BSO ENCORE PERFORMANCES FROM TANGLEWOOD, Program V
Streaming from Sunday, August 2, at 2:30pm through Saturday, August 9

Program and notes from the original program book of July 14, 2002

Sunday, July 14, at 2:30
Sponsored by Country Curtains and The Red Lion Inn

SEIJI OZAWA conducting

“SEIJI AND THE BOSTON SYMPHONY”

BERLIOZ “Symphonie fantastique,” Episode from the life of an artist, Opus 14
Reveries, passions. Largo-Allegro agitato e appassionato assai-Religiosamente
A ball. Valse: Allegro non troppo
Scene in the country. Adagio
March to the scaffold. Allegretto non troppo
Dream of a witches’ sabbath. Larghetto-Allegro

BEETHOVEN Fantasia in C minor for piano, chorus, and orchestra, Opus 80

PETER SERKIN, piano
CHRISTINE GOERKE, soprano
CYNTHIA HAYMON, soprano
ZHENG CAO, mezzo-soprano
VINSON COLE, tenor
ANTHONY DEAN GRIFFEY, tenor
PAUL PLISHKA, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

THOMPSON  “Alleluia”

The audience is asked to join in the singing of Randall Thompson’s Alleluia, composed for the Opening Exercises of the Tanglewood Music Center in 1940 and sung by the TMC’s incoming students—including Seiji Ozawa in 1960—at every TMC session since then. Music is being distributed separately.

Please note that retiring BSO principal timpanist Everett Firth will be acknowledged on stage at the end of this concert.

NOTES ON THE PROGRAM

HECTOR BERLIOZ (1803-1869)
Symphonie fantastique, Episode from the life of an artist, Opus 14


On December 9, 1832-two years after its first performance, and as vividly recounted in his own Memoirs-Hector Berlioz won the heart of his beloved Harriet Smithson, whom he had never met, with a concert including the
Symphonie fantastique, for which she had unknowingly served as inspiration when the composer fell hopelessly in love with her some years before. The two met the next day and were married on the following October 4. (The unfortunate but true conclusion to this seemingly happy tale is that the two were formally separated in 1844.) Berlioz saw the Irish actress Harriet Smithson for the first time on September 11, 1827, when she played Ophelia in Hamlet with a troupe of English actors visiting Paris. By the time of her departure from Paris in 1829, Berlioz had made himself known to her through letters, but they did not meet. By February 6, 1830, he had hoped to begin his “Episode from the life of an artist,” a symphony reflecting the ardor of his “infernal passion,” but his creative capabilities remained paralyzed until that April, when gossip (later discredited) linking Harriet with her manager provided the impetus for him to conceive a program that ended with the transformation of her previously unsullied image into a participant in the infernal witches’ sabbath depicted in the last movement of the Symphonie fantastique. Though Berlioz ultimately came to feel that the titles of the five individual movements—I. Reveries, passions; II. A ball; III. Scene in the country; IV. March to the scaffold; V. Dream of a witches’ sabbath—spoke well enough for themselves, he originally specified that his own detailed program be distributed to the audience at the first performance. For present purposes, it is worth quoting from that program’s opening paragraph, with its reference to the symphony’s principal musical theme:

A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an idée fixe as it were, that he encounters and hears everywhere.

The idée fixe, as much a psychological fixation as a musical one, is introduced in the violins and flute at the start of the first movement’s Allegro section. Its appearance “everywhere” in the course of the symphony includes a ball in the midst of a brilliant party; during a quiet summer evening in the country (where it appears against a background texture of agitated strings, leading to a dramatic outburst before the restoration of calm); in the artist’s last thoughts before he is executed, in a dream, for the murder of his beloved (at the end of the March to the Scaffold); and during his posthumous participation in a wild witches’ sabbath, following his execution, at which the melody representing his beloved appears, grotesquely transformed, to join a “devilish orgy” whose diabolically frenzied climax combines the Dies irae from the Mass for the Dead with the witches’ round dance.

Today, nearly 175 years after its first performance, it is easy to forget that when the Symphonie fantastique was new, Beethoven’s symphonies had just recently reached France, Beethoven himself having died only in 1827. With its much more specific programmatic intent, Berlioz’s work is already a far cry even from Beethoven’s own Pastoral Symphony of 1808. David Cairns has written that “Berlioz in the ‘Fantastic’ symphony was speaking a new language: not only a new language of orchestral sound... but also a new language of feeling.”

Countless aspects of this score are representative of Berlioz’s individual musical style, among them his rhythmically flexible, characteristically long-spun melodies, of which the idée fixe is a prime example; the quick juxtaposition of contrasting harmonies, as in the rapid-fire chords at the end of the March; the telling and often novel use of particular instruments, whether the harps at the Ball, the unaccompanied English horn in dialogue with the offstage oboe at the start of the Scene in the Country, or the quick tapping of bows on strings to suggest the dancing skeletons of the Witches’ Sabbath; and his precise concern with dynamic markings. And all of this becomes even more striking when one considers that the Symphonie fantastique is the composer’s earliest big orchestral work, composed when he was not yet thirty, and that the great, mature works Romeo et Juliette, The Damnation of Faust, the operas Les Troyens and Béatrice et Bénédict among them—would follow only years and decades later.

MARC MANDEL

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.

LUDWIG VAN BEETHOVEN (1770-1827)
Fantasia in C minor for piano, chorus, and orchestra, Opus 80

After having contributed both as composer and performer to a series of charity concerts in 1807 and 1808, Beethoven received permission to use the Theater-an-der-Wien for a concert for his own benefit (i.e., one in which he would receive any profits that might accrue) on December 22, 1808. He chose this opportunity to reveal to the world some of his major new compositions in a program that consisted entirely of first performances of his music. Among the new works were such major pieces as the Fourth Piano Concerto (for which Beethoven himself was to be the soloist) and the Fifth and Sixth symphonies, as well as the concert aria “Ah! perfido” and several movements from the Mass in C, Opus 86 (which had to be advertised as “hymns in the church style” because the censor did not allow liturgical music to be performed in theaters). That list of pieces would seem to be enough to exhaust an audience (not to mention an orchestra), especially when all of the works included were utterly unfamiliar, difficult, and performed with far too little rehearsal.

But Beethoven decided that it wasn’t enough; he wanted a closing piece. He felt (with considerable justification) that it would not be fair to either the work or the audience to put the Fifth Symphony at the end of such a long program, although it would make for a rousing conclusion, because people would simply be too tired to pay much attention to it. So he put it at the beginning of the second half (the Pastoral Symphony opened the evening) and quickly composed a work designed specifically as a concert-closer, employing all of the forces that had been gathered for the concert (chorus, orchestra, and piano soloist), arranged in a variation form designed for maximum variety of color and for “easy listening.” He went back to a song, “Gegenliebe” (WoO 118), that he had composed more than a dozen years previously, ordered a new text written in a hurry by the obscure poet Christian Kuffner, and set to work. The piece was finished too late for a careful rehearsal. (In any case, Beethoven and the orchestra, which was a “pick-up” group consisting of a heterogeneous mixture of professionals and reasonably advanced amateurs, had already had such a falling-out during rehearsals that the orchestra would not consent to practice with Beethoven in the room—he had to listen from an anteroom at the back of the theater and communicate his criticisms to the concertmaster). When the time came for the performance, just about everything went wrong: the concert was running to four hours in length, the hall was unheated and bitterly cold, the soprano had already ruined the aria out of nervousness. To top it all off, the Choral Fantasy fell apart during the performance (apparently through some mistake in counting in the orchestra) and Beethoven stopped the performance to begin it again. The financial outcome of the evening for Beethoven is unknown, but it certainly had a psychological effect on him: he never played the piano in public again.

The overall structure of the work is as bold as it is unusual: on the principle of gradually increasing the number of performers from the minimum to the maximum, Beethoven begins with an improvisatory introduction for solo piano, the finest example we have written down of what his own keyboard improvisations must have been like. The orchestral basses enter softly in a march rhythm, inaugurating introductory dialogue with the keyboard soloist hinting at the tune to come. Finally the pianist presents the melody which will be the basis for the remaining variations, and the finale is fully underway. One of the most striking things about the tune is the way it hovers around the third degree of the scale, moving away from it and then returning in smooth stepwise lines. Much the same description can be given of the main theme for the finale of the Ninth Symphony. Indeed, the Choral Fantasy is sometimes described as a kind of dry run for the Ninth, though that mighty work was still some fifteen years away. Still, at least the notion of variation treatment of a simple, almost hymn-like melody in the orchestra, followed by the unexpected appearance of voices, can be traced to this work. But of course the finale of the Ninth is the powerful culmination of an enormous symphonic edifice; the Choral Fantasy does not pretend to such impressive architectural power, yet it certainly provided Beethoven with a closing number that is at once lively and colorful, naively cheerful, and original in form.

STEVEN LEDBETTER

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

BEETHOVEN Choral Fantasy, Opus 80

Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien.
Und dem Schonheitssinn entschwingen
Blumen sich, die ewig blühn.
Fried’ und Freude gleiten freundlich
wie der Wellen Wechselspiel;
Was sich drangte rauh und feindlich,
ordnet sich zu Hochgefühl.

Wenn der Tone Zauber walten
und des Wortes Weihe spricht,
Muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.

Auss’re Ruhe, inn’re Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
lasst aus beiden Licht entstehn.

Grosses, das in’s Herz gedrungen
blüht dann neu und schön empor.
Hat ein Geist sich aufgeschwungen,
hall’t ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
fröh die Gaben schöner Kunst.
Wenn sich Lieb und Kraft vermählen,
lohnt dem Menschen Götter-Gunst.
—Christian Kuffner

Radiant chords of music’s splendor
echoing life’s most joyous tune,
Like the growth of springtime flowers,
livts our hearts’ eternal bloom.

Peace and joy in soothing union,
like the ocean’s billowing spray—
What had earlier seemed unfriendly,
now unites in peaceful play.

When the strength of music’s magic
joins the word’s consuming might,
What springs forth is all-embracing,
turning dark and storm to light.

Outer stillness, inner rapture,
for the fortunate prevail.
Yet the arts, like springtime sunshine,
bring forth light throughout the world.

When the heart’s enraptured goodness
blooms forth new and fair again,
Then this spirit reaches skyward,
with a heavenly “Amen.”

Take these gifts of art, kind spirits:
there’s no greater gift you’ll find;
For when love and strength are wedded,
Heaven praises Humankind.
Randall Thompson (1899-1984)

Alleluia, for unaccompanied mixed chorus

When the first class of students gathered for the opening session of the Berkshire Music Center in 1940, Serge Koussevitzky inspired them with high-minded words on the importance of the arts to humanity, particularly in times of danger and difficulty (no one present could forget that war had been raging in Europe for nearly a year). Koussevitzky wanted to have an object lesson in the form of a new composition in which everyone present could take part. To that end, he commissioned Randall Thompson to compose a choral work that would serve as the finale to the opening exercises the first summer. Through some hitch at the printers, the music almost failed to arrive; when it showed up in Lenox, less than an hour before the ceremony was to begin, there was barely time for a sight-reading. But Thompson's Alleluia made such a powerful effect that it went on to become the most-often-sung work of American choral music. It has become traditionally the first music performed by the Fellows of the Music Center—whether singers, instrumentalists, conductors, or composers—at Tanglewood’s Opening Exercises every year.

—Steven Ledbetter

Farewell, Thanks, and All Best

With the end of the BSO’s 2001-02 season, BSO principal timpanist Everett Firth retires after fifty years of service to the Boston Symphony Orchestra. He is at Tanglewood for this July weekend celebrating Seiji Ozawa’s tenure as music director.

Mr. Firth was appointed to the orchestra by Charles Munch; his time with the BSO has encompassed the music directorships of Erich Leinsdorf, William Steinberg, and Seiji Ozawa.

Born in Winchester, Massachusetts, Everett Firth was raised in Sanford, Maine. His father, a trumpet player, encouraged him to study arranging. As a result he learned to play several instruments, including drums, which he played in a dance band. Mr. Firth is a graduate of the New England Conservatory of Music, where his teacher was Roman Szulc, his predecessor as timpanist of the Boston Symphony.

His teachers also included Saul Goodman, who was timpanist of the New York Philharmonic under Arturo Toscanini. An alumnus of the Tanglewood Music Center, Mr. Firth joined the BSO as a percussionist in 1952, at twenty-one. In 1956 he was appointed the orchestra’s principal timpanist, becoming one of the youngest players ever to be named a BSO principal. He has been a featured soloist with the orchestra in concertos of Kraft, Denisov, Martin, and Colgrass. Listed in “Who’s Who in America,” Mr. Firth has taught at the New England Conservatory and the Tanglewood Music Center. He is CEO of Vic Firth Incorporated and Vic Firth Manufacturing, the largest manufacturer of drum sticks and mallets in the world, with distribution to more than 150 countries worldwide.

It is no exaggeration to say that Vic Firth’s sound has become inseparable from that of the orchestra itself. His contribution to the Boston Symphony Orchestra has been immeasurable, as is our gratitude for his half-century of devotion to the BSO.

A Message From Vic Firth

Fifty years with this great orchestra has allowed me to develop not only a philosophy of sound, but a philosophy of life. This has made my time at Symphony Hall exciting and rewarding from the very first day. On one of my first concerts we performed the Brahms Second Symphony. I was thrilled by what went on around me. Fifty years later we played that same music on tour, and the drama was every bit as exciting.

I have spent all of my musical life and most of my adult life on the stages of Symphony Hall and Tanglewood. The drama, the excitement, and the beauty of the music have remained overwhelming. I could not have asked for better colleagues. I depart with the same enthusiasm as when I joined.

Playing for the BSO’s audiences has been like performing for friends. I will never forget the warmth emanating from the audience over the course of these many years.

For more than half of my time with the orchestra, Seiji Ozawa has been music director. Working with Seiji-san has been a timpanist’s delight. His extraordinary baton technique has made even the most difficult music seem readily accessible. His personal warmth and generous musicianship will never be forgotten. I salute his dedication and devotion to his craft of making music.

My life with the Boston Symphony Orchestra has been a wonderful adventure in music that will always be part of me.
ARTISTS

Seiji Ozawa
The 2001-02 season is Seiji Ozawa’s twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO’s music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa’s standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Legion d’Honneur by French President Jacques Chirac. In December 1997 he was named “Musician of the Year” by Musical America. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the “Ode to Joy” from Beethoven’s Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan’s Inouye Sho (“Inouye Award”) for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsu-moto, Japan, in memory of his teacher at Tokyo’s Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku (“Ozawa Music Academy”) in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following this summer’s Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera. Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has main-tained the orchestra’s distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO’s commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University. Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo’s Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besancon, France, as a result of which Charles Munch, then the BSO’s music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra’s Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO’s music adviser. Today, some 80% of the BSO’s members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa’s lifetime achievement in music.

Peter Serkin
Through his widely acclaimed performances with orchestra, recital appearances, chamber music collaborations, and recordings, American pianist Peter Serkin has conveyed the essence of four centuries of musical repertoire. Mr. Serkin’s musical heritage extends back several generation s: his grandfather was violinist and composer Adolf
Busch, and his father the pianist Rudolf Serkin. In 1958, at eleven, he entered the Curtis Institute of Music, where he studied with Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959, he made his Marlboro Festival and New York City debuts with conductor Alexander Schneider. He was then engaged for concerto performances with Eugene Ormandy and George Szell. Mr. Serkin has played chamber music with Alexander Schneider, Pamela Frank, Yo-Yo Ma, the Budapest String Quartet, the Guarnieri String Quartet, the Orion String Quartet, and TASHI, of which he was a founding member. He was the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement. During the 2001-02 season, Mr. Serkin performed a series of concerts in the United States and Europe of Arnold Schoenberg’s music, including two programs of the complete chamber works with piano and a recital program of the complete works for piano solo, each program being complemented with music of Haydn. In addition to other orchestral and recital engagements, he also performed Schoenberg’s Piano Concerto with Claudio Abbado and the Berlin Philharmonic at the Berliner Festspiele and with James Levine and the Munich Philharmonic in New York’s Carnegie Hall. Mr. Serkin has performed many world premieres, including seven works written for him by Toru Takemitsu. With Seiji Ozawa and the BSO he premiered Lieberson’s Piano Concerto, a BSO centennial commission, in 1983 and Lieberson’s Red Garuda for piano and orchestra, also a BSO commission, in October 1999. Ranging from Bach to Berio, his recordings reflect his distinctive musical vision. “The Ocean that has no West and no East,” on Koch, includes works by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberson, and Wuorinen. Other releases include Beethoven piano sonatas, Brahms violin sonatas with Pamela Frank, Dvorka’s Opus 81 piano quintet with the Orion String Quartet, quintets by Henze and Brahms with the Guarnieri String Quartet, Bach double and triple keyboard concertos with Andras Schiff and Bruno Canino, and music of Takemitsu with Oliver Knussen and the London Sinfonietta. In fall 2000 he recorded Peter Lieberson’s Red Garuda with the Toronto Symphony. Mr. Serkin’s Grammy-nominated albums include the six Mozart piano concertos from 1784 with Alexander Schneider and the English Chamber Orchestra and Olivier Messiaen’s Vingt Regards sur l’Enfant-Jésus and Quartet for the End of Time on BMG, and works of Stravinsky, Wolpe, and Lieberson on New World. Mr. Serkin is on the faculties of the Juilliard School, the Curtis Institute of Music, and the Tanglewood Music Center. He has performed frequently with Seiji Ozawa and the Boston Symphony Orchestra since his BSO debut in July 1970, including appearances at Symphony Hall, Tanglewood, and on tour.

Christine Goerke
Soprano Christine Goerke, recipient of the 2001 Richard Tucker Award, this season made her house debuts at the Royal Opera House, Covent Garden; the Pittsburgh Opera, and Opera Pacific in the role of Donna Anna in Don Giovanni and sang her first Elettra in the new Opéra de Paris production of Idomeneo. In spring 2002 she sang Donna Elvira in Don Giovanni for Seiji Ozawa’s Ongaku-juku Opera Project. Ms. Goerke’s 2001-02 season included her New World Symphony debut in Strauss’s Four Last Songs and a return to the Atlanta Symphony for Vaughn Williams’s A Sea Symphony conducted by Robert Spano. She sang her first Gutrune in a concert performance of Götterdämmerung in Sydney as part of the 2000 Olympic Arts Festival. Ms. Goerke has appeared with the Chicago Symphony, Cleveland Orchestra, Houston Symphony, Los Angeles Philharmonic, Orchestra of the Age of Enlightenment, the National Symphony Orchestra, and the New York Philharmonic, working with such conductors as Christoph Eschenbach, James Levine, Sir Charles Mackerras, Kurt Masur, Esa-Pekka Salonen, the late Robert Shaw, and Leonard Slatkin. An alumna of the Metropolitan Opera’s Lindemann Young Artist Development Program, Ms. Goerke has appeared at the Metropolitan Opera as Donna Elvira and as the Third Norn in Götterdämmerung under James Levine. She has also appeared in various roles at Glimmerglass Opera, New York City Opera, Houston Grand Opera, Opera de Paris-Bastille, the Saito Kinen Festival, and the Santa Fe Opera. Ms. Goerke made her New York recital debut in December 1998 at Carnegie Hall’s Weill Recital Hall. Recent recital appearances have been in Washington, D.C., and the Lanaudiere Festival. Ms. Goerke’s discography includes recordings as Iphigenie in Gluck’s Iphigenie en Tauride on Telarc and a Grammy-winning recording of Britten’s War Requiem. Her association with Robert Shaw included recordings for Telarc of Brahms’s Liebeslieder Walzer, Poulenc’s Stabat Mater, and Szymanowski’s Stabat Mater; and a Grammy-nominated recording of Dvořák’s Stabat Mater. Ms. Goerke has won several study grants through the Richard Tucker Foundation. She has also been honored with the ARIA and George London awards, and in 1997 won the prestigious Birgit Nilsson prize. Ms. Goerke made her first Boston Symphony appearance in the BSO’s 1998-99 Opening Night performance of Beethoven’s Ninth Symphony in Boston.

Cynthia Haymon
Soprano Cynthia Haymon was born in Florida and studied at Northwestern University. She made her debut in 1985 at Virginia Opera as Harriet Tubman in the world premiere of Thea Musgrave’s The Woman Called Moses,
subsequently being engaged by many American and European opera houses. In America she has performed with Miami Opera, Cleveland Opera, Boston Lyric Opera, Grand Rapids Opera, Tulsa Opera, Dallas Opera, Santa Fe Opera, San Francisco Opera, and Seattle Opera. European appearances have included Glyndebourne, Covent Garden, Hamburg, Deutsche Opera Berlin, Netherlands Opera, the Bastille in Paris, and La Fenice in Venice. Among her roles are Liù in Turandot, Mimi in La bohème, Marguerite in Faust, Leila in The Pearl Fishers, Zanthe in Die Liebe der Danaï, Micaela in Carmen, Susanna in Le nozze di Figaro, Eudrice in Orpheus and Euridice, and Bess in Porgy and Bess. Ms. Haymon’s orchestral engagements have included the world premieres of Ned Rorem’s Swords and Plowshares and John Williams’s Seven for Luck with the Boston Symphony Orchestra. Other performances have included Carmina burana with the Detroit Symphony, Mozart concert arias with the Orpheus Chamber Orchestra under Myung-Whun Chung, Rossini’s Stabat Mater with the London Symphony Orchestra, Brahms’s German Requiem with the Rome Television Orchestra, Berg’s Lulu Suite with Michael Tilson Thomas and the London Symphony, Porgy and Bess with Simon Rattle and the Berlin Philharmonic, and Mozart’s C minor Mass with the Tokyo Orchestra. In recent seasons Ms. Haymon has appeared as Bess at Teatro Real in Madrid, at the Bregenz Summer Festival in Austria, with the Dallas Symphony, and with the Puerto Rico Symphony Orchestra; as Mimi in La bohème at Dallas Opera, in Fauré’s Requiem at the Cincinnati May Festival, in Barber’s Knoxville: Summer of 1915 with the Bochum Symphoniker in Germany, in Steven Albert’s Flower of the Mountain with the Seattle Symphony, and in the world premiere of Richard Danielpour’s Portraits at Tanglewood. Later this summer at Tanglewood she will be heard in Mahler’s Fourth Symphony with James Conlon conducting the Tanglewood Music Center Orchestra. Ms. Haymon’s recordings include Mendelssohn’s Lobgesang and Puccini’s La bohème on Chandos; a solo disc of American songs (“Where the Music Comes From”) and King, the musical, on Decca; and Porgy and Bess on EMI.

We regret that mezzo-soprano Florence Quivar is unable to sing in today’s performance of Beethoven’s Choral Fantasy because of illness. We are grateful that mezzo-soprano Zheng Cao was available to replace Ms. Quivar at short notice.

Zheng Cao
Mezzo-soprano Zheng Cao was chosen by Seiji Ozawa to sing Beethoven’s “Ode to Joy” at the 1998 Winter Olympics in Nagano, Japan, and made her Boston Symphony debut under his direction in February 1999 as Suzuki in the BSO’s concert staging of Madama Butterfly. She made her Opera Pacific debut in that same role and has sung it also at San Francisco Opera, San Diego Opera, and the Grand Théâtre in Geneva. She makes her Tanglewood debut this afternoon. Recent engagements have included Zerlina in Don Giovanni with Los Angeles Music Center Opera; Marguerite in Berlioz’s La Damnation de Faust at the Saito Kinen Festival with Seiji Ozawa; her Michigan Opera Theatre debut as Rosina in The Barber of Seville; Idameneo with San Francisco Opera; Nicklausse in Les Contes d’Hoffmann with Opera Pacific, and her Houston Grand Opera debut as Varvara in Kátlya Kabanová. Previous engagements included Cherubino in The Marriage of Figaro with San Francisco Opera, her Honolulu Symphony debut with Ravel’s Shéhérazade, her Los Angeles Opera debut performing and also covering for Frederica von Stade in Monteverdi’s Il ritorno d’Ulisse in patria, and Suzuki in New York City Opera’s 1994 national tour. Ms. Cao was an Adler Fellow with San Francisco Opera in 1995 and 1996, making her company debut in 1995 as Siebel in Faust, when she stepped in for an ailing colleague. She sang Mahler’s Des Knaben Wunderhorn with San Francisco Ballet in 1996, and gave a recital in the prestigious Schwabacher Debut Recital Series of the Opera Center. A winner at the 1993 Palm Beach Opera International Vocal Competition, Ms. Cao has also covered roles for the New York City Opera premiere of Lukas Foss’s Griffelkin and for Donizetti’s Linda di Chamounix with the Opera Orchestra of New York. In 1992 she sang Cherubino in The Marriage of Figaro at the European Opera Center in Ghent. As a member of the Curtis Institute Opera Center, she was Carmen in Peter Brook’s The Tragedy of Carmen, Amastris in Xerxes, and Zerlina in Don Giovanni. Also in San Francisco, Ms. Cao appeared as Dorabella in the Merola Opera Program’s 1994 production of Così fan tutte. In 1991-92 she made her recital debut at the Kennedy Center Terrace Theatre in Washington, D.C., and sang Messiah with the National Symphony Orchestra and the Warsaw Philharmonic. A finalist in the 1992 Metropolitan Opera National Council Auditions, Ms. Cao holds a bachelor’s degree from the Shanghai Conservatory of Music and a Master’s Degree from the Curtis Institute of Music.

Vinson Cole
American tenor Vinson Cole sings in the world’s leading opera houses, including the Metropolitan Opera, Opéra National de Paris, La Scala, Berlin Staatsoper, Deutsche Oper Berlin, Bavarian State Opera, San Francisco Opera,
Montreal Opera, Lyric Opera of Chicago, Hamburg State Opera, Vienna State Opera, Opera Australia, and Covent Garden. He has been closely associated with the Seattle Opera since his 1988 debut there in Orphée et Eurydice. Mr. Cole’s roles for the 2001-02 season include Alfredo in La traviata at the Metropolitan Opera and, with Opera Australia, Hoffmann in Offenbach’s Les Contes d’Hoffmann and the title role in Gounod’s Faust. He also sings Un ballo in maschera with Seattle Opera and La bohème with San Francisco Opera. With orchestra he performs Berlioz’s Requiem and La Mort d’Orphée and Berlioz’s transcription of Schubert’s Erlkönig with the Orchestre de Paris; Berlioz’s Requiem with the New York Philharmonic, and Berlioz’s Romeo et Juliette with the Los Angeles Philharmonic. Mr. Cole’s roles also include the title roles of Don Carlo, Faust, and Werther; Don Jose in Carmen; Idomeneo; Tito in La clemenza di Tito; Nemorino in L’elisir d’amore; Faust in La Damnation de Faust; Alfred in Die Fledermaus; Des Griece in Manon, the Duke in Rigoletto, and Cavaradossi in Tosca. Mr. Cole has performed regularly with the most prestigious orchestras under such conductors as Eschenbach, Claudio Abbado, Giulini, Levine, Maazel, Masur, Muti, Ozawa, the late Georg Solti, and the late Giuseppe Sinopoli. His close working relationship with the late Herbert von Karajan included Deutsche Grammophon recordings of Der Rosenkavalier, Mozart’s Requiem, and Beethoven’s Missa Solemnis and Symphony No. 9. A frequent guest soloist with the Boston Symphony Orchestra, Mr. Cole made his BSO debut at Tanglewood as Jaquino in Beethoven’s Fidelio under Seiji Ozawa in August 1982.

**Anthony Dean Griffey**

A native of North Carolina, tenor Anthony Dean Griffey has captured critical and popular acclaim with opera companies and orchestras worldwide. He opened the 2001-02 season performing Britten’s Serenade for tenor, horn, and strings with the New York Philharmonic under André Previn and sang Mahler’s Das Lied von der Erde with the St. Paul Chamber Orchestra, the Brooklyn Philharmonic, and the Detroit Symphony, Britten’s War Requiem with the Atlanta Symphony, and Beethoven’s Missa Solemnis with the Houston Symphony. He portrayed Lenny in Of Mice and Men at Houston Grand Opera and the title role of Weber’s Oberon at Carnegie Hall with the Collegiate Chorale. In recital, he appeared at Rockefeller University in New York as well as in San Diego. Highlights of recent seasons include a semi-staged performance of André Previn’s A Streetcar Named Desire with the Pittsburgh Symphony and Previn; Beethoven’s Missa Solemnis with the Atlanta Symphony; Elgar’s Dream of Gerontius with the New York Philharmonic; Mahler’s Eighth Symphony with the San Francisco Symphony, and Schoenberg’s Gurrelieder with the Pittsburgh Symphony. He has sung recitals at Amherst College, in Washington, D.C., North Carolina, and Florida, and at the Ravinia Festival. Recent operatic performances include The Magic Flute, the Young Sailor in Tristan und Isolde, and the Steersmen in The Flying Dutchman at the Metropolitan Opera; Lenny in Of Mice and Men at the Bregenz Festival in Austria, Le Fils in Les Mamelles de Tirésias at the Saito Kinen Festival with Seiji Ozawa, and Mitch in A Streetcar Named Desire with San Diego Opera, a role he created in the world premiere of that work at the San Francisco Opera in the fall of 1998. He made his major role debut at the Met in the title role of Peter Grimes and has appeared opposite Renée Fleming in Carlisle Floyd’s Susannah. Mr. Griffey’s recordings include A Streetcar Named Desire with the composer conducting on Deutsche Grammophon, Les Mamelles de Tirésias with Seiji Ozawa on Philips, I Lombardi with James Levine for Decca, and Amy Beach’s Cibildo with Great Performers at Lincoln Center for Delos. The recipient of many awards and honors, Anthony Dean Griffey holds degrees from Wingate University, the Eastman School of Music, and the Juilliard School. He is a frequent guest at Tanglewood, where he sang the title role in the Tanglewood Music Center production of Peter Grimes in 1996 under Ozawa. Mr. Griffey made his Boston Symphony debut in Britten’s Spring Symphony in January 1999.

**Paul Plishka**

American bass Paul Plishka, a member of the Metropolitan Opera roster since 1967, also appears regularly with major opera companies in San Francisco, Chicago, Philadelphia, Seattle, Baltimore, Houston, Pittsburgh, Dallas, San Diego, Toronto, Montreal, and Vancouver. In Europe he has performed in Geneva, Munich, La Scala, Hamburg, Barcelona, Vienna, Berlin, Zurich, Paris, Lyon, Marseille, and Covent Garden, London. Highlights for the 2001-02 season included The Barber of Seville, La bohème, Eugene Onegin, Turandot, Luisa Miller, Marriage of Figaro, and the Opening Night gala at the Metropolitan Opera and Oroveso in Norma with Palm Beach Opera in December 2001. Highlights of prior seasons include countless performances at the Met, including the title role in Falstaff and Nick Shadow in The Rake’s Progress, among many others; Nourabad in The Pearl Fishers in Puerto Rico; L’elisir d’amore at Lyric Opera of Chicago; Adélia in Carnegie Hall with the Opera Orchestra of New York, and the Grand Inquisitor in Don Carlo at the Salzburg Festival. He has sung Boris Godunov in Kiev and toured with La Scala to Japan and Korea. He was Nick Shadow in The Rake’s Progress with Seiji Ozawa and the BSO in 1995 and sang Sarastro in The Magic Flute under Ozawa in Japan in 1997. Mr. Plishka received the Pennsylvania Governor’s
Award for Excellence in the Arts and was inducted into the Hall of Fame for Great American Opera Singers at the Academy of Vocal Arts in Philadelphia. His extensive discography on Angel, ABC, Columbia, Erato, London, RCA, and Vox includes a Grammy-winning recording of Verdi’s Requiem with Robert Shaw and the Atlanta Symphony, *Luïsa Miller* and *The Marriage of Figaro* with James Levine and the Metropolitan Opera Orchestra, Nick Shadow in *The Rise’s Progress* with Seiji Ozawa, and Beethoven’s Ninth Symphony with the London Philharmonic under André Previn. Mr. Plishka was born and raised in Old Forge, Pennsylvania, among the Ukrainian community, and attended Montclair State College in New Jersey, which recently awarded him an honorary degree. He began his musical studies with the Paterson Lyric Opera Theatre. He won first place in the Baltimore Opera Auditions and a prize in the Metropolitan Opera Regional Auditions. The Metropolitan Opera remains his professional home. Mr. Plishka made his Boston Symphony debut at Tanglewood in 1968, subsequently appearing many times with Seiji Ozawa and the BSO, and also with the Tanglewood Music Center Orchestra.

**Tanglewood Festival Chorus John Oliver, Conductor**

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Last summer, in addition to their performances with the Boston Symphony Orchestra and their annual Friday-evening Prelude Concert at Tanglewood, members of the chorus performed Beethoven’s Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center, and sang with Bernard Haitink and the Boston Symphony on tour in Europe. This summer, twelve members of the chorus will participate in a Saito Kinen production led by Seiji Ozawa of Benjamin Britten’s *Peter Grimes* at the Saito Kinen Festival in Japan. In February 1998, singing from the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the “Ode to Joy” from Beethoven’s Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the BSO for tour performances in Hong Kong and Japan, the chorus’s first performance overseas. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO’s summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The group has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings. They have also recorded with the Boston Symphony Orchestra under Bernard Haitink, and with the Boston Pops Orchestra under Keith Lockhart and John Williams.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977 and made his Boston Symphony conducting debut in August 1985. He has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and has prepared the choruses for performances led by André Previn of Benjamin Britten’s *Spring Symphony* with the NHK Symphony of Japan and of Brahms’s *Ein deutsches Requiem* at Carnegie Hall.

**Tanglewood Festival Chorus John Oliver, Conductor**

Sopranos • Carol Amaya • Sarah S. Brannen • Donna Brezinski Caliguri • Jenifer Lynn Cameron • Catherine C. Cave • Danielle Champoux • Emily Anderson Chinian • Jane R. Circle • Sarah Dorfman • Daniello Christine • Pacheco Duquette • Maura Finn • Stefanie J. Gallegos • Isabel M. Gray • Donna Kim • Yoo Kyung • Eunice Kim • Michiko Kha • Nancy Kurtz • Marlene Luciano-Kerr • Laura Mennill • Renee Dawn Morris • Kieran Murray • Joei Marshall Perry • Livia Racz • Melanie W. Salisbury • Johanna Schlegel • Pamela Schweppe • Lynn Shane • Joan P Sherman • Patricia J. Stewart • Gillian Swan • Alison L. Weaver • Gwendelyn Williams

Mezzo-sopranos

Maisy Bennett • Betty B. Blume • Ondine Brent • Janet L. Buecker • Abbe Dalton Clark • Betsy Clifford • Sue Conte • Diane Droste • Barbara Naidich Ehrmann • Paula Folkman • Debra Swartz Foote • Dorrie Freedman • Irene Gilbride • Alida Griffith • Donna Hewitt-Didham • Evelyn Eshleman • Kern Sheryl Krevsky • Gale Livingston • Kristen McEntee • Fumiko Ohara • Roslyn Pedlar • Catherine Playoust • Barbara M. Puder • Marian Rambelle • Mimi Rohlfing • Kathleen Schardin • Rachel Shetler • Linda Kay Smith • Ada Park Snider • Julie Steinhilber • Amy Toner Sullivan • Ingrid Ulbrich • Jennifer A. Walker • Christina Lillian
Wallace • Marguerite Weidknecht

Tenors:
Robert Allard • Brad W. Amidon • John C. Barr • Stephen Chrzan • Rick Constantino • Andrew Crain • Tom Dinger • Carey Erdman • David Fontes • Len Giambrone • Gregory A. Gonser • Leon Grande • J. Stephen Groff • Mark H. Haddad • David M. Halloran • Stanley Hudson • James R. Kauffman • Lance Levine • David Lin • Ronald Lloyd • Sean Love • John Vincent Maclnnis • Ron J. Martin • Mark Mulligan • David Norris • Dwight E. Porter • Brian R. Robinson • Peter L. Smith • Don P Sturdy • Martin S. Thomson

Basses:
Solomon Berg • Daniel E. Brooks • Bryan M. Cadel • Clinton D. Campbell • Paulo C. Carminati • Kirk Chao • Jeff Christmas • Arthur M. Dunlap • George Griff Gall • Matt Giamporcaro • Alexander R. Goldberg • Elliott Gyger • Jeramie D. Hammond • Mark Israel • Ishan Arvell Johnson • Marc J. Kauffman • Ryan J. Kershner • Youngmoo Kim • John Knowles • William Koffel • Danny Lichtenfeld • David K. Lones • Lynd Matt • Stephen H. Owades • Donald R. Peck • Daniel Perry • Peter Rothstein • Vladimir Roudenko • Robert Saley • Karl Josef Schoellkopf • Christopher Storer • Peter S. Strickland • Bradley Turner • Thomas C. Wang • Peter J. Wender

Felicia A. Burrey, Chorus Manager
Julie G. Moerschel, Assistant Chorus Manager
Frank Corliss, Rehearsal Pianist