

Thursday, September 19, 8pm | THE THERESA M. AND CHARLES F. STONE III  
CONCERT

Friday, September 20, 1:30pm | THE WILLIAM AND HELEN POUNDS CONCERT

Saturday, September 21, 8pm | THE JAMES AND MELINDA RABB CONCERT

ANDRIS NELSONS conducting

POULENC        CONCERTO IN D MINOR FOR TWO PIANOS

Allegro ma non troppo

Larghetto

Finale: Allegro molto

LUCAS AND ARTHUR JUSSEN

BEETHOVEN    FANTASIA IN C MINOR FOR PIANO, CHORUS, AND ORCHESTRA,  
OPUS 80

ARTHUR JUSSEN, PIANO

ALUMNI OF THE TANGLEWOOD MUSIC CENTER

ALEXANDRA SMITHER AND PAULINA SWIERCZEK, SOPRANOS

KATHERINE MAYSEK, MEZZO-SOPRANO

CHANCE JONAS-O'TOOLE AND ERIC FINBARR CAREY, TENORS

WILLIAM SOCOLOF, BASS-BARITONE

TANGLEWOOD FESTIVAL CHORUS,

JAMES BURTON, CONDUCTOR

Text and translation appear later in the program.

{ I N T E R M I S S I O N }

ERIC NATHAN    CONCERTO FOR ORCHESTRA (2019)  
(WORLD PREMIERE; COMMISSIONED BY THE BOSTON SYMPHONY  
ORCHESTRA, ANDRIS NELSONS, MUSIC DIRECTOR, THROUGH  
THE GENEROUS SUPPORT OF CATHERINE AND PAUL  
BUTTENWIESER, AND THROUGH THE GENEROUS SUPPORT OF  
THE NEW WORKS FUND ESTABLISHED BY THE  
MASSACHUSETTS CULTURAL COUNCIL, A STATE AGENCY)

POULENC        "GLORIA" FOR SOPRANO, ORCHESTRA, AND CHORUS

Gloria

Laudamus te  
Domine Deus  
Domine fili unigenite  
Domine Deus, agnus Dei  
Qui sedes ad dexteram patris

NICOLE CABELL, SOPRANO

TANGLEWOOD FESTIVAL CHORUS

Text and translation appear later in the program.

THIS WEEK'S PERFORMANCES BY LUCAS AND ARTHUR JUSSEN ARE SUPPORTED AS PART OF THE DUTCH CULTURE USA PROGRAM BY THE CONSULATE GENERAL OF THE KINGDOM OF THE NETHERLANDS IN NEW YORK, AND BY FUNDING THROUGH A GRANT FROM THE NETHERLAND-AMERICA FOUNDATION. FRIDAY AFTERNOON'S PERFORMANCE BY NICOLE CABELL IS SUPPORTED BY A GENEROUS GIFT FROM THE ETHAN AYER VOCAL SOLOIST FUND.

THIS WEEK'S PERFORMANCES BY THE TANGLEWOOD FESTIVAL CHORUS ARE SUPPORTED BY THE ALAN J. AND SUZANNE W. DWORSKY FUND FOR VOICE AND CHORUS.

BANK OF AMERICA AND TAKEDA PHARMACEUTICAL COMPANY LIMITED ARE PROUD TO SPONSOR THE BSO'S 2019-20 SEASON.

FRIDAY-AFTERNOON CONCERT SERIES SPONSORED BY THE BROOKE FAMILY

The evening concerts will end about 10:10 and the afternoon concert about 3:40.

First associate concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Steinway & Sons Pianos, selected exclusively for Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters,

the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

Special thanks to Fairmont Copley Plaza, Delta Air Lines, and Commonwealth Worldwide Executive Transportation.

Broadcasts of the Boston Symphony Orchestra are heard on 99.5 WCRB.

In consideration of the performers and those around you, please turn off all electronic equipment during the performance, including tablets, cellular phones, pagers, watch alarms,

messaging devices of any kind, anything that emits an audible signal, and anything that glows. Thank you for your cooperation.

Please note that the use of audio or video recording devices, or taking pictures of the artists—whether photographs or videos—is prohibited during concerts.

Francis Poulenc

*Concerto in D minor for Two Pianos*

*“Gloria” for soprano solo, mixed chorus, and orchestra*

FRANCIS POULENC was born in Paris on January 7, 1899, and died there on January 30, 1963. He composed his CONCERTO IN D MINOR FOR TWO PIANOS in the summer of 1932 on a commission from the Princess Edmond de Polignac. The first performance was on September 5 that year in Venice, at the Festival of the International Society of Contemporary Music; the composer and Jacques Février were the two soloists, with Desiré Defauw conducting the orchestra of La Scala. Poulenc was also one of the pianists, along with Evelyne Crochet, for the first Boston Symphony performances, with Charles Munch conducting on January 21 and 22, 1961. Poulenc composed his “GLORIA” between May 1959 and June 1960, on a commission from the Koussevitzky Foundation; the score is dedicated “To the memory of Serge and Natalie Koussevitzky.” Charles Munch and the Boston Symphony Orchestra gave the world premiere performances at Symphony Hall on January 21 and 22, 1961 (on the same program as the BSO’s first performances of Poulenc’s two-piano concerto), with soprano Adele Addison and the Chorus pro Musica, Alfred Nash Patterson, conductor, subsequently giving the first Tanglewood performance on July 21, 1961 (this time with the Festival Chorus prepared by Patterson), and the New York premiere (again with Patterson’s Chorus pro Musica) on April 8 that year.

BESIDES THE TWO PIANOS, the score of the concerto calls for an orchestra of flute, piccolo, two oboes, English horn, two clarinets, two bassoons, two horns, two trumpets, two trombones, percussion (bass drum, cymbals, triangle, small drums with and without snare, military drum, castanets, and tarolle—but no timpani), and strings

THE SCORE OF THE “GLORIA” calls for soprano soloist, mixed chorus, and an orchestra of piccolo, two flutes (second doubling second piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, harp, and strings.

French composers have rarely been bashful about writing music whose main purpose was to give pleasure. It was French composers who began openly twitting the profundities of late romantic music in the cheeky jests of Satie and in many works by the group that claimed him as their inspiration, the “Group of Six,” which included Francis Poulenc.

During the first half of his career, Poulenc’s work was so much in the lighter vein that he could be taken as a true follower of Satie’s humorous sallies. That changed in 1935 when, following the death of a close friend in an automobile accident, Poulenc reached a new maturity, recovering his lost Catholic faith and composing works of an unprecedented seriousness, though without ever losing sight of his lighter style. From that time on, he continued to compose both sacred and secular works, and often he could shift even within the context of a single phrase from

melancholy or somber lyricism to nose-thumbing impertinence. But the more serious works include some of his largest, and the sheer size of them tends to change our view of the man's music from about the time of World War II, when he composed the exquisite *a cappella* choral work *La Figure humaine* to a text of Paul Éluard as an underground protest to the German occupation. He became an opera composer, first in the surrealist joys of *Les Mamelles de Tirésias* ("The Breasts of Tiresias") in 1944 (performed 1947), but later in the very different religious opera *Dialogues of the Carmelites* (1956), set during the Reign of Terror in the French Revolution, or the one-woman opera *La Voix humaine* (1958), in which a woman talking to her lover for the last time on the telephone tries vainly to hold on to him. Critic Claude Rostand once wrote of Poulenc that he was "part monk, part guttersnipe," a neat characterization of the two strikingly different aspects of his musical personality, though the monk seemed more and more to predominate in his later years. Still, as Ned Rorem said in a memorial tribute, Poulenc was "a whole man always interlocking soul and flesh, sacred and profane."

Possessing the least formal musical education of any noted 20th-century composer, Poulenc learned from the music that he liked. His own comment is the best summary:

The music of Roussel, more cerebral than Satie's, seems to me to have opened a door on the future. I admire it profoundly; it is disciplined, orderly, and yet full of feeling. I love Chabrier: *España* is a marvelous thing and the *Marche joyeuse* is a chef-d'oeuvre.... I consider *Manon* and *Werther* [by Massenet] as part of French national folklore. And I enjoy the quadrilles of Offenbach. Finally my gods are Bach, Mozart, Haydn, Chopin, Stravinsky, and Mussorgsky. You may say, what a concoction! But that's how I like music: taking my models everywhere, from what pleases me.

One of the composers omitted from this list is Debussy, from whom Poulenc may have learned what one analyst calls "cellular writing," in which a musical idea one or two measures in length is immediately repeated, with or without variation. This kind of mosaic construction is the opposite of a long-range developmental treatment in which themes are broken down into their component parts and put together in new guises. The aim (and the effect) is to produce music that seems somehow instinctive, not labored or intellectual, but arising directly from the composer's spontaneous feelings. It is a device employed by Mussorgsky and Debussy (who, like Poulenc, admired Mussorgsky), and it was taken up by both Satie and Stravinsky with the aim of writing music that might be anti-Romantic.

Poulenc composed the two-piano concerto during his early period, when he was creating a large number of delightfully flippant works rich in entertaining qualities. He may perhaps have been influenced in the lightheartedness of his 1932 concerto by the fact that Ravel, the year before, had composed two piano concertos, both of which had somewhat the character of divertimentos.

Certainly Poulenc's work could join the two Ravel compositions in cheerfulness: its main goal is to entertain, and in that it has succeeded admirably from the day of its premiere.

Poulenc's additive style of composition makes his music particularly rich in tunes; they seem to follow, section by section, one after another, with varying character, sometimes hinting at the neoclassical Stravinsky, sometimes at the vulgarity of the music hall. The very opening hints at something that will come back late in the first movement, a repetitious, percussive figure in the two solo pianos inspired by Poulenc's experience of hearing a Balinese gamelan at the 1931 Exposition Coloniale de Paris.

The second movement begins in the unaccompanied first piano with a lyric melody described by Poulenc as follows:

In the Larghetto of this concerto, I allowed myself, for the first theme, to return to Mozart, for I cherish the melodic line and I prefer Mozart to all other musicians. If the movement begins *alla* Mozart, it quickly veers, at the entrance of the second piano, toward a style that was standard for me at that time.

Though the style soon changes, there are returns to "Mozart" and possibly some passages inspired by Chopin as well. The finale is a brilliant rondo-like movement, so filled with thematic ideas that it is hard to keep everything straight. But then, Poulenc was here showing us the most "profane" side of his personality. This is the "guttersnipe," a genial, urbane, witty man whose acquaintance we are glad to have made.

THE FIRST BSO PERFORMANCES OF POULENC'S CONCERTO FOR TWO PIANOS were on January 21 and 22, 1961, Charles Munch conducting, with the composer and Evelyne Crochet as the piano soloists. Subsequent BSO performances featured Bracha Eden and Alexander Tamir (July 1967 at Tanglewood with Erich Leinsdorf conducting); Katia and Marielle Labèque (January 1985 with Seiji Ozawa, a recording session for Philips following four years later in April 1989); the Labèques again (August 1987 at Tanglewood, with Leonard Slatkin); and Martha Argerich and Alexander Durning (August 2004 at Tanglewood, with Charles Dutoit). Prior to the first BSO performances, the Boston Pops had already played the piece on several occasions, the first being under the direction of Arthur Fiedler on June 23, 1936, with pianists Jesús María Sanromá and Leo Litwin.

As a composer with special gifts in setting words to music, Poulenc had already composed a great deal of choral music, in French and Latin, before turning to the *Gloria*. Many of his earlier unaccompanied sacred choruses had an intensely mystical quality; this is as true of the motets "for a time of penitence" as it is of the motets for the presumably more joyous feast of Christmas. In 1950 he composed a *Stabat mater*, the first of three large-scale pieces for chorus and orchestra. This was followed by the *Gloria* in 1959 and *Sept Répons des ténèbres* (1962). The *Stabat mater* is a setting of a medieval Latin text recounting the reaction of the Virgin Mary to the crucifixion of Jesus; the "Seven Responses for *Tenebrae*" are likewise a part of the

liturgy for the week before Easter, and deal with emotionally charged matter. Of the three late choral-orchestral works, then, the *Gloria* is the only one that is predominantly festive and exuberant.

The text of the *Gloria* is regarded as one of the great prose hymns of Christian literature. Normally sung in the Latin Mass immediately after the *Kyrie* on festive occasions, the *Gloria* has also been used separately as a hymn of praise. The text as it is now employed developed over an extended period until it reached its present form in the 9th century. Poulenc chooses to repeat a number of phrases in his setting in a way that is not liturgically appropriate; he evidently thought of his *Gloria* as a concert piece and not a work for the church service. As he himself said, “My *Stabat* is an *a cappella* chorus [though with orchestra!], my *Gloria* is a large choral symphony.” The choral writing is far less contrapuntal than in the unaccompanied motets and choral songs. The voices instead form a block of timbral color around which the orchestral instruments weave their colorful parts.

The range of expression in the *Gloria* is broad—so broad, in fact, that some parts of the work attracted critical reactions when it was first performed. The second movement is among the most lighthearted movements in all of Poulenc’s work. As he recalled:

The second movement caused a scandal; I wonder why? I was simply thinking, in writing it, of the Gozzoli frescoes in which the angels stick out their tongues; I was thinking also of the serious Benedictines whom I saw playing soccer one day.

The second and fourth movements are both rhythmically alive and generally lively in character, while the third and fifth sections are filled with that special mystical quality that was so much a part of Poulenc’s personality. All in all, the *Gloria*, in its directness of approach, perfectly captures the faith of the man who said, “I want the religious spirit to be expressed clearly, out in the open, with the same realism that we see in romanesque columns.” The *Gloria* may not be his most profound work, but it is assuredly among the most brilliant and life-affirming.

Steven Ledbetter

STEVEN LEDBETTER was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

THE FIRST BSO PERFORMANCES OF POULENC’S “GLORIA” were the world premiere performances (as mentioned above) on January 21 and 22, 1961, Charles Munch conducting, with Adele Addison and the Chorus pro Musica, Alfred Nash Patterson, conductor, followed by the Tanglewood premiere that July and the New York premiere in April. Subsequent BSO performances were conducted by Seiji Ozawa (January 1985 with Kathleen Battle and the Tanglewood Festival Chorus, John Oliver, conductor; June 1985 at Tanglewood with Sylvia McNair and the Tanglewood Festival Chorus); and November 1987, again with Kathleen Battle

*and the Tanglewood Festival Chorus, at which time the work was also recorded for Deutsche Grammophon) and by David Zinman (August 2010 at Tanglewood, with Isabel Bayrakdarian and the Tanglewood Festival Chorus).*

POULENC “Gloria”

I. Gloria: Maestoso

Gloria in excelsis Deo	Glory to God on high
et in terra pax hominibus bonae voluntatis.	and on earth, peace to men of good will.

II. Laudamus te: Très vif et joyeux (Very lively and joyous)

Laudamus te, benedicimus te,	We praise thee, we bless thee,
Adoramus te, glorificamus te,	we worship thee, we glorify thee,
Gratias agimus tibi gloriam tuam	we give thanks unto thee
Propter magnam gloriam tuam.	for thy great glory.
Laudamus te.	We praise thee.

III. Domine Deus: Très lent et calme (Very slow and calm)

Domine Deus, rex caelestis,	Lord God, heavenly king,
Pater omnipotens,	omnipotent father,
Rex caelestis, Deus pater,	heavenly king, God the father,
Pater omnipotens, Deus pater.	Father almighty, God the father.
Gloria.	Glory.

IV. Domine fili unigenite: Très vite et joyeux (Very fast and joyous)

Domine fili unigenite	Lord, only-begotten son,
Jesu Christe.	Jesus Christ.

V. Domine Deus, agnus Dei: Très lent; Plus allant (Very slow; Faster)

Domine Deus, agnus Dei,	Lord God, lamb of God,
Filius patris, rex caelestis	son of the father, king of heaven,
Qui tollis peccata mundi	who bearest the sins of the world,
Miserere nobis	have mercy upon us,
Suscipe deprecationem nostram.	receive our prayers.

VI. Qui sedes ad dexteram patris: Maestoso

Qui sedes ad dexteram patris	Thou who sittest at the right hand
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Miserere nobis,	of the father,
Quoniam tu solus sanctus,	have mercy upon us,
tu solus Dominus, Amen.	for thou alone art holy,
Qui sedes tu solus altissimus,	thou alone art Lord, Amen.
Jesu Christe,	Thou who sittest alone on high,
Cum Sancto Spiritu, in gloria	Jesus Christ,
Dei patris.	with the Holy Spirit, in the glory of
Amen.	God the father.
	Amen.

Ludwig van Beethoven

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

LUDWIG VAN BEETHOVEN was born in Bonn (then an independent electorate) probably on December 16, 1770 (he was baptized on the 17th), and died in Vienna on March 26, 1827. He composed the Choral Fantasy at the last possible moment to serve as grand finale for his own benefit concert of December 22, 1808, at the Theater an der Wien in Vienna (see below). He himself was the pianist on that occasion.

IN ADDITION TO THE PIANO SOLOIST, VOCAL SOLOISTS (TWO SOPRANOS, ALTO, TWO TENORS, AND BASS), AND CHORUS, the score of the Choral Fantasy calls for an orchestra of flutes, oboes, clarinets, and bassoons in pairs, two horns, two trumpets, timpani, and strings.

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

But Beethoven decided that it wasn’t enough; he wanted a closing piece. He felt (with considerable justification) that it would not be fair to either the work or the audience to put the Fifth Symphony at the end of such a long program, even though it would make a rousing

conclusion, because people would simply be too tired to pay much attention to it. So he put it at the beginning of the second half (the *Pastoral* Symphony opened the evening) and quickly composed a work designed specifically as a concert-closer, employing all of the forces that had been gathered for the concert (chorus, orchestra, and piano soloist), arranged in a variation form designed for maximum variety of color and for “easy listening.” He went back to a song, “*Gegenliebe*” (WoO 118), that he had composed more than a dozen years previously, ordered a new text written in a hurry by the obscure poet Christian Kuffner, and set to work.

The piece was finished too late for a careful rehearsal—which hardly mattered, since Beethoven and the orchestra, which was a “pick-up” group consisting of a heterogeneous mixture of professionals and reasonably advanced amateurs, had already had such a falling-out during rehearsals that the orchestra would not practice with Beethoven in the room, causing him to listen from an anteroom at the back of the theater and communicate his criticisms to the concertmaster. When the time came for the performance, just about everything went wrong: the concert was running to four hours in length, the hall was unheated and bitterly cold, the soprano had already ruined the aria out of nervousness. To top it all off, the Choral Fantasy fell apart during the performance (apparently through some mistake in counting in the orchestra) and Beethoven stopped the performance to begin it again. The financial outcome of the evening for Beethoven is unknown, but it certainly had a psychological effect on him: he never played the piano in public again.

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

Steven Ledbetter

THE FIRST AMERICAN PERFORMANCE OF BEETHOVEN'S CHORAL FANTASY took place on December 23, 1848, at the Melodeon in Boston, with conductor George J. Webb leading the Handel & Haydn Society, pianist J.F. Hatton, and the Musical Fund Society.

THE FIRST BSO PERFORMANCE OF THE CHORAL FANTASY took place at Tanglewood on August 7, 1959, with Charles Munch conducting pianist Rudolf Serkin and the Festival Chorus, subsequent BSO performances being led between 1965 and 2002 by Erich Leinsdorf (August 1965); Max Rudolf (April 1970, in a concert featuring the debut appearance of the Tanglewood Festival Chorus); William Steinberg (August 1970), and Seiji Ozawa (in October 1981 to conclude the BSO's Centennial Gala, and then again in August 1982, October 1982, July 1984, December 1990; July 1994 to conclude the Ozawa Hall Inaugural Gala with the combined BSO and Tanglewood Music Center Orchestra; July 1997, and in July 2002 as part of his final concert as the BSO's music director). Since then, the BSO has performed it under the direction of Bernard Haitink (the most recent subscription performances, in October 2003 with pianist Dubravka Tomsic and the Tanglewood Festival Chorus, with a repeat performance at New York's Carnegie Hall), David Zinman (July 14, 2012, to conclude the Tanglewood 75th Anniversary Gala), and Charles Dutoit (August 24, 2014, at Tanglewood, with pianist Yefim Bronfman, the Tanglewood Festival Chorus, and soloists Nicole Cabell, Meredith Hanson, Tamara Mumford, Noah Stewart, Alex Richardson, and John Relyea). Other pianists to have performed the Choral Fantasy with the BSO have included, in addition to Rudolf Serkin (who performed it on numerous occasions and also recorded it with Ozawa and the orchestra), Jerome Lowenthal, and, also on numerous occasions, Peter Serkin. The Tanglewood Festival Chorus has been the chorus for every BSO performance of the Choral Fantasy since its debut appearance at Symphony Hall in 1970.

## BEETHOVEN Choral Fantasy, Opus 80

Schmeichelnd hold und lieblich klingen	Radiant chords of music's splendor
unsers Lebens Harmonien.	echoing life's most joyous tune,
Und dem Schönheitssinn entschwingen	Like the growth of springtime flowers,
Blumen sich, die ewig blühen.	lifts our hearts' eternal bloom.
Fried' und Freude gleiten freundlich	Peace and joy in soothing union,
wie der Wellen Wechselspiel;	like the ocean's billowing spray—
Was sich drängte rau und feindlich,	What had earlier seemed unfriendly,
ordnet sich zu Hochgefühl.	now unites in peaceful play.
Wenn der Töne Zauber walten	When the strength of music's magic

und des Wortes Weihe spricht,	joins the word's consuming might,
Muss sich Herrliches gestalten,	What springs forth is all-embracing,
Nacht und Stürme werden Licht.	turning dark and storm to light.
Äuss're Ruhe, inn're Wonne	Outer stillness, inner rapture,
herrschen für den Glücklichen.	for the fortunate prevail.
Doch der Künste Frühlingssonne	Yet the arts, like springtime sunshine,
lässt aus beiden Licht entstehn.	bring forth light throughout the world.
Grosses, das in's Herz gedrungen	When the heart's enraptured goodness
blüht dann neu und schön empor.	blooms forth new and fair again,
Hat ein Geist sich aufgeschwungen,	Then this spirit reaches skyward,
hall't ihm stets ein Geisterchor.	with a heavenly "Amen."

Nehmt denn hin, ihr schönen Seelen,	Take these gifts of art, kind spirits:
froh die Gaben schöner Kunst.	there's no greater gift you'll find;
Wenn sich Lieb und Kraft vermählen,	For when love and strength are wedded,
lohnt dem Menschen Götter-Gunst.	Heaven praises Humankind.

CHRISTIAN KUFFNER                      English version © MARC MANDEL

Eric Nathan

*Concerto for Orchestra (2019)*

ERIC NATHAN was born in New York City on December 8, 1983, and currently lives in Providence, Rhode Island. He wrote the Concerto for Orchestra in 2019 on commission from the Boston Symphony Orchestra, Andris Nelsons, Music Director. The score is dedicated to the composer's parents, Amy and Carl Nathan, "and to S.-D.S. in memoriam"—that is, the composer Sven-David Sandström. These are the world premiere performances.

THE SCORE OF THE CONCERTO FOR ORCHESTRA calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, three bassoons (third doubling contrabassoon), four horns, three trumpets (first doubling B-flat piccolo trumpet), two trombones and bass trombone, tuba, timpani, percussion (four players: I. low, medium, and high suspended cymbals, sizzle cymbal, china cymbal, clash cymbals, small and large triangles, almglocken; II. medium wind gong, vibraphone, bass drum; III. seven nipple gongs, large tam-tam, small and large triangles, bass drum; IV. marimba, chimes, clash cymbals, almglocken, glockenspiel), harp, and strings. The duration of the piece is about eighteen minutes.

Eric Nathan's Concerto for Orchestra is the composer's second orchestral work commissioned by the Boston Symphony Orchestra; the first was *the space of a door*, premiered by the BSO under Andris Nelsons' direction in November 2016. The apparently generic title of the new work points to a number of specific connections important to its origins, involving the BSO's history and legacy; Nathan's own history with the BSO as audience member, student, and, more recently, professional composer; and, further, the composer's personal musical relationships over the years. The Concerto for Orchestra is a celebration of these connections and of the expressive personalities that emerge from the artistic collective that is the symphony orchestra.

Although there are plenty of precedents for the idea of instrumental section-based, symphonic virtuosity—Hector Berlioz and Richard Strauss come to mind—it was probably Paul Hindemith who first coined the title “Concerto for Orchestra” (“Konzert für Orchester” in German) for his Opus 38, completed in 1925. That piece is a neoclassical update of the early 18th-century Baroque *concerto grosso*, setting a group of virtuoso soloists within the orchestral texture. Whatever its origins, Hindemith's idea started a trend: the “concerto for orchestra” designation was soon taken up in the 1920s and '30s by such composers as Vagn Holmboe, Gian Francesco Malipiero, Walter Piston, Alfredo Casella, Goffredo Petrassi (in spades—he ultimately wrote eight pieces by that title), and Zoltán Kodály before the most famous Concerto for Orchestra of all, Béla Bartók's, which was the result in 1944 of a commission from Serge Koussevitzky, music director of the Boston Symphony Orchestra.

Koussevitzky led the first performances of Bartók's piece at Symphony Hall in early December 1944, repeating it—with the revised ending we know today—at the end of the month, and taking it to New York City's Carnegie Hall in January 1945. Now the best-known of the Koussevitzky/BSO commissions (edging Stravinsky's *Symphony of Psalms*), Bartók's Concerto for Orchestra arguably “made” the genre. Later composers taking up the concerto-for-orchestra challenge—among them Elliott Carter, Oliver Knussen, and Jennifer Higdon—needed to reckon with Bartók's precedent. Two of Eric Nathan's venerable predecessors, Roger Sessions and Milton Babbitt, also responded to BSO commissions by writing concertos for orchestra. Babbitt's piece—a characteristically sly deviation in the title rendering it *Concerti for Orchestra*—was premiered in January 2005 under James Levine's direction. The Sessions work, composed for the BSO's centennial and premiered in 1981 under Seiji Ozawa, won the Pulitzer Prize. In his own comments on his piece, Sessions wrote, “This piece represents, first of all, an expression of gratitude for all that the Boston Symphony Orchestra has meant to me since I first heard it almost exactly seventy years ago.” Take away the “seventy” and replace it with “twenty-five” or so, and you have something akin to Eric Nathan's BSO associations.

Those associations extend back to the composer's childhood, when his family made the easily manageable trip to Tanglewood from Larchmont, New York, just north of New York City. (A further strong early impression was seeing Wynton Marsalis and his band play at Lincoln

Center.) As a kid Nathan studied both piano and trumpet and became a good enough trumpet player to attend the Boston University Tanglewood Institute. He participated in BUTI performances and witnessed concerts by the Tanglewood Music Center Fellows and the BSO. It was in part this experience that cemented his decision to make his career as a musician, and over the course of a few years he began to prefer spending his time composing rather than practicing. As with most composers, though, his experience as a performer indelibly affected his approach to composition. He'd written his first piece, for trumpet, because he wanted such a piece for himself to play. To this day Nathan's music exhibits a concern for idiomatic instrumental character that is clearly rooted in his own experience as a player—which partly explains why many of his pieces, especially the solo works, are very difficult, reveling in the joyful challenge of virtuosity.

After BUTI Nathan went on to study at Yale, Indiana, and Cornell universities; it was at Indiana that he studied with Sven-David Sandström. At Cornell he worked with the Pulitzer Prize-winning American composer Steven Stucky, one of his most important mentors and the dedicatee in memoriam of Nathan's *the space of a door*. Stucky (1949-2016), one of the most respected orchestral composers in the country and an immeasurably influential teacher at Cornell, the Aspen Festival, and elsewhere, himself wrote two pieces he named Concerto for Orchestra, lending yet more weight to Nathan's choice for his new BSO work. Nathan is establishing his own legacy as a teacher. He had a one-year position at Williams College in Williamstown, Massachusetts; has been in residence at Vermont's Yellow Barn Young Artists Program and the New York Philharmonic's Composer's Bridge Program; and since fall 2015 has been an assistant professor at Brown University.

Nathan's training also included the Aspen Festival and the Britten-Pears Young Artist Programme at the Aldeburgh Festival; in 2010 he was a Composition Fellow of the Tanglewood Music Center. The TMC commissioned his brass piece *Timbered Bells*, which was premiered at Tanglewood in 2011; in 2014 his solo trumpet piece *Toying* was performed as part of that summer's Festival of Contemporary Music. In 2013-14 he lived in Italy as a recipient of the prestigious Rome Prize of the American Academy. When, in April 2014, the BSO offered him a commission for the Boston Symphony Chamber Players, he used his Rome experience as the basis for *Why Old Places Matter*, which was premiered by the Chamber Players in January 2015 at Jordan Hall in Boston and repeated that summer at Tanglewood. As mentioned above, his *the space of a door* was commissioned by the BSO and first performed in 2016; a recording taken from those concerts will be released on a Naxos CD in November, along with BSO-commissioned works by George Tsontakis, Sean Shepherd, and Timo Andres.

In addition to the Rome Prize, Eric Nathan was awarded a Guggenheim Fellowship as well as commissions from, among others, the Yale Symphony Orchestra for its 50th anniversary season, the Aspen Music Festival, and the New York Philharmonic for its biennial. In 2015 a

CD of his music, “Multitude, Solitude,” was released by Albany Records. In 2018 Boston Musica Viva premiered his *Missing Words IV*, written for the group’s 50th anniversary. This fall Nathan is composer-in-residence with the New England Philharmonic, which will perform his recent Double Concerto for violin, clarinet, and orchestra in spring 2020, and for which he will write a new orchestral work for the 2020-21 season. Other upcoming projects include pieces for Indiana University’s New Music Ensemble and for the Stony Brook Contemporary Chamber Players.

Living in Providence, Eric Nathan has been able to attend BSO concerts frequently in the past few years, and in writing his Concerto for Orchestra was inspired by the experience of an orchestral concert. The simultaneous, contrasting “clamorous” and quiet music at the start of the piece metaphorically suggest the dichotomy between the tumult of the outside world and the sense of community and focus within the concert hall. Nathan also thought about the presence of his piece on the BSO’s season-opening concerts, in which the orchestra and its Symphony Hall constituency reconvene after a season apart.

From its initial confrontation and tension, the music gradually becomes more focused. This process comes into even sharper relief later in the piece, the orchestra arriving together at an “imperfect” unison, a gesture Nathan has found himself returning to in several pieces, like a painter exploring a particular bit of iconography. The idea of an ongoing conversation with himself relates, too, to the interplay of ideas, variably explicit and variably intentional, from other composers’ work, such as a nod to Bartók’s Concerto for Orchestra. It’s a practice Nathan borrowed from Steven Stucky, and one used to great effect in *the space of a door*; here, such references are oblique to the point of obscurity, but their hidden presence is enriching.

The raucousness of the opening music includes asking the brass for sounds “like a car horn” as well as tuning some notes microtonally flat, a sonority that will return much later in the piece. The trombones initiate faster music, which is interrupted by a gap of two bars—pianissimo high first violins and low cellos and double basses evoking silence. These two extremes emphasize the two simultaneous characters the composer mentions in his own comments on the piece (see page 54). Bassoons are added to the frenetic trombones before the gesture is ceded to clarinets. This fades out, to be replaced with a simple figure of a short note leaping upwards to a long, sustained note, first stated by a single oboe, then spreading throughout the woodwinds, staggered at first, growing more active, and culminating in a unison statement.

The focus then shifts to strings. The first violins play a melody marked “Sacred; intimately; grieving,” over sparse accompaniment; light chords in almglocken, vibraphone, and harp add an ethereal aura. Nathan sees this first violin passage additionally as a “solo for conductor”—the assignment of the melody to the first violins as a group demands the conductor’s intervention to shape and mediate the melody as a solo violinist might. Intensity increases and results in a passage of unsynchronized, “teeming” activity in the woodwinds. (The aleatoric texture here

and elsewhere is one standardized by the Polish composer Witold Lutosławski. Nathan cites a thrilling 2018 performance of Lutosławski's Third Symphony by the Tanglewood Music Center Orchestra and Thomas Adès as having directly influenced his Concerto for Orchestra.) Brass in a kind of broken chorale dominate the end of this first part.

At the center of the piece is a deliberately contrasting, aggressive episode featuring perpetual-motion strings with sharp punctuation from the other sections. The strings' sixteenth-notes are taken up by winds, and the timbres alternate, eventually transforming into an insistent foundation of repeated chords in triplets. These persist as the music dovetails into a sustained, shimmering moment that dissolves as the aggressive music returns. Coming as something of a shock, a grand pause—complete orchestral silence—signals a recapitulation of sorts of the opening, but with some of the other musical ideas recurring in combination and the latent sense of sorrow reemerging in the final minutes. With only brief reminders of instrumental section highlights, these last glowing pages recast the full orchestra into a blended, multihued whole.

Robert Kirzinger

*Composer/annotator* ROBERT KIRZINGER *is the BSO's Associate Director of Program Publications.*



## ARTISTS

### ANDRIS NELSONS

The 2019-20 season, Andris Nelsons' sixth as the Boston Symphony Orchestra's Ray and Maria Stata Music Director, marks his fifth anniversary in that position. Named *Musical America's* 2018 Artist of the Year, Mr. Nelsons leads fifteen of the BSO's twenty-six weeks of concerts this season, ranging from repertoire favorites by Beethoven, Dvořák, Gershwin, Grieg, Mozart, Mahler, Rachmaninoff, Ravel, and Tchaikovsky to world and American premieres of BSO-commissioned works from Eric Nathan, Betsy Jolas, Arturs Maskats, and HK Gruber. The season also brings the continuation of his complete Shostakovich symphony cycle with the orchestra, and collaborations with an impressive array of guest artists, including a concert performance of *Tristan und Isolde*, Act III—one of three BSO programs he will also conduct at Carnegie Hall—with Jonas Kaufmann and Emily Magee in the title roles. In addition, February 2020 brings a major tour to Asia in which Maestro Nelsons and the BSO give their first concerts together in Seoul, Taipei, Hong Kong, and Shanghai.

In February 2018, Andris Nelsons became Gewandhauskapellmeister of the Gewandhausorchester (GHO) Leipzig, in which capacity he also brings the BSO and GHO together for a unique multi-dimensional alliance including a BSO/GHO Musician Exchange program and an exchange component within each orchestra's acclaimed academy for advanced music studies. A major highlight of the BSO/GHO Alliance is a focus on complementary programming, through which the BSO celebrates "Leipzig Week in Boston" and the GHO celebrates "Boston Week in Leipzig," thereby highlighting each other's musical traditions through uniquely programmed concerts, chamber music performances, archival exhibits, and lecture series. For this season's "Leipzig Week in Boston," under Maestro Nelsons' leadership in November, the entire Gewandhausorchester Leipzig comes to Symphony Hall for joint concerts with the BSO as well as two concerts of its own.

In summer 2015, following his first season as music director, Andris Nelsons' contract with the BSO was extended through the 2021-22 season. In November 2017, he and the orchestra toured Japan together for the first time. They have so far made three European tours together: immediately following the 2018 Tanglewood season, when they played concerts in London, Hamburg, Berlin, Leipzig, Vienna, Lucerne, Paris, and Amsterdam; in May 2016, a tour that took them to eight cities in Germany, Austria, and Luxembourg; and, after the 2015 Tanglewood season, a tour that took them to major European capitals and the Lucerne, Salzburg, and Grafenegg festivals.

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*). This November, a new release on Naxos features Andris Nelsons and the orchestra in the world premieres of BSO-commissioned works by Timo Andres, Eric Nathan, Sean Shepherd, and George Tsontakis. 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.

During the 2019-20 season, Andris Nelsons continues his ongoing collaborations with the Vienna Philharmonic. Throughout his career, he has also established regular collaborations with the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, and Royal Concertgebouw Orchestra of Amsterdam, 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.

#### *Lucas and Arthur Jussen*

Lucas and Arthur Jussen, the Dutch pianists and brothers who make their BSO debuts this week, have been part of the international concert world for years, despite their young age, earning the praise of audiences and press alike. They have been invited to perform with all the major Dutch orchestras, as well as the Mariinsky Orchestra, the Dallas, Sydney, and Shanghai symphony orchestras, Camerata Salzburg, and the Academy of St Martin in the Fields. They collaborate with conductors such as Stéphane Denève, Valery Gergiev, Sir Neville Marriner, Jukka-Pekka Saraste, and Jaap van Zweden. Their 2018-19 season began with their Philadelphia Orchestra debut under the baton of Yannick Nézet-Séguin, followed by an appearance at the traditional Prinsengracht Concert on the canals of Amsterdam. Further highlights last season included performances with the City of Birmingham, Danish National, and Vancouver symphony orchestras, Bruckner Orchester Linz, Orchestre National de Lille, Orchestre Philharmonique du Luxembourg, the Netherlands Philharmonic Orchestra, SWR Symphonieorchester, and Münchener Kammerorchester. They continued to champion Dobrinka Tabakova's Double Piano Concerto, a work they premiered in Amsterdam in 2017 and of which, last season, they gave regional premieres in France with the Orchestre de Picardie and in the UK with the BBC Concert Orchestra. In recital the duo performed in Munich's

Prinzregententheater, Moscow's Zaryadye Hall, the Palau de la Música in Barcelona, and the Konzerthaus in Vienna and Dortmund. As "Junge Wilde" of the Konzerthaus Dortmund, the Jussen brothers will perform a variety of programs at that venue in the next two seasons. This past June they embarked on an Asian tour, appearing in Shanghai, Beijing, Guangzhou, Kaohsiung, and Macao. Lucas and Arthur received their first piano lessons in their native town of Hilversum and were invited as children to perform for the Dutch queen Beatrix; first-place awards in competitions followed shortly. In 2005, the brothers studied in Portugal and Brazil for nearly a year at the invitation of Portuguese master pianist Maria João Pires. In the following years they took lessons from Pires and two renowned Dutch teachers. Lucas completed his studies with Menahem Pressler in the U.S. and Dmitri Bashkirov in Madrid. Arthur graduated from the Amsterdam Conservatory, where he studied with Jan Wijn. Recording exclusively for Deutsche Grammophon since 2010, their debut CD, featuring works by Beethoven, received platinum status and was awarded the Edison Klassiek audience award. Their most recent recording, featuring works by Poulenc and Saint-Saëns with the Royal Concertgebouw Orchestra and Stéphane Denève, was released in March 2017. Their recording of Poulenc's Double Concerto was chosen by the French radio program "La tribune des critiques de disques" as the piece's best-ever recording.

### *Nicole Cabell*

One of today's most sought-after lyric sopranos, Nicole Cabell is a Decca recording artist and a winner of the BBC Singer of the World Competition in Cardiff. Her debut solo album, "Soprano," was named "Editor's Choice" by *Gramophone* and has received critical acclaim and several prestigious awards, including the 2007 Georg Solti Orphée d'Or from the French Académie du Disque Lyrique. Ms. Cabell opened her 2018-19 season with her first stage performances of Bess in *Porgy and Bess* with English National Opera; she also made her Pittsburgh Opera debut as Mimì in *La bohème* before returning to Minnesota Opera for Violetta in *La traviata* and to Cincinnati Opera for Juliette in *Roméo et Juliette*. In concert, she performed a set of songs on texts by Langston Hughes at the Metropolitan Museum, sang Mozart's Requiem with the Cincinnati Symphony and David Robertson, and joined Master Voices and Ted Sperling at New York's Alice Tully Hall. Future engagements include returns to Atlanta, Japan, Montreal, and Detroit. In recent seasons, Ms. Cabell's opera engagements have included the Countess in *Le nozze di Figaro* with the Grand Théâtre de Genève, Flavia in *Eliogabalo* with Dutch National Opera, Micaela in *Carmen* with Atlanta Opera, her debut at the Grand Théâtre de Genève in the title role of Handel's *Alcina*, and her role debut as Rosalinde in *Die Fledermaus* with Cincinnati Opera. On the concert stage, she has sung with the Yomiuri Nippon Symphony Orchestra, Orchestre National de Lille, San Diego Symphony, and London Symphony Orchestra, among many others. She is likewise experienced as a recitalist, having

sung at such venues as the Frankfurt Opera, Carnegie Hall, and the Harris Theater for Music and Dance in Chicago. Ms. Cabell's awards include first place in both the Palm Beach Opera Vocal Competition and the Women's Board of Chicago Vocal Competition. She was a semifinalist in the 2005 Metropolitan Opera National Council Auditions and earned first place in the American Opera Society competition in Chicago. In 2002 she was the winner of the Union League's Rose M. Grundman Scholarship and the Farwell Award with the Woman's Board of Chicago. She holds a bachelor's degree in vocal performance from the Eastman School of Music. Nicole Cabell made her BSO and Tanglewood debuts in August 2010 in Beethoven's Ninth Symphony, subsequently returning to Tanglewood in 2011 as Clara in a concert performance of *Porgy and Bess*, in 2014 for Beethoven's Choral Fantasy and Symphony No. 9, and again for Beethoven's Ninth this past August. She made her BSO subscription series debut with music of Villa-Lobos in the opening program of the 2014-15 season and her Boston Pops Orchestra debut in a May 2016 concert celebrating Gershwin.

#### *Alexandra Smither*

Soprano Alexandra Smither is making a name for herself in the worlds of both old and new music. She earns critical praise for her vocal technique and in 2017 was named one of the Canadian Broadcasting Corporation's "30 Young Hot Classical Musicians Under 30." Ms. Smither was the grand prizewinner at the 2017 Eckhardt-Gramatée Competition, earning both first prize and the prize for best performance of the commissioned work, Nicole Lizee's *Malfunctionlieder*. She made her debut with Houston Grand Opera as Younger Alyce in their production of Tom Cipullo's *Glory Denied* and returned there as Diana in *Cruzar la cara de la Luna*. In 2018 she made her New York debut singing Berio's *Sequenza III* at the Baryshnikov Arts Center. As a Vocal Fellow in 2017 and 2018 at the Tanglewood Music Center, she made her Seiji Ozawa Hall debut alongside Emanuel Ax and Bill Hudgins in Schubert's *Der Hirt auf dem Felsen*, also participating in a performance of Berg's Seven Early Songs with the Tanglewood Music Center Orchestra; a recital of French song coached by Roger Vignoles; Bach cantatas conducted by John Harbison; the premiere of Theo Chandler's *Two Taylor Songs*; the premiere of a new work by Oliver Leith with Thomas Adès conducting, and a memorial performance of Knussen's *Where the Wild Things Are*, in which she sang Max under the baton of Stefan Asbury. She has also held fellowships at the Banff Centre for Arts and Creativity, Songfest, Fall Island Vocal Arts, The Song Continues at Carnegie Hall, and the Music Academy of the West. Ms. Smither has appeared in concerts ranging from Barbara Strozzi songs with the period ensemble Ars Lyrica to the premiere of a work on climate change written for her at the Metropolis New Music Festival in Melbourne. Passionate about new works, she is a founding member of the Pushback Collective, a duo that explores, commissions, and promotes music that looks beyond the concert hall. Her 2019-20 season brings performances with Against the Grain Theatre, the California Symphony, National Sawdust, and many other ensembles, as

well as her Boston Symphony Orchestra debut this week alongside other alumni Fellows of the Tanglewood Music Center. For more information, please visit [alexandrasmith.com](http://alexandrasmith.com).

### *Paulina Swierczek*

Making her Boston Symphony Orchestra debut this week, soprano Paulina Swierczek is gaining acclaim as a vibrant storyteller, combining technical facility with a passion for communication. Concert highlights include Brahms's *Ein deutsches Requiem*, Mendelssohn's *Lobgesang*, Poulenc's *Gloria*, and Haydn's *Lord Nelson* Mass. Favorite roles include Thérèse (*Les Mamelles du Tiresias*), Fiordiligi (*Così fan tutte*), the New Prioress (*Dialogues des Carmélites*), Donna Anna (*Don Giovanni*), and the Countess Almaviva (*Le nozze di Figaro*). Ms. Swierczek was a Tanglewood Music Center Vocal Fellow in 2017 and 2018, appearing with the TMC Orchestra to sing in Berg's Seven Early Songs in her first year and Lutosławski's *Chantefleurs et chantefables* in her second, and being featured in the Festival of Contemporary Music performing works of Chen Yi and Anthony Cheung. She also performed songs of Ella Fitzgerald alongside Dawn Upshaw and Stephanie Blythe, and Bach cantatas under John Harbison. Her 2018-19 season included debuts with the Broad Street Orchestra (Mozart's Requiem) and The Orchestra Now (Beethoven's *Egmont*), as well as a fellowship at Stephanie Blythe's Fall Island Vocal Arts Seminar. She recently debuted with the Albany Symphony as Madame Herz in *Der Schauspieldirektor* and was invited back to present arias of Mozart and Wagner in March and to appear on their American Music Festival program titled "Sing Out, NY!" in June. She joined Pittsburgh Festival Opera for its summer 2019 season as a featured artist in the Mastersinger program under Jane Eaglen and as the understudy for Brünnhilde in Wagner's *Die Walküre*. Other appearances this past summer included Giulietta (*I Capuleti e i Montecchi*) in Berkshire Opera Festival's "Savor the Sound" bel canto gala, and songs of Chopin and Viardot as well as excerpts from Bellini's *I puritani* (Elvira) with renowned pianist Anton Nel as part of the Fifth Canadian Chopin Piano Festival and Competition in Toronto. Upcoming engagements include Strauss's Four Songs (Opus 27) with The Orchestra Now under Leon Botstein and her role debut as Queen of the Night with the Little Orchestra Society.

### *Katherine Maysek*

Making her Boston Symphony Orchestra debut this week, mezzo-soprano Katherine Maysek is equally at home on the stage and in the concert hall; she loves the challenge of portraying vastly different characters, whether in song, oratorio, or opera. This past summer at the Glimmerglass Festival, Ms. Maysek sang the role of Cherubino in John Corigliano's *The Ghosts of Versailles*,

which she will reprise at the Château de Versailles Spectacles in her European debut this December. In 2018 she debuted at Glimmerglass as Dinah in Bernstein's *Trouble in Tahiti* and Lapák the dog in Janáček's *The Cunning Little Vixen*. Ms. Maysek made her Carnegie Hall debut with the American Symphony Orchestra in a rare production of Max von Schillings' *Mona Lisa*. Other operatic roles include Brother in Stefan Weisman's *The Scarlet Ibis*, Kate Pinkerton in *Madama Butterfly*, Lisbé in Grétry's *Zémire et Azor*, Meg Page in *Falstaff*, Mrs. Grose in *The Turn of the Screw*, Nerone in *L'incoronazione di Poppea*, and Cherubino in *Le nozze di Figaro*. Ms. Maysek has collaborated with the Concord Chorale, Burlington Choral Society, The Orchestra Now, and the Blanche Moyse Chorale, among others. Her concert repertoire includes Stravinsky's *Pulcinella* with Gerard Schwarz, Vivaldi's *Gloria* with James Bagwell, and numerous works of Bach, including the *Christmas Oratorio*, *St. John Passion*, and Mass in B Minor. She has also appeared with Des Moines Metro Opera, the Boston Opera Collaborative, Mass Opera, Opera Saratoga, and Berkshire Opera Festival, as well as with colleagues at the Tanglewood Music Center, where she was a Vocal Fellow in 2013. Ms. Maysek received her bachelor's degree from McGill University and her master's degree from Bard College Conservatory's Graduate Vocal Arts Program. For more information, please visit [www.katherinemaysek.com](http://www.katherinemaysek.com).

#### *Chance Jonas-O'Toole*

Originally from Dallas, Texas, tenor Chance Jonas-O'Toole is pursuing a master of music degree at the Juilliard School, where he also completed his undergraduate studies. In the past season, Mr. Jonas-O'Toole sang the role of the Sailor in Juilliard Opera's touring production of Purcell's *Dido and Aeneas*; his performance in the role earned him high praise in *OperaWire*. Also at Juilliard, he has sung the Prologue in Britten's *Turn of the Screw*, Mercure in Rameau's *Hippolyte et Aricie*, and Nebuchadnezzar in Britten's *The Burning Fiery Furnace*. As a Tanglewood Music Center Vocal Fellow in 2017 and 2018, he performed in programs of Bach cantatas under John Harbison, the world premiere of Michael Gandolfi's TMC-commissioned *In America*, and multiple other concerts in Seiji Ozawa Hall. A student of William Burden, he makes his Boston Symphony Orchestra debut this week.

#### *Eric Finbarr Carey*

Tenor Eric Finbarr Carey will make several notable debuts in the 2019-20 season on the concert and operatic stages. This fall he appears as tenor soloist with Emmanuel Music in Bach's B Minor Mass, with Odyssey Opera as Guildford Dudley in the world premiere of Arnold Rosner's *The Chronicle of Nine*, and with the Battenkill Chorale in Mozart's *Coronation Mass*. In the spring he will join members of the BSO in a Community Chamber Concert in a performance of Doug Balliett's *Beast Fights*. Other appearances this season include a return to

Concerts in the Village for Haydn's *Creation*, recitals with pianist Javier Arrebola, three mainstage productions with the Opera Institute, and John Stainer's *Crucifixion* at Brick Church in New York City. This past summer, Mr. Carey joined the Britten-Pears Festival Young Artist Program before returning for a second year as a Vocal Fellow of the Tanglewood Music Center, where he was featured in the American premiere of Richard Ayres's *The Cricket Recovers* conducted by Thomas Adés and a concert of Bach cantatas with John Harbison. Other recent appearances include *Les Illuminations* with The Orchestra Now, as well as Alfredo (*La traviata*), Thibodeau (*Dolores Claiborne*), and the Schoolmaster (*Cunning Little Vixen*) with the Opera Institute at Boston University, where he is currently in residence. Awards include second place in this year's Gerda Lissner Foundation Lieder/Song Competition, the Grand Finals at the Joy in Singing Competition, and first place at both the Sparks & Wiry Cries songSLAM Competition and the Bard College Conservatory of Music Concerto Competition. He holds degrees from Bard College, Peabody Conservatory, and the Johns Hopkins University. Making his BSO debut this week, he was a Vocal Fellow at the Tanglewood Music Center in 2018 and 2019.

### *William Socolof*

A native of White Plains, New York, bass-baritone William Socolof began his vocal and musical training at the Interlochen Arts Academy in Michigan. In 2019 he was honored to be selected as a participant in the Marlboro Music Festival, where he performed in various recitals and chamber music concerts. As a Vocal Fellow at the Tanglewood Music Festival in 2017 and 2018, he appeared in the "Sondheim on Sondheim" concert with the Boston Pops Orchestra conducted by Keith Lockhart as well as in the premiere of a new work by Nico Muhly in Emanuel Ax's "Schubert's Summer Journey" project, Leonard Bernstein's *A Quiet Place*, and the world premiere of Michael Gandolfi's *In America*. He made his operatic debut at the Juilliard School as Melibeo in the school's 2016 production of Haydn's *La fedeltà premiata*, appeared as the Abbot in Juilliard's 2017 production of Britten's *The Burning Fiery Furnace*, and continues to be an active participant in Juilliard recitals, as well as chamber and new music concerts including, this December, a performance with the Juilliard Chamber Orchestra in Alice Tully Hall. Other operatic performances include the Speaker (*Die Zauberflöte*) at the Chautauqua Institution and Guglielmo (*Così fan tutte*) at Oberlin in Italy. Making his Boston Symphony debut this week, Mr. Socolof holds a bachelor of music degree from Juilliard, where he is currently pursuing his master's degree.

### *Tanglewood Festival Chorus*

*James Burton, BSO Choral Director and*

*Conductor of the Tanglewood Festival Chorus*

*John Oliver (1939-2018), Founder*

The Tanglewood Festival Chorus joins the BSO this season for performances of Beethoven's Choral Fantasy and Poulenc's *Gloria* led by Music Director Andris Nelsons (September 19-21, the opening program of the 2019-20 subscription season); Galina Grigorjeva's *On Leaving* and Shostakovich's Symphony No. 2, also under Maestro Nelsons (November 21-26); Duruflé's Requiem under Giancarlo Guerrero (February 27-March 3), and Stravinsky's *Perséphone* with BSO Artistic Partner Thomas Adès conducting (March 26-28). In addition, to mark the TFC's fiftieth anniversary in April 2020, James Burton leads the ensemble in a post-concert Casual Friday performance of Rachmaninoff's *All-Night Vigil* (April 17). 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. Mr. Burton occupies the Alan J. and Suzanne W. Dworsky Chair on the Boston Symphony Orchestra roster.

Though first established for performances at the BSO's summer home, the Tanglewood Festival Chorus was soon playing a major role in the BSO's subscription season as well as BSO concerts at Carnegie Hall; the ensemble now performs year-round with the Boston Symphony and Boston Pops. It has performed with the BSO on tour in Hong Kong and Japan, and on two European tours, also giving *a cappella* concerts of its own on those two occasions. The TFC made its debut in April 1970 at Symphony Hall, in a BSO performance of Beethoven's Ninth Symphony with Leonard Bernstein conducting. Its first recording with the orchestra, Berlioz's *La Damnation de Faust* with Seiji Ozawa, received a Grammy nomination for Best Choral Performance of 1975. The TFC has since made dozens of recordings with the BSO and Boston Pops, with Seiji Ozawa, Bernard Haitink, James Levine, Leonard Bernstein, Sir Colin Davis, Keith Lockhart, and John Williams. In August 2011, with John Oliver conducting and soloist Stephanie Blythe, the TFC gave the world premiere of Alan Smith's *An Unknown Sphere* for mezzo-soprano and chorus, commissioned by the BSO for the ensemble's 40th anniversary. Its most recent recordings on BSO Classics, all drawn from live performances, include a disc of *a cappella* music marking the TFC's 40th anniversary; Ravel's complete *Daphnis et Chloé* (a 2009 Grammy-winner for Best 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 Einfeldt's *Lux aeterna*. In August 2019 he led the Boston Symphony Children's Choir and Boston Symphony Orchestra in the world premiere of his *The Lost Words*, a BSO co-commission, as part of the summer's gala Tanglewood on Parade concert. In April 2020 he will conduct the Tanglewood Festival Concert in a post-concert Casual Friday performance of Rachmaninoff's *All-Night Vigil* to celebrate the TFC's fiftieth anniversary. Mr. Burton made his debut with the Boston Pops in December 2017, returned to the Pops podium last December—as he will again for Holiday Pops concerts in December 2019—and led the Pops this past June at Tanglewood in a program celebrating Queen with Marc Martel.

Born in London, James 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 Orchestra, the Orchestra of Scottish Opera, the Royal Northern Sinfonia, BBC Concert Orchestra, and Manchester Camerata. 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 Opera 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. From 2002 to 2017 he was music director of the Schola Cantorum of Oxford. Well known for his inspirational work with young musicians, he was director of the National Youth Choir of Japan in 2017 and founded the Boston Symphony Children's Choir in 2018. Mr. Burton has given conducting master classes at the Royal Academy of Music in London and at the Tanglewood Music Center, and founded a scholarship for young conductors at Oxford. His growing composition portfolio includes works for commissioners including the National Portrait Gallery in London, the 2010 World Equestrian Games, the Choir of St. John's

College, Cambridge, and the Exon Festival, where he was composer-in-residence in 2015. His works are published by Edition Peters. As BSO Choral Director and Conductor of the Tanglewood Festival Chorus, James Burton occupies the Alan J. and Suzanne W. Dworsky Chair, endowed in perpetuity.

*Tanglewood Festival Chorus*

*James Burton, BSO Choral Director and*

*Conductor of the Tanglewood Festival Chorus*

*John Oliver (1939-2018), Founder*

(Beethoven Choral Fantasy and Poulenc *Gloria*, September 19, 20, and 21, 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

Elizabeth Banaszak • Debra Benschneider • Michele Bergonzi# • Sarah Bowe • Catherine C. Cave# • Anna S. Choi • Emilia DiCola • Mary A.V. Feldman\* • Jillian Griffin • Hannah Grube • Cynde Hartman • Rose Hegele • Shinhee Kim • Connie Brooks • Lisa Nielsen • Kathleen O'Boyle • Laurie Stewart Otten • Kimberly Pearson • Sydney Penny • Livia M. Racz# • Stephanie M. Riley • Pamela Schweppe# • Dana Sheridan • Jessica Taylor • Sarah Telford# • Nora Anne Watson • Alison L. Weaver • Elizabeth Woodard • Susan Glazer Yospin

MEZZO-SOPRANOS

Martha Reardon Bewick • Betsy Bobo • Lauren A. Boice • Janet L. Buecker • Abbe Dalton Clark • Olivia de Geofroy • Debra Swartz Foote • Amy Spound Friedman • Mara Goldberg • Olivia Marie Goliger • Susan Harris • Betty Jenkins • Susan L. Kendall • Yoo-Kyung Kim • Sarah Labrie • Gale Tolman Livingston\* • Louise Morrish • Roslyn Pedlar# • Anne K. Smith • Ada Park Snider§ • Lelia Tenreyro-Viana • Martha F. Vedrine • Karen Thomas Wilcox • Janet Wolfe

## TENORS

Brad W. Amidon<sup>#</sup> • Stephen Chrzan • Andrew Crain<sup>#</sup> • John Cunningham • Tom Dinger •  
Carey D. Erdman • Keith Erskine • Len Giambrone • David J. Heid • Timothy O. Jarrett •  
Kwan H. Lee • Lance Levine • Daniel Mahoney • Dwight E. Porter§ • Guy F. Pugh • Peter Pulsifer • Miguel A. Rodriguez • David Roth • Arend Sluis • Martin S. Thomson •  
Joseph Y. Wang • Hyun Yong Woo • Benjamin Woodard • Eytan Wurman

## BASSES

Scott Barton • Eric Chan • James W. Courtemanche • Jay S. Gregory<sup>#</sup> • David M. Kilroy •  
Paul A. Knaplund • Bruce Kozuma<sup>#</sup> • Carl Kraenzel • Frank S. Li • Martin F. Mahoney II •  
Greg Mancusi-Ungaro • Steven Rogers • Kenneth D. Silber • Scott Street • Samuel Truesdell • Yen Kuei (Peter) Tu • Jonathan VanderWoude • Alex Weir • Andrew S. Wilkins

Julia Scott Carey, Rehearsal Pianist

James Kennerley, Rehearsal Pianist

Brian Moll, German Diction Coach

Jennifer Dilzell, Senior Manager of Choruses

Kimberly Ho, Assistant Manager of Choruses