Program and notes from the original program book of July 13, 2007

Friday, July 13, at 8:30
The Caroline and James Taylor Concert

ANDRÉ PREVIN conducting

MOZART Symphony No. 29 in A, K.201
Allegro moderato
Andante
Menuetto; Trio
Allegro con spirito

HAYDN Cello Concerto No. 1 in C
Moderato
Adagio
Allegro molto

DANIEL MÜLLER-SCHOTT

RAVEL Shéhérazade, Three poems for voice and orchestra
Asie (Asia)
La Flûte enchantée (The enchanted flute)
L’Indifférént (The indifferent one)

MICHELLE DE YOUNG, mezzo-soprano

RAVEL Mother Goose (complete)
Prelude
Spinning-wheel Dance and Scene
Pavane of the Sleeping Beauty
Conversations of Beauty and the Beast
Hop o’ my Thumb
Laideronnette, Empress of the Pagodas
Apotheosis. The Fairy Garden

NOTES ON THE PROGRAM

WOLFGANG AMADÈ MOZART (1756-1791)
Symphony No. 29 in A, K.201


We tend to think of a symphony as a particularly demanding, large-scale orchestral work that will serve as the high point, and sometimes even the only piece, on an orchestral program—a view developed during the nineteenth century, largely owing to the work of Beethoven. Especially before the last quarter of the eighteenth century, however, the notion of “symphony” was normally altogether less pretentious, and it was most often considered merely preparation for a main event, such as an opera or oratorio. During the last years of the 18th century, though, Haydn and Mozart wrote symphonies that were clearly independent entities demanding attention in a way that many
earlier symphonies did not. The character of the instrumental writing grew more complex and virtuosic, the ideas became bolder and more dramatic, and sudden shifts of key, rhythm, dynamics, and mood gave the symphony a more dramatic character. The process was not, perhaps, entirely intentional on the composers’ part, and it took place over a period of decades. But there are certain high-water marks along the way, scores that capture a new level of seriousness and complexity (attributes that often revealed themselves in music of considerable wit). One such score is the Mozart symphony conventionally identified as No. 29 in A major.

Like so many of Mozart’s Salzburg symphonies, this one exists with virtually no indication of the reason why Mozart might have composed it. It is part of a massive outpouring of symphonies in the early 1770s, mostly for the relatively small forces available to Mozart in Salzburg. (It was only after visiting Mannheim in 1778 that he wrote to his father, “Ah, if only we too had clarinets! You cannot imagine the glorious effect of a symphony with flutes, oboes, and clarinets.”) But even though he was limited in the size and instrumentation of his orchestra, Mozart’s symphonies seem to be aiming at this time in the direction of greater weight and significance. In the symphony in A this weight can be seen partly in Mozart’s decision to compose three of the four movements (all except the Menuetto) in the shape that we call sonata form, generally regarded as a serious or intellectual approach. Each of these sonata-form movements has two substantial sections—the exposition and the development-recapitulation complex—that are supposed to be repeated, and in all three of these movements Mozart adds a further element of weight in a coda that brings the movement to a close. In addition, Mozart seems to be intent on fusing some chamber music elements (especially the independent part-writing) with the older symphonic tradition. He may have developed this interest under the influence of Haydn, who was experimenting in many of the same ways early in the 1770s.

The first movement is striking in its complete avoidance of the customary display of fanfares and dramatic bow-strokes to open the work. Indeed, it begins with the presentation of a sober argument—a quiet octave leap in the violins, followed by a gradually climbing figure in eighth-notes, all of this supported by the lower strings in a contrapuntal style that suggests the character of church music. When the phrase ends, the material begins a repetition, but now forte, with sustained octaves in the wind instruments and an imitation between upper and lower strings on the main theme. Mozart arrives with remarkable promptness at the new key and presents a whole series of new thematic ideas of varying character. The development is animated by running scale passages, and the recapitulation brings back all of the varied material of the exposition, now in the home key. The coda recalls the imitation of the opening once again.

Both the second and third movements are built on themes emphasizing dotted rhythms, a characteristic of much French music in the late eighteenth century, where it was considered especially stately. The slow movement is given over largely to the muted strings, with occasional support or echoing from the woodwinds, which act to enrich the string quartet texture. The Menuetto provides graceful contrasts of color and dynamics while concentrating single-mindedly (in the main section) on one rhythmic pattern.

The finale, Allegro con spirito, is really filled with spirit and fire. The measured tremolos, the trills, the racing scales up or down all keep the level of activity high, with only the slightest trace of relaxation for the secondary theme. Each of the major sections—exposition, development, and recapitulation—ends with a breathtaking upward scale to nothing. Has everything come to a grinding halt? But no! After a heartbeat’s pause, the racing figure continues in the next section of the piece. At the end of the recapitulation, this racing figure continues in a bold orchestral unison to the final energetic phrases. One more rushing scale to silence—and Mozart’s jeu d’esprit comes to its breathless conclusion.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

FRANZ JOSEPH HAYDN (1732-1809)
Cello Concerto No. 1 in C

First performance: Unknown, but the work was probably composed about 1765, and most likely for Joseph Weigl, principal cellist at Eszterháza, where Haydn was employed. First BSO (and first Tanglewood) performance: July 9, 1965, Erich Leinsdorf cond., Jules Eskin, cello.

Haydn wrote relatively few concertos compared to most composers of his day, and most of those few have survived only by accident, often in a single copy. One dramatic example of this is the C major cello concerto, which was
completely lost and known only through a two-measure entry of its principal theme in Haydn’s personal thematic catalogue of his works until an old copy turned up in Prague in 1961, one of the most significant and exciting rediscoveries of Haydn research in the twentieth century. For here was a prime example of Haydn in his early maturity, a work almost certainly written for and played by the principal cellist in the Esterházy establishment, Joseph Weigl.

The concerto was the most popular and successful instrumental form of the Baroque, coming out of Italy, where it had been stamped with the signature of Vivaldi; its very success meant that composers tended to use the traditional techniques even as a new approach to harmonic organization, texture, and thematic structure was having a powerful effect on the nascent symphony and string quartet. The concerto thus became somewhat old-fashioned and retained far longer than the symphony the beat-marking rhythms of the Baroque and the concatenation of small rhythmic motives to build up a theme rather than classically balanced phrases. Formally, too, the concerto still built upon the Baroque ritornello form, which stated the principal material as blocks in a series of different keys linked by virtuosic passages for the soloist, although the ritornello arrangement gradually achieved détente with the sonata-form layout that became standard in the symphony.

Haydn’s C major concerto is a splendid example of this transitional period; we can almost hear Haydn breaking the ties with the Baroque and becoming more “classical” as the work progresses, since the first movement has a great deal more of the small rhythmic cells and the standard syncopation that became such a cliché in the late concerto, although it also makes a bow to sonata form. But the last movement comes from the world of the contemporary symphonies, with scarcely a glance backward. In between comes a serenade-like Adagio that focuses attention on the graceful lyricism almost throughout.

STEVEN LEDBETTER

MAURICE RAVEL (1875-1937)
Shéhérazade, Three poems for voice and orchestra


Ravel inherited from his mother, whose early years were spent in Madrid, a strong feeling for the people, folklore, and music of Spain. His father, a Swiss civil engineer who played an important role in the development of the automobile, instilled in both sons—the elder Maurice and the three-years-younger Edouard, who would go on like his father to become an engineer—a love for things mechanical, frequently accompanying them on visits to factories of all sorts. That the boy Maurice would undertake a musical career seemed clear from the start; the only question was whether he would become a concert pianist or a composer. Following lessons in piano, harmony, counterpoint, and composition, he was enrolled in the preparatory piano division of the Paris Conservatoire in November 1889, but his early years there were marked by a succession of academic failures; he was finally expelled in July 1900, though he continued to audit the classes of his “dear teacher” Gabriel Fauré, to whom he would later dedicate his Jeux d’eau for piano and his String Quartet.

On five occasions, Ravel competed for the Grand Prix de Rome, a state-subsidized prize designed to further the winning composer’s artistic development with a four-year stipend, the first two years to be spent at Rome’s Villa Medici. In May 1905 he tried for the last time (he had recently turned thirty, the age limit for the competition)—and was not even admitted to the finals! There was an uproar: debate among the music critics was heated, the news made the front pages, and the integrity of the jury was suspect, especially considering that all six finalists were pupils of one of the judges, Charles Lenepveu, who was a professor of composition at the Conservatoire. Without question, a variety of musical/political factors was involved. Ravel was by now a prominent figure in Parisian musical life, recognized as the leading composer of his generation and presumable successor to Debussy. But at the same time, his preliminary submission for the 1905 Grand Prix contained enough errors and infractions to suggest that he was being flippant, scornful, or both, and his teachers had frequently and consistently found him lacking in discipline despite his natural talents.

Ravel’s first published work was the Menuet antique of 1895, published in 1898. His formal debut as a composer came at the Société Nationale concert of March 5, 1898. By the time of the 1905 Prix de Rome affair his list of works included, among other things, the Pavane for a dead Infanta (1899), Jeux d’eau (1901), the String
Je jetais dans le Ciel
Comme un immense oiseau
Et qui déploie enfin ses voiles violettes
Mystérieuse
Qui se berce ce soir dans la nuit

Je voudrais
En sa forêt tout solitaire
Où dort la fantaisie
Vieux pays merveilleux des contes de nourrice

Asia
Asie, Asia, Asia,
Vieux pays merveilleux des contes de nourrice
Où dort la fantaisie comme une impératrice
En sa forêt tout-emplie de mystère. Asia
Je voudrais m’en aller avec la goélette
Qui se berce ce soir dans le port
Mystérieuse et solitaire
Et qui déploie enfin ses voiles violettes
Comme un immense oiseau de nuit
dans le ciel d’or.
Je voudrais m’en aller vers les îles de fleurs

Marc Mandel joined the staff of the Boston Symphony Orchestra in 1978 and managed the BSO’s program book from 1979 until his retirement as Director of Program Publications in 2020.
En écoutant chanter la mer perverse
Sur un vieux rythme ensorceleur.
Je voudrais voir Damas
et les villes de Perse
avec les minarets légers dans l’air;
Je voudrais voir de beaux turbans de soie
Sur des visages noirs aux dents claires;
Je voudrais voir des yeux sombres d’amour
Et des prunelles brillantes de joie
En des peaux jaunes comme des oranges;
Je voudrais voir des vêtements de velours
Et des habits à longues frANGES.
Je voudrais voir des calumets entre des bouches
Tout entourées de barbe blanche;
Je voudrais voir d’après merchants
aux regards louches,
Et des cadis, et des vizirs
Qui du seul mouvement de leur doigt
qui se penche
Accorde vie ou mort au gré de leur désir
Je voudrais voir la Perse,
et l’Inde et puis la Chine,
Les mandarins ventrus sous les ombrelles
Et les princesses aux mains fines,
Et les lettrés qui se querellent
Sur la poésie et sur la beauté;
Je voudrais m’attarder au palais enchanté
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin
Avec un personnage au milieu d’un verger;
Je voudrais voir des assassins souriants
Du bourreau qui coupe un cou d’innocent
Avec son grand sabre courbé d’Orient.
Je voudrais voir des pauvres et des reines;
Je voudrais voir des roses et du sang;
Je voudrais voir mourir d’amour
ou bien de haine.
Et puis m’en revenir plus tard
Narrer mon aventure
aux curieux de rêves
En élevant comme Sindbad
ma vieille tasse arabe
De temps en temps jusqu’à mes lèvres
Pour interrompre le conte avec art…

La Flûte enchantée
L’ombre est douce et mon maître dort,
Coiffé d’un bonnet conique de soie
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis éveillée encor
Et j’écoute au dehors
Une chanson de flûte où s’épanche
Tour à tour la tristesse ou la joie,
Un air tour à tour langoureux ou frivole
Que mon amoureux chéri joue,
Et quand je m’approche de la croisée,
Il me semble que chaque notes s’envole

listening to the perverse sea sing
in an old, incantatory rhythm.
I’d like to see Damascus
and the cities of Persia
with their slender minarets in the air;
I’d like to see beautiful silk turbans
on black faces with bright teeth;
I’d like to see the dark amorous eyes
and pupils sparkling with joy
in skins yellow as oranges;
I’d like to see velvet cloaks
and the garments with long fringes.
I’d like to see long pipes between lips
surrounded by white beards;
I’d like to see sharp merchants
with suspicious glances
and cadis and vizirs
who with one movement of the finger
that they bend,
grant life or death just as they wish..
I’d like to see Persia
and India and then China,
and mandarins paunchy beneath their umbrellas,
and the princesses with slender hands,
and the learned quarreling
about poetry and beauty;
I’d like to linger in the enchanted palace
and like a foreign traveler
contemplate at leisure landscapes painted
on cloth in fir-wood frames
with a figure in the midst of an orchard;
I’d like to see murderers smiling
while the headsman cuts an innocent neck
with his great, curved oriental sword.
I’d like to see beggars and queens;
I’d like to see roses and blood;
I’d like to see those who die for love
and those who die for hatred.
And then I would return
to tell my adventure
to those curious about dreams,
raising, like Sinbad,
my old Arabian cup
to my lips from time to time
to interrupt my tale artfully…

The enchanted flute
The shadows are cool and my master sleeps,
wearimg a cap of silk,
his long, yellow nose in his white beard.
But I am still awake
and I hear from outside
a flute song pouring out
first sadness, then joy,
an air by turns languorous and carefree,
played by my beloved;
and when I approach the lattice
each note seems to fly
Ravel frequently visited his friends Ida and Cipa Godebski and their two children, Mimi and Jean, at their country house, “La Grangette.” And, as Mimi recalls in her fond memoir, when he was not polishing off what was meant to be “the next day’s cold meat” or arguing about Mozart, whom he idolized and Cipa detested, Ravel was most likely to have engaged himself with the children in all manner of practical jokes and storytelling. Their favorites were “L’aideronette” and “Beauty and the Beast,” both of which Ravel put into the original four-hand version of *Ma Mère l’oye*, which he finished at “La Grangette” in 1910 and dedicated to the children. He even proposed that they play it *Ma Mère l’oye* (sections of the piece being written originally for piano four-hands 1908-10, then expanded and orchestrated by Ravel in 1911 as a ballet): January 1912, Théâtre des Arts, Paris. First BSO performance of the complete score: April 21, 1974, Seiji Ozawa cond. (the more familiar suite having been performed much more frequently by the BSO over the years). First Tanglewood performance of the complete score: August 18, 1984, Michael Tilson Thomas cond.

He is a child and he is an old man.
— the critic Emile Vuillermoz on Ravel (1922)

Ravel rejoiced in animals and children, and many of his works reflect a soul brought to life by fantasy, fable, exotic places, and romanticized history. That he took pleasure in “Mother Goose” is no surprise, especially given “her” French roots. As William and Ceil Baring-Gould have pointed out in their introduction to *The Annotated Mother Goose*, early references to her in France suggest she might have been “Goose-footed Bertha,” mother of Charlemagne. She was “represented as incessantly spinning, with hordes of children clustered about her, listening to

**MAURICE RAVEL**

*Ma Mère l’oye (Mother Goose), complete*

First performance of the orchestral score (sections of the piece being written originally for piano four-hands 1908-10, then expanded and orchestrated by Ravel in 1911 as a ballet): January 1912, Théâtre des Arts, Paris. First BSO performance of the complete score: April 21, 1974, Seiji Ozawa cond. (the more familiar suite having been performed much more frequently by the BSO over the years). First Tanglewood performance of the complete score: August 18, 1984, Michael Tilson Thomas cond.

**The indifferent one**

Your eyes are soft as a girl’s, young stranger, and the fine curve of your pretty face, shadowed with down, is even more seductive in profile. Your lips sing at my doorstep a language unknown and charming as music out of tune... Come in! Let my wine cheer you... But no, you pass on and I see you recede from my doorway, with a final, graceful wave of your hand, your hips gently swayed by your feminine and indolent walk...

— trans. by David Johnson
her stories,” an image that gave rise to the “French custom of referring to any tall tale as one told ‘at the time when good Queen Bertha spun’.” Ravel’s main source was the collection by Charles Perrault, *Les Contes de la Mère l’oye* (1697), which includes “La Belle au bois dormant” (“Sleeping Beauty”) and “Le Petit Poucet” (“Tom Thumb”). He also turned to Marie-Catherine, Comtesse d’Aulnoy (ca. 1650-1705) for “Laideronnette, Impératrice des pagodes” (“Laideronnette, Empress of the Pagodas”), and Marie Leprince de Beaumont (1711-80) for “Les Entraînements de la Belle et de la Bête” (“The Conversations of the Beauty and the Beast”). One could imagine Ravel asking the young Mimi, “What would happen if, on a moonlit night, Sleeping Beauty and Tom Thumb met Beauty and the Beast and the rest of the fairies in the forest?” In this sense we may view the ballet version as Shakespeare’s *A Midsummer Night’s Dream* transferred to the *bois* with Goose-footed Bertha in control at her spinning wheel.

Arbie Orenstein notes that Ravel made a practice of refashioning his music in an “attempt to draw out every ounce of its inherent possibilities.” The complete ballet *Ma Mère l’oye* is just that, the final lap in a journey from a collection of five discrete impressions in miniature for piano to a thematically and dramatically integrated full-scale orchestral narrative for the stage. Ravel expanded his *petite* suite by adding a “Prélude” and the “Danse du Rouet et Scène” (“Dance of the Spinning Wheel”). He also nearly doubled the length of individual movements, eliminated their closed endings (and hence the pauses in between), and translated their delicate pianism into vivid but transparently Mozartian orchestral colors. He provided momentum not so much by percussion (now an exotic spice) as by dance—a pavane, a waltz—to underscore the physicality of slumber, conversation, bath, and music-making.

The *Prélude* opens with the hushed wind sound of two flutes and bassoon, as a muted solo horn intones a distant fanfare, “Once upon a time.” Eerie harmonics accompany thematic fragments—to be fully realized in each of the stories—all leading in a crescendo to the *Spinning-wheel Dance and Scene*, Mother Goose herself spinning out her tales over a perpetual-motion pedal that passes among the instruments. We can hear the “click” of her treadle in the tambourine. The activity dissolves into an ancient and serene woodland lullaby of flutes and violins that gently rock *Sleeping Beauty* over a spare accompaniment of pizzicato strings and harp harmonics. Following a sudden piccolo interjection, *col legno* strings break the stillness and yield to the moderate waltz tempo characterizing the *Conversations of Beauty and the Beast*, with Beast as contrabassoon proposing marriage and revealing himself upon Beauty’s acceptance to be a handsome prince, once bewitched.

Solo violin and cello in a falling chromatic line, reminiscent of the opening of Debussy’s *Faun* prelude, announce the next tableau: *Tom Thumb* is lost in the woods, and Ravel’s long-breathed melody circles appropriately around itself as chirping birds eat the crumbs Tom has left as a guide. The gentle but constant motion leads to a harp and celesta cadenza followed by *Laideronnette, Empress of the Pagodas*. With its black-key pentatonicism and shimmering orchestral colors, this is the liveliest of the movements. Porcelain girls and boys regale the exotic little empress in her bath with music, their instruments mimicked in the orchestra by harp, celesta, glockenspiel, piccolo, and flute. As the movement ends, we are treated to a summary of previous themes, most notably a return of the opening horn fanfare and the Sleeping Beauty motif heard now in the solo violin. The final movement begins with a recomposition of the opening theme transferred to strings in triple meter and leads to *The Fairy Garden* with its brilliant combination of celesta, harp, and solo violin. This quintessential, delicate and mysterious “fairy music” builds to a majestic *Apotheosis* with full orchestra as the Sleeping Beauty opens her eyes.

—HELEN M. GREENWALD

Helen Greenwald has taught at the New England Conservatory of Music since 1991 and will be Visiting Professor of Music at the University of Chicago in spring 2008. She is co-editor of the critical edition of Rossini’s opera Zelmira and is currently editing Verdi’s opera Attila for the Works of Giuseppe Verdi.

ARTISTS

**Artist biographies from the original program book of July 13, 2007**

**Sir André Previn**
Composer/conductor/pianist Sir André Previn has received numerous awards and honors for his outstanding musical accomplishments. He holds both the Austrian and German Cross of Merit, was a Kennedy Center honoree for his lifetime achievements, and was knighted by Her Majesty Queen Elizabeth II in 1996. On March 14, 2006, in Toronto, he was presented with the Glenn Gould Prize. He has received several Grammys for his recordings. In February 2005, at the 47th Grammy Awards, he was honored for his disc with Anne-Sophie Mutter of his own Violin Concerto (Anne-Sophie) and Bernstein’s Serenade for violin and orchestra, the former recorded with the
Boston Symphony Orchestra, the latter with the London Symphony Orchestra. _Musical America_ has named him “Musician of The Year”; his first opera, _A Streetcar Named Desire_, was awarded the Grand Prix du Disque. A frequent guest—both in concert and on recordings—with the world’s major orchestras, Mr. Previn appears regularly with the Boston Symphony Orchestra, New York Philharmonic, and Vienna Philharmonic, to name a few, and has held chief artistic posts with the Houston Symphony, London Symphony, Los Angeles Philharmonic, Pittsburgh Symphony, Oslo Philharmonic, and Royal Philharmonic. Podium appearances this season include the Oslo Philharmonic, the Gewandhaus Orchestra of Leipzig, the Maggio Musicale Fiorentino, and the Boston Symphony Orchestra. In March 2007, his opera _A Streetcar Named Desire_ was performed in Vienna. At Tanglewood in July he leads two programs with the Boston Symphony Orchestra and appears as pianist in Ozawa Hall with guitarist Jim Hall and bass player David Finck for an evening of jazz. His 2007-08 season will include three weeks with the NHK Symphony in Tokyo, appearances with the London Symphony Orchestra and Rotterdam Philharmonic, tour performances with the Royal Concertgebouw Orchestra of Amsterdam with Anne-Sophie Mutter as soloist, and an appearance at the Blue Note in New York. As a pianist, Mr. Previn often performs in a trio with Anne-Sophie Mutter and cellist Lynn Harrell, and as a jazz pianist with David Finck. He has given recitals with Renée Fleming at Lincoln Center, and with Barbara Bonney at Carnegie Hall and the Mozarteum in Salzburg; he performs chamber music frequently with the Emerson String Quartet, as well as with members of the Boston Symphony Orchestra, London Symphony Orchestra, and Vienna Philharmonic. Mr. Previn’s recent successes as a composer have included a work for the Emerson String Quartet and Barbara Bonney commissioned by Carnegie Hall; two works for Anne-Sophie Mutter, both of which they have recorded ( _Tango, Song, and Dance_ for violin and piano, and his Violin Concerto, written for Ms. Mutter and the Boston Symphony Orchestra); and _Divisions_ for orchestra, written for and recorded by the Vienna Philharmonic. His opera _A Streetcar Named Desire_, on a libretto by Philip Littell based on the play by Tennessee Williams, was premiered in 1998 under his direction at San Francisco Opera, with Renée Fleming as Blanche Dubois. The opera was broadcast on television, recorded for Deutsche Grammophon for release on compact disc, and has also been issued on DVD. Mr. Previn’s second opera, _Brief Encounter_, commissioned by Houston Grand Opera, will be premiered there in May 2009. His Harp Concerto, commissioned by the Pittsburgh Symphony, will be premiered in March 2008. A double concerto for violin and viola, written for Anne-Sophie Mutter and Yuri Bashmet, will be premiered in New York in 2009. Mr. Previn teaches regularly at the Curtis Institute of Music and the Tanglewood Music Center, where he works with the student orchestras, conductors, and composers, and coaches chamber music. André Previn has appeared regularly with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his Tanglewood debut in August 1977, most recently for subscription concerts in April 2006 (a program including the world premiere of his Double Concerto for Violin, Double Bass, and Orchestra). André Previn has appeared frequently with the BSO since his Tanglewood debut in August 1977. His most recent subscription appearances were this past April (a program including the world premiere of his own Double Concerto for Violin, Double Bass, and Orchestra). Besides his two Boston Symphony concerts this summer, he also appears as pianist for an evening of jazz in Ozawa Hall this Sunday night.

**Daniel Müller-Schott**

Making his BSO and Tanglewood debuts in this concert, German cellist Daniel Müller-Schott has appeared with the BBC Symphony, BBC Scottish Symphony, Berlin Radio Orchestra, Chicago Symphony, City of Birmingham Symphony, Israel Symphony, Jerusalem Symphony, London Philharmonia, Netherlands Philharmonic, NDR Orchestra/Hamburg, New Japan Philharmonic, New York Philharmonic, Orchestre National de France, Orchestre National de Paris, Philadelphia Orchestra, Royal Flemish Philharmonic, Seville Symphony, and Warsaw National Philharmonia. In addition to his Boston Symphony debut at Tanglewood under Sir André Previn, current season highlights include debut appearances at the Heidelberger Frühling, Moritzburg Festival, and Ottawa Chamber Music Festival. He will also play the Ligeti Cello Concerto with the NDR Symphony Orchestra under Peter Ruzicka at Schleswig-Holstein. Other upcoming and recent solo engagements include performances with the Bilbao Symphony, Charleston Symphony, NDR Symphony Orchestra, Oslo Philharmonic, Royal Flemish Philharmonic, Santa Barbara Symphony, and the Utah Symphony under Keith Lockhart. Next season brings a European tour with the Australian Chamber Orchestra; performances with the Iceland Symphony, the Chamber Orchestra of Europe, and the Vienna Symphony at the Musikverein; recital and orchestral tours in Japan with the Metropolitan Symphony Orchestra, in Spain with the Castilla y León Symphony, in Germany with the Kammerphilharmonie/Potsdam (with violinist Julia Fischer and pianist Martin Helmchen), and in various European countries with the National Symphony Orchestra of the Polish Radio; and recital and chamber music performances in Baden-Baden, Hamburg, the Munich Philharmonie, London, Zurich, the Amsterdam Concertgebouw, and the Vancouver Recital Society. Mr. Müller-Schott’s chamber music partners include Sir André Previn, Renaud Capuçon, Julia Fischer, Jonathan Gilad, Angela Hewitt, Steven Isserlis, Robert Kulek, Olli Mustonen, Anne-Sophie Mutter, Denys Proshayev, Vadim Repin,
Christian Tetzlaff, Jean-Yves Thibaudet, the Vogler Quartet, and Lars Vogt. He appears regularly at the Vancouver Chamber Music Festival and the City of London Festival, as well as the festivals in Schleswig-Holstein, Rheingau, Schwetzingen, Mecklenburg-Vorpommern, Lucerne, and Ravinia. Since his debut recording featuring Bach’s Six Suites for Solo Cello (Glissando Records), he has made numerous acclaimed recordings, including a CD with the Australian Chamber Orchestra of his own arrangements of Haydn’s cello concertos and Beethoven’s violin romances, and the cello concertos by Elgar and Walton with the Oslo Philharmonic (Orfeo). This year’s releases include a DVD of the Mozart Piano Trio with Anne-Sophie Mutter and Sir André Previn (Deutsche Grammophon); the Shostakovich cello concertos with the Bavarian Radio Symphony Orchestra (Orfeo); and the Brahms Double Concerto with Julia Fischer and the Netherlands Philharmonic (Pentatone); and Bach’s gamba sonatas with Angela Hewitt (Orfeo). Daniel Müller-Schott plays the Saphir ex-Shapiro Matteo Goffriller cello made in Venice in 1727. He studied under Walter Nothas, Heinrich Schiff, and Steven Isserlis. At age fifteen he won first prize at Moscow’s International Tchaikovsky Competition for Young Musicians. More recently he has held a scholarship from Anne-Sophie Mutter’s foundation. Born in 1976, Mr. Müller-Schott lives in his hometown of Munich.

Michelle DeYoung
In the past few seasons, mezzo-soprano Michelle DeYoung has performed with many of the world’s leading orchestras, including the New York Philharmonic, Boston Symphony, Chicago Symphony, Cleveland Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Minnesota Orchestra, Pittsburgh Symphony, Atlanta Symphony, Vienna Philharmonic, Puerto Rico Symphony, BBC Symphony, Philharmonia Orchestra, Royal Philharmonic, Orchestre de Paris, Bayerische Staatsoper Orchestra, Concertgebouworkest, and Chamber Orchestra of Europe, working with such conductors as Daniel Barenboim, Pierre Boulez, Sir Colin Davis, Stéphane Denève, Christoph von Dohnányi, Christoph Eschenbach, Bernard Haitink, James Levine, Zubin Mehta, Seiji Ozawa, Antonio Pappano, Donald Runnicles, Esa-Pekka Salonen, Leonard Slatkin, Mariss Jansons, and Michael Tilson Thomas. In the United States, her operatic engagements have included Venus in Tannhäuser and Dido in a new production of Les Troyens at the Metropolitan Opera; Sieglinde in Die Walküre, Waltraute in Götterdämmerung, and Brangäne in Tristan und Isolde at Lyric Opera of Chicago; Venus at Houston Grand Opera, Brangäne at Seattle Opera, and the title role in The Rape of Lucretia at Glimmerglass Opera. In Europe she has appeared as Kundry in a new production of Parsifal, conducted by Boulez to open the Bayreuth Festival; Brangäne at the Berlin Staatsoper, Marguerite in Le Damnation de Faust at the Paris Opera, Jocasta in Oedipus Rex and Gertrude in Hamlet at Théâtre du Châtelet, and Fricka in semi-staged performances of both Das Rheingold and Die Walküre at London’s Royal Albert Hall and Royal Opera House–Covent Garden, the Concertgebouw, and Birmingham Symphony Hall. She has been presented in recital by the “University of Chicago Presents” series, the Ravinia Festival, Weill Recital Hall, Alice Tully Hall, the San Francisco Symphony’s “Great Performances” series, Cal Performances in Berkeley, SUNY Purchase, Calvin College, the Pittsburgh Symphony, Théâtre du Châtelet, Gulbenkian Foundation (Lisbon), the Edinburgh Festival, London’s Wigmore Hall, and La Monnaie in Brussels. Ms. DeYoung’s most recent recording, Kindertotenlieder and Mahler’s Symphony No. 3 with Michael Tilson Thomas (on the San Francisco Symphony’s own label, SFS Media) won the 2004 Grammy Award for Best Classical Album. She sang Dido on the 2001 Grammy-winning recording of Les Troyens with Sir Colin Davis and the London Symphony Orchestra. Her discography also includes Bernstein’s Jeremiah Symphony with the BBC Symphony Orchestra (Chandos), Das klagende Lied with the San Francisco Symphony (BMG), Mahler’s Symphony No 3 with the Cincinnati Symphony (Telarc), and Das Lied von der Erde with the Minnesota Orchestra (Reference Recordings). Her first solo disc was released on the EMI label. In 2006-07 she returns to the Met for the world premiere of Tan Dun’s The First Emperor, makes debut at the Tokyo Opera as Venus, and also makes appearances with the Los Angeles Symphony, Chicago Symphony Orchestra, San Francisco Symphony (on tour in Europe), the Met Chamber Orchestra in Zankel Hall, and the Berlin Staatskapelle. Michelle DeYoung made her Boston Symphony debut at Symphony Hall in January 1996 in Mahler’s Symphony No. 2 with Seiji Ozawa conducting, followed by BSO tour performances in Chicago, San Francisco, and Cerritos (CA).