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# Tanglewood

SUMMER 2019



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PHOTO: PAOLA KUDACKI / MET OPERA

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# Tanglewood

## The Tanglewood Festival

On August 13, 15, and 16, 1936, the Boston Symphony Orchestra, led by Serge Koussevitzky, gave its first concerts in the Berkshire Hills of western Massachusetts. Those outdoor concerts did *not* take place at Tanglewood, however, but under a large tent at Holmwood, a former Vanderbilt estate that later became The Center at Foxhollow. In fact, the first Berkshire Symphonic Festival had taken place two summers earlier, at Interlaken, when, organized by a group of music-loving Berkshire summer residents, three outdoor concerts were given by members of the New York Philharmonic led by composer/conductor Henry Hadley. But after a second series of concerts in 1935, plans for 1936 proved difficult, so the organizing committee instead approached Koussevitzky and the BSO's Trustees, whose enthusiastic response led to the BSO's first concerts in the Berkshires.

In the winter of 1936, following that summer's BSO concerts, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. A two-weekend festival was planned for 1937, and on August 5 that year, an enthusiastic crowd assembled under a tent for the first Tanglewood concert, an all-Beethoven program. At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried Idyll*, music too gentle to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money was raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went not only far beyond the festival's immediate needs, but also well beyond the \$100,000 budget. When his second, simplified plans were also deemed too expensive, he wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed...which any builder could accomplish without the aid of



A banner advertising the 1939 Berkshire Symphonic Festival (BSO Archives)

an architect.” The Trustees then asked Stockbridge engineer Joseph Franz to simplify Saarinen’s plans further, and the “Shed” he erected—which remains, with modifications, to this day—was inaugurated on August 4, 1938, with the first concert of that



*After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (BSO Archives)*

year’s festival. Except for the war years 1942-45, the Shed has resounded to the music of the Boston Symphony Orchestra every summer since, becoming almost a place of pilgrimage to millions of concertgoers.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its reputation for excellence that it drew nearly 100,000 visitors. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect

Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed’s present world-famous acoustics. Since 1966, the Boston University Tanglewood Institute has sponsored programs offering individual and ensemble instruction to talented younger students, mostly of high school age. In 1988, the Shed was rededicated on the occasion of its 50th anniversary as “The Serge Koussevitzky Music Shed,” recognizing the far-reaching vision of the BSO’s legendary music director.

With the BSO’s acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood’s public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which, with some modifications, has remained in use since 1941), and for improved Tanglewood Music Center facilities. Designed by the architectural firm William Rawn Associates of Boston, in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer’s Grove, Illinois, Seiji Ozawa Hall was inaugurated on July 7, 1994, providing a modern venue for Tanglewood Music Center concerts, and for the varied recital and chamber music concerts offered by the BSO and its guests. Ozawa Hall with its attendant buildings also became the focal point of the Tanglewood Music Center’s Leonard Bernstein Campus. This year, the opening of the Linde Center for Music and Learning provides additional rehearsal



*The tent at Holmwood, where the BSO played its first Berkshire Symphonic Festival concerts in 1936 (BSO Archives)*



and performance space for the Tanglewood Music Center, while also housing the new Tanglewood Learning Institute.

Today, Tanglewood annually draws more than 350,000 visitors. Besides the concerts of the Boston Symphony Orchestra, the schedule includes chamber music and recital programs featuring prestigious guest artists; Prelude Concerts; Saturday-morning Rehearsals; the annual Festival of Contemporary Music; concerts by the young musicians of the Tanglewood Music Center; appearances by the Boston Pops Orchestra, and concerts by a variety of jazz and non-classical artists. The season offers not only a vast quantity of music, but also a vast range of musical forms and styles, all presented with a continuing regard for artistic excellence that maintains Tanglewood's status as one of the world's most significant music festivals.

## The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center (TMC) has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the BSO's music director from 1924 to 1949, founded the Center to create a first-class music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of BSO musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, written specifically for the ceremony, made such an impression that it is still performed at each summer's opening ceremony. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition,



Then TMC director Gunther Schuller (back to camera) leading then BSO music director Seiji Ozawa, with bass drum, and a group of Music Center percussionists during a rehearsal for Tanglewood on Parade in 1976 (BSO Archives/photo by Heinz Weissenstein, Whitestone Photo)

## Severe Weather Action Plan

LIGHTNING AND SEVERE WEATHER ARE NOT FULLY PREDICTABLE. Patrons, visitors, and staff are responsible for observing weather conditions, heeding storm warnings, and taking refuge. Storm shelters are identified on campus maps posted at main gates, in the Tanglewood program book, and on building signage. Please take note of the designated storm shelter nearest you and await notification of safe conditions. Please note that tent structures are not lightning-protected shelters in severe storm conditions. Readmission passes will be provided if you choose to take refuge in your vehicle during the storm.

PLEASE NOTE THAT A PERFORMANCE MAY BE DELAYED OR SUSPENDED during storm conditions and will be resumed when it is safe to do so.

operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as BSO music director. Charles Munch, his successor, ran the TMC from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO music director Erich Leinsdorf took over the reins while also restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher was the TMC's artistic director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus. Ellen Highstein became Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program encompassing chamber and orchestral music, opera, and art song, with a strong emphasis on music of the 20th and 21st centuries. All participants receive full fellowships that underwrite tuition, room, and board. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni include Claudio Abbado, Leonard Bernstein, Stephanie Blythe, Phyllis Curtin, Christoph von Dohnányi, Michael Gandolfi, Osvaldo Golijov, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman. Tanglewood Music Center alumni play a vital role in the musical life of the nation, and the TMC remains one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

## Tanglewood Learning Institute

Representing one of the most significant milestones here since the founding of Tanglewood in 1937 and the inception of the Tanglewood Music Center in 1940, the newly inaugurated Tanglewood Learning Institute (TLI) offers participants—whether newcomers or longtime Tanglewood patrons—an unprecedented and expansive array of engaging cross-cultural programs reflecting the shift toward participatory activities that complement the concert experience. TLI's offerings link Tanglewood performances to relevant themes from the worlds of visual arts, film, history, philosophy, and current events by exploring thought-provoking approaches designed to view the world through the lens of music, while also breaking down the traditional barrier between artist and listener.

Notable TLI presenters this year include former Secretary of State Madeleine K. Albright; Pulitzer Prize-winning author and historian Doris Kearns Goodwin; cellist Yo-Yo Ma; soprano Renée Fleming; BSO Music Director Andris Nelsons; composer John Williams, and playwright Tom Stoppard, as well as other important artists and cultural figures of our time. Among the new TLI initiatives are Saturday-morning **Focal Point** programs for amateur visual artists; a Sunday-evening **Cinematics** film series related to Tanglewood programming; **TLI Immersion Weekends** that delve deeply into major musical themes of the summer; **TLI OpenStudios**, offering master classes led by leading performers; **Meet the Makers**, presenting a wide spectrum of creators sharing the inspiration behind their craft, and **The Big Idea**, featuring major societal thinkers of our time.

The home of the Tanglewood Learning Institute is the Linde Center for Music and Learning, a new, four-building, multi-use complex that also provides concert and

rehearsal space for the Tanglewood Music Center and establishes Tanglewood, for the first time in its 82-year history, as a year-round facility. Designed by William Rawn Associates Architects, the Linde Center represents the largest building project at Tanglewood since the completion and inauguration

in 1994, a quarter-century ago, of Seiji Ozawa Hall, also designed by William Rawn Associates.

The Linde Center for Music and Learning boasts three technically advanced studios designed to maximize its flexibility for performance, rehearsal, and educational offerings of the Tanglewood Learning Institute. In addition, Cindy's Café offers an informal place for musicians and audience members to interact—a hub for visitors, TMC Fellows and faculty, BSO players, and TLI participants. The buildings gather around a 100-year-old red oak, with a serpentine covered walkway connecting each building and framing views and paths through the landscape. Also as a part of this major investment in Tanglewood, the BSO has revitalized Tanglewood's bucolic 524-acre campus with new plantings, improve-



*Studio E in the new Linde Center for Music and Learning  
(Robert Benson)*

ments to pedestrian circulation, and the restoration of views of the Stockbridge Bowl. The opening of the Linde Center for Music and Learning, along with the establishment of the Tanglewood Learning Institute, marks a transformational milestone in the history of Tanglewood.

## Tanglewood Welcome Center

The Tanglewood Welcome Center, located at the Main Gate next to the box office, offers general information about Tanglewood and literature about other Berkshire attractions. Hours are Monday-Thursday, 10am-6pm; Fridays from 10am-intermission; Saturdays from 9am-intermission; and Sundays from 12 noon-intermission. **Lost and Found** is located at the Tanglewood Welcome Center. Visitors who find stray property may hand it to any Tanglewood official.

## Tanglewood Visitor Center

The Tanglewood Visitor Center, located on the first floor of the Tappan Manor House at the rear of the lawn across from the Koussevitzky Music Shed, provides general information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes a BSO Archives exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate. Hours are Monday-Thursday, 10am-5pm; Fridays from 10am-intermission; Saturdays from 9am-intermission; and Sundays from 12 noon-intermission.





# Tanglewood

GLASS HOUSE GIFT SHOPS

*We are excited to offer the latest installment in the BSO's Grammy-winning Shostakovich symphony cycle led by Andris Nelsons!*

## SHOSTAKOVICH SYMPHONIES 6 and 7 ("Leningrad")

Following upon their previous Grammy Award-winning releases on Deutsche Grammophon of Shostakovich's symphonies 4, 5, 8, 9, 10, and 11, this new, two-disc "Under Stalin's Shadow" set from Andris Nelsons and the BSO pairs live performances of the composer's symphonies 6 and 7. The powerful Symphony No. 7, *Leningrad*, from 1941, represents the resistance of the Russian people to the Nazi siege of that city. The rarely heard Symphony No. 6, from 1939, is fascinatingly multi-faceted. Filling out the set are Shostakovich's celebratory 1954 *Festive Overture*, commissioned by the Bolshoi Theatre to celebrate the anniversary of the Bolshevik revolution, and selections from his inventive incidental music for a 1941 Leningrad production of Shakespeare's *King Lear*.

Visit our air-conditioned stores at both the Main and Highwood Gates and shop our 2019 collection, including apparel, unique gifts, and great Tanglewood mementos. Shop for yourself or for someone special, and savor the spirit of Tanglewood.



### GLASS HOUSE MAIN GATE

MONDAY-THURSDAY

10am-4pm

FRIDAY

10am-30 min. post-concert

SATURDAY

9am-30 min. post-concert

SUNDAY

noon-5pm

### GLASS HOUSE HIGHWOOD GATE

Performance Hours

## This Summer's Special Archival Exhibit at the Tanglewood Visitor Center



### A Blueprint for Excellence

#### *The Evolution of the Tanglewood Campus*

To provide historical context relevant to the inauguration this summer of the new Linde Center for Music and Learning, this summer's special focus exhibit at the Tanglewood Visitor Center draws

upon the BSO Archives' extensive collection of photographs, architectural plans, and other memorabilia documenting the evolution of the Tanglewood grounds from 1937 to the present.

Besides documenting the origins and early ownership of the Tanglewood and adjacent Highwood estates, the exhibit explores

the early development of the Tanglewood grounds, and the construction from the late 1930s through the 1940s of the Shed, Theatre-Concert Hall, Chamber Music Hall, and Main Gate area, all designed originally by Finnish architect Eliel Saarinen and his son Eero Saarinen.

Also included in the exhibit are materials pertinent to the integration of the Tanglewood and Highwood estates following the BSO's purchase of Highwood in 1986, which allowed not only for the merging of the two properties, but for the construction of Seiji Ozawa Hall, designed by William Rawn Associates, and the creation of the Tanglewood Music Center's Leonard Bernstein Campus—ultimately setting the stage for this summer's inauguration of both the new Linde Center for Music and Learning, also designed by William Rawn Associates, and the Tanglewood Learning Institute.



*Photo, c.1950, of the Theatre-Concert Hall, which was completed in 1941 (Egone)*



*The lowering by crane of a steel arch to form the roof of Seiji Ozawa Hall, 1993 (Walter H. Scott)*



*Aerial view from the 1950s of Tanglewood and the neighboring Highwood estate (photographer unknown)*



*Tanglewood's Main Gate as completed originally in 1948 (Howard S. Babbitt)*

## In Consideration of Our Performing Artists and Patrons

Please note: We promote a healthy lifestyle. Tanglewood restricts smoking to designated areas only. For the purpose of this policy, "smoking" includes such tobacco products as cigarettes, cigars, and pipes, as well as the use of e-cigarettes, regardless of whether they include tobacco.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Except for water, please do not bring food or beverages into the Koussevitzky Music Shed, Theatre, or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, hoverboards, weapons (except for on-duty security officers), drones, and other similar unmanned aircraft are prohibited from the Tanglewood grounds. Patrons are permitted to use small, open-sided canopies in designated areas of the lawn provided that they do not penetrate grounds infrastructure and do not unreasonably obstruct the view of other lawn patrons. Ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert; during Shed concerts, children may play ball only in designated areas around the Visitor Center and in the Apple Tree lot near Ozawa Hall, but only if such activity does not disturb performances, rehearsals, or patrons sitting on the lawn. Shirts and shoes must be worn inside concert halls. No areas of the lawn may be cordoned off for any reason. Please also note that patrons assume responsibility for properly securing their lawn equipment, and for any damages to persons or property arising from the use of such equipment at Tanglewood.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, watch alarms, and tablets are switched off during concerts, as well as all other texting and electronic devices.

The following are also not permitted at Tanglewood: solicitation or distribution of material; unauthorized ticket resales; animals other than approved service animals; motorized vehicles other than transport devices for use by mobility-impaired individuals.

For the safety and security of our patrons, we reserve the right to inspect all bags, purses, backpacks, and other items brought onto the Tanglewood grounds.

Thank you for your cooperation.



## Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Welcome Center (Main Gate), Visitor Center (Tappan Manor House), and the new Linde Center for Music and Learning, as well as at the Bernstein Gate, Highwood Gate, and Lions Gate, or by calling (413) 637-5180. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10am-6pm Monday through Friday (extended through intermission on concert evenings); Saturday from 9am through intermission of the evening concert; and Sunday from 10am through intermission of the afternoon concert. Payment may be made by cash, personal check, or major credit card. Tickets may also be purchased at the Symphony Hall box office in Boston, Monday through Friday from 10am-5pm. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 888-266-1200 or in Boston at 617-266-1200. Tickets can also be ordered online at [tanglewood.org](http://tanglewood.org). Please note that there is a service charge for all tickets purchased by phone or online.

TANGLEWOOD.ORG provides up-to-date information on all Boston Symphony Orchestra and Tanglewood Music Center activities at Tanglewood. TLI.ORG provides information about Tanglewood Learning Institute activities. The free BSO APP is available from Google Play on Android devices and from the App Store on Apple devices.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate, Ozawa Hall, and the Linde Center for Music and Learning. Wheelchair service is available at the Main Gate, Ozawa Hall, and Linde Center, and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available at the Koussevitzky Music Shed, Seiji Ozawa Hall, and the Linde Center; please speak to an usher. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431, e-mail [access@bso.org](mailto:access@bso.org), or visit [tanglewood.org/access](http://tanglewood.org/access).



FOOD AND BEVERAGES are available at the Tanglewood Café, the Tanglewood Grille, Highwood Manor House, Cindy's Café at the new Linde Center for Music and Learning, and at other locations as noted on the map. **Cindy's Café** is open Sundays-Fridays from noon-2:30pm and evenings when there is a concert in Ozawa Hall. The **Tanglewood Café** is open on Saturdays from 9am-2:30pm; on Shed concert evenings Fridays and Saturdays through intermission; and on Sundays from noon through intermission. The **Tanglewood Grille**, **Shed Snack Bar**, and **Shed Beer Garden** are open through intermission when Tanglewood is open for Shed concerts. The **Ozawa Snack Bar** is open when the grounds are open for Ozawa Hall concerts. **Highwood Manor House** is open prior to BSO concerts for dinner on Friday and Saturday, and for Sunday brunch; please call 413-637-4486 for reservations at least 48 hours in advance. Visitors are invited to picnic before concerts. **Meals-To-Go** may be ordered by calling 413-637-5152, or visit [tanglewood.org/dining](http://tanglewood.org/dining) for online ordering or more details.

**LAWN TICKETS:** Undated lawn tickets for Tanglewood concerts may be purchased in advance at the Tanglewood box office. Lawn Pass Books offer eleven tickets for the price of ten. Note that these tickets are *not* valid for Popular Artists or Tanglewood Learning Institute events. **LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE**, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

**FREE LAWN TICKETS FOR YOUNG PEOPLE:** On the day of BSO and Pops concerts, and Ozawa Hall recitals, children age seventeen and younger are offered special lawn tickets to attend Tanglewood concerts **FREE OF CHARGE**. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. **Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals**, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. For Popular Artists concerts, free lawn tickets are available only for children under age 2.

**KIDS' CORNER**, where children accompanied by adults may take part in musical and crafts activities supervised by BSO staff, is offered at 9:30 a.m. on Saturdays and noon on Sundays. Further information about Kids' Corner is available at the Tanglewood Visitor Center. Tickets to the Sunday concert or Saturday-Morning Rehearsal are required.

**SATURDAY-MORNING REHEARSALS** of the Boston Symphony Orchestra are open to the public, with reserved-seat Shed tickets available at the Tanglewood box office for \$34 (front and boxes) and \$24 (rear); lawn tickets are \$14. A half-hour Pre-Rehearsal Talk is offered free of charge to all ticket holders, beginning at 9:30 a.m. in the Shed.

**FIRST AID STATIONS** are located near the Main Gate and the Bernstein Campus Gate.

**PHYSICIANS EXPECTING CALLS** are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

**THE TANGLEWOOD TENT** near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

**THE GLASS HOUSE GIFT SHOPS**, which remain open during performances, sell adult and children's leisure clothing, accessories, posters, stationery, CDs, and gift items. **Glass House Main Gate** is open Monday-Thursday from 10am-4pm; Friday from 10am until 30 minutes after the evening concert; Saturday from 9am until 30 minutes after the evening concert; and Sunday from 12 noon-5pm. **Glass House Highwood Gate** is open Friday from 5:30pm through post-concert; during the Saturday-Morning Rehearsals and Saturday evenings from 5:30pm until after the evening concert; Sunday from 12 noon-5pm; and on Ozawa Hall concert evenings through intermission.

**THE BSO FREQUENTLY RECORDS CONCERTS** or portions of concerts via hand-held or robotic cameras for archival and promotional purposes. Please be aware that your presence at Tanglewood acknowledges your consent to such photography, filming, and recording for possible use in any and all media.

**TANGLEWOOD HAS A ZERO TOLERANCE POLICY** for harassment of any kind, including but not limited to race, national origin, gender, gender identity, gender presentation, sexual orientation, age, disability, religion, and citizenship. Harassment includes but is not limited to stalking, verbal or physical intimidation, offensive verbal comments, physical assault and/or battery, inappropriate physical contact, and unwelcome physical attention. If you are made to feel uncomfortable or unsafe, please immediately report any concerns to Tanglewood staff or security personnel so appropriate action can be taken.



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Entrance

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N

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and Learning

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Hall

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Manor House  
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SCULPTURE

Maple  
Gate

High  
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MAPLE LOT  
(RESERVED)

Bernstein  
Gate

Gate

HICKORY LOT  
(RESERVED)

TANGLEWOOD DRIVE

BIRCH  
LOT

LOWER  
BEECH LOT



TICKETS



INFORMATION



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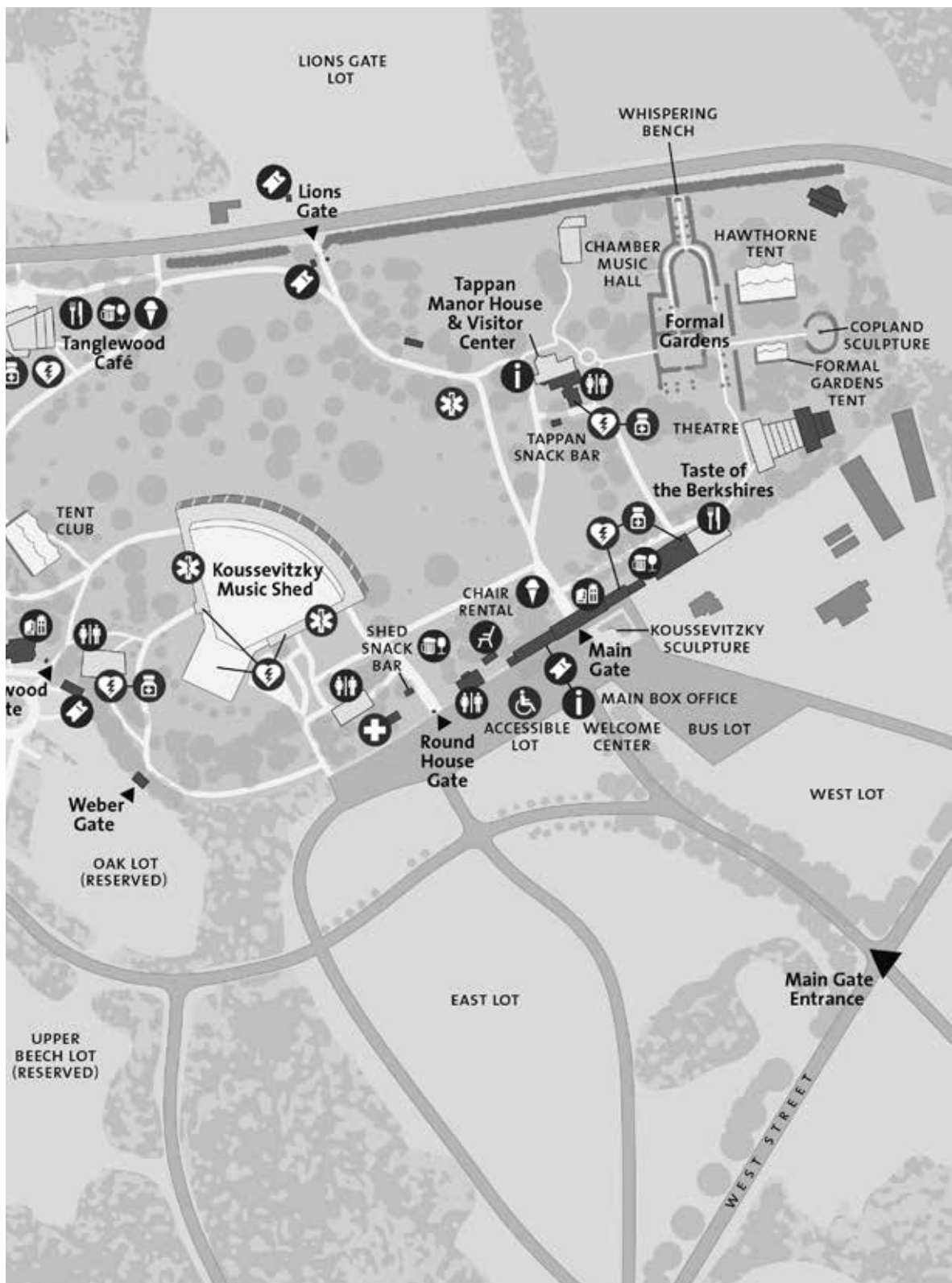
MEDICINE DISPENSING CABINET



CHAIR RENTAL



AUTOMATIC EXTERNAL DEFIBRILLATOR







# Boston Symphony Orchestra

Tanglewood 2019

## ANDRIS NELSONS

Ray and Maria Stata  
Music Director  
*endowed in perpetuity*

## BERNARD HAITINK

LaCroix Family Fund  
Conductor Emeritus  
*endowed in perpetuity*

## SEIJI OZAWA

Music Director Laureate

## THOMAS ADÈS

Deborah and Philip  
Edmundson Artistic Partner

## THOMAS WILKINS

Germeshausen Youth and Family Concerts Conductor  
*endowed in perpetuity*

### First Violins

Malcolm Lowe  
Concertmaster  
*Charles Munch chair, endowed in perpetuity*

Tamara Smirnova  
First Associate  
Concertmaster  
*Helen Horner McIntyre chair, endowed in perpetuity*

Alexander Velinzon  
Associate Concertmaster  
*Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity*

Elita Kang  
Assistant Concertmaster  
*Edward and Bertha C. Rose chair, endowed in perpetuity*

Yuncong Zhang  
*John and Dorothy Wilson chair, endowed in perpetuity*

Lucia Lin  
*Dorothy Q. and David B. Arnold, Jr., chair, endowed in perpetuity*

Ikuko Mizuno  
*Ruth and Carl J. Shapiro chair, endowed in perpetuity*

Bo Youp Hwang  
*Mary B. Saltonstall chair, endowed in perpetuity*

Aza Raykhtsaum\*  
*Catherine and Paul Buttenwieser chair*

Bonnie Bewick\*  
*Kristin and Roger Servison chair*

James Cooke\*  
*Donald C. and Ruth Brooks Heath chair, endowed in perpetuity*

Victor Romanul\*  
*Ronald G. and Ronni J. Casty chair*

Catherine French\*  
*Robert Bradford Newman chair, endowed in perpetuity*

Jason Horowitz\*

Ala Jojatu\*

Bracha Malkin\*<sup>o</sup>  
*Brooks and Linda Zug chair*

### Second Violins

Haldan Martinson  
Principal  
*Carl Schoenhof Family chair, endowed in perpetuity*

Julianne Lee<sup>o</sup>  
Assistant Principal  
*Charlotte and Irving W. Rabb chair, endowed in perpetuity*

Sheila Fiekowsky  
*Shirley and J. Richard Fennell chair, endowed in perpetuity*

Nicole Monahan  
*David H. and Edith C. Howie chair, endowed in perpetuity*

Ronan Lefkowitz

Vyacheslav Uritsky\*<sup>§</sup>

Jennie Shames\*<sup>o</sup>

Valeria Vilker  
Kuchment\*

Tatiana Dimitriades\*

Si-jing Huang\*

Wendy Putnam\*

Xin Ding\*

Glen Cherry\*

Lisa Ji Eun Kim\*

Jenny Ahn<sup>o</sup>

Gerald Elias<sup>o</sup>

John Holland<sup>o</sup>

Kina Park<sup>o</sup>

Caroline Pliszka<sup>o</sup>

### Violas

Steven Ansell  
Principal  
*Charles S. Dana chair, endowed in perpetuity*

Cathy Basrak  
Assistant Principal  
*Anne Stoneman chair, endowed in perpetuity*

Danny Kim  
*Lois and Harlan Anderson chair, endowed in perpetuity*

Rebecca Gitter

Michael Zaretsky\*

Rachel Fagerburg\*

Daniel Getz\*

Rebekah Edwards\*

Leah Ferguson\*

Kathryn Sievers\*<sup>o</sup>

Mary Ferrillo<sup>o</sup>

### Cellos

Blaise Déjardin  
Principal  
*Philip R. Allen chair, endowed in perpetuity*

Sato Knudsen  
*Mischa Nieland chair, endowed in perpetuity*

Mihail Jojatu  
*Sandra and David Bakalar chair*

Martha Babcock  
*Vernon and Marion Alden chair, endowed in perpetuity*

Owen Young\*  
*John F. Cogan, Jr., and Mary L. Cornille chair, endowed in perpetuity*

Mickey Katz\*  
*Stephen and Dorothy Weber chair, endowed in perpetuity*

Alexandre Lecarme\*  
*Nancy and Richard Lubin chair*

Adam Esbensen\*  
*Richard C. and Ellen E. Paine chair, endowed in perpetuity*

Oliver Aldort\*

Theresa Borsodi<sup>o</sup>

William Rounds<sup>o</sup>

### Basses

Edwin Barker  
Principal  
*Harold D. Hodgkinson chair, endowed in perpetuity*

Lawrence Wolfe  
Assistant Principal  
*Maria Nistazos Stata chair, endowed in perpetuity*

Benjamin Levy  
*Leith Family chair, endowed in perpetuity*

Dennis Roy

Joseph Hearne

Todd Seeber\*  
*Eleanor L. and Levin H. Campbell chair, endowed in perpetuity*

John Stovall\*<sup>§</sup>

Thomas Van Dyck\*

## Flutes

Elizabeth Rowe  
Principal  
*Walter Piston chair,  
endowed in perpetuity*

Clint Foreman  
*Myra and Robert Kraft  
chair, endowed in perpetuity*

Elizabeth Ostling  
Associate Principal  
*Marian Gray Lewis chair,  
endowed in perpetuity*

## Piccolo

Cynthia Meyers  
*Evelyn and C. Charles  
Marran chair, endowed  
in perpetuity*

## Oboes

John Ferrillo  
Principal  
*Mildred B. Remis chair,  
endowed in perpetuity*

Mark McEwen  
*James and Tina Collias  
chair*

Keisuke Wakao  
Assistant Principal  
*Farla and Harvey Chet  
Krentzman chair, endowed  
in perpetuity*

## English Horn

Robert Sheena  
*Beranek chair, endowed  
in perpetuity*

## Clarinets

William R. Hudgins  
Principal  
*Ann S.M. Banks chair,  
endowed in perpetuity*

Michael Wayne<sup>◊</sup>

Thomas Martin  
Associate Principal &  
E-flat clarinet  
*Stanton W. and Elisabeth  
K. Davis chair, endowed  
in perpetuity*

## Bass Clarinet

Craig Nordstrom

## Bassoons

Richard Svoboda  
Principal  
*Edward A. Taft chair,  
endowed in perpetuity*

Suzanne Nelsen  
*John D. and Vera M.  
MacDonald chair*

Richard Ranti  
Associate Principal  
*Diana Osgood Tottenham/  
Hamilton Osgood chair,  
endowed in perpetuity*

## Contrabassoon

Gregg Henegar  
*Helen Rand Thayer chair*

## Horns

James Sommerville<sup>◊</sup>  
Principal  
*Helen Sagoff Slosberg/  
Edna S. Kalman chair,  
endowed in perpetuity*

Richard Sebring  
Associate Principal  
*Margaret Andersen  
Congleton chair, endowed  
in perpetuity*

Rachel Childers  
*John P. II and Nancy S.  
Eustis chair, endowed  
in perpetuity*

Michael Winter  
*Elizabeth B. Storer chair,  
endowed in perpetuity*

Jason Snider  
*Jean-Noël and Mona N.  
Tariot chair*

Devin Gossett<sup>◊</sup>

## Trumpets

Thomas Rolfs  
Principal  
*Roger Louis Voisin chair,  
endowed in perpetuity*

Benjamin Wright

Thomas Siders  
Associate Principal  
*Kathryn H. and Edward  
M. Lupean chair*

## Michael Martin

*Ford H. Cooper chair,  
endowed in perpetuity*

## Trombones

Toby Oft  
Principal  
*J.P. and Mary B. Barger  
chair, endowed in perpetuity*

Stephen Lange

## Bass Trombone

James Markey  
*John Moors Cabot chair,  
endowed in perpetuity*

## Tuba

Mike Roylance  
Principal  
*Margaret and William C.  
Rousseau chair, endowed  
in perpetuity*

## Timpani

Timothy Genis  
*Sylvia Shippen Wells chair,  
endowed in perpetuity*

## Percussion

J. William Hudgins  
*Peter and Anne Brooke  
chair, endowed in perpetuity*

Daniel Bauch  
Assistant Timpanist  
*Mr. and Mrs. Edward H.  
Linde chair*

Kyle Brightwell  
*Peter Andrew Lurie chair,  
endowed in perpetuity*

Matthew McKay

## Harp

Jessica Zhou  
Principal  
*Nicholas and Thalia Zervas  
chair, endowed in perpetuity  
by Sophia and Bernard  
Gordon*

## Voice and Chorus

James Burton  
BSO Choral Director  
and Conductor of the  
Tanglewood Festival  
Chorus  
*Alan J. and Suzanne W.  
Dworsky chair, endowed  
in perpetuity*

## Librarians

D. Wilson Ochoa  
Principal  
*Lia and William Poorvu  
chair, endowed in perpetuity*

Mark Fabulich

Paul Greitzer

## Associate Conductor

Ken-David Masur  
*Anna E. Finnerty chair,  
endowed in perpetuity*

## Assistant Conductor

Yu-An Chang

## Orchestra Manager and Director of Orchestra Personnel

Lynn G. Larsen

## Assistant Personnel Manager

Andrew Tremblay  
*Patricia Romeo-Gilbert and  
Paul B. Gilbert chair*

## Stage Manager

John Demick

\* participating in a system  
of rotated seating

§ on sabbatical leave

◊ on leave

◊ substituting

A black and white photograph of a stage. The upper portion is filled with heavy, dark curtains. The lower portion shows a brick floor. The text is centered over the curtains.

# *Tune In After the show.*



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## Andris Nelsons

The 2018-19 season is Andris Nelsons' fifth as the Boston Symphony Orchestra's Ray and Maria Stata Music Director. Named *Musical America's* 2018 Artist of the Year, Mr. Nelsons led the BSO in fourteen wide-ranging subscription programs in 2018-19 at Symphony Hall in Boston, repeating two of them at New York's Carnegie Hall. In summer 2015, following his first season as music director, Andris Nelsons' contract with the BSO was extended through the 2021-22 season. He and the BSO have made three European tours together, in 2015, 2016, and 2018. In November 2017, he and the orchestra toured Japan together for the first time. In February 2018, Maestro Nelsons became Gewandhauskapellmeister of the Gewandhausorchester Leipzig, in which capacity he brings the BSO and Gewandhaus Orchestra together for a unique multi-dimensional alliance.



(photo by Marco Borggreve)

The fifteenth music director in the history of the Boston Symphony Orchestra, Andris Nelsons made his BSO debut at Carnegie Hall in March 2011, his Tanglewood debut in July 2012, and his BSO subscription series debut in January 2013. His recordings with the BSO, all made live in concert at Symphony Hall, include the complete Brahms symphonies on BSO Classics; Grammy-winning recordings on Deutsche Grammophon of Shostakovich's symphonies 4, 5, 8, 9, 10, and 11 (*The Year 1905*) as part of a complete Shostakovich symphony cycle for that label; and a recent two-disc set pairing Shostakovich's symphonies 6 and 7 (*Leningrad*). Under an exclusive contract with Deutsche Grammophon, Andris Nelsons is also recording the complete Bruckner symphonies with the Gewandhausorchester Leipzig and the complete Beethoven symphonies with the Vienna Philharmonic.

The 2018-19 season marks Maestro Nelsons' final season as artist-in-residence at the Konzerthaus Dortmund and first season as artist-in-residence at Hamburg's Elbphilharmonie. In addition, he continues his regular collaborations with the Vienna Philharmonic and Berlin Philharmonic. Throughout his career, he has also established regular collaborations with Amsterdam's Royal Concertgebouw Orchestra, the Bavarian Radio Symphony Orchestra, and the Philharmonia Orchestra, and has been a regular guest at the Bayreuth Festival and the Royal Opera House, Covent Garden.

Born in Riga in 1978 into a family of musicians, 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.



At Tanglewood in 2014 (Marco Borggreve)





# A Brief History of the Boston Symphony Orchestra

Now in its 138th season, the Boston Symphony Orchestra gave its inaugural concert in 1881, realizing the dream of its founder, the Civil War veteran/businessman/philanthropist Henry Lee Higginson, who envisioned a great and permanent orchestra in his hometown of Boston. Today the BSO reaches millions of listeners, not only through



*Major Henry Lee Higginson,  
founder of the Boston  
Symphony Orchestra  
(BSO Archives)*

its concert performances in Boston and at Tanglewood, but also via the internet, radio, television, educational programs, recordings, and tours. It commissions works from today's most important composers; its summer season at Tanglewood is among the world's most esteemed music festivals; it helps develop future audiences through BSO Youth Concerts and educational outreach programs involving the entire Boston community; and, during the Tanglewood season, it operates the Tanglewood Music Center, one of the world's most important training grounds for young professional-caliber musicians. The Boston Symphony Chamber Players, made up of BSO principals, are known worldwide, and the Boston Pops Orchestra sets an international standard for performances of lighter music.

Launched in 1996, the BSO's website, [bso.org](http://bso.org), is the largest and most-visited orchestral website in the United States, receiving approximately 7 million visitors annually on its full site as well as its smart phone-/mobile device-friendly web format. The BSO is also on Facebook and Twitter, and video content from the BSO is available on YouTube. An expansion of the BSO's educational activities has also played a key

role in strengthening the orchestra's commitment to, and presence within, its surrounding communities. Through its Education and Community Engagement programs, the BSO provides individuals of all backgrounds the opportunity to develop and build relationships with the BSO and orchestral music. In addition, the BSO offers a variety of free educational programs at Symphony Hall and Tanglewood, as well as special initiatives aimed at attracting young audience members.

The Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, under Georg Henschel, who remained as conductor until 1884. For nearly twenty years, BSO concerts were held in the old Boston Music Hall; Symphony Hall, one of the world's most revered concert halls, opened on October 15, 1900. Henschel was succeeded by the German-born and -trained conductors Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler, culminating in the appointment of the legendary



*The first photograph, actually an 1882 collage, of the Boston Symphony Orchestra under Georg Henschel  
(BSO Archives)*

Karl Muck, who served two tenures, 1906-08 and 1912-18. In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific International Exposition in San Francisco. Henri Rabaud, engaged as conductor in 1918, was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French tradition maintained, even during the Russian-born Serge Koussevitzky's tenure (1924-49), with the employment of many French-trained musicians.

It was in 1936 that Koussevitzky led the orchestra's first concerts in the Berkshires; he and the players took up annual summer residence at Tanglewood a year later. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

Koussevitzky was succeeded in 1949 by Charles Munch, who continued supporting contemporary composers, introduced much French music to the repertoire, and led the BSO on its first international tours. In 1956, the BSO, under the direction of Charles Munch, was the first American orchestra to tour the Soviet Union. Erich Leinsdorf began his term as music director in 1962, to be followed in 1969 by William Steinberg. Seiji Ozawa became the BSO's

thirteenth music director in 1973. His historic twenty-nine-year tenure extended until 2002, when he was named Music Director Laureate. In 1979, the BSO, under the direction of Seiji Ozawa, was the first American orchestra to tour mainland China after the normalization of relations. Bernard Haitink, named principal guest conductor in 1995 and Conductor Emeritus in 2004, has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, as well as recording with the orchestra. Previous principal guest conductors of the orchestra included Michael Tilson Thomas, from 1972 to 1974, and the late Sir Colin Davis, from 1972 to 1984.

The first American-born conductor to hold the position, James Levine was the BSO's music director from 2004 to 2011. Levine led the orchestra in wide-ranging programs that included works newly commissioned for the orchestra's 125th anniversary, particularly from significant American composers; issued a number of live concert performances on the orchestra's own label, BSO Classics; taught at the Tanglewood Music Center; and in 2007 led the BSO in an acclaimed tour of European music festivals. In May 2013, a new chapter in the history of the Boston Symphony Orchestra was initiated when the internationally acclaimed young Latvian conductor Andris Nelsons was announced as the BSO's fifteenth music director, a position he assumed in September 2015, following a year as music director designate.

Today, the Boston Symphony Orchestra continues to fulfill and expand upon the vision of its founder Henry Lee Higginson, not only through its concert performances, educational offerings, and internet presence, but also through its expanding use of virtual and electronic media in a manner reflecting the BSO's continuing awareness of today's modern, ever-changing, 21st-century world.



*TMC faculty members Aaron Copland and Leonard Bernstein seated with Serge Koussevitzky during a Berkshire Music Center class photo shoot in the 1940s (Ruth Orkin/BSO Archives)*



## **TANGLEWOOD IS BETTER WITH FRIENDS. MAKE A NEW ONE TODAY.**

Tanglewood is a nonprofit organization, and we rely on our loyal Friends for support. Behind every incredible concert and breathtaking view are the Friends of Tanglewood, a dedicated group of donors who create musical memories for 350,000 concertgoers every year. A gift of any size counts—every \$1 the BSO receives through ticket sales must be matched by an additional \$1 of contributed support to keep Tanglewood thriving.

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- Advance ticketing privileges for the Tanglewood season
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## **KEEP THE MAGIC OF TANGLEWOOD ALIVE— BECOME A FRIEND TODAY!**

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*Illustration by Ryan McMenamy*



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THE BODY,  
THE SENSES

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*Renoir: The Body, The Senses* is organized by the Clark Art Institute, Williamstown, Massachusetts, and the Kimbell Art Museum, Fort Worth, Texas. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The Clark's summer 2019 exhibitions and programs are made possible in part by generous support from Denise Littlefield Sobel. Presentation of *Renoir: The Body, The Senses* at the Clark is generously supported by Robert and Martha Berman Lipp, Acquavella Galleries, and the Robert Lehman Foundation.

Williamstown, Massachusetts  
[clarkart.edu](http://clarkart.edu)

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### Saturday-Morning Open Rehearsal Speakers

July 13 and 27; August 10 and 24—Marc Mandel, BSO Director of Program Publications  
July 6 and 20; August 3 and 17—Robert Kirzinger, BSO Associate Director of Program Publications

Koussevitzky Shed and lawn video projections provided by Myriad Productions, Saratoga Springs, NY

Walter H. Scott





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## THE WAVERLY GALLERY

by Kenneth Lonergan

MAY 23 - JULY 14

## TWELFTH NIGHT

by William Shakespeare

JULY 2 - AUGUST 4

## THE TAMING OF THE SHREW

by William Shakespeare

JULY 9 - AUGUST 17

## THE CHILDREN

by Lucy Kirkwood

JULY 18 - AUGUST 18

## THE MERRY WIVES OF WINDSOR

by William Shakespeare

AUGUST 8 - SEPTEMBER 1

## TOPDOG/UNDERDOG

by Suzan-Lori Parks

AUGUST 13 - SEPTEMBER 8

*Workshop Production*

## CORIOLANUS

by William Shakespeare

AUGUST 21 - 25

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Prelude Concert  
Friday, July 12, 6pm  
Florence Gould Auditorium, Seiji Ozawa Hall

**MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA**  
**DANIEL BAUCH, KYLE BRIGHTWELL, J. WILLIAM HUDGINS,**  
and **MATTHEW MCKAY**, percussion  
joined by  
**SAMUEL BUDISH** and **GEORGE NICKSON**, percussion

Ninfea  
CRUTTWELL-READE

"Hatters" (2015)  
Messrs. NICKSON, MCKAY, BRIGHTWELL,  
and BAUCH

Steve REICH

Mallet Quartet (2009)  
Fast  
Slow  
Fast  
Messrs. NICKSON, MCKAY, BRIGHTWELL,  
and BUDISH

Steven SNOWDEN

"A Man with a Gun Lives Here,"  
for three percussion (2010)  
I. Be Prepared to Defend Yourself  
II. There Are Thieves About  
III. A Man With a Gun Lives Here  
Messrs. NICKSON, MCKAY, and BRIGHTWELL

CAGE

"Credo in US," for percussion quartet (1942)  
Messrs. NICKSON, MCKAY, BRIGHTWELL,  
and HUDGINS



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## NOTES ON THE PROGRAM

In the Western classical tradition, the percussion ensemble is a relatively recent invention, in part developing from the growing percussion sections of the late-Romantic and early modernist orchestras (think *Rite of Spring*). Edgard Varèse is credited with writing the first true percussion ensemble work with his *Ionisation* in 1933. Increased imperialism, colonization, and ease of travel through the 19th century led to Western fascination with the “exotic”—witness Debussy’s wonder at the Indonesian gamelan he heard at the Paris World’s Fair in 1889, Gauguin’s flight to Tahiti. While some artists tried to recapture the “primitive,” at the same time such moderns as the Italian Futurist Luigi Russolo (in 1909) pleaded that the sounds of the industrial revolution, the clangs, clashes, bangs, scrapes, wheezes, and squeals of the machine at work, were far more in keeping with the needs of contemporary art than the music of the 19th century. Polemics aside, composers realized that percussion instruments were just another possible addition to their expressive toolkit.

Originally from London and now based in Edinburgh, **Ninfea Cruttwell-Reade** (b.1989) was a Tanglewood Music Center Composition Fellow in 2017. She trained as a cellist and attended Oxford University and the Royal Academy of Music before coming to the U.S. to pursue her doctorate in composition at Princeton University, where she worked with Steven Mackey, Donnacha Dennehy, and Daniel Trueman. Her *Table Talk*, a Tanglewood Music Center commission for TMC brass and percussion, was premiered here in July 2018.

Cruttwell-Reade is currently composer-in-residence with the Glyndebourne Opera House; she has also been composer-in-residence with the Lichfield Music Festival and has participated in composer programs with the Psappha Ensemble, Royal Scottish National Orchestra, and London Symphony Orchestra. She has written for such groups as Sō Percussion and Mobius Percussion, the Escher and JACK string quartets, and a variety of other artists both within and outside of the classical mainstream. In 2015 she was awarded the Royal Philharmonic Society Composition Prize. She wrote the orchestra piece *Three Movements After Brueghel* for the New Jersey Symphony Orchestra, and 2019 sees the premiere of her monodrama about the English artist Aubrey Beardsley.

Cruttwell-Reade, who composes for “old, new, and damaged musical instruments,” frequently writes for mixed and unusual ensembles, including percussion groups. In “**Hatters**,” much of the drama of the piece involves alternating among the basic percussion categories of metal, wood, skin, though there are within each category many further nuances, and she also allows for a range of beater (stick) types, leaving


### PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

many details to the players themselves. The piece also has a quasi-narrative element, as the composer explains:

In 19th-century England the jocular expression “mad as a hatter” was used to describe individuals who were considered to be eccentric or mentally unstable. The expression came about because milliners were exposed to mercury through their felting work, often developing dementia and severe neurological disorders as a result. The dangers of mercury exposure were certainly known at this time. In America a noted New Jersey physician published an article cautioning against the booming hat industries of Newark, Orange, and Bloomfield, but his advice went largely unheeded. It was not until the 20th century that laws were put in place to protect the welfare of hatters.

*Hatters* was written for Sō Percussion in March 2015. The composition is concerned with collective effort, confusion, and decay.—*Ninfea Cruttwell-Reade*



**Steve Reich** (b.1936) began experimenting with music based on process and phasing patterns in the 1960s using reel-to-reel tape machines. His classic tape works *It's Gonna Rain* (1965) and *Come Out* (1966) are not only compelling musical studies in the perception of time, they also display an element of social awareness present in much of his work. Reich quickly transferred his pattern-based music to acoustic instruments, some classic early examples being his *Piano Phase* (1967), *Four Organs* (1970), *Drumming* (1971), and the expansive *Music for 18 Musicians* (1976). Because his style lay so far outside of the realm of academia and the traditional concert hall and ensemble systems, his work was often premiered in art galleries, museums, or clubs. He founded an ensemble, Steve Reich and Musicians, part of a surge similar of do-it-yourself groups that sidestepped the establishment.

Reich studied piano and then drumming as a kid and attended Cornell University as a philosophy major and music minor. After graduation he returned to New York City, eventually enrolling in the composition program at the Juilliard School, where he studied with William Bergsma and Vincent Persichetti. He earned a master's degree from Mills College in Oakland, California, studying with Luciano Berio and Darius Milhaud. More significantly, he worked at the San Francisco Tape Music Center, where he encountered Pauline Oliveros and Terry Riley, an experience that was enormously important in determining his future artistic path.

Like Riley, Philip Glass, and others, Reich remained on the edges of the classical music mainstream for many years, gaining appreciation from artists, filmmakers, choreographers, and jazz and pop musicians, and gradually becoming one of the most important composers in the world. His music demonstrably influenced artists as different as György Ligeti and David Bowie. Among his most important later works are his *Different Trains* for string quartet and pre-recorded sound, composed for the Kronos Quartet, and several multimedia works in collaboration with his wife Beryl Korot, including *The Cave* and *Three Tales*. Among many other honors, he was awarded the Pulitzer Prize for his Double Sextet in 2009.

Reich's large body of work for percussion has been a major boon for percussionists, particularly those who enjoy working in chamber-music settings. His **Mallet Quartet**, in three movements, contains many of the hallmarks of his style—slowly developing harmonic progressions, shifting densities, and above all a constant pulse providing a framework for the piece's ever-shifting patterns. The composer writes:

Mallet Quartet was commissioned by the Amadinda Quartet in Budapest, on the occasion of its 25th anniversary, by Nexus in Toronto, Sō Percussion in New



York, and Synergy Percussion in Australia. The world premiere was given by the Amadinda Quartet in Béla Bartók National Concert Hall on December 6, 2009.

The piece is in three movements, fast, slow, fast. In the two outer fast movements the marimbas set the harmonic background which remains rather static compared to recent pieces of mine like *Double Sextet* (2007). The marimbas interlock in canon, also a procedure I have used in many other works. The vibes present the melodic material first solo and then in canon. However, in the central slow movement the texture changes into a thinner more transparent one with very spare use of notes, particularly in the marimbas. I was originally concerned this movement might just be “too thin,” but I think ends up being most striking and certainly the least expected of the piece.—*Steve Reich*




Boston-based composer **Steven Snowden** (b.1981) was born and raised in the Ozarks region of southern Missouri. Although he played guitar and sang in a band on a casual basis, he came to formal music training relatively late. In his teens he taught himself how to read music and to play French horn over the course of one summer in order to join the high school band, which otherwise had no horn section. He enrolled at Southwest Missouri State University (now Missouri State University) intending to study music education, putting himself through school while working at Walmart and other jobs. He started composing in college as part of his classwork and was particularly drawn to the university’s music technology offerings, an early indication of the breadth of medium he would embrace as a professional.

Encouraged in his compositional pursuits, Snowden continued his studies at the University of Colorado for his master’s degree in composition and the University of Texas for his doctorate. He worked in Porto, Portugal, on a Fulbright Grant, developing motion tracking systems for an interdisciplinary piece for dance and chamber ensemble. He has participated in such programs as the Aspen Music Festival and the Wellesley Composers Conference, received fellowships at the Yaddo and MacDowell artists’ colonies, and has been awarded commissions by the Lydian String Quartet, Copland House, and American Composers Forum. His wife is a freelance violist with a degree from the New England Conservatory, and Snowden himself founded and runs a concert series in Austin, TX. Prior to moving to Boston, he taught for a year at Hong Kong University of Science and Technology.

Snowden calls himself the go-to guy for commissions and projects involving unusual instruments and materials. In addition to working frequently with electronics, he has written a performance piece, *Traff#ck*, “for 4 – 1400 vehicles,” a piece for amplified cactus, and *Sprocket*, for Detroit sculptor Juan Martinez’s rideable percussion bicycle and the Akropolis Reed Quintet. Many of his works have regional or social themes and delve into a kind of underground American history, for example the cello and electronics work *This Mortal Frame*, based on the story of Henry “Box” Brown, a Virginia slave who escaped by having himself shipped in a crate to Philadelphia. “**A Man with a Gun Lives Here**” for percussion trio is another such work, drawing on the lore of the Depression-era American migrant and homeless working community, as the composer explains:

Most prevalent during the Great Depression, hobos were nomads who roamed the United States taking work wherever they could. In their extensive travels, hobos learned to leave notes for each other, giving information about places to camp, where to find a meal, or dangers that lay ahead. This unique Hobo Code was known to the brotherhood of freight train riders and used by all to keep the community of traveling workers safe, fed, and in work.

Each movement of this piece is based on one of these symbols and, just like those resourceful hobos, makes use of very limited materials. All activity is centered on a single bass drum. Other items utilized include steel plates, rubber balls, and a paper bag containing loose buckshot.—*Steven Snowden*



**John Cage** (1912-1992) was a Californian by birth and by attitude, drawn, like the composers Lou Harrison and Harry Partch, to elements of Chinese and other Eastern cultures that had begun enriching the culture of California beginning in the mid-19th century. There was also something of Henry Ford or Eli Whitney in Cage; his father was an inventor by trade. When, later, Arnold Schoenberg is said to have called Cage “not a composer, but an inventor—of genius,” he may have hit on something that went beyond the innovation he saw in Cage’s music.

John Cage’s “**Credo in US**” incorporates prerecorded sound, following up on his earlier *Imaginary Landscapes* pieces, which required phonographs of simple audio signals. Cage had already experimented with a wide array of non-traditional sounds. Under the influence of the American experimentalist Henry Cowell and the Italian Futurists’ 1910s manifesto *The Art of Noise*, he wrote the early *Trio* for percussion and the several *Constructions* for junk-ensemble percussion. His embrace of these diverse sound-sources parallels his early experiences with all kinds of art and artists, including an apprenticeship as an architect and his own experiments with visual arts and writing. Most of these pieces, *Credo* among them, were written to accompany dance performances. Cage had written music to accompany dance as early as 1937, and in 1938 he had met Merce Cunningham at the Cornish School of Music in Seattle, Washington.

*Credo in US* was created in New York for a dance choreographed by Cunningham. It was one of two pieces he wrote in exchange for lodgings for himself and his wife Xenia at the home of the dancer Jean Erdmann. The premiere took place about forty miles north of here in Bennington, Vermont, on August 1, 1942. In addition to the percussion array, *Credo in US* calls for use of either radio and/or recordings of the performers’ choice as sound sources, not necessarily “musical” in origin. For the first performance Cage did suggest popular classical composers, including Dvořák and Shostakovich, an early example of “sampling.” These can vary widely from performance to performance, from random radio noises to snippets from the current *Billboard* charts.

The percussion array isn’t necessarily fixed; instruments can include bongos, tin cans, gongs, and other instruments, pitched and unpitched. (In the original performance the players made use of a tack piano—its felt hammers replaced with tacks or nails, common in the music of Conlon Nancarrow.) In contrast with some of Cage’s later works, the pulse is a constant presence, although the highly diverse, active layers frequently compete and interact in lively, hopefully surreal, often funny ways. As is often the case with Cage even in later music, a little American populist style crops up now and then as well. *Credo in US* is about twelve minutes long, in one movement.

#### ROBERT KIRZINGER

Composer/annotator Robert Kirzinger is the BSO’s Associate Director of Program Publications.



## Artists

BSO percussionist and assistant timpanist **Daniel Bauch** occupies the Mr. and Mrs. Edward H. Linde Chair in the BSO's percussion section. Mr. Bauch joined the Boston Symphony Orchestra in fall 2009, having held the position of assistant principal timpanist and percussionist with the Detroit Symphony for three years. He began playing percussion at seven and during high school studied with the BSO's Timothy Genis and Will Hudgins. Mr. Bauch earned his bachelor's degree from the Juilliard School under the tutelage of Daniel Druckman and his master's degree from Boston University, studying with Timothy Genis; following graduation he was offered a position on the faculty at BU, where he remained for two years. In Boston, he frequently performed with local contemporary music ensembles and appeared as a soloist with the Alea III ensemble. He has been a guest performer with the New York Philharmonic, Boston Symphony, Boston Symphony Chamber Players, Boston Ballet, Marlboro Festival Orchestra, Hartford Symphony, Springfield Symphony, and the Orpheus Chamber Orchestra. Mr. Bauch was also a founding member of New Music Detroit, a contemporary chamber group comprised of Detroit Symphony players. He has attended the Music Academy of the West festival in Santa Barbara and was a Tanglewood Music Center percussion fellow in 2001 and 2002. Mr. Bauch has presented master classes in the U.S. and abroad, and currently serves during the summer as the percussion faculty member for the Young Artist Orchestra for the Boston University Tanglewood Institute.

**Kyle Brightwell** joined the Boston Symphony Orchestra at the start of the 2012-13 season; he occupies the Peter Andrew Lurie Chair in the BSO's percussion section. Mr. Brightwell began his musical studies on piano and guitar at age four and began focusing on percussion studies at eleven. In addition to the BSO, he has performed with the U.S. Navy Band, U.S. Army Orchestra, Orquestra Sinfonica da Bahia (Brazil), Boston Philharmonic, and the New World Symphony, among others. His performances have included appearances with the Kansas City Symphony and the Hyogo Performing Arts Center Orchestra (Japan), as well as his solo debut with the Dubuque Symphony Orchestra performing James MacMillan's *Veni, Veni, Emmanuel*. Summers have included fellowships at the Tanglewood Music Center, Pacific Music Festival, and National Orchestral Institute; while in high school he spent three summers at the Boston University Tanglewood Institute, where he now teaches. Besides his performance career, Mr. Brightwell is dedicated to community outreach through music. While living in New York City, he was a faculty member at the Juilliard School's Music Advancement Program (MAP) for underprivileged inner-city youth, and was also appointed a fellow of the Gluck Community Service Fellowship (GCSF), for which he performed concerts throughout New York in homeless shelters, psychiatric wards, AIDS centers, and numerous other venues in need of music. He is a graduate of the Juilliard School, where he studied with New York Philharmonic percussionist Daniel Druckman, and received his master's degree in 2012 from Boston University, where he studied with BSO principal timpanist Timothy Genis.

A native of Texas, **Will Hudgins** was awarded the Interlochen Center for the Arts' Joseph E. Maddy Memorial Scholarship to attend the Peabody Institute of the Johns Hopkins University in Baltimore. In 1980 he earned his bachelor's degree, winning the highest award in the school-wide Concours Recital Competition. After completing his work at the Peabody, Mr. Hudgins went on to Temple University in Philadelphia, where he earned his master's degree and studied with Philadelphia Orchestra percussionist Alan Abel. In the spring of 1982, ten days before he was awarded his master's, he won a position with the Florida Symphony Orchestra, with which he remained until joining the Boston Symphony Orchestra in November 1990. While a member of the

Florida Symphony, he also conducted the orchestra in numerous educational and outreach concerts. Prior to joining the Florida Symphony, he performed with the Philadelphia Orchestra, Baltimore Symphony Orchestra, Santa Fe Opera Orchestra, and Annapolis Symphony under Leon Fleisher. A Tanglewood Music Center Fellow in 1982 and 1983, he also participated in the Aspen Music Festival in Colorado. In the Boston area, he has performed with the contemporary music ensemble Collage New Music. Mr. Hudgins occupies the Peter and Anne Brooke Chair in the BSO's percussion section.

Percussionist **Matthew McKay** joined the Boston Symphony Orchestra at the beginning of the 2012-13 season. Prior to joining the BSO, he was a percussionist with the Oregon Symphony for two seasons. A native of Fairfax, Virginia, he began playing percussion at age ten, though his musical training began with violin at age four followed by piano at age seven. During high school he studied privately with former National Symphony Orchestra timpanist John Tafoya through the National Symphony Youth Fellowship program, and with Bill Richards, a retired member of the U.S. Army Band. He earned his bachelor's degree from the New England Conservatory, where he studied with BSO percussionist J. William Hudgins. As an undergraduate, he won the annual percussion mock audition in both 2008 and 2009. He then continued his studies with BSO timpanist Timothy Genis at Boston University, where he completed his master's degree in 2011. Mr. McKay has also performed with the Boston Philharmonic, the San Diego Symphony, and the Jacksonville Symphony. Summer engagements have included two Tanglewood Music Center fellowships, as well as fellowships at the Spoleto Music Festival, Schleswig-Holstein Music Festival, and National Orchestral Institute. Also an avid chamber musician, he has performed and recorded Bartók's Sonata for Two Pianos and Percussion in Jordan Hall, and played in the American premiere of Elliott Carter's *What Are Years* with the Tanglewood Music Center. He has also been a member of the Third Angle new music ensemble in Portland, Oregon.

**Samuel Budish** is a New York City-based percussionist who actively performs in a wide variety of musical traditions. He is a frequent guest with the New York City Ballet and the Metropolitan Opera and has also performed with Orpheus, the Orchestra of St. Luke's, the Sarasota Orchestra, the New World Symphony, and the Boston Pops. In the summers, he can be heard with the Crested Butte Music Festival Orchestra. In 2013, he was a member of the onstage band for the Broadway productions of *Twelfth Night* and *Richard III*. Also active in the world of dance, he accompanies classes at the 92 Y and has performed with the Buglisi Dance Theatre and Paul Taylor's American Modern Dance. Dedicated to the music of today, Mr. Budish has premiered works by Hiroya Miura, Joseph Periera, David Fulmer, and Tan Dun. He received his BM and MM from the Juilliard School.

**George Nickson** is principal percussionist of the Dallas Symphony Orchestra, co-artistic director of ensembleNEWSRQ in Sarasota, Florida, and a percussion faculty member at the Boston University Tanglewood Institute. Prior to his position in Dallas, he was principal percussionist of the Sarasota Orchestra for seven years, following his studies at the Juilliard School and at New England Conservatory with the BSO's Will Hudgins. A frequent extra percussionist with both the Boston Symphony and Boston Pops, he was a Tanglewood Music Center Fellow in 2011 and 2012 and a member of the New Fromm Players in 2015.



## The Cynthia and Oliver Curme Concert Friday, July 12, 2019

The performance on Friday evening is supported by a generous gift from Great Benefactors Cynthia and Oliver Curme. Cindy and Ollie are true champions of the Boston Symphony Orchestra both in Boston and the Berkshires. Longtime concertgoers who have been a part of the BSO family for more than thirty years, both Cindy and Ollie are passionate advocates for music and arts education, and are musicians themselves. Cindy, who is a classically trained pianist, worked at the Symphony as part of the administration from 1984 to 1995, and later served as a volunteer. Elected a BSO Overseer in 2003 and Trustee in 2005, Cindy served as a vice-chair of the Board of Trustees from 2015 to 2016 and from 2017 to 2018. Cindy is extremely active in her role as a Trustee, serving on several board committees and currently as the Chair of the Tanglewood Forever Campaign. Cindy and Ollie have served on many Symphony and Tanglewood Gala committees, including as co-chairs for the 2010 Opening Night at Tanglewood and 2005 Opening Night at Symphony. Ollie served on the BSO's Media and Technology Committee.

In addition to her involvement here at the BSO, Cindy has been involved with several arts organizations, including serving on the advisory council at the Boston University Tanglewood Institute and the boards of the Boston Conservatory at Berklee and the Terezín Music Foundation. Ollie, who recently served as a senior advisor at Battery Ventures and currently teaches at the Brandeis Osher Center for Lifelong Learning, studied several instruments as a child, and continued into adulthood. Together, Cindy and Ollie share their commitment to music with their three sons, all of whom studied music.

The Curmes are early supporters of the Tanglewood Forever Campaign, and were leading supporters of the Artistic Initiative and the Immediate Impact Fund. Longtime donors to the BSO Annual Funds, Cindy and Ollie are members of the Higginson Society at the Encore level and the Koussevitzky Society at the Virtuoso level. They are full Fellowship sponsors through their support of the Tanglewood Music Center, and they have also generously supported the production of "New Tanglewood Tales" and "BSO 360."

Situ Rosner





Boston Symphony Orchestra  
*138th season, 2018–2019*



Friday, July 12, 8pm

**THE CYNTHIA AND OLIVER CURME CONCERT**

ANDRIS NELSONS conducting

COPLAND

*"Quiet City"*

THOMAS ROLFS, trumpet

ROBERT SHEENA, English horn

GRIEG

Piano Concerto in A minor, Opus 16

Allegro molto moderato

Adagio

Allegro moderato molto e marcato

JAN LISIECKI

{ I n t e r m i s s i o n }

COPLAND

Third Symphony

Molto moderato, with simple expression

Allegro molto

Andantino quasi allegretto

Molto deliberato (Fanfare)—Allegro risoluto

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## Aaron Copland (1900-1990)

"Quiet City," for trumpet, English horn, and strings

*First performance:* January 28, 1941, Town Hall, New York, Saidenberg Little Symphony, Daniel Saidenburg cond. *First BSO performance:* April 1941, Serge Koussevitzky cond., Georges Mager, trumpet, Louis Speyer, English horn. *First Tanglewood performance:* August 3, 1941, Koussevitzky cond., Georges Mager, Louis Speyer. *Most recent Tanglewood performance:* August 28, 2016, Andris Nelsons cond., Thomas Rolfs, trumpet, Robert Sheena, English horn.



During his lifetime, Aaron Copland was well-known as composer, writer on music, lecturer, pianist, conductor, and teacher. His music is distinctively American, drawing frequently upon cowboy songs, Mexican tunes, Shaker hymns, and jazz. Among his most popular scores are the ballets *Appalachian Spring*, *Rodeo*, and *Billy the Kid*; *Lincoln Portrait*, which provides evocative musical background to a reading of Lincoln texts culminating with words from the Gettysburg Address; and of course the *Fanfare for the Common Man*, composed in 1942 as one of ten patriotic fanfares (by various composers) written

at the request of the conductor Eugene Goossens for the Cincinnati Symphony, and which The New Grove Dictionary of American Music describes as being "better known than [Copland's] name."

Composed in 1940, *Quiet City* is very different music from Copland's rousing, brassy *Fanfare*. The *Fanfare's* brief span is filled with a patriotic assurance capturing the expanse not only of the American landscape, but of the American dream. *Quiet City*, befitting its basis in a play conceived in the disquieting period just before World War II, is reflective in attitude, the plangency of the two solo instruments serving to heighten, personalize, and individualize the prevailing mood.

*Quiet City* originated in a score of incidental music composed by Copland for a socially conscious play of that name written by the novelist Irwin Shaw, and produced in 1939 by the Group Theatre in New York, whose principal founder, the composer's close friend Harold Clurman, convinced Copland to write the music. The play's protagonist has a trumpet-player brother, David Mellinkoff, whose music, as described by Copland biographer Howard Pollack, "represents the fear and restlessness—alternately associated with sexual repression, material deprivation, and anti-Semitic violence—felt by David and the other characters." At the end of the play, one hears, according to the stage direction, "the trumpet, wonderfully clear, wonderfully promising, wonderfully triumphant." Though the play closed after just a few performances, Copland's ten-minute musical distillation has proved to be one of his most popular scores. Like Barber's *Adagio for Strings*, *Quiet City* has also served to memorialize: this is music that touches both the heart and the mind, music filled with wisdom, solace, and promise.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.





## Edvard Grieg (1843-1907)

### Piano Concerto in A minor, Opus 16

*First performance:* Not documented; composed 1868, later revised. *First BSO performance:* October 1881, George Henschel cond., William H. Sherwood, soloist. *First Tanglewood performance:* July 30, 1967, Erich Leinsdorf cond., Van Cliburn, soloist. *Most recent Tanglewood performance:* August 15, 2003, Neeme Järvi cond., Jean-Yves Thibaudet, soloist.



Grieg's familiar and popular piano concerto was one of the most important steps on his path toward the creation of a national Norwegian music. After completing his course at the Leipzig Conservatory, he returned north and settled in Copenhagen, the only Scandinavian city to have an active musical life. There he met Rikard Nordraak, another Norwegian composer just one year his senior, whose influence on him was to prove decisive, especially after Nordraak's premature death at the age of twenty-four. He spent several years in the musical backwater of Christiania, Denmark, where he was the director of the Philharmonic Society, fighting the good fight for music of real substance on his programs. He was later to look on these years as "entirely unproductive," since his time was almost totally taken up with performance rather than composition.

Following the birth of a daughter on April 10, 1868, Edvard and Nina Grieg spent a pleasant and productive summer in a cottage at Søllerød, Denmark, where he experienced a creative outburst that resulted in the Opus 16 concerto. From the very first it has been regarded as Grieg's finest large-scale accomplishment (he generally found the small keyboard miniature to be more congenial to his temperament) and as the fullest musical embodiment of Norwegian nationalism in romantic music.

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The winter following this splendidly fruitful summer was discouraging, as Grieg found himself once again trapped in the indifference and philistinism of Christiania. He had applied for a state traveling grant and had been rejected; it seemed unlikely that any new application would be favorably received. Then, suddenly, he received a gracious letter from Franz Liszt, apparently unsolicited, in which Liszt expressed the pleasure he had received in perusing Grieg's Opus 8 sonata for violin and piano and invited the young composer to visit him in Weimar if the opportunity should arise. This letter opened doors that had up to then been firmly shut; not long after, Grieg received his travel grant, which allowed him to take Liszt up on his invitation a year later.

In the meantime there was the first performance of the new concerto to be attended to, as well as repeat performances to introduce the work to Denmark and Norway. At about this time, too, he discovered a treasury of Norwegian folk music transcribed into piano score. He dived avidly into the collection and began to realize how a skilled musician could make use of folk elements in his works. From this time Grieg's interest in the formal classical genres began to decline—of that type, he produced only a string quartet and two sonatas after this date.

It took until February 1870 for the Griegs to catch up with Liszt, not in Weimar but in Rome. When they did, though, the result was highly gratifying for the young man. Liszt promptly grabbed Grieg's portfolio of compositions, took them to the piano, and sight-read through the G major violin sonata, playing both the violin and piano parts. When Grieg complimented him on his ability to sight-read a manuscript like that, he simply replied modestly, "I'm an experienced old musician and ought to be able to play at sight." At a later visit, in April, Grieg brought his piano concerto, and this time Liszt's sight-reading was even more fabulous: he played at sight from the manuscript score the entire concerto, both orchestral and solo parts, with ever-increasing enthusiasm.

Though the concerto was popular from the start, and was published in full score only three years after its composition, Grieg himself was never entirely satisfied with it, and he continued to touch up details of both the orchestral and solo parts for the rest of his life. A few critics have attacked the work—notably Bernard Shaw (writing as "Corno di Bassetto") and Debussy—and it has certainly been overplayed and mistreated, especially in a popular operetta, *Song of Norway*, very loosely based on Grieg's life, but it retains its freshness and popularity nonetheless. The basic architecture is inspired by Schumann's essay in the same medium and key, though the piano part is of Lisztian brilliance, blended with Grieg's own harmonic originality, which was in turn influenced by his studies of Norwegian folk song. One Norwegian analyst has pointed out that the opening splash of piano, built of a sequence consisting of a descending second followed by a descending third, is a very characteristic Norwegian melodic gesture, and that this opening typifies the pervasiveness of the folk influence. For the rest, the first movement is loaded with attractive themes, some obviously derived from one another, others strongly contrasting, a melodic richness that has played a powerful role in generating the concerto's appeal. The *animato* section of the first movement includes figurations of the type used by folk-fiddlers; the lyric song of the second movement is harmonized in the style of some of Grieg's later folksong settings; and the finale consists of dance rhythms reminiscent of the *halling* and *springdans*.

#### STEVEN LEDBETTER

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



## Aaron Copland (1900-1990)

### Third Symphony

*First performance (and first BSO performance):* October 18, 1946, Boston Symphony Orchestra, Serge Koussevitzky cond. *First Tanglewood performance:* July 26, 1947, Boston Symphony Orchestra, Serge Koussevitzky cond. *Most recent Tanglewood performance by the BSO:* July 19, 2008, Leonard Slatkin cond. *Most recent Tanglewood performance:* July 23, 2018, Tanglewood Music Center Orchestra, Stefan Asbury cond., to close a TMCO concert celebrating the centennial of Leonard Bernstein's birth. *Tonight's performance under Andris Nelsons employs Copland's original version of the finale as printed in the most recent edition of the score, published in December 2014 (see below).*



Aaron Copland had already produced two symphonies, in 1924/28 and 1934, when in March 1944 the conductor Serge Koussevitzky extended a commission for another major orchestral work, which he hoped to introduce at the outset of the Boston Symphony Orchestra's 1946-47 season. In *Copland: Since 1943*, the second volume of the impressive oral history prepared by Vivian Perlis with the composer, Copland provided many details about the genesis and early history of this work:

"While in Bernardsville [NJ] in the summer of 1945, I felt my *Third Symphony* finally taking shape. I had been working on various sections whenever I could find time during the past few years. My colleagues had been urging me to compose a major orchestral work.... Elliott Carter, David Diamond, and Arthur Berger reminded me about it whenever they had the opportunity.... They had no way of knowing that I had been working on such a composition for some time. I did not want to announce my intentions until it was clear in my own mind what the piece would become (at one time it looked more like a piano concerto than a symphony). The commission from Koussevitzky stimulated me to focus my ideas and arrange the material I had collected into some semblance of order."

Copland, by the way, employed the locution *Third Symphony* as a sort of specific title for this work, preferring it to the more generic implication of "Symphony No. 3." In the summer of 1944, he retreated to the remote village of Tepoztlán, Mexico, to work on the symphony's first movement in relatively uninterrupted isolation. The second movement waited until the following summer, which he spent in Bernardsville. "By September, I was able to announce to [the composer] Irving Fine, 'I'm the proud father—or mother—or both—of a second movement. Lots of notes—and only eight minutes of music—such are scherzi! It's not very original—*mais ça marche du commencement jusqu'au fin*—which is a help.' Having two movements finished gave me the courage to continue, but the completion seemed years off."

In the fall of 1945 he retreated to a rented property in Ridgefield, Connecticut. "Again, I told almost no one where I could be found. I felt in self-exile, but it was essential if I was to finish the symphony. By April I had a third movement to show for it. With Tanglewood reopening in the summer of 1946, and an October date



Aaron Copland and Leonard Bernstein in 1980 at Tanglewood  
(Heinz Weissenstein, Whitestone Photo)

set for the premiere, I headed to the MacDowell Colony for the month of June to work on the last movement.” Copland enjoyed a bit of a head start in deciding that the finale would incorporate the *Fanfare for the Common Man*, which he had written three years before. Although its general contours do seem to pervade a fair amount of the symphony’s material, it primarily serves as an introduction to the rest of the finale. However, in his program note for the premiere, Copland observed that he “used this opportunity to carry the *Fanfare* material further and to satisfy my desire to give the Third Symphony an affirmative tone. After all, it was a wartime piece—or more accurately, an end-of-war piece—intended to reflect the euphoric spirit of the country at the time.” Copland made progress at the MacDowell Colony but did not complete his work before being again distracted by his teaching obligations at Tanglewood. “After Tanglewood, I stayed on in the Berkshires to work on the orchestration. It was a mad dash! The finishing touches were put on the score just before rehearsals were to start for the premiere, 18 October 1946. It was two years since I had started working on the piece in Mexico.”

Dedicated “To the memory of my dear friend Natalie Koussevitzky” (the conductor’s wife), and premiered by Serge Koussevitzky and the BSO on October 18, 1946, at Symphony Hall, Copland’s Third Symphony—at about forty minutes, his longest orchestral work—was warmly received at its premiere, and received the New York Music Critics Circle Prize as the best orchestral work by an American composer played during the 1946-47 season. Koussevitzky, George Szell, and Leonard Bernstein all championed the work early on, although Copland’s feathers were considerably ruffled when Bernstein decided to cut eight measures from the finale, without bothering to discuss the matter with the composer first. Bernstein conducted two noteworthy performances of Copland’s Third Symphony at Tanglewood: on August 8, 1952, with the BSO, in a Koussevitzky Memorial Concert the year after Koussevitzky’s death; and on August 14, 1990, with the Tanglewood Music Center Orchestra, anticipating a European tour the TMCO was to make with Bernstein immediately following that Tanglewood season, but which was cancelled due to Bernstein’s final illness.

Regarding the end of the piece: The second edition of the score, published in 1966, removed ten measures of music from the finale, based on the cut made by Leonard Bernstein in 1948 and formally sanctioned in 1954 by Copland, despite the composer’s initial displeasure. However, because of thematic recurrences from the first and fourth movements that are lost due to the cut, the latest printing, from December 2014, gives the original as the preferred version, and the cut version as an “alternative ending.” The present performance under Andris Nelsons is of the original version.

#### JAMES KELLER

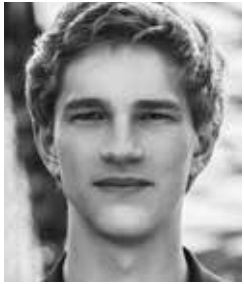
James M. Keller is the longtime program annotator of the New York Philharmonic and San Francisco Symphony, and served as Leonard Bernstein Scholar-in-Residence at the New York Philharmonic. This program note on Copland’s Third Symphony is derived from an essay originally published in the program book of the San Francisco Symphony Orchestra and is used with permission.





## Artists

### Jan Lisiecki



Canadian pianist Jan Lisiecki has won acclaim for his extraordinary interpretive maturity, distinctive sound, and poetic sensibility. His insightful interpretations, refined technique, and natural affinity for art give the twenty-three-year-old pianist a musical voice that belies his age. He began piano lessons at the age of five and made his concerto debut four years later, while always rebuffing the label of “child prodigy.” He was brought to international attention in 2010 when the Fryderyk Chopin Institute issued a recording of Chopin’s piano concertos, performed live by Mr. Lisiecki when he was thirteen and fourteen. The release was awarded the Diapason Découverte. Confirming his status among the most imaginative and poetic pianists of his generation, Deutsche Grammophon signed him to an exclusive contract in 2011. His latest album, featuring Chopin’s rarely performed works for piano and orchestra, was released in March 2017 and has been awarded both the ECHO Klassik and JUNO Award, the major classical music awards of Germany and Canada, respectively. In 2013, Jan Lisiecki became the youngest-ever recipient of *Gramophone’s* Young Artist of the Year award and also received the Leonard Bernstein Award at the Schleswig-Holstein Music Festival. In 2012 he was named UNICEF Ambassador to Canada. Mr. Lisiecki performs with the world’s most prestigious orchestras on major stages—as evidenced in part by his recent subscription debuts with the Boston Symphony Orchestra, Pittsburgh Symphony Orchestra, Wiener Symphoniker, and Sächsische Staatskapelle Dresden—and has worked closely with prominent conductors including Sir Antonio Pappano, Yannick Nézet-Séguin, Daniel Harding, and Claudio Abbado. Among the highlights of his 2018-19 season, he returned to Carnegie Hall for a performance with the Philadelphia Orchestra, toured throughout Europe with the Orpheus Chamber Orchestra, and performed with the Mozarteum Orchestra, London Philharmonic Orchestra, and Oslo Philharmonic, to name but a few ensembles. The season also included further performances of his highly acclaimed recital program “Night Music.” Jan Lisiecki made his BSO debut as soloist in subscription performances of Chopin’s Piano Concerto No. 1 in April 2018. He makes his Tanglewood debut with tonight’s performance.

### Thomas Rolf



Thomas Rolf is principal trumpet of the Boston Symphony Orchestra, occupying the Roger Louis Voisin Chair; he is also principal trumpet of the Boston Pops Orchestra, occupying the Roberta and Stephen R. Weiner Chair. Mr. Rolf began his career with the BSO in 1991, serving first as fourth trumpet and later as associate principal trumpet. Initially hired by Seiji Ozawa, he was promoted to associate principal trumpet by Ozawa and to principal trumpet by James Levine. As a student, Mr. Rolf was a Tanglewood Music Center Fellow in 1978, earned his bachelor of music degree from the University of Minnesota, and received his master of music degree from Northwestern University. He then returned to Minnesota for a five-year tenure with the Saint Paul Chamber Orchestra. As a soloist, Thomas Rolf has performed with the Boston Symphony Orchestra, Boston Pops Orchestra, and Saint Paul Chamber Orchestra. At the request of John Williams, he was featured on the Grammy-nominated soundtrack of the Academy Award-winning film *Saving Private Ryan*. He was also soloist in Williams’s *Summon the*

*Heroes* for the nationally televised Boston Pops concert on the Esplanade on July 4, 2001, under Keith Lockhart's direction. His varied performance background also includes appearances with the National Brass Ensemble, Minnesota Orchestra, Vienna Philharmonic, Empire Brass, Saint Petersburg Philharmonic, Chicago Symphony, Lyric Opera of Chicago, and American Ballet Orchestra. Mr. Rolfs is a founding member of the Boston Symphony Orchestra Brass Quintet, which remains in residence at Boston University. As an educator, he has presented master classes throughout the world, including North America, South America, Asia, and Europe. He has served on the faculty of the Tanglewood Music Center since 1998, regularly coaches the New World Symphony, and teaches at the New England Conservatory, Boston University, and Northwestern University. Thomas Rolfs has previously been soloist with the BSO in Frank Martin's *Concerto for Seven Winds*, Timpani, Percussion, and String Orchestra (under Seiji Ozawa in October 2001 and Charles Dutoit in October 2012), Bach's *Brandenburg Concerto No. 2* (at Tanglewood with Pinchas Zukerman in July 2013), Copland's *Quiet City* (at Tanglewood under Shi-Yeon Sung in August 2010 and Andris Nelsons in August 2016), and Jolivet's *Concertino* for trumpet, string orchestra, and piano (subscription performances in January 2017 with Ken-David Masur on the podium).

## Robert Sheena



Robert Sheena has been the English horn player of the Boston Symphony Orchestra and the Boston Pops Orchestra since 1994, during which time his uniquely vocal style of playing has garnered accolades from audience members and the media alike. In his more than twenty years as a member of the BSO, he has performed as soloist with the orchestra on several occasions, most notably in the world premiere performances of George Tsontakis's *Sonnets*, which was composed for him, at Symphony Hall in February 2016 and a repeat performance at Tanglewood that August, as well as in Julian Anderson's *Incantesimi* in January 2017, and performances at Tanglewood of André Previn's *Reflections* and Aaron Copland's *Quiet City*. With the Boston Pops Orchestra he has been featured at Symphony Hall in *Quiet City* and Michael Daugherty's *Spaghetti Western*. From 1987 to 1991 Mr. Sheena was the assistant principal oboe and English horn of the Hong Kong Philharmonic. Since then he has made numerous trips to perform in Asia, not only with the BSO, but also to perform in Japan as a guest English hornist with the Super World Orchestra, Affinis Music Festival, and Seiji Ozawa's Saito Kinen Orchestra. From 1991 until joining the BSO he was assistant principal oboe and English horn with the San Antonio Symphony. From 1984 to 1987 he was a freelance oboist in the Chicago area, playing in the Civic Orchestra of Chicago and frequently as a substitute oboist with the Chicago Symphony Orchestra. Mr. Sheena is an instructor of both oboe and English horn at Boston University's School of Music and Tanglewood Institute, at the Boston Conservatory, and at the Longy School of Music of Bard College. An alumnus of the Tanglewood Music Center, he works with the fellowship oboists there every summer, coaching them in chamber music and giving English horn master classes. Mr. Sheena occupies the Beranek Chair in the woodwind section of the Boston Symphony Orchestra.



# Tanglewood Gala

Saturday, July 13, 2019

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## The Catherine and Paul Bittenwieser Concert Saturday, July 13, 2019

Saturday evening's performance is supported by a generous gift from Great Benefactors Catherine and Paul Bittenwieser. Elected a BSO Overseer in 1998 and Trustee in 2000, Paul was elevated to Life Trustee in 2017. He served as President of the Board of Trustees from 2014 to 2017 and a Vice-Chair of the Board of Trustees from 2010 to 2013. Paul's interest in music began at a young age, when he studied piano, violin, clarinet, and conducting as a child and teenager. Together, Paul and Katie developed their lifelong love of music, and they have attended the BSO's performances at Symphony Hall and Tanglewood for more than fifty years. The Bittenwiesers have generously supported numerous BSO initiatives, including BSO commissions of new works, guest artist appearances at Symphony Hall and Tanglewood, fellowships at the Tanglewood Music Center, and Opening Nights at Symphony and Tanglewood. They also endowed a BSO first violin chair, currently held by Aza Raykhtsaum. Paul and Katie, who have served on many gala committees, chaired Opening Night at Symphony for the 2008-09 season. Paul was a member of the Search Committee recommending the appointment of Andris Nelsons as the BSO's Ray and Maria Stata Music Director.

The Bittenwiesers support many arts organizations in Boston, and are deeply involved with the community and social justice. In 2014, Paul stepped down as chairman of the Institute of Contemporary Art, Boston, after a decade of leading the Board of Trustees. He is a trustee and former chair of the American Repertory Theater and received the A.R.T. Angel Award in 2018. Paul is also a trustee of Partners in Health, honorary trustee of the Museum of Fine Arts, Boston, fellow of the American Academy of Arts and Sciences, and member of the President's Advisory Council at Berklee College of Music. A former overseer of Harvard University, he was awarded the Harvard Medal for service in 2010. In 1988, Paul and Katie founded the Family-to-Family Project, an agency that works with homeless families in Eastern Massachusetts. Katie, who is a social worker, spent most of her career in early child development before moving into hospice and bereavement work. She is a graduate of Mount Holyoke College and Boston University School of Social Work. Paul is a psychiatrist who specializes in children and adolescents, as well as a novelist. He is a graduate of Harvard College and Harvard Medical School.

Sin Rosner





Boston Symphony Orchestra  
*138th season, 2018–2019*



Saturday, July 13, 8pm

**Tanglewood Gala**

**THE CATHERINE AND PAUL BUTTENWIESER CONCERT**

ANDRIS NELSONS conducting

VERDI

Requiem Mass for four solo voices, chorus, and orchestra, in memory of Alessandro Manzoni

Requiem and Kyrie

Dies irae

|                |               |
|----------------|---------------|
| Dies irae      | Rex tremendae |
| Tuba mirum     | Recordare     |
| Mors stupebit  | Ingemisco     |
| Liber scriptus | Confutatis    |
| Quid sum miser | Lacrymosa     |

Offertorio (Domine Jesu Christe)

Sanctus

Agnus Dei

Lux aeterna

Libera me

KRISTINE OPOLAIS, soprano

OKSANA VOLKOVA, mezzo-soprano

JONATHAN TETELMAN, tenor

RYAN SPEEDO GREEN, bass-baritone

TANGLEWOOD FESTIVAL CHORUS, JAMES BURTON, conductor

Text and translation begin on page 28.

**Please note that there is no intermission in this concert.**

This evening's performance by the Tanglewood Festival Chorus is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.



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Meow Meow



Andris Nelsons



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Ryan Speedo Green



Renée Fleming



Yo-Yo Ma





## Giuseppe Verdi (1813-1901)

Requiem Mass for four solo voices, chorus, and orchestra, in memory of Alessandro Manzoni

*First performance (original version):* May 22, 1874, St. Mark's, Milan, Verdi cond., with vocal soloists Teresa Stolz, Maria Waldmann, Giuseppe Capponi, and Ormondo Maini, and an especially assembled chorus and orchestra; (*with new "Liber scriptus"*): May 15, 1875, Royal Albert Hall, London, Verdi cond., with soloists Stolz, Waldmann, Angelo Masini, and Paolo Medini. *First BSO performance:* December 1954, Guido Cantelli cond.; Herva Nelli, Claramae Turner, Eugene Conley, and Nicola Moscona, vocal soloists; New England Conservatory Chorus, Lorna Cooke deVaron, cond. *First Tanglewood performance:* August 22, 1964, Erich Leinsdorf cond.; Lucine Amara, Lili Chookasian, George Shirley, and Ezio Flagello, vocal soloists; Chorus Pro Musica, Alfred Nash Patterson, cond., assisted by the Festival Chorus. *Most recent Tanglewood performance:* July 27, 2013, Carlo Montanaro cond.; Kristine Opolais, Lioba Braun, Dmytro Popov, and Eric Owens, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond.



Like most Italian composers of the 19th century, Verdi gained his first musical experience at the knee of a church organist; one of his earliest surviving works is a *Tantum ergo* (a segment of the Latin hymn *Pange lingua*) for tenor and orchestra, noteworthy, according to Julian Budden, for its "academic correctness." Verdi made his most important foray into sacred music at the age of sixty-one with the Requiem, following it much later with a *Pater noster* and *Ave Maria*, and finally a compilation of choral pieces with sacred texts published in 1898 as the *Quattro pezzi sacri* (*Four Sacred Pieces*). He composed the Requiem to commemorate the first anniversary of the death of the Italian patriot and writer Alessandro Manzoni. The completed "*Messa da Requiem per l'anniversario della morte di Manzoni*" was premiered May 22, 1874, at the church of San Marco in Milan under Verdi's baton, and only days later (May 25) at La Scala. Verdi himself conducted it in numerous cities, and as David Rosen has noted, divided the work into two sections to include an intermission (after the *Dies irae*), generously accepted applause, and even encoored numbers that were particularly well received.

The Requiem contains seven large movements—Requiem, *Dies irae*, Offertorio, Sanctus, Agnus Dei, Lux aeterna, and Libera me, a succession of prayers for eternal rest, the terror of Judgment Day, a plea for forgiveness, glorification of God, and finally, deliverance. Verdi used the internal sections of each movement to express the most "private" and intimate moments of the work through his soloists, as in the concluding Libera me for soprano, and also in sections of the *Dies irae* that he assigned to the four soloists (the *Mors stupebit* for bass, the *Liber scriptus* for mezzo-soprano, the *Recordare* for soprano and mezzo, the *Ingemisco* for tenor, and the *Confutatis* for bass).

Verdi's career blossomed in the 1840s, and soon after he produced the famous trio of *Rigoletto* (1851), *Il trovatore* (1853), and *La traviata* (1853/1854) he moved permanently to his rural estate at Sant'Agata (near his birthplace) with the soprano Giuseppina Strepponi, whom he had met in 1841 and finally married in 1859. Between 1855 and 1871 he composed only six works and was more than content to live the life of a "gentleman farmer," away from the grind of the city, its politics, and often byzantine artistic machinations. Verdi's idyll was shattered by the deaths of two monumental figures in the formation, restoration, and survival of Italian

culture in the 19th century, Gioachino Rossini on November 13, 1868, and Alessandro Manzoni on May 22, 1873. For Rossini, Verdi proposed a collaborative Mass by thirteen of “the most distinguished Italian composers.” But plans for the intended *Messa per Rossini* fell apart before they could be fully realized, and the work only first saw the light of day in 1988, following musicologist David Rosen’s discovery of the lost manuscript in 1970. Verdi’s unused contribution to the project was a *Libera me*, which he later used as a point of departure for the “Manzoni Requiem.”

Verdi had read Manzoni’s most famous novel, *I promessi sposi* (“The Betrothed”), as a teenager, and sustained his reverence and personal affection for the author throughout his life. In a letter of July 1868 to his dear friend Clara Maffei, Verdi called Manzoni a “Saint,” declaring that he “would have knelt before him, if men could be worshipped.” The project gave the semi-retired Verdi a sense of purpose, even of dignity, as it removed him from the role of “public clown,” as he put it to friends. He threw himself wholeheartedly into the task, not only as an artist, but also as a scholar, studying, according to anecdotal account, the sacred works of Mozart, Cherubini, and Berlioz before him.

The clash between opera house and church became the central issue for the reception of Verdi’s Requiem from the beginning. Conductor Hans von Bülow (1830-1894), an ardent champion of Richard Wagner’s works (despite the fact that his wife Cosima, daughter of Franz Liszt, left him for Wagner), attended the premiere and called it, among other things, an “opera in ecclesiastical costume.” Verdi, a self-defined atheist, was not particularly concerned about the issue of genre or performance venue (keep in mind that the Requiem was first performed in church and opera house in close succession). Moreover, as Giuseppina wrote to family friend Cesare Vigna in 1875, “a man like Verdi must write like Verdi, that is, according to his way of feeling and interpreting the texts.... [T]he works must carry the imprint of the time and (if you will) of the individual.” While the Requiem projects a bit of theatricality, chiefly in the *Dies irae* and *Libera me*, Verdi left individual listeners to internalize his work intellectually, spiritually, and aesthetically for themselves. Modern audiences, accustomed to diversity of expression in the concert hall, opera house, and church, will be less likely to debate the issue.

One important way to understand the music of the Requiem is through what Verdi himself called “*tinta*,” a “characteristic color” or sonority that can be defined by any number of factors ranging from musical motif to rhythmic gesture to semantic recurrences. *Tinta* in the Requiem lies in the spiritual and musical polarities between eternal peace and judgment expressed in the broadest musical terms as low and high and loud and soft in the first two large movements—Requiem (“Rest”) and *Dies irae* (“Day of wrath”). Verdi begins and ends the work softly, situating much of the vocal and instrumental tessitura on the low side, while the vocal and textual “high,” not surprisingly, is in the *Libera me* for soprano. But such a large and complex work contains still more elements that contribute to its sonic footprint. First and foremost among these are the contrapuntal musical devices common to sacred expression—thematic imitation (played out fully in the fugues of the *Sanctus* and *Libera me*) and unaccompanied voices in the *a cappella* style (notably in the *Pie Jesu*). Moreover, Verdi’s musical lines have a tendency to move downward, usually through arpeggios, sighing motives, or a chromatic series (known as the “lament”) that then turn back on themselves, upward. Equally important are the profoundly dramatic roles for chorus and orchestra, and, finally, the expressive use of the voice—at first whispering and declamatory, but also lyrical, pleading, and often soaring, though always absent the stylistic flourishes and virtuosic displays essential to opera.



Verdi's Requiem begins in A minor, as *sol*i muted cellos outline a descending A minor triad (E-C-A) and then slip even further down the scale to land on and hold the E an octave lower—the unstable fifth note of the home key (the so-called “dominant”), requiring resolution. So the phrase is a question, even though no words have been uttered; a conspicuous silence follows. There is an answer in the upward resolution to the tonic pitch, A, articulated by the cellos as the tenors and basses repeat *sotto voce* E's on the word “Requiem”—“rest.” Altos follow and then sopranos in staggered succession, working their way back up through the same triad, but avoiding the tonic, which Verdi seems to withhold from his voices by keeping it below the surface in the orchestra. There is hope, though: A minor yields quickly to A major at the words “*et lux perpetua luceat eis*” (“let perpetual light shine upon them,” referring to the dead).

Verdi differentiated levels of *piano* (“soft”) and *forte* (“loud”) with near-surgical skill, often through sometimes lengthy expressive markings—in the Requiem, “*il più piano possibile*” (“the softest *piano* possible”), in the Dies irae, “*pppp con voce cupa e tristissima*” (“with a hollow voice and the utmost sadness”), and later in the Ingemisco, “*dolce con calma—dolcissimo morendo*” (“sweetly, quietly dying”), on the words “*Qui Mariam absolvisti*” (“Thou, who pardoned Mary”). Julian Budden referred to the Dies irae as “an unearthly storm,” epitomized by chaotic scales and the crashes of the bass drum, which Verdi required to be struck *ffff* with “*Le corde ben tese onde questo contrattempo riesca secco e molto forte*” (“the skin well tightened in order to make this disruption dry and very loud”). There are few events in all of music more viscerally exciting or dramatic than the path to the Tuba mirum section, where four trumpets in the orchestra are answered by four trumpets offstage (“*in lontananza ed indivisibili*”—“in the distance and invisible”) and become increasingly louder and faster, climaxing in the “*Tutta forza fff*” explosion, “*Tuba mirum spargens sonum per sepulchra regionum...*” (“The trumpet, scattering its awful sound across the graves of all lands...”).

Verdi weaves the main musical themes of the Requiem and the Dies irae into later portions of the work, most poignantly in the final movement, the Libera me, where they reappear in reverse of the order first heard. The Dies irae interrupts the Libera me like the final crack of a storm and then dissolves into the peaceful repose of the falling triad, “Requiem.” The Requiem ends in C major, emerging from C minor (*pppp*) on a hushed, freely declamatory (“*senza misura*,” “unmeasured”) recitation, on just one note, of the words, “Deliver me.”

#### HELEN M. GREENWALD

Helen M. Greenwald is chair of the department of music history at New England Conservatory, editor of the *Oxford Handbook of Opera*, editor of the critical edition of Verdi's *Attila*, and co-editor of the critical edition of Rossini's *Zelmira*.



Sin Rosier

## REQUIEM AND KYRIE

### Quartet and Chorus

Requiem aeternam dona eis,  
Domine; et lux perpetua luceat eis.  
Te decet hymnus Deus in  
Sion; et tibi reddetur votum in  
Jerusalem: exaudi orationem  
meam; ad te omnis caro veniet.  
Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Eternal rest grant them, O Lord;  
and may light perpetual shine upon them.  
A hymn, O God, becometh Thee  
in Sion; and a vow shall be paid  
to Thee in Jerusalem: O hear my  
prayer; to Thee shall all flesh come.  
Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

## DIES IRAE

### Chorus

Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.  
Quantus tremor est futurus,  
Quando Judex est venturus,  
Cuncta stricte discussurus.  
Tuba mirum spargens sonum  
Per sepulchra regionum,  
Coget omnes ante thronum.

The day of wrath, that day will  
dissolve the world in ash, as  
David prophesied with the Sibyl.  
How great a terror there will be  
when the Judge shall come who will  
thresh out everything thoroughly.  
The trumpet, scattering a wondrous  
sound through the tombs of every land,  
will gather all before the throne.

### Bass

Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.

Death and nature will stand  
amazed when creation rises again  
to answer to the Judge.

### Mezzo-soprano and Chorus

Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus judicetur,  
Judex ergo cum sedebit,  
Quidquid latet, apparebit:  
Nil inultum remanebit.

A written book will be brought  
forth which contains everything for  
which the world shall be judged.  
And so when the Judge takes his  
seat whatever is hidden shall be  
made manifest, nothing shall  
remain unavenged.

### Soprano, Mezzo-soprano, Tenor, and Chorus

Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.  
Quid sum miser tunc dicturus,  
Quem patronum rogaturus,  
cum vix justus sit securus?

The day of wrath, that day will  
dissolve the world in ash, as  
David prophesied with the Sibyl.  
What shall I, wretch, say, whom  
shall I ask to plead for me, when  
scarcely the righteous shall be safe?



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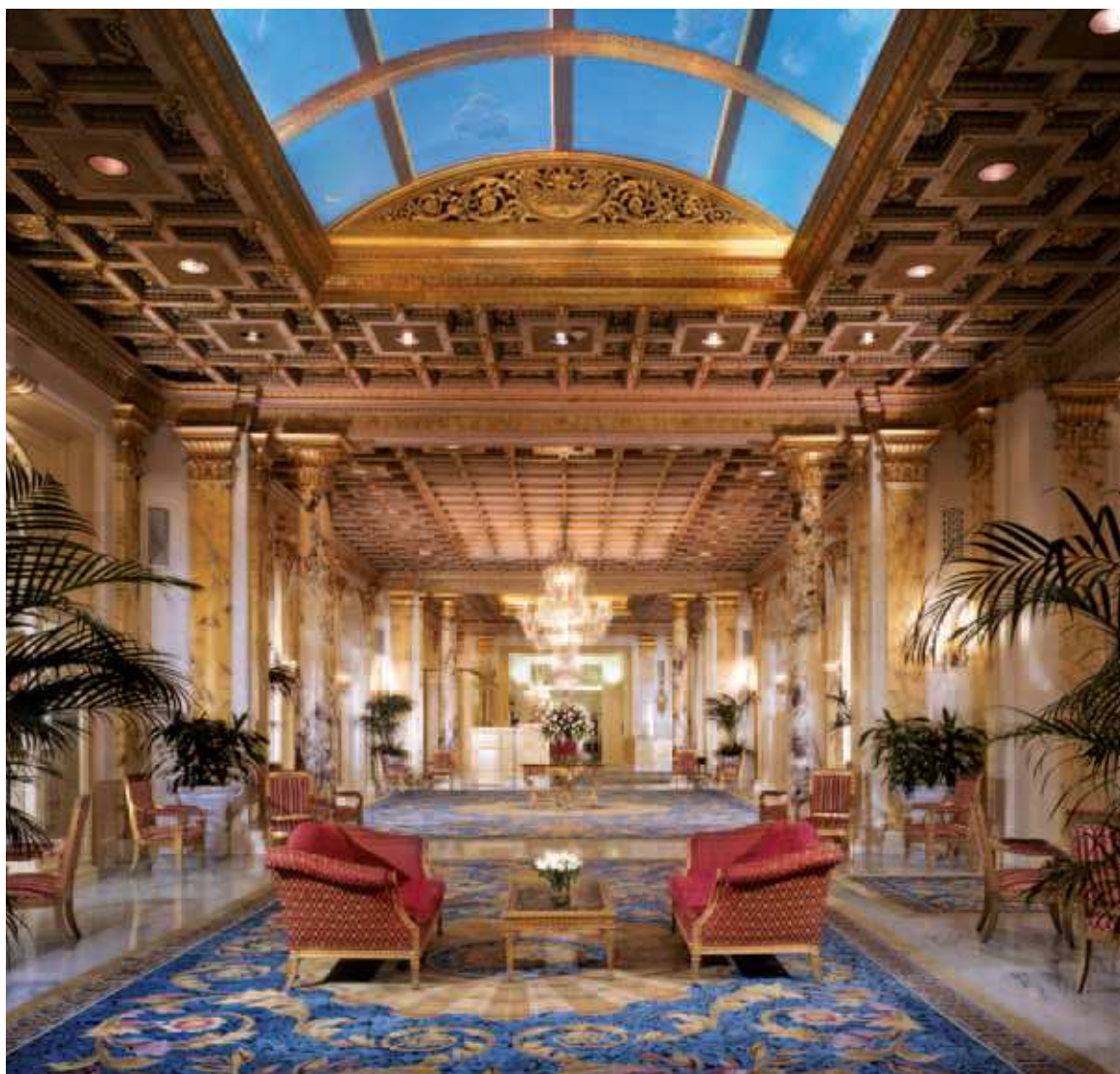
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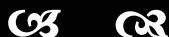
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Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.

King of dreadful majesty, who  
freely saves the redeemed, save  
me, O Fount of Pity.

Soprano and Mezzo-soprano

Recordare, Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas illa die.  
Quaerens me, sedisti lassus,  
Redemisti crucem passus:  
Tantus labor non sit cassus.

Recall, merciful Jesus, that I was  
the reason for Thy journey:  
do not destroy me on that day.  
Seeking me, Thou didst sit down  
weary, Thou didst redeem me,  
having endured the cross: let not  
such great pains have been in vain.

Iuste Judex ultionis,  
Donum fac remissionis  
Ante diem rationis.

Just Judge of vengeance,  
give me the gift of redemption  
before the day of reckoning.

Tenor

Ingemisco tanquam reus,  
Culpa rubet vultus meus,  
Supplicanti parce, Deus.  
Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.  
Preces meae non sunt dignae;  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.  
Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

I groan as one guilty,  
my face blushes with guilt;  
spare the suppliant, O God.  
Thou who didst absolve Mary  
(Magdalen), and hear the prayer of  
the thief, hast given hope to me too.  
My prayers are not worthy, but  
thou, O good one, show mercy,  
lest I burn in everlasting fire.  
Give me a place among the sheep,  
and separate me from the goats,  
placing me on Thy right hand.

Bass and Chorus

Confutatis maledictis,  
Flammis acribus addictis,  
Voca me cum benedictis.  
Oro supplex et acclinis,  
Cor contritum quasi cinis:  
Gere curam mei finis.  
Dies irae, *etc.*

When the damned are confounded  
and consigned to keen flames,  
call me with the blessed.  
I pray, suppliant and kneeling,  
a heart as contrite as ashes: take  
Thou my ending into Thy care.  
The day of wrath, *etc.*

Solo Quartet and Chorus

Lacrymosa dies illa,  
Qua resurget ex favilla  
Judicandus homo reus.  
Huic ergo parce, Deus,  
Pie Jesu Domine,  
Dona eis requiem. Amen.

That day is one of weeping on  
which shall rise again from the  
ashes the guilty man, to be judged.  
Therefore spare this one, O God,  
merciful Lord Jesus.  
Grant them rest. Amen.

*Please turn the page quietly.*

## OFFERTORIO

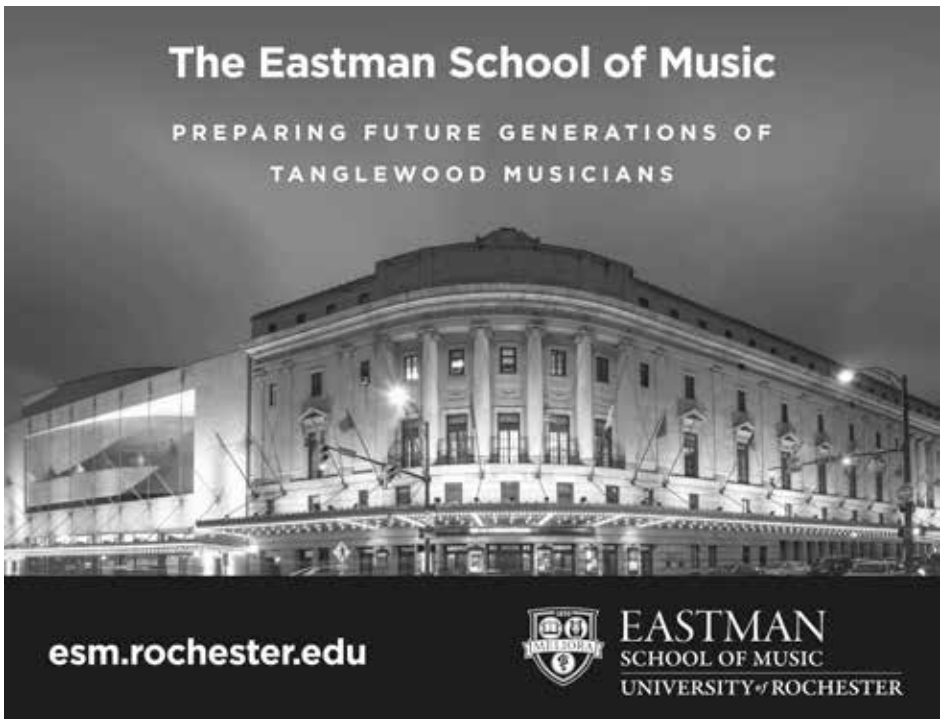
Solo Quartet

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu; libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum; sed signifer sanctus Michael repraesentet eas in lucem sanctam. Quam olim Abrahae promisisti, et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti, et semini ejus.

O Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit: deliver them from the mouth of the lion, that hell may not swallow them up, and they may not fall into darkness, but may the holy standard-bearer Michael bring them into the holy light; which Thou didst promise of old to Abraham and to his seed.

We offer Thee, O Lord, sacrifices and prayers of praise: do Thou receive them on behalf of those souls whom we commemorate this day. Grant them, O Lord, to pass from death to that life which Thou didst promise of old to Abraham and to his seed.



## SANCTUS

Double Chorus

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth. Pleni  
sunt coeli et terra gloria tua.  
Hosanna in excelsis. Benedictus  
qui venit in nomine Domini.  
Hosanna in excelsis.

Holy, holy, holy, Lord God of  
Sabaoth. Heaven and earth are full  
of Thy glory. Hosanna in the  
highest. Blessed is he who cometh  
in the name of the Lord.  
Hosanna in the highest.

## AGNUS DEI

Soprano, Mezzo-soprano, and Chorus

Agnus Dei qui tollis peccata  
mundi, dona eis requiem.  
Agnus Dei qui tollis peccata  
mundi, dona eis requiem.  
Agnus Dei qui tollis peccata  
mundi, dona eis requiem  
sempiternam.

O Lamb of God, that takest away  
the sins of the world: grant them rest.  
O Lamb of God, that takest away  
the sins of the world: grant them rest.  
O Lamb of God, that takest away  
the sins of the world: grant them  
eternal rest.

## LUX AETERNA

Mezzo-soprano, Tenor, and Bass

Lux aeterna luceat eis Domine,  
cum sanctis tuis in aeternum:  
quia pius es. Requiem aeternam  
dona eis Domine, et lux perpetua  
luceat eis cum sanctis tuis in  
aeternum, quia pius es.

Let everlasting light shine on them,  
O Lord, with Thy saints for ever; for  
Thou art merciful. Grant them eternal  
rest, O Lord, and let everlasting light  
shine upon them with Thy saints  
for ever; for Thou art merciful.

## LIBERA ME

Soprano and Chorus

Libera me, Domine, de morte  
aeterna in die illa tremenda,  
quando coeli movendi sunt et  
terra, dum veneris judicare  
saeculum per ignem.  
Tremens factus sum ego, et  
timeo, dum discussio venerit  
atque ventura ira, quando  
coeli movendi sunt et terra.  
  
Dies irae, dies illa calamitatis et  
miseriae, dies magna et amara valde.  
  
Requiem aeternam dona eis,  
Domine, et lux perpetua luceat eis.  
them.  
Libera me, etc.

Deliver me, O Lord, from eternal  
death in that awful day when the  
heavens and earth shall be moved:  
when Thou shalt come to judge  
the world through fire.  
I am seized with trembling, and I  
fear the time when the trial shall  
approach, and the wrath to come:  
when the heavens and the earth  
shall be moved.  
A day of wrath, that day of  
calamity and woe, a great day  
and bitter indeed.  
Rest eternal grant them, O Lord,  
and may light perpetual shine upon  
them.  
  
Deliver me, O Lord, etc.



## Guest Artists

### Kristine Opolais

One of today's most sought-after sopranos on the international scene, Kristine Opolais appears regularly at the Metropolitan Opera, Wiener Staatsoper, Deutsche Staatsoper



Berlin, Bayerische Staatsoper, Teatro alla Scala, Opernhaus Zürich, and Royal Opera House, Covent Garden, working with such conductors as Barenboim, Pappano, Rattle, Elder, Harding, Nelsons, Luisi, Petrenko, and Bychkov. Ms. Opolais is known for notable collaborations with the Metropolitan Opera, her performances being broadcast frequently in HD worldwide. In autumn 2018 she returned to the Met in the title role of *Suor Angelica*, a role she has recorded for the Orfeo label. Previously she starred at the Metropolitan Opera in the title role of Mary Zimmerman's 2017 production of *Rusalka*, garnering the highest critical praise. Ms. Opolais has maintained a strong relationship with the Met since her 2013 debut there as Magda in *La rondine*. In April 2014 she made

Met history when, within eighteen hours, she made house debuts in two roles, giving an acclaimed, scheduled performance as Cio-Cio San, then stepping in as Mimi for a matinee performance of *La bohème* the very next day—a performance broadcast to cinemas worldwide. In the 2018-19 season, Ms. Opolais continued her collaboration with the Royal Opera House, returning to Covent Garden in the title role of *Tosca*. Previously in London, she appeared in the Puccini roles of Manon Lescaut in Jonathan Kent's 2014 production, as Cio-Cio San, and as Floria Tosca. Also this season Ms. Opolais returned to the Wiener Staatsoper for further signature performances of *Tosca*, made her debut at the Staatsoper Hamburg with two special performances of *Manon Lescaut*, and toured to Japan, making her Japanese debut, in the latter opera with the Teatro

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| SATURDAY MAY 18 AT 3PM       |  | DAVID FINCKEL cello WU HAN piano |
| SATURDAY JUNE 15 AT 8PM      |   | NAUMBURG PIANO TRIO              |
| SATURDAY JULY 6 AT 8PM       |   | STEPHEN HOUGH piano              |
| SATURDAY JULY 27 AT 8PM      |   | JUHO POHJONEN piano              |
| SATURDAY AUGUST 24 AT 8PM    |   | MIRÓ QUARTET                     |
| SATURDAY SEPTEMBER 14 AT 6PM |   | TODD PALMER AMONG FRIENDS        |

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dell'Opera di Roma. Among her 2019-20 engagements, she returns to the Wiener Staatsoper for performances in *Madama Butterfly* and to Semperoper Dresden and Staatsoper Hamburg for performances of *Tosca*. Recent engagements have brought her to the Baden-Baden Festspielhaus, Konzerthaus Dortmund, Rosengarten, Latvijas, Nacionale Opera, Royal Festival Hall, Alte Oper, Boston's Symphony Hall, and the Metropolitan Opera, among other venues. Her most recent recording, released in spring 2018, is the DVD "Dvořák: From the New World," which features Ms. Opolais singing Czech songs and arias with Gewandhausorchester Leipzig conducted by Andris Nelsons. Ms. Opolais made her BSO and Tanglewood debuts in July 2013 in Verdi's Requiem; her Symphony Hall debut in Andris Nelsons' inaugural concert as BSO music director in September 2014; joined Andris Nelsons and the orchestra for European tour performances in May 2016; most recently appeared at Tanglewood in July 2018 as Mimì in *La bohème*; and made her most recent subscription appearances in February 2019, in the title role of Puccini's *Suor Angelica*. Her Tanglewood appearances have also included the title role in Acts I and II of *Aida* in August 2016, and the title role in Act II of *Tosca* in August 2017.

## Oksana Volkova

Making her Boston Symphony and Tanglewood debuts this evening, Minsk-born mezzo-soprano Oksana Volkova graduated from the Belarusian State Academy of Music,



where she studied with Lidia Galushkina. Ms. Volkova has won many national and international singing competitions, including first prize at the XXII International M. Glinka Competition. In 2002, while still a student, she joined the ensemble of the Belarus Bolshoi Opera. Ms. Volkova's 2018-19 season has included her debut at Opéra National de Paris as Sonyetka in *Lady Macbeth of Mtensk*, as well as her return to the Bolshoi Theatre for *Carmen* and *Pique Dame* under Tugan Sokhiev, among many other engagements. In recent seasons she has made her debuts at the Salzburg Festival, Grand-Théâtre de Genève, and La Scala, and performed many times at the Bolshoi Theatre in Moscow, where she has been a guest artist since 2010, singing roles such as Lyubasha

(*The Tsar's Bride*), Laura (*The Stone Guest*), Polina (*The Queen of Spades*), the title role of *Carmen*, and Olga (*Eugene Onegin*). She has performed at the Salzburger Landestheater, with the Indianapolis Symphony Orchestra, and in *Nabucco*, *The Tsar's Bride*, and *Carmen* with the Bolshoi Theatre. She has also sung the roles of Laura in *La Gioconda* at the Teatro Massimo di Palermo, Marguerite in *La Damnation de Faust* at Opéra de Nice, Santuzza in *Cavalleria rusticana* at Teatro San Carlo Napoli, and the title role in *Carmen* at the Teatro Colón in Buenos Aires and with Latvian National Opera in Riga. Ms. Volkova received the National Theatre Award (Belarus) in 2016 for her signature role of Carmen. She has performed Bizet's opera around the world, from Buenos Aires and Salzburg to Moscow and Tokyo. Notable concert engagements include Verdi's Requiem with Opera Nice, Tchaikovsky's *Moscow Cantata* with Alexander Vedernikov, Prokofiev's *Alexander Nevsky* with the Dublin Symphony Orchestra, Mussorgsky's *Songs and Dances of Death* with the Mariinsky Orchestra conducted by Valery Gergiev in Lucerne, and tour performances with the Moscow Virtuosi. Her discography includes DVDs of *Rigoletto* and *Eugene Onegin* with the Metropolitan Opera (Deutsche Grammophon) and CDs of *The Queen of Spades* (BR Klassik) and *Rigoletto* with Dmitri Hvorostovsky (Delos).



## Jonathan Tetelman



Tonight brings Jonathan Tetelman's second appearance with the Boston Symphony Orchestra; his first was at Tanglewood in July 2018, when he stepped in at very short notice to replace Piotr Beczala as Rodolfo in the BSO's concert performance under Andris Nelsons of Puccini's *La bohème*. Mr. Tetelman is quickly becoming one of the most sought-after tenors in the world. In 2018-19, he joined both Komische Oper Berlin and English National Opera as Rodolfo in *La bohème*. He also sang his first performances of Cavaradossi in *Tosca* with Festival d'Aix-en-Provence, the title role in *Werther* with Opera del Teatro Solis in Uruguay, and Pinkerton in *Madama Butterfly* with Virginia Opera. Last season he sang the Duke in *Rigoletto* with the Berkshire Opera Festival; Marco in Chadwick and Barnett's *Tabasco* with New Orleans Opera; Don José in a gala performance of *Carmen* at the French Embassy in Washington, D.C.; and the Requiems of both Dvořák and Verdi with the Greenwich Village Orchestra and St. George's Choral Society. He also joined the Metropolitan Opera for their new production of *Norma*. Other recent performances include Rodolfo in *La bohème* with the Fujian Grand Theater in China, Verdi's Requiem with the Milan Festival Orchestra, Elgar's *The Dream of Gerontius* with Orchestra Now, Mozart's *Coronation Mass* in his Carnegie Hall debut with the New England Symphonic Ensemble, and Dvořák's *Stabat Mater* with the St. George's Choral Society. He has also sung the roles of Alfredo in *La traviata*, Eisenstein in *Die Fledermaus*, and Freddy Eynsford-Hill in *My Fair Lady*. Mr. Tetelman won second place in the 2018 New York International Vocal competition and first prize in the 2016 New York Lyric Opera Competition, leading to concert performances at both Lincoln Center and Carnegie Hall. The tenor was also a 2016 prizewinning finalist in the Mildred Miller (Opera Theater of Pittsburgh) Competition and a semi-finalist in both the Giulio Gari International Vocal Competition and the Gerda Lissner International Vocal Competition. Mr. Tetelman completed the graduate performance studies program at the New School of Music and earned his undergraduate degree from Manhattan School of Music. He was born in Castro, Chile, and grew up in central New Jersey.

## Ryan Speedo Green



Bass-baritone Ryan Speedo Green is quickly establishing himself as an artist of international demand at the world's leading opera houses. In the 2018-19 season, Mr. Green returned to the Metropolitan Opera to sing the King in *Aida*, conducted by Nicola Luisotti and broadcast to theaters around the world as part of the Met's "Live in HD" series, and to reprise the role of Colline in *La bohème*. He also returned to the Wiener Staatsoper as a member of the ensemble, with roles including Sarastro in *Die Zauberflöte*, Raimondo in *Lucia di Lammermoor*, Der Einarmige in *Die Frau ohne Schatten*, and Lodovico in *Otello*, among others. Orchestral engagements for the season included Beethoven's Symphony No. 9 conducted by Marin Alsop at the Ravinia Festival, a debut with the Mostly Mozart Festival singing Mozart's Requiem with Louis Langrée, and a debut with the Chamber Music Society of Lincoln Center in Haydn's *Seven Last Words* with the Orion String Quartet. In addition he was presented in recital at the Terrace Theatre at the Kennedy Center as winner of the Marian Anderson Vocal Award from Washington National Opera, and appeared in recital with Dayton Opera at the Schuster Performing Arts Center. Mr. Green's honors and awards have included, in 2011, National Grand Finals winner of the Metropolitan Opera National Council Auditions; first-prize winner in the 2014 Gerda Lissner Foundation competition, and finalist in the Palm Beach Opera Competition; he is also the recipient of a George London

Foundation Award and grants from the Richard Tucker Foundation and the Annenberg Foundation. In the fall of 2016, Little, Brown published *Sing for Your Life*, by *New York Times* journalist Daniel Bergner, which tells the story of Mr. Green's personal and artistic journey from a trailer park in southeastern Virginia and from time spent in Virginia's juvenile facility of last resort to the Met stage. Mr. Green holds a master of music degree from Florida State University and a bachelor of music degree from the Hartt School of Music, and was a member of the Metropolitan Opera Lindemann Young Artist Development Program. Ryan Speedo Green made his BSO debut in March 2014 as the Second Soldier in a concert performance of Strauss's *Salome* led by Andris Nelsons; his Tanglewood debut in July 2015 as Angelotti in Act I of *Tosca* with Bramwell Tovey conducting; and, in his most recent BSO appearance, was soloist in Walton's oratorio *Belshazzar's Feast* at Tanglewood in July 2017, also with Bramwell Tovey conducting.

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 *Friede auf Erden* and Beethoven's Symphony No. 9 (August 25). The chorus will also participate 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



# Tanglewood

JUNE 15–SEPTEMBER 1

## POPULAR ARTIST CONCERTS



**SATURDAY, JUNE 15**  
SHED, 5:45PM

*Live From Here* with Chris Thile at Tanglewood  
*Live broadcast*



**FRIDAY, JUNE 21**  
OZAWA HALL, 8PM

Richard Thompson



**SATURDAY, JUNE 22**  
OZAWA HALL, 8PM

Postmodern Jukebox



**THURSDAY, JUNE 27**  
SHED, 8PM

The Boston Pops Celebrates Queen with Marc Martel  
James Burton, conductor



**FRIDAY, JUNE 28**  
SHED, 7PM

Earth, Wind & Fire



**SUNDAY, JUNE 30**  
SHED, 2:30PM

Rodrigo y Gabriela



**TUESDAY, JULY 2**  
SHED, 7PM

Josh Groban at Tanglewood



JULY 3 – LAWN ONLY  
JULY 4 – SOLO OUT

**WEDNESDAY, JULY 3 & THURSDAY, JULY 4**  
SHED, 8PM

James Taylor at Tanglewood



**MONDAY, AUGUST 5**  
SHED, 7PM

Train and Goo Goo Dolls with Allen Stone



**WEDNESDAY, AUGUST 28**  
SHED, 7PM

Gladys Knight with special guest The Spinners



**THURSDAY, AUGUST 29**  
SHED, 7PM

Squeeze  
The Squeeze Songbook Tour



**FRIDAY, AUGUST 30**  
SHED, 7PM

Pat Benatar & Neil Giraldo and Melissa Etheridge



**SATURDAY, AUGUST 31**  
SHED, 7PM

Ben Harper & The Innocent Criminals  
Trombone Shorty & Orleans Avenue  
Summer Tour 2019



**SUNDAY, SEPTEMBER 1**  
SHED, 3:30PM

Reba McEntire

*For full schedule, visit [tanglewood.org](http://tanglewood.org)*

**JUNE 15–SEPTEMBER 1**

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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 Orchestral 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](http://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 Einfelde'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 this past December, and led the Pops at Tanglewood last month in a program celebrating Queen with Marc Martel. 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, 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. Next month, Mr. Burton will conduct 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. 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  
(Verdi Requiem, July 13, 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

Debra Benschneider • Michele Bergonzi \* • Sarah Bowe • Connie Brooks •  
Jeni Lynn Cameron • Catherine C. Cave # • Anna S. Choi • Emilia DiCola •  
Kaitlin Donovan • Mary A.V. Feldman \* • Katherine Barrett Foley • Diana Gamet •  
Bonnie Gleason • Jillian Griffin • Hannah Grube • Carrie Louise Hammond # •  
Cynde Hartman • Alyssa Hensel • Donna Kim # • Nancy Kurtz # • Sarah Minkin •  
Laurie Stewart Otten • Kimberly Pearson • Livia M. Racz # • Stephanie M. Riley •  
Johanna Schlegel • Pamela Schweppe # • Judy Stafford • Dana R. Sullivan •  
Sarah Telford # • Nora Anne Watson • Sarah Wesley • Bethany Worrell

Mezzo-Sopranos

Virginia Bailey • Martha Reardon Bewick • Betsy Bobo • Lauren A. Boice •  
Abbe Dalton Clark • Melanie Donnelly • Debra Swartz Foote • Amy Spound Friedman •  
Irene Gilbride \* • Mara Goldberg • Olivia Marie Goliger • Julie Hausmann •  
Betty Jenkins • Susan L. Kendall • Yoo-Kyung Kim • Gale Tolman Livingston \* •  
Anne Forsyth Martin • Kristen McEntee • Ana Morel • Louise Morrish •  
Fumiko Ohara \* • Roslyn Pedlar # • Celia Russo • Ada Park Snider § •  
Julie Steinhilber \* • Lelia Tenreiro-Viana • Nhung Truong • Martha F. Vedrine •  
Christina Wallace Cooper # • Marguerite Weidknecht # • Karen Thomas Wilcox

Tenors

Brad W. Amidon # • Stephen Chrzan • John Cunningham • Carey D. Erdman •  
Keith Erskine • Len Giambrone • David J. Heid • Timothy O. Jarrett •  
Blake Leister • Lance Levine • Mark Mulligan • David Norris \* • Dwight E. Porter § •  
Peter Pulsifer • Miguel A. Rodriguez • Martin S. Thomson • Stratton Vitikos •  
Joseph Y. Wang • Benjamin Woodard

Basses

Scott Barton • Eric Chan • Jeff Foley • Jay S. Gregory # • Jeramie D. Hammond •  
David M. Kilroy • Paul A. Knaplund • Will Koffel • Bruce Kozuma # • Carl Kraenzel •  
Timothy Lanagan # • Daniel Lichtenfeld • Dan Ludden • Martin F. Mahoney II •  
Greg Mancusi-Ungaro # • Eryk P. Nielsen • Ben Orenstein • Donald R. Peck # •  
Peter Rothstein § • Kenneth D. Silber • Scott Street • Alexander Teplansky •  
Samuel Truesdell • Yèn Kuei (Peter) Tu • Jonathan VanderWoude • Matt Weaver •  
Alex Weir • Peter J. Wender § • Andrew S. Wilkins

Julia Scott Carey, Rehearsal Pianist  
Ian Watson, Rehearsal Pianist  
Felicia Gavilanes, Diction Coach  
Jennifer Dilzell, Senior Manager of Choruses  
Kimberly Ho, Assistant Manager of Choruses  
Micah Brightwell, Coordinator

## The Joseph C. McNay/New England Foundation Concert Sunday, July 14, 2019

The performance on Sunday afternoon is supported by a generous gift from BSO Advisor Emeritus Joseph C. McNay and the New England Foundation. A BSO supporter for thirty years, Joe established a fund to provide support for BSO education and outreach activities. He has also supported the Boston Pops Annual Fund, Symphony Hall Forever Fund, Symphony and Tanglewood galas, and BSO corporate events. Joe has served on several corporate events committees, including both “A Company Christmas at Pops” and “Presidents at Pops” for the past three years. Joe was elected to the BSO Board of Overseers in 1996 and was elevated to Overseer Emeritus in 2008.

Joe serves as a trustee of the New England Foundation, which supports higher education, the arts, and health care. He is chairman, chief investment officer, and a senior portfolio manager of Essex Investment Management Company LLC. Prior to founding Essex in 1976, Joe was executive vice-president and director of Endowment Management & Research Corp. for nine years. He was previously vice-president and senior portfolio manager at the Massachusetts Company. Joe is a graduate of Southwest High School in Kansas City, MO. He earned his A.B. from Yale University and his MBA from the Wharton School of Finance at the University of Pennsylvania

In addition to his involvement at the BSO, Joe is a trustee and member of the Investment Committee of the Dana-Farber Cancer Institute. He is also a trustee emeritus of Boston Ballet as well as a member of the Chairman’s Council of Children’s Hospital, where he has served as a trustee and member of the Investment and Finance committees. He is an honorary advisor of the Museum of Fine Arts, Boston, where he has served as a member of the Investment Committee. In addition, Joe is a member of the Yale University School of Management Board of Advisors. He previously served as a board member of National Public Radio, trustee of the Brigham and Women’s Board of Professionals, and has also served on the investment committees for the Boston Ballet, Roxbury Latin, and Woods Hole Oceanographic Institution.

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Boston Symphony Orchestra  
*138th season, 2018–2019*



Sunday, July 14, 2:30pm

**THE JOSEPH C McNAY/NEW ENGLAND FOUNDATION CONCERT**

ANDRIS NELSONS conducting

BEETHOVEN      Symphony No. 4 in B-flat, Opus 60  
Adagio—Allegro vivace  
Adagio  
Allegro vivace  
Allegro ma non troppo

{ I n t e r m i s s i o n }

HK GRUBER      “Aerial,” Concerto for Trumpet and Orchestra  
Done with the compass—Done with the chart!  
Gone Dancing  
HÅKAN HARDENBERGER

STRAUSS      “Dance of the Seven Veils” from the  
opera “Salome,” Opus 54

The performance of Beethoven’s Symphony No. 4 is supported by a gift from Liz and Alan Jaffe.



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## Ludwig van Beethoven (1770-1827)

### Symphony No. 4 in B-flat, Opus 60

*First performance:* (private) March 1807, at the Vienna town house of the composer's patron Prince Lobkowitz, Beethoven cond.; (public) April 13, 1808, Burgtheater, Vienna, Beethoven cond. *First BSO performance:* December 3, 1881, Georg Henschel cond. *First Tanglewood performance:* August 11, 1940, Serge Koussevitzky cond. *Most recent Tanglewood performance:* July 24, 2015, Christoph von Dohnányi cond.



The works Beethoven completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished rather rapidly by the composer following his extended struggle with the original version of his opera *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had produced before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his response to the political atmosphere surrounding him. The next big orchestral work to embody this “heroic” style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808.

In the meantime, however, a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto share these characteristics to varying degrees, but it is also important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and aggressive—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

So Beethoven's Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the “heroic” E-flat of the Third Symphony and *Emperor* Concerto, the “defiant” C minor of the Fifth, and the “heaven-storming” D minor of the Ninth.

Beethoven actually begins the first movement with an Adagio introduction in a mysteriously pianissimo B-flat *minor*, and the mystery is heightened as the music moves toward B-natural, via the enharmonic interpretation of G-flat to F-sharp, until trumpets and drums force the music back to B-flat, and to the major mode, of the Allegro vivace. (This same gambit will be repeated on a larger scale as the music of the Allegro moves from the development into the recapitulation, at which point, once

again, the timpani will play a crucial role in telling us where we belong—this time with an extended drumroll growing through twenty-two measures from a pianissimo rumble to a further nine measures of thwacking fortissimo.) Once the Allegro is underway, all is energy and motion, with even the more seemingly relaxed utterances of the woodwinds in service to the prevailing level of activity. One more word about the first movement: one wants the exposition-repeat here, not just for the wonderful jolt of the first ending's throwing us back to the home key virtually without notice, but also for the links it provides to the end of the introduction and the beginning of the coda.

The E-flat major Adagio sets a *cantabile* theme against a constantly pulsating accompaniment, all moving at a relaxed pace that allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears following a fortissimo outburst from the full orchestra. The scherzo, another study in motion, is all ups and downs. Beethoven repeats the Trio in its entirety following the scherzo *da capo* (a procedure he will follow again in the third movement of the Seventh Symphony). A third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

The whirlwind finale (marked “Allegro ma non troppo,” “Allegro, but not too...”; the speed is built into the note values, and the proceedings shouldn't be rushed by an overzealous conductor) is yet another exercise in energy, movement, and dynamic contrasts. Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: “I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer.” Beethoven's approach in this movement is wonderfully tongue-in-cheek and no-holds-barred: the solo bassoon, leading us into the recapitulation, is asked to play “*dolce*” (“sweetly”) when he's probably thankful just to get the notes in, and only at the very end is there a brief moment of rest to prepare the headlong rush to the final cadence.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

## HK Gruber (b.1943)

“Aerial,” Concerto for Trumpet and Orchestra (1999)

*First performance:* July 29, 1999, BBC Symphony Orchestra, Neeme Järvi cond., Håkan Hardenberger (the score's dedicatee), soloist, in a BBC Proms performance at London's Royal Albert Hall, having been commissioned by the British Broadcasting Corporation for the 1999 BBC Proms. *Only previous BSO performances:* November 2018, Andris Nelsons cond., Håkan Hardenberger, soloist, at Symphony Hall in Boston and Carnegie Hall in New York. *This is the BSO's first Tanglewood performance of any music by HK Gruber, though his “Frankenstein!!” was performed by the Tanglewood Music Center Orchestra in 1980 with Gunther Schuller conducting and the composer as soloist; and his Cello Concerto, written for Yo-Yo Ma, was premiered by the latter at Tanglewood in 1989 with Boston Musica Viva, Richard Pittman conducting.*



HK Gruber's reputation as a composer of craft and imagination, and as a



performer of irreverent energy, is based in a lifetime of musical immersion in the history-saturated city of Vienna, where he was born. He was a member of the famous Vienna Boys Choir for several years before a mentor suggested, given the size of his hands, that he take up the double bass. He began as double bassist in Frederic Cerha's new music ensemble *die reihe* and was principal bass of Vienna's Tonkünstler Orchester before starting his long tenure in the bass section of the Austrian Radio Symphony Orchestra. He has said that playing in an orchestra was the best education a composer could want, given that he could ask any of his professional colleagues about the nuances of their instruments. He is also a sought-after orchestral conductor, leading many of Europe's important ensembles; in 2009 he was appointed composer/conductor of the BBC Philharmonic.

Gruber had studied bass at the Vienna Hochschule für Musik along with composition and theory. His principal composition teachers included Alfred Uhl, the Schoenberg pupil Erwin Ratz, and Gottfried von Einem, and he was strongly drawn to Stravinsky's music. Like many composers in the 1960s trying to find new avenues outside of the academy and traditional concert hall, in 1967 he, Kurt Schwertsik, and others founded the MOB art & tone ART Group. Much of its repertoire was strongly satirical and theatrical, the influence of older German melodrama (via Schoenberg's *Pierrot lunaire*) as well as the new performance art of the 1960s. Gruber's work was definitively marked by Hanns Eisler and such Kurt Weill/Bertolt Brecht collaborations as *Die Dreigroschenoper* (*The Threepenny Opera*).

By the later 1960s Gruber had achieved recognition as both a composer and as a cabaret-style actor and singer, parallel pursuits that led to his *Frankenstein!!*, which made him internationally famous following its 1978 premiere. Commissions followed, particularly for concertos, for which his dramatic bent was a natural complement. Among others, he wrote a concerto for cello and small orchestra for Yo-Yo Ma; the percussion concerto *into the open...* for Colin Currie and the BBC Philharmonic; and his Piano Concerto, commissioned for Emanuel Ax by the New York Philharmonic, and premiered under Alan Gilbert's direction in January 2017.

Håkan Hardenberger knew Gruber from occasions when the trumpeter was soloist with the Austrian Radio Symphony Orchestra. As Hardenberger related in an interview, when they got together to discuss a new concerto, "Nali [Gruber's nickname]



## Tours of Tanglewood

The Boston Symphony Association of Volunteers offers free walking tours of the Tanglewood campus. Tours last approximately one hour and include visits to the Koussevitzky Music Shed, Ozawa Hall, the Linde Center for Music and Learning, the Visitor Center history rooms, and more. Tours begin at the Tanglewood Visitor Center, rain or shine.

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was...particularly curious about deconstruction and alienation combined with beauty and poetry” in the trumpet’s sonic vocabulary. He also asked if Hardenberger would be willing to play multiphonics—specifically singing and playing a note at the same time—and also convinced him to play a cow’s horn, which Hardenberger had identified as the trumpet’s forbear in Sweden. Along with cow’s horn and standard trumpet, Gruber also called for piccolo trumpet in B-flat. Thus Gruber joined an impressive list of composers who have written trumpet concertos at Hardenberger’s request, a list including Harrison Birtwistle, Toru Takemitsu, Mark-Anthony Turnage, Arvo Pärt, and many others. Gruber also wrote *Busking*, a concerto for trumpet, accordion, banjo, and strings, for Hardenberger.

*Aerial*’s title comes from the idea that both movements are aerial views of a landscape. The first is the far north, a nod to Hardenberger’s homeland of Sweden. “Done with the compass—Done with the Chart!,” from Emily Dickinson’s poem “Wild nights—Wild nights!” (no. 269), suggests something unfettered and brilliant, but Gruber instead wrote a slow movement that lets the listener focus on the subtle and surprising flows of instrumental color, especially within the solo part. At the very start of the concerto, the solo trumpet’s first sounds are multiphonics: the player plays the C trumpet’s low F-sharp while singing another pitch above it; by changing the sung pitch, yet another note emerges (the magic of acoustics). Gruber asks for other actions seemingly designed to discomfit the virtuoso: pitch bending and pulling slides to destabilize pitch and timber foreshadow the inevitably out-of-tune, raw sound of the cow horn. The delicate harmonic backdrop often has an almost jazzy, bluesy quality, unexpectedly heightened with the move to the cow’s horn, which is given a long, lyrical line, although its range is necessarily narrow. Moving from cow’s horn to piccolo trumpet, the solo part ratchets up in virtuosity, and the orchestra too becomes more active to the end of the movement.

The aerial view depicted in “Gone Dancing,” in Gruber’s mind, shows a planet all the inhabitants of which have disappeared, leaving only a sign reading “Gone Dancing.” We’re asked to conjure Fred and Ginger for the lush but pointillized version of dance music from Hollywood’s golden era that begins the movement. The soloist leaps continually through an enormous pitch range while toggling rapidly between open and stopped notes with a plunger mute and negotiating a wide and subtle array of dynamics. This precision and accuracy is matched in the glittering, occasionally overpowering orchestral music. The second half is marked *Prestissimo*, the trumpet (initially muted) and orchestra exchanging phrases of a clearly Middle Eastern melodic flavor. Shifting among several meters (7/8, 8/8, 10/8, for example), the rhythm evokes the region’s dance music, and the vast orchestra calls forth an amazing array of color and texture. The soloist runs through a variety of mutes and plays the last several pages on piccolo trumpet. The part is marked *ffff* almost throughout the movement. The orchestra gradually dissipates, and a final sustained note leaves the now-subdued trumpet entirely alone.

## ROBERT KIRZINGER

Composer/annotator Robert Kirzinger is Associate Director of Program Publications of the Boston Symphony Orchestra.



## Richard Strauss (1864-1949)

"Dance of the Seven Veils" from the opera "Salome," Opus 54

*First performance of the opera:* December 9, 1905, Dresden Court Opera. *First BSO performance of any music from the opera:* "Dance of the Seven Veils"—April 1912, Max Fiedler cond. *First BSO performance of the complete opera:* April 1991 (concert staging), Seiji Ozawa cond. *First BSO performance at Tanglewood of "Dance of the Seven Veils":*

August 4, 1961, Pierre Monteux cond. *Most recent BSO performance at Tanglewood of "Dance of the Seven Veils":* August 23, 1987, Seiji Ozawa cond., on a program with the opera's final scene featuring soprano Jessye Norman.

The story of the death of John the Baptist is told in two almost identical versions in the Gospels of Matthew and Mark:

For Herod himself had sent forth and laid hold upon John, and bound him in prison for Herodias' sake, his brother Philip's wife: for he had married her. For John had said unto Herod, It is not lawful for thee to have thy brother's wife. Therefore Herodias had a quarrel against him, and would have killed him; but she could not: For Herod feared John, knowing that he was a just man and an holy, and observed him; and when he heard him,

he did many things, and heard him gladly. And when a convenient day was come, that Herod on his birthday made a supper to his lords, high captains, and chief estates of Galilee; and when the daughter of the said Herodias came in, and danced, and pleased Herod and them that sat with him, the king said unto the damsel, Ask of me whatsoever thou wilt, and I will give it thee. And he sware unto her, Whatsoever thou shalt ask of me, I will give it thee, unto the half of my kingdom. And she went forth, and said unto her mother, What shall I ask? And she said, The head of John the Baptist. And she came in straightaway with haste unto



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the king, and asked, saying, I will that thou give me by and by in a charger the head of John the Baptist. And the king was exceeding sorry; yet for his oath's sake, and for their sakes which sat with him, he would not reject her. And immediately the king sent an executioner, and commanded his head to be brought: and he went and beheaded him in the prison, And brought his head in a charger, and gave it to the damsel: and the damsel gave it to her mother. (*Mark 6:17-28*, King James Bible)

It should be noted in particular that in this, the earliest version of the story, it is Herodias who drives the action; the daughter, whom we know as Salome, is not even given a name.

The death of John the Baptist has long been a subject for painters, and it was a painting that led to the creation of the drama on which Strauss's opera is based. Already during his Oxford days, Oscar Wilde had discovered Flaubert's story *Hérodias*, itself inspired by two paintings by Gustav Moreau. Wilde drew from Flaubert's story extensively in his own work, though his plot is almost the opposite of Flaubert's, for Wilde makes Salome herself the moving spirit of the action. Since the attention given at that time to the story of Salome, Herod, Herodias, and John the Baptist was essentially a Parisian phenomenon, the Irish-born Wilde, being almost completely bilingual, wrote his 1891 play *Salome* in a poetic French prose. At first the play flopped in Paris, and a precious, consciously old-fashioned English translation by Lord Alfred Douglas was banned by the Lord Chamberlain's office, since it represented Biblical characters on stage. In 1901 a German translation by Hedwig Lachmann was a tremendous success at Max Reinhardt's theater in Berlin. Upon seeing this version, Strauss immediately recognized its operatic potential. After briefly considering a verse libretto, he decided instead to set (with cuts) the German translation of Wilde's original French prose.

In Wilde's play, Herodias hates Jochanaan as much as any earlier Herodias, but she takes no overt action to cause his execution. Far from persuading her daughter to rouse Herod's passions with a dance, she is opposed to the entire idea from the first, quite naturally upset at the interest her husband takes in her daughter by an earlier marriage. Only when Salome herself requests, as her reward, the head of Jochanaan, does Herodias enthusiastically praise her wise choice. In Wilde's version, Salome becomes a fascinating and ambiguous figure, still young and chaste, completely inexperienced in any aspect of love, yet at the same time cruel and utterly depraved.

The score took Strauss two years to complete. The exotic subject stimulated him to experiment with harmony and orchestral color, with heightened intensity and emotional force. The first performances of the opera at Dresden were an enormous success, but it faced censorship troubles almost everywhere. A single open rehearsal at the Metropolitan Opera shocked so many influential people that it was not heard again there for a quarter-century. Still, the opera has long been considered one of the composer's finest achievements, a great theatrical tone poem, symphonic in its construction, with a richly worked tapestry of thematic ideas that grow and develop along with the plot. The musical technique is basically Wagnerian—weaving together a constantly developing series of thematic ideas into an elaborate and flexible symphonic web. Strauss continually creates new combinations and sonorities to fit the changing moods and emotional states of the story through timbre and harmony.

Salome's "Dance of the Seven Veils" was the last music that Strauss composed for the opera. Clearly intended to be performable as a separate piece, it is a wonderfully sensuous potpourri of the opera's main themes, opening with new themes found

only here to give it a barbaric local color, then continuing with various seductive ideas, including a slow waltz that culminates in a brilliant *presto* section ending in a wild version of the theme of Salome's lust for Jochanaan.

STEVEN LEDBETTER

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



## Guest Artist

Håkan Hardenberger

Håkan Hardenberger is renowned both for his performances of the classical repertoire and as a pioneer of significant and virtuosic new trumpet works. He performs with the world's foremost orchestras, including the New York Philharmonic, Wiener Philharmoniker, Swedish Radio Symphony Orchestra, Berliner Philharmoniker, Boston Symphony, and London Symphony Orchestra, collaborating regularly with such conductors as Martyn Brabbins, Péter Eötvös, Alan Gilbert, Daniel Harding, Ingo Metzmacher, Andris Nelsons, Sakari Oramo, Jukka-Pekka Saraste, and John Storgårds. Works written for and championed by him include those by Sir Harrison Birtwistle, Brett Dean, Hans Werner Henze, Steven Mackey, Olga Neuwirth, Arvo Pärt, Toru Takemitsu, Mark-Anthony Turnage, Rolf Wallin, and HK Gruber. In spring 2019, Mr. Hardenberger gave the world premieres of Robin Holloway's trumpet concerto with BBC Philharmonic and Tobias



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Brostroem's concerto for two trumpets with Jeroen Berwaerts and the Malmö Symphony Orchestra, both with John Storgårds on the podium. He also returned to the Orchestre de Paris, Dresdner Philharmonie, and Scottish Chamber Orchestra. Conducting is an integral part of Mr. Hardenberger's music-making. He conducts orchestras such as the BBC Philharmonic, the Saint Paul and Swedish chamber orchestras, the Dresdner Philharmonie, RTÉ National Symphony Dublin, Orquesta Sinfónica de Euskadi, and Malmö Symphony Orchestra. Adding to his prolific discography, which includes releases on the Philips, EMI, Deutsche Grammophon, and BIS labels, in October 2018 Mr. Hardenberger released "The Scene of the Crime," a duo recording with percussionist Colin Currie featuring works by such composers as Brett Dean and André Jolivet. Leading up to the recording of that album, the duo performed in London, Malmö, Aldeburgh, Wimbledon, and Bergen. In another duo, he and pianist Roland Pöntinen performed at Wigmore Hall, at Kunstfestspiele Hannover, and in Detmold. This past September at the Malmö Chamber Music Festival, of which he is artistic director, he featured the Academy of St. Martin in the Fields, harpist Xavier de Maistre, and composers-in-residence Mark Anthony Turnage and Betsy Jolas. Born in Malmö, Sweden, Håkan Hardenberger began studying the trumpet at the age of eight with Bo Nilsson, continuing his studies at the Paris Conservatoire with Pierre Thibaud and in Los Angeles with Thomas Stevens. He is a professor at the Malmö Conservatoire. Håkan Hardenberger made his BSO debut in January 2012 as soloist in the American premiere of Mark-Anthony Turnage's *From the Wreckage* with Marcelo Lehninger conducting, subsequently appearing with Andris Nelsons and the BSO in Rolf Martinsson's *Bridge* (at Tanglewood in 2014) and the American premiere of Brett Dean's *Dramatis Personae* (November 2014, followed by a 2015 Tanglewood performance and tour performances in London, Lucerne, and Cologne). In July 2017 he was soloist with Andris Nelsons and the Tanglewood Music Center Orchestra in Turnage's *From the Wreckage* and, joined by BSO principal trumpet Thomas Rolfs, Turnage's *Dispelling the Fears* for two trumpets and orchestra. His most recent BSO appearances were subscription performances of HK Gruber's *Aerial* in November 2018.

Stu Rosner





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Siu Rostier





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The Final Impossibility: Man's Tracks on the Moon (detail), 1969 Norman Rockwell Family Agency. All rights reserved.



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Arnold Skolnick, Concert poster for the Woodstock festival, August 1969.

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## BSO, TMC, and TLI at Tanglewood

*For detailed program and ticket information about BSO and Tanglewood Music Center (TMC) concerts, please visit [tanglewood.org](http://tanglewood.org).*

*For detailed program and ticket information about the Tanglewood Learning Institute, please visit [TLI.org](http://TLI.org).*

*Brochures with complete programs and ticket information are available at the Welcome Center by the Main Gate, at the Visitor Center in the Tappan Manor House, and at the Linde Center for Music and Learning.*

Friday, July 5, 6pm, Ozawa Hall  
Prelude Concert—MEMBERS OF THE BSO  
Music of Mozart, Jongen, and Françaix

Friday, July 5, 8pm, Shed  
BSO—ANDRIS NELSONS, conductor  
EMANUEL AX, piano  
Music of Mozart and Mahler

Saturday, July 6, 10:30am, Shed  
Rehearsal (Pre-Rehearsal Talk, 9:30am)  
BSO program of [Saturday, July 6](#)

Saturday, July 6, 5pm, Ozawa Hall  
TLI—THE BIG IDEA  
MADELEINE K. ALBRIGHT

Saturday, July 6, 6:15pm, Linde Center  
TMC Prelude Concert—TMC FELLOWS  
Music of Previn, Marc Neikrug, and John Harbison

Saturday, July 6, 8pm, Shed  
BSO—ANDRIS NELSONS, conductor  
ANNE-SOPHIE MUTTER, violin  
Music of Joan Tower, Previn, and Dvořák

Sunday, July 7, 10am, Ozawa Hall  
TMC Chamber Music Concert  
Music of Sarah Gibson (world premiere; TMC commission), Debussy, Jack Frerer, Katherine Balch (world premiere; TMC commission), and Mozart

Sunday, July 7, 2:30pm, Shed  
BOSTON POPS ORCHESTRA—JOHN WILLIAMS and DAVID NEWMAN, conductors  
ANNE-SOPHIE MUTTER, violin  
“Across the Stars: Music of John Williams”

Monday, July 8, 8pm, Ozawa Hall  
TMC ORCHESTRA—ANDRIS NELSONS and CONDUCTING FELLOWS, conductors  
THOMAS ROLFS, trumpet  
Music of Berlioz, Tchaikovsky, and Shostakovich, and Detlev Glanert’s Concerto for Trumpet and Orchestra (world premiere; TMC commission)

Tuesday, July 9, 8pm, Ozawa Hall  
TLI—FULL TILT  
MEOW MEOW—“Pandemonium”

Wednesday, July 10, 8pm, Ozawa Hall  
HILARY HAHN, violin  
All-J.S. Bach program

Thursday, July 11, 8pm, Ozawa Hall  
VENICE BAROQUE ORCHESTRA  
AVI AVITAL, mandolin  
Music of Geminiani, Vivaldi, Albinoni, and Paisiello

Friday, July 12, 6pm, Ozawa Hall  
Prelude Concert—MEMBERS OF THE BSO  
Music of Cage, Ninfea Cruttwell-Reade, Steve Reich, and Steven Snowden

Friday, July 12, 8pm, Shed  
BSO—ANDRIS NELSONS, conductor  
JAN LISIECKI, piano  
THOMAS ROLFS, trumpet  
ROBERT SHEENA, English horn  
Music of Copland and Grieg

Saturday, July 13, 10:30am, Shed  
Rehearsal (Pre-Rehearsal Talk, 9:30am)  
BSO program of Sunday, July 14

Saturday, July 13, 6:15pm, Linde Center  
TMC Prelude Concert—TMC FELLOWS  
Music of Stravinsky, Röntgen, and Clara Schumann

Saturday, July 13, 8pm, Shed  
BSO—ANDRIS NELSONS, conductor  
KRISTINE OPOLAIS, OKSANA VOLKOVA, JONATHAN TETELMAN, and RYAN SPEEDO GREEN, vocal soloists  
TANGLEWOOD FESTIVAL CHORUS  
Verdi’s Requiem

Sunday, July 14, 10am, Ozawa Hall  
TMC CHAMBER MUSIC CONCERT  
Music of Andrew Haig, Dvořák, Joan Tower, and Shostakovich

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Sunday, July 14, 2:30pm, Shed  
BSO—ANDRIS NELSONS, conductor  
HÅKAN HARDENBERGER, trumpet  
Music of Beethoven, HK Gruber, and Strauss

Monday, July 15, 8pm, Ozawa Hall  
TMC ORCHESTRA—STEFAN ASBURY and  
CONDUCTING FELLOWS, conductors  
Music of Respighi, Helen Grime (world  
premiere; TMC commission), and Tchaikovsky

Tuesday, July 16, 8pm, Ozawa Hall  
MILOŠ, classical guitar  
Music of J.S. Bach, Granados, Albéniz,  
Villa-Lobos, Lennon/McCartney, Harrison,  
and Mathias Duplessy

Wednesday, July 17, 8pm, Ozawa Hall  
GAUTIER CAPUÇON, cello  
JEAN-YVES THIBAUDET, piano  
Music of Schumann, Brahms, Sibelius, and  
Shostakovich

Thursday, July 18, 8pm, Linde Center  
TMC VOCAL CONCERT  
Music of Hemsí, Chaminade, Falla, and Ives

Friday, July 19—Sunday, July 21  
TLI—O'KEEFE WEEKEND

Friday, July 19, 6pm, Ozawa Hall  
Prelude Concert—MEMBERS OF THE BSO  
Music of Poulenc, Saint-Saëns, Massenet,  
and Ravel

Friday, July 19, 8pm, Shed  
BSO—ANDRIS NELSONS, conductor  
GAUTIER CAPUÇON, cello  
Music of Betsy Jolas, Saint-Saëns, Debussy,  
and Ravel

Saturday, July 20, 10:30am, Shed  
Rehearsal (Pre-Rehearsal Talk, 9:30am)  
BSO program of Sunday, July 21

Saturday, July 20, 6:15pm, Linde Center  
TMC Prelude Concert—TMC FELLOWS  
Music of Britten and Brahms

Saturday, July 20, 8pm, Shed  
BSO—ANDRIS NELSONS, conductor  
RENÉE FLEMING and ROD GILFREY,  
vocal soloists  
WENDALL HARRINGTON, video artist  
Music of Elgar and Kevin Puts's *The Brightness  
of Light* (world premiere; BSO co-commission)

Sunday, July 21, 10am, Ozawa Hall  
TMC CHAMBER MUSIC CONCERT  
Music of Shapero, Crumb, Sid Richardson,  
Penderecki, and Lukas Foss

Sunday, July 21, 2:30pm, Shed  
BSO—ANDRIS NELSONS, conductor  
JEAN-YVES THIBAUDET, piano  
Music of Gershwin and Stravinsky

Sunday, July 21, 8pm, Ozawa Hall  
TMC VOCAL CONCERT  
Music of Ginastera and Ravel

Tuesday, July 23—Tanglewood on Parade  
Grounds open at 2pm for music and activities  
throughout the afternoon, including Tangle-  
wood Music Center and Boston University  
Tanglewood Institute performances.

**Gala concert, 8pm, Shed**  
BSO, BOSTON POPS ORCHESTRA, and  
TMC ORCHESTRA  
ANDRIS NELSONS, KEITH LOCKHART,  
JOHN WILLIAMS, THOMAS WILKINS, and  
JAMES BURTON, conductors  
Music from Wagner's *Die Walküre*; James  
Burton's *The Lost Words*, for children's  
choir and orchestra (world premiere; BSO  
co-commission); Respighi's *Fountains of Rome*;  
Tchaikovsky's *1812 Overture*, and more  
*Fireworks to follow the concert*

Wednesday, July 24, 8pm, Ozawa Hall  
RENÉE FLEMING, soprano  
EMERSON STRING QUARTET  
SIMONE DINNERSTEIN, piano  
Music for string quartet by Walker, Richard  
Wernick, and Barber, and *Penelope*, for  
soprano, string quartet, and piano, by André  
Previn and Tom Stoppard (world premiere;  
BSO co-commission)

Thursday, July 25, 8pm, Ozawa Hall  
STEFAN JACKIW, violin  
JEREMY DENK, piano  
HUDSON SHAD, vocal quartet  
All-Ives program including Violin Sonatas  
Nos. 1-4 plus hymns, patriotic songs, and  
marches that inspired the sonatas

Friday, July 26—Sunday, July 28  
TLI—WAGNER WEEKEND

Friday, July 26, 6pm, Ozawa Hall  
Prelude Concert—MEMBERS OF THE BSO  
Music of J.S. Bach



Friday, July 26, 8pm, Shed  
BSO—ANDRIS NELSONS, conductor  
PAUL LEWIS, piano  
TANGLEWOOD FESTIVAL CHORUS  
Music of Shostakovich, Mozart, and Ravel

Saturday, July 27, 10am, Ozawa Hall  
BSO—THOMAS WILKINS, conductor  
COLEEN HOLMES, narrator  
BSO Family Concert, to include Prokofiev's  
*Peter and the Wolf*

Saturday, July 27, 10:30am  
Rehearsal (Pre-Rehearsal Talk, 9:30am)  
TMC Orchestra program of Sunday, July 28

Saturday, July 27, 5pm, Ozawa Hall  
TLI—THE BIG IDEA  
DORIS KEARNS GOODWIN

Saturday, July 27, 6:15pm, Linde Center  
TMC VOCAL PRELUDE CONCERT  
To include Wagner's *Wesendonck-Lieder*

Saturday, July 27, 8pm, Shed  
TMC ORCHESTRA—ANDRIS NELSONS,  
conductor  
AMBER WAGNER (Sieglinde), SIMON  
O'NEILL (Siegmund), and FRANZ-JOSEF  
SELIG (Hunding), vocal soloists  
Wagner's *Die Walküre*, Act I  
(Concert performance sung in German with  
English supertitles)

Sunday, July 28, 10am, Ozawa Hall  
TMC CHAMBER MUSIC CONCERT  
Music of Wagner, Ari Sussman, Berg, and  
Schoeck

Sunday, July 28, 2:30pm (Act II) and  
6:30pm (Act III)  
TMC ORCHESTRA—ANDRIS NELSONS,  
conductor  
AMBER WAGNER (Sieglinde), CHRISTINE  
GOERKE (Brünnhilde), STEPHANIE  
BLYTHE (Fricka), SIMON O'NEILL  
(Siegmund), JAMES RUTHERFORD (Wotan),  
and FRANZ-JOSEF SELIG (Hunding), vocal  
soloists  
JESSICA FASELT, EVE GIGLIOTTI, WENDY  
BRYN HARMER, KELLY CAE HOGAN,  
DANA BETH MILLER, RONNITA MILLER,  
MARY PHILIPS, and RENÉE TATUM  
(Valkyries), vocal soloists  
Wagner's *Die Walküre*, Act II (2:30pm) and  
Act III (6:30pm)  
(Concert performances sung in German with  
English supertitles)  
*Single ticket provides admission to both concerts.*

Tuesday, July 30, 8pm, Ozawa Hall  
PAUL LEWIS, piano  
Music of Haydn, Brahms, and Beethoven

Wednesday, July 31, 8pm, Ozawa Hall  
THOMAS HAMPSON, baritone  
LARA DOWNES, piano  
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*Promotional stamps issued by the Berkshire Symphonic Festival Committee to publicize the Boston Symphony Orchestra's first Berkshire Festival concerts in August 1936, the year before the BSO took up annual summer residence at Tanglewood (BSO Archives)*

Thursday, August 1, 8pm, Ozawa Hall  
NATIONAL YOUTH ORCHESTRA OF  
THE UNITED STATES OF AMERICA  
SIR ANTONIO PAPPANO, conductor  
ISABEL LEONARD, mezzo-soprano  
Music of Benjamin Beckman (world  
premiere), Berlioz, and Strauss

Friday, August 2, 6pm, Ozawa Hall  
Prelude Concert—MEMBERS OF THE BSO  
Music of Hindemith, Price, and Shostakovich

Friday, August 2, 8pm, Shed  
The Serge and Olga Koussevitzky Memorial  
Concert  
BSO—KEN-DAVID MASUR, conductor  
JOSHUA BELL, violin  
Music of Martin and Dvořák

Saturday, August 3, 10:30am, Shed  
Rehearsal (Pre-Rehearsal Talk, 9:30am)  
BSO program of Sunday, August 4

Saturday, August 3, 6:15pm, Linde Center  
TMC Prelude Concert—TMC FELLOWS  
Music of Tomasi, George Lewis, and Fauré

Saturday, August 3, 8pm, Shed  
BSO—ASHER FISCH, conductor  
PINCHAS ZUKERMAN, violin  
AMANDA FORSYTH, cello  
Music of Schumann, Avner Dorman,  
Beethoven, and Mendelssohn

Sunday, August 4, 10am, Ozawa Hall  
TMC CHAMBER MUSIC CONCERT  
Music of Copland, Harriet Steinke, Beethoven,  
and Weinberg

Sunday, August 4, 2:30pm, Shed  
BSO—DIMA SLOBODENIOUK, conductor  
YEFIM BRONFMAN, piano  
Music of Rachmaninoff and Sibelius

Sunday, August 4, 7pm, Linde Center  
TLI—CINEMATICS/FULL TILT  
TMC VOCAL FELLOWS  
Selections from John Cage's *Song Books*

Monday, August 5, 8pm, Ozawa Hall  
TMC CHAMBER ORCHESTRA  
TMC VOCAL AND CONDUCTING FELLOWS  
Music of Haydn, Eisler, and Tchaikovsky

Tuesday, August 6, 8pm, Ozawa Hall  
EMANUEL AX, piano  
LEONIDAS KAVAKOS, violin  
YO-YO MA, cello  
A program of Beethoven piano trios

Wednesday, August 7, 8pm, Ozawa Hall  
YEFIM BRONFMAN, piano  
All-Beethoven program

Thursday, August 8—Monday, August 12  
FESTIVAL OF CONTEMPORARY MUSIC  
TLI FESTIVAL OF CONTEMPORARY MUSIC  
WEEKEND

*August 8, 8pm, Ozawa Hall:* TMC ORCHESTRA  
AND VOCAL FELLOWS, THOMAS ADÈS,  
conductor

*August 9, 2:30pm, Linde Center:* TMC  
CHAMBER MUSIC CONCERT

*August 10, 6:15pm, Linde Center (TMC Prelude  
Concert):* TMC FELLOWS and NEW FROMM  
PLAYERS

*August 11, 10am, Ozawa Hall:* TMC CHAMBER  
MUSIC CONCERT

*August 11, 5pm, Linde Center:* SILENT FILMS  
WITH NEW SCORES BY TMC  
COMPOSITION FELLOWS

*August 12, 6pm, Ozawa Hall (Prelude Concert):*  
PIANO WORKS OF KNUSSSEN AND OTHERS  
*August 12, 8pm, Ozawa Hall:* TMC  
ORCHESTRA, THOMAS ADÈS, conductor

Friday, August 9, 6pm, Shed  
Prelude Concert—MEMBERS OF THE BSO  
ROGER VIGNOLES, piano  
Music of Britten and Fauré

Friday, August 9, 8pm  
BSO—LEONIDAS KAVAKOS, conductor  
and violin  
Music of Beethoven and Dvořák

Saturday, August 10, 10:30am, Shed  
Rehearsal (Pre-Rehearsal Talk, 9:30am)  
BSO program of Sunday, August 11

Saturday, August 10, 8pm, Shed  
BSO—RAFAEL PAYARE, conductor  
NIKOLAI LUGANSKY, piano  
Music of Carreño, Rachmaninoff, and Brahms

Sunday, August 11, 2:30pm, Shed  
BSO—THOMAS ADÈS, conductor  
INON BARNATAN, piano  
Music of Ives and Beethoven

Sunday, August 11, 7:30pm, Shed  
YO-YO MA, cello  
J.S. Bach's Suites for Solo Cello

Tuesday, August 13, 8pm, Ozawa Hall  
LEONIDAS KAVAKOS, violin  
EMANUEL AX, piano  
A program of Beethoven violin sonatas

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Wednesday, August 14, 8pm, Linde Center  
TMC VOCAL CONCERT  
Music of Wolf, Elizabeth Vercoe, Hahn,  
Massenet, and Debussy

Thursday, August 15, 8pm, Ozawa Hall  
THE KNIGHTS  
ERIC JACOBSEN, conductor  
GIL SHAHAM, violin  
Music of Ligeti, Brahms, György Kurtág,  
and Kodály

Friday, August 16, 6pm, Shed  
Prelude Concert—MEMBERS OF THE BSO  
KIRILL GERSTEIN, piano  
Music of Dohnányi and Brahms

Friday, August 16, 8pm  
BOSTON POPS ORCHESTRA—KEITH  
LOCKHART, conductor  
“Star Wars: A New Hope”  
Film with live orchestral accompaniment

Saturday, August 17, 10:30am, Shed  
Rehearsal (Pre-Rehearsal Talk, 9:30am)  
BSO program of Sunday, August 18

Saturday, August 17, 2:30pm, Linde Center  
WORKS BY TMC COMPOSITION FELLOWS

Saturday, August 17, 6:15pm, Linde Center  
TMC Prelude Concert—TMC FELLOWS  
Music of Ravel and Brahms

Saturday, August 17, 8pm, Shed  
BSO—FRANÇOIS-XAVIER ROTH, conductor  
KIRILL GERSTEIN, piano  
Music of Brahms and Schumann

Sunday, August 18, 10am, Ozawa Hall  
TMC CHAMBER MUSIC CONCERT  
Music of Mendelssohn, Osvaldo Golijov,  
Lara Poe, Fred Lerdahl, and Brahms

Sunday, August 18, 2:30pm, Shed  
BSO—FRANÇOIS-XAVIER ROTH, conductor  
YO-YO MA, cello  
MEMBERS OF THE BSO HORN SECTION  
Music of Schumann and Brahms

Sunday, August 18, 8pm, Ozawa Hall  
TMC ORCHESTRA—GIANCARLO  
GUERRERO, conductor  
TMC CONDUCTING AND VOCAL  
FELLOWS  
Music of Sibelius, Hindemith, and Mahler

Friday, August 23–Sunday, August 25  
TLI—FILM WEEKEND

Friday, August 23, 6pm, Ozawa Hall  
Prelude Concert—TANGLEWOOD FESTIVAL  
CHORUS  
JAMES BURTON, conductor

Friday, August 23, 8pm, Shed  
BSO—YU-AN CHANG, conductor  
INGRID FLITER, piano  
Music of Mendelssohn, Ravel, and Schubert

Saturday, August 24, 10:30am, Shed  
Rehearsal (Pre-Rehearsal Talk, 9:30am)  
BSO program of Sunday, August 24

Saturday, August 24, 5pm, Ozawa Hall  
TLI—THE BIG IDEA  
DANIEL SHAPIRO

Saturday, August 24, 8pm, Shed  
BOSTON POPS  
JOHN WILLIAMS’ FILM NIGHT  
DAVID NEWMAN, conductor  
JOHN WILLIAMS, host

Sunday, August 25, 2:30pm, Shed  
BSO—GIANCARLO GUERRERO, conductor  
NICOLE CABELL, J’NAI BRIDGES,  
NICHOLAS PHAN, and MORRIS  
ROBINSON, vocal soloists  
TANGLEWOOD FESTIVAL CHORUS  
Music of Schoenberg and Beethoven



# Summer Sundays, noon–2pm\*

On Sunday afternoons, July 7 through August 25, when the gates open at noon, enjoy new and exciting events for all ages to enhance your Tanglewood experience. These free activities take place at various locations throughout the grounds, including:

- Food and beer tastings
- Kids' Corner, a craft station for kids and families
- Watch and Play, an interactive musical experience for kids
- What's That Sound?, introducing different instruments of the orchestra
- The Tanglewood Tattoo Tent
- Guided nature walks of the grounds led by staff from Mass Audubon

## Plus 'Sunday Showcase' events in the Theatre:

Join us every Sunday at 12:30pm for an educational series including informal talks, unique performances, musical demonstrations, and public master classes in the Theatre from 12:30–1:30pm.

*\*A ticket to that day's afternoon concert is required for all Summer Sundays activities. Kids aged 17 years and younger always receive a free lawn ticket on Summer Sundays.*



## Tanglewood

JUNE 15–SEPTEMBER 1

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**Boston University Tanglewood Institute (BUTI)** is recognized internationally as a premier summer training program for advanced young musicians ages 10–20, and is the only program of its kind associated with a major university and one of the world's great symphony orchestras. BUTI's intensive and innovative programs, distinguished faculty, and the opportunities afforded through its unique affiliation with the Boston Symphony Orchestra and Tanglewood Music Center have combined to give it a celebrated and distinctive reputation among its peers.



(photo by Stratton McCrady)

Founded in 1966, BUTI resulted from the vision of Erich Leinsdorf, then music director of the BSO, who invited Boston University College of Fine Arts to create a summer program that would complement the existing offerings of the BSO's Tanglewood Music Center. More than fifty years later, BUTI continues to build upon its legacy of excellence, annually offering a transformative experience to more than 400 young instrumentalists, composers, and singers from across the country and around the world. BUTI alumni contribute to today's musical world as prominent performers and conductors, composers and educators, and administrators, supporters, and audience members. Currently, fifteen members of the BSO are BUTI alumni.

Each summer, BUTI presents more than 100 performances throughout the Berkshires, including six concerts in Seiji Ozawa Hall. All events are free and open to the public unless otherwise noted. For more information about BUTI, please stop by our office on the Leonard Bernstein Campus on the Tanglewood grounds, call 617.353.3386, or visit us online at [bu.edu/tanglewood](http://bu.edu/tanglewood).

## 2019 BUTI Concert Series in Ozawa Hall

**YOUNG ARTISTS ORCHESTRA\*:** **Saturday, July 13, 1:30pm.** Bruce Kiesling conducts Bates' (BUTI'94) *Desert Transport*, Britten's *Sinfonia da Requiem*, and Mussorgsky's *Pictures at an Exhibition*. **Saturday, July 27, 1:30pm.** Miguel Harth-Bedoya conducts Mazzoli's (BUTI '98) *River Rouge Transfiguration*, Brahms' Symphony No. 2, and Ginastera's Harp Concerto, Op. 25, with Ann Hobson Pilot, harp; Gerald Elias conducts Vivaldi's Concerto *alla rustica* and Telemann's *Concerto polonois*. **Saturday, August 10, 1:30pm.** Paul Haas conducts Haas' (BUTI '87,'88) *...in spiralis...*, Dukas' *The Sorcerer's Apprentice*, and Mahler's Symphony No. 1.

**YOUNG ARTISTS WIND ENSEMBLE:** **Sunday, July 14, 7pm.** David Martins conducts works by Gandolfi, Gillingham, Gregson, and Ticheli. **Sunday, July 28, 2:30pm.** H. Robert Reynolds conducts works by Gould, Grainger, Grantham, Marquez, and Gershwin's *Rhapsody in Blue*, with Thomas Weaver (BUTI '08), piano.

**YOUNG ARTISTS CHORUS:** **Saturday, August 3, 1:30pm.** Katie Woolf conducts Orff's *Carmina burana*.

\* Young Artists Orchestra tickets are available for \$13 each and available at [bso.org](http://bso.org). For complete concert series, ticket, and venue information, visit [bu.edu/tanglewood](http://bu.edu/tanglewood). BUTI's 2019 Summer Concert Series is generously sponsored by M&T Bank.



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Eric R. Williams and the cast of *Shrek* 2016  
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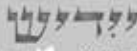

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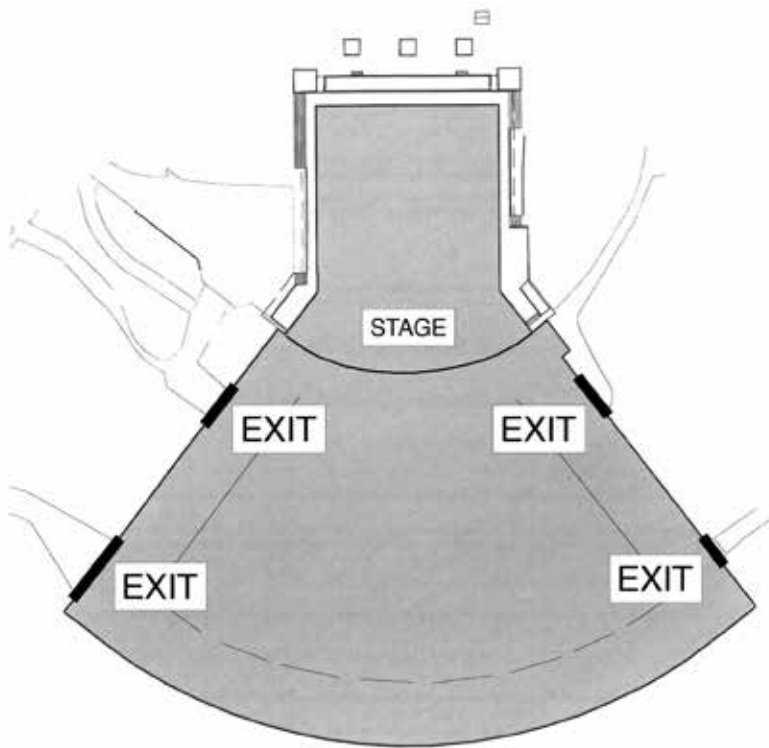
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**For more information**, please contact Jill Ng, Director of Planned Giving, at 617-638-9274 or [jng@bso.org](mailto:jng@bso.org).

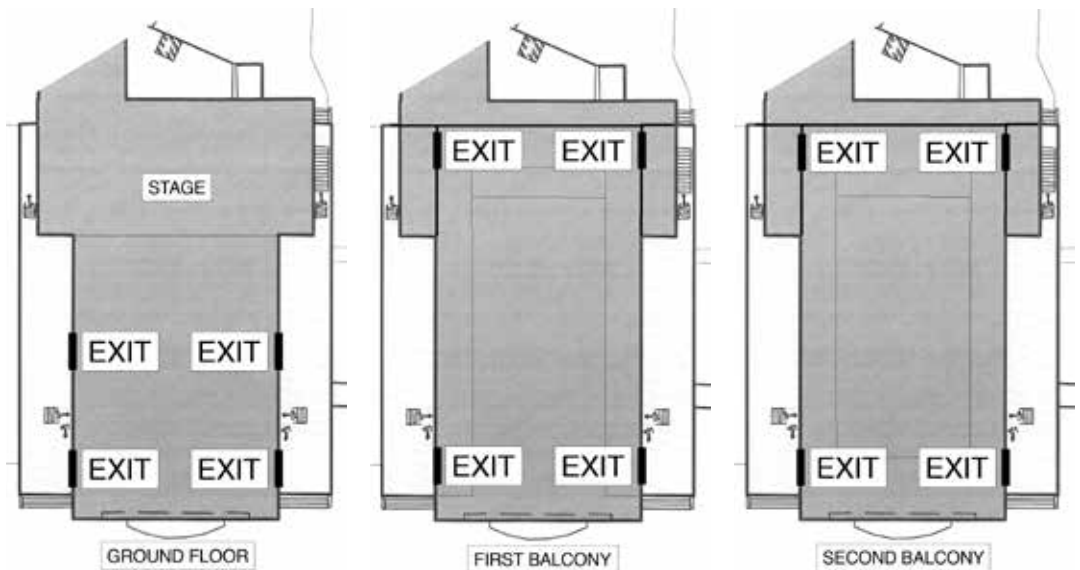
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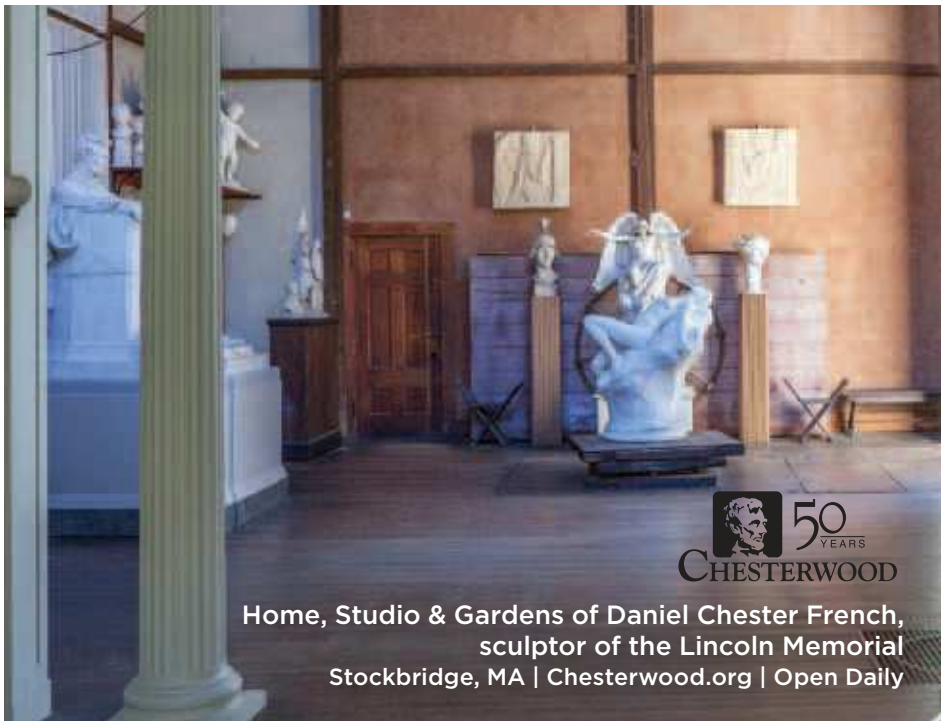
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