BSO ENCORE PERFORMANCES FROM TANGLEWOOD, Program VI
Streaming from Sunday, August 9, 2:30pm, through Saturday, August 15

Program and notes from the original program book of August 24, 2018

Friday, August 24, 8pm
The Jean Thaxter Brett Memorial Concert

ANDRIS NELSONS conducting

MAHLER Symphony No. 3

First Part
I. Kräftig. Entschieden. [Forceful. Decisive.]

Second Part
[In minuet tempo. Very moderate. Don’t hurry! Graceful.]
IV. Sehr langsam. Misterioso. Durchaus ppp. [Very slow. Mysterious. ppp throughout.] Words by Nietzsche
V. Lustig im Tempo und keck im Ausdruck. [Cheerful in tempo and jaunty in expression.]

SUSAN GRAHAM, mezzo-soprano

WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS and
BOSTON SYMPHONY CHILDREN’S CHOIR,
JAMES BURTON, conductor

NOTES ON THE PROGRAM

GUSTAV MAHLER (1860-1911)
Symphony No. 3

First complete performance (some movements having already been introduced piecemeal): June 9, 1902,
Allgemeiner Deutscher Musikverein, Krefeld, Mahler cond. First BSO performances: (first movement only) March
1943, Richard Burgin cond.; (complete score) January 1962, Richard Burgin cond., Florence Kopleff, soloist, with
the Chorus Pro Musica, Alfred Nash Patterson, cond. First Tanglewood performance: August 28, 1977, Seiji Ozawa
cond., Birgit Finnilä, soloist, with the Tanglewood Festival Chorus, John Oliver, cond., and Boston Boy Choir,
Theodore Marier, cond.

When Mahler visited Sibelius in 1907—Mahler was then near to completing his Eighth Symphony—the two
composers argued about “the essence of symphony,” Mahler rejecting his colleague’s creed of severity, style, and
logic by countering with “No, a symphony must be like the world. It must embrace everything.” Twelve years
earlier, while actually at work on the Third, he had remarked that to “call it a symphony is really incorrect, as it does
not follow the usual form. The term ‘symphony’—to me this means creating a world with all the technical means
available.”

The completion of the Second Symphony the previous summer had given him confidence: he was sure of
being “in perfect control” of his technique. Now, in the summer of 1895, escaped for some months from his duties
as principal conductor at the Hamburg Opera, installed in his new one-room cabin in Steinbach on the Attersee some
twenty miles east of Salzburg, with his sister Justine and his friend Natalie Bauer-Lechner to look after him (this
most crucially meant silencing crows, water birds, children, and whistling farmhands), Mahler set out to make a
pantheistic world to which he gave the overall title The Happy Life—A Midsummer Night’s Dream (adding “not
after Shakespeare, critics and Shakespeare mavens please note”).

Before he wrote any music, he worked out a scenario in five sections, entitled What the forest tells me,
What the trees tell me, What twilight tells me (“strings only” he noted), What the cuckoo tells me (scherzo), and
What the child tells me. He changed all that five times during the summer as the music began to take shape in his
mind and, with a rapidity that astonished him, on paper as well. The Happy Life disappeared, to be replaced for a while by the Nietzschean Gay Science (first My Gay Science). The trees, the twilight, and the cuckoo were all taken out, their places taken by flowers, animals, and morning bells. He added What the night tells me and saw that he wanted to begin with the triumphal entry of summer, which would include an element of something Dionysiac and even frightening. In less than three weeks he composed what are now the second, third, fourth, and fifth movements. He went on to the Adagio and, by the time his composing vacation came to an end on August 20, he had made an outline of the first movement and composed two independent songs, Lied des Verfolgten in Turm (Song of the Prisoner in the Tower) and Wo die schönen Trompeten blasen (Where the beautiful trumpets sound). It was the richest summer of his life.

In June 1896 he was back at Steinbach. He had made some progress scoring the new symphony and he had complicated his life by an intense and stormy affair with a young, superlatively gifted dramatic soprano newly come to the Hamburg Opera, Anna von Mildenburg. He also discovered when he got to Steinbach that he had forgotten to bring the sketches of the first movement, and it was while waiting for them that he composed his little bouquet for critics, Lob des hohen Verstandes. In due course the sketches arrived, and Mahler, as he worked on them, gradually realized that the Awakening of Pan and the Triumphal March of Summer wanted to be one movement instead of two. He also saw, rather to his alarm, that the first movement was growing hugely, that it would be more than half an hour long, and that it was also getting louder and louder. He deleted his finale, What the child tells me, which was the Life in Heaven song of 1892, putting it to work a few years later to serve as finale to the Fourth Symphony. That necessitated rewriting the last pages of the Adagio, which was now the last movement, but essentially the work was under control by the beginning of August. The Gay Science was still part of the title at the beginning of the summer, coupled with what had become A Midsummer Noon’s Dream, but in the eighth and last of Mahler’s scenarios, dated August 6, 1896, the superscription is simply A Midsummer Noon’s Dream with the following titles given to the individual movements:

First Part:  
Pan awakes. Summer comes marching in (Bacchic procession).

Second Part:  
What the flowers in the meadow tell me  
What the animals in the forest tell me  
What humanity tells me  
What the angels tell me  
What love tells me

At the premiere, the program page showed no titles at all, only tempo and generic indications. “Beginning with Beethoven,” wrote Mahler to the critic Max Kalbeck that year, “there is no modern music without its underlying program.—But no music is worth anything if you first have to tell the listener what experience lies behind it, respectively what he is supposed to experience in it.—And so yet again: pereat every program!—You just have to bring along ears and a heart and—not least—willingly surrender to the rhapsodist. Some residue of mystery always remains, even for the creator.” When, however, we look at the titles in the Third Symphony, we are, even though they were finally rejected, looking at an attempt, or a series of attempts, to put into a few words the material, the world of ideas, emotions, and associations that lay behind the choices Mahler made as he composed. We, too, can draw intimations from them, and then remove them as scaffolding we no longer need. And with that, let us turn to a brief look at the musical object Mahler left us.

The first movement accounts for roughly one third of the symphony’s length. Starting with magnificent gaiety, it falls at once into a mood of tragedy—seesawing chords of low horns and bassoons, the drumbeats of a funeral procession, cries and outrage. Mysterious twitterings follow, the suggestion of a distant quick march, and a grandly rhetorical recitative for the trombone. Against all that, Mahler poses a series of quick marches (the realizations of what he had adumbrated earlier for just a few seconds), the sorts of tunes you can’t believe you haven’t known all your life and the sort that used to cause critics to complain of Mahler’s “banality,” elaborated and scored with an astounding combination of delicacy and exuberance. Their swagger is rewarded by a collision with catastrophe, and the whole movement—for all its outsize dimensions as classical a sonata form as Mahler ever made—is the conflict of the dark and the bright elements, culminating in the victory of the latter.

Two other points might be made. One concerns Mahler’s fascination, not ignored in our century, with things happening “out of time.” The piccolo rushing the imitations of the violins’ little fanfares is not berserk: she is merely following Mahler’s direction to play “without regard for the beat.” That is playful, but the same device is turned to dramatic effect when, at the end of a steadily accelerating development, the snare drums cut across the oom-pah of the cellos and basses with a slower march tempo of their own, thus preparing the way for the eight horns in unison to blast the recapitulation into being. The other thing is to point out that several of the themes heard near
the beginning will be transformed into the materials of the last three movements—fascinating especially when you recall that the first movement was written after the others.

In the division of the work Mahler finally adopted, the first movement is the entire first section. What follows is, except for the finale, a series of shorter character pieces, beginning with the Blumenstück, the first music he composed for this symphony. It is a delicately sentimental minuet with access, in its contrasting section, to slightly sinister sources of energy. Curiously, it anticipates music not heard in the symphony at all, that is to say, the scurrying runs from the Life in Heaven song that was dropped from this design and finally made its way into the Fourth Symphony.

In the third movement, Mahler draws on his song Ablösung im Sommer (Relief in Summer), whose text tells of waiting for Lady Nightingale to start singing as soon as the cuckoo is through. The marvel here is the landscape with posthorn, not only the lovely melody itself, but the way it is introduced: the magic transformation of the very “present” trumpet into distant posthorn, the gradual change of the posthorn’s melody from fanfare to song, the interlude for flutes, and, as Arnold Schoenberg points out, the accompaniment “at first with the divided high violins, then, even more beautiful if possible, with the horns.” After the brief return of this idyll and before the snappy coda, Mahler makes spine-chilling reference to the “Great Summons” music in the Second Symphony’s finale.

Low strings rock to and fro, the harps accenting a few of their notes, the seesawing horn chords from the first pages return, and a human voice intones the Midnight Song from Friedrich Nietzsche’s Thus spoke Zarathustra. Each of its eleven lines is to be imagined as coming between the strokes of midnight. Pianississimo throughout, warns Mahler.

From here, the music moves forward without a break, and as abruptly and drastically as it changed from the scherzo to Nietzsche’s midnight, so does it change from that darkness to the bells and angels of the fifth movement. The text comes from Des Knaben Wunderhorn (The Boy’s Magic Horn), though the interjections of “Du sollst ja nicht weinen” (“But you mustn’t weep”) are Mahler’s own. A three-part chorus of women’s voices carries most of the text, though the contralto returns to take the part of the sinner. The boys’ chorus, confined at first to bell noises, joins later in the exhortation “Liebe nur Gott” (“Only love God”) and for the final stanza. This movement, too, foreshadows the Life in Heaven that will not, in fact, occur until the Fourth Symphony: the solemnly archaic chords first heard at “Ich hab übertreten die Zehen Gebot” (“I have trespassed against the Ten Commandments”) will be associated in the later work with details of the domestic arrangement in that mystical, sweetly scurrile picture of heaven. Violins drop out of the orchestra for this softly sonorous movement.

The delicate balance between the regions of F (the quick marches of the first movement, and the third and fifth movements) and D (the dirges in the first movement, the Nietzsche song, and, by extension, the minuet, which is in A major) is now and finally resolved in favor of D. Mahler perceived that the decision to end the symphony with an Adagio was one of the most special he made. “In Adagio movements,” he explained to Natalie Bauer-Lechner, “everything is resolved in quiet. The Ixion wheel of outward appearances is at last brought to a standstill. In fast movements—minuets, Allegros, even Andantes nowadays—everything is motion, change, flux. Therefore I have ended my Second and Third symphonies, contrary to custom... with Adagios—the higher form as distinguished from the lower.”

A noble thought, but, not uniquely in Mahler, there is some gap between theory and reality. The Adagio makes its way at the last to a sure and grand conquest, but during its course—and this is a movement, like the first, on a very large scale—Ixion’s flaming wheel can hardly be conceived of as standing still. In his opening melody, Mahler invites association with the slow movement of Beethoven’s last quartet, Opus 135. Soon, though, the music is caught in “motion, change, flux,” and before the final triumph, it encounters again the catastrophe that interrupted the first movement. The Adagio’s original title, What love tells me, refers to Christian love—“agape”—and Mahler’s drafts carry the superscription: “Behold my wounds! Let not one soul be lost.” The performance directions, too, seem to speak to the issue of spirituality, for Mahler enjoins that the immense final bars with their thundering kettledrums be played “not with brute strength, [but] with rich, noble tone,” and that the last measure “not be cut off sharply,” so that there is some softness to the edge between sound and silence at the end of this most risky and gloriously comprehensive of Mahler’s “worlds.”

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.
O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
Ich schlief!
Aus tiefem Traum bin ich erwacht!
Und tiefer als der Tag gedacht!
Tief ist ihr Weh!
Lust tiefer noch als Herzeleid!
Man spricht: Vergeh!
Doch alle Lust will Ewigkeit!
Will tief, tiefe Ewigkeit!
FRIEDRICH NIETZSCHE

Es sungen drei Engel einen süssen Gesang,
Mit Freuden es selig im Himmel klang,
Sie jauchzten fröhlich auch dabei,
Dass Petrus sei von Sünden frei.
Denn als der Herr Jesus zu Tische sass,
Mit seinen zwölf Jüngern das Abendmal ass,
So sprach der Herr Jesus: “Was stehst du denn hier?
Wenn ich dich anseh’, so weinst du mir.”
“Und sollt ich nicht weinen, du gütiger kind Gott!
Du sollst ja nicht weinen!
Ich hab übertreten die Zehen Gebot;
Du sollst ja nicht weinen!
Ach komm und erbarme dich über
“Hast du denn übertreten die Zehen Gebot
So fall auf die Knie und bete zu Gott,
Liebe nur Gott in alle Zeit
So wirst du erlangen die himmlische Freud.”
Die himmlische Freud ist eine selige Stadt,
Die himmlische Freud, die kein End mehr hat;
Die himmlische Freud, war Petro bereit
Durch Jesum und allen zur Seligkeit,
From “DES KNaben WUNDERHORN”

Oh man, give heed!
What does deep midnight say?
I slept!
From a deep dream have I waked!
The world is deep,
And deeper than the day had thought!
Deep in its pain!
Joy deeper still than heartbreak!
Pain speaks: Vanish!
But all joy seeks eternity,
Seeks deep, deep eternity.

Three angels were singing a sweet song:
With joy it resounded blissfully in heaven.
At the same time they happily shouted with joy
That Peter was absolved from sin
For as Lord Jesus sat at table,
Eating supper with his twelve apostles,
So spoke Lord Jesus: “Why are you standing here?
When I look at you, you weep.”
“And should I now weep, you God!
No, you mustn’t weep.
I have trespassed against the Ten Commandments.
I go and weep, and bitterly.
No, you mustn’t weep.
Ah, come and have mercy on me!” mich!”
“If you have trespassed against the Ten Commandments,
Then fall on your knees and pray to God,
Love only God for ever,
And you will attain heavenly joy.”
Heavenly joy is a blessed city,
Heavenly joy, that has no end.
Heavenly joy was prepared for Peter
By Jesus and for the salvation of all.

ARTISTS

ANDRIS NELSONS
The 2019-20 season marked Andris Nelsons’ fifth anniversary as the Boston Symphony Orchestra’s Ray and Maria Stata Music Director. In addition to his concerts with the BSO at Symphony Hall and Tanglewood, Mr. Nelsons has led the Boston Symphony Orchestra on three European tours, as well as a tour to Japan and performances at New York’s Carnegie Hall. Named Musical America’s 2018 Artist of the Year, Andris Nelsons in February of that year became Gewandhauskapellmeister of the Gewandhausorchester (GHO) Leipzig, in which capacity he has brought the BSO and GHO together for a unique multi-dimensional alliance. Mr. Nelsons’ recordings with the BSO, all made live in concert at Symphony Hall, include an ongoing, award-winning, complete Shostakovich symphony cycle for Deutsche Grammophon; the complete Brahms symphonies on BSO Classics; and a Naxos release featuring the world premiers of BSO-commissioned works by the American composers Timo Andres, Eric Nathan, Sean Shepherd, and George Tsontakis. Andris Nelsons began his career as a trumpeter in the Latvian National Opera Orchestra before studying conducting. He was music director of the City of Birmingham Symphony Orchestra from 2008 to 2015, principal conductor of the Nordwestdeutsche Philharmonie in Herford, Germany, from 2006 to 2009, and music director of Latvian National Opera from 2003 to 2007.
Susan Graham
Susan Graham’s operatic roles span from Monteverdi’s Poppea to Sister Helen Prejean in Jake Heggie’s Dead Man Walking, which was written especially for her. She won a Grammy Award for her collection of Ives songs and has also been recognized as one of the foremost exponents of French vocal music. The Texas native was awarded the French government’s Chevalier de la Légion d’Honneur. To launch her 2018-19 season, following her Tanglewood appearances in Mahler’s Symphony No. 3 and the Bernstein Centennial Celebration gala, Ms. Graham reunites with Andris Nelsons and the Boston Symphony Orchestra to reprise Mahler’s Third Symphony at London’s BBC Proms and in Berlin, Leipzig, Vienna, Lucerne, and Paris. At Los Angeles Opera, she makes her role debut as Humperdinck’s Witch in Doug Fitch’s treatment of Hansel and Gretel. She returns to Carnegie Hall for Mozart’s Requiem and Haydn’s Nelson Mass with the Orchestra of St. Luke’s, and, marking the 150th anniversary of Berlioz’s death, revisits her signature interpretation of Les Nuits d’été with the Houston Symphony under Ludovic Morlot. Inspired by the Schumann song cycle, her “Frauenliebe und -leben Variations” program is the vehicle for upcoming U.S. recital dates. Last season, she sang Berlioz’s La Damnation de Faust with the Boston Symphony, reprised the title role of Susan Stroman’s production of Lehár’s The Merry Widow at the Met, joined Nathan Gunn for Trouble in Tahiti at Lyric Opera of Chicago, and made her title role debut in Blitzstein’s Regina at Opera Theatre of Saint Louis. Besides BSO performances of Mahler’s Third Symphony at Symphony Hall last January, she sang Ravel’s Shéhérazade with the San Francisco Symphony, headlined a gala concert celebrating Tulsa Opera’s 70th anniversary, and gave solo recitals in Atlanta and St. Louis. In 2016-17 she partnered with Renée Fleming for the San Francisco Symphony’s opening gala and joined the celebration of the Metropolitan Opera’s five decades at Lincoln Center. In addition to creating the role of Sister Helen Prejean at San Francisco Opera, she starred in Washington National Opera’s revival of Dead Man Walking, making her role debut as the convict’s mother. Also at the Met, she sang leading roles in the world premières of John Harbison’s The Great Gatsby and Tobias Picker’s An American Tragedy. Her Dallas Opera debut was as Tina in Argento’s The Aspern Papers. As Houston Grand Opera’s Lynn Wyatt Great Artist, she starred there as Prince Orlofsky before singing Sycorax in the Met’s Baroque pastiche The Enchanted Island and making her acclaimed musical theater debut in Rodgers and Hammerstein’s The King and I in Paris. Her affinity for French repertoire, including Berlioz’s La Mort de Cléopâtre and Les Nuits d’été, Ravel’s Shéhérazade, and Chausson’s Poème de l’amour et de la mer, also serves as the foundation for her extensive concert and recital career. She recently expanded her discography with Nonesuch Records’ DVD/Blu-ray release of William Kentridge’s new treatment of Berg’s Lulu, which captures her role debut as Countess Geschwitz at the Met. In addition to many recordings of complete operas, she has released several solo albums. Since her November 1994 BSO debut under Seiji Ozawa in several Berlioz works that were immediately repeated on tour in Hong Kong and Tokyo, Susan Graham has appeared many times with the orchestra in Boston and at Tanglewood, including performances as the Child in Ravel’s L’Enfant et les sortilèges; Berlioz’s La Damnation de Faust and Les Nuits d’été; Ravel’s Shéhérazade, and the role of Octavian opposite Renée Fleming’s Marschallin in Symphony Hall performances led by Andris Nelsons of Strauss’s Der Rosenkavalier, as well as music of Mozart, Mahler, Mendelssohn, Gluck, and Handel.

Tanglewood Festival Chorus
James Burton, BSO Choral Director and Conductor of the Tanglewood Festival Chorus John Oliver (1939-2018), Founder

Originally formed under the joint sponsorship of Boston University and the Boston Symphony Orchestra, the all-volunteer Tanglewood Festival Chorus was established in 1970 by its founding conductor, the late John Oliver, who stepped down from his leadership position with the TFC at the end of the 2015 Tanglewood season. In February 2017, following appearances as guest chorus conductor at Symphony Hall and Tanglewood, and having prepared the chorus for that month’s BSO performances of Bach’s B minor Mass led by Andris Nelsons, the British-born James Burton was named the new Conductor of the Tanglewood Festival Chorus, also being appointed to the newly created position of BSO Choral Director. He occupies the Alan J. and Suzanne W. Dworsky Chair on the Boston Symphony Orchestra roster. This summer, in addition to its annual Friday Prelude concert in Ozawa Hall (July 20), the Tanglewood Festival Chorus joins the BSO for performances of Puccini’s La bohème (July 14), Bernstein’s Chichester Psalms (July 15), Haydn’s Lord Nelson Mass (July 21), Mahler’s Symphony No. 3 (August 24), the gala “Bernstein Centennial Celebration at Tanglewood” (August 25), and Beethoven’s Ninth Symphony (August
26). Though first established for performances at the BSO’s summer home, the Tanglewood Festival Chorus was soon playing a major role in the BSO’s subscription season as well as BSO concerts at Carnegie Hall. Now numbering more than 300 members, the ensemble performs year-round with the Boston Symphony and Boston Pops. It has performed with the BSO on tour in Hong Kong and Japan, and on two European tours, also giving a cappella concerts of its own on those two occasions. The TFC made its debut in April 1970, in a BSO performance of Beethoven’s Ninth Symphony with Leonard Bernstein conducting. Its first recording with the orchestra, Berlioz’s *La Damnation de Faust* with Seiji Ozawa, received a Grammy nomination for Best Choral Performance of 1975. The TFC has since made dozens of recordings with the BSO and Boston Pops, with Seiji Ozawa, Bernard Haitink, James Levine, Leonard Bernstein, Sir Colin Davis, Keith Lockhart, and John Williams. In August 2011, with John Oliver conducting and soloist Stephanie Blythe, the TFC gave the world premiere of Alan Smith’s *An Unknown Sphere for mezzo-soprano and chorus*, commissioned by the BSO for the ensemble’s 40th anniversary. Its most recent recordings on BSO Classics, all drawn from live performances, include a disc of a cappella music marking the TFC’s 40th anniversary; Ravel’s complete *Daphnis et Chloé* (a 2009 Grammy-winner for Best Orchestral Performance), Brahms’s *German Requiem*, and William Bolcom’s *Eighth Symphony for chorus and orchestra* (a BSO 125th Anniversary Commission). On July 4 this summer, the Tanglewood Festival Chorus joined Keith Lockhart for the “Boston Pops Fireworks Spectacular” on the Charles River Esplanade.

Besides their work with the BSO, TFC members have also performed with Zubin Mehta and the Israel Philharmonic and in a Saito Kinen Festival production of Britten’s *Peter Grimes* under Seiji Ozawa in Japan. The ensemble had the honor of singing at Sen. Edward Kennedy’s funeral; has performed with the Boston Pops for the Boston Red Sox and Boston Celtics; and can be heard on the soundtracks of Clint Eastwood’s *Mystic River*, John Sayles’ *Silver City*, and Steven Spielberg’s *Saving Private Ryan*. TFC members regularly commute from the greater Boston area and beyond to sing with the chorus in Boston and at Tanglewood. Throughout its history, the TFC has established itself as a favorite of conductors, soloists, critics, and audiences alike.

**Boston Symphony Children’s Choir James Burton, BSO Choral Director and Conductor of the Tanglewood Festival Chorus**

Following the formation by BSO Choral Director James Burton of a children’s choir that sang last January in Boston Symphony performances of Mahler’s Symphony No. 3 led by Andris Nelsons, the newly official Boston Symphony Children’s Choir made its formal debut in last month’s BSO performance of Puccini’s *La bohème*; it will be heard during the BSO’s 2018-19 subscription season next February in Puccini’s one-act opera *Suor Angelica* and Britten’s *Friday Afternoons* for children’s chorus and orchestra. Following auditions of nearly 200 children last fall, and a series of rehearsals and workshops, sixty-five singers were selected by Mr. Burton to take part in that initial project. The singers are in grades 5-9 and come from all over the Boston area. Many of the children who are now members of the Boston Symphony Children’s Choir have sung before in school and church choirs; some who sang in Mahler’s Third Symphony enjoyed their first choral experience on that occasion, and some enjoyed their first operatic experience in last month’s performance of *La bohème*.

**James Burton**

James Burton was appointed Conductor of the Tanglewood Festival Chorus, and to the newly created position of BSO Choral Director, in February 2017. Born in London, Mr. Burton began his training at the Choir of Westminster Abbey, where he became head chorister. He was a choral scholar at St. John’s College, Cambridge, and holds a master’s degree in orchestral conducting from the Peabody Conservatory, where he studied with Frederik Prausnitz and Gustav Meier. He has conducted concerts with the Royal Liverpool Philharmonic, the Orchestra of the Age of Enlightenment, the Hallé, the Orchestra of Scottish Opera, Royal Northern Sinfonia, BBC Concert Orchestra, and Manchester Camerata; he made his debut with the Boston Pops last December and is a regular guest of the Orquesta Sinfónica Nacional of Mexico. Opera credits include performances at English National Opera, English Touring Opera, Garsington Opera, and the Prague Summer Nights Festival, and he has served on the music staff of the Metropolitan Opera and Opéra de Paris. Mr. Burton’s extensive choral conducting has included guest invitations with professional choirs including the Gabrieli Consort, the Choir of the Enlightenment, Wrocław Philharmonic, and the BBC Singers. From 2002 to 2009 he served as choral director at the Hallé Orchestra, where he was music director of the Hallé Choir and founding conductor of the Hallé Youth Choir, winning the Gramophone Choral Award in 2009. He was music director of Schola Cantorum of Oxford from 2002 to 2017. Mr. Burton is well known for his inspirational work with young musicians. In 2017 he was director of the National Youth Choir of Japan; he has recently conducted the Princeton University Glee Club, Yale Schola Cantorum, and University of Kentucky Symphony, and founded the Boston Symphony Children’s Choir. His composition portfolio includes commissions for the opening ceremony of the 2010 World Equestrian Games, a recent carol premiered by the Choir of St. John’s
College, Cambridge, live on BBC Radio 3, and a major new work to be premiered by the Hallé Orchestra in 2019. His works are published by Edition Peters. As BSO Choral Director and Conductor of the Tanglewood Festival Chorus, James Burton occupies the Alan J. and Suzanne W. Dworsky chair, endowed in perpetuity.

**Women of the Tanglewood Festival Chorus James Burton, BSO Choral Director and Conductor of the Tanglewood Festival Chorus John Oliver (1939-2018), Founder**
(Mahler Symphony No. 3, August 24, 2018)

In the following list, § denotes membership of 40 years or more, * denotes membership of 35-39 years, and # denotes membership of 25-34 years.

**Sopranos**
Carol Amaya • Emily Anderson • Debra Benschneider • Michele Bergonzi • Aimée Birnbaum • Sandra Brayton Foley • Joy Emerson Brewer • Jeni Lynn Cameron • Catherine C. Cave • Anna S. Choi • Sarah Dorfman Daniello • Christine Pacheco Duquette • Jessica Erving • Sarah Evans • Margaret Felice • Diana Gamet • Ashley Gryta • Carrie Louise Hammond • Cynde Hartman • Alyssa Hensel • Kathy Ho • Stephanie Janes • Polina Dimitrova Kehayova • Shinhee Kim • Farah Darliette Lewis • Lizabeth Malanga • Kieran Murray • Julia Nelson • Lisa Nielsen • Kathleen O’Boyle • Laurie Stewart Otten • Laura Stanfield Prichard • Livia M. Racz • Hannah Racz-Kozuma • Stephanie M. Riley • Joan P. Sherman § • Judy Stafford • Dana R. Sullivan • Nora Anne Watson • Alison L. Weaver • Lauren Woo • Lisa Wooldridge • Susan Glazer Yospin • Wanzhe Zhang

**Mezzo-Sopranos**
Martha Reardon Bewick • Betty Blanchard Blume • Betsy Bobo • Donna J. Brezinski • Janet L. Buecker • Cypriana Slosky Coelho • Sarah Cohan • Danielle Coombe • Abbe Dalton Clark • Diane Droste • Debra Swartz Foote • Denise Glennon • Lianne Goodwin • Betty Jenkins • Irina Kareva • Susan L. Kendall • Eve Kornhauser • Nora Kory • Gale Tolman Livingston • Kristen McEntee • Louise-Marie Mennier • Louise Morrish • Fumiko Ohara • Roslyn Pedlar • Laurie R. Pessah • Ada Park Snider • Julie Steinhilber • Marguerite Weidknecht • Karen Thomas Wilcox • Janet Wolfe

**Boston Symphony Children’s Choir James Burton, BSO Choral Director and Conductor of the Tanglewood Festival Chorus**
(Mahler Symphony No. 3, August 24, 2018)

Nolan An • Daniel Awgchew • Chloe Baril • Divi Bhaireddy • Orly Diaz • Ava Driggers • Gita Drummond • Elliot Elkin • Leah Freedman • Maddie Genis • Victoria Heitzmann • Sam Higgins • Sarah James • Margaret King • Emily Kuang • Annie Kurdzionak • Adam Lange • Hannah Laurence • Meghan Laurence • Amy Li • Sophie Li • Isabell Luo • Alexandra Mahajan • Navaa Mallihi • Taban Mallihi • Cora McAllister • Liam McCarty • Sarine Meguerditchian • Victoria Miele • Catherine Minihane • Asher Navisky • Lucy Norman • Alma Orgad • Ella P’an • Owen Reimold • Joshua Robin • Matvey Soykin • Aprameya Tirupati • Elisabeth van Reiwendam • Sofia Velinzon • Marissa Emmie Williams • Luke Wong • Henry Wright • Michael Zhu • Edan Zinn

Brett Hodgdon, Rehearsal Pianist
Julia Scott Carey, Rehearsal Pianist
Brian Moll, German Diction
Coach Jennifer Dilzell, Chorus Manager
Micah Brightwell, Assistant Chorus Manager