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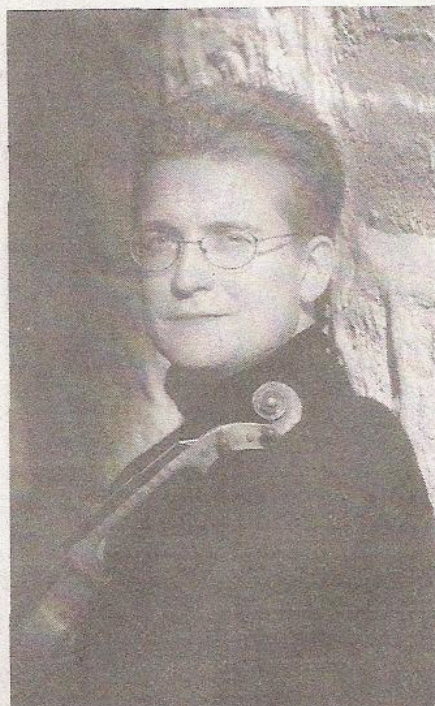
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ALEXANDRA VOSDING

Christian Tetzlaff plays concertos by both Beethoven and Schoenberg.

suggesting that to arrive anywhere else would have been some kind of deviation from the goal. In truth, Beethoven made many prophecies; Schoenberg was only one of his inheritors.

Indeed, even with our reconfigured musical map, Schoenberg should be programmed today on aesthetic rather than on moral grounds. We should listen simply because we want to hear his music, because it moves us — not because it is the right path, or the one true path of modern music. As absurd as it may sound, this reductive logic once ruled the day, and was responsible for some of the most harmful trends in 20th-century musical life, as when Schoenberg's disciples expanded his principles into a rigid orthodoxy that held sway in much of academia after the second world war, shutting out other types of innovation and branding too much other music as reactionary.

Even the most progressive tastes can calcify into their own brand of parochialism. Levine and the BSO must strike a delicate balance to deliver all of this Schoenberg — and other high-modernists that Levine believes in — without resurrecting a troublesome ideology that had its heyday decades ago.

When done right, it's all material for intelligent programs that spark connections across the centuries. In the Beethoven/Schoenberg project, and this week in particular, that is exactly what we are getting.

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Period instrument strikes right note

By David Perkins

GLOBE CORRESPONDENT

It is a curious fact that advocates of period instruments do not often see the beauty of period programming. When Beethoven's First Symphony was premiered in Vienna in 1800, it was on a program with a Mozart symphony, an aria and duet from Haydn's "Creation," a Beethoven Septet divertimento, and some improvisation at the piano by Beethoven himself. Now *that's* variety.

Music Review

At Symphony Hall on Sunday, the Handel and Haydn Society performed Beethoven's First and Second symphonies and Mozart's Clarinet Concerto in A. This was three masterpieces on a wall, a very 20th-century approach, and it was one reason for an afternoon that was slow to catch fire. It did not help that the Second Symphony, while an advance on the First (real Beethoven-like thunder appears), was not really different enough to refresh our ears. Why not some late Haydn? Or Beethoven's "Prometheus" ballet, also of 1800?

The orchestra began well enough and got bolder, so that by the finale of the Sec-

The Handel and Haydn Society

At: Symphony Hall, Sunday

ond, for example, you really saw the string players moving their elbows. Music director Grant Llewellyn's tempos were well judged, if a bit unyielding; even Beethoven has sweet spots. Slow movements had grace. Missing, however, were the tumultuous climaxes that so startled Beethoven's audiences. This must owe something to the size of Symphony Hall. But is that all there is to it? European period bands seem more willing to sacrifice precision for a good blast.

The best moment came in the middle, in the Mozart concerto, played with sensitivity and skill by Handel and Haydn Society clarinetist Eric Hoepflich, using a bass clarinet that he made himself a decade ago to resemble a drawing of the clarinet owned by Anton Stadler, Mozart's friend who premiered the concerto. It makes a beautiful, warm sound, and it has three notes at the bottom of its range, lacking on the E-flat clarinet, that allow Hoepflich to play runs exactly as Mozart wrote them. This was "period" in the best sense.

Turkish, Western traditions in harmony

By David Perkins

GLOBE CORRESPONDENT

The concert began with a rumble of drums, followed by a blare of trumpets and shawms of the sort that must have terrified Vienna when the Ottomans besieged the city in 1683. It ended with a laughing arrangement of Mozart's "Rondo alla Turca," written a century later, when the Turks' influence had permeated Vienna in the form of strong coffee, fancy dress, such new instruments as the cymbals and triangle, and the "Janissary stop" on the early piano (a pedal that rang a small bell).

Music Review

One rarely hears a cross-cultural program as topical, thought-provoking, and entertaining as the exploration of 15th- to 18th-century Turkish and Western music organized by Joel Cohen and Mehmet Ali Sanlikol and presented Friday at Suffolk University's Walsh Theater. Cohen heads the Boston Camerata, the distinguished early-music ensemble, and Sanlikol leads Dünya, a Boston-based consort specializing in Turkish music, and the New England Metterhane, a Janissary or military band. From either side of the stage, the ensembles took turns illustrating their cultures' music for sacred or public ceremonies, warmongering, and lovemaking.

European Travelers and the Ottomans

Dünya and the Boston Camerata
At: Suffolk University's Walsh Theater,
Friday night

Every player had his or her flourish, but the stars were the leaders. Sanlikol, who moved to Boston from Turkey in 1993, sang Mosque chants, led the Janissary numbers with his shawm (an ancestor of the oboe), played the flute, and strummed a small lute in a hilarious epic ballad. Cohen, not to be outdone, sang two medieval songs, played the lute, and played Osmin in a brief spoken exchange from Mozart's "Abduction From the Seraglio." He also arranged the Mozart "Rondo" as a rollicking finale.

At first, the traditions seemed worlds apart. Turkish music is characterized by strong rhythms, lots of percussion, and single melodic lines, endlessly repeated and ornamented, with improvised solo riffs. Western music has a simpler melodic line, more orderly harmony, and, sometimes, polyphony (overlapping voices). Over time, however, what one heard seemed aspects of a unity — a metaphor, surely, for what the world needs more of. The program needs to be repeated, often and in many places.