performed his compositions. He was composer-in-residence at Tanglewood in 1949 prior to the premiere of the *Turangalila-symphonie*. After conducting the world premiere of Messiaen's opera *Saint Francis of Assisi in Paris* in 1985, Seiji Ozawa gave the American premiere, in concert format, of three scenes from the opera with the Boston Symphony. In March 1992, the BSO gave its last American premiere of a new Messiaen piece, *Un Sourire* ("A Smile"), a tribute to Mozart, under the direction of Marek Janowski, who had commissioned it.

Messiaen experimented briefly with electronic music, but other than his regular use of the ondes Martenot (an electronic keyboard instrument with a distinctive range of sounds), he did not pursue this path. His output in the late '40s and early '50s was marked by further experimentation and includes some of the first pieces to subject pitch, rhythm, articulation, and register to mathematical ordering, notably in the short piano piece *Mode de valeurs et d'intensités* ("Mode of Values and Intensities"; 1949)

Although Messiaen strove to manipulate chronological time in his music, he also found an antidote to this most human preoccupation. "Birds are the opposite of time," Messiaen declared, "they are our desire for light, for stars, for rainbows and for jubilant songs!" Messiaen believed birds to be the greatest musicians on the planet, and he became a distinguished ornithologist, notating birdsong from his travels to places such as Japan, Australia, and the United States. He incorporated birdsong transcriptions using his own "style oiseau" into much of his music, notably in the thirteen-volume *Catalogue d'oiseaux* ("Catalog of Birds"; 1956-58), for solo piano. The 1950s are almost wholly devoted to birdsong-inspired music such as *Réveil des oiseaux* ("Waking of the Birds"; 1953), while the 1960s are dominated by a return to religious music with the gigantic oratorio *La Transfiguration de Notre Seigneur* ("The Transfiguration of Our Lord") for choir and orchestra.



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In the 1970s Messiaen wrote only three works: a long piano piece based entirely on the songs of the garden warbler (*La Fauvette des jardins*); the quasi piano concerto *Des Canyons aux étoiles* ("From the Canyons to the Stars," commissioned by Alice Tully), and the epic opera *Saint François d'Assise*, for which he also wrote the libretto. He composed various miscellaneous pieces in the 1980s, and ended his career with a commission from the New York Philharmonic entitled *Éclairs sur l'Au-delà* ("Glimpses of the Beyond"), premiered posthumously in November 1992.

Messiaen was also a distinguished teacher. His students and those he directly influenced include Pierre Boulez, Iannis Xenakis, Karlheinz Stockhausen, Betsy Jolas, and the pianist Yvonne Loriod, who eventually became his second wife and for whom he composed much music, including the stunning piano duet *Visions de l'Amen* (1943). It is perhaps because of his role as a teacher that he tried so hard to elucidate his own music. He spoke a great deal about his style in the explanatory *Technique of my Musical Language* (1944) and a huge multi-volume *Treatise on Rhythm, Color and Ornithology*, published posthumously. He often wrote lengthy program notes that describe the musical and theological significance of each piece. This huge amount of primary source material is unusual; it is only in the sixteen years since his death, and especially around his centenary, that much work has been done to move beyond his own explanations of his music.

In the introduction to his 1985 book on Messiaen, the critic Paul Griffiths correctly notes that Messiaen was "the first great composer whose works exist entirely after, and to a large degree apart from, the great Western tradition." His work was recognized during his life with awards such as the Erasmus Prize (1971), the Kyoto Prize (1985), the Grand Croix de la Légion d'honneur (1986), and the Pope Paul VI International Prize (1989). A gentle man, a man of faith, and an innovator, Messiaen leaves a legacy of works that include some of the most ravishingly beautiful ever written, and a legacy of influence that includes some of the most significant developments in 20th-century music. His music is sometimes strange but always alluring. Through an essentially Christian prism, Messiaen invites us to attend to fundamental values such as ecstatic love, the joy of being, and celebration of both the spiritual and the divine, that we might be caught up by his music and lost in wonder, love, and praise.

ANDREW SHENTON is on the faculty of Boston University and Director of the Boston University Messiaen Project.



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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...)

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Text and translation begin on page 50.

{ I N T E R M I S S I O N }

THE BOSTON SYMPHONY ORCHESTRA AND SEIJI OZAWA DEDICATE THE
FRIDAY PERFORMANCE TO THE MEMORY OF ROGER VOISIN (SEE PAGE 40).

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Roger Louis Voisin

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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 stu-

dents 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."

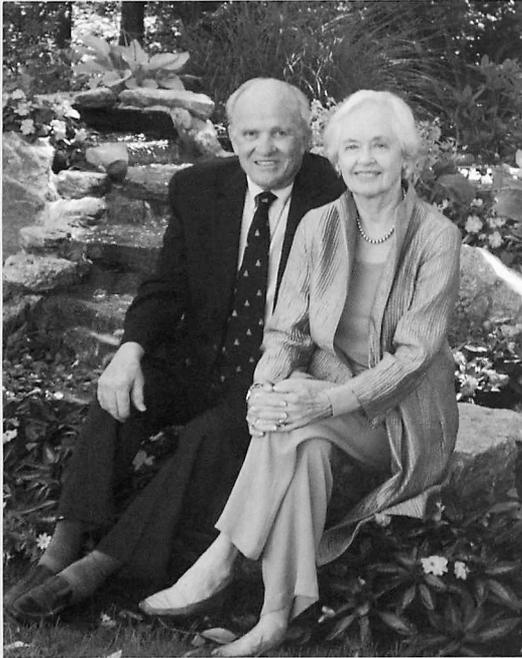
Among Roger's other passions were photography, fishing, cooking, and family. In 2001 he donated a collection of personal memorabilia to the BSO Archives, including photographs and autographs of many leading composers, guest conductors, and soloists from his time with the orchestra. He leaves his wife, 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."



BSO trumpet and trombone players in the 1940s: (standing, left to right) Lucien Hansotte, Roger Voisin, René Voisin, Jean Marcel Lafosse, and Jacob Raichman; (seated) Georges Mager, principal trumpet (photo: BSO Archives)

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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 cen-

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tral 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



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An ondes Martenot

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 lan-

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guage 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,
priez en moi.
Soleil de sang, d'oiseaux,
mon arc-en-ciel d'amour,
désert d'amour.
Chantez, lancez l'aurole 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...]

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,
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...]

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II. SÉQUENCE DU VERBE, CANTIQUE 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!
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!...]

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!
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. PSALMODIE DE L'UBIQUITÉ PAR AMOUR

Tout en entier en tous lieux,
tour entier en chaque lieu,
donnant, l'être à chaque lieu,
a tout ce qui occupe un lieu,
le successif vous est simultanément,
dans ces espaces et ces temps que vous
avez créés,
satellites de votre Douceur.
Posez-vous comme un sceau sur mon coeur.
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,
a 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 Coeur.

Un coeur pur est votre repos,
lis en arc-en-ciel du troupeau,
vous vous cachez sous votre Hostie,

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,



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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
(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 dureté
de mes jours.

*Olivier Messiaen, reprinted by
permission of Durand & Cie., Paris*

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,
(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*

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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

* 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.”

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hoped to begin his "Episode from the life of an artist," a symphony reflecting the ardor of his "infernal 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



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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.

* A *ranz des vaches* is defined in The New Grove as "a Swiss mountain melody sung or played on an alphorn by herdsmen in the Alps to summon their cows." Other famous examples figure in the last movement of Beethoven's *Pastoral* Symphony, the overture to Rossini's *William Tell*, and the third act of Wagner's *Tristan und Isolde*.—M.M.



Harriet Smithson

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

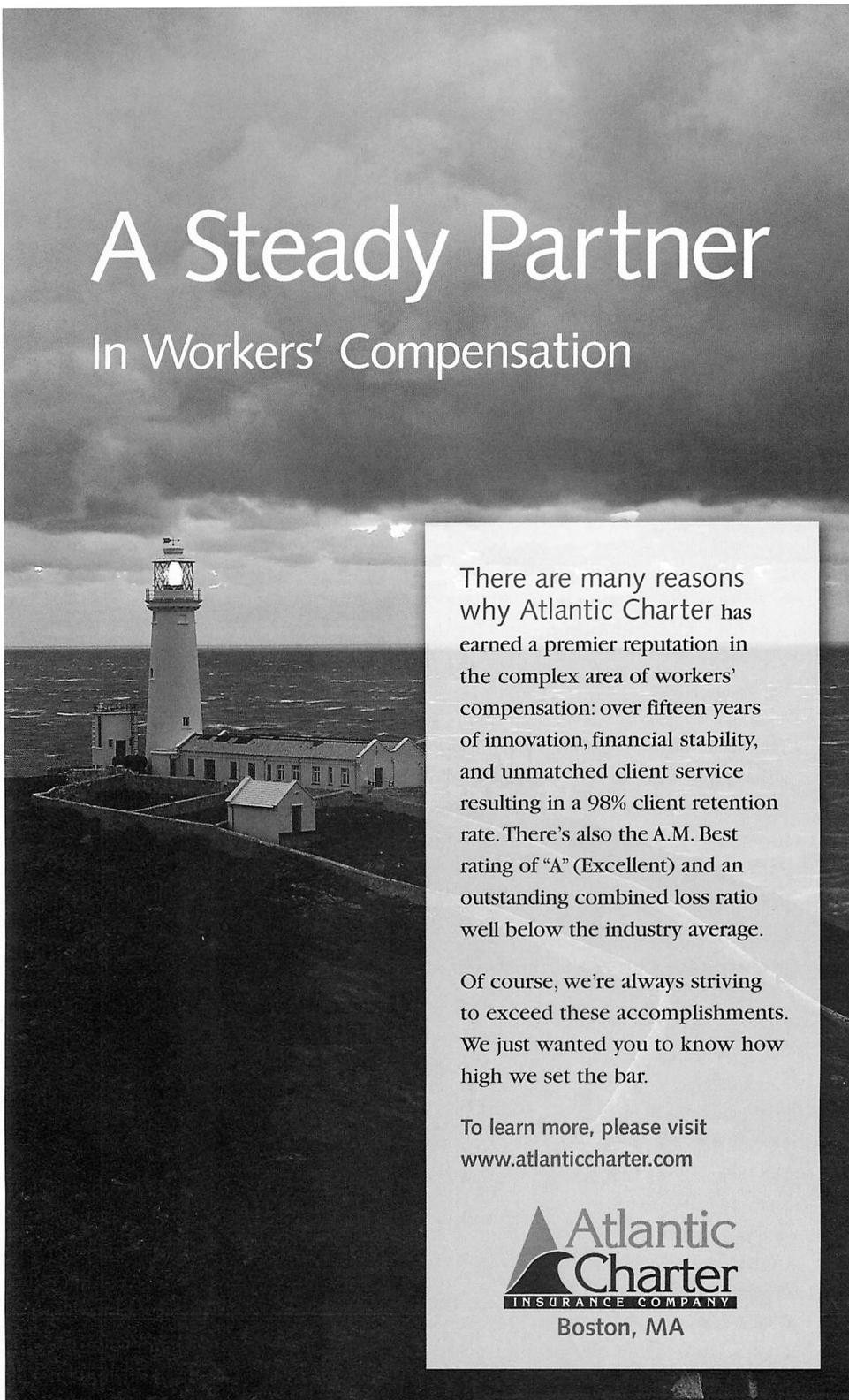
* Berlioz had originally used the violin melody heard at the very start of the first movement's introductory Largo for a song written years before, while under the influence of another, much earlier infatuation; the composer characterized this melody as "exactly right for expressing the overpowering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

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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."

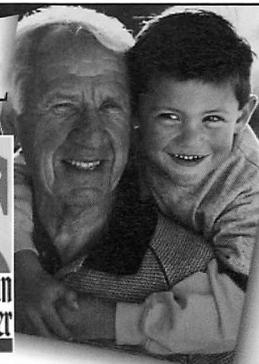
Countless aspects of this score are representative of Berlioz's individual musical style. Among them are his rhythmically flexible, characteristically long-spun melodies, of which the *idée fixe* is a prime example; the quick (and equally characteristic) juxtaposition of contrasting harmonies, as in 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 nor-

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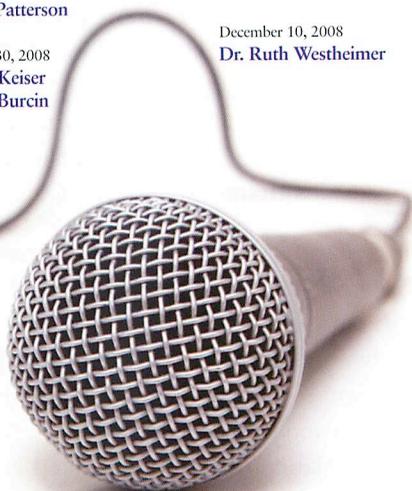
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mally associate with such much later composers as Tchaikovsky or Mahler); and the telling and often novel use of particular instruments, whether the harps at the Ball, the unaccompanied English horn in dialogue with the offstage oboe at the start of 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.

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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 genera-

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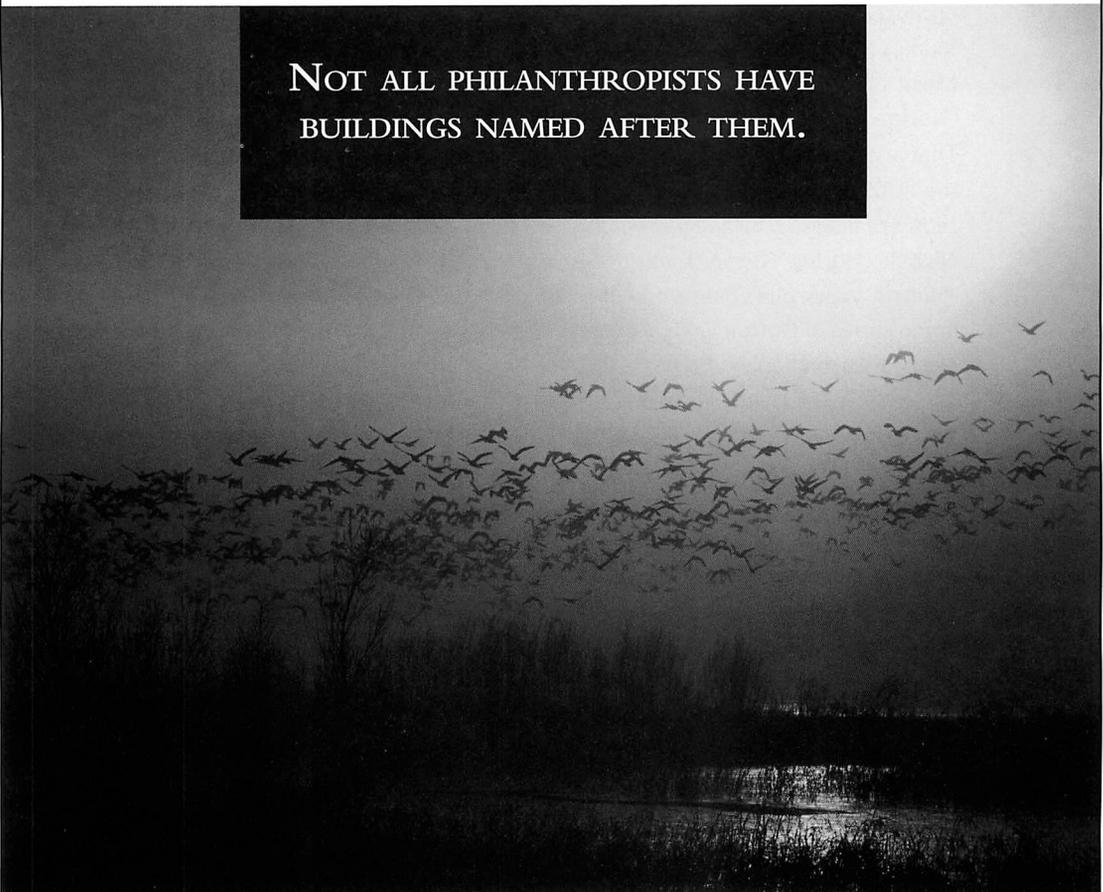
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tions (Eastman Studies in Music/University of Rochester Press). More recently Bloom produced *Berlioz: Scenes from the Life and Work*, published in March 2008 (Eastman Studies in Music). Hugh Macdonald's Berlioz article from *The New Grove Dictionary 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

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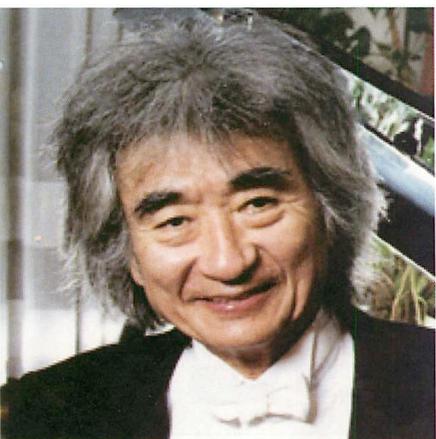
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Guest Artists



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

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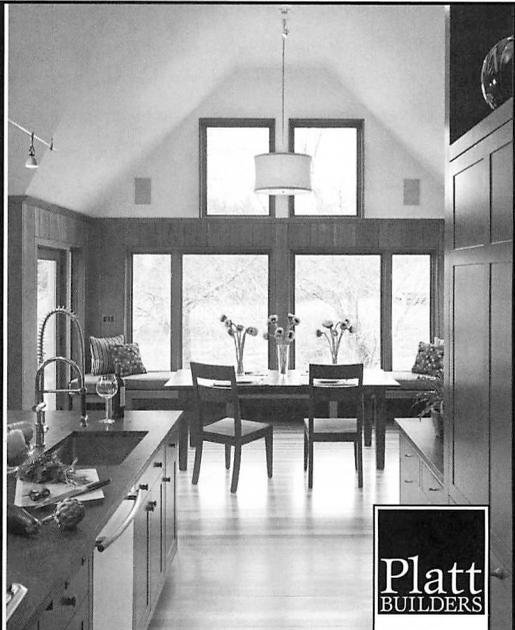
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the cultivation of Western music and musical technique in Japan.

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

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"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 Torū 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.



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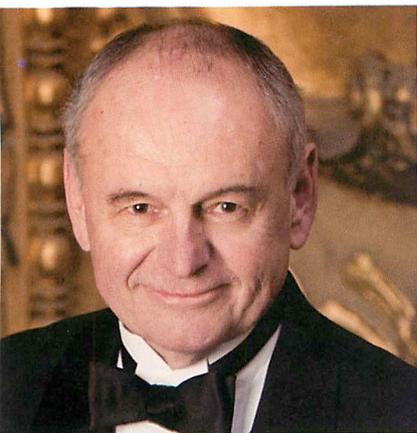
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Takashi Harada

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 Torū 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 Torū 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.

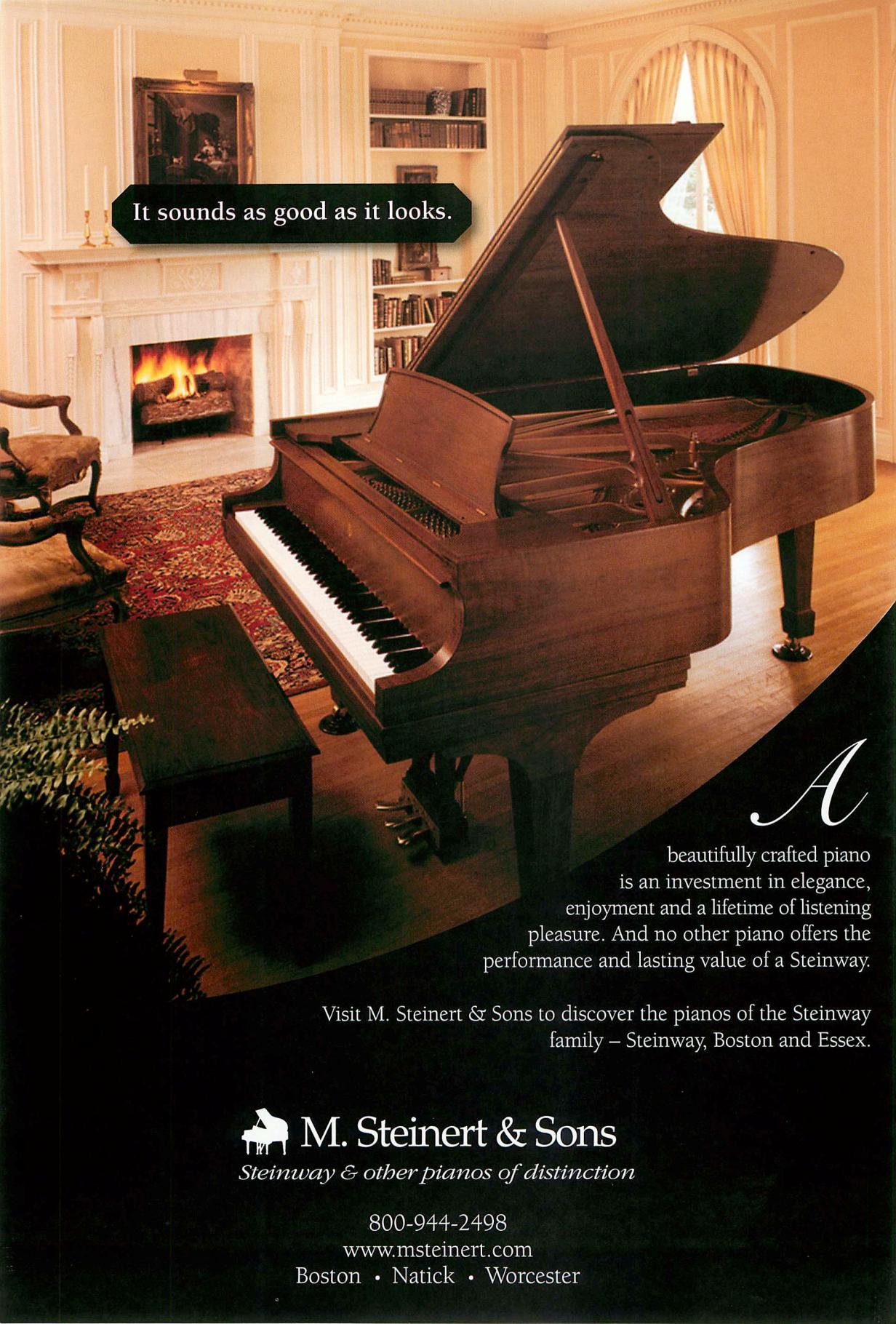
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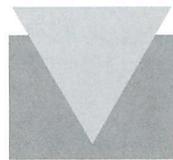
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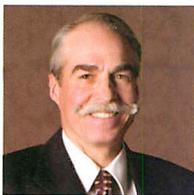
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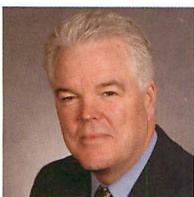


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Next Programs...

Thursday, December 4, 10:30am (Open Rehearsal)

Thursday, December 4, 8pm

Friday, December 5, 1:30pm

JAMES LEVINE conducting

SCHUBERT FANTASY IN F MINOR, D.940, FOR PIANO FOUR-HANDS
DANIEL BARENBOIM AND JAMES LEVINE

BEETHOVEN PIANO CONCERTO NO. 3 IN C MINOR, OPUS 37
Allegro con brio
Largo
Rondo: Allegro
MR. BARENBOIM

{ I N T E R M I S S I O N }

CARTER "INTERVENTIONS" FOR PIANO AND ORCHESTRA (WORLD PREMIERE)
MR. BARENBOIM

STRAVINSKY "LE SACRE DU PRINTEMPS," PICTURES FROM PAGAN RUSSIA
Part I: The Adoration of the Earth
Introduction—Auguries of spring (Dances of the young girls—Mock abduction—Spring Khorovod (Round Dance)—Games of the rival clans—Procession of the wise elder—Adoration of the earth (The wise elder)—Dance of the earth
Part II: The Sacrifice
Introduction—Mystical circles of the young girls—Glorification of the chosen victim—The summoning of the ancients—Ritual of the ancients—Sacrificial dance (The chosen victim)

Saturday, December 6, 8pm

Tuesday, December 9, 8pm

JAMES LEVINE conducting

BEETHOVEN SYMPHONY NO. 7 IN A, OPUS 92
Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

{ I N T E R M I S S I O N }

ELLIOTT CARTER HORN CONCERTO (2006)
JAMES SOMMERVILLE

STRAVINSKY "LE SACRE DU PRINTEMPS," PICTURES FROM PAGAN RUSSIA
Part I: The Adoration of the Earth
Introduction—Auguries of spring (Dances of the young girls—Mock abduction—Spring Khorovod (Round Dance)—Games of the rival clans—Procession of the wise elder—Adoration of the earth (The wise elder)—Dance of the earth
Part II: The Sacrifice
Introduction—Mystical circles of the young girls—Glorification of the chosen victim—The summoning of the ancients—Ritual of the ancients—Sacrificial dance (The chosen victim)

PRE-CONCERT TALKS BY BSO PUBLICATIONS ASSOCIATE ROBERT KIRZINGER

Next week's two programs celebrate the centenary of one of the world's greatest living composers, Elliott Carter—whose 100th birthday is December 11, 2008. On Thursday and Friday, James Levine, the BSO, and Daniel Barenboim give the world premiere performances of Carter's *Interventions* for Piano and Orchestra, a BSO co-commission with the Carnegie Hall Corporation and Deutsche Staatsoper Berlin, where Mr. Barenboim is general music director. (They will repeat the piece at Carnegie Hall on the composer's birthday.) Messrs. Barenboim and Levine begin the program uniquely, without the orchestra, as partners in Schubert's F minor Fantasy for piano four-hands, after which Mr. Barenboim is soloist in Beethoven's Piano Concerto No. 3. The program closes with Stravinsky's still powerfully modern *Rite of Spring*—which played an important part in Elliott Carter's youthful decision to become a composer. On Saturday and Tuesday, BSO principal horn James Sommerville reprises Carter's Horn Concerto, a BSO commission written for Mr. Sommerville and premiered here in November 2007. That program likewise ends with *The Rite of Spring*, but opens with Beethoven's beloved and exciting Symphony No. 7.



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Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Thursday, December 4, 10:30am (Open Rehearsal)

Thursday 'C' December 4, 8-10:25

Friday 'A' December 5, 1:30-3:55

JAMES LEVINE, conductor and piano

DANIEL BARENBOIM, piano

SCHUBERT Fantasy in F minor for piano four-hands, D.940

BEETHOVEN Piano Concerto No. 3

CARTER *Interventions*, for piano and orchestra (world premiere; BSO co-commission)

STRAVINSKY *Le Sacre du printemps*

Saturday 'A' December 6, 8-9:55

Tuesday 'C' December 9, 8-9:55

JAMES LEVINE, conductor

JAMES SOMMERVILLE, horn

BEETHOVEN Symphony No. 7

CARTER Horn Concerto

STRAVINSKY *Le Sacre du printemps*

Wednesday, January 14, 7:30pm (Open Rehearsal)

Thursday 'B' January 15, 8-9:45

Friday 'B' January 16, 1:30-3:15

Saturday 'B' January 17, 8-9:45

BERNARD LABADIE, conductor

PIETER WISPELWEY, cello

MOZART Chaconne from *Idomeneo*

HAYDN Cello Concerto No. 2

HANDEL *Water Music*

Thursday 'C' January 22, 8-9:55

Friday 'A' January 23, 1:30-3:25

Saturday 'A' January 24, 8-9:55

Tuesday 'C' January 27, 8-9:55

KURT MASUR, conductor

ALL- Overture, *The Hebrides*

MENDELSSOHN Symphony No. 3, *Scottish*

PROGRAM Symphony No. 4, *Italian*

(celebrating the 200th anniversary of Mendelssohn's birth)

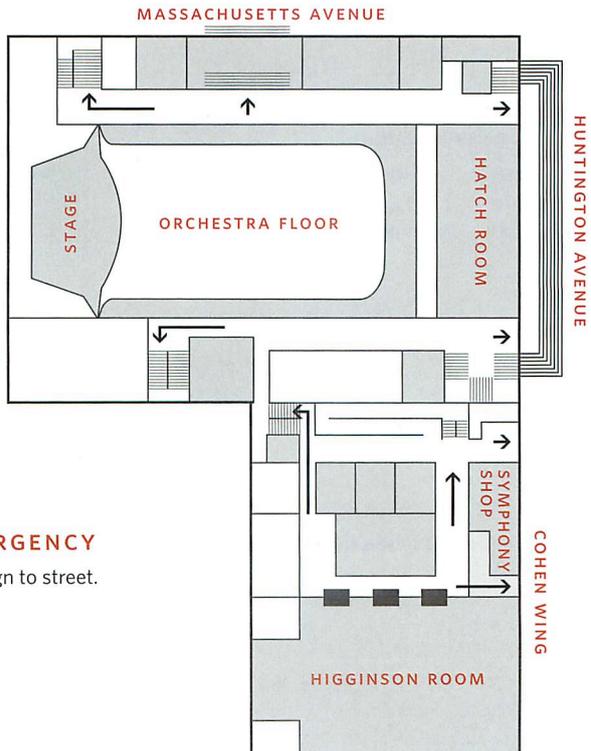
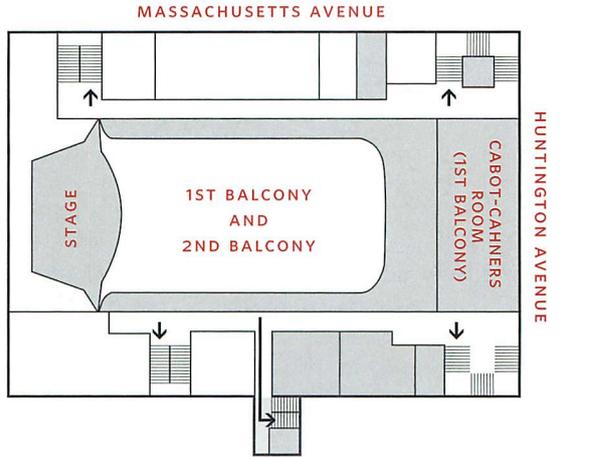
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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a \$5.50 handling fee for each ticket ordered by phone or over the internet.

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The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

The BSO's web site (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

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Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at \$9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

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Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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