Boston Symphony Orchestra
Seiji Ozawa, Music Director

Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Thursday, January 22, 1976 at 8:30 p.m.
Friday, January 23, 1976 at 2:00 p.m.
Saturday, January 24, 1976 at 8:30 p.m.
Symphony Hall, Boston
Ninety-fifth Season...
Baldwin Piano
Deutsche Grammophon Records
Philips Records
Andrew Davis conducting

**Stravinsky:** Divertimento, 'Le Baiser de la Fée,'
   Allegorical Ballet
   I. Sinfonia
   II. Danses Suisses
   III. Scherzo
   IV. Pas de deux
      Adagio—Variation—Coda

**Chopin:** Piano Concerto No. 2 in F minor, Op. 21
   Maestoso
   Larghetto
   Allegro vivace

Juliana Markova, piano

**Schumann:** Symphony No. 3 in E flat Op. 97 'Rhenish'
   Lebhaft (vivace)
   Scherzo: sehr massig (molto moderato)
   Nicht schnell (moderato)
   Feierlich (maestoso): Lebhaft (vivace)

Juliana Markova plays the Steinway Piano

Intermission

**Schumann:** Symphony No. 3 in E flat Op. 97 'Rhenish'
   Lebhaft (vivace)
   Scherzo: sehr massig (molto moderato)
   Nicht schnell (moderato)
   Feierlich (maestoso): Lebhaft (vivace)

Juliana Markova plays the Steinway Piano

The Friday program will end about 3:50 p.m. and the Thursday and Saturday programs at about 10:20 p.m.

Next Week's Program
Thursday, January 29, 1976 at 8:30 p.m.
Friday, January 30, 1976 at 2:00 p.m.
Saturday, January 31, 1976 at 8:30 p.m.
Seiji Ozawa conducting

Rossini: Overture 'Semiramide'
Griffes: 'The Pleasure Dome of Kubla Khan'
Bruckner: Symphony No. 4 in E Flat 'Romantic'

The Friday program will end about 3:25 p.m. and the Thursday and Saturday programs at about 9:55 p.m.

Call C-O-N-C-E-R-T for up-to-date program information

Program Notes

**Igor Stravinsky** (1882–1971)

**Divertimento from 'Le Baiser de la fée' ('The Fairy's Kiss')**

Toward the end of 1927, the wealthy dancer-actress-mime Ida Rubinstein offered Stravinsky the huge fee of $7500 for a new ballet on a subject of his own choice, which she would produce and perform for the first time on November 27, 1928. When he was reminded that the performance date would be the thirty-fifth anniversary of Tchaikovsky's death, Stravinsky decided to base his score on themes from Tchaikovsky's piano music and songs. He found a plot in the Hans Christian Andersen story *The Ice Maiden:* High in the Alps, the mysterious fairy Queen of the Glaciers, with a magic kiss, steals an infant boy from his mother. Twenty years later, the fairy disguises herself in his fiancée's bridal veil and the young man again receives her icy kiss, by which he is possessed for eternity.

Looking back at the score in 1962, Stravinsky remembered taking themes from sixteen short pieces by Tchaikovsky, but marked thirteen important passages as original. Of others, he said, "At this date I only vaguely remember which music is Tchaikovsky's and which mine.” He dedicated the ballet to the memory of Peter Tchaikovsky, Stravinsky wrote in the preface to the score, and called it an allegory in which the muse, like the fairy queen, branded Tchaikovsky with her fatal kiss.

Ida Rubinstein was in many ways a brilliant woman of the theater, but she was neither an experienced nor a skilled producer. *The Fairy's Kiss* was not a success with the public, and later productions, too, quickly disappeared, but the delights of the score were not forgotten. In the early 1930's conductors began to play excerpts in concert, and in 1934 Stravinsky himself made a kind of symphonic suite from the ballet and called it *Divertimento.*

Its first movement, *Sinfonia*, taken from the opening scene, starts with the mother's lullaby for the child she is carrying through the storm. The fairies arrive, carry the boy off to receive their queen's magic kiss and then abandon him. The second movement, *Danses suisses* ("Swiss Dances"), is the music of a village festival where the boy, now a young man, dances with his betrothed. The third movement, a Scherzo, accompanies a scene in which the fairy, disguised as a gypsy, leads the young man to an old mill where the girl and her friends are dancing. The three parts of the last movement of the Divertimento are the young couple's duet, the young woman's solo variation, and, as a closing Coda, an adaptation of the music of a group dance.

The Divertimento from *The Fairy's Kiss* is scored for piccolo, three flutes, two oboes, English horn, three clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings. It was first performed by the Boston Symphony in Boston in the fall of 1936 under Serge Koussevitzky's direction. These performances were preceded by a special concert conducted by the composer in Cambridge in the spring of 1935. Richard Burgin conducted the work in Boston in 1962.
Frédéric Chopin (1810–1849)

Piano Concerto No. 2 in F Minor Op. 21

The Chopin Piano Concerto No. 2 was first performed by the Boston Symphony Orchestra in 1883 under Sir Georg Henschel's direction. The most recent Boston performances were in 1970 conducted by William Steinberg with Joseph Kalichstein as soloist, and the work was performed at Tanglewood in 1971 in the small orchestra version with Earl Wild as soloist, and Bruno Maderna conducting.

In the summer of 1829, at the age of nineteen, Chopin completed his studies at the Warsaw Conservatory and set off for Vienna to see about the possibility of publishing some of his music. While there, he gave a concert that critics said "electrified the public." His playing was delicate, they said, but his style original and his technique of "indescribable perfection." When he yielded to demands for a second concert, it was less to please the Viennese public than to impress the people back home in Warsaw. Unfortunately the Polish press mistranslated the reviews and he gained nothing but the knowledge that he could successfully face an audience in a great city and that he must prepare to make his career abroad.

When he gave his first public concert in Warsaw that December, a reviewer wrote, "Cannot Poland appreciate his talent? Among his latest works is said to be a Concerto in F minor that is the equal of the music of the finest composers in Europe." He had finished the Concerto not long before, and after a few private performances he played it at the National Theater on March 17, 1830, with great success.

In the summer of 1830, Chopin wrote another Piano Concerto, in E minor, which we now know as the First because it was published before the F-minor Concerto. He played the new one for the first time at a farewell concert in Warsaw that October, and set off to seek his fortune.

At the end of a year of wandering, Chopin arrived in Paris, where a group of aristocratic Polish émigrés helped launch him. At his first concert, Liszt, twenty-one years old, and Mendelssohn, twenty-three, led the applause. Powerful conservative critics in Paris, as in Vienna, praised the innovations of a young man with original ideas and a new style that they found elegant, free, graceful, pure and effective. Years later, Liszt recalled his enthusiasm that day for Chopin's "new kind of poetic sentiment combined with felicitous formal innovations."

The integrity of musical form was not taken as seriously in the Romantic era as it is in our time. In Paris, as in Warsaw, other instrumentalists played solos between the first and second movements. Chopin played the Concerto, in Paris, as a piano solo, without orchestra.

Mendelssohn and others wrote admiringly of the absolute perfection of Chopin's piano technique, and regretfully of the light touch (and the consequent small tone) that made it possible. No one has ever claimed that Chopin wrote well for orchestra, but now we understand that his few orchestra scores provide a light background for a fleet-fingered pianist who attains great variety of expression within a very small range. Conductors now generally try to match the accompaniments, as Chopin wrote them, to the scale of the soloist. The F-minor Concerto is scored for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, one trombone, timpani and strings.

Robert Schumann (1810–1856)

Symphony No. 3 in E flat, Op. 97 ('Rhenish')

This Symphony was first performed by the Boston Symphony Orchestra in 1883 under the direction of Sir Georg Henschel, and most recently by Michael Tilson Thomas in 1971.

For many years, Schumann's symphonies were only grudgingly admired. They were awkwardly assembled and clumsily scored works, it was thought, whose place in the repertoire was saved only by their occasional glorious moments. When Mahler conducted them, his revisions amounted very nearly to completely new orchestrations. Schumann himself sometimes recognized faults in the construction of his extended compositions and reworked them over long periods of time — more than ten years for the Fourth Symphony, for example. In 1892, George Bernard Shaw proposed a cynic's solution, "combining all the noble passages into a single fantasia — Reminiscences of Schumann."

Schumann wrote the Third Symphony quickly — at a speed that would have been remarkable even in a composer who had not suffered his periodic attacks of "rheumatism" and "hypochondria" that were probably paralysis and schizophrenia. It was composed in the Rhine valley town of Dusseldorf, to which the Schumanns and their five children moved from Dresden in September, 1850, for Robert's first appointment as a conductor.

He was happy and at ease in his new position. He sketched and scored the Symphony during five weeks of November and December, conducted its first performance on February 6, 1851, and in March repeated it "by popular request."

Only the slow movement of his Second Symphony equals the richness of romantic expression in this work. Its textures and its rhythms must have been models for young Johannes Brahms, who was to come knocking on the Schumann's door just three years later. No one knows exactly when or how it came to be called the Rhenish Symphony, but Schumann did say that he hoped it would be found to reflect his pleasure in his new life in the Rhine valley, and the Scherzo's liquid theme recalls the majestic flow of a great river.

The extra movement of this five-movement work is very closely and directly related to the Rhineland. On November 12, ten days after Schumann had begun the new symphony, he and his wife went to Cologne for the Archbishop's elevation to Cardinal at the Cathedral. A few days later he noted in his score that the fourth movement was "in the character of an accompaniment to a solemn ceremony." After the first performance, he reduced the description to the single word Feierlich, "solemn" or "ceremonial." Clara Schumann, one of the greatest pianists of her time and a talented composer too, said, "The fourth movement is unclear to me. It is written with great art, but I cannot follow it very well." Nevertheless, the Rhenish Symphony made its way, and for many years was the most played of Schumann's four symphonies.

It is scored for pairs of flutes, oboes, clarinets and bassoons, four horns, two trumpets, three trombones, timpani and strings.

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Andrew Davis

Andrew Davis was born in 1944 and received his early musical training at the Royal Academy of Music. He was Organ Scholar at Kings College Cambridge from 1963 to 1967 and his experience as a keyboard player led to recording engagements with the Academy of St. Martin-in-the-Fields and the English Chamber Orchestra. He studied conducting with Franco Ferrara in Rome.

Mr. Davis has been Assistant Conductor of the BBC Scottish Orchestra, and in February 1973 was appointed Associate Conductor of the New Philharmonia with whom he now appears regularly in Britain and abroad. He is also one of the regular conductors of the BBC Promenade concerts each summer. Beginning with the 1975-76 season, Andrew Davis assumes the position of Music Director and Conductor of the Toronto Symphony. He has conducted the New York Philharmonic, the Cleveland Orchestra, the Cincinnati Symphony, the Los Angeles Philharmonic, the Chicago Symphony and at the Hollywood Bowl.

Juliana Markova

Juliana Markova was born in Sofia, Bulgaria, where she studied ballet prior to piano studies at the Sofia Music Conservatory and in Milan. She won prizes in both the Marguerite Long and Georges Enesco competitions and has concertized widely throughout Europe. Miss Markova has also made television films for German TV. She made her American recital debut in Chicago in 1973 and her orchestral debut with Zubin Mehta and the Los Angeles Philharmonic at the Hollywood Bowl.
### First violins
Joseph Silverstein  
*Concertmaster*  
*Charles Munch chair*
Emanuel Borok  
Max Hobart  
Rolland Tapley  
Roger Shermont  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Fredy Ostrovsky  
Leo Panasevich  
Sheldon Rotenberg  
Alfred Schneider  
Stanley Benson  
Gerald Gelbloom  
Raymond Sird  
Ikuko Mizuno  
Cecilia Arzewski  
Amnon Levy

### Cellos
Jules Eskin  
*Philip R. Allen chair*  
Martin Hoherman  
Mischa Nieland  
Jerome Patterson  
Robert Ripley  
Luis Leguia  
Carol Procter  
Ronald Feldman  
Joel Moerschel  
Jonathan Miller  
Martha Babcock

### Contra bassoon
Richard Plaster

### Horns
Charles Kavaloski  
*Helen Sagoff Slosberg chair*  
Charles Yancich  
David Ohanian  
Richard Mackey  
Ralph Pottle

### Trumpets
Armando Ghitalla  
André Come  
Rolf Smedvig  
Gerard Goguen

### Trombones
Ronald Barron  
William Gibson  
Norman Bolter  
Gordon Hallberg

### Tuba
Chester Schmitz

### First violins
Joseph Silverstein  
*Concertmaster*  
*Charles Munch chair*
Emanuel Borok  
Max Hobart  
Rolland Tapley  
Roger Shermont  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Fredy Ostrovsky  
Leo Panasevich  
Sheldon Rotenberg  
Alfred Schneider  
Stanley Benson  
Gerald Gelbloom  
Raymond Sird  
Ikuko Mizuno  
Cecilia Arzewski  
Amnon Levy

### Second violins
Victor Yampolsky  
*Fahnstock chair*
Marylou Speaker  
Michel Sasson  
Ronald Knudsen  
Leonard Moss  
Bo Youp Hwang  
Laszlo Nagy  
Michael Vitale  
Darlene Gray  
Ronald Wilkison  
Harvey Seigel  
Jerome Rosen  
Sheila Fiekowsky  
Gerald Elias  
Vyacheslav Uritsky

### Flutes
Doriot Anthony Dwyer  
*Walter Piston chair*
James Pappoutsakis  
Paul Fried

### Piccolo
Lois Schaefer

### Oboes
Ralph Gomberg  
*Mildred B. Remis chair*  
John Holmes  
Wayne Rapier

### English Horn
Laurence Thorstenberg

### Clarinets
Harold Wright  
*Ann S.M. Banks chair*  
Pasquale Cardillo  
Peter Hadcock  
E-flat clarinet

### Bass Clarinet
Felix Viscuglia

### Bassoons
Sherman Walt  
*Edward A. Taft chair*  
Roland Small  
Matthew Ruggiero

### Personnel Managers
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Cabot-Cahners and Hatch Rooms. The Cabot-Cahners Room on the second floor of Symphony Hall, and the Hatch Room in the Huntington Avenue Lobby on the main floor are open for refreshments one hour before the start of each concert, and remain open for a reasonable time after the concert ends.