

BOSTON
SYMPHONY
ORCHESTRA

**COMPLETE
RECORDINGS ON
DEUTSCHE
GRAMMOPHON**



Dear Friends,

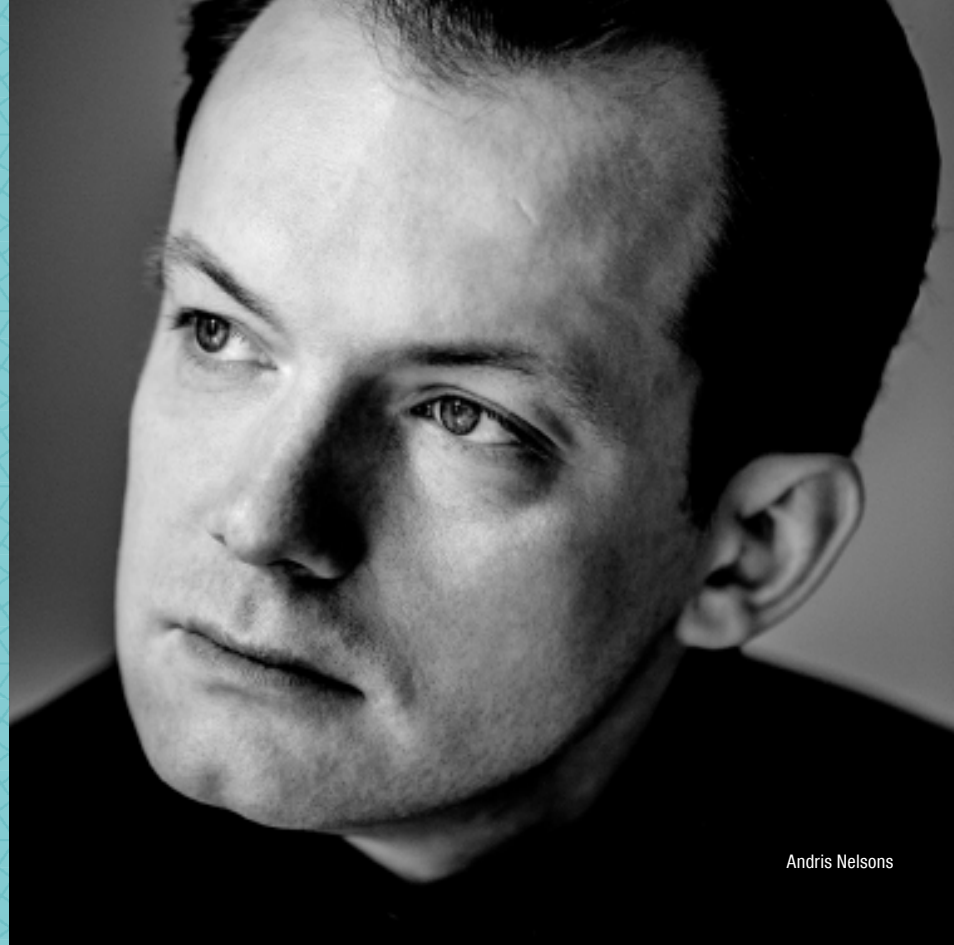
I am so happy that Deutsche Grammophon is making its entire legacy of Boston Symphony recordings available again. These performances are so important – they preserve not only such a very big part of the orchestra's history, but also its spirit and character over a long period of time. It's like having the equivalent in sound of a family tree that includes cousins, uncles, aunts, and grandparents, providing an even stronger connection not only for those of us who now perform with the orchestra, but also for those listening to the orchestra today.

It is also so exciting for the BSO and me to have renewed our relationship with Deutsche Grammophon for our ongoing project of recording, live in concert, Shostakovich's complete cycle of fifteen symphonies as well as his opera *Lady Macbeth of Mtsensk* and other works. Connecting to the orchestra's history in this way at this particular time is made even more meaningful as we approach the 50th anniversary (on 26 January 2020) of DG's very first BSO recording at Symphony Hall.

There is so much to marvel at on these discs, including recordings by such conductors as William Steinberg, Seiji Ozawa, Leonard Bernstein, Michael Tilson Thomas, Claudio Abbado, Rafael Kubelik, and Eugen Jochum, plus a wide variety of repertoire featuring the Boston Symphony Chamber Players. It's amazing for me to think that the first of these recordings was made nearly ten years before I was born! I am so proud and happy that today's Boston Symphony Orchestra will now also be represented on the Deutsche Grammophon label and be part of this history as well.

Warmly,

Andris Nelsons



Andris Nelsons

Liebe Freunde,

Es freut mich sehr, dass die Deutsche Grammophon ihre gesamten Aufnahmen mit dem Boston Symphony Orchestra wieder veröffentlicht. Diese Einspielungen sind so wichtig – sie bewahren nicht nur einen großen Teil der Geschichte des Orchesters, sondern auch seinen Geist und Charakter. Es ist, als habe man ein klangliches Gegenstück eines Familien-Stammbaums, in dem auch Cousins, Onkel, Tanten und Großeltern vertreten sind, und der uns eine noch engere Verbindung zum Orchester schenkt – nicht nur uns, die wir heute mit dem Orchester auftreten, sondern auch jenen, die das Orchester heute hören.

Es ist auch sehr spannend für das Boston Symphony Orchestra und mich, dass wir die Zusammenarbeit mit der Deutschen Grammophon wieder aufgenommen haben und sämtliche 15 Symphonien von Schostakowitsch live im Konzert aufnehmen werden, wie auch seine Oper *Lady Macbeth of Mzensk* und andere Werke. Sich auf diese Weise zu dieser Zeit mit der Geschichte des Orchesters zu verbinden ist umso bedeutsamer, da wir uns dem 50. Jahrestag (am 26. Januar 2020) der ersten Aufnahme der Deutschen Grammophon mit dem Boston Symphony Orchestra in der Symphony Hall nähern.

Es gibt hier so viele Schätze zu entdecken, darunter Aufnahmen von Dirigenten wie William Steinberg, Seiji Ozawa, Leonard Bernstein, Michael Tilson Thomas, Claudio Abbado, Rafael Kubelik und Eugen Jochum, außerdem eine breitgefächerte Auswahl von Aufnahmen der Boston Symphony Chamber Players. Eine für mich fantastische Vorstellung ist, dass die erste dieser Aufnahmen fast zehn Jahre vor meiner Geburt entstanden ist! Ich bin so stolz und glücklich, dass das heutige Boston Symphony Orchestra auch von der Deutschen Grammophon repräsentiert wird und damit ein Teil der Geschichte dieses Labels ist.

Herzlich,
Andris Nelsons

皆様

この度、ドイツ・グラモフォンによるボストン交響楽団の全収録作品がここに蘇ることを誠に嬉しく思います。どれも非常に貴重な演奏であり、ボストン交響楽団の歴史においても長い歳月の記録となっているばかりでなく、楽団でこれまで受け継がれてきた精神と気質とが刻まれています。この全集は、たとえば言えば、楽団にとっての従兄弟、叔父や叔母、そして祖父母の軌跡もが記された、音による家系図のようなものであり、楽団で現在活躍している音楽家同士の絆を深めるばかりでなく、今日のリスナーの皆様の一人一人を結びつけるものでもあるでしょう。

そしてこれからも、ライブコンサートのレコーディング・プロジェクトや、全15曲を含むショスタークヴィチの交響曲全集とオペラ《ムツェンスク郡のマクベス夫人》やその他の作品など数々のドイツ・グラモフォンによるレコーディングにより、ボストン響とドイツ・グラモフォンの関係を新たに築いていけることは、なんと喜ばしいことでしょう。特に、ドイツ・グラモフォンとボストン響との初レコーディング・セッションがシンフォニーホールで行われてからちょうど50周年（2020年1月26日）を間近に控えた今、このような形で楽団の歴史を振り返ってみることは、きっと有益でしょう。

この全集は、ウィリアム・スタインバーグ、小澤征爾、レナード・バーンスタイン、マイケル・ティルソン・トーマス、クラウディオ・アバド、ラファエル・クーベリック、そしてオイゲン・ヨッフムの指揮による演奏や、ボストン交響楽チェンバー・プレイヤーズによる演奏の多岐にわたるレパートリーなど、驚嘆すべき演奏が満載です。初期の収録作品は、自分が生まれる十年も前に収録されたことを想像すると、なんだか不思議な気持ちになります。今日のボストン交響楽団が今なおドイツ・グラモフォンレーベルと共にいること、そしてボストン響が同レーベルの歴史の一部を成していることを、私はとても誇りに思っております。

心をこめて

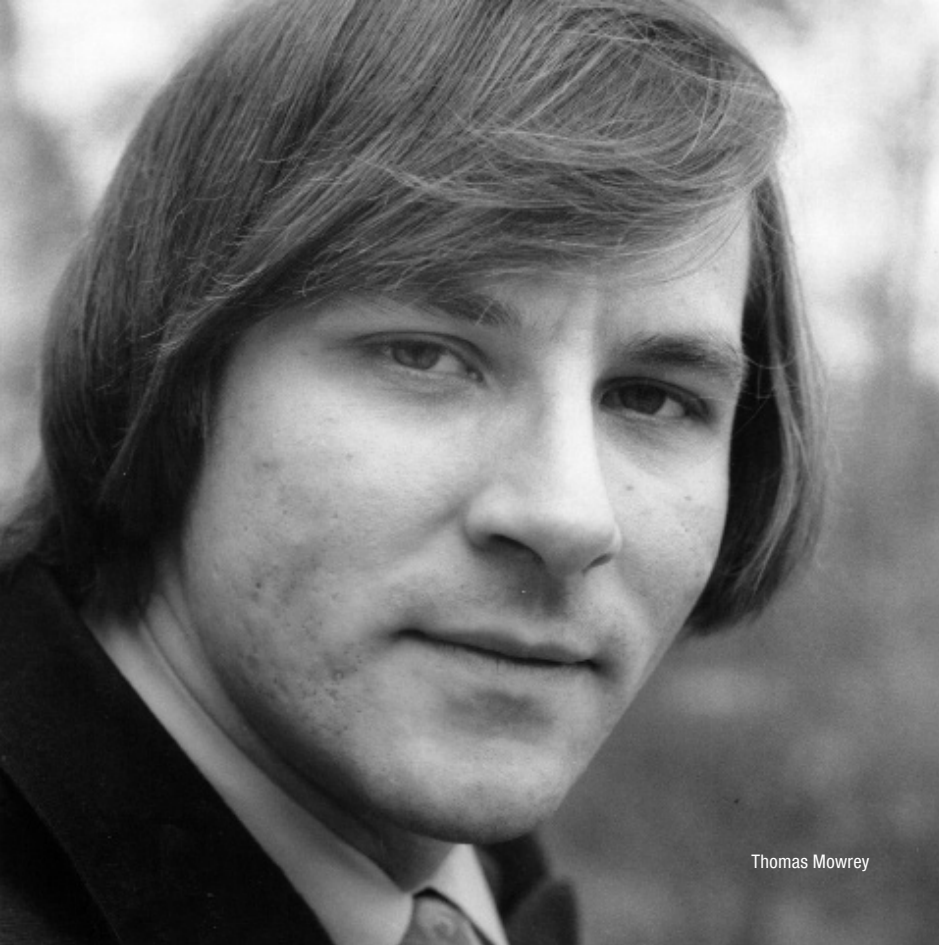
アンドリス・ネルソンス



Bildunterschrift

CONTENTS

The Boston Symphony Orchestra and Deutsche Grammophon: An Auspicious Marriage <i>by Thomas Mowrey</i>	11
Enhancing a Legacy <i>by Marc Mandel</i>	16
.....	
Das Boston Symphony Orchestra und die Deutsche Grammophon: Eine glückliche Verbindung <i>von Thomas Mowrey</i>	21
Eine fruchtbare Partnerschaft <i>von Marc Mandel</i>	26
.....	
ボストン交響楽団とドイツ・グラモフォン:	31
幸運な出会い	
受け継がれていく遺産	37
文: マーク・マンデル	
.....	
Track Listing	44
Index	145



Thomas Mowrey

The Boston Symphony Orchestra and Deutsche Grammophon: An Auspicious Marriage

Thomas Mowrey recalls the “courtship” and early years

In the late 1960s, I was a young man in New York learning the classical record business at Vox Records, owned by George H. de Mendelssohn-Bartholdy, an elegant, aristocratic descendant of Felix. Shortly after I joined his company, he hired a young German named Günter Hensler, and we soon became friends as well as colleagues. But as much as we enjoyed working for Vox, both of us felt destined for bigger things. That autumn I went back to Rochester to make to make experimental surround-sound recordings at my alma mater, the Eastman School of Music, while Günter returned to Germany to work for Kurt Kinkele, the head of Deutsche Grammophon.

Already flourishing throughout postwar Europe, DG was bursting with ambition to expand its still small share of the North American record market. One of its most valuable assets was the tulip-decorated yellow “cartouche” that dominated every album cover and contained the names of many of the mid-century’s musical giants – a smattering of “foreign” artists, including conductors Igor Markevitch, Lorin Maazel and Claudio Abbado, but mostly

august Austro-German figures such as Herbert von Karajan, Eugen Jochum and Karl Böhm.

Even though DG’s reputation for musical, technical and manufacturing excellence was by then unrivaled, its LP packaging looked rather foreign to American eyes, arguably *because* of the cartouche! What could the company do? It was decided that one thing it was definitely not going to do was to tinker with that trademark, but the problem of how to open American eyes and ears to a classical music label which had once again become the equal of EMI and British Decca in Europe remained a vexing one. DG’s solution: Install an “Orchestra” inside the cartouche, where theretofore only “Orchesters” had resided.

And so, early in 1969, Kurt Kinkele sent the company’s recording manager Peter Burkowitz on a tour of North America to scout concert halls, studios and recording installations. When he got back to Hamburg, Burkowitz had some very good news: not only did the Boston Symphony play in one of the world’s greatest concert halls, the orchestra’s exclusive contract with RCA Victor, its label since 1917, was due to expire in just over a year.

I still remember the first recording session with DG. Before we started, the engineers were spraying the floors to eliminate squeaks, demonstrating an extraordinary level of attention to detail before one note was sounded. This set the tone for the sessions that followed.

RONALD FELDMAN
BSO cellist, 1967–2001

One day in October 1969, my old Vox colleague Günter Hensler called me to say that DG was in negotiations with the Boston Symphony, and they needed an American producer to help with those talks and then produce the records. On November 1 I was hired, and within a week I was over in Hamburg, getting a total immersion in the company and the BSO contract discussions. The next week I was back in Boston with Karl Faust, my new boss from DG's artists and repertoire department, accompanied by the company's German and American lawyers for meetings with the BSO's management and attorneys. Although there was still a half-year remaining on its Boston contract, RCA graciously stepped aside and within a few weeks we had signed a five-year agreement for 50 records. I eventually produced more than half of them, all in surround sound.

The BSO's new music director, William Steinberg, began his tenure in autumn 1969, but our first recording with him didn't take place until a year later. On October 22, Steinberg was taken ill in the middle of a concert in New York and had to be replaced on the podium by his 24-year-old assistant, Michael Tilson Thomas, with whom we made our first Boston recording, on January 26, 1970: Ives's *Three Places in New England*.

When Steinberg did make his first DG recording, on September 28, it was an electric performance of Holst's *The Planets*, perfectly captured by Günter Hermanns, the *doyen* of DG's stellar sound engineers, under the musical supervision of producer Rainer Brock. After the record was released and the rave reviews started pouring in, I wrote Maestro Steinberg a short note as executive producer, telling him I was glad he had had the idea to record *The Planets*. Soon afterward I received an even shorter, handwritten reply: "So am I."

DG's commitment to the BSO was further reinforced when it hired the renowned Cambridge, Mass. acoustical firm of Bolt, Beranek & Newman to design and build a dedicated control room in the basement of Symphony Hall. The new space opened with a major press event on February 8, 1971, during the BSO's recording sessions for Tchaikovsky's *Romeo and Juliet* and Scriabin's *Poem of Ecstasy*, with Claudio Abbado conducting. It was immediately apparent that this would be a marvelous acoustical and musical environment in which to work.



Left to right: Hans Hirsch, head of DGG Classics; Günter Hermanns (partly covered), DGG sound engineer; Peter Burkowitz, Group Recording Manager; Victor Campos, KLH Research & Development Corp.; Larry Klein, Technical Editor Stereo Review (sunglasses); Edward Tatnall Canby, music critic (bald head) (leaning forward); Peter Davis, Music Editor High Fidelity (wearing press kit); R. D. Barrall, music critic High Fidelity (white-bearded); Tom Mowrey, DG Producer (back right corner)

Bildunterschrift



William Steinberg and Michael Tilson Thomas

DG's Boston strategy involved not only signing the orchestra but also bringing the company's top conductors to the BSO. A month after the Abbado sessions and press event, in March 1971, Rafael Kubelik came to town to conduct concerts and recording sessions of Smetana's *Ma Vlast*. Two weeks later, William Steinberg was at the helm again, conducting another sonic blockbuster, Strauss's *Also sprach Zarathustra*.

Before long the marriage between DG and the BSO was spawning more and more offspring, under Steinberg (Hindemith) and Thomas (Tchaikovsky, Debussy, Stravinsky, Walter Piston and William Schuman), Abbado (Debussy and Ravel) and Kubelik (Beethoven and Bartók), but also under DG stalwart Eugen Jochum (Mozart's "Jupiter" and Schubert's

"Unfinished"), one of the most venerated of German maestros, and later, Liszt's "Faust" Symphony conducted by Boston's own Leonard Bernstein under his new exclusive contract with DG!

In 1972, William Steinberg's health had forced him to withdraw as music director. His dynamic young Japanese successor Seiji Ozawa soon embarked on major, critically acclaimed Berlioz and Ravel cycles, and over the unparalleled 29 years of his tenure as BSO music director, he recorded a wide range of 19th- and 20th-century repertoire for DG.

In the meantime, the company's dream of making its mark in the American classical music world had long since been realized in year after year of dominant market share. And it hadn't had to tinker with the cartouche to do it.



August 9, 1969
For immediate release, please

DEUTSCHE GRAMMOPHON AND BOSTON POPP ORCHESTRA TO RECORD REPERTOIRE FOR DEUTSCHE GRAMMOPHON RECORDS IN SEPTEMBER 1970.

HANNOVER, GERMANY, BERKSHIRE, MASSACHUSETTS -- The Boston Symphony Orchestra and Deutsche Grammophon Gesellschaft of Hanover, Germany have jointly announced that the Boston Symphony and Boston Pops Orchestras will record exclusively for the Deutsche Grammophon label following the conclusion in August 1970 of the Orchestra's present contract with RCA Victor Records.

The deal was reached after several months of talks in New York and Germany between the Boston Symphony Orchestra and Deutsche Grammophon. It marks the momentous, historic moment, Valcott E. Kappel, President of the Trustees of the Boston Symphony and Kurt Siskole, Deputy Managing Director of Deutsche Grammophon, said that a basic agreement had been reached and that the details of the contract were currently being worked out.

Dr. Kappel said, "Deutsche Grammophon, one of the pioneers of the recording industry, is an organization of the highest musical standards of great quality and excellence. I look forward eagerly and expectantly to the challenge of this new relationship, just as I am gratified by the long successful and happy collaboration with RCA Records and trend of the fine catalogue of symphony and Pops recordings."

Mr. Siskole of Deutsche Grammophon said, "It has long been the desire of our company to have an exclusive recording contract with a first-class American orchestra. We are delighted to have done so in understanding with the great Boston Symphony to increase the international world-wide crediting of Deutsche Grammophon."

Deutsche Grammophon is represented in this country by its subsidiary, Polydor, Inc., with main offices in New York. Jerry Schoenbach, President of

Polydor Inc., said, "The Boston Symphony, long esteemed as an orchestra of world wide significance, adds greatly to Deutsche Grammophon's roster of international artists. Of special significance, too, is the Boston Pops Orchestra, which fills a gap too long neglected in our catalogue. The Pops alone, with their intimate style and verve, will give Deutsche Grammophon, through its network of distributors, entrée into areas that have never handled its catalogue before. It will enable Deutsche Grammophon and its distributors to compete on a more equal level with labels representing local orchestras."

2/9
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END

Enhancing a Legacy

Marc Mandel about the orchestra's multifaceted history with Deutsche Grammophon

For music-lovers in Boston, the start of the BSO's 1969–70 season was a time of great anticipation. With years of distinguished musicianship behind him, and having guest-conducted the orchestra on numerous occasions between 1960 and 1968, William Steinberg arrived as the new music director with nothing to prove. His depth of knowledge, congenial personality, and collegial attitude combined to imbue the BSO's playing with

a newfound warmth that had for a while been noticeably absent. Though his time in Boston was compromised and ultimately curtailed by ill health, his achievement and there is preserved in four brilliantly played works on Deutsche Grammophon – exemplary accounts of Hindemith's *Symphony Mathis der Maler* and *Concert Music for Strings and Brass* (the latter composed for the BSO's 50th anniversary); a fleet, vividly characterful interpretation of Strauss's *Also sprach Zarathustra*, and a best-selling, sonically spectacular rendition of Holst's *The Planets* (added by Steinberg to his repertoire specifically for that recording).

Steinberg appointed as assistant conductor the 24-year-old Michael Tilson Thomas, already experienced beyond his years, and winner of the 1969 Koussevitzky Conducting Prize at the Berkshire Music Center, the BSO's training academy at Tanglewood, its summer home. His first album for Deutsche Grammophon – pairing Ives' *Three Places in New England* (from DG's very first Symphony Hall session) and Ruggles' *Sun-Treader* – bore a distinctively American stamp, as did his later pairing of Piston's *Symphony No. 2* and William Schuman's *Violin Concerto*, the latter benefit-

ing too from the brilliant advocacy of American violinist Paul Zukofsky. These albums—as well as his BSO recordings of Tchaikovsky's *Symphony No. 1*, "Winter Dreams" (previously performed by the BSO only in 1934, under Koussevitzky), a stunningly visceral *Le Sacre du printemps* and Stravinsky's little-known cantata *Les Roi des étoiles* (souvenirs of MTT's innovative "Spectrum" concerts encompassing music from medieval to modern), and Debussy's *Images* and *Prélude à l'après-midi d'un faune* (reflecting the BSO's famously historic affinity for French repertoire) – are marked by a mastery of atmosphere and color, a palpable connection between conductor and orchestra, and a youthful energy and exuberance that characterize his work to this day.

When Deutsche Grammophon, aiming to broaden its appeal and secure a firmer foothold in the United States, added the BSO to its roster, it also seized the opportunity to record at Symphony Hall with several of its most valued conductors. First came the young Claudio Abbado (winner of the Koussevitzky Prize at Tanglewood in 1958), who made pristine recordings of works by Debussy

and Ravel during his initial BSO appearances, following those with an intensely dramatic, award-winning LP of Tchaikovsky's *Romeo and Juliet* and Scriabin's *Poem of Ecstasy*. Abbado would conduct the BSO again in 1979 and 1982.



Also brought in were Rafael Kubelik and Eugen Jochum. Kubelik had already led the BSO both in and out of town in January 1967 and at Tanglewood that July. His only other BSO concerts, coinciding with his

In 1973 we recorded Mozart's "Jupiter" Symphony and Schubert's "Unfinished" Symphony with Eugen Jochum conducting.

For me, that Schubert "Unfinished" was one of those truly great performances; I was overwhelmed by it.

JONATHAN MILLER
BSO cellist, 1971–2014

DG sessions in 1971 and 1973, resulted in a definitive recording of Smetana's *Má Vlast*, a brilliantly detailed Bartók *Concerto for Orchestra* (originally commissioned by Serge Koussevitzky for the BSO), and a powerful Beethoven Fifth (part of Kubelik's complete Beethoven symphony cycle for DG with nine different orchestras). Jochum, who appeared only rarely outside Europe as a guest conductor, led the BSO in a single Symphony Hall program in January 1973 (which included the deeply felt Schubert "Unfinished" and Mozart "Jupiter" preserved by DG) and four programs at Tanglewood in July 1974.

Leonard Bernstein recorded with the BSO hardly at all, despite a longstanding connection dating back to his time as Koussevitzky's protégé in the 1940s. He made just one BSO recording for DG, a prizewinning Liszt *Faust-Symphonie* in 1976 – though there was also the posthumous release from his final concert, which took place at Tanglewood in 1990, of the *Four Sea Interludes* from Britten's *Peter Grimes* (Bernstein had conducted the opera's American premiere there in 1946) and a powerfully moving Beethoven Seventh which, given how seriously ill he was at the time, proved as much a triumph of will as of musicianship.

The historic 29-year directorship of Seiji Ozawa left an indelible stamp on all of the orchestra's activities in Boston, at Tanglewood, and abroad. A Koussevitzky Prize-winner in 1960, Ozawa surpassed Koussevitzky by four years in the length of his BSO tenure. His many Deutsche Grammophon recordings reflect his primacy in coloristic repertoire (e.g., Prokofiev's complete *Romeo and Juliet*, Tchaikovsky's complete *Swan Lake*, and

Respighi's "Roman trilogy"), his superior ability at marshalling large forces (e.g., Berlioz's *Damnation of Faust* and *Roméo et Juliette* and Ives' Fourth Symphony), and his sympathetic responsiveness as concerto collaborator (with such soloists as Itzhak Perlman, Anne-Sophie Mutter, Gidon Kremer, Krystian Zimerman, and Mstislav Rostropovich). During his tenure, other conductors who recorded with the BSO for DG were Boston Pops conductor John Williams (with violinist Gil Shaham in music by Williams) and esteemed visitors Charles Dutoit (with Kremer in Gubaidulina's *Offertorium*, documenting the BSO's participation in a 1988 Soviet-American music festival) and André Previn (his BSO-commissioned *Violin Concerto Anne-Sophie*).

From the start, Deutsche Grammophon also committed to recording the Boston Symphony Chamber Players, founded in 1964 as the first chamber ensemble made up of a major orchestra's principal players. The ensemble's wide-ranging recordings for DG provided a collaborative showcase not only for such famed string principals as concertmaster Joseph Silverstein and cellist Jules Eskin, but for such legendary players as flutist Doriot Anthony Dwyer, oboist Ralph Gomberg, clarinetist Harold Wright, bassoonist Sherman Walt, trumpeter Armando Ghittalla, harpist Ann Hobson Pilot, and timpanist Everett Firth, all of whose singular contributions to the BSO's discography remain immediately identifiable.

DG's current collaboration with Andris Nelsons and the BSO – to include Shostakovich's complete symphonies, *Lady Macbeth of Mtsensk*, and other works – represents a new level of partnership. Recorded live at



Rostropovich and Ozawa

Symphony Hall – on state-of-the-art equipment, in a studio newly constructed in the very space once occupied by the old, so-called "DG room" – these discs are produced by the BSO's own in-house recording team, then released on the Deutsche Grammophon label. The first two albums in the series won the Grammy for Best Orchestral Performance in 2016 and 2017, adding to the list of DG's previous prizewinning BSO recordings while

continuing to enhance further the BSO/DG legacy that now extends nearly half a century.

The BSO's Director of Program Publications Marc Mandel first heard the orchestra at Symphony Hall in 1967, when he was a student in the Boston area. He has been on the staff of the BSO since 1978.



Seiji Ozawa

Das Boston Symphony Orchestra und die Deutsche Grammophon: Eine glückliche Verbindung

Erinnerungen an die frühen Jahre der Zusammenarbeit
von Thomas Mowrey

Ende der 1960er Jahre wurde ich beim New Yorker Klassik-Label Vox Records, das George H. de Mendelssohn-Bartholdy gehörte – einem eleganten, aristokratischen Nachfahren des Komponisten Felix Mendelssohn – in die Geheimnisse der Musikindustrie eingeführt. Kurz nach mir stieß ein junger Deutscher zum Unternehmen, Günter Hensler, mit dem ich bald Freundschaft schloss. Doch so sehr wir auch die Arbeit bei Vox genossen, hatten wir doch das Gefühl, zu Höherem berufen zu sein. Im Herbst des Jahres ging ich nach Rochester zurück, um an meiner Universität, der Eastman School of Music, Experimente mit Surround-Sound-Aufnahmen durchzuführen; und Günter ging nach Deutschland zurück, wo er für Kurt Kinkade tätig war, den Chef der Deutschen Grammophon.

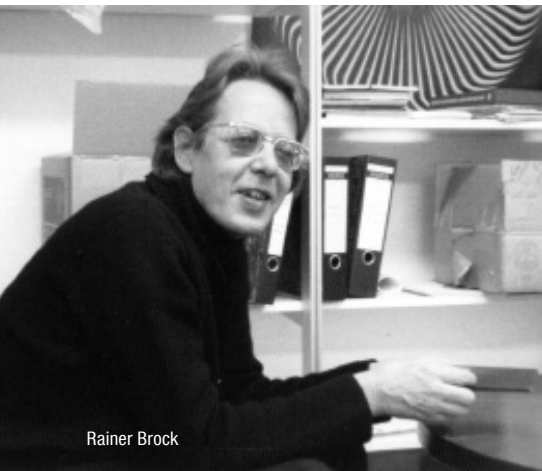
Im Europa der Nachkriegszeit war die Deutsche Grammophon bereits wieder kräftig im Aufwind und die Firma war erpicht darauf, ihren noch kleinen Marktanteil in Nordamerika zu vergrößern. Eines der wichtigsten Kapitale des Labels war die mit Tulpen verzierte

gelbe »Kartusche«, das Markenzeichen der Deutschen Grammophon. Sie dominierte optisch jedes LP-Cover und auf ihr prangten die Namen vieler Klassikstars der Mitte des 20. Jahrhunderts – ein paar »ausländische« Künstler waren darunter, wie die Dirigenten Igor Markevitch, Lorin Maazel und Claudio Abbado, aber vor allem deutsche und österreichische Größen der Klassikwelt wie Herbert von Karajan, Eugen Jochum und Karl Böhm.

Obwohl die Deutsche Grammophon durch die überragende musikalische Qualität, die Aufnahmetechnik und Fertigung ihrer LPs Maßstäbe setzte, haftete der Verpackung eben wegen dieser Kartusche aus amerikanischer Sicht etwas Fremdartiges an. Was konnte das Unternehmen also tun? Eins war sicher: Die Kartusche war als Markenzeichen unantastbar. Doch die Frage, wie man die potenziellen amerikanischen Käufer für ein klassisches Schallplattenlabel begeistern konnte, das in Europa längst wieder in der gleichen Liga wie die EMI oder der britische Zweig der Decca spielte, war nicht einfach zu beantworten. Die Lösung der Deutschen

Grammophon: Wo vorher »Orchester« uneingeschränkt regiert hatten, sollte nun ein »Orchestra« in der Kartusche erscheinen, von Tulpen umrankt.

Anfang 1969 schickte Kurt Kinkle den Aufnahmeleiter Peter Burkowitz auf eine Tour durch Nordamerika, wo er sich Konzertsäle, Studios und Aufnahme-Anlagen ansehen sollte. Burkowitz kehrte mit guten Nachrichten nach Hamburg zurück: Das Boston Symphony Orchestra besaß nicht nur einen der besten Konzertsäle der Welt, sondern in etwas mehr als einem Jahr sollte der Exklusivvertrag des Orchesters



Rainer Brock

mit RCA Victor auslaufen, mit dem das Ensemble seit 1917 seine Aufnahmen machte.

An einem Tag im Oktober 1969 rief mich mein alter Vox-Kollege Günter Hensler an und erzählte mir, dass sich die Deutsche Grammophon in Verhandlungen mit dem Boston Symphony Orchestra befände. Sie brauchten einen amerikanischen Produzenten, der sie bei diesen Gesprächen unterstützen und die späteren Aufnahmen produzieren sollte. Am 1. November wurde ich eingestellt und innerhalb einer Woche war ich in Hamburg, wo ich gründliche Einblicke in die Hintergründe und Arbeitsabläufe der Firma sowie die Vertragsverhandlungen mit dem Boston Symphony Orchestra bekam. Eine Woche darauf war ich wieder in Boston, begleitet von Produktionsleiter Karl Faust, meinem neuen Chef, sowie den deutschen und amerikanischen Rechtsanwälten der Firma, die an den Verhandlungen mit dem Management des BSO und seinen juristischen Vertretern teilnahmen. Obwohl der Vertrag mit den Bostonern noch ein halbes Jahr lief, räumte RCA freundlicherweise vorzeitig das Feld und innerhalb weniger Wochen war ein Fünfjahresvertrag über 50 Aufnahmen unter Dach und Fach. Davon sollte ich schließlich mehr als die Hälfte produzieren, sämtlich in Surround-Sound.

William Steinberg, der neue Musikalische Leiter des BSO, trat im Herbst 1969



Joachim Niss?



William Steinberg

sein Amt an, doch unsere erste Aufnahme mit ihm fand erst fast ein Jahr später statt. Ein Konzert am 22. Oktober des Jahres in New York konnte der erkrankte Steinberg nicht mehr zu Ende dirigieren und sein 24-jähriger Assistent Michael Tilson Thomas, mit dem wir unsere erste Bostoner Aufnahme am 26. Januar 1970 bestritten (*Ives' Three Places in New England*), musste für ihn einspringen.

Bei seiner ersten Aufnahme für die Deutsche Grammophon am 28. September 1970 lieferte Steinberg eine fesselnde Interpretation von Holsts *Planeten*

ab, perfekt eingefangen von Günter Hermanns, dem Doyen der Tontechniker der Deutschen Grammophon unter der musikalischen Aufsicht des Produzenten Rainer Brock. Nach der Veröffentlichung der LP häuften sich die begeisterten Rezensionen und in meiner Eigenschaft als ausführender Produzent schrieb ich Maestro Steinberg eine kurze Nachricht und vermerkte, wie froh ich doch sei, dass er den Einfall gehabt hatte, *Die Planeten* einzuspielen. Kurz danach erhielt ich seine noch kürzere handschriftliche Notiz: »Ich auch.«

Die Beziehungen der Deutschen Grammophon zum Boston Symphony Orchestra wurde noch intensiver, als das Label die angesehene Akustikfirma Bolt, Beranek & Newman aus Cambridge/Massachusetts damit

beauftragte, einen eigens für die Aufnahmen konzipierten Kontrollraum im Untergeschoss der Symphony Hall einzurichten. Am 8. Februar 1971 wurde dieser neue Raum im Rahmen der Aufnahmesitzungen des BSO, das gerade unter der Leitung von Claudio Abbado Tschaikowskys *Fantasie-Ouvertüre Romeo und Julia* und Scriabins *Le Poème de l'extase* einspielte, mit einem großen Presseempfang eröffnet. Von Anfang an war klar, dass das ein wunderbares akustisches und musikalisches Arbeitsumfeld war.

Die Bostoner Strategie der Deutschen Grammophon galt nicht nur der Verpflichtung eines Orchesters, sondern man wollte auch die Star-Dirigenten des Labels ans Pult des BSO bringen. Einen Monat nach den Aufnahmesitzungen mit Abbado und dem Presseempfang kam Rafael Kubelik im März 1971 nach Boston, um Konzerte des Boston Symphony Orchestra und die Aufnahme von Smetanas *Ma Vlast* zu leiten. Zwei Wochen später war William Steinberg wieder am Zug und dirigierte einen weiteren klanglichen »Blockbuster«, Strauss' *Also sprach Zarathustra*.

Der Verbindung der Deutschen Grammophon mit dem Boston Symphony Orchestra entsprossen alsbald weitere Kinder, darunter Aufnahmen von Steinberg (Hindemith), Tilson Thomas (Tschaikowsky, Debussy, Strawinsky, Walter Piston und William Schuman), Abbado (Debussy und Ravel) und Kubelik (Beethoven und Bartók), doch auch vom DG-Schlachtrösser Eugen Jochum (Mozarts »Jupiter«-Symphonie und Schuberts »Unvollendete«), einem der angesehensten deutschen Dirigenten überhaupt. Später kam Liszts »Faust«-Symphonie unter dem Bostoner Leonard Bernstein hinzu, der einen neuen Exklusivvertrag mit der Deutschen Grammophon geschlossen hatte!

1972 musste William Steinberg aus gesundheitlichen Gründen von seinem Posten als Musikalischer Direktor zurücktreten. Sein dynamischer junger japanischer Kollege Seiji Ozawa spielte bald zahlreiche wichtige Werke von Berlioz sowie alle Orchesterwerke von Ravel für die Deutsche Grammophon ein. In seinen 29 Jahren als Musikalischer Leiter des BSO nahm Ozawa

auch eine große Auswahl von Werken des 19. und 20. Jahrhunderts auf. In der Zwischenzeit hatte die Firma ihr Wunschziel, sich den amerikanischen Klassikmarkt zu erobern, längst erreicht – Jahr um Jahr war das Label dominant am US-Markt vertreten – und das, ohne die Kartusche auch nur anrühren zu müssen.

Sun-Treader is a bold and startling piece of music that literally screams off of the page. The percussion part, among other things, called for four suspended cymbals. I spent hours and several trips to the Zildjian Cymbal Company to come up with four cymbals that sounded different in pitch, yet sounded like they belong to the same family of cymbal sound, in not just pitch and color but in power and attack. I marked those cymbals with the word "Sun-Treader" and they are still in my collection.

FRANK EPSTEIN
BSO percussionist, 1968–2011

Eine fruchtbare Partnerschaft

Marc Mandel über die gemeinsame Geschichte des Boston Symphony Orchestra mit der Deutschen Grammophon

Als William Steinberg zu Beginn der Saison 1969/70 seine Stellung als neuer Musikdirektor des BSO antrat, waren die Erwartungen der Bostoner Musikliebhaber hoch: Zwischen 1960 und 1968 hatte er bereits zahlreiche Gastauftritte beim BSO absolviert und genoss einen makellosen Ruf. Tatsächlich gelang es dem überaus erfahrenen und gewinnenden Musiker, dem Orchester spiel eine Wärme zu verleihen, die diesem gefehlt hatte.

Trotz der gesundheitlichen Probleme, die seine Amtszeit in Boston überschatteten und ihn letztlich zwingen, das Orchester vorzeitig zu verlassen, spielte er für die Deutsche Grammophon vier großartige Alben ein: eine mustergültige Kollektion von Werken Hindemiths (darunter die *Konzertmusik*, die dieser ursprünglich für den 50. Geburtstag des BSO komponiert hatte), eine charaktervolle, in schnellem Tempo gehaltene Aufnahme von Strauss' Tondichtung *Also sprach Zarathustra* und eine überaus erfolgreiche, klanglich spektakuläre Einspielung von Holsts Orchestersuite *Die Planeten* (die Steinberg speziell für die LP einstudiert hatte).

Als seinen Assistenten verpflichtete Steinberg den damals erst 24-jährigen Michael Tilson Thomas, der 1969 den »Koussevitzky Conducting Prize« im Berkshire Music Center in Tanglewood gewonnen hatte, das dem BSO als Sommerdomizil und Schulungsakademie diente. Tilson Thomas' erstes Album für die Deutsche Grammophon enthielt neben Ives' *Three Places in New England* (die erste Bostoner Aufnahme des Labels) Ruggles' *Sun-Treader* und war damit deutlich amerikanisch geprägt. Das galt auch für seine 1971 veröffentlichte LP mit Pistons Zweiter Symphonie und dem (vom US-

Violinisten Paul Zukofsky virtuos interpretierten) Violinkonzert von William Schuman. Mit dem BSO spielte der Dirigent noch eine Reihe weiterer Platten ein: Debussys *Prélude à l'après-midi d'un faune* (die historische Vorliebe des BSO für das französische Repertoire ist weithin bekannt), einen bemerkenswert gefühlvollen *Sacre du printemps*, Strawinskys wenig bekannte Kantate *Le Roi des étoiles* (man erinnere sich an Tilson Thomas' innovative »Spektrum«-Serie) sowie Tschaikowskys Erste Symphonie »Winterträume«, die das BSO zuvor nur ein einziges Mal (1934 unter Koussevitzky) gespielt hatte. Alle diese Alben begeistern durch ihre atmosphärische Dichte und ihren Klangreichtum, die intensive Beziehung zwischen Dirigent und Orchester sowie die jugendliche Energie und Ausgelassenheit, die Tilson Thomas' Arbeit bis heute auszeichnen.

Nach dem Vertragsabschluss mit dem BSO lud DG auch zahlreiche renommierte Dirigenten wie Claudio Abbado, Rafael Kubelik und Eugen Jochum zu Aufnahmen in die Symphony Hall ein. Der erste dieser Gastdirigenten war der junge Abbado, der 1958 den Koussevitzky-Preis in Tanglewood gewonnen hatte. Aus seiner frühen Zusammenarbeit mit dem BSO stammen vorbildliche Einspielungen von Werken Debussys und Ravels und eine packende, preisgekrönte LP mit Tschaikowskys *Romeo und Julia* sowie Skrjabin's *Poème de l'extase*. 1979 und 1982 stand Abbado erneut am Pult des Ensembles.

Kubelik war bereits im Januar 1967 in Boston sowie im Juli desselben Jahres in Tanglewood mit dem BSO aufgetreten. Während seiner einzigen anderen Auftrit-



William Steinberg

For me one of the high points of the recording sessions was the recording with Steinberg of *Zarathustra* and *The Planets*, both of which received what to my mind were definitive recordings. Steinberg was underrated.

ROBERT BARNES
BSO violist, 1967–2016



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te mit dem Ensemble, 1971 und 1973, spielte er mit Deutsche Grammophon eine Reihe beeindruckender Platten ein. Auf dem Programm standen *Má Vlast* von Smetana (eine wegweisende LP), das bewundernswert detailreich interpretierte *Konzert für Orchester* von Bartók (übrigens ein von Serge Koussevitzky für das BSO geordnetes Auftragswerk) und die Fünfte Symphonie von Beethoven – eine energiegeladene Aufnahme, die in seine Komplettausgabe der Beethoven-Symphonien bei der Deutschen Grammophon Eingang fand, die Kubelik mit insgesamt neun verschiedenen Orchestern einspielte. Jochum, der außerhalb Europas nur selten als Dirigent auftrat, gastierte in der Symphony Hall nur ein einziges Mal: Im Januar 1973 dirigierte er dort Schuberts »Unvollendete« und Mozarts »Jupiter«-Symphonie, die beide von DG aufgezeichnet wurden. Im

Juli 1974 reiste er außerdem zu vier Konzerten mit dem BSO nach Tanglewood.

Leonard Bernstein war dem BSO schon seit den 1940er Jahren verbunden, als ihn Koussevitzky unter seine Fittiche genommen hatte, verzichtete jedoch weitgehend auf Aufnahmen mit dem Ensemble. Für die Deutsche Grammophon spielte er nur eine einzige, preisgekrönte LP mit dem BSO ein, den *Faust* von Liszt im Jahr 1976. Hinzu kommt die postum veröffentlichte Aufnahme seines letzten Konzerts in Tanglewood 1990, bei dem er die »Four Sea Interludes« aus Britten's Oper *Peter Grimes* (deren amerikanische Premiere er 1946 geleitet hatte) und eine ergreifende Interpretation der Siebten Symphonie von Beethoven gab. Der Dirigent war damals bereits schwer krank, sodass die Aufnahmen nicht nur als Dokument seines Könnens, sondern

auch seiner schier unglaublichen Willenskraft in die Geschichte eingegangen sind.

Die historischen 29 Jahre, in denen Seiji Ozawa an der Spitze des BSO stand, drückten den Aktivitäten des Orchesters in Boston, Tanglewood und anderswo einen unauslöschlichen Stempel auf: Der Koussevitzky-Preisträger von 1960 leitete das Ensemble vier Jahre länger als der Namensgeber des Preises. Ozawas zahlreiche Aufnahmen spiegeln seine Vorliebe für ein farbenprächtiges Repertoire (man denke etwa an die Komplettaufnahmen von Prokofiews *Romeo und Julia*, Tschaikowskys *Schwanensee* und Respighis »Römischer Trilogie«), seine meisterhafte Handhabung großer Klangkörper (etwa in Berlioz' *Damnation de Faust* und *Roméo et Juliette* sowie der Vierten Symphonie von Ives) und seinen einfühlsamen Umgang mit Solisten, wie Itzhak Perlman, Anne-Sophie Mutter, Gidon Kremer, Krystian Zimerman und Mstislaw Rostropowitsch. Während seiner Amtszeit standen eine Reihe weiterer Dirigenten bei Aufnahmen am Orchesterpult des BSO, darunter der Dirigent des Boston Pops Orchestra John Williams (der eigene Werke mit dem Violinisten Gil Shaham einspielte), sowie die Gastdirigenten Charles Dutoit (Gubaidulina's *Offertorium* mit Gidon Kremer, eine Aufnahme im Rahmen eines sowjetisch-amerikanischen Musikfests 1988) und André Previn (mit seinem *Violinkonzert Anne-Sophie*, einem Auftragswerk des BSO).

Die Partnerschaft der Deutschen Grammophon mit dem BSO sah von Anfang an auch Aufnahmen mit den 1964 gegründeten Boston Symphony Chamber Players vor, dem weltweit ersten aus Stimmführern eines

großen Synchronieorchesters zusammengestellten Kammerensembles. Die zahlreichen Einspielungen der Boston Symphony Chamber Players für die Deutsche Grammophon ermöglichten nicht nur berühmten Stimmführern wie dem Konzertmeister Joseph Silverstein und dem Cellisten Jules Eskin, sich gemeinsam zu präsentieren, auch so legendäre Musiker wie die Flötistin Doriot Anthony Dwyer, der Oboist Ralph Gomberg, der Klarinetist Harold Wright, der Fagottist Sherman Walt, der Trompeter Armando Ghitala, die Harfistin Ann Hobson Pilot und der Paukist Everett Firth steuerten einzigartige Beiträge zur BSO-Diskografie bei.

Die derzeitigen Projekte der Deutschen Grammophon mit dem BSO unter Andris Nelsons (geplant sind Aufnahmen sämtlicher Symphonien, der *Lady Macbeth von Mzensk* und anderer Werke Schostakowitschs) läuten eine neue Etappe der Partnerschaft ein. Das BSO-eigene Aufnahmeteam wird die Werke in einem neuen, an gleicher Stelle wie der frühere »DG-Raum« in der Symphony Hall eingerichteten Studio mit modernster Technik aufnehmen; danach werden sie unter dem Dach der Deutschen Grammophon veröffentlicht. Die ersten beiden Alben dieser Serie gewannen 2016 und 2017 jeweils einen Grammy für die »beste Orchesterleistung«: ein weiterer Meilenstein in der Geschichte einer Partnerschaft, die nunmehr seit fast einem halben Jahrhundert besteht.

Übersetzung: Felix Schoen

Der Director of Program Publications des BSO Marc Mandel hörte das Orchester in seiner Studienzeit zum ersten Mal, 1967 in der Symphony Hall. Seit 1978 ist er für das Orchester tätig.



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ボストン響とドイツ・グラモフォン：幸運な出会い

レコーディングプロデューサー、トーマス・モウリーが語る
„求婚期間”と初期の思い出

1960年代末期、まだ若く駆け出しの頃、私はニューヨークのレコード会社に勤めることになった。フェリクス・メンデルスゾーン・バルトルディの曾孫で貴族出身のエlegantなジョージ・H・ド・メンデルスゾーン・バルトルディ所有のヴォックスレコードというその会社にその後間もなく入社してきたギュンター・ヘンスラーという若いドイツ人と私は意気投合し、良き同僚・良き友人同士となった。二人とも、ヴォックスでの仕事を楽しみながらも自分たちにはもっとビッグな任務が待っていると確信していた。その秋、私は母校イーストマン音楽院で実験的なサラウンドサウンドの録音を実現するためロチェスターに帰り、ギュンターはドイツ・グラモフォンの社長クルト・キンケレの下で働くため、ドイツに帰った。

その頃すでに戦後のヨーロッパ全域を席卷

していたドイツ・グラモフォン(DG)は、北米レコード市場ではまだ低かったシェアを拡大すべく、野心に満ち溢れていた。DGの強みのひとつは、どのアルバムカバーでも必ず目を引くトレードマークだった。あのチューリップの装飾をあしらった黄色の「縁取り」である。その縁取りの内側には、20世紀半ばの音楽界における数々の巨匠たちの名が陣取っていた。イーゴリ・マルケヴィチ、ローリン・マゼール、クラウディオ・アバドなどの「外国人」の音楽家たちも名を連ねていたが、ほとんどはオーストラリアとドイツ出身の大家たち、たとえばヘルベルト・フォン・カラヤン、オイゲン・ヨッフム、カール・ベームなどであった。

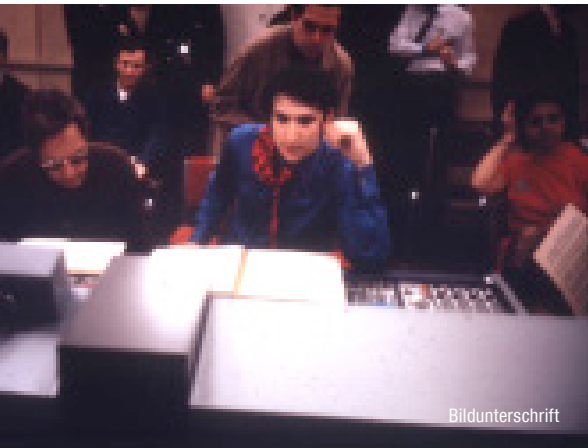
DGは当時すでに音楽的・技術的にも製作においても卓越していると定評があり、無双のレーベルであったが、LPレコードのカバー

デザインはアメリカの消費者の目にはまだ見慣れないものであった。その理由は、おそらく何よりもその「縁取り」にあった。さてどうしたものか？ トレードマークを下手にいじることだけは避けたい、という決断がまず下されものの、ヨーロッパではEMIや英国デッカに等しい地位を再び獲得したレーベルDGがアメリカで受け入れられるには一体どうすればいいのか、頭の痛い問題であった。DGの解決策は、今までヨーロッパのオ

ーケストラばかりが陣取っていたその「縁取り」の中に、アメリカのオーケストラの名を取り入れることであった。

そして1969年の初め、クルト・キンケレは、有望なコンサートホールやスタジオやレコーディング設備を探すため、DG社のレコーディングマネジャー、ペーター・ブルコヴィッツを北米に送り込んだ。ブルコヴィッツは素晴らしい情報を入手してハンブルクへ帰ってきた。ボストン交響楽団は世界でも最高峰のコンサートホールを拠点としているだけでなく、1917年以来RCAビクターと契約していたものの、その独占契約があと一年で切れるというものだった。

1969年10月のある日、ヴォックスに勤めていた頃の古い同僚、ギュンター・ヘンスラーから電話があり、ボストン交響楽団と交渉中のDGが、交渉を進めレコ



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ードを製作するためアメリカ人プロデューサーの力を必要としているという。かくて11月1日、私はDGに採用され、それから一週間もたたないうちにハンブルクへ飛ぶや否や、DG社についてやボストン交響楽団との契約についての集中講座を受けることになった。その翌週、私はDGのアーティスト及びレパートリー部門での上司、カール・ファウストと共に、社のドイツ人・アメリカ人弁護士たちを伴ってボストンへ向かい、ボストン交響楽団の経営陣や代理人たちとの会議を重ねた。RCAはボストンとの契約がまだ半年有効であったにもかかわらず寛大にも身を引き、私たちは50枚のレコードを製作する5年契約を締結した。その後、私はその半分以上をプロデュースすることになる。すべてサラウンド方式で収録された。

ボストン交響楽団の音楽監督、ウィリアム・スタインバークは1969年秋に同ポストに就任したのだが、DGとボストン響との初のレコーディングが実現するまでにはそれから一年を要した。10月22日、スタインバークはニューヨークでのコンサートの最中に病に倒れ、その後代理を務めた24才の副指揮

Michael Thomas brought great energy to Ives and Stravinsky. I thought his *Sacre du Printemps* was terrific, full of all the terror and sensual raw power it should have. It did not need the visual of *Fantasia*.

RONALD BARRON
BSO trombonist,
section member 1970–75;
principal trombone 1975–2008

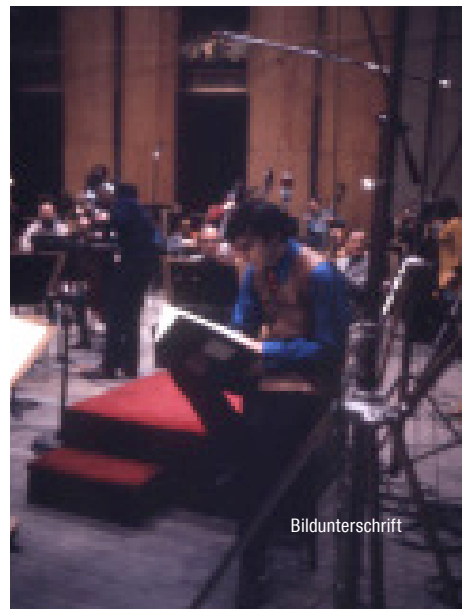
者、マイケル・ティルソン・トーマスの指揮により、DGとボストン響との念願の初レコーディングが1970年の1月26日に実施された。アイヴズの《ニューイングランドの3つの場所》である。

スタインバークがDGでの初レコーディングを果たしたのは9月28日、ホルストの《惑星》の衝撃的な演奏であり、DGの傑出した「首席」レコーディング・エンジニア、ギュンター・

ヘルマンズによって完璧に収録され、プロデューサーのライナー・ブロックが音楽スーパーバイザーを務めた。レコードがリリースされ、批評家たちの絶賛を浴び始めた頃、エグゼクティブプロデューサーの私は巨匠スタインバークに、《惑星》を録音するアイデアを出してくれてよかった、と短いメモに認めて送ったのだが、まもなくさらに短い手書きの返事が届いた。「同感だ」と書いてあった。

DGのボストン響への関わりは、DGがマサチューセッツ州ケンブリッジの著名な音響会社、ボルト・バラネック&ニューマンに依頼し、シンフォニーホール地下に専用のコントロールルームを設計・建築させたことでさらに深まった。この新しいスペースは、1971年2月、クラウディオ・アバドの指揮とボストン響の演奏によるチャイコフスキーの《ロミオとジュリエット》とスクリャーピンの《法悦の詩》のレコーディング・セッションの間、大がかりなプレスイベントを伴って開かれた。この新設備が音響的にも音楽的にも素晴らしい収録環境であることは、たちまち明らかになった。

DGのボストン戦略には、オーケストラと契約を交わすだけでなく、DGの花形指揮者たちとボストン響とを引きあわせることも含まれていた。アバドとの収録セッションとプレスイベントの一ヶ月後、1971年3月、ラファエル・クーベリックがボストンを訪れ、スメタナの《わが祖国》のコンサートとレコーディング・セッションの指揮を務めた。その二週間



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後、ウィリアム・スタインバーグが再び指揮を担当し、これまた大作、シュトラウスの《ツァラトゥストラはかく語りき》を振った。

DGとボストン響との「結婚」は多くの成果をもたらした。スタインバーグ(ヒンデミット)、トーマス(チャイコフスキー、ドビュッシー、ストラヴィンスキー、ウォルター・ピストン、ウィリアム・シューマン)、アバド(ドビュッシーとラヴェル)、クーベリック(ベートーベンとバルトーク)のみならず、DGの名指揮者であり最も敬慕されたドイツの巨匠たちの一人でもあるオイゲン・ヨッフム(モーツァルトの《ジュピター》とシューベルトの《未完成》)、そして暫く後の、ボストン響とレナード・バーンスタインによるリストの《ファウスト交響曲》が挙げられる。バーンスタインはこの時、新たにDGとの独占契約を交わすことになった。

1972年、ウィリアム・スタインバーグは健康上の理由から音楽監督のポストを退かざるを得なくなった。後任の若く精力的な日本人指揮者、小澤征爾は、就任後まもなく、後に批評家たちに絶賛されることになる数々の主要な作品の収録に取り組んだ。その中に

は秀逸なベルリオーズ作品とラヴェル全集も含まれている。その後もボストン響での29年にわたる前代未聞の長い任期の間、19世紀と20世紀の幅広い作品群をDGにて収録することになる。この頃には、アメリカのクラシック音楽業界で成功を収めるといふドイツ・グラモフォンの夢は、連年の高い市場シェアという形でとうに実現されていた。トレードマークの縁取りをいじらずに夢が果たされたのである。

受け継がれていく遺産

ボストン交響楽団の長年のプログラム・パブリケーション・ディレクター、マーク・マンデル氏によるボストン響とドイツ・グラモフォンのパートナーシップのあらまし

ボストンの音楽ファンたちは、ボストン響の1969-1970年のシーズンの幕開けを期待に胸を躍らせて迎えた。音楽界において既に何年にもわたって成功を収め、1960年から1968年にかけて数多くの機会に客演指揮者を務めたウィリアム・スタインバーグが新しい音楽監督としてボストン響にやってきたのである。新任とはいえ、もはや何も証明する必要はなかった。スタインバーグの深い知識と気さくな人柄の組み合わせは、ボストン響の演奏にそれまでしばらくの間、明らかに欠けていた温かみを与えた。健康状態の悪化により、ボストンでの活動は制限され最終的に任期が短縮されたが、スタインバーグの功績は4回のドイツ・グラモフォンでのレコーディングに記録されている——ボストン響の50周年の際に作曲された《演奏会用音楽》を含む模範的なヒンデミット、軽快かつ特徴のある《ツァラトゥストラはかく語りき》、そして素晴らしい響きのベストセラー《惑星》である。(これは、スタインバーグがこのレコー

ディングのためにレパートリーに入れたものだ。)

スタインバーグは、24歳のマイケル・ティルソン・トーマスを副指揮者に任命した。若くも経験豊かな指揮者で、1969年にボストン響の夏季の活動拠点となっているタングルウッドでの講習会、パークシャー音楽センターにてクーセヴィツキー賞を受賞している。ドイツ・グラモフォンからリリースされたティルソン・トーマス指揮による最初のアルバムは、アイヴズの《ニューイングランドの3つの場所》(DGのボストンでの最初の収録作品)とラッゲルズの《太陽を踏む者》の組み合わせで、アメリカ的なものになっている。それは1971年にリリースされたLP、ピストンの交響曲第2番と、アメリカ人ヴァイオリニスト、ポール・ズコフスキーの才能が活かされたウィリアム・シューマンのヴァイオリン協奏曲の組み合わせにも言えることである。ティルソン・トーマスはこのほか、多数のアルバムをボストン響と収録した。ドビュッシーの

《映像》、《牧神の午後への前奏曲》(ボストン響のフランス作品最良は有名である)、情感あふれた《春の祭典》、ストラヴィンスキーの知名度の低いカンタータ《星の王》(ティルソン・トーマスの革新的な「スペクトラム」シリーズを彷彿とさせる)、チャイコフスキーの交響曲第1番、《冬の日の幻想》である。(これはそれまでにボストン響では、1934年にたったの一度しか演奏されたことしかなかった。その時はクーセヴィツキーが指揮を務めている。)これらのアルバムはどれも雰囲気と色調を実によく捉えており、指揮者とオーケストラのつながりが感じられ、現在に到るまでティルソン・トーマスの演奏の特徴である若々しいエネルギーと生気に満ちている。

ボストン響との契約をとりつけたDGは、さらにクラウディオ・アバド、ラファエル・クーベリック、そしてオイゲン・ヨッフムを招いてシンフォニーホールでの録音を実現させた。最初に実現したのは、1958年のタングルウッドでクーセヴィツキー賞を受賞した若かりしアバドである。初期のアバドとボストン響との収録作品には、非の打ち所がないドビュッシーとラヴェルが、続いて、チャイコフスキーの《ロミオとジュリエット》とスクリャーピンの《法悦の詩》が収められた実にドラマチック

な、数々の賞を受賞したLPがある。アバドはこの後、1979年と1982年にもボストン響で指揮台に立つことになる。

クーベリックはボストン響では既に1967年1月にボストン市内外にて指揮を担当し、その後7月にタングルウッドでも指揮台に立った。それ以外で唯一、クーベリックがボストン響で指揮台に立ったのは、1971年と1973年に行われたDGによるレコーディングセッションの時であり、スメタナの《我が祖国》の決定版ともいえるべき演奏と、細部にいたるまで素晴らしいバルトークの《管弦楽のための協奏曲》(これはセルゲイ・クーセヴィツキーによってボストン響に依頼されたものだった)、力強いベートーベンの第5が録音された。(DGから発表されたクーベリック指揮の、9つのオーケストラによるベートーベン交響曲全集の中の一曲である。)ヨーロッパ外では滅多に客演することのなかったヨッフムだが、1973年1月、ボストンのシンフォニーホールではただ一度だけの客演を果たし、深みのあるシューベルトの《未完成》とモーツァルトの《ジュピター》がDGによって収録された。さらに、1974年7月、タングルウッドで行われたボストン響の4つのコンサートでも客演した。



レナード・バーンスタインはクーセヴィツキーに師事して以来、1940年代よりボストン響と長きにわたる関係があったにもかかわらず、ボストン響との収録はほとんどない。1976年、たった一度のボストン響とのDGによるレコーディングでは、数々の賞を受賞したリストの《ファウスト交響曲》が録音された。このほかに、1990年にタングルウッドで収録され没後にリリースされた最後のコンサートがある。プリテンのオペラ《ピーター・グライムズ》の《4つの海の間奏曲》(バーンスタインは

1946年、このオペラのアメリカ初公演も振っている)と、感銘深いベートーベンの第7だが、当時バーンスタインは重病であったことを考えると、音楽的才能のみならず強い意思の賜物というべき公演である。

29年にもおよぶ歴史に残る長期の就任期間にわたってボストン響の音楽監督を務めた小澤征爾は、同オーケストラのボストンやタングルウッドや海外での活動に色濃く影響を残した。1960年の



Leonard Bernstein

クーセヴィツキー賞を受賞した小澤は、クーセヴィツキーよりもさらに4年長くボストン響でのポストを務め上げたのである。ドイツ・グラモフォンによる小澤の数々のレコーディングでは、たとえばプロコフィエフの《ロミオとジュリエット》、チャイコフスキーの《白鳥の湖》、レスピーギの《ローマ三部作》の全曲版収録など、色彩豊かな彼のレパートリーを聞くことができる。ベルリオズの《ファウストの劫罰》と《ロメオとジュリエット》やアイヴスの交響曲第4番では大編成の響きをコントロールする優れた能力が発揮され、そしてイツァーク・パールマン、アンネ=ゾフィー・ムター、ギドン・クレーメル、クリスティアン・ツィマーマン、ムステイスラフ・ロストロポーヴィチなどのソリストとの共演では、協奏曲の指揮者としての小澤の鋭い感受性も余すところなく表現されている。小澤の就任期間中、ボストン響とDGによるレコーディングで指揮を担当した他の指揮者では、ボストン・ポップス・オーケストラのジョン・ウィリアムズ（ウィリアムズ作曲作品をヴァイオリン奏者のギル・シヤハムと共演）、敬愛された客演指揮者シャルル・デュトワ（グバイドゥーリナの《オフエルトリウム》をギドン・クレーメルと1988年開催されたソヴィエト・アメリカ音楽祭で共演）、アンドレ・プレヴィン（ボストン響に依頼されたヴァイオリン協奏曲《

アンネ=ゾフィー》）が挙げられる。

ドイツ・グラモフォンとボストン響とのパートナーシップには、その最初期から、ボストン交響楽団チエンバー・プレイヤーズ（BSCP）とのレコーディングも含まれていた。1964年に創立された、楽団の首席奏者たちによって編成された世界初の室内楽アンサンブルBSCPとDGとの多岐にわたるレコーディングは、著名な首席ヴァイオリン奏者でコンサートマスターのジョゼフ・シルヴァースタインやチェロ奏者ジュールズ・エスキンだけでなく、フルート奏者ドリオ・アンソニー・ドワイヤー、オーボエ奏者ラルフ・ゴンバーク、クラリネット奏者ハロルド・ライト、ファゴット奏者シャーマン・ウォルト、首席トランペット奏者アルマンド・ギターラ、ハーブ奏者アン・ホブソン・パイロット、ティンパニ奏者エヴァレット・ファースのような、ボストン響の収録作品でもそれぞれが個性ある音を残している伝説的な奏者たちに、コラボレーションの機会や発表の場を提供してきたのである。

現在進行中のDGのアンドリス・ネルソンスとボストン響とのコラボレーションは、シヨスタコーヴィチの交響曲全集、《ムツェンスク郡のマクベス夫人》やその他の作品を含み、今までより一層密接

なパートナーシップが築かれている。シンフォニーホールで通称「DGルーム」と呼ばれていたスペースに新たに建てられたスタジオで最新の機材を使ってライブ録音されるこれらのディスクは、ボストン響の楽団内の録音チームにより制作され、その後、ドイツ・グラモフォンからリリースされる。そのシリーズの最初の2枚のアルバムがグラミー賞「最優秀オーケストラ・パフォーマンス賞」を2016年と2017年を受賞しており、ボストン響とDGの間でほぼ半世紀にわたって育まれてきたパートナーシップはより一層深まっていくだろう。



CD 1 BOSTON SYMPHONY ORCHESTRA

80:26

CLAUDE DEBUSSY (1862–1918)

Nocturnes

Symphonic Triptych for Orchestra and Choirs

- | | | |
|---|---|-------|
| 1 | Nuages. Modéré – Un peu animé | 7:53 |
| 2 | Fêtes. Animé et très rythmé – De plus en plus sonore et en serrant le mouvement | 6:06 |
| 3 | Sirènes. Modérément animé | 10:42 |

MAURICE RAVEL (1875–1937)

Daphnis et Chloé

Symphonic Fragments – Second Suite

- | | | |
|---|---|-------|
| 4 | Lever du jour. Lent Pantomime. Lent – Très lent – Vif – Très lent
Danse générale. Lent – Animé | 16:13 |
| 5 | Pavane pour une infante défunte | 6:43 |

ALEXANDER Scriabin (1872–1915)

- | | | |
|---|---|-------|
| 6 | Le Poème de l'extase op. 54
for Large Orchestra | 19:31 |
|---|---|-------|

New England Conservatory Chorus

Chorus Master: Lorna Cooke deVaron

CLAUDIO ABBADO



Claudio Abbado

Abbado used the smallest of scores, one he had to bring close to his face to see clearly. I remember asking him whether he wanted us to add a note where the music repeats itself, and for some strange reason in the repeat the note present in the first statement was not called for in the reiteration. During a total silence from the orchestra, he picked up the score when asked, and after studying it for a few minutes, replied “No.”

FRANK EPSTEIN

BSO percussionist, 1968–2011



Recordings: Boston, Symphony Hall, 2/1970 (Debussy, Ravel) & 2/1971 (Scriabin)
 Executive Producer: Karl Faust
 Recording Producer: Rainer Brock
 Balance Engineer (Tonmeister): Günter Hermanns

© 1970 (Debussy, Ravel), 1971 (Scriabin) Deutsche Grammophon GmbH, Berlin

CD 2 BOSTON SYMPHONY ORCHESTRA

44:10

PYOTR ILYICH TCHAIKOWSKY (1840–1893)

Symphony No. 1 in G minor “Winter Dreams” op. 13

- | | | |
|---|---|-------|
| 1 | 1. Daydreams on a Wintry Road. Allegro tranquillo | 11:28 |
| 2 | 2. O land of gloom, O land of mist! Andante cantabile ma non tanto | 10:47 |
| 3 | 3. Scherzo. Allegro scherzando giocoso | 8:07 |
| 4 | 4. Finale. Andante lugubre – Allegro moderato – Allegro moderato – Allegro maestoso –
Andante lugubre – Allegro vivo | 13:48 |

MICHAEL TILSON THOMAS



Recording: Boston, Symphony Hall, 3/1970
 Executive Producer: Karl Faust
 Recording Producer: Rainer Brock
 Balance Engineer (Tonmeister): Günter Hermanns

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CD 3 BOSTON SYMPHONY ORCHESTRA

RICHARD STRAUSS (1864–1949)

Also sprach Zarathustra op. 30

Thus spake Zarathustra

- | | | |
|---|--|------|
| 1 | Einleitung
Introduction | 1:50 |
| 2 | Von den Hinterweltlern
Of the Backworldsmen | 3:29 |
| 3 | Von der grossen Sehnsucht
Of the Great Longing | 2:07 |
| 4 | Von den Freuden und Leidenschaften
Of Joys and Passions | 2:05 |
| 5 | Das Grablied
The Song of the Grave | 2:43 |
| 6 | Von der Wissenschaft
Of Science and Learning | 4:32 |
| 7 | Der Genesende
The Convalescent | 5:15 |
| 8 | Das Tanzlied
The Dance-Song | 8:00 |
| 9 | Das Nachtwandlerlied
Song of the Night Wanderer | 5:10 |



GUSTAV HOLST (1874–1934)

The Planets op. 32

- | | | |
|----|---------------------------------|------|
| 10 | Mars, the Bringer of War | 6:53 |
| 11 | Venus, the Bringer of Peace | 8:12 |
| 12 | Mercury, the Winged Messenger | 4:18 |
| 13 | Jupiter, the Bringer of Jollity | 8:38 |
| 14 | Saturn, the Bringer of Old Age | 9:00 |
| 15 | Uranus, the Magician | 5:45 |
| 16 | Neptune, the Mystic | 7:35 |

New England Conservatory Chorus

Chorus Master: Lorna Cooke deVaron

WILLIAM STEINBERG

ADDITIONAL

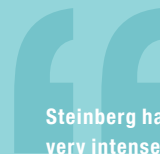
Recordings: Boston, Symphony Hall, 9 & 10/1970 (Holst) & 3/1971 (Strauss)

Executive Producers: Karl Faust / Tom Mowrey

Recording Producers: Rainer Brock (Holst), Hans Weber (Strauss)

Balance Engineer (Tonmeister): Günter Hermanns

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Steinberg had the most unconventional stick technique that required us to listen very intensely. The need to watch him closely, along with his rock-solid rhythm, turned Hindemith, Strauss, and Holst into powerful statements.

RONALD FELDMAN

BSO cellist, 1967–2001

CD 4 BOSTON SYMPHONY ORCHESTRA

74:12

CARL RUGGLES (1876–1971)

Sun-Treader

- | | | |
|---|---|------|
| 1 | ♩ = 69 Poco accelerando (bar 1) | 3:58 |
| 2 | Tempo = 126 (bar 51a) | 4:19 |
| 3 | Lento (bar 119) | 1:12 |
| 4 | A tempo ♩ (bar 138a) | 1:35 |
| 5 | ♩ = 69 Poco accelerando (bar 169) | 1:43 |
| 6 | Serene, but with great expression (bar 191) | 3:37 |

WILLIAM H. SCHUMAN (1910–1992)

Concerto for Violin and Orchestra

- | | | |
|---|--------------------------------------|-------|
| 7 | 1. Allegro risoluto – Cadenza | 15:00 |
| 8 | 2. Introduzione. Adagio – Allegretto | 16:10 |

Paul Zukofsky *violin*

WALTER PISTON (1894–1976)

Symphony No. 2

- | | | |
|----|-------------|-------|
| 9 | 1. Moderato | 10:37 |
| 10 | 2. Adagio | 11:11 |
| 11 | 3. Allegro | 5:00 |

MICHAEL TILSON THOMAS



Recordings: Boston, Symphony Hall, 1 & 3/1970 (Ruggles) & 10/1970 (Schuman, Piston)
Executive Producers: Karl Faust (Ruggles, Schuman), Karl Faust / Thomas Mowrey (Piston)
Recording Producer: Rainer Brock · Balance Engineer (Tonmeister): Günter Hermanns

© 1970 (Ruggles), 1971 (Schuman, Piston) Deutsche Grammophon GmbH, Berlin

CD 5 BOSTON SYMPHONY ORCHESTRA

CLAUDE DEBUSSY (1862–1918)

Images pour orchestre

- | | | |
|---|---|------|
| 1 | 1. Gigue | 7:31 |
| | 2. Ibéria | |
| 2 | I. Par les rues et par les chemins
Through the streets and the paths | 7:18 |
| 3 | II. Les Parfums de la nuit
The fragrance of the night | 9:41 |
| 4 | III. Le Matin d'un jour de fête
The morning of a festival day | 4:33 |
| 5 | 3. Rondes de printemps
Round dances of spring | 7:30 |

- | | | |
|---|-----------------------------------|------|
| 6 | Prélude à l'après-midi d'un faune | 9:32 |
|---|-----------------------------------|------|

Doriot Anthony Dwyer *flute*

MICHAEL TILSON THOMAS

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

- | | | |
|---|--------------------------------------|-------|
| 7 | Romeo and Juliet
Fantasy Overture | 20:28 |
|---|--------------------------------------|-------|

CLAUDIO ABBADO



Recording: Boston, Symphony Hall, 2/1971
Executive Producer: Karl Faust · Recording Producer: Rainer Brock
Balance Engineer (Tonmeister): Günter Hermanns

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CD 6 BOSTON SYMPHONY ORCHESTRA

BEDŘICH SMETANA (1824–1884)

Má Vlast

My Fatherland

- | | | |
|---|--|-------|
| 1 | 1. Vyšehrad | 15:17 |
| 2 | 2. Vltava
The Moldau
The source of the Moldau – woods; hunt · Peasants' wedding
Moonlight; nymphs' roundelay
St John's Rapids – The Moldau flows along | 11:54 |
| 3 | 3. Šárka | 9:23 |
| 4 | 4. Z českých luhů a hájů
From Bohemia's Woods and Fields | 12:33 |
| 5 | 5. Tábor | 12:27 |
| 6 | 6. Blaník | 14:01 |

RAFAEL KUBELIK



Recording: Boston, Symphony Hall, 3/1971
Executive Producer: Dr. Wilfried Daenicke
Recording Producer: Hans Weber
Balance Engineer (Tonmeister): Heinz Wildhagen
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Rafael Kubelik

Má Vlast was very memorable for its great, rich orchestral sound and the opportunity to perform it with Kubelik, a giant of his generation. He truly lived that piece. One could feel his identity through it, his patriotic pride.

RONALD BARRON

BSO trombonist, section member 1970–75; principal trombone 1975–2008

IGOR STRAVINSKY (1882–1971)

Le Sacre du printemps

The Rite of Spring

Scenes from pagan Russia in two parts

I. L'ADORATION DE LA TERRE

The adoration of the earth

1	Introduction	3:18
2	Les Augures printaniers – Danses des adolescents The augurs of spring – Dance of the young girls	3:24
3	Jeu du rapt Mock abduction	1:10
4	Rondes printanières Spring round dances	3:37
5	Jeux des cités rivales Games of the rival tribes	1:51
6	Cortège du sage Procession of the wise elder	0:42
7	Adoration de la terre – Le sage Adoration of the earth – The wise elder	0:25
8	Danse de la terre Dance of the earth	1:15

II. LE SACRIFICE

The Sacrifice

9	Introduction	4:37
10	Cercles mystérieux des adolescents Mystical circles of the young girls	3:28

11	Glorification de l'élue Glorification of the chosen victim	1:33
12	Évocation des ancêtres Summoning of the ancestors	0:46
13	Action rituelle des ancêtres Ritual of the ancestors	3:57
14	Danse sacrale (l'Élue) Sacrificial dance (The chosen victim)	4:47
15	Le Roi des étoiles The King of the Stars Cantata for Men's Chorus and Orchestra	5:28

Men's Chorus of the New England Conservatory

Chorus Master: Lorna Cooke deVaron

MICHAEL TILSON THOMAS

PAUL HINDEMITH (1895–1963)

Symphony "Mathis der Maler"

16	1. Engelkonzert Angels' Chorus	8:30
17	2. Grablegung The Entombment of Christ	4:13
18	3. Versuchung des heiligen Antonius The Temptation of St. Anthony	13:15

Concert Music for Strings and Brass op. 50

19	Part I	8:25
20	Part II	8:01

WILLIAM STEINBERG



To have had the chance to work and record with Jochum was also a memorable thing:

such depth of understanding of the Schubert! I am very proud to have had the opportunity to be part of all of these recordings.

The unique sound of Symphony Hall, with the orchestra positioned on the house floor for these recordings, was always identifiable, different from any other recording space.

RONALD BARRON

BSO trombonist,

section member 1970–75;

principal trombone 1975–2008



Eugen Jochum

ADD

Recordings: Boston, Symphony Hall, 10/1971 (Hindemith), 1/1972 (Roi) & 11/1972 (Rite)

Executive Producer: Karl Faust

Recording Producers: Thomas Mowrey / Volker Martin (Stravinsky), Thomas Mowrey (Hindemith)

Balance Engineer (Tonmeister): Günter Hermanns

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CD 8 BOSTON SYMPHONY ORCHESTRA

53:01

WOLFGANG AMADEUS MOZART (1756–1791)

Symphony No. 41 in C major “Jupiter” K 551

- | | | |
|---|--------------------------------|------|
| 1 | 1. Allegro vivace | 8:24 |
| 2 | 2. Andante cantabile | 9:01 |
| 3 | 3. Menuetto. Allegretto – Trio | 4:44 |
| 4 | 4. Molto allegro | 8:42 |

FRANZ SCHUBERT (1797–1828)

Symphony No. 8 in B minor “Unfinished” D 759

- | | | |
|---|---------------------|-------|
| 5 | 1. Allegro moderato | 11:00 |
| 6 | 2. Andante con moto | 11:04 |

EUGEN JOCHUM

ADD

Recording: Boston, Symphony Hall, 1/1973

Producer: Günther Breest

Balance Engineer (Tonmeister): Klaus Scheibe

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CD 9 BOSTON SYMPHONY ORCHESTRA

HECTOR BERLIOZ (1803–1869)

Symphonie fantastique op. 14

- | | | |
|---|---|-------|
| 1 | 1. Rêveries – Passions
Reveries – Passions | 16:01 |
| 2 | 2. Un bal
A Ball | 6:18 |
| 3 | 3. Scène aux champs
Scene in the Country | 19:34 |
| 4 | 4. Marche au supplice
March to the Scaffold | 6:26 |
| 5 | 5. Songe d'une nuit du sabbat
Dream of a Sabbath Night | 9:18 |

SEIJI OZAWA



Recording: Boston, Symphony Hall, 2/1973
Executive Producer: Thomas Mowrey
Recording Producer: Thomas Mowrey
Balance Engineer (Tonmeister): Hans-Peter Schweigmann

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CD 10 BOSTON SYMPHONY ORCHESTRA

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No. 5 in C minor op. 67

- | | | |
|---|---------------------|-------|
| 1 | 1. Allegro con brio | 7:22 |
| 2 | 2. Andante con moto | 10:00 |
| 3 | 3. Allegro | 5:09 |
| 4 | 4. Allegro | 10:51 |

RAFAEL KUBELIK

Recording: Boston, Symphony Hall, 11/1973
Executive Producer: Dr. Rudolf Werner
Recording Producer: Hans Weber
Balance Engineer (Tonmeister): Heinz Wildhagen

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Piano Concerto No. 5 in E flat major “Emperor” op. 73

- | | | |
|---|------------------------|-------|
| 5 | 1. Allegro | 19:10 |
| 6 | 2. Adagio un poco moto | 6:31 |
| 7 | 3. Rondo. Allegro | 10:00 |

Christoph Eschenbach *piano*

SEIJI OZAWA



Recording: Boston, Symphony Hall, 11/1973
Executive Producer: Thomas Mowrey
Recording Producer: Klaus Hiemann
Balance Engineer (Tonmeister): Gernot Westhäuser

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HECTOR BERLIOZ (1803–1869)

La Damnation de Faust op. 24

The Damnation of Faust · Dramatic Legend in Four Parts

Text by Hector Berlioz and Almire Gandonnière

based on Gérard de Nerval's translation of Goethe's *Faust*

PART I

Scene 1

- 1 "Le vieil hiver a fait place au printemps" 5:36
(Faust)

Scene 2

- 2 Ronde des Paysans. "Les bergers quittent leurs troupeaux" 4:11
(Chœur, Faust)

Scene 3

"Mais d'un éclat guerrier les campagnes se parent" 4:12
(Faust)

- 3 Marche hongroise 4:28

PART II

Scene 4

- 4 "Sans regrets j'ai quitté les riantes campagnes" 4:04
(Faust)

- 5 Chant de la fête de Pâques. "Christ vient de ressusciter !" 6:29
(Chœur, Faust)

Scene 5

- 6 "O pure émotion ! Enfant du saint parvis !" 2:14
(Méphistophélès, Faust)

Scene 6

- 7 Chœur de buveurs. "A boire encor ! du vin" 2:47
(Chœur, Méphistophélès, Brander)

- 8 Chanson de Brander. "Certain rat, dans une cuisine" 2:14
(Brander, Chœur, Méphistophélès)

- 9 Fugue sur le thème de la chanson. "Amen" 3:00
(Brander, Chœur, Méphistophélès)

- 10 Chanson de Méphistophélès. "Une puce gentille" 3:40
(Méphistophélès, Chœur, Faust)

Scene 7

- 11 Air de Méphistophélès "Voici des roses" 2:38
(Méphistophélès)

- 12 Chœur de Gnomes et de Sylphes (Songe de Faust). "Dors! heureux Faust" 6:07
(Chœur, Méphistophélès, Faust)

- 13 Ballet des Sylphes. "Margarita!" 3:22
(Faust, Méphistophélès)

Scene 8 (Finale)

- 14 Choeurs de Soldats "Villes entourées" 4:33
(Chœur)

Chanson d'Etudiants. "Jam nox stellata velamina pandit"

(Chœur, Faust, Méphistophélès)

PART III

- 1 Tambours et trompettes sonnant la retraite 1:12

Scene 9

- 2 Air de Faust. "Merci, doux crépuscule!" (Faust) 5:30

Scene 10

"Je l'entends!"
(Méphistophélès, Faust)

Scene 11

- 3 "Que l'air est étouffant" (Marguerite) 2:58

- 4 Le Roi de Thulé. "Autrefois un roi de Thulé" (Marguerite) 4:28

Scene 12

- 5 Evocation. "Esprits des flammes inconstantes" (Méphistophélès) 1:51

- 6 Menuet des Feux Follets. "Maintenant chantons à cette belle" (Méphistophélès) 6:06

- 7 Sérénade de Méphistophélès et Chœur de Feux Follets. "Devant la maison" 2:26

Scene 13

- 8 Duo "Grands dieux!" (Marguerite, Faust) 5:04

Scene 14

- 9 Trio et Chœur "Allons, il est trop tard !" (Méphistophélès, Marguerite, Faust, Chœur) 5:03

PART IV

Scene 15

- 10 Romance. "D'amour l'ardente flamme" (Marguerite) 8:38

- 11 "Au son des trompettes" (Chœur, Marguerite) 2:15

Scene 16

- 12 Invocation à la Nature. "Nature immense, impénétrable et fière" (Faust) 4:03

Scene 17

- 13 Récitatif et Chasse. "A la voûte azurée" (Méphistophélès, Faust) 3:33

Scene 18

- 14 La Course à l'Abîme. "Dans mon chœur retentit sa voix" (Faust, Chœur, Méphistophélès) 3:31

Scene 19

- 15 Pandaemonium. "Has ! Irimirukarabao ! Has !" (Chœur, Méphistophélès) 5:01

Epilogue sur la Terre. "Alors, l'Enfers se tut"
(Une Voix, Chœur)

Scene 20

- 16 Dans le Ciel. "Laus ! Hosanna !" (Chœur, Une Voix) 4:50

Apothéose de Marguerite. "Remonte au ciel, âme naïve"
(Chœur, Une Voix)

Stuart Burrows Faust
Donald McIntyre Méphistophélès
Edith Mathis Marguerite
Thomas Paul Brander · Solo in “Epilogue sur la Terre”
Judith Dickison Solo in “Dans le Ciel”

Tanglewood Festival Chorus

Chorus Master: John Oliver

Boston Boys' Choir

Chorus Master: Theodore Marier

SEIJI OZAWA



Recording: Boston, Symphony Hall, 10/1973
Executive Producer: Thomas Mowrey
Coordinating Producer: Franz Christian Wulff
Recording Supervision: Thomas Mowrey
Balance Engineer (Tonmeister): Klaus Hiemann

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As in so much of the great repertoire Seiji conducted with such feeling, his body movements, combined with his amazing conducting technique, were so easy to follow because of that.

Ann Hobson Pilot

BSO harpist, 1969–1980; principal harp, 1980–2009

CD 13 BOSTON SYMPHONY ORCHESTRA

55:18

MAURICE RAVEL (1875–1937)

- 1 **Boléro** 15'02
 - 2 **Une Barque sur l'océan** 7:41
 - 3 **Menuet antique** 6:20
 - 4 **Alborada del gracioso** 7:38
 - 5 **Pavane pour une infante défunte** 6:16
- Charles Kavalovski** *horn*
- 6 **La Valse** 12'00

Choreographic Poem for Orchestra

SEIJI OZAWA



Recording: Boston, Symphony Hall, 3/1974 (Alborada, La Valse), 4/1974 (Boléro, Une Barque, Menuet), 10/1974 (Pavane)
Executive Producer: Thomas Mowrey
Recording Producer: Thomas Mowrey
Balance Engineers (Tonmeister): Hans-Peter Schweigmann, Joachim Niss (Menuet), Joachim Niss / Gernot Westhäuser (Boléro, La Valse)
Publishers: Durand & Cie, Paris; B. Schott's Söhne, London (Une Barque); Enoch & Cie, Paris (Menuet), Eschig, Paris (Alborada, Pavane)

© 1974 (Boléro, La Valse), 1975 (Une Barque, Menuet, Alborada, Pavane) Deutsche Grammophon GmbH, Berlin

CD 14 BOSTON SYMPHONY ORCHESTRA

55:18

MAURICE RAVEL (1875–1937)

Le Tombeau de Couperin

- | | | |
|---|-------------|------|
| 1 | 1. Prélude | 3:20 |
| 2 | 2. Forlane | 5:29 |
| 3 | 3. Menuet | 4:49 |
| 4 | 4. Rigaudon | 3:09 |

Ma Mère l'Oye

- | | | |
|----|--|------|
| 5 | 1. Prélude | 3:02 |
| 6 | 2. Tableau I : Danse du rouet et scène
Dance of the Spinning Wheel and Scene | 3:08 |
| 7 | 3. Tableau II : Pavane de la Belle au bois dormant
Pavane of the Sleeping Beauty | 2:28 |
| 8 | 4. Tableau II : Les Entretiens de la Belle et de la Bête
Conversation of Beauty and the Beast | 4:32 |
| 9 | 5. Tableau IV : Petit Poucet
Tom Thumb | 5:03 |
| 10 | 6. Tableau V : Laideronnette, impératrice des pagodes
Laideronnette, Empress of the Pagodes | 4:35 |
| 11 | 7. Apo théose : Le Jardin féerique
Apotheosis: The Fairy Garden | 4:09 |

Rapsodie espagnole

- | | | |
|----|----------------------|------|
| 12 | 1. Prélude à la nuit | 4:32 |
| 13 | 2. Malagueña | 1:58 |
| 14 | 3. Habanera | 2:31 |
| 15 | 4. Feria | 5:50 |

SEIJI OZAWA

ADD

Recordings: Boston, Symphony Hall, 3/1974 (Rapsodie), 4/1974 (Ma Mère l'Oye), 10/1974 (Le Tombeau)
Executive Producer: Thomas Mowrey
Recording Producer: Thomas Mowrey
Balance Engineers (Tonmeister): Hans-Peter Schweigmann, Joachim Niss (Ma Mère l'Oye),
Joachim Niss / Gernot Westhäuser (Rapsodie)
Publisher: Durand & Cie, Paris

© 1974 (Rapsodie), 1975 (Le Tombeau, Ma Mère l'Oye) Deutsche Grammophon GmbH, Berlin

CD 15 BOSTON SYMPHONY ORCHESTRA

55:18

MAURICE RAVEL (1875–1937)

Daphnis et Chloé

Symphonie chorégraphique

Choreographic Symphony

Scenario adapted by Michel Fokine

PART I

- | | | |
|---|--------------|------|
| 1 | Introduction | 2:37 |
|---|--------------|------|
- A meadow at the edge of a sacred wood. Hills in the background. On the right, a grotto, at the entrance of which, cut out of a rock, three Nymphs are represented in an archaic sculpture. A little towards the back, on the left, a great mass of rock vaguely simulates the shape of the god Pan. In the middle ground, sheep are grazing. A clear springtime afternoon. The curtain rises on an empty stage. Youths and maidens enter, carrying baskets of gifts intended for the altar of the Nymphs. The stage gradually fills. The crowd bows down before the altar of the Nymphs. The maidens encircle the pedestals with garlands.
- | | | |
|---|------------------------------------|--|
| 2 | Danse religieuse – Religious Dance | |
| 3 | Scène – Scene | |
- In the far background, Daphnis becomes visible, preceded by his flocks. Chloé joins him. They make their way towards the altar and disappear round a corner. Daphnis and Chloé reappear in the foreground, coming to prostrate themselves before the Nymphs. The dance is interrupted. Tender emotion at the sight of the couple.

- 4 (Vif)
The maidens entice Daphnis and surround him with their dancing. Chloé feels the first pangs of jealousy.
- 5 (Vif)
Just then, she is drawn into the dance of the young men. The drover Dorcon shows himself particularly venturesome. Daphnis, in his turn, seems upset.
- 6 Danse générale – General Dance
At the end of the dance, Dorcon, emboldened, wants to kiss Chloé. Innocently, she offers her cheek.
- 7 (Vif)
But, with a brusque movement, Daphnis brushes the herdsman aside and gently approaches Chloé. The young men intervene and gently lead Daphnis away. One of them proposes a dance contest between Daphnis and Dorcon. A kiss from Chloé will be the winner's prize.
Danse grotesque de Dorcon – Dorcon's Grotesque Dance
Ironically, the crowd imitates the awkward movements of the herdsman, who ends the dance amidst general laughter.
- 8 Danse légère et gracieuse de Daphnis – The Light and Graceful Dance of Daphnis
All invite Daphnis to receive the award. Dorcon also comes forward, but is chased away by the crowd, accompanied by noisy laughter.
- 9 (Lent)
The laughter breaks off when the radiant couple formed by Daphnis and Chloé entwined is sighted. The crowd retires, leading Chloé away. Daphnis remains motionless, as if in ecstasy. Then he lies flat on the grass, his face in his hands. Lycaenion enters. She sees the young shepherd, approaches him, lifts his head, putting her hand before his eyes. Daphnis thinks it is one of Chloé's pranks. But he recognizes Lycaenion and wants to get away.
- 10 (Lent)
Lycaenion dances. As if by accident, she lets one of her veils fall. Daphnis picks it up and puts it back on her shoulders. Ironically, she continues her dance, which, more languorous, quickens till the end. Another veil falls to the ground. Again, Daphnis picks it up. Vexed, she slips away, mocking, and leaving the young shepherd very confused.
- 11 (Modérément animé)
The noises of weapons and war cries are heard coming nearer. The women cross the middle of the stage, pursued by pirates. Daphnis dreams of Chloé, perhaps in danger, and hurriedly leaves to rescue her. Chloé runs in, lost and seeking shelter. She throws herself before the altar of the Nymphs, imploring their protection. A group of brigands rushes in, sees the young maid and abducts her. Daphnis enters, looking for Chloé. On the ground, he finds a sandal which she has lost in the struggle. Mad with despair, he curses the gods who have been unable to protect the young girl and falls fainting to the ground.
- 12 (Modéré)
Coming to life, three Nymphs descend, one by one, from their pedestals on the altar.

- 13 (Modéré)
They begin a slow and mysterious dance. They notice Daphnis, lean over him and dry his tears. They revive him and lead him towards the rock. They invoke the god Pan. Gradually, the form of the god takes shape. Daphnis prostrates himself in supplication. The scene grows dark.

PART II

- 14 Scène – Même mouvement
Off-stage voices are heard. Trumpets call in the distance. The voices draw nearer. A dull light. It is the pirates' camp. A very rough coast. In the background, the sea. Pirates are seen, running hither and thither, loaded with plunder and carrying torches.
- 15 Danse guerrière – War Dance
- 16 (Un peu moins animé)
The pirates fall down drunk, and Bryaxis orders the captive to be brought in. Chloé, her hands bound, is led in by two pirates. Bryaxis commands her to dance.
- 17 Danse suppliante de Chloé – Chloé's Dance of Supplication 5:33
Chloé tries to flee. Violently, she is brought back. Desperately, she resumes her dance. A second time, she tries to escape and is again brought back. She abandons herself to despair, thinking of Daphnis.
- 18 (Assez animé)
Bryaxis wants to seduce her. She implores his mercy. Triumphant, the pirate chief bears her off.
- 19 (Lent)
Suddenly, the atmosphere seems charged with strange new elements. In places, lit by invisible hands, little fires break out. Gradually, terror seizes the whole camp. Little fauns appear on all sides and surround the pirates. The earth opens up. The fearsome shadow of Pan is profiled against the mountains in the background, making a menacing gesture. All flee in horror. On the deserted stage, Chloé holds herself motionless. A luminous crown is placed on her head. The scene seems to dissolve. It is replaced by the landscape of Part I toward the end of night.

PART III

- 20 Lever du jour – Daybreak 5:33
No sound but the murmur of the brooklets produced by the dew that flows from the rocks. Daphnis still lies stretched out in front of the grotto of the Nymphs. Gradually day breaks. Birdsong is heard. In the distance, a shepherd passes with his flock. Another shepherd crosses the back of the stage going farther away. Enter a group of shepherds looking for Daphnis and Chloé. They discover Daphnis and awaken him. Anguished, he seeks Chloé with his eyes. At last, she appears, surrounded by shepherdesses. They throw themselves into each other's arms. Daphnis notices Chloé's crown. His dream was a prophetic vision. Pan's intervention is manifest.

21 Scène – Pantomime (Les Amours de Pan et Syrinx) – Scene – Pantomime (The Tale of Pan and Syrinx)
The old shepherd Lamon explains that, if Pan has saved Chloé, it is in memory of the nymph Syrinx, with whom the god was once in love. Daphnis and Chloé mime the tale of Pan and Syrinx. Chloé depicts the young Nymph wandering in the meadow. Daphnis/Pan appears and declares his love for her. The Nymph rejects him. The god becomes more pressing. She disappears into the rushes. Desperate, he tears off some reeds, makes a flute with them and plays a melancholy air.

22 (Très lent)
Chloé reappears and depicts, in her dance, the accents of the flute. The dance becomes more and more animated, and, in a bewildered swirling, Chloé falls into the arms of Daphnis.

23 (Lent)
Before the altar of the Nymphs, he plights his troth by two ewes. Enter a group of young maidens, dressed as bacchantes. Daphnis and Chloé tenderly entwine. A group of young men invades the stage. Joyous tumult.

24 General Dance – Dance of Daphnis and Chloé – Dance of Dorcon – Final Dance – Bacchanal

Tanglewood Festival Chorus

Chorus Master: John Oliver

Doriot Anthony Dwyer *flute*

Valses nobles et sentimentales

- | | | |
|----|--------------------|------|
| 25 | 1. Modéré | 1:23 |
| 26 | 2. Assez lent | 2:17 |
| 27 | 3. Modéré | 1:54 |
| 28 | 4. Assez animé | 1:10 |
| 29 | 5. Presque lent | 1:06 |
| 30 | 6. Assez vif | 0:59 |
| 31 | 7. Moins vif | 2:38 |
| 32 | 8. Épilogue : Lent | |

SEIJI OZAWA



Recordings: Boston, Symphony Hall, 4/1974 (Valses nobles), 10/1974 (Daphnis et Chloé)

Production: Thomas Mowrey / Franz Christian Wulff

Balance Engineer (Tonmeister): Hans-Peter Schweigmann

Publisher: Durand & Cie, Paris

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CD 16 BOSTON SYMPHONY ORCHESTRA

55:18

BÉLA BARTÓK (1881–1945)

- 1 **The Miraculous Mandarin** op. 19 Sz 13 19:36
Concert Suite for Orchestra from the Pantomime

SEIJI OZAWA



Recording: Boston, Symphony Hall, 11/1975
Executive Producers: Thomas Mowrey, Rainer Brock
Recording Producers: Thomas Mowrey, Rainer Brock
Balance Engineers (Tonmeister): Hans-Peter Schweigmann, Klaus Hiemann

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Concerto for Orchestra Sz 116

- 2 1. Introduzione 9:30
3 2. Gioco delle coppie 6:26
4 3. Elegia 7:43
5 4. Intermezzo interrotto 4:02
6 5. Finale 9:24

RAFAEL KUBELIK



Recording: Boston, Symphony Hall, 11/1973
Executive Producer: Dr. Rudolf Werner
Recording Producer: Hans Weber
Balance Engineer (Tonmeister): Heinz Wildhagen

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Rafael Kubelik

Kubelik's Bartók *Concerto for Orchestra* was the best interpretation I ever played. I went on to play the piece with many other conductors after Kubelik, and nothing ever came close to his interpretation.

CECYLIA ARZEWSKI
BSO violinist, 1970–1987

ALEXANDER GLAZUNOV (1865–1936)

1 **Chant du ménestrel for Cello and Orchestra** op. 71

DMITRI SHOSTAKOVICH (1906–1975)

Concerto for Cello and Orchestra No. 2 in G major op. 126

- 2 1. Largo 13:55
- 3 2. Allegretto 4:19
- 4 3. Allegretto 14:55

Mstislav Rostropovich *cello*



Recording: Boston, Symphony Hall, 8/1975
 Executive Producer: Thomas Mowrey
 Recording Producer: Thomas Mowrey
 Balance Engineer (Tonmeister): Hans-Peter Schweigmann

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MANUEL DE FALLA (1876–1946)

El sombrero de tres picos

The Three-Cornered Hat

Ballet in two acts

- 5 Introducción 1:29

PART I

- 6 Atardecer 5:24
 Afternoon

- 7 Danza de la molinera (Fandango) 3:50
 Dance of the Miller's Wife

- 8 Las uvas 4:22
 The Grapes

PART II

- 9 Danza de los vecinos (Seguidillas) 3:28
 Dance of the Neighbours

- 10 Danza del molinero (Farruca) 7:29
 Dance of the Miller

- 11 Danza del corregidor 6:24
 Dance of the Magistrate

- 12 Danza final (Jota) 6:07
 Final Dance

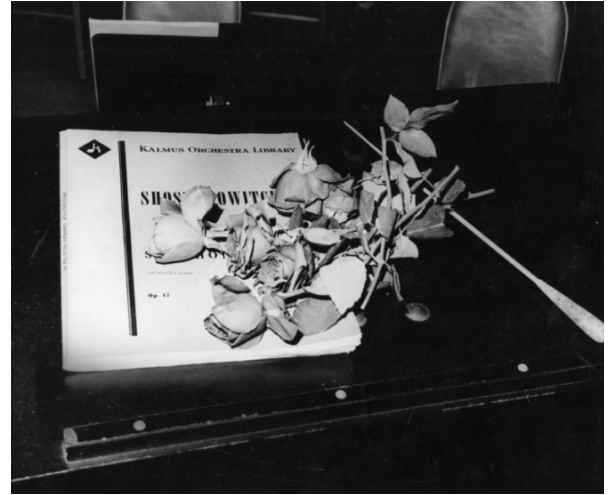
Teresa Berganza *mezzo-soprano*

SEIJI OZAWA



Recording: Boston, Symphony Hall, 10/1976
 Executive Producer: Rainer Brock
 Recording Producer:
 Balance Engineer (Tonmeister): Klaus Hiemann
 Publisher: Chester, London

© 1977 Deutsche Grammophon GmbH, Berlin



Bildunterschrift

HECTOR BERLIOZ (1803–1869)

Roméo et Juliette op. 17

Dramatic Symphony

 with choruses, vocal solos and prologue in choral recitative,
 composed after Shakespeare's tragedy

Text by Émile Deschamps

PART I

- | | | |
|---|--|------|
| 1 | Introduction: Combats – Tumulte – Intervention du Prince
Fighting – Tumult – Intervention of the Prince | 4:53 |
| 2 | Prologue: "D'anciennes haines endormies" (mezzo-soprano, chorus) | 4:31 |
| 3 | Strophes: "Premiers transports que nul n'oublie!" (mezzo-soprano, chorus) | 5:56 |
| 4 | Récitatif: "Bientôt de Roméo la pâle rêverie" (tenor, chorus)
Scherzetto: "Mab, la messagère fluette et légère!" (tenor, chorus)
"Bientôt la mort est souveraine" (chorus) | 3:20 |

PART II

- | | | |
|---|---|-------|
| 5 | Roméo seul – Tristesse – Bruit lointain de bal et de concert – Grande fête chez Capulet
Romeo alone – Sadness – Distant sounds of music and dancing – Great festivities at the Capulets' | 13:03 |
|---|---|-------|

PART III

- | | | |
|---|---|-------|
| 6 | Nuit sereine – Le jardin de Capulet, silencieux et désert –
Les jeunes Capulets, sortant de la fête, passent en chantant des réminiscences de la musique du bal
Serene night – The Capulets' garden, silent and deserted –
The young Capulets pass on their way home, singing snatches of the music of the ball
"Ohé! Capulets, bonsoir!" (chorus)
Scène d'amour
Love scene | 18:42 |
|---|---|-------|

PART IV

- | | | |
|---|--|------|
| 1 | La reine Mab, ou la fée des songes
Queen Mab, the Dream Fairy (Scherzo) | 8:55 |
|---|--|------|

PART V

- | | | |
|---|---|------|
| 2 | Convoi funèbre de Juliette
Juliet's funeral cortège
"Jetez des fleurs pour la vierge expirée!" (chorus) | 9:02 |
|---|---|------|

PART VI

- | | | |
|---|--|------|
| 3 | Roméo au tombeau des Capulets:
Romeo at the tomb of the Capulets: | 7:40 |
| 4 | Invocation – Réveil de Juliette –
Invocation – Juliet's awakening – | |
| 5 | Joie délirante, désespoir, dernières angoisses et mort des deux amants
Frenzied joy, despair, final agony and death of the two lovers | |

PART VII

- | | | |
|---|--|------|
| 6 | Final: La foule accourt au cimetière – Récitatif et Air du Père Laurence
Finale: the crowd rushes to the cemetery – Recitative and air of Friar Laurence
"Quoi! Roméo de retour! Roméo!" (chorus)
Récitatif: "Je vais dévoiler le mystère" (Laurence, chorus) | 5:09 |
| 7 | Air: "Pauvres enfants que je pleure" (Laurence)
Rixe des Capulets et des Montaigus
Brawling between the Capulets and Montagues | 9:15 |
| 8 | "Mais notre sang rougit leur glaive!" (chorus)
"Silence! malheureux!" (Laurence, chorus)
Serment de réconciliation
Oath of reconciliation | |
| 9 | "Jurez donc, par l'auguste symbole" (Laurence, chorus) | 4:52 |

Julia Hamari *mezzo-soprano*

Jean Dupouy *tenor*

José van Dam *bass-baritone* (La Père Laurence)

New England Conservatory Chorus

Chorus Master: Lorna Cooke deVaron

SEIJI OZAWA



Recording: Boston, Symphony Hall, 10/1975

Executive Producer: Thomas Mowrey

Recording Producer: Hans-Peter Schweigmann

Balance Engineer (Tonmeister): Hans-Peter Schweigmann

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Of the many Ozawa/BSO recordings I was involved in, the French repertoire we recorded in 1986 in a remarkably short time, during a very busy season, really stands out for me. Though Seiji was making an effort in that period to have the orchestra develop a more German sort of sound, these sessions reinforced my sense of how very good he always was with French repertoire.

EDWIN BARKER

BSO principal bass, 1977–present

Bildunterschrift





Michael Tilson Thomas

CD 20 BOSTON SYMPHONY ORCHESTRA

55:18

CHARLES IVES (1874–1954)

Three Places in New England

- | | | |
|---|--|------|
| 1 | 1. The "St. Gaudens" in Boston Common (Col. Shaw and his Colored Regiment) | 8:35 |
| 2 | 2. Putnam's Camp, Redding, Connecticut | 6:01 |
| 3 | 3. The Housatonic at Stockbridge | 3:49 |

MICHAEL TILSON THOMAS

Symphony No. 4

- | | | |
|---|---------------------------------|-------|
| 4 | 1. Prelude. Maestoso | 3:15 |
| 5 | 2. Allegretto | 11:58 |
| 6 | 3. Fugue. Andante moderato | 7:36 |
| 7 | 4. Very slowly – Largo maestoso | 8:00 |

Tanglewood Festival Chorus Chorus Master: John Oliver

Jerome Rosen *piano*

SEIJI OZAWA

- | | | |
|---|---------------------------------|------|
| 8 | Central Park in the Dark | 7:11 |
|---|---------------------------------|------|

MICHAEL TILSON THOMAS

AUDIO

Recordings: Boston, Symphony Hall, 1/1970 (Three Places), 2/1976 (Symphony, Central Park)

Executive Producers: Karl Faust (Three Places), Thomas Mowrey (Symphony, Central Park)

Recording Producers: Rainer Brock (Three Places), Thomas Mowrey (Symphony), John McClure (Central Park)

Balance Engineer (Tonmeister): Günter Herrmanns (Three Places), Hans-Peter Schweigmann (Symphony, Central Park)

Publisher: Mercury Music / Theodore Presser, Bryn Mawr, PA (Three Places) · Associated Music Publishers, New York (Symphony)

Boelke-Bomart, Hillsdale, NY (Central Park)

© 1970 (Three Places), 1977 (Symphony, Central Park) Deutsche Grammophon GmbH, Berlin

CD 21 BOSTON SYMPHONY ORCHESTRA

55:18

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Symphony No. 5 in E minor op. 64

- | | | |
|---|--|-------|
| 1 | 1. Andante – Allegro con anima | 16:01 |
| 2 | 2. Andante cantabile, con alcuna licenza | 14:22 |
| 3 | 3. Valse. Allegro moderato | 6:15 |
| 4 | 4. Finale. Andante maestoso | 15:08 |

SEIJI OZAWA



Recording: Boston, Symphony Hall, 2/1977
Executive Producer: Rainer Brock
Recording Producer: Rainer Brock
Balance Engineer (Tonmeister): Klaus Hiemann

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CD 22 BOSTON SYMPHONY ORCHESTRA

62:06

JOHANNES BRAHMS (1833–1897)

Symphony No. 1 in C minor op. 68

- | | | |
|---|---|-------|
| 1 | 1. Un poco sostenuto – Allegro | 12:41 |
| 2 | 2. Andante sostenuto | 10:33 |
| 3 | 3. Un poco allegretto e grazioso | 5:12 |
| 4 | 4. Adagio – Più andante – Allegro non troppo, ma con brio | 15:48 |

SEIJI OZAWA



Recording: Boston, Symphony Hall, 4/1977
Executive Producer: Rainer Brock
Recording Producer: Rainer Brock
Balance Engineer (Tonmeister): Klaus Hiemann

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Seiji Ozawa

CD 23 BOSTON SYMPHONY ORCHESTRA

55:18

OTTORINO RESPIGHI (1879–1936)

Pini di Roma

The Pines of Rome
Symphonic Poem

- | | | |
|---|--|------|
| 1 | 1. I pini di Villa Borghese | 2:40 |
| 2 | 2. Pini presso una catacomba | 7:01 |
| 3 | 3. I pini del Gianicolo | 7:07 |
| 4 | 4. I pini della Via Appia
Tempo di marcia | 4:58 |

Feste romane

Roman Festivals
Symphonic Poem

- | | | |
|---|----------------|------|
| 5 | 1. Circenses | 4:29 |
| 6 | 2. Il giubileo | 6:37 |
| 7 | 3. L'ottobrata | 7:39 |
| 8 | 4. La Befana | 5:13 |

Fontane di Roma

The Fountains of Rome
Symphonic Poem

- | | | |
|----|---|------|
| 9 | 1. La fontana di Valle Giulia all'alba | 4:29 |
| 10 | 2. La fontana del Tritone al mattino | 2:36 |
| 11 | 3. La fontana di Trevi al meriggio | 3:34 |
| 12 | 4. La fontana di Villa Medici al tramonto | 5:21 |

SEIJI OZAWA



Recording: Boston, Symphony Hall, 10/1977
Production & Recording Supervision: Rainer Brock
Recording Engineer: Klaus Hiemann
Publisher: Ricordi, Milan

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CD 24 BOSTON SYMPHONY ORCHESTRA

51:25

OTTORINO RESPIGHI (1879–1936)

Antiche danze ed arie per liuto

Ancient Airs and Dances for Lute
Free Transcription for Small Orchestra

SUITE I

- | | | |
|---|--|------|
| 1 | 1. Simone Molinaro: Balletto detto "Il conte Orlando" (1599) | 3:02 |
| 2 | 2. Vincenzo Galilei: Gagliarda (c. 1520) | 3:22 |
| 3 | 3. Anon.: Villanella (Fine sec. XVI) | 5:22 |
| 4 | 4. Anon.: Passo mezzo e mascherada (Fine sec. XVI) | 3:43 |

SUITE II

- | | | |
|---|--|------|
| 5 | 1. Fabrizio Caroso: Laura Soave, Balletto con gagliarda, saltarelle e canario (1581) | 4:17 |
| 6 | 2. Jean-Baptiste Besard: Danza rustica (1617) | 4:06 |
| 7 | 3. Anon. / Marin Mersenne: Campanae parisiensis – Aria (Sec. XVII) | 5:56 |
| 8 | 4. Bernardo Gianoncelli, detto Il Bernadello: Bergamasca (1650) | 5:19 |

SUITE III

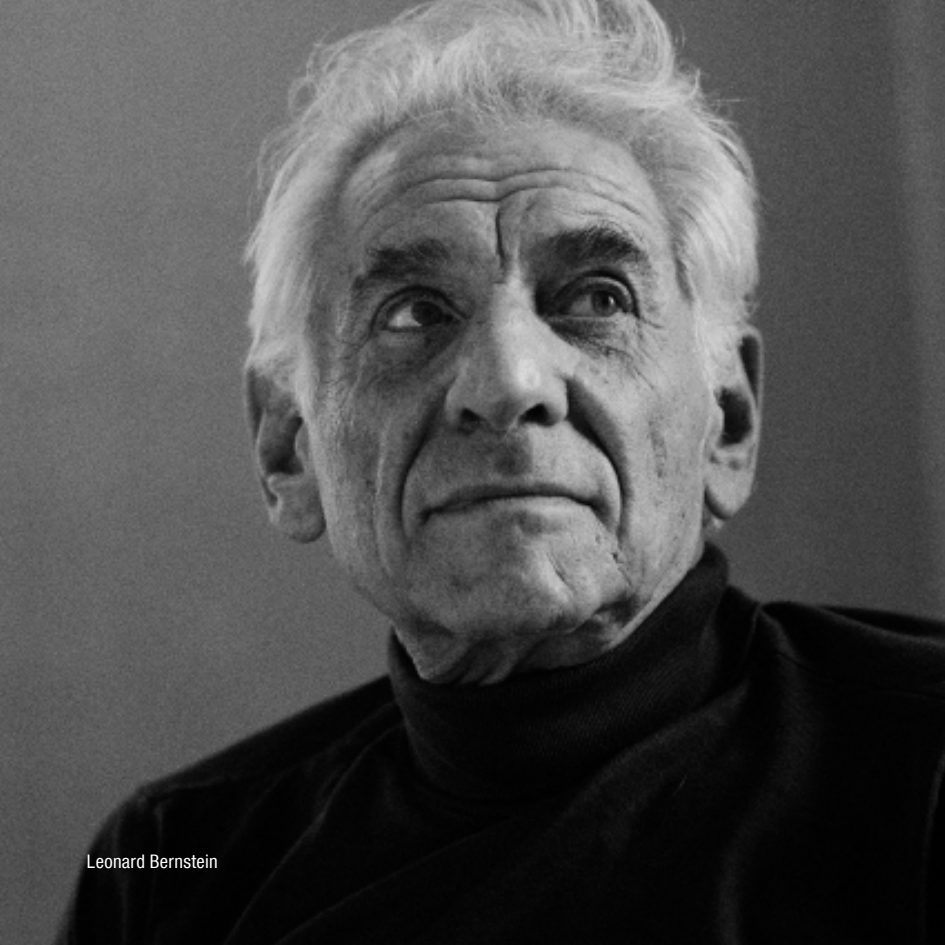
- | | | |
|----|---|------|
| 9 | 1. Anon.: Italiana (Fine sec. XVI) | 2:49 |
| 8 | 2. Jean-Baptiste Besard: Arie di corte (Sec. XVI) | 6:35 |
| 9 | 3. Anon. Siciliana (Fine sec. XVI) | 3:13 |
| 10 | 4. Lodovico Roncalli: Passacaglia (1692) | 3:52 |

SEIJI OZAWA



Recording: Boston, Symphony Hall,
Production and Recording Supervision: Rainer Brock / Thomas Mowrey
Balance Engineers (Tonmeister): Klaus Hiemann / Hans-Peter Schweigmann
Publisher: Ricordi, Milan

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Leonard Bernstein

CD 25 BOSTON SYMPHONY ORCHESTRA

55:18

FRANZ LISZT (1811–1886)

A Faust Symphony S 108

- | | | |
|---|-------------------|-------|
| 1 | 1. Faust | 29:41 |
| 2 | 2. Gretchen | 23:02 |
| 3 | 3. Mephistopheles | 24:20 |
- Final Chorus "Alles Vergängliche ist nur ein Gleichnis"

Kenneth Riegel *tenor*

Tanglewood Festival Chorus

Chorus Master: John Oliver

LEONARD BERNSTEIN

ADCD

Recording: Boston, Symphony Hall, 7/1976

Executive Producer: Thomas Mowrey

Recording Producer: Thomas Mowrey

Balance Engineer (Tonmeister): Günter Hermanns

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CD 26 BOSTON SYMPHONY ORCHESTRA

55:18

NIKOLAI RIMSKY-KORSAKOV (1844–1908)

Scheherazade op. 35

- | | | |
|---|--|-------|
| 1 | 1. The Sea and Sindbad's Ship | 10:20 |
| 2 | 2. The Story of the Kalender Prince | 12:12 |
| 3 | 3. The Young Prince and the Young Princess | 10:02 |
| 4 | 4. Festival at Baghdad – The Sea – The Shipwreck | 12:18 |

Joseph Silverstein *violin*

SEIJI OZAWA



Recording: Boston, Symphony Hall, 4/1977
Executive Producer: Rainer Brock
Recording Producer: Rainer Brock
Balance Engineer (Tonmeister): Klaus Hiemann

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BÉLA BARTÓK (1881–1945)

Music for Strings, Percussion, and Celesta Sz 106

- | | | |
|---|-----------------------|------|
| 5 | 1. Andante tranquillo | 8:51 |
| 6 | 2. Allegro | 7:37 |
| 7 | 3. Adagio | 7:42 |
| 8 | 4. Allegro molto | 7:22 |

SEIJI OZAWA



Recording: Boston, Symphony Hall, 11/1976
Executive Producer: Rainer Brock

Recording Producer: Rainer Brock
Balance Engineer (Tonmeister): Klaus Hiemann

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CD 27 BOSTON SYMPHONY ORCHESTRA

55:18

GUSTAV MAHLER (1860–1911)

Symphony No. 1 in D major

- | | | |
|---|--|-------|
| 1 | 1. Langsam. Schleppend. Wie ein Naturlaut. Im Anfang sehr gemächlich | 15:40 |
| 2 | "Blumine". Andante allegretto | 5:52 |
| 3 | 2. Kräftig bewegt, doch nicht zu schnell – Trio. Recht gemächlich | 7:28 |
| 4 | 3. Feierlich und gemessen, ohne zu schleppen | 11:10 |
| 5 | 4. Stürmisch bewegt | 19:51 |

SEIJI OZAWA



Recording: Boston, Symphony Hall, 10/1977
Executive Producer: Rainer Brock
Recording Producer: Rainer Brock
Balance Engineer (Tonmeister): Klaus Hiemann

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I also have very strong memories of the Mahler First recorded by DG during my first week on the job with the orchestra at Symphony Hall. It was so inspirational being part of this great ensemble in that wonderful hall, and, on an even more personal note, the producers really captured the sound of the bass solo in the third movement so convincingly.

EDWIN BARKER

BSO principal bass, 1977–present

ALBAN BERG (1885–1935)

Concerto for Violin and Orchestra “To the memory of an angel”

- | | | |
|---|--|-------|
| 1 | 1. Andante – Allegretto | 10:52 |
| 2 | 2. Allegro (ma sempre rubato, frei wie eine Kadenz) – Adagio | 14:44 |

IGOR STRAVINSKY (1882–1971)

Violin Concerto in D

- | | | |
|---|--------------|------|
| 3 | 1. Toccata | 5:54 |
| 4 | 2. Aria I | 4:10 |
| 5 | 3. Aria II | 5:13 |
| 6 | 4. Capriccio | 5:54 |

Itzhak Perlman *violin*

SEIJI OZAWA



Recordings: Boston, Symphony Hall, 2/1978 (Stravinsky), 11/1978 (Berg)

Executive Producer: Rainer Brock

Recording Producer: Rainer Brock

Balance Engineers (Tonmeister): Hans-Peter Schweigmann (Stravinsky), Klaus Hiemann (Berg)

Publisher: Boosey & Hawkes / Schott Musikverlage International Mainz (Stravinsky)

© 1979 (Stravinsky), 1980 (Berg) Deutsche Grammophon GmbH, Berlin

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Swan Lake op. 20

Ballet in four acts

Scenario by W. P. Begitschew & F. W. Geltzer

- | | | |
|---|---|------|
| 1 | Introduction. Moderato assai – Allegro non troppo – Tempo I | 2:52 |
|---|---|------|

ACT I

- | | | |
|----|--|------|
| 2 | 1. Scène. Allegro giusto | 2:57 |
| 3 | 2. Valse. Tempo di valse | 7:10 |
| 4 | 3. Scène. Allegro moderato | 3:49 |
| 5 | 4. Pas de trois | 2:26 |
| | I. Intrada. Allegro | |
| 6 | II. Andante sostenuto | 3:20 |
| 7 | III. Allegro semplice – Presto | 1:15 |
| 8 | IV. Moderato | 1:15 |
| 9 | V. Allegro | 1:14 |
| 10 | VI. Coda. Allegro vivace | 1:38 |
| 11 | 5. Pas de deux | 7:44 |
| 12 | I. Tempo di valse ma non troppo vivo, quasi moderato | |
| | II. Andante – Allegro | |
| 13 | III. Tempo di valse | 1:37 |
| 14 | IV. Coda. Allegro molto vivace | 1:57 |
| 15 | 6. Pas d'action. Andantino quasi moderato – Allegro | 3:51 |
| | 7. Sujet | |
| 16 | 8. Danse des couples. Tempo di polacca | 6:49 |
| 17 | 9. Finale. Sujet. Andante | 2:38 |

ACT II

18	10. Scène. Moderato	2:34
19	11. Scène. Allegro moderato – Moderato – Allegro vivo	5:33
20	12. Scène. Allegro – Moderato assai quasi andante	3:28
21	13. Danses des cygnes	2:25
	I. Tempo di valse	
22	II. Moderato assai	1:46
23	III. Tempo di valse	1:42
24	IV. Allegro moderato	1:29
25	V. Pas d'action. Andante – Andante non troppo – Tempo I – Allegro	7:21

CD 30 BOSTON SYMPHONY ORCHESTRA

55:18

1	VI. Tempo di valse	1:26
2	VII. Coda. Allegro vivo	1:30
3	14. Scène. Moderato	2:37

ACT III

4	15. Allegro giusto	2:37
5	16. Danses du corps de ballet et des nains. Moderato assai – Allegro vivo	2:51
6	17. Scène. Sortie des invités et valse. Allegro – Tempo di valse	6:40
7	18. Scène. Allegro – Allegro giusto	1:40
8	19. Pas de six. Intrada. Moderato assai	2:41
9	Variation 1. Allegro – Variation II. Andante con moto	4:55
10	Variation 3. Moderato – Variation IV. Allegro	1:28
11	Variation 5. Moderato – Allegro semplice – Coda. Allegro molto	3:07
12	20. Danse hongroise. Czardas. Moderato assai – Allegro moderato – Vivace	3:03
13	20a. Danse russe. Moderato – Andante semplice – Allegro vivo – Presto	4:29
14	21. Danse espagnole. Allegro non troppo (Tempo di bolero)	2:47
15	22. Danse napolitaine. Allegro moderato – Andantino quasi moderato – Presto	2:09



Seiji Ozawa and ???

I had occasion to play a number of the cadenza-like harp passages in Seiji's recording of Tchaikovsky's complete *Swan Lake*. This was just the sort of colorful, illustrative music that he had a particularly strong feel for, and his conducting was so dance-like you felt as if you were dancing with a good partner.

Ann Hobson Pilot

BSO harpist, 1969–1980; principal harp, 1980–2009

- | | | |
|----|---|------|
| 16 | 23. Mazurka. Tempo di mazurka | 3:58 |
| 17 | 24. Scène. Allegro – Valse – Allegro vivo | 3:31 |

ACT IV

- | | | |
|----|--|------|
| 18 | 25. Entr'acte. Moderato | 4:57 |
| | 26. Scène. Allegro non troppo | |
| 19 | 27. Danses des petits cygnes. Moderato | 5:37 |
| 20 | 28. Scène. Allegro agitato – Molto meno mosso – Allegro vivace | 3:13 |
| 21 | 29. Scène finale. Andante – Allegro agitato – Alla breve. Moderato e maestoso – Moderato | 5:39 |

Joseph Silverstein *violin*

Jules Eskin *cello*

Bernard Zighera *harp*

Armando Ghitalla *trumpet*

SEIJI OZAWA



Recording: Boston, Symphony Hall, 11/1978
 Executive Producer: Rainer Brock
 Recording Producer: Rainer Brock
 Balance Engineer (Tonmeister): Klaus Hiemann

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CD 31 BOSTON SYMPHONY ORCHESTRA

55:18

WOLFGANG AMADEUS MOZART (1756–1791)

Concerto for Clarinet and Orchestra in A major K 622

- | | | |
|---|-------------------|-------|
| 1 | 1. Allegro | 12:27 |
| 2 | 2. Adagio | 7:03 |
| 3 | 3. Rondo. Allegro | 10:15 |

Harold Wright *clarinet*

Concerto for Bassoon and Orchestra in B flat major K.191

- | | | |
|---|-----------------------------|------|
| 4 | 1. Allegro | 5:56 |
| 5 | 2. Andante ma adagio | 6:34 |
| 6 | 3. Rondo. Tempo di Menuetto | 4:08 |

Sherman Walt *bassoon*

SEIJI OZAWA



Recording: Boston, Symphony Hall, 11/1978
 Executive Producer: Rainer Brock
 Recording Producer: Rainer Brock
 Balance Engineer (Tonmeister): Klaus Hiemann

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TÔRU TAKEMITSU (1930–1996)

7 **Quatrain** 16:54
for clarinet, violin, cello, piano and orchestra

8 **A Flock descends into the Pentagonal Garden** 12:52

Tashi:

Peter Serkin *piano*

Ida Kavafian *violin*

Fred Sherry *cello*

Richard Stoltzman *clarinet*

SEIJI OZAWA



Recording: Boston, Symphony Hall, 3/1977 (Quatrain), 12/1978 (A Flock)

Executive Producer: Rainer Brock

Recording Producer:

Balance Engineer (Tonmeister):

Publisher: Editions Salabert

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CD 32 BOSTON SYMPHONY ORCHESTRA

55:18

GABRIEL FAURÉ (1845–1924)

Pelleás et Mélisande op. 80

- | | | |
|---|--|------|
| 1 | 1. Prélude. Quasi Adagio | 6:21 |
| 2 | 2. Fileuse. Andantino quasi Allegretto | 2:36 |
| 3 | Chanson de Mélisande | 3:04 |
| 4 | 3. Sicilienne. Allegretto molto moderato | 4:05 |
| 5 | 4. Molto Adagio (La mort de Mélisande) | 4:34 |

6 **Après un rêve** op. 7/1 3:16

7 **Pavane** op. 50 6:46

8 **Élegie** op. 24 6:50

Dolly Suite op. 56

- | | | |
|----|--|------|
| 9 | 1. Berceuse. Allegretto moderato | 2:39 |
| 10 | 2. Mi-A-Ou. Allegro vivo – Più lento – Allegro | 2:17 |
| 11 | 3. Le Jardin de Dolly. Andantino | 2:57 |
| 12 | 4. Kitty-Valse. Tempo di Valse | 3:11 |
| 13 | 5. Tendresse. Andante | 4:24 |
| 14 | 6. Le Pas Espagnol. Allegro | 2:44 |

Lorraine Hunt Lieberson *soprano*

Jules Erskin *cello*

Tanglewood Festival Chorus

Chorus Master: John Oliver

SEIJI OZAWA



Recording: Boston, Symphony Hall, 11/1986

Executive Producer: Hanno Rinke

Recording Producer: Werner Mayer

Balance Engineer (Tonmeister): Hans-Peter Schweigmann

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CD 33 BOSTON SYMPHONY ORCHESTRA

55:18

SERGEI PROKOFIEV (1891–1953)

Romeo and Juliet op. 64

Ballet in four acts and nine scenes

ACT I

- 1 Introduction 2:49

Scene 1

- 2 2. Romeo (*reflective*). Andante 1:27
3 3. The street awakens. Allegretto 2:09
4 4. Morning dance. Allegro 2:10
5 5. The quarrel. Allegro brusco 1:12
6 6. The fight. Presto 2:40
7 7. The Prince's decree. Andante 1:07
8 8. Interlude 1:37

Scene 2

- 9 9. Preparations for the ball (*Juliet and the nurse*). Andante assai. Scherzando 1:12
10 10. Juliet the young girl. Vivace 3:24
11 11. Arrival of the guests (*Minuet*). Assai moderato 3:33
12 12. Masks (*Romeo, Mercutio & Benvolio*). Moderato marciale 2:45
13 13. The knights' dance (*Juliet's and Paris's dance*). Allegro pesante 3:08
14 14. Juliet's variation. Moderato (quasi Allegretto) 3:10
15 15. Mercutio. Allegro giocoso 2:31
16 16. Madrigal. Andante tenero 3:20
17 17. Tybalt recognizes Romeo. Allegro 1:48
18 18. Gavotte (*Departure of the guests*). Allegro 3:49
19 19. Balcony scene. Larghetto 3:15
20 20. Romeo's variation. Allegretto amoroso 0:56

21. Romeo and Juliet's love dance. Andante 5:04

ACT II

Scene 3

22. Folk dance. Allegro giocoso 3:30
23. Romeo and Mercutio. Andante teneroso 6:24
24. Dance of the five couples. Vivo 2:27
25. Dance with mandolins. Vivace 2:27

CD 34 BOSTON SYMPHONY ORCHESTRA

55:18

1. The Nurse (*looking for Romeo*). Adagio scherzoso 2:45
2. The Nurse delivers Juliet's letter to Romeo. Vivace 2:45

Scene 4

3. Romeo at Friar Laurence's. Andante espressivo 3:28
4. Juliet at Friar Laurence's. Lento 3:28

Scene 5

5. The people continue to make merry. Vivo 3:11
6. More merrymaking (*Folk dance repeated*). Allegro giocoso 3:11
7. Tybalt meets Mercutio. Moderato 1:55
8. Tybalt and Mercutio fight. Precipitato 1:30
9. Mercutio dies. Moderato 2:40
10. Romeo resolves to avenge Mercutio's death. Andante. Animato – Presto 2:31
11. Finale of Act II (*Cortège with Tybalt's body*). Adagio drammatico 2:31

ACT III

12. Introduction. Andante 1:16

Scene 6

13. Romeo and Juliet. Lento 1:01
14. The last farewell. Andante – Adagio 4:51
15. 40. The Nurse (*announces Juliet's parents and Paris*) Andante assai – Più mosso con effetto 1:48
16. 41. Juliet refuses to marry Paris. Vivace – Allegro pesante 2:15
17. 42. Juliet alone. Adagio 1:21
18. 43. Interlude. Adagio (L'istesso tempo) 1:25

Scene 7

19. 44. At Friar Laurence's (*Friar Laurence gives Juliet a sleeping potion*). Andante 2:17
20. 45. Interlude. L'istesso tempo 0:24

Scene 8

21. 46. Juliet's bedroom. Moderato tranquillo – Andante dolente 1:01
22. 47. Juliet alone. Andante – Adagio – Andante 3:24
23. 48. Morning serenade (*with mandolins*). Andante giocoso 2:34
24. 49. Dance of the girls with the lilies. Andante con eleganza 2:11
25. 50. At Juliet's bedside. Andante – Adagio 1:54

ACT IV (EPILOGUE)

Scene 9

26. 51. Juliet's funeral (*and Romeo's death*). Adagio funebre 5:08
27. 52. Death of Juliet. Adagio (meno mosso del tempo precedente) 5:43

SEIJI OZAWA



Recording: Boston, Symphony Hall, 10/1986
Executive Producer: Hanno Rinke
Recording Producer: Wolfgang Stengel
Balance Engineer (Tonmeister): Hans-Peter Schweigmann
Publisher: Kalmus, New York

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Krystian Zimerman, Seiji Ozawa

CD 35 BOSTON SYMPHONY ORCHESTRA

55:18

FRANZ LISZT (1811–1886)

Piano Concerto No. 1 in E flat major S 124

- | | | |
|---|---|------|
| 1 | 1. Allegro maestoso | 5:31 |
| 2 | 2. Quasi adagio – Allegretto vivace – Allegro animato | 8:54 |
| 3 | 3. Allegro marziale animato – Presto | 4:03 |

Piano Concerto No. 2 in A major S 125

- | | | |
|---|--|------|
| 4 | Adagio sostenuto assai – Allegro agitato assai – | 7:27 |
| 5 | Allegro moderato – Allegro deciso – | 8:19 |
| 6 | Marziale un poco meno allegro – | 4:23 |
| 7 | Allegro animato – Stretto (molto accelerando) | 1:44 |

Totentanz (Danse macabre) S 126

Paraphrase on “Dies irae” for Piano and Orchestra

- | | | |
|---|--|-------|
| 8 | Andante – Allegro – Allegro moderato (Var. I & II) – Molto vivace (Var. III) – Lento (Var. IV) – (Var. V) – Sempre allegro (ma non troppo) – Un poco meno allegro – Presto – Allegro animato | 15:12 |
|---|--|-------|

Krystian Zimerman *piano*

SEIJI OZAWA



Recording: Boston, Symphony Hall, 4/1987

Executive Producer: Hanno Rinke

Recording Producer: Wolfgang Stengel

Balance Engineer (Tonmeister): Hans-Peter Schweigmann

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EMMANUEL CHABRIER (1841–1894)

1 España 6:13

Rhapsody for Orchestra

CHARLES GOUNOD (1818–1893)

Faust

Ballet Music

2 1. Allegretto. Tempo di valse 2:36

3 2. Adagio 4:06

Hélène et les jeunes Troyennes – Cleopâtre et les jeunes Nubiennes

4 3. Allegretto 1:48

Entrée des jeunes Nubiennes

5 4. Moderato maestoso 1:46

Variation de Cleopâtre

6 5. Moderato con moto 2:55

Entrée des jeunes Troyennes

7 6. Allegretto 2:04

Variation d'Hélène

8 7. Allegro vivo 2:36

Final – Entrée de Phryné

AMBROISE THOMAS (1811–1896)

9 Mignon 8:04
Overture

JACQUES OFFENBACH (1819–1880) / MANUEL ROSENTHAL (1904–2003)

Gaîté Parisienne (excerpts)

10 Overture 2:23

11 2. Polka 1:36

12 6. Allegro 1:03

13 8. Valse. Lento 2:24

14 11. Allegro vivo 5:20

12. Valse

13. Allegro vivace – Misterioso – Lento

14. Valse. Moderato

15 16. Cancan. Allegro 1:37

16 22. Vivo 4:45

23. Barcarolle. Allegro moderato

SEIJI OZAWA



Recording: Boston, Symphony Hall, 11/1986

Executive Producer: Hanno Rinke

Recording Producers: Werner Mayer, Cord Garben

Balance Engineer (Tonmeister): Hans-Peter Schweigmann

Publisher: Editions Mario Bois, Bureau de Musique, Paris (Offenbach / Rosenthal)

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FRANCIS POULENC (1899–1963)

Gloria

for Soprano, Mixed Chorus, and Orchestra

- | | | |
|---|---------------------------------|------|
| 1 | 1. Gloria in excelsis Deo | 2:23 |
| 2 | 2. Laudamus te | 2:48 |
| 3 | 3. Domine Deus, Rex coelestis | 4:35 |
| 4 | 4. Domine Fili, Domine Deus | 1:20 |
| 5 | 5. Domine Deus, Agnus Dei | 2:23 |
| 6 | 6. Qui sedes ad dexteram Patris | 2:23 |

Stabat Mater

for Soprano, Mixed Chorus, and Orchestra

- | | | |
|----|-----------------------------|------|
| 7 | 1. Stabat Mater dolorosa | 3:54 |
| 8 | 2. Cuius animam gementem | 0:55 |
| 9 | 3. O quam tristis | 2:17 |
| 10 | 4. Quae moerebat | 1:18 |
| 11 | 5. Quis est homo | 1:15 |
| 12 | 6. Vidit suum | 3:29 |
| 13 | 7. Eia, Mater | 1:02 |
| 14 | 8. Fac ut ardeat | 2:02 |
| 15 | 9. Sancta Mater | 2:58 |
| 16 | 10. Fac ut portem | 3:38 |
| 17 | 11. Inflammatus et accensus | 1:46 |
| 18 | 12. Quando corpus morietur | 3:44 |



Bildunterschrift

Kathleen Battle *soprano***Tanglewood Festival Chorus**

Chorus Master: John Oliver

SEIJI OZAWA

Recording: Boston, Symphony Hall, 11/1987

Executive Producer: Hanno Rinke

Recording Producer: Cord Garben

Balance Engineer (Tonmeister): Hans-Peter Schweigmann

Publisher: Éditions Salabert, Paris

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Seiji Ozawa and Anne-Sophie Mutter

CD 38 BOSTON SYMPHONY ORCHESTRA

55:18

BÉLA BARTÓK (1881–1945)

Concerto for Violin and Orchestra No. 2 Sz 112

- | | | |
|---|--|-------|
| 1 | 1. Allegro non troppo | 16:16 |
| 2 | 2. Andante tranquillo – Allegro scherzando – Tempo I | 9:58 |
| 3 | 3. Allegro molto | 12:13 |

NORBERT MORET (1921–1998)

En rêve

Concerto for Violin and Chamber Orchestra

- | | | |
|---|--|------|
| 4 | 1. Lumière vaporeuse. Mystérieux et envoûtant | 7:13 |
| 5 | 2. Dialogue avec l'Étoile | 5:44 |
| 6 | 3. Azur fascinant (Sérénade tessinoise). Exubérant, un air de fête | 6:40 |

Anne-Sophie Mutter *violin*

SEIJI OZAWA



Recording: Boston, Symphony Hall, 2/1991
Executive Producers: Alison Ames, Dr. Steven Paul
Recording Producer: Christopher Alder
Balance Engineer (Tonmeister): Günter Hermanns
Publishers: Boosey & Hawkes (Bartók), Edition Moret (MS)

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BENJAMIN BRITTEN (1913–1976)

Four Sea Interludes op. 33a
from the opera *Peter Grimes*

- | | | |
|---|---------------------------------------|------|
| 1 | 1. Dawn. Lento e tranquillo | 3:41 |
| 2 | 2. Sunday Morning. Allegro spiritoso | 4:02 |
| 3 | 3. Moonlight. Andante comodo e rubato | 5:00 |
| 4 | 4. Storm. Presto con fuoco | 5:28 |

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No. 7 in A major op. 92

- | | | |
|---|----------------------------|-------|
| 5 | 1. Poco sostenuto – Vivace | 16:20 |
| 6 | 2. Allegretto | 9:48 |
| 7 | 3. Presto | 10:25 |
| 8 | 4. Allegro con brio | 8:39 |

LEONARD BERNSTEIN



Live Recording: Lenox, Tanglewood Music Center, 8/1990
Executive Producers: Alison Ames, Richard L. Kaye
Recording Producer: Louise De La Fuente
Balance Engineer (Tonmeister): Louise De La Fuente
Publisher: Boosey & Hawkes (Britten)

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FRANCIS POULENC (1899–1963)

Concerto in G minor
for Organ, Strings, and Timpani

- | | | |
|---|--|------|
| 1 | 1. Andante – Allegro giocoso – | 5:23 |
| 2 | 2. Subito Andante moderato – | 7:07 |
| 3 | 3. Tempo allegro, Molto agitato – Très calme. Lent – Tempo de l'Allegro initial –
Tempo Introduction: Largo | 9:54 |

Simon Preston *organ*
Everett Firth *timpani*

Concert champêtre
for Harpsichord and Orchestra

- | | | |
|---|-------------------|-------|
| 4 | 1. Allegro molto | 10:19 |
| 5 | 2. Andante | 7:07 |
| 6 | 3. Finale. Presto | 7:41 |

Trevor Pinnock *harpsichord*

SEIJI OZAWA



Live Recordings: Boston, Symphony Hall, 11/1991 (Concert champêtre) & 12/1991 (Concerto)
Executive Producer: Alison Ames
Recording Producer: Christian Gansch
Balance Engineer (Tonmeister): Hans-Peter Schweigmann
Publisher: Éditions Salabert, Paris

© 1993 (Concerto), 1995 (Concert champêtre) Deutsche Grammophon GmbH, Berlin



Charles Dutoit

SOFIA GUBAIDULINA (*1931)

7 **Offertorium**

Concerto for Violin and Orchestra

Gidon Kremer *violin*

CHARLES DUTOIT



Recording: Boston, Symphony Hall, 4/1988

Executive Producer: Hanno Rinke

Recording Producer: Thomas Frost

Balance Engineer (Tonmeister): John Newton

Publisher: Sikorski Musikverlag

© 1989 Deutsche Grammophon GmbH, Berlin

35:34

FELIX MENDELSSOHN (1809–1847)

A Midsummer Night's Dream

Music to Shakespeare's Play

- 1 **Overture** op. 21 11:55

- Incidental Music** op. 61
- 2 1. Scherzo. Allegro vivace 4:50
How now, spirit! whither wander you? (Narrator)
- 3 2. L'istesso tempo 1:24
Over hill, over dale (Narrator)
- 4 [March of the Fairies.] Allegro vivace 1:24
I know a bank where the wild thyme blows (Narrator)
- 5 3. Song with Chorus. Allegro ma non troppo 4:06
Come, now a roundel and a fairy song (Narrator)
You spotted snakes with double tongue (First Fairy, Second Fairy, Chorus)
- 6 4. Andante – Allegro molto 4:06
What thou see'st when thou dost wake (Narrator)
Help me, Lysander, help me! (Narrator)
- 7 5. [Intermezzo.] Allegro appassionato 3:34
On the ground sleep sound (Narrator)
- 8 7. [Nocturne.] Con moto tranquillo 6:46
Her dotage now I do begin to pity (Narrator)
- 9 8. Andante 6:46
Be as thou wast wont to be (Narrator)

- 10 9. Wedding March. Allegro vivace 5:44
- 11 Gentes, perchance you wonder at this show (Narrator) 0:47
- 10. Allegro comodo
Anon comes Pyramus (Narrator)
- 12 Marcia funebre. Andante comodo 1:34
- 13 Will it please you to see the epilogue (Narrator) 2:05
- 11. A Dance of Clowns. Allegro di molto 1:47
The iron tongue of midnight hath told twelve (Narrator)
- 14 12. Allegro vivace come I 1:34
Now the hungry lion roars (Narrator)
- 15 13. Finale. Allegro di molto 5:48
Through this house give glimmering light (Narrator)
Through this house give glimmering light (First Fairy, Chorus)

Kathleen Battle *soprano* (First Fairy)

Frederica von Stade *mezzo-soprano* (Second Fairy)

Judi Dench *narrator*

Tanglewood Festival Chorus

Chorus Master: John Oliver

SEIJI OZAWA



Recording: Boston, Symphony Hall, 10/1992
Executive Producer: Alison Ames
Recording Producer: Christian Gansch
Balance Engineer (Tonmeister): Hans-Peter Schweigmann

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PYOTR ILYICH TCHAIKOVSKY (1840–1893)

The Nutcracker op. 71

Ballet-Féerie in two acts and three scenes

Scenario: Marius Petipa

- 1 Ouverture. Allegro giusto 3:21

ACT I

Scene 1

- 2 1. Scène. L'ornement et l'illumination de l'arbre de Noël 3:56
 Allegro non troppo – Più moderato – Allegro vivace
- 3 2. Marche. Tempo di marcia viva 2:25
- 4 3. Petit Galop des enfants et entrée des parents 2:43
 Presto – Andante – Allegro
- 5 4. Scène dansante 5:41
 Andantino – Allegro vivo – Andantino sostenuto – Più andante –
 Allegro molto vivace – Tempo di valse – Presto
- 6 5. Scène et Danse du Gross-Vater 6:48
 Andante – Andantino – Moderato assai – Andante – L'istesso tempo –
 Tempo di Gross-Vater – Allegro vivacissimo
- 7 6. Scène. Allegro semplice – Moderato con moto – Allegro giusto – 6:56
 Più allegro – Moderato assai
- 8 7. Scène. Allegro vivo 3:18

Scene 2

- 9 8. Scène. Andante 3:58
- 10 9. Valse des flocons de neige. Tempo di valse, ma con moto – Presto 6:22

ACT II

Scene 3

- 11 10. Scène. Andante 4:16
- 12 11. Scène. Andante con moto – Moderato – Allegro agitato – 4:37
 Poco più allegro – Tempo precedente
- 13 12. Divertissement 12:09
- I. Le chocolat (Danse espagnole). Allegro brillante
- II. Le café (Danse arabe). Comodo
- III. Le thé (Danse chinoise). Allegro moderato
- IV. Trépak (Danse russe). Tempo di trepak, molto vivace
- V. Danse des mirlitons. Andantino
- VI. La mère Gigogne et les polichinelles. Allegro giocoso – Andante – Allegro vivo

CD 43 BOSTON SYMPHONY ORCHESTRA

55:18

- | | | |
|---|---|------|
| 1 | 13. Valse des fleurs. Tempo di valse | 6:56 |
| 2 | 14. Pas de deux (La fée Dragée et le prince Orgeat). Andante maestoso | 9:13 |
| | Variation 1 (pour le danseur). Tempo di Tarantella | |
| | Variation 2 (pour la danseuse) [Danse de la fée Dragée]. Andante ma non troppo – Presto | |
| | Coda. Vivace assai | |
| 3 | 15. Valse finale et Apothéose | 5:33 |
| | Tempo di valse – L'Apothéose. Molto meno | |

The American Boychoir

Music Director: James Litton
Associate Director: Robert Palmer

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

The Sleeping Beauty op. 66a

Ballet Suite

- | | | |
|---|--|------|
| 4 | 1. Introduction. La Fée des lilas | 4:26 |
| | Allegro vivo – Andantino – Più mosso – Andante sostenuto | |
| 5 | 2. Adagio. Pas d'action | 5:59 |
| | Andante – Adagio maestoso – Molto sostenuto, quasi più Andante – Tempo I | |
| 6 | 3. Pas de caractère. Le Chat botté et la chatte blanche | 1:52 |
| | Allegro moderato – Moderato | |
| 7 | 4. Panorama. Andantino | 3:07 |
| 8 | 5. Valse. Allegro (Tempo di Valse) | 4:35 |

SEIJI OZAWA



Recording: Boston, Symphony Hall, 12/1990
Executive Producer: Alison Ames
Recording Producer: Christian Gansch
Balance Engineer (Tonmeister): Hans-Peter Schweigmann

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CD 44 BOSTON SYMPHONY ORCHESTRA

55:18

SERGEI RACHMANINOV (1873–1943)

Concerto for Piano and Orchestra No. 1 in F sharp minor op. 1

- | | | |
|---|-------------------------------|-------|
| 1 | 1. Vivace – Moderato – Vivace | 12:22 |
| 2 | 2. Andante | 6:42 |
| 3 | 3. Allegro vivace | 7:28 |

Concerto for Piano and Orchestra No. 2 in C minor op. 18

- | | | |
|---|--|-------|
| 4 | 1. Moderato – Più Vivo – Allegro – Maestoso. Alla Marcia – Moderato | 11:46 |
| 5 | 2. Adagio sostenuto | 12:15 |
| 6 | 3. Allegro scherzando – Moderato – Allegro scherzando – Presto – Moderato – Allegro scherzando – Alla breve – Presto – Maestoso – Risoluto | 11:34 |

Krystian Zimerman *piano*

SEIJI OZAWA



Recordings: Boston, Symphony Hall, 12/1997 (No. 1), 12/2000 (No. 2)
Executive Producer: Dr. Marion Thiem
Recording Producer: Arend Prohmann (No. 1), Helmut Burk (No. 2)
Balance Engineers (Tonmeister): Ulrich Vette (No. 1), Rainer Maillard (No. 2)
Publisher: Boosey & Hawkes

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JOHN WILLIAMS (*1932)

TreeSong

- | | | |
|---|--|------|
| 1 | Dreamily. "Doctor Hu and the Metasequoia" | 6:36 |
| 2 | Twice as fast – Deciso. "Trunks, Branches, and Leaves" | 8:25 |
| 3 | Tempo primo. "The Tree Sings" | 5:08 |

Concerto for Violin and Orchestra

in Memory of B.R.W.

- | | | |
|---|------------------------------------|-------|
| 4 | Moderato | 11:01 |
| 5 | Slowly (in peaceful contemplation) | 9:47 |
| 6 | Broadly (Maestoso) – Quickly | 9:20 |

Three Pieces from "Schindler's List"

- | | | |
|---|---|------|
| 7 | Theme. Lente | 4:41 |
| 8 | Jewish Town (Kraków Ghetto – Winter '41). Andante | 4:45 |
| 9 | Remembrances. Andante | 6:22 |

Gil Shaham *violin***JOHN WILLIAMS**

John Williams appears courtesy of Sony Classical



Recordings: Boston, Symphony Hall, 10/1999 (Concerto, Three Pieces), 10/2000 (TreeSong)
Executive Producer: Dr. Marion Thiem (Concerto, Three Pieces), Christian Gansch (TreeSong)
Recording Producer: Christian Gansch
Balance Engineer (Tonmeister): Stephan Flock
Publisher: MCA Musc Publishing (Three Pieces)

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John Williams and Gil Shaham



ANDRÉ PREVIN (*1929)

Concerto for Violin and Orchestra “Anne-Sophie”

Commission of the Boston Symphony Orchestra

- | | | |
|---|--|-------|
| 1 | 1. Moderato | 9:48 |
| 2 | 2. Cadenza – Slowly | 13:26 |
| 3 | 3. Andante (“from a train in Germany”) | 16:20 |

Double Concerto for Violin, Contrabass, and Orchestra

- | | | |
|---|------------|------|
| 4 | 1. Allegro | 9:07 |
| 5 | Interlude | 3:54 |
| 6 | 2. Slowly | 7:57 |
| 7 | 3. Allegro | 7:03 |

Anne-Sophie Mutter *violin***Roman Patkoló** *double bass***ANDRÉ PREVIN**

Recordings: Boston, Symphony Hall, 10/2002 (Concerto for Violin), 4/2007 (Double Concerto)
 Executive Producers: Martin T:son Engstroem (Concerto for Violin), James Donahue (Double Concerto)
 Recording Producers: Mark Buecker / Reinheid Schmidt (Concerto for Violin)
 Balance Engineers (Tonmeister): Ulrich Vette (Concerto for Violin)
 Publisher: G. Schirmer Inc. (ASCAP), New York

© 2003 Deutsche Grammophon GmbH, Berlin (Concerto for Violin)

© 2009 Boston Symphony Orchestra Inc. (Double Concerto)

DMITRI SHOSTAKOVICH (1906–1975)

- | | | |
|---|---|------|
| 1 | Passacaglia | 8:11 |
| | Interlude from Act II of <i>Lady Macbeth of Mtsensk</i> | |

Symphony No. 10 in E minor op. 93

- | | | |
|---|----------------------|-------|
| 2 | 1. Moderato | 25:39 |
| 3 | 2. Allegro | 4:22 |
| 4 | 3. Allegretto | 12:44 |
| 5 | 4. Andante – Allegro | 13:54 |

ANDRIS NELSONS

Live Recording: Boston, Symphony Hall, 4/2015
 Executive Producer: Ute Fesquet
 Project Manager: Anna-Lena Rodewald
 Producer and Engineer: Shawn Murphy
 Recording Engineer: Nick Squire
 Assistant Engineer: John Morin
 Editing: Nick Squire, Robert Wolff, Tim Martyn
 Mastering Engineer: Tim Martyn, Phoenix Audio
 Recording made using Bowers & Wilkins speakers
 Publisher: G. Schirmer, Inc.

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DMITRI SHOSTAKOVICH (1906–1975)

Symphony No. 9 in E flat major op. 70

- | | | |
|---|------------------------------|------|
| 1 | 1. Allegro | 5:23 |
| 2 | 2. Moderato | 8:08 |
| 3 | 3. Presto – <i>attacca</i> : | 2:53 |
| 4 | 4. Largo – <i>attacca</i> : | 3:34 |
| 5 | 5. Allegretto | 6:43 |

Symphony No. 5 in D minor op. 47

- | | | |
|---|---|-------|
| 6 | 1. Moderato – Allegro non troppo – Poco sostenuto – Largamente – Più mosso – Moderato – | 16:35 |
| 7 | 2. Allegretto – Largamente – Poco più mosso | 5:36 |
| 8 | 3. Largo | 15:25 |
| 9 | 4. Allegro non troppo – Allegro – Più mosso | 12:27 |

ANDRIS NELSONS



Live Recordings: Boston, Symphony Hall, 10/2015 (Symphony No. 9), 11/2015 (Symphony No. 5)

Executive Producer: Sid McLauchlan

Project Manager: Anna-Lena Rodewald

Producer and Engineer: Shawn Murphy

Recording Engineer: Nick Squire

Assistant Engineer: John Morin

Editing: Nick Squire, Robert Wolff, Tim Martyn

Mastering Engineer: Tim Martyn, Phoenix Audio

Recording made using Bowers & Wilkins speakers

Publisher: G. Schirmer, Inc.

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DMITRI SHOSTAKOVICH (1906–1975)

Suite from the Incidental Music to “Hamlet” op. 32a (excerpts)

- | | | |
|---|--|------|
| 1 | 1. Introduction and Night Patrol. Allegro non troppo – Moderato. Poco allegretto | 2:47 |
| 2 | 2. Funeral March. Adagio | 1:32 |
| 3 | 3. Flourish and Dance Music. Allegro – Allegretto | 2:22 |
| 4 | 4. The Hunt. Allegro | 1:58 |
| 5 | 9. Ophelia’s Song. Allegro – Meno mosso – Presto | 1:31 |
| 6 | 10. Cradle Song. Andantino | 1:24 |
| 7 | 11. Requiem. Adagio | 2:40 |

Symphony No. 8 in C minor op. 65

- | | | |
|----|---|-------|
| 8 | 1. Adagio – Poco più mosso – Adagio – Allegro non troppo – Adagio – Poco più mosso – Adagio | 26:44 |
| 9 | 2. Allegretto – L’istesso tempo | 6:32 |
| 10 | 3. Allegro non troppo – <i>attacca</i> : | 6:38 |
| 11 | 4. Largo – <i>attacca</i> : | 10:34 |
| 12 | 5. Allegretto – Allegro – Più mosso – Adagio – Allegretto – Andante | 16:12 |

ANDRIS NELSONS



Live Recordings: Boston, Symphony Hall, 2/2016 (Hamlet), 3/2016 (Symphony No. 8)

Executive Producer: Ute Fesquet

Project Manager: Anna-Lena Rodewald

Producer and Engineer: Shawn Murphy

Recording Engineer: Nick Squire

Publishers: G. Schirmer, Inc.

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Andris Nelsons

CD 50 BOSTON SYMPHONY ORCHESTRA

55:18

DMITRI SHOSTAKOVICH (1906–1975)

Symphony No. 6 in B minor op. 54

- | | | |
|---|------------|-------|
| 1 | 1. Largo | 00:00 |
| 2 | 2. Allegro | 00:00 |
| 3 | 3. Presto | 00:00 |

ANDRIS NELSONS



Live Recording: Boston, Symphony Hall, 4 & 5/2017

Producer and Engineer: Shawn Murphy

Recording Engineer: Nick Squire

Assistant Engineers: Joel Watts, John Morin

Editing: Robert Wolff

Production Assistant: Brian Losch

Mastering Engineer: Tim Martyn, Phoenix Audio

Recordings made using Bowers & Wilkins speakers

Publisher: Kalmus

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Bildunterschrift

CD 51 BOSTON SYMPHONY CHAMBER PLAYERS

CLAUDE DEBUSSY (1862–1918)

1 **Prélude à l'après-midi d'un faune**

(transcription: Benno Sachs)

10:50

Joseph Silverstein *violin I* · **Max Hobart** *violin II* · **Burton Fine** *viola*

Jules Eskin *cello* · **Edwin Barker** *double bass*

Doriot Anthony Dwyer *flute* · **Ralph Gomberg** *oboe* · **Harold Wright** *clarinet*

Everett Firth, Frank Epstein *antique cymbals*

Gilbert Kalish *piano* · **Jerome Rosen** *harmonium*

Sonata for Violin and Piano

2 1. Allegro vivo

5:11

3 2. Intermède. Fantasque et léger

4:18

4 3. Finale. Très animé

4:12

Joseph Silverstein *violin*

Michael Tilson Thomas *piano*

Sonata for Cello and Piano

5 1. Prologue. Lent – Sostenuto e molto risoluto

4:53

6 2. Sérénade et Finale. Modérément animé – Animé

7:24

Jules Eskin *cello*

Michael Tilson Thomas *piano*

Sonata for Flute, Viola, and Harp

- | | | |
|---|---|------|
| 7 | 1. Pastorale. Lento, dolce rubato | 6:42 |
| 8 | 2. Interlude. Tempo di Minuetto | 4:18 |
| 9 | 3. Finale. Allegro moderato ma risoluto | 4:48 |

Doriot Anthony Dwyer *flute*

Burton Fine *viola*

Ann Hobson Pilot *harp*

- | | | |
|----|-------------------------|------|
| 10 | Syrinx for Flute | 2:42 |
|----|-------------------------|------|

Doriot Anthony Dwyer *flute-*

ADDITIONAL

Live Recording: Boston, Symphony Hall, 1/1970 (Sonata for Flute, Viola, and Harp), 2/1970 (Syrinx, Sonata for Violin and Piano, Sonata for Cello and Piano) & 4/1978 (Prélude)

Executive Producers: Rainer Brock (Prélude, Sonata for Violin and Piano, Sonata for Cello and Piano), Thomas Mowrey (Sonata for Flute, Viola, and Harp)

Balance Engineers (Tonmeister): Günter Hermanns, Klaus Hiemann (Prélude)

Publisher:

© 1970, 1979 (Prélude) Deutsche Grammophon GmbH, Berlin

CD 52 BOSTON SYMPHONY CHAMBER PLAYERS

ELLIOTT CARTER (1908–2012)

Sonata for Flute, Oboe, Cello, and Harpsichord

- | | | |
|---|----------|------|
| 1 | Risoluto | 3:18 |
| 2 | Lento | 6:32 |
| 3 | Allegro | 5:20 |

Doriot Anthony Dwyer *flute* · **Ralph Gomberg** *oboe*

Jules Eskin *cello* · **Robert Levin** *harpsichord*

CHARLES IVES (1874–1954)

- | | |
|---|--|
| 4 | Largo for Violin, Clarinet, and Piano |
|---|--|

Largo – Quasi Allegretto – Tempo I

Joseph Silverstein *violin* · **Harold Wright** *clarinet* · **Robert Levin** *piano*

QUINCY PORTER (1897–1954)

Quintet for Oboe, and Strings (“Elegiac”)

- | | | |
|---|--|------|
| 5 | 1. Andante – Allegro – Tempo di Andante | 6:10 |
| 6 | 2. Adagio, molto espressivo | 4:52 |
| 7 | 3. Lento – Allegro moderato – Allegretto – Lento | 5:50 |
| 8 | 4. Adagio | 2:45 |

Ralph Gomberg *oboe*

Joseph Silverstein *violin I* · **Max Hobart** *violin II* · **Burton Fine** *viola*

Jules Eskin *cello*



Recording: Boston, Symphony Hall, 9/1970
 Executive Producer: Rainer Brock
 Recording Producer: Rainer Brock
 Balance Engineer (Tonmeister): Günter Hermanns
 Publishers:

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ANTONÍN DVOŘÁK (1841–1904)

String Quintet No. 2 in G major op. 77

- | | | |
|----|---|------|
| 9 | Allegro con fuoco | 9:09 |
| 10 | Intermezzo. Andante religioso. Molto adagio | 4:10 |
| 11 | Scherzo. Allegro Vivace – Trio. L'istesso tempo, Quasi allegretto | 8:51 |
| 12 | Poco andante | 8:34 |
| 13 | Finale. Allegro assai | 6:58 |

Joseph Silverstein *violin I* · **Max Hobart** *violin II* · **Burton Fine** *viola*
Jules Eskin *cello* · **Henry Portnoi** *double bass*



Recording: Boston, Symphony Hall, 6/1971
 Executive Producer: Karl Faust, Thomas Mowrey
 Recording Producer: Rainer Brock
 Balance Engineer (Tonmeister): Günter Hermanns

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CD 53 BOSTON SYMPHONY CHAMBER PLAYERS

IGOR STRAVINSKY (1882–1971)

The Soldier's Tale

Histoire du soldat

Libretto by C. F. Ramuz · English translation: Michael Flanders & Kitty Black

PART I

- | | | |
|----|--|------|
| 1 | The Soldier's March – “Down a hot and dusty road” (Narrator) | 1:47 |
| 2 | “Phew, this isn't a bad sort of spot” (Narrator, Soldier) | 0:58 |
| 3 | Music for Scene 1: Airs by a stream | 2:27 |
| 4 | “Enter the Devil” (Narrator, Devil, Soldier) | 4:01 |
| 5 | The Soldier's March – “Down a hot and dusty road” (Narrator) | 1:33 |
| 6 | “Hurray, here we are! We're home at last!” (Narrator) | 2:40 |
| 7 | Music for Scene 2: Pastorale | 4:07 |
| 8 | “The Devil is standing there” (Narrator, Soldier, Devil) | 1:48 |
| 9 | Music for the end of Scene 2 | 0:55 |
| 10 | “He took up the book” (Narrator) | 2:24 |
| 11 | Airs by a stream – “Just to stretch out on the grass” (Narrator) | 2:28 |
| 12 | “They have nothing – and yet they have it all” (Narrator, Soldier, Devil) | 3:09 |
| 13 | Music for Scene 3: Airs by a stream – “The Devil has disappeared” (Narrator) | 1:01 |

PART II

- | | | |
|----|--|------|
| 14 | The Soldier's March – “Down a hot and dusty road” (Narrator) | 1:39 |
| 15 | “Now he comes to another land” (Narrator) | 2:12 |
| 16 | The Royal March | 2:30 |
| 17 | “They gave the word for the band to play” (Narrator, Soldier, Devil) | 4:11 |
| 18 | The Little Concert – “Princess, now we can safely say” (Narrator) | 3:04 |

3 Dances:

- | | | |
|----|--|------|
| 19 | 1. Tango | 2:23 |
| 20 | 2. Valse | 1:52 |
| 21 | 3. Ragtime – “The Soldier holds the Princess close” (Narrator) | 2:19 |
| 22 | The Devil’s Dance – “The Devil’s exhausted” (Narrator) | 1:23 |
| 23 | Little Chorale | 0:47 |
| 24 | The Devil’s Song – “All right! I shall have to wait” (Devil) | 0:45 |
| 25 | Great Chorale – “You must not seek to add” (Narrator) | 3:40 |
| 26 | “I have everything, he thinks” (Narrator) | 1:58 |
| 27 | Triumphal March of the Devil | 2:00 |

Sir John Gielgud

Tom Courtenay

Ron Moody

Narrator

The Soldier

The Devil

Dramatic Supervision: Douglas Cleverdon

Joseph Silverstein *violin* · **Henry Portnoi** *double bass*

Harold Wright *clarinet* · **Sherman Walt** *bassoon*

Armando Ghitalla *cornet à pistons* · **William Gibson** *trombone*

Everett Firth *percussion*



Recordings: Boston, Symphony Hall, 5/1971 (music), London, Polydor Studios, 7/1975 (speakers)

Executive Producer: Thomas Mowrey

Recording Producer: Rainer Brock

Balance Engineer (Tonmeister): Günter Hermanns

Publisher: Chester Music Ltd.

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Septet for Clarinet, Horn, Bassoon, Violin, Viola, Violoncello and Piano

- | | | |
|----|------------------------|------|
| 28 | 1. ♩ = 88 | 3:12 |
| 29 | 2. Passacaglia. ♩ = 60 | 5:06 |
| 30 | 3. Gigue. ♩ = 112–116 | 3:29 |

Harold Wright *clarinet* · **Charles Kavalovski** *horn* · **Sherman Walt** *bassoon*

Joseph Silverstein *violin* · **Burton Fine** *viola* · **Jules Eskin** *cello*

Gilbert Kalish *piano*



Recording: Boston, Symphony Hall, 12/1974

Executive Producer: Thomas Mowrey

Balance Engineer (Tonmeister): Hans-Peter Schweigmann

Publisher: Boosey & Hawkes

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CD 54 BOSTON SYMPHONY CHAMBER PLAYERS

JOHANN STRAUSS II (1825–1899)

- | | | |
|---|--|-------|
| 1 | Kaiserwalzer op. 437
(transcription: Arnold Schoenberg) | 12:26 |
| 2 | Rosen aus dem Süden op. 388
(transcription: Arnold Schoenberg) | 9:50 |
| 3 | Wein, Weib und Gesang op. 333
(transcription: Alban Berg) | 13:14 |
| 4 | Schatzwalzer op. 418
(transcription: Anton Webern) | 9:00 |

Joseph Silverstein *violin I* · **Max Hobart** *violin II* · **Burton Fine** *viola*
Jules Eskin *cello* · **Jerome Rosen** *harmonium* · **Gilbert Kalish** *piano*
Doriot Anthony Dwyer *flute* · **Harold Wright** *clarinet*



Recording: Boston, Symphony Hall, 4/1977
Executive Producer: Rainer Brock
Recording Producer: Rainer Brock
Balance Engineer (Tonmeister): Klaus Hiemann

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IGOR STRAVINSKY (1882–1971)

Octet for Wind Instruments

1. Sinfonia. Lento – Allegro moderato
2. Tema con variazioni. Andantino – *attacca*:
3. Finale. Tempo giusto

8 Pastorale for Violin and Quartet of Wind Instruments

9 Ragtime for 11 Instruments

10 Concertino for 12 Instruments

Joseph Silverstein *violin* · **Max Hobart** *violin* · **Burton Fine** *viola*
Jules Eskin *cello* · **Henry Portnoi** *double bass* · **Doriot Anthony Dwyer** *flute*
Ralph Gomberg *oboe* · **Laurence Thorstenberg** *cor anglais* · **Harold Wright** *clarinet*
Charles Kavalovski *horn* · **Sherman Walt** *bassoon* · **Matthew Ruggiero** *bassoon*
Armando Ghitalla *trumpet* · **Andre Come** *trumpet* · **Rolf Smedvig** *trumpet*
William Gibson *trombone* · **Gordon Hallberg** *bass trombone*
Everett Firth *percussion* · **Myron Romanul** *cymbalom (assisting artist)*



Recording: Boston, Symphony Hall, 12/1974
Executive Producer: Thomas Mowrey
Balance Engineer (Tonmeister): Hans-Peter Schweigmann

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CD 55 BOSTON SYMPHONY CHAMBER PLAYERS

ARNOLD SCHOENBERG (1874–1951)

Chamber Symphony for Violin, Flute, Clarinet, Cello, and Piano op. 9 (transcription: Anton Webern)

- | | | |
|---|--|------|
| 1 | Langsam – Sehr rasch – Viel langsamer – | 5:43 |
| 2 | Sehr rasch (fig. 38) – | 1:58 |
| 3 | Viel langsamer, aber doch fließend (fig. 60) – | 3:08 |
| 4 | Viel langsamer (fig. 77) – | 4:08 |
| 5 | Etwas bewegter (fig. 86) | 6:09 |

Joseph Silverstein *violin* · **Doriot Anthony Dwyer** *flute*
Harold Wright *clarinet* · **Jules Eskin** *cello*

ALBAN BERG (1885–1935)

- | | | |
|---|---|-------|
| 6 | Adagio from the Chamber Concerto for Violin, Clarinet, and Piano
(transcription: Alban Berg) | 15:32 |
|---|---|-------|

Joseph Silverstein *violin* · **Harold Wright** *clarinet* · **Gilbert Kalish** *piano*



Recording: Boston, Symphony Hall, 4/1978
Executive Producer: Rainer Brock
Balance Engineer (Tonmeister): Klaus Hiemann

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CD 56 BOSTON SYMPHONY CHAMBER PLAYERS

ARNOLD SCHOENBERG (1874–1951)

Suite for 2 Clarinets, Bass Clarinet, Violin, Viola, Cello, and Piano op. 29

- | | | |
|---|--|------|
| 1 | 1. Overture. Allegretto – Grazioso – Tempo I | 8:36 |
| 2 | 2. Tanzschritte. Moderato | 7:25 |
| 3 | 3. Thema mit Variationen:
Thema. Langsame Halbe – Var. I. Allegro molto – Var. II. Mäßige Viertel –
Var. III. Langsam – Var. IV. Moderato – Coda | 6:04 |
| 4 | 4. Gigue | 8:22 |

Joseph Silverstein *violin* · **Burton Fine** *viola* · **Jules Eskin** *cello*
Harold Wright *clarinet in E flat* · **Peter Hadcock** *clarinet in B flat*
William Wrzesien *bass clarinet* · **Gilbert Kalish** *piano*

- | | | |
|---|---|------|
| 4 | Phantasy for Violin and Piano op. 47 | 9:20 |
|---|---|------|

Joseph Silverstein *violin* · **Gilbert Kalish** *piano*



Recording: Boston, Symphony Hall, 4/1978 (Fantasy), 2/1979 (Suite)

Executive Producer: Rainer Brock

Recording Producer: Rainer Brock

Balance Engineers (Tonmeister): Klaus Hiemann (Fantasy), Hans-Peter Schweigmann (Suite)

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CD 57 BOSTON SYMPHONY ORCHESTRA

JOHANNES BRAHMS (1833–1897)

Symphony No. 2 in D major op. 73

- | | | |
|---|--|------|
| 1 | 1. Allegro non troppo | 0:00 |
| 2 | 2. Adagio non troppo – L'istesso tempo, ma grazioso | 0:00 |
| 3 | 3. Allegretto grazioso (Quasi andantino) – Presto ma non assai | 0:00 |
| 4 | 4. Allegro con spirito | 0:00 |

GIOACHINO ROSSINI (1792–1868)

- | | | |
|---|--------------------------------------|------|
| 5 | Overture to <i>Semiramide</i> | 0:00 |
|---|--------------------------------------|------|

NICOLÒ PAGANINI (1782–1840)

- | | | |
|---|-----------------------------|------|
| 6 | Moto perpetuo op. 11 | 0:00 |
|---|-----------------------------|------|

SEIJI OZAWA



Recording: Boston, Symphony Hall, 4/1975 (Brahms), 2/1976 (Rossini), 4/1978 (Paganini)

Executive Producer: Thomas Mowrey

Recording Producer:

Balance Engineer (Tonmeister):

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Bildunterschrift

Index

page

BARTÓK	Concerto for Orchestra	Kubelik	CD 16 [2]–[6]	72
	The Miraculous Mandarin (Suite)	Ozawa	CD 16 [1]	72
	Music for Strings, Percussion, and Celesta	Ozawa	CD 26 [5]–[8]	92
	Violin Concerto No. 2	Mutter / Ozawa	CD 38 [1]–[3]	113
BEETHOVEN	Piano Concerto No. 5	Eschenbach / Ozawa	CD 10 [5]–[7]	59
	Symphony No. 5	Kubelik	CD 10 [1]–[4]	59
	Symphony No. 7	Bernstein	CD 39 [5]–[8]	114
BERG	Adagio from Chamber Concerto	BSCP	CD 55 [6]	141
	Violin Concerto "To the memory of an angel"	Perlman / Ozawa	CD 28 [1]–[2]	94
BERLIOZ	La Damnation de Faust	Ozawa	CD 11-12	60
	Roméo et Juliette	Ozawa	CD 18–19	78
	Symphonie fantastique	Ozawa	CD 9	58
BRAHMS	Symphony No. 1	Ozawa	CD 22	85
	Symphony No. 2	Ozawa	CD 57 [1]–[4]	143
BRITTEN	Four Sea Interludes	Bernstein	CD 39 [1]–[4]	114
CARTER	Sonata for Flute, Oboe, Cello and Harpsichord	BSCP	CD 52 [1]–[3]	135
CHABRIER	España	Ozawa	CD 36 [1]	108
DEBUSSY	Images	Tilson Thomas	CD 5 [1]–[5]	51
	Nocturnes	Abbado	CD 1 [1]–[3]	44
	Prélude à l'après-midi d'un faune	Tilson Thomas	CD 5 [6]	51
	Prélude à l'après-midi d'un faune	BSCP	CD 51 [1]	133
	Sonata for Cello and Piano	Eskin / Tilson Thomas	CD 51 [5]–[8]	133

DEBUSSY	Sonata for Flute, Viola, and Harp	Dwyer / Fine / Pilot	CD 51 [7]–[9]	134
	Sonata for Violin and Piano	Silverstein / Tilson Thomas	CD 51 [2]–[4]	133
	Syrinx	Dwyer	CD 51 [9]	134
DVOŘÁK	String Quintet No. 2	BSCP	CD 52 [9]–[13]	136
FALLA	El sombrero de tres picos	Ozawa	CD 17 [5]–[10]	74
FAURÉ	Après un rêve	Ozawa	CD 32 [6]	101
	Dolly Suite	Ozawa	CD 32 [9]–[14]	101
	Élegie	Ozawa	CD 32 [8]	101
	Pavane	Ozawa	CD 32 [7]	101
	Pelléas et Melisande	Ozawa	CD 32 [1]–[5]	101
GLAZUNOV	Chant du ménestrel	Ozawa	CD 17 [1]	74
GOUNOD	Faust (Ballet Music)	Ozawa	CD 36 [2]–[8]	108
GUBAIDULINA	Offertorium	Dutoit	CD 40 [7]	117
HINDEMITH	Concert Music op. 50	Steinberg	CD 7 [19]–[20]	55
	Symphony "Mathis der Maler"	Steinberg	CD 7 [16]–[18]	55
HOLST	The Planets	Steinberg	CD 3 [10]–[16]	49
IVES	Central Park in the Dark	Tilson Thomas	CD 20 [8]	83
	Largo for Violin, Clarinet, and Piano	BSCP	CD 52 [4]	135
	Symphony No. 4	Ozawa	CD 20 [4]–[7]	83
	Three Places in New England	Tilson Thomas	CD 20 [1]–[3]	83
LISZT	A Faust Symphony	Bernstein	CD 25	91
	Piano Concerto No. 1	Zimerman / Ozawa	CD 35 [1]–[3]	107
	Piano Concerto No. 2	Zimerman / Ozawa	CD 35 [4]–[7]	107
	Totentanz	Zimerman / Ozawa	CD 35 [8]	107
MAHLER	Symphony No. 1	Ozawa	CD 27	93

MENDELSSOHN	A Midsummer Night's Dream (Overture and Indincental Music)	Ozawa	CD 41	118
MORET	En rêve	Mutter / Ozawa	CD 38 [4]–[6]	113
MOZART	Bassoon Concerto K 191	Walt / Ozawa	CD 31 [4]–[6]	99
	Clarinet Concerto K 622	Wright / Ozawa	CD 31 [1]–[3]	99
	Symphony No. 41 "Jupiter"	Jochum	CD 8 [1]–[4]	57
OFFENBACH	Gaîté Parisienne (excerpts)	Ozawa	CD 36 [10]–[16]	109
PAGANINI	Moto perpetuo	Ozawa	CD 57 [6]	143
PISTON	Symphony No. 2	Tilson Thomas	CD 4 [9]–[11]	50
PORTER	Quintet for Oboe and Strings	BSCP	CD 52 [5]–[8]	135
POULENC	Concert Champêtre	Ozawa	CD 40 [4]–[6]	115
	Concerto for Organ, Strings and Timpani	Dutoit	CD 40 [1]–[3]	115
	Gloria	Ozawa	CD 37 [1]–[6]	110
	Stabat Mater	Ozawa	CD 37 [7]–[10]	110
PREVIN	Violin Concerto "Anne-Sophie"	Mutter / Previn	CD 46 [1]–[3]	126
	Double Concerto	Mutter / Patkoló / Previn	CD 46 [4]–[7]	126
PROKOFIEV	Romeo and Juliet	Ozawa	CD 33–34	103
RACHMANINOV	Piano Concerto No. 1	Zimerman / Ozawa	CD 44 [1]–[3]	123
	Piano Concerto No. 2	Zimerman / Ozawa	CD 44 [4]–[6]	123
RAVEL	Alborada del gracioso	Ozawa	CD 13 [4]	65
	Une Barque sur l'océan	Ozawa	CD 13 [2]	65
	Boléro	Ozawa	CD 13 [1]	65
	Daphnis et Chloé	Ozawa	CD 15 [1]–[23]	67
	Ma Mère l'Oye	Ozawa	CD 14 [5]–[11]	66
	Menuet antique	Ozawa	CD 13 [3]	65

RAVEL	Pavane pour une infante défunte	Abbado	CD 1 [5]	44
	Pavane pour une infante défunte	Ozawa	CD 13 [5]	65
	Rapsodie espagnole	Ozawa	CD 14 [12]–[15]	66
	Le Tombeau de Couperin	Ozawa	CD 14 [1]–[3]	66
	La Valse	Ozawa	CD 13 [5]	65
Valses nobles et sentimentales	Ozawa	CD 15 [23]–[25]	70	
RESPIGHI	Ancient Airs and Dances	Ozawa	CD 24	89
	Fountains of Rome	Ozawa	CD 23 [9]–[12]	88
	Roman Festivals	Ozawa	CD 23 [5]–[8]	87
	Pines of Rome	Ozawa	CD 23 [1]–[4]	87
RIMSKY-KORSAKOV	Sheherazade	Ozawa	CD 26 [1]–[4]	92
ROSSINI	Overture to "Semiramide"	Ozawa	CD 57 [5]	143
RUGGLES	Sun-Treader	Tilson Thomas	CD 4 [1]–[6]	50
SCHOENBERG	Chamber Symphony op. 9	BSCP	CD 55 [1]–[5]	141
	Phantasy for Violin and Piano	Silverstein / Kalish	CD 56 [5]	142
	Suite op. 29	BSCP	CD 56 [1]–[4]	142
SCHUBERT	Symphony No. 8 "Unfinished"	Jochum	CD 8 [5]–[6]	57
SCHUMAN	Violin Concerto	Zukovsky / Tilson Thomas	CD 4 [7]–[8]	50
SCRIABIN	Poem of Ecstasy	Abbado	CD 1 [6]	44
SHOSTAKOVICH	Cello Concerto No.2	Rostropovitch / Ozawa	CD 17 [2]–[4]	74
	Passacaglia from	Nelsons	CD 47 [1]	127
	"Lady Macbeth of Mtsensk"			
	Suite from "Hamlet"	Nelsons	CD 49 [1]–[7]	129
	Symphony No. 5	Nelsons	CD 48 [5]–[9]	128
	Symphony No. 6	Nelsons	CD 50	131
	Symphony No. 8	Nelsons	CD 49 [8]–[12]	129
	Symphony No. 9	Nelsons	CD 48 [1]–[5]	128

SHOSTAKOVICH	Symphony No. 10	Nelsons	CD 47 [2]–[5]	127
SMETANA	Má Vlast	Kubelik	CD 6	52
STRAUSS, J.	Kaiserwalzer	BSCP	CD 54 [1]	139
	Schatzwalzer	BSCP	CD 54 [4]	139
	Wein, Weib und Gesang	BSCP	CD 54 [3]	139
STRAUSS, R.	Also sprach Zarathustra	Steinberg	CD 3 [1]–[9]	47
STRAVINSKY	Concertino	BSCP	CD 54 [10]	140
	L'Histoire du soldat	BSCP	CD 53 [1]–[27]	137
	Octet	BSCP	CD 54 [5]–[7]	140
	Pastorale	BSCP	CD 54 [8]	140
	Ragtime	BSCP	CD 54 [9]	140
	Le Roi des étoiles	Tilson Thomas	CD 7 [5]	55
	Le Sacre du printemps	Tilson Thomas	CD 7 [1]–[14]	54
	Septet	BSCP	CD 53 [23]–[25]	139
Violin Concerto	Perlman / Ozawa	CD 28 [3]–[6]	94	
TAKEMITSU	A Flock Descends into the Pentagonal Garden	Tashi / Ozawa	CD 31 [8]	100
	Quatrain	Tashi / Ozawa	CD 31 [7]	100
TCHAIKOVSKY	The Nutcracker	Ozawa	CD 42–43 [1]–[3]	128
	Romeo and Juliet Overture	Abbado	CD 5 [7]	51
	The Sleeping Beauty (Ballet Suite)	Ozawa	CD 43 [4]–[8]	122
	Swan Lake	Ozawa	CD 29–30	95
	Symphony No. 1	Tilson Thomas	CD 2 [1]–[4]	46
Symphony No. 5	Ozawa	CD 21	84	
THOMAS	Mignon (Overture)	Ozawa	CD 36 [9]	109
WILLIAMS	Violin Concerto	Shaham / Williams	CD 45 [4]–[5]	124
	Three Pieces from "Schindler's List"	Shaham / Williams	CD 45 [7]–[9]	124
	TreeSong	Williams	CD 45 [1]–[3]	124



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Project Management: Harald Reiter
Research & Compilation: Alan Newcombe
Booklet Editor: Eva Zöllner | **texthouse**

Photos:

Design:
Printed in the EU

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