BSO ENCORE PERFORMANCES FROM TANGLEWOOD, Program VII
Streaming from Sunday, August 23, at 2:30pm, through Saturday, August 29

Program and notes from the original program book of August 25, 2019

Sunday, August 25, 2:30pm
Bert L. Smokler Memorial Concert

GIANCARLO GUERRERO conducting

BEETHOVEN Symphony No. 9 in D minor, Opus 125
Allegro ma non troppo, un poco maestoso
Molto vivace—Presto—Tempo I—Presto—Tempo I
Adagio molto e cantabile—Andante moderato—Tempo I—Andante—Adagio

NICOLE CABELL, soprano
J’NAI BRIDGES, mezzo-soprano
NICHOLAS PHAN, tenor
MORRIS ROBINSON, bass
TANGLEWOOD FESTIVAL CHORUS, JAMES BURTON, conductor

NOTES ON THE PROGRAM

LUDWIG VAN BEETHOVEN (1770-1827)
Symphony No. 9 in D minor, Opus 125


Beethoven’s Ninth Symphony in D minor is one of the most beloved and influential of symphonic works, and one of the most enigmatic. Partly it thrives in legends: the unprecedented introduction of voices into a symphony, singing Schiller’s “Ode to Joy”; the Vienna premiere in 1824, when the deaf composer could not hear the frenzied ovations behind him; the mystical beginning, like matter coalescing out of the void, that would be echoed time and again by later composers—Brahms, Bruckner, Mahler. Above all there is the choral theme of the last movement, one of the most familiar tunes in the world.

On the face of it, that in his last years Beethoven would compose a paean to joy is almost unimaginable. As early as 1802, when he faced the certainty that he was going deaf, he cried in the “Heiligenstadt Testament”: “For so long now the heartfelt echo of true joy has been a stranger to me!” Through the next twenty years before he took up the Ninth, he lived with painful and humiliating illness. The long struggle to become legal guardian of his nephew, and the horrendous muddle of their relationship, brought him to the edge of madness.

The idea of setting Schiller’s Ode to music was actually not a conception of Beethoven’s melancholy last decade. The poem, written in 1785 and embodying the revolutionary fervor of that era, is a kind of exalted drinking song, to be declaimed among comrades with glasses literally or figuratively raised. Schiller’s utopian verses were the young Beethoven’s music of revolt; it appears that in his early twenties he had already set them to music.

In old age we often return to our youth and its dreams. In 1822, when Vienna had become a police state with spies
everywhere, Beethoven received a commission for a symphony from the Philharmonic Society of London. He had already been sketching ideas; now he decided to make Schiller’s fire-drunk hymn to friendship, marriage, freedom, and universal brotherhood the finale of the symphony. Into the first three movements he carefully wove foreshadowings of the “Joy” theme, so in the finale it would be unveiled like a revelation.

The dramatic progress of the Ninth is usually described as “darkness to light.” Scholar Maynard Solomon refines that idea into “an extended metaphor of a quest for Elysium.” But it’s a strange darkness and a surprising journey.

The first movement begins with whispering string tremolos, as if coalescing out of silence. Soon the music bursts into figures monumental and declamatory, and at the same time gnarled and searching. The gestures are decisive, even heroic, but the harmony is a restless flux that rarely settles into a proper D minor, or anything else. What kind of hero is rootless and uncertain? The recapitulation (the place where the opening theme returns) appears not in the original D minor but in a strange D major that erupts out of calm like a scream, sounding not triumphant but somehow frightening. As coda there’s a funeral march over an ominous chromatic bass line. Beethoven had written funeral marches before, one the second movement of the Eroica Symphony. There we can imagine who died: the hero, or soldiers in battle. Who died in the first movement of the Ninth?

After that tragic coda comes the Dionysian whirlwind of the scherzo, one of Beethoven’s most electrifying and crowd-pleasing movements, also one of his most complex. Largely it is manic counterpoint dancing through dazzling changes of key, punctuated by timpani blasts. In the middle comes an astonishing Trio: a little wisps of folksong like you’d whistle on a summer day, growing through mounting repetitions into something hypnotic and monumental. So the second movement is made of complexity counterpoised by almost childlike simplicity—a familiar pattern of Beethoven’s late music.

Then comes one of those singing, time-stopping Adagios that also mark his last period. It is alternating variations on two long-breathed, major-key themes. The variations of the first theme are liquid, meandering, like trailing your hand in water beside a drifting boat. There are moments of yearning, little dance turns, everything unfolding in an atmosphere of uncanny beauty.

The choral finale is easy to outline, hard to explain. Scholars have never quite agreed on its formal model, though it clearly involves a series of variations on the “Joy” theme. But why does this celebration of joy open with a dissonant shriek that Richard Wagner called “the terror fanfare,” shattering the tranquility of the slow movement? Then the basses enter in a quasi-recitative, as if from an oratorio but wordless. We begin to hear recollections of the previous movements, each rebuffed in turn by the basses: opening of the first movement… no, not that despair; second movement… no, too frivolous; third movement… nice, the basses sigh, but no, too sweet. (Beethoven originally sketched a singer declaiming words to that effect, but he decided to leave the ideas suggested rather than spelled out.) This, then: the ingenuous little Joy theme is played by the basses unaccompanied, sounding rather like somebody (say, the composer) quietly humming to himself. The theme picks up lovely flowing accompaniments, begins to vary. Then, out of nowhere, back to the terror fanfare.

Now in response a real singer steps up to sing a real recitative: “Oh friends, not these sounds! Rather let’s strike up something more agreeable and joyful.”

Soon the chorus is crying “Freude!”—“Joy!”—and the piece is off, exalting joy as the god-engendered daughter of Elysium, under whose influence love could flourish, humanity unite in peace. The variations unfold with their startling contrasts. We hear towering choral proclamations of the theme. We hear a grunting, lurching military march heroic in context (“Joyfully, like a hero toward victory”) but light unto satiric in tone, in a style the Viennese called “Turkish.” That resolves inexplicably into an exalted double fugue. We hear a kind of Credo reminiscent of Gregorian chant (“Be embraced, you millions! Here’s a kiss for all the world!”). In a spine-tingling interlude we are exhorted to fall on our knees and contemplate the Godhead (“Seek him beyond the stars”), followed by another double fugue. The coda is boundless jubilation, again hailing the daughter of Elysium.

So the finale’s episodes are learned, childlike, ecclesiastical, sublime, Turkish. In his quest for universality, is Beethoven embracing the ridiculous alongside the sublime? Is he signifying that the world he’s embracing includes the elevated and the popular, West and East? Does the unsettled opening movement imply a rejection of the heroic voice that dominated his middle years, making way for another path?

In a work so elusive and kaleidoscopic, a number of perspectives suggest themselves. One is seeing the Ninth in light of its sister work, the Missa Solemnis. At the end of Beethoven’s Mass the chorus is declaring “Dona nobis pacem,” the concluding prayer for peace, when the music is interrupted by the drums and trumpets of war. Just before the choir sings its last entreaty, the drums are still rolling in the distance. The Mass ends, then, with an unanswered prayer.

Beethoven’s answer to that prayer is the Ninth Symphony, where hope and peace are not demanded of the heavens. Once when a composer showed Beethoven a work on which he had written “Finished with the help of
God,” Beethoven wrote under it: “Man, help yourself!” In the Ninth he directs our gaze upward to the divine, but ultimately returns it to ourselves. Through Schiller’s exalted drinking song, Beethoven proclaims that the gods have given us joy so we can find Elysium on earth, as brothers and sisters, husbands and wives.

In the end, though, the symphony presents us as many questions as answers, and its vision of utopia is proclaimed, not attained. What can be said with some certainty is that its position in the world is probably what Beethoven wanted it to be. In an unprecedented way for a composer, he stepped into history with a great ceremonial work that doesn’t simply preach a sermon about freedom and brotherhood, but aspires to help bring them to pass. Partly because of its enigmas, so many ideologies have claimed the music for their own; over two centuries Communists, Christians, Nazis, and humanists have joined in the chorus. Leonard Bernstein conducted the Ninth at the celebration of the fall of the Berlin Wall, and what else would do the job? Now the Joy theme is the anthem of the European Union, a symbol of nations joining together. If you’re looking for the universal, here it is.

One final perspective. The symphony emerges from a whispering mist to fateful proclamations. The finale’s Joy theme, prefigured in bits and pieces from the beginning, is almost constructed before our ears, hummed through, then composed and recomposed and decomposed. Which is to say, the Ninth is also music about music, about its own emerging, about its composer composing. And for what? “Be embraced, you millions! This kiss for all the world!” run the telling lines in the finale, in which Beethoven erected a movement of monumental scope on a humble little tune that anybody can sing, and probably half the world knows.

The Ninth Symphony, forming and dissolving before our ears in its beauty and terror and simplicity and complexity, is itself Beethoven’s embrace for the millions, from East to West, high to low, naive to sophisticated. When the bass soloist speaks the first words in the finale, an invitation to sing for joy, the words come from Beethoven, not Schiller. It’s the composer talking to everybody, to history. There’s something singularly moving about that moment when Beethoven greets us person to person, with glass raised, and hails us as friends.

JAN SWAFFORD

Jan Swafford is a prizewinning composer and writer whose books include “Beethoven: Anguish and Triumph”; “Johannes Brahms: A Biography”; “The Vintage Guide to Classical Music,” and “Language of the Spirit: An Introduction to Classical Music.” An alumnus of the Tanglewood Music Center, where he studied composition, he is currently working on a biography of Mozart.

Text to the finale of Beethoven’s Ninth Symphony, based on Schiller’s ode, “To Joy”

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen
Und freudenvollere.

BEETHOVEN

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.
Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer’s nie gekonnt, der stehle
Weinend sich aus diesem Bund.
Freude trinken alle Wesen
An den Brüsten der Natur.
Alle Guten, alle Bösen
O friends, not these tones;
Rather, let us tune our voices,
In more pleasant and more joyful song.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.
He who has won in that great gamble
Of being friend unto a friend.
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.
All creatures drink of Joy
At Nature’s breasts.
All good, all evil souls
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.
Froh wie seine Sonnen fliegen
Durch des Himmels prächt' gen
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

Küsse gab sie uns
She gave us kisses and vines,
Und der Cherub steht vor Gott.
Durch des Himmels prächt' gen
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

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ARTISTS

Guest artist biographies from the original program book of August 25, 2019

GIANCARLO GUERRERO
Giancarlo Guerrero is a six-time Grammy Award-winning conductor now in his tenth season as music director of the Nashville Symphony. He is also music director of the Wroclaw Philharmonic in Poland and principal guest conductor of the Gulbenkian Orchestra in Lisbon. His passionate advocacy of new music has helped make Nashville a destination for contemporary orchestral music. He has presented nine world premieres with the Nashville Symphony, including the 2018 premiere and recording on Naxos of Jonathan Leshnoff’s Symphony No. 4, *Heichalos*, written for the ensemble’s Violins of Hope initiative, which featured a collection of restored instruments that survived the Holocaust. He also developed the symphony’s Composer Lab & Workshop initiative with composer Aaron Jay Kernis. In fall 2018, Naxos released Mr. Guerrero’s recording of John Harbison’s *Requiem* with the Nashville Symphony and Chorus—marking his first choral recording and the first time that work will be heard on record since its premiere by the BSO in 2003. Outside of Nashville, Wroclaw, and Lisbon, his 2018-19 engagements include the Dallas and Chicago symphonies, the NDR in Hannover, OSES São Paulo, and Orquesta Sinfónica de Galicia. Mr. Guerrero has appeared with prominent North American orchestras, including those of Baltimore, Boston, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, Los Angeles, Milwaukee, Montreal, Philadelphia, Seattle, Toronto, and Vancouver. Internationally he has worked in recent seasons with the Frankfurt Radio Symphony, Brussels Philharmonic, Deutsches Radio Philharmonie, Orchestre Philharmonique de Radio France, Netherlands Philharmonic, Amsterdam’s Residentie Orkest, and the London Philharmonic Orchestra, as well as the Queensland Symphony and Sydney Symphony in Australia. Born in Nicaragua, Mr. Guerrero immigrated in his childhood to Costa Rica before coming to the U.S. to study percussion and conducting at Baylor University and Northwestern. He works regularly with the Curtis School of Music, Colburn School in Los Angeles, and Yale Philharmonia, as well as with the Nashville Symphony’s Accelerando program, which provides music education to promising young students from underrepresented ethnic communities. Giancarlo Guerrero made his Boston Symphony and Tanglewood debuts in August 2010 and his BSO subscription series debut in January 2012.

NICOLE CABELL
Nicole Cabell, who is a Decca recording artist and a winner of the BBC Singer of the World Competition in Cardiff, is one of today’s most sought-after lyric sopranos. Her debut solo album, “Soprano,” was named “Editor’s Choice” by *Gramophone* and has received critical acclaim and several prestigious awards, including the 2007 Georg Solti Orphée d’Or from the French Académie du Disque Lyrique. Ms. Cabell opened her 2018-19 season with her first stage performances of Bess in *Porgy and Bess* with English National Opera. She also made her Pittsburgh Opera debut as Mimi in *La bohème* before returning to the Minnesota Opera for Violetta in *La traviata* and to Cincinnati Opera for Juliette in *Roméo et Juliette*. In concert, Ms. Cabell performed a set of songs on texts by Langston Hughes at the Metropolitan Museum, sang Mozart’s *Requiem* with the Cincinnati Symphony and David Robertson, and joined Master Voices and Ted Sperling at New York’s Alice Tully Hall. Future engagements include returns to Atlanta, Japan, Montreal, and Detroit. In recent seasons, Ms. Cabell’s opera engagements have included the Countess in *Le nozze di Figaro* with the Grand Théâtre de Genève, Flavia in *Eliogabalo* with Dutch National Opera, Micaela in *Carmen* with Atlanta Opera, her debut at the Grand Théâtre de Genève in the title role of Handel’s *Alcina*, and her role debut as Rosalinde in *Die Fledermaus* with Cincinnati Opera. On the concert stage, she has sung with the Yomiuri Nippon Symphony Orchestra, Orchestre National de Lille, San Diego Symphony, and London Symphony Orchestra, among many others. She is likewise experienced as a recitalist, having sung at such venues as the Frankfurt Opera, Carnegie Hall, and the Harris Theater for Music and Dance in Chicago. Ms. Cabell’s awards include first place in both the Palm Beach Opera Vocal Competition and the Women’s Board of Chicago Vocal Competition. She was a semifinalist in the 2005 Metropolitan Opera National Council Auditions and earned first place in the American Opera Society competition in Chicago. In 2002 she was the winner of the Union League’s Rose M. Grundman Scholarship and the Farwell Award with the Woman’s Board of Chicago. She holds a bachelor’s degree in vocal performance from the Eastman School of Music. Nicole Cabell made her BSO and Tanglewood debuts in August 2010 in Beethoven’s Ninth Symphony.

J’NAI BRIDGES
American mezzo-soprano J’Nai Bridges makes her Boston Symphony Orchestra and Tanglewood debuts this afternoon. In the 2018-19 season, Ms. Bridges returned to San Francisco Opera for her first performances in the title role of *Carmen* and made her role debut as Kasturbai in Philip Glass’s *Satyagraha* in a return to Los Angeles Opera.
She sang the chamber version premiere of John Adams’s *El Niño* with the American Modern Opera Company and made her debut with Dutch National Opera reprising the role of Josefa Segovia (which she created in 2017) in John Adams’s and Peter Sellars’s *Girls of the Golden West* to great acclaim. On the concert stage, she made her Carnegie Hall solo recital debut with pianist Mark Markham in a program of traditional repertoire mixed with African-American songs and spirituals. This was followed by a recital performance entitled “Still We Rise: A Spirituals Celebration” at Charleston’s Gaillard Center. Additional concert engagements included Mozart’s Requiem with the Los Angeles Master Chorale and Mahler’s *Kindertotenlieder* with the Amarillo Symphony. In recent seasons, Ms. Bridges has sung with such distinguished companies as the San Francisco, San Diego, Los Angeles, and Bavarian State opera, Opernhaus Zürich, and Lyric Opera of Chicago, to name a few. Concert appearances have included the NDR Elbphilharmonie, Louisville Orchestra, the Los Angeles and New York philharmonics, and the Chicago, Kalamazoo, BBC, and National symphony orchestras. Ms. Bridges’s concert engagements have encompassed Ravel’s *Chansons madécasses* with Yo-Yo Ma and members of the Chicago Symphony Orchestra; Ravel’s *Shéhérezade* with Esa-Pekka Salonen and the NDR Symphony Orchestra in Hamburg; and Beethoven’s Symphony No. 9 with Gustavo Dudamel and the Los Angeles Philharmonic, and the Simón Bolívar Symphony Orchestra of Venezuela in Berkeley and in Caracas, Venezuela, as well as appearances in concert with the Festival de Torrelila de Montgrí in Spain and as a featured soloist in the “Grammy Salute to Music Legends” concert at the Dolby Theatre in Los Angeles. Ms. Bridges represented the United States at the BBC Cardiff Singer of the World Competition in 2015. Among her numerous awards and honors, she was the recipient of a 2016 Richard Tucker Career Grant, first-prize winner at the 2016 Francisco Viñas International Competition, first-prize winner at the 2015 Gerda Lißner Competition, and a recipient of the 2013 Sullivan Foundation Award, a 2012 Marian Anderson Award, and a 2011 Sara Tucker Study Grant. J’Nai Bridges sang at the 2009 Presidential Inauguration and Martin Luther King, Jr., Day with Chorale Le Chateau. A native of Lakewood, Washington, she received her bachelor’s degree in vocal performance from the Manhattan School of Music and her master’s degree from the Curtis Institute of Music.

**Nicholas Phan**

American tenor Nicholas Phan performs regularly with the world’s leading orchestras and opera companies. Also an avid recitalist, in 2010 he co-founded the Collaborative Arts Institute of Chicago (CAIC) to promote art song and vocal chamber music; he serves as the organization’s artistic director. Mr. Phan launched his 2018-19 season in Chicago, curating CAIC’s seventh annual Collaborative Arts Festival. Other highlights of his 2018-19 season were two role debuts: Eumolpus in Stravinsky’s *Perséphone* with Michael Tilson Thomas and the San Francisco Symphony, and the title role in Handel’s *Jepthah* with Boston Baroque and Martin Pearlman. He also made his Israeli debut, singing the title role in Bernstein’s *Candide* with Marin Alsop and the Israel Philharmonic. In addition to three programs with the San Francisco Symphony, he returned to major orchestras across the country, including the Chicago, Dallas, Cincinnati, and St. Louis symphony orchestras. Mr. Phan gave several performances of Antoine Plante’s arrangement of Schubert’s *Die schöne Müllerin* cycle for full orchestra. A celebrated recording artist, he is heard on two new recordings this season: Berlioz’s *Roméo et Juliette* with Tilson Thomas and the San Francisco Symphony, and Handel’s *Joseph and His Brethren* with Philharmonia Baroque and Nicholas McGegan, singing the roles of Simeon and Judah. His most recent solo album, “Illuminations,” was released on Avie Records in April 2018; his previous solo album, “Gods and Monsters,” was nominated for the 2017 Grammy Award for Best Classical Vocal Solo Album. Mr. Phan’s many appearances with orchestra have included, among others, the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, National Symphony, Atlanta Symphony, St. Paul Chamber Orchestra, Orchestra of St. Luke’s, Philharmonia Baroque, Boston Baroque, Les Violons du Roy, BBC Symphony, English Chamber Orchestra, Strasbourg Philharmonic, Royal Philharmonic, Philharmonia Orchestra of London, and the Lucerne Symphony. Among the conductors he has worked with are Marin Alsop, Harry Bicket, James Conlon, Alan Curtis, Rafael Frühbeck de Burgos, Charles Dutoit, Jane Glover, Louis Langrée, Zubin Mehta, Riccardo Muti, Yannick Nézet-Séguin, Esa-Pekka Salonen, Masaaki Suzuki, and Franz Welser-Möst.

A graduate of the University of Michigan, he also studied at Manhattan School of Music and Aspen Music Festival and School, and is an alumnus of the Houston Grand Opera Studio. In 2018 he was appointed to the voice faculty of DePaul University. Mr. Phan made his BSO debut at Tanglewood in August 2014, as the titular character in a BSO concert performance of Bernstein’s *Candide*.

**Morris Robinson**

Bass Morris Robinson regularly appears at the Metropolitan Opera, where he is a graduate of the Lindemann Young Artist Program. He made his debut there in a production of *Fidelio* and has since appeared as Sarastro in *Die Zauberflöte* (in Julie Taymor’s production, and also in its English version for children), Ferrando in *Il trovatore*, the
King in *Aida*, and in *Nabucco, Tannhäuser, Les Troyens,* and *Salome.* He has also appeared at Lyric Opera of Chicago, Opera Philadelphia, Boston Lyric Opera, La Scala, and the opera companies of San Francisco, Dallas, Pittsburgh, Seattle, Cincinnati, and Los Angeles, among others. His many other roles include Porgy in *Porgy and Bess,* Osmin in *Die Entführung aus dem Serail,* Ramfis in *Aida,* Zaccaria in *Nabucco,* Sparafucile in *Rigoletto,* the Commendatore in *Don Giovanni,* the Grand Inquisitor in *Don Carlo,* Timur in *Turan dot,* the Bonze in *Madama Butterfly,* Padre Guardiano in *La forza del destino,* and Fasolt in *Das Rheingold.* Concert engagements have encompassed appearances with the New York Philharmonic, Philadelphia Orchestra, Orchestre Symphonique de Montréal, Met Chamber Orchestra, Los Angeles Philharmonic, and the symphony orchestras of Boston, San Francisco, Baltimore, Houston, São Paulo, Chicago, Nashville, and Atlanta, where he was the 2015-16 artist-in-residence. He has also been a guest at the Ravinia, Mostly Mozart, Tanglewood, Cincinnati May, Verbier, and Aspen festivals, as well as the BBC Proms. In recital he has been presented by Spivey Hall in Atlanta, the Savannah Music Festival, National Academy of Sciences in Washington, D.C., Philadelphia Chamber Music Society, and the Metropolitan Museum of Art. Mr. Robinson’s first album, “Going Home,” was released on the Decca label. He also appears as Joe on the DVD of San Francisco Opera’s production of *Show Boat,* and on the DVDs of the Metropolitan Opera production of *Salome* and the Aix-en-Provence Festival production of Mozart’s *Zaide.* An Atlanta native, Mr. Robinson graduated from The Citadel and received his musical training at the Boston University Opera Institute. He was recently named artistic advisor to Cincinnati Opera. Morris Robinson made his Tanglewood debut in July 2006 as the Commendatore in Tanglewood Music Center performances of Mozart’s *Don Giovanni,* subsequently returning in July 2010 for his BSO debut as Osmin in a concert performance of Mozart’s *Die Entführung aus dem Serail*.

**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, 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 (August 23), the Tanglewood Festival Chorus joins the BSO for performances of Verdi’s *Requiem* (July 13), Shostakovich’s Symphony No. 2 and Ravel’s complete *Daphnis et Chloé* (July 26), and, in this summer’s final BSO concert, Schoenberg’s *Frie de auf Erden* and Beethoven’s Symphony No. 9 (August 25). The chorus also participates this summer in the annual “John Williams’ Film Night” (August 24). 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; the ensemble now 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 at Symphony Hall, 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 Choral Performance), Brahms’s *German Requiem,* and William Bolcom’s Eighth Symphony for chorus and orchestra (a BSO 125th Anniversary Commission). On July 4, 2018, 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’s *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. For more information about the Tanglewood Festival Chorus and upcoming auditions, please visit www.bso.org/tfc.

**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. He made his BSO subscription-series conducting debut in October 2018, leading the Tanglewood Festival Chorus in Maija Einolfé’s *Lux aeterna*. Born in London, Mr. Burton holds a master’s degree in orchestral conducting from the Peabody Conservatory, where he studied with Frederik Prausnitz and Gustav Meier. He began his training at the Choir of Westminster Abbey, where he became head chorister, and was a choral scholar at St. John’s College, Cambridge. 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 in December 2017, returned to the Pops podium last December, and led the Pops at Tanglewood this past June in a program celebrating Queen with Marc Martel. Last month, Mr. Burton conducted the Boston Symphony Children’s Choir and Boston Symphony Orchestra in the world premiere of his *The Lost Words*, as part of this summer’s gala Tanglewood on Parade concert. 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, Wroclaw Philharmonic, and the BBC Singers, with whom he performed in the inaugural season of Dubai’s Opera House in 2017. 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. In 2018 he founded the Boston Symphony Children’s Choir. Mr. Burton has given conducting master classes at the Royal Academy of Music in London and at the Tanglewood Music Center, and founded a scholarship for young conductors at Oxford. His growing composition portfolio includes works for commissioners including the National Portrait Gallery in London, the 2010 World Equestrian Games, the Choir of St. John’s College, Cambridge, and the Exon Festival, where he was composer-in-residence in 2015. 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.

**Tanglewood Festival Chorus**

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

(Beethoven Symphony No. 9, August 25, 2019)

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**

Michele Bergonzi * · Catherine C. Cave # · Tori Lynn Cook · Emily Cotten · Farah Darliette Lewis · Emilia DiCola · Sarah Evans · Mary A.V. Feldman * · Katherine Barrett Foley · Diana Gamet · Hannah Grube · Ashley Gryta · Cynde Hartman · Alyssa Hensel · Polina Dimitrova Kehayova · Donna Kim # · Greta Koning · Lizabeth Malanga · Lisa Nielsen · Laurie Stewart Otten · Kimberly Pearson · Sydney Penny · Avery Peterman · Laura Stanfield Prichard · Livia M. Racz # · Johanna Schlegel · Pamela Schweppe # · Judy Stafford · Sarah Telford # · Nora Anne Watson · Alison L. Weaver · Sarah Wesley · Susan Glazer Yospin

**Mezzo-Sopranos**

Virginia Bailey · Martha Reardon Bewick · Betsy Bobo · Lauren A. Boice · Janet L. Buecker · Sarah Cohan · Abbe Dalton Clark · Olivia de Geoffroy · Melanie Donnelly · Debra Swartz Fote · Amy Spound Friedman · Irene Gilbride * · Reed Gochberg · Olivia Marie Goliger · Lianne Goodwin · Susan Harris · Susan L. Kendall · Annie Kim · Clara H. Kim · Yoo-Kyung Kim · Nora Kory · Sarah Labrie · Gale Tolman Livingston * · Kristen McEntee · Molly McGuire · Ana Morel · Louise Morrish · Tracy Elissa Nadolny · Kendra Nutting · Fumiko Ohara * · Andrea
Tenors
Brad W. Amidon • Armen Babikyan • Quincy Cason • Stephen Chrzan • Andrew Crain • John Cunningham • Tom Dinger • Carey D. Erdman • Keith Erskine • Len Giambrone • David J. Heid • Timothy O. Jarrett • Lance Levine • Daniel Mahoney • Mark Mulligan • David Norris • Adam Ouellet • Dwight E. Porter • Guy F. Pugh • Peter Pulsifer • Miguel A. Rodriguez • Arend Sluis • Stratton Vitikos • Joseph Y. Wang • Hyun Yong Woo • Eytan Wurman

Basses
Scott Barton • Eric Chan • William Farrell • Jim Gordon • Jeramie D. Hammond • David M. Kilroy • Paul A. Knaplund • Will Koffiel • Bruce Kozuma • Carl Kraenzel • Timothy Lanagan • Frank S. Li • Dan Ludden • Greg Mancusi-Ungaro • Donald R. Peck • Michael Prichard • Nate Ramsayer • Steven Rogers • Peter Rothstein • Andrew Scoglio • Kenneth D. Silber • Charles Sullivan • Stephen Tinkham • Samuel Truesdell • Yen Kuei (Peter) Tu • Jonathan VanderWoude • Peter J. Wender • Lawson L.S. Wong

Ian Watson, Rehearsal Pianist
Brett Hodgdon, Rehearsal Pianist
Pamela Dellal, German Diction Coach
Jennifer Dilzell, Senior Manager of Choruses
Kimberly Ho, Assistant Manager of Choruses
Micah Brightwell, Coordinator