

Saturday, January 28, 2012, 8pm
Zellerbach Hall

Royal Philharmonic Orchestra

Charles Dutoit, *Artistic Director & Principal Conductor*

with

Jean-Yves Thibaudet, *piano*

PROGRAM

- Zoltán Kodály (1882–1967) Dances of Galánta (1933)
- Franz Liszt (1811–1886) Piano Concerto No. 2 in A major, Op. 23
(1839, 1849)
- Adagio sostenuto assai
Allegro agitato assai
Allegro moderato
Allegro deciso
Marziale un poco meno Allegro
Allegro animato

Played without pause.

INTERMISSION

- Johannes Brahms (1833–1897) Symphony No. 1 in C minor, Op. 68
(1855–1876)
- Un poco sostenuto — Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio — Allegro non troppo, ma con brio

Zoltán Kodály (1882–1967) Dances of Galánta

Composed in 1933. Premiered on October 10, 1933, in Budapest, conducted by Ernst von Dohnányi.

In 1905, when Kodály was working toward his doctoral degree at Budapest University, he found it necessary to leave town to do some research for his thesis—he needed information on the stanzaic structure of Hungarian folksong—and he returned to his childhood home to collect it. Between 1885 and 1892 (ages three to ten), Kodály lived in Galánta, a small market town near the Austrian border, where his father was the local stationmaster for the national railway and where he had first heard the folksongs and Gypsy bands which were among his most lasting and influential musical impressions. When he returned there in 1905 on what proved to be the first of many folk music hunts throughout Eastern Europe, he went to old friends, servants and neighbors and asked them to sing again the songs he had so loved as a boy. He accumulated over 150 examples, more than enough material to complete his thesis, and he returned to Budapest.

During the next 30 years, Kodály not only continued to collect indigenous music, but he also devised a system of music education based on Hungarian folk song and consistently utilized its stylistic components in his compositions. When the Budapest Philharmonic Orchestra commissioned him to write a work for its 80th anniversary, Kodály dipped once again into his inexhaustible folk treasury for melodic material, turning to some books of Hungarian dances published in Vienna around 1800 which contained music “after several Gypsies of Galánta.” These dances were in the *verbunkos* or Gypsy style that had been assimilated into the concert works of, among many others, Liszt, Bartók and Enesco. The *verbunkos*, a Hungarian dance of alternating fast and slow sections, became something of a national institution when it was used by local military recruiters during the 18th-century imperial wars as a tactic to entice young men into joining the armed forces. (A sergeant

leading a dozen of his hussars through the masculine motions of the dance to the accompaniment of a Gypsy band was apparently irresistible to any red-blooded Hungarian.) While no modern young man would consider enlisting just because he saw a nice dance, it must be remembered that the soldiers of that era were equally proficient at wine, wenches and waltzing as at war, and a spirited *verbunkos* was more a promise of pleasures to come than a mere temporary diversion. The *verbunkos* withered away after conscription was begun in 1849, but its progeny still resound in concert halls throughout the world.

The *Dances of Galánta* follow the structure of the alternating slow and fast sections of their *verbunkos* model. The work’s slow introduction consists of a series of instrumental solos (played in turn by cello, horn, oboe and clarinet) separated by rushing string figures. The first dance, a slow one begun by the solo clarinet, displays a restrained Gypsy pathos in its snapping rhythmic figures. The quicker second dance, initiated by the solo flute, is based on a melody circling around a single pitch in halting rhythms. The first dance returns in the full orchestra as a bridge to the next number in the series, a spirited tune with engaging syncopations heard first in the oboe. Another brief recall of the opening dance leads to the finale, a brilliant whirlwind of music that is twice broken off in its headlong rush. The first interruption is for a cheeky little tune insouciantly paraded by the clarinet and the other woodwinds. The second interruption is for a final reminiscence of the opening dance, which dissolves into a short clarinet cadenza. The closing section of the *Dances of Galánta*, electric in its rhythmic intensity and gleaming orchestration, is music of stomping feet, whirling bodies and abundant, youthful enthusiasm.

This performance is made possible, in part, by Patron Sponsors Gail and Daniel Rubinfeld.

Cal Performances’ 2011–2012 season is sponsored by Wells Fargo.

Franz Liszt (1811–1886)**Piano Concerto No. 2 in A major, Op. 23**

Composed in 1839 and 1849. Premiered on January 7, 1857, in Weimar, conducted by the composer with Hans von Bronsart as soloist.

“Franz Liszt was one of the most brilliant and provocative figures in music history. As a pianist, conductor, composer, teacher, writer and personality—for with Liszt, being a colorful personality was itself a profession—his immediate influence upon European music can hardly be exaggerated. His life was a veritable pagan wilderness wherein flourished luxuriant legends of love affairs, illegitimate children, encounters with great figures of the period, and hairbreadth escapes from a variety of romantic murders. Unlike Wagner and Berlioz, Liszt never wrote the story of his life, for, as he casually remarked, he was too busy living it.” If it were not for the fact that Liszt’s life had been so thoroughly documented by his contemporaries, we might think that the preceding description by Abraham Veinus was based on some profligate fictional character out of E.T.A. Hoffmann. Not so. By all accounts, Liszt led the most sensational life ever granted to a musician. In his youth and early manhood, he received the sort of wild and unbuttoned adulation that today is seen only at the appearances of a select handful of rock stars. He was the first musical artist in history with enough nerve to keep an entire program to himself rather than providing the grab-bag of orchestral, vocal and instrumental pieces scattered across an evening’s entertainment that was the typical early–19th-century concert. He dubbed those solo concerts “musical soliloquies” at first, and later called them by the now-familiar term, “recitals.” (“How can one *recite* at the piano? Preposterous!” fumed one British writer.)

By 1848 Liszt had made his fortune, secured his fame and decided that he had been touring long enough, so he gave up performing, appearing in public during the last four decades of his life only for an occasional benefit concert. Amid the variegated patchwork of duchies, kingdoms and city-states that constituted pre-Bismarck

Germany, he chose to settle in the small but sophisticated city of Weimar, where Sebastian Bach held a job early in his career. Once installed at Weimar, Liszt took over the musical establishment there and elevated it into one of the most important centers of European artistic culture. He stirred up interest in such neglected composers as Schubert, and encouraged such younger ones as Saint-Saëns, Wagner and Grieg by performing their works. He also gave much of his energy to his own original compositions, and created many of the pieces for which he is known today—the symphonies, piano concertos, symphonic poems and choral works. Liszt had composed before he moved to Weimar, of course—his total output numbers between 1,400 and 1,500 separate works—but the early pieces were mainly piano solos for use at his own recitals. His later works are not only indispensable components of the Romantic musical era in their own right, but also were an important influence on other composers in their form, harmony and poetic content.

As if composing, conducting and performing were insufficient, Liszt was also one of the most sought-after piano teachers of the 19th century. He was popular with students not just because he possessed an awesome technique that was (and remains) the model of every serious pianist. Liszt was also a direct link to that nearly deified figure, the glorious Beethoven, who had, so the story went, actually kissed the young prodigy on the forehead with his own lips. Furthermore, Liszt was a pupil of Carl Czerny, the most eminent student of Beethoven. To make this already unassailable combination of technique and tradition absolutely irresistible, Liszt brought to it an all-encompassing view of man and his world that enabled the mere tones of the piano to surpass themselves and open unspeakable realms of transcendent delight. One friend once remarked about the composer’s wide variety of interests, “One could never know in which mental stall Liszt would find his next hobby horse.” He was a truly remarkable man, one of the most important figures in terms of his cumulative influence on the art in all of 19th-century music.

Johannes Brahms (1833–1897)**Symphony No. 1 in C minor, Op. 68**

Composed in 1855–1876. Premiered on November 4, 1876, in Karlsruhe, conducted by Felix Otto Dessoff.

Brahms, while not as breathtakingly precocious as Mozart, Mendelssohn or Schubert, got a reasonably early start on his musical career: he had produced several piano works (including two large sonatas) and a goodly number of songs by the age of 19. In 1853, when Brahms was only 20, Robert Schumann wrote an article for the widely distributed *Neue Zeitschrift für Musik*, his first contribution to that journal in a decade, hailing Brahms as the savior of German music, the rightful heir to the mantle of Beethoven. Brahms was extremely proud of Schumann’s advocacy and he displayed the journal with great joy to his friends and family when he returned to his humble Hamburg neighborhood after visiting Schumann in Düsseldorf, but there was the other side of Schumann’s assessment as well, that which placed an immense burden on Brahms’s shoulders.

Brahms was acutely aware of the deeply rooted traditions of German music extending back not just to Beethoven, but even beyond him to Bach, Schütz and Lassus. His knowledge of Bach was so thorough, for example, that he was asked to join the editorial board of the first complete edition of the works of that baroque master. He knew that, having been heralded by Schumann, his compositions, especially a symphony, would have to measure up to the standards set by his forebears. At first he doubted that he was even able to write a symphony, feeling that Beethoven had nearly expended all the potential of that form, leaving nothing for future generations. “You have no idea,” Brahms lamented, “how it feels to hear behind you the tramp of a giant like Beethoven.”

Encouraged by Schumann to undertake a symphony (“If one only makes the beginning, then the end comes of itself,” he cajoled), Brahms made some attempts in 1854, but was unsatisfied with the symphonic potential of the sketches,

Liszt sketched his two piano concertos in 1839, but they lay unfinished until he went to Weimar. He completed the Second Concerto, in A major, in the summer of 1849, but he did not get around to having it performed for more than seven years. Liszt required of a concerto that it be “clear in sense, brilliant in expression, and grand in style.” In other words, it had to be a knockout. While it was inevitable that this Concerto would have a high percentage of finger-churning display, it was not automatic that it should also be of high musical quality—but it is.

The procedure on which Liszt built this Concerto and other of his orchestral works is called “thematic transformation,” or, to use the rather more jolly phrase of the American critic William Foster Apthorp, “The Life and Adventures of a Melody.” Never bothered that he was ignoring the Classical models of form, Liszt concocted his own new structures around this transformation technique. (“Music is never stationary,” he pronounced. “Successive forms and styles can only be like so many resting places—like tents pitched and taken down again on the road to the Ideal.”) Basically, the “thematic transformation” process consisted of inventing a theme that could be used to create a wide variety of moods, tempos, orchestrations and rhythms to suggest whatever emotional states were required by the different sections of the piece. It is not unlike a single actor changing costumes to play Puck, Bottom the Weaver and Oberon all in the same production (now *that’s* an actor)—recognizably the same at the core, but dressed up differently for each scene.

There are at least six such scenes in Liszt’s Second Piano Concerto. The composer provided no specific plot for any of these, but wrote music of such extroverted emotionalism that it is not difficult for imaginative listeners to provide their own: languor, storm, love, strife, resolve and battle is only one possible sequence. It is a diverting game to play, and Liszt has invited all to take part. The melody on which this Concerto is based is presented immediately at the beginning by the clarinet. It courses through each section, and can most easily be identified by the little half-step sigh at the end of the first phrase.

and diverted them into the First Piano Concerto and the *German Requiem*. He began again a year later, perhaps influenced by a performance of Schumann's *Manfred*, and set down a first movement, but this music he kept to himself, and even his closest friends knew of no more than the existence of the manuscript. Seven years passed before he sent this movement to Clara, Schumann's widow, to seek her opinion. With only a few reservations, she was pleased with this C minor sketch, and encouraged Brahms to hurry on and finish the rest so that it could be performed. Brahms, however, was not to be rushed. Eager inquiries from conductors in 1863, 1864 and 1866 went unanswered. It was not until 1870 that he hinted about any progress at all beyond the first movement.

The success of the superb *Haydn Variations* for orchestra of 1873 seemed to convince Brahms that he could complete his initial symphony, and in the summer of 1874 he began two years of labor—revising, correcting, perfecting—before he signed and dated the score of the First Symphony in September 1876. It is a serious and important essay (“Composing a symphony is no laughing matter,” according to Brahms), one which revitalized the symphonic sonata form of Beethoven and combined it with the full contrapuntal resources of Bach, a worthy successor to the traditions Brahms revered. In the century since its premiere, it has become the most performed of Brahms's symphonies and one of the most cherished pieces in the orchestral literature.

The success and popularity of the First Symphony are richly deserved. It is a work of supreme technical accomplishment and profound emotion, of elaborate counterpoint and beautiful melody. Even to those who know its progress intimately, it reveals new marvels upon each hearing. The first movement begins with a slow introduction in 6/8 meter energized by the heartbeats of the timpani supporting the full orchestra. The violins announce the upward-bounding main theme in the faster tempo that launches a magnificent, seamless sonata form. The second movement starts with a placid, melancholy song led by the violins. After a mildly syncopated

middle section, the bittersweet melody returns in a splendid scoring for oboe, horn and solo violin. The brief third movement, with its prevailing woodwind colors, is reminiscent of the pastoral serenity of Brahms's earlier Serenades.

The finale begins with an extended slow introduction based on several pregnant thematic ideas. The first, high in the violins, is a minor-mode transformation of what will become the main theme of the finale, but here broken off by an agitated pizzicato passage. A tense section of rushing scales is halted by a timpani roll leading to the call of the solo horn, a melody originally for Alphorn that Brahms collected while on vacation in Switzerland. The introduction concludes with a noble chorale intoned by trombones and bassoons, the former having been held in reserve throughout the entire Symphony just for this moment. The finale proper begins with a new tempo and one of the most famous themes in the repertory, a stirring hymnlike melody that resembles the finale of Beethoven's “Choral” Symphony. (When a friend pointed out this affinity to Brahms he shot back, “Any fool can see that!”) The movement progresses in sonata form, but without a development section. The work closes with a majestic coda in the brilliant key of C major featuring the trombone chorale of the introduction in its full splendor.

Of Brahms's symphonies, and this one in particular, Lawrence Gilman wrote, “The essential fact to remember and to celebrate about Brahms is that he possessed not only the mechanisms of the grand style, but that he was able to exert it as a vehicle for ideas of authentic greatness, and he achieved this miracle with a continence, a sense of balance and proportion, an instinct for the larger contours as well as the finer adjustments of musical design, that were almost unerring.”

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ACKNOWLEDGED AS ONE of the United Kingdom's most prestigious orchestras, the Royal Philharmonic Orchestra (RPO) enjoys an international reputation for bringing audiences worldwide first-class performances and the highest possible standards of music-making across a diverse range of musical repertoire. This was the vision of the Orchestra's flamboyant founder, Sir Thomas Beecham, whose legacy is maintained today as the Orchestra thrives under the exceptional direction of its Artistic Director and Principal Conductor, Maestro Charles Dutoit.

This season celebrating its 65th year, the Orchestra has had the privilege of forging musical collaborations with such esteemed conductors as Rudolf Kempe, Antal Doráti, André Previn, Vladimir Ashkenazy and Daniele Gatti. Other high-ranking conductors who regularly take the podium include Pinchas Zukerman as Principal Guest Conductor, Grzegorz Nowak as Principal Associate Conductor and Dirk Joeres as Permanent Guest Conductor. Daniele Gatti continues his association with the Orchestra as Conductor Laureate.

The Royal Philharmonic Orchestra is London-based and performs a prestigious series of concerts each year at Southbank Centre's Royal Festival Hall. The Orchestra's 2011–2012 series features Charles Dutoit, Pinchas Zukerman, Daniele Gatti, Nigel Kennedy, Andrew Litton, Julia Fischer and Kirill Karabits. The RPO's London home is at Cadogan Hall, in the heart of the capital, just off Sloane Square. This idyllic location offers an intimate atmosphere for concert-goers, with the current series of concerts featuring Grzegorz Nowak, Freddy Kempf and Guy Johnston. Complementing the concert series at Cadogan Hall, the Orchestra regularly performs in the Royal Albert Hall, presenting works of great magnitude in a varied series of concerts ranging from large-scale choral and orchestral works to themed evenings of contemporary popular repertoire, all designed to suit the immensity of this historic and grand venue.

Within the United Kingdom, the RPO is committed to offering an extensive regional

touring program, with established residencies in Croydon, Northampton, Lowestoft, Reading and Crawley. The Orchestra also gives regular performances at other venues throughout the UK, including forthcoming engagements in Ipswich, High Wycombe and Dartford. As an international orchestra, the RPO has toured more than thirty countries in the last five years. Recent tours have included performances in Japan, Egypt, Russia, Spain, Italy, Germany, Azerbaijan and China. The 2011–2012 season began with the second year of the Orchestra's annual residency in Montreux, Switzerland, under Charles Dutoit, with guest artists including Yefim Bronfman and Lisa Batiashvili. Autumn 2011 saw a tour to Spain with Pinchas Zukerman and concerts in Germany, Austria, Lichtenstein and Italy with Charles Dutoit and Yuja Wang. In January 2012, the Orchestra embarks on a month-long tour of the major cities of the United States with Charles Dutoit, Pinchas Zukerman and Jean-Yves Thibaudet, and 2012 will also see concerts in Spain, Eastern Europe and Dublin, with artists including Charles Dutoit, Pinchas Zukerman and Julia Fischer.

The Orchestra is also recognized for its artistic work through a vibrant and innovative community and education program, titled RPO Resound. Specially trained members of the Orchestra, alongside accomplished project leaders, provide comprehensive workshops where music is used as a powerful and inspirational force. RPO Resound prides itself on working in a wide variety of settings, including projects connected with homeless people, youth clubs, the probation service and terminally ill children.

Frequently found in the recording studio, the Orchestra records extensively for film and television as well as for all the major commercial record companies. The Orchestra also owns its own record label and is proud to be the first UK orchestra to stream its entire series of concerts live from Cadogan Hall.

To learn more about the Orchestra, please visit www.rpo.co.uk.



As Artistic Director and Principal Conductor of the Royal Philharmonic Orchestra since 2009, **Charles Dutoit** has enjoyed a tenure with the orchestra has included a residency at the Montreux Septembre Musical, critically acclaimed performances at Southbank

Robert Taylor

Centre's Royal Festival Hall and, further afield, tours to Europe and the United States and a residency in China at the MISA Festival in Shanghai, alongside successful recordings.

During the 2010–2011 season the Philadelphia Orchestra celebrated its 30-year artistic collaboration with Maestro Dutoit. Between 1990 and 2010, he was Artistic Director and Principal Conductor of the Orchestra's summer festival at the Saratoga Performing Arts Center in upstate New York. The Orchestra will honor Maestro Dutoit in the 2012–2013 season by bestowing upon him the title of Conductor Laureate.

Maestro Dutoit regularly collaborates with the world's leading orchestras, including the Chicago Symphony, Boston Symphony, Berlin Philharmonic, Royal Concertgebouw Orchestra of Amsterdam and the Israel Philharmonic. His more than 170 recordings for Decca, Deutsche Grammophon, EMI, Philips and Erato have garnered more than 40 awards and distinctions.

For 25 years (1977 to 2002), Maestro Dutoit was Artistic Director of the Montreal Symphony Orchestra, a dynamic musical partnership recognised the world over. From 1991 to 2001, Maestro Dutoit was Music Director of the Orchestre National de France, with whom he has toured extensively on the five continents. In 1996, he was appointed Music Director of the NHK Symphony Orchestra (Tokyo), with whom he toured in Europe, the United States, China and Southeast Asia. He is today Music Director Emeritus of this Orchestra.

Maestro Dutoit has been Artistic Director of both the Sapporo Pacific Music Festival and the Miyazaki International Music Festival in Japan

as well as the Canton International Summer Music Academy, in Guangzhou, China, which he founded in 2005. In summer 2009 he became the Music Director of the Verbier Festival Orchestra.

When still in his early twenties, Charles Dutoit was invited by Herbert von Karajan to conduct the Vienna State Opera. He has since conducted at Covent Garden, the Metropolitan Opera in New York, Deutsche Oper Berlin and Teatro Colón in Buenos Aires.

In 1991 Maestro Dutoit was made Honorary Citizen of the City of Philadelphia, in 1995 Grand Officier de l'Ordre National du Québec and in 1996 Commandeur de l'Ordre des Arts et des Lettres by the government of France. In 1998, he was invested as Honorary Officer of the Order of Canada, the country's highest award of merit whose other honorary recipients include John Kenneth Galbraith, James Hillier, Nelson Mandela, the Queen Mother, Václav Havel and Boutros Boutros-Ghali.

Charles Dutoit was born in Lausanne, Switzerland, and his extensive musical training included violin, viola, piano, percussion, history of music and composition at the conservatories and music academies of Geneva, Siena, Venice and Boston. A globetrotter motivated by his passion for history and archaeology, political science, art and architecture, Maestro Dutoit has traveled in all 196 nations of the world.



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One of today's most sought-after soloists, pianist **Jean-Yves Thibaudet** has the rare ability to combine poetic musical sensibilities with dazzling technical prowess. His musical depth and natural

charisma have underlined a career with global impact, including 30 years of performing around the world and over 40 recorded albums.

After three striking summer appearances at Tanglewood, in which he played the complete piano works of Ravel, Mr. Thibaudet began his

2011–2012 schedule with a European tour with Charles Dutoit and the Philadelphia Orchestra. Mr. Thibaudet builds seasons around composers, delving into their repertoire with unmatched passion and depth. Much of the 2011–2012 season is centered on Liszt, Ravel and Saint-Saëns, and he performed the concertos of Ravel and Liszt with the Philadelphia Orchestra and with the San Diego Symphony at its season-opening gala in October. During October and November, Mr. Thibaudet performed a program of Liszt and Brahms *lieder* with mezzo-soprano Angelika Kirchschrager, including a stop at New York's Carnegie Hall. He also toured Europe with the Royal Concertgebouw Orchestra, and the United States with the Royal Philharmonic Orchestra playing Saint-Saëns. After New York performances with the New York Philharmonic for its PBS-televised New Year's Eve Gala and with the Orpheus Chamber Orchestra, Mr. Thibaudet concludes his season with Debussy recitals in Germany and France. These Debussy evenings celebrate the 150th anniversary of the composer's birth.

Jean-Yves Thibaudet has released more than 40 albums with Decca, which have earned the Deutscher Schallplattenpreis, the Diapason d'Or, Choc du Monde de la Musique, a Gramophone Award, two Echo awards and the Edison Prize. In spring 2010, Mr. Thibaudet released his latest CD, *Gershwin*, featuring jazz big band orchestrations of *Rhapsody in Blue*, variations on "I Got Rhythm," and Concerto in F live with the Baltimore Symphony and music director Marin Alsop. On his Grammy-nominated recording of Saint-Saëns's Piano Concertos Nos. 2 and 5, released in fall 2007, Mr. Thibaudet is joined by longstanding collaborator Charles Dutoit and the Orchestre de la Suisse Romande. Also released in 2007, Mr. Thibaudet's *Aria: Opera Without Words* features transcriptions of opera arias by Saint-Saëns, Richard Strauss, Gluck, Korngold, Bellini, Johann Strauss II, Grainger and Puccini; some of the transcriptions are by Mikhashoff, Sgambati and Brassin, and others are Mr. Thibaudet's own. Among his other recordings are *Satie: The Complete Solo Piano Music* and the jazz albums *Reflections on Duke:*

Jean-Yves Thibaudet Plays the Music of Duke Ellington and Conversations with Bill Evans, his tribute to two of jazz history's greats.

Known for his style and elegance on and off the traditional concert stage, Mr. Thibaudet has had an impact on the world of fashion, film and philanthropy. His concert wardrobe is by celebrated London designer Vivienne Westwood. In November 2004, Mr. Thibaudet served as president of the prestigious Hospices de Beaune, an annual charity auction in Burgundy, France. He had an onscreen cameo in the Bruce Beresford feature film on Alma Mahler entitled *Bride of the Wind*, and his playing is showcased throughout the movie soundtrack. Thibaudet was the soloist on the Oscar and Golden Globe Award-winning soundtrack to Universal Pictures' *Atonement* and the Oscar-nominated *Pride and Prejudice*. He was also featured in the 2000 PBS/Smithsonian special *Piano Grand!*, a piano performance program hosted by Billy Joel to pay tribute to the 300th anniversary of the piano.

Mr. Thibaudet was born in Lyon, France, where he began his piano studies at age five and made his first public appearance at age seven. At twelve, he entered the Paris Conservatory to study with Aldo Ciccolini and Lucette Descaves, a friend and collaborator of Ravel. At age 15, he won the Premier Prix du Conservatoire and, three years later, won the Young Concert Artists Auditions in New York City. In 2001, the Republic of France awarded Mr. Thibaudet the prestigious Chevalier dans l'Ordre des Arts et des Lettres, and in 2002, he was awarded the Premio Pegasus from the Spoleto Festival in Italy for his artistic achievements and his longstanding involvement with the festival. In 2007, he was awarded the Victoire d'Honneur, a lifetime career achievement award and the highest honor given by France's Victoires de la Musique. On June 18, 2010, the Hollywood Bowl honored Mr. Thibaudet for his musical achievements by inducting him into its Hall of Fame.

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