

Andris Nelsons, Ray and Maria Stata Music Director
Boston Symphony Orchestra
141st season, 2021–2022

Order of contents: 1. Program, 2. The Program in Brief, 3. Notes on the Program, 4. To Read and Hear More, 5. Texts and Translation, 6. Artist Bios, 7. Credits and Further Information

Thursday, March 31, 8pm, The Catherine and Paul Buittenwieser Concert

Friday, April 1, 1:30pm

Saturday, April 2, 8pm

Sir Antonio Pappano conducting

Britten *War Requiem*, Opus 66,
for soprano, tenor, and baritone solos, mixed chorus, boys' choir, full orchestra, and chamber orchestra
Words from the "Missa pro defunctis" and poems of Wilfred Owen
(Marking the 60th anniversary of the work's premiere)

Requiem aeternam

Dies irae

Offertorium

Sanctus

Agnus Dei

Libera me

Amanda Majeski, soprano; **Ian Bostridge**, tenor; **Matthias Goerne**, baritone; **Tanglewood Festival Chorus**,
James Burton, Conductor; **Britten Children's Choir**

In the spirit of peace and justice in our world, the Boston Symphony Orchestra dedicates this week's performances of Benjamin Britten's *War Requiem* to the people of Ukraine and all those resisting the invasion of their sovereign country. A performance of the Ukrainian National Anthem by the BSO and Tanglewood Festival Chorus, led by Sir Antonio Pappano, will open Thursday's concert.

Please note that there is no intermission in this concert.

The evening concerts will end about 9:40 and the afternoon concert about 3:00.

Friday afternoon's performance by the vocal soloists is supported by a generous gift from the Ethan Ayer Vocal Soloist Fund.

This week's presentations are sponsored in part by the National Endowment for the Arts.

This week's performances by the Tanglewood Festival Chorus are supported by the Alan and Suzanne W. Dworsky Fund for Voice and Chorus.

Friday-afternoon concert series sponsored by the Brooke family

Bank of America is proud to sponsor the BSO's 2021-22 season.

Credits and further information are at the end of this program.

The Program in Brief...

Commissioned to provide a new work for the 1962 festival celebrating the rebuilt Coventry Cathedral that had been destroyed by German bombs in 1940, Britten produced his *War Requiem*, a work that firmly holds its place among the greatest settings of a liturgical text. With part of the original cathedral's ruins incorporated into the plan of the new building, the new structure linked past and present with a sense of readiness for the future. Britten's conception for the *War Requiem* similarly linked past and modern eras by interweaving words of the World War I poet Wilfred Owen (who was killed in France just one week before the Armistice) with the centuries-old Latin text of the Mass for the Dead. Owen's poetry, which captured the horrors of his own war experience without the overlay of idealism found in many other poets of his time, also reflected Britten's pacifist stance.

The liturgical Latin text is sung primarily by the main chorus and soprano soloist accompanied by the large orchestra, with some parts taken by an organ-accompanied children's choir. Owen's poetry is sung by tenor and

baritone soloists accompanied by a chamber orchestra. Only at the very end do all of the performing forces come together.

Speaking of the *War Requiem*, Britten's life partner, the tenor Peter Pears, once observed that "its directness, simplicity, and expressiveness combine to pierce one very deep."

Marc Mandel

NOTES ON THE PROGRAM

Benjamin Britten

***War Requiem*, Opus 66**

Edward Benjamin Britten was born at Lowestoft, Suffolk, England, on Saint Cecilia's Day, November 22, 1913, and died at Aldeburgh, Suffolk, on December 4, 1976. On June 12, 1976, he was created Baron Britten of Aldeburgh in the Queen's Birthday Honours, the first musician to be elevated to the peerage. *War Requiem*, commissioned for the festival to celebrate the consecration of Saint Michael's Cathedral, Coventry—which had been heavily damaged by German bombs during World War II—was composed in 1961 (it was completed on December 20 that year). The first performance took place May 30, 1962, in the cathedral. The soloists were Heather Harper, Peter Pears, and Dietrich Fischer-Dieskau, with the Coventry Festival Chorus, City of Birmingham Symphony Orchestra, Melos Ensemble, and the boys of Holy Trinity, Leamington, and Holy Trinity, Stratford. The chorus and full orchestra were conducted by Meredith Davies and the chamber orchestra by the composer. The first American performance was given by the Boston Symphony Orchestra on July 27, 1963, at Tanglewood; Erich Leinsdorf conducted, with soloists Phyllis Curtin, Nicholas DiVirgilio, and Tom Krause, the Chorus Pro Musica, Alfred Nash Patterson, director, and the Columbus Boychoir, Donald Bryant, director.

The score of the *War Requiem* calls for soprano, tenor, and baritone soloists; a mixed chorus; a boys' chorus (accompanied always by an organ); a full orchestra; and a chamber orchestra. The full orchestra includes 3 flutes (3rd doubling piccolo), 2 oboes and English horn, 3 clarinets (3rd doubling E-flat clarinet and bass clarinet), 2 bassoons and contrabassoon, 6 horns, 4 trumpets, 3 trombones, tuba, piano, organ, timpani, 2 side drums, tenor drum, bass drum, tambourine, triangle, cymbals, castanets, whip, Chinese blocks, gong, bells, vibraphone, glockenspiel, antique cymbals, and strings (first and second violins, violas, cellos, and double basses). The chamber orchestra accompanying the tenor and baritone soloists consists of flute (doubling piccolo), oboe (doubling English horn), clarinet (in B-flat and A), bassoon, horn, timpani, side drum, bass drum, cymbal, gong, harp, two violins, viola, cello, and double bass.

Twice in Benjamin Britten's life, public awareness of his person and his work advanced dramatically, explosively. The first time was in 1945, when his opera *Peter Grimes* was produced for the postwar reopening of Sadler's Wells Theater in London. The second time followed the premiere at Coventry and the subsequent series of performances all across Europe and North America of the *War Requiem*. Except to those provincials who thought that milky pastoral was the only idiom appropriate for an Englishman and who also found the young Britten too clever by half, the triumph of *Peter Grimes* marked, more than the confirmation of a prodigious talent, a moment for hope that England, for the first time since the death of Henry Purcell in 1695, had produced a composer of international stature. That the premiere of *Peter Grimes* took place just one month after the end of the war in Europe heightened the emotional force of the occasion. To put matters into perspective, Britten had already attracted considerable attention within the profession as the composer of, among other things, the Variations on a Theme of Frank Bridge, the Piano Concerto, the Violin Concerto, the Rimbaud song cycle *Les Illuminations*, Seven Sonnets of Michelangelo, *A Ceremony of Carols*, and the Serenade for Tenor, Horn, and String Orchestra, as well as showing impressive aptitude for the still rather new challenges of film music.

The impact seventeen years later of the *War Requiem* was wider and deeper by far. Britten, approaching fifty, had become since *Peter Grimes* the celebrated composer of several more operas, including *The Rape of Lucretia*, *Albert Herring*, *Billy Budd*, *The Turn of the Screw*, and *A Midsummer Night's Dream*; of the *Spring Symphony*, *Saint Nicolas*, and *Noye's Fludde*; and of song cycles on texts by Donne, Hardy, and Hölderlin. He had become an artist whose every new utterance was awaited with the most lively interest and the highest expectations.

The *War Requiem*, moreover, was tied to a pair of events—the destruction of Coventry Cathedral in an air raid during the night of November 14-15, 1940, and its reconsecration more than twenty-one years later—that were heavily freighted with history and emotion. Its first performance was planned as an international event with respect both to participants and audience. Most important, the *War Requiem* was a weighty and poignant statement on a subject of piercingly urgent concern to much of humankind. For 1961 was the year of the Bay of Pigs and of the

construction of the Berlin Wall; both that year and in 1962, United States involvement in Vietnam increased frighteningly.

Britten was a lifelong pacifist; as early as 1937 he had composed a Pacifist March for a Peace Pledge Union concert. It was a combination of his pacifism, his loyalty to left-wing causes, and his despair at Stanley Baldwin's and later Neville Chamberlain's appeasement of Hitler that drove him to follow W.H. Auden and Christopher Isherwood to the United States in 1939. His companion on that journey—and for life, as it turned out—was the tenor Peter Pears, whom he had met three years before, at which time they had given a benefit recital for the Republican side in the Spanish Civil War. What sent Britten back to England in spring 1942 was the chance discovery, in a Los Angeles bookstore, of a volume of poetry by George Crabbe and, a few days later, of an article by E.M. Forster on Crabbe. "To think of Crabbe is to think of England," Forster began. That sentence changed Britten's life. It made inescapable his feeling that he must go home, and it was in Crabbe's *The Borough* that he found the material for *Peter Grimes*.

The theme of *Peter Grimes* is the collision of innocence with wickedness and corruption, innocence outraged. It is the theme that dominates Britten's life work. The composition of the *War Requiem* marks Britten's readiness to treat the topic explicitly rather than as a parable or in symbolic form. Twice, Britten had planned projects, both aborted for external or technical reasons, that would have been spiritual preparations to the *War Requiem*—an oratorio *Mea culpa* after the dropping of the atomic bombs on Hiroshima and Nagasaki in 1945, and a work to commemorate the assassination of Gandhi in 1948. In a sense, the commission from Coventry was what he was waiting for, what he needed.

Britten conceived the bold plan of confronting the *Missa pro defunctis*, a timeless, suprapersonal ritual in a dead language, with nine poems by Wilfred Owen, words in English written in 1917 and 1918 in hospital and in the trenches. As a parallel gesture, the *War Requiem*, composed though it was for a great public occasion and in honor, as it were, of a public edifice, also bears a private dedication "in loving memory" to four of Britten's friends. Three of these—Roger Burney, Sub-Lieutenant, Royal Naval Volunteer Reserve; David Gill, Ordinary Seaman, Royal Navy; and Michael Halliday, Lieutenant, Royal New Zealand Naval Volunteer Reserve—were killed in the dread sequel to the war in which Owen lost his life. The fourth, Captain Piers Dunkerley of the Royal Marines, became increasingly unstable after the war and committed suicide in 1959. A significant symbol Britten built into the design was to provide roles at the first performance for singers of three nationalities, the English tenor Peter Pears, the German baritone Dietrich FischerDieskau, and the Russian soprano Galina Vishnevskaya. In the event, Ekaterina Furtseva, the Soviet Minister of Culture, would not let Vishnevskaya go to Coventry: as Britten wrote to E.M. Forster, "The combination of 'Cathedral' and Reconciliation with W. Germany...was too much for [the Soviets]." Vishnevskaya was eventually allowed to take part in the first recording of the *War Requiem* and sang in many performances after that.*

It was Rupert Brooke, who died on a hospital ship in 1915 at the age of twenty-seven, who won the most immediate fame among the British poets of the 1914 war. For half a century now, it is Wilfred Owen who has been recognized as the most eloquent, as well as the most resourceful, of the so-called war poets. Owen was born at Plas Wilmot, Oswestry, Shropshire, on March 18, 1893. In 1915 he joined the army, a company called the Artists' Rifles. From December 1916 he was on active service in France with the Manchester Regiment; he spent five months of 1917 at Craiglockhart Military Hospital in Scotland and, after several months of service in England, was again posted to France. He wrote verse as a boy, fluently and in emulation of Keats and, to some degree, Tennyson. Ironically, it was the war that freed his poetic gift, so that, taking stock on the last day of 1917, he was able to write to his mother: "I go out of this year a poet, my dear mother, as which I did not enter it. I am held peer by the Georgians; I am a poet's poet. I am started." In October 1918 he was awarded the Military Cross, and on November 4 he was machine-gunned to death while trying to get his company across the Sambre Canal. The war ended just one week later.

Owen distrusted the church as an institution and disliked most of its agents, military chaplains in particular, whom he saw as betraying the message of Christ. Here are words from a letter written to his mother from the 13th Casualty Clearing Station at Gailly on the Somme in May 1917:

Already I have comprehended a light which will never filter into the dogma of any national church: namely, that one of Christ's essential commands was: passivity at any price! Suffer dishonor and disgrace, but never resort to arms. Be bullied, be outraged, be killed; but do not kill. It may be a chimerical and an ignominious principle, but there it is. It can only be ignored, and I think pulpit professionals are ignoring it very skillfully and successfully indeed....And am I not myself a conscientious objector with a very seared conscience? ... Christ is literally in "no man's land." There men often hear His voice: Greater love hath no man than this, that a

man lay down his life for a friend. Is it spoken in English only and French? I do not believe so. Thus you see how pure Christianity will not fit in with pure patriotism.

In *Peter Grimes*, the *Spring Symphony*, *Billy Budd*, and *Gloriana*, Britten had shown with what zest he could write for large forces, though in fact his ever-astonishing resourcefulness with restricted resources in the *Serenade*, the *Nocturne*, the chamber operas, and some of the works involving children had come to seem even more characteristic and impressive. Now, in the *War Requiem*, he drew on forces larger and more complex than in any previous work of his. The basic division of the performers is into two groups, reflecting the dual source of the words, which stand in a relation of text (the Latin *Missa pro defunctis*) and commentary (the nine Owen poems). The Latin text is the province essentially of the large mixed chorus, but from this there is spillover in two opposite directions, the solo soprano representing a heightening of the choral singing at its most emotional, the children's choir representing liturgy at its most distanced. The mixed chorus and solo soprano are accompanied by the full orchestra; the children's choir, whose sound should be distant, by an organ. All this constitutes one group.

The other group consists of the tenor and baritone soloists, whose province is the series of Owen songs and who are accompanied by the chamber orchestra. It is well to mention at this point three compositions whose presence is felt behind the *War Requiem*. First we have the two great Passion settings of Johann Sebastian Bach, which, with their design of text plus commentary and the articulation of that design through textural and other compositional means, provided Britten with an important model. Then we have the Verdi *Requiem*. In an article published in 1968 in the British magazine *Tempo*, Malcolm Boyd analyzed Britten's indebtedness to that work, an indebtedness entered into not for want of originality but to establish a connection with the great tradition.

Requiem aeternam—The orchestra represents stability, though the steady gait of four beats to the bar is broken from time to time by fives and threes, and the little bells on F-sharp and C add a certain harmonic restlessness. The chorus murmurs its prayer in rapid syllables, and the children sing the "*Te decet hymnus*" dispassionately, in meters whose irregularity seems very much not of the earth. The opening music returns, to be suddenly broken into by the quick and agitated notes of harp, against which the tenor sings Owen's "Anthem for Doomed Youth." The chorus, unaccompanied, sings the "*Kyrie*," and on a harmonic course that carries the music from the unease of the F-sharp/C dissonance to a peaceful close in F major.

Dies irae—This is the longest text, therefore the longest musical section as well. Distant fanfares bring the war scene before us, then chorus and orchestra in hushed staccato begin to paint the picture of the Day of Judgment. The brass also brings about the baritone's "Bugles sang," an untitled poem that exists only in draft.

Solo soprano is heard for the first time at the "*Liber scriptus*." In contrast to the majesty of her phrases, a semi-chorus timidly asks, "*Quid sum miser tunc dicturus?*" A snare drum breaks into the quiet final cadence of the "*Rex tremendae majestatis*," and tenor and baritone together sing the bitterly cheery "The Next War." The rat-tat of that duet disappears into silence; then with great solemnity the altos begin the "*Recordare*." At "*Confutatis maledictis*" the music springs again into a fierce allegro, and that malediction is suddenly brought near as a brutal cannonade on the kettledrums introduces six lines from Owen's "Sonnet—On Seeing a Piece of Our Artillery Brought Into Action." The soprano intones the anguished, broken lines of the "*Lacrimosa*." Flute and cymbal and shuddering violins, all as quiet as possible, make a screen against which the tenor whispers his "Move him into the sun," a poem from the summer of 1918 called "Futility."

Offertorium—The children begin this movement, the full chorus entering at the invocation of Saint Michael. To set "*Quam olim Abrahae*" as a fugue is an old tradition. Here he also quotes his own 1952 Cantic, *Abraham and Isaac*, based on the Chester Miracle Play. But Wilfred Owen, too, had had his sinister say on the story of God's testing of Abraham's faith in his "The Parable of the Old Man and the Young." It is perhaps the most inspired of Britten's textual connections. The music for "When lo! an angel called him out of heaven" is the voice-of-God music from the Cantic. With the shocking turn of the poem the music returns to the now brutish sounding fugue, and we become aware of the children serenely intoning the "*Hostias*."

Sanctus—Against the whirring of high-pitched percussion, the soprano declaims the opening words. Her style is vocal in the grandest manner; the chorus, chanting softly on monotonous, seems to want to deny the very possibility of such a style, but as layer upon layer is added, the music builds a huge crescendo of wonder and praise. The "*Hosanna*" is brilliant, the "*Benedictus*," again with the soprano, more conversational. Britten puts the commentary, "The End," after the liturgical music is done.

Agnus Dei—Against hushed sixteenth-notes, five of them to a bar, the tenor sings "At a Calvary near the Ancre"; the chorus, using the music of the tenor's accompaniment, sings the *Agnus Dei*. Britten's timing of these quiet choral interventions creates a subtle heightening of intensity in the unfolding of the song/chant. When the music appears to be over, with the chorus, barely audible, holding the final sound of "*sempiternam*," the tenor

crosses the language border to add his own “*Dona nobis pacem.*” This prayer for peace closes the *Agnus Dei* in the Ordinary of the Mass but not in the Mass for the Dead; the textual variant here is Britten’s own.

Libera me—The *War Requiem* is full of marches, threatening, ugly Mahlerian nightmare marches, and this final prayer begins with one of them. What the basses play after the introductory measures of the drums is a variant of the music that accompanied “What Passing-Bells” in the first movement. The chorus keens its plea, the music gathers speed and sonority up to the explosion on “*ignem,*” the soprano stammers her “*Tremens factus sum ego.*” The *Dies irae* returns and builds up to an outcry larger and more piercing than any we have experienced so far. After that, all physical energy is spent, and finally all that is left is a chord of B-flat major, marked by Britten “*pp* cold.” Against this, the tenor begins the final interpolation, “Strange Meeting,” the poem most often cited as the summit of Owen’s achievement. As both singers interweave their lines on the words, “Let us sleep now”—these were an afterthought of Owen’s—the children add their gentle “*In paradisum deducant te Angeli,*” gradually drawing the full chorus, the soprano, and the orchestra into their music. They themselves withdraw from the mounting mass of sound, finally to re-enter with the first words we heard, “*Requiem aeternam dona eis.*” Their notes are F-sharp and C. The great liturgy and the personal anguish of one poet-soldier have merged into one music. And now we hear for the last time that mysterious choral progression with bells, the progression from the slightly acid unrest of the F-sharp/C tritone to the quiet of the closing chord of F major: “*Requiescant in pace. Amen.*” The last word must go to Peter Pears, the artist who, after its creator, knew and understood the *War Requiem* most profoundly: “It isn’t the end, we haven’t escaped, we must still think about it, we are not allowed to end in a peaceful dream.”

Michael Steinberg

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

The first American performance of the *War Requiem* was given (as stated at the start of the program note) by the Boston Symphony Orchestra on July 27, 1963, at Tanglewood, with Phyllis Curtin, Nicholas DiVirgilio, Tom Krause, the Chorus Pro Musica, and the Columbus Boychoir (now the American Boychoir). The same forces also gave the first Boston and New York performances the following October. Seiji Ozawa led the piece at Tanglewood on August 31, 1986, and August 6, 2000; and in Boston in October 1986, February 1995, and February 2000, and at Carnegie Hall in New York City in March 2000. The most recent BSO performances, marking Benjamin Britten’s centennial, were led by Charles Dutoit in Boston in November 2013, featuring soprano Tatiana Pavlovskaya, tenor John Mark Ainsley, and baritone Matthias Goerne, the Tanglewood Festival Chorus, and the American Boychoir.

To Read and Hear More...

For a complete BSO performance history of any piece on the program, readers are encouraged to visit the BSO Archives’ online database, “HENRY,” named for BSO founder Henry Lee Higginson, at archives.bso.org.

A good place to start reading about Benjamin Britten is Michael Kennedy’s *Britten* in the Master Musicians series (Oxford paperback). The big biographical account of the composer’s life is Humphrey Carpenter’s *Benjamin Britten* (Scribners). Two biographies published to mark the composer’s centennial in 2013 are Neil Powell’s *Benjamin Britten: A Life for Music* (Henry Holt) and Paul Kildea’s *Benjamin Britten: A Life in the Twentieth Century* (Penguin paperback). Michael Foster’s new *The Idea Was Good: The Story of Benjamin Britten’s War Requiem*, was published in 2012 to mark the golden jubilee of the restored Coventry Cathedral (Worcestershire Press/Coventry Cathedral Books). Mervyn Cooke’s *Britten: War Requiem*, in the Cambridge Music Handbooks series, also offers detailed discussion of the work and its music (Cambridge paperback). For basic information on the composer and his music, visit the website of the Britten-Pears Foundation, brittenpears.org.

Antonio Pappano recorded *War Requiem* with the Orchestra and Chorus of the Accademia Nazionale di Santa Cecilia, soprano Anna Netrebko, tenor Ian Bostridge, and baritone Thomas Hampson (Warner Classics). The composer’s own recording of the *War Requiem*, made in January 1963 with the London Symphony Orchestra and Chorus, the Melos Ensemble, Bach Choir, Highgate School Choir, and soloists Galina Vishnevskaya, Peter Pears, and Dietrich Fischer-Dieskau, continues to set the standard. The three soloists are those for whom the work was written (Decca). On video, a Tanglewood telecast of July 27, 1963, features Erich Leinsdorf conducting the Boston Symphony Orchestra in the work’s American premiere (VAI). Also on video is Andris Nelsons and the City of Birmingham Symphony Orchestra’s recording of May 30, 2012, marking the 50th anniversary of the world premiere (Arthaus). Other noteworthy recordings include John Eliot Gardiner’s with the North German Radio Chorus and Orchestra, Monteverdi Choir, Tölzer Boy’s Choir, and soloists Luba Orgonasova, Anthony Rolfe Johnson, and Gerhard Schmidt-Gaden (Deutsche Grammophon), Richard Hickox’s 1991 recording with the London Symphony

Orchestra and soloists Heather Harper (who sang the world premiere on short notice in place of Vishnevskaya), Philip Langridge, and John Shirley-Quirk (Chandos), and Simon Rattle's with the City of Birmingham Symphony Orchestra and soloists Elisabeth Söderstrom, Robert Tear, and Thomas Allen (EMI). Using Britten's own recording as the sole element of its soundtrack, Derek Jarman's 1989 film *War Requiem* combines realism and surrealism by juxtaposing archival footage of war's devastation with an imagined version of the poet Wilfred Owen's own experience of World War I (Kino International DVD).

Marc Mandel

TEXTS AND TRANSLATION

Please take care to turn pages quietly.

Benjamin Britten

War Requiem, Opus 66

I. Requiem Aeternam

Chorus

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

Rest eternal grant unto them, O Lord:
and let light eternal shine upon them.

Children's Choir

Te decet hymnus, Deus in Sion; et tibi
reddetur votum in Jerusalem; exaudi
orationem meam, ad te omnis caro
veniet.

Thou, O God, art praised in Sion; and
unto Thee shall the vow be performed
in Jerusalem; Thou who hearest the
prayer, unto Thee shall all flesh come.

Tenor

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs,—
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.
What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

Chorus

Kyrie eleison, Christe eleison, Kyrie
eleison.

Lord have mercy upon us. Christ have
mercy upon us. Lord have mercy upon us.

II. Dies Irae

Chorus

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,

Day of wrath and doom impending,
Heaven and earth in ashes ending!
David's words with Sibyl's blending!
Oh, what fear man's bosom rendeth
when from heaven the judge descendeth,

Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

on whose sentence all dependeth!
Wondrous sound the trumpet flingeth,
through earth's sepulchres it ringeth,
all before the throne it bringeth.
Death is struck and nature quaking,
all creation is awaking,
to its judge an answer making.

Baritone

Bugles sang, saddening the evening air,
And bugles answered, sorrowful to hear.
Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.
Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.

Soprano and Chorus

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?
Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Lo! the book exactly worded,
wherein all hath been recorded;
thence shall judgement be awarded.
When the judge his seat attaineth,
and each hidden deed arraigneth,
nothing unavenged remaineth.
What shall I, frail man, be pleading?
Who for me be interceding,
when the just are mercy needing?
King of majesty tremendous,
who dost free salvation send us,
Fount of pity, then befriend us!

Tenor and Baritone

Out there, we've walked quite friendly up to Death;
Sat down and eaten with him, cool and bland,—
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath,—
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorussed when he sang aloft;
We whistled while he shaved us with his scythe.
Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death—for Life; not men—for flags.

Chorus

Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

Think, kind Jesus—my salvation
caused Thy wondrous incarnation;
leave me not to reprobation.

Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.
Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.
Confutatis maledictis,
Flammis acerbis addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

Faint and weary Thou hast sought me;
on the cross of suffering bought me;
shall such grace be vainly brought me?
Guilty, now I pour my moaning,
all my shame with anguish owning;
spare, O God, Thy suppliant groaning!
Through the sinful Mary shriven,
through the dying thief forgiven,
Thou to me a hope hast given.
With Thy sheep a place provide me,
from the goats afar divide me,
to Thy right hand do Thou guide me.
When the wicked are confounded,
doomed to flames of woe unbounded,
call me, with Thy saints surrounded.
Low I kneel with heart-submission;
see, like ashes, my contrition!
Help me in my last condition!

Baritone

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven, about to curse;
Reach at that arrogance which needs thy harm,
And beat it down before its sins grow worse;
But when thy spell be cast complete and whole,
May God curse thee, and cut thee from our soul!

Chorus and Soprano

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!
Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus,
Huic ergo parce Deus.

Day of wrath and doom impending,
Heaven and earth in ashes ending!
David's words with Sibyl's blending!
Oh, what fear man's bosom rendeth
when from heaven the judge descendeth,
on whose sentence all dependeth!
Ah, that day of tears and mourning!
From the dust of earth returning,
man for judgement must prepare him:
Spare, O God, in mercy spare him!

Tenor

Move him into the sun—
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.
Think how it wakes the seeds,—
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved—still warm—too hard to stir?

Was it for this the clay grew tall?
—O what made fatuous sunbeams toil
To break earth's sleep at all?

Chorus

Pie Jesu Domine, dona eis requiem.
Amen.

Lord, all-pitying, Jesu blest, grant them rest.
Amen.

III. Offertorium

Children's Choir

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.

O Lord Jesus Christ, King of Glory, deliver
the souls of all the faithful departed from
the pains of hell and from the depths of
the pit; deliver them from the lion's
mouth, that hell devour them not, that
they fall not into darkness.

Chorus

Sed signifer sanctus Michael repraesentet
eas in lucem sanctam: quam
olim Abrahae promisisti, et semini
ejus.

But let the standard-bearer Saint Michael
bring them into the holy light: which, of
old, Thou didst promise unto Abraham
and his seed.

Baritone and Tenor

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,
And builded parapets and trenches there,
And stretched forth the knife to slay his son.
When lo! an angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so, but slew his son,—
And half the seed of Europe, one by one.

Children's Choir

Hostias et preces tibi Domine laudis
offerimus: tu suscipe pro animabus
illis, quarum hodie memoriam
facimus: fac eas, Domine, de morte
transire ad vitam.

We offer unto Thee, O Lord, sacrifices of
prayer and praise: do Thou receive them
for the souls of those whose memory we
this day recall: make them, O Lord, to
pass from death unto life.

IV. Sanctus

Soprano and Chorus

Sanctus, sanctus, sanctus Dominus

Holy, Holy, Holy, Lord God of Sabaoth.

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

Heaven and earth are full of Thy glory:
Glory be to Thee. Blessed is he that
cometh in the name of the Lord.
Glory be to Thee.

Baritone

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of Time have rolled and ceased,
And by the bronze west long retreat is blown,
Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage?—
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?
When I do ask white Age he saith not so:
“My head hangs weighed with snow.”
And when I hearken to the Earth, she saith:
“My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried.”

V. Agnus Dei

Tenor

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

Chorus

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

O Lamb of God, Who takest away the
sins of the world, grant them rest.

Tenor

Near Golgotha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

Chorus

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

O Lamb of God, Who takest away the
sins of the world, grant them rest.

Tenor

The scribes on all the people shove
And bawl allegiance to the state,
But they who love the greater love
Lay down their life; they do not hate.

Chorus

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

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

Tenor

Dona nobis pacem.

Grant us peace.

VI. Libera Me

Chorus and Soprano

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 illa, dies irae, calamitatis et
miseriae, dies magna et amara valde.
Libera me, Domine...

Deliver me, O Lord, from death eternal,
in that fearful day: When the heavens
and the earth shall be shaken: When
Thou shalt come to judge the world by
fire. I am in fear and trembling till the
sifting be upon us, and the wrath to come.
O that day, that day of wrath, of calamity
and misery, a great day and exceeding
bitter.
Deliver me, O Lord...

Tenor

It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.
And no guns thumped, or down the flues made moan.
“Strange friend,” I said, “here is no cause to mourn.”

Baritone

“None,” said the other, “save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world.
For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled.
Or, discontent, boil bloody, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their chariot-wheels
I would go up and wash them from sweet wells,
Even from wells we sunk too deep for war,
Even the sweetest wells that ever were.
I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.

I parried; but my hands were loath and cold.”

Tenor and Baritone
“Let us sleep now...”

Children’s Choir, Chorus, and Soprano

In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam
Jerusalem. Chorus Angelorum te
suscipiat, et cum Lazaro quondam
paupere aeternam habeas requiem.
Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Requiescant in pace. Amen.

Into Paradise may the Angels lead thee:
at thy coming may the Martyrs receive
thee, and bring thee into the holy city
Jerusalem. May the Choir of Angels
receive thee, and with Lazarus, once
poor, mayest thou have eternal rest.
Rest eternal grant unto them, O Lord:
and let light eternal shine upon them.
May they rest in peace. Amen.

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ARTISTS

Sir Antonio Pappano

One of today’s most sought-after conductors, acclaimed for his charismatic leadership and inspirational performances in both symphonic and operatic repertoire, Sir Antonio Pappano has been music director of the Royal Opera House, Covent Garden, since 2002 and music director of the Orchestra dell’Accademia Nazionale di Santa Cecilia in Rome since 2005. In 2023 he becomes chief conductor designate of the London Symphony Orchestra, taking the full chief conductor title in 2024. He appears as guest conductor with the world’s most prestigious orchestras, opera houses, and festivals, including the Berlin, Vienna, New York, and Munich philharmonics, the Royal Concertgebouw Orchestra of Amsterdam, the Chicago and Boston symphony orchestras, the Philadelphia and Cleveland orchestras, Orchestre de Paris, Vienna State Opera, Metropolitan Opera, Teatro alla Scala, the Salzburg and Verbier Festivals, and the BBC Proms. He has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995. He has also developed a notable career as a speaker and presenter, and he has fronted several critically acclaimed BBC Television documentaries, including *Opera Italia*, *Pappano’s Essential “Ring” Cycle*, and *Pappano’s Classical Voices*. As a pianist, he appears as an accompanist with some of the most celebrated singers, including Joyce DiDonato, Diana Damrau, Gerald Finley, Matthias Goerne, Jonas Kaufmann, and Ian Bostridge. His awards and honors include 2000 *Gramophone* Artist of the Year, the 2003 Olivier Award for Outstanding Achievement in Opera, and the 2004 Royal Philharmonic Society Music Award. In 2012 he was created a Cavaliere di Gran Croce of the Republic of Italy and a Knight of the British Empire for his services to music, and in 2015 he received the Royal Philharmonic Society’s Gold Medal. He was born in London to Italian parents and moved with his family to the United States at the age of 13. Sir Antonio Pappano made his BSO debut in April 2001 and returned in January 2004. At Tanglewood in 2019 he conducted the National Youth Orchestra of the United States of America at Ozawa Hall as part of his international tour with the ensemble that summer.

Amanda Majeski

Making her BSO debut with this week’s performances, renowned American lyric soprano Amanda Majeski has established herself internationally as a celebrated interpreter of Strauss, Wagner, Handel, and Mozart. In 2019, she gave a standout performance as the title role in Janáček’s *Kát’a Kabanová* at Royal Opera–Covent Garden, which won Best New Opera Production at that year’s Olivier Awards. Among the highlights of Ms. Majeski’s 2021-22 season, she reprises *Kát’a Kabanová* with the Netherlands Radio Philharmonic, conducted by Karina Canellakis; debuts at Dutch National Opera in Amsterdam singing Donna Elvira in Mozart’s *Don Giovanni*, and returns to Teatro Real Madrid, appearing as the Third Norn and Guttrune in Wagner’s *Götterdämmerung*. Highlights of her COVID-19 impacted 2020-21 season included appearances with Opéra de Paris as Vitellia in Mozart’s *La clemenza*

di Tito, Madison Opera's "Opera in the Park" concert, and Lyric Opera of Chicago and the Harris Theater for virtual performance programs. Ms. Majeski made her Metropolitan Opera debut on opening night 2014-2015 as Countess Almaviva in a new production of Mozart's *Le nozze di Figaro* conducted by James Levine, which was broadcast in HD internationally and on PBS across the U.S. She has returned to the Met for Mozart's *Le nozze di Figaro* and *Don Giovanni* conducted by Fabio Luisi and a new production of Mozart's *Così fan tutte* conducted by David Robertson. Ms. Majeski holds degrees from the Curtis Institute of Music and Northwestern University. She was a member of San Francisco Opera's Merola Program, the Gerdine Young Artist Program at Opera Theatre of St. Louis, and the Steans Institute at Ravinia. An alumna of Lyric Opera of Chicago's Ryan Opera Center, she made her Lyric Opera debut on a few hours' notice as Countess Almaviva and has returned to the Lyric as Vitellia in *La clemenza di Tito*, Eva in Wagner's *Die Meistersinger*, the Marschallin in Strauss's *Der Rosenkavalier*, and Marta in Weinberg's *The Passenger*. Awards include the George London Foundation Award, first prize of the Palm Beach Opera Vocal Competition, and a Sara Tucker Study Grant from the Richard Tucker Foundation.

Ian Bostridge

The English tenor Ian Bostridge's international recital career takes him to the foremost concert halls of Europe, Southeast Asia, and North America. His operatic appearances have included Aschenbach in Britten's *Death in Venice* for the Deutsche Oper, Peter Quint in Britten's *The Turn of the Screw* for Teatro alla Scala, Handel's *Jeptha* for Opéra National de Paris, Nerone in Monteverdi's *L'incoronazione di Poppea* and Tom Rakewell in Stravinsky's *The Rake's Progress* for the Bavarian State Opera, Don Ottavio in Mozart's *Don Giovanni* for the Vienna State Opera, Tamino in Mozart's *The Magic Flute* and Jupiter in Handel's *Semele* for English National Opera, and Caliban in Adès's *The Tempest* for the Royal Opera House. Highlights have included Britten's *War Requiem* with Kent Nagano and the Tonhalle-Orchester Zürich and the Konzertchor Darmstadt, Schubert's *Schwanengesang* at the Wigmore Hall with Lars Vogt, and performances of Brad Mehldau's song cycle *The Folly of Desire* with the composer in Europe. Mr. Bostridge performs *Des Knaben Wunderhorn* with Orchestre de Chambre de Paris and Lars Vogt, *Winterreise* with Sir Antonio Pappano at Bayerische Staatsoper, on tour with Europa Galante of Monteverdi's *Orfeo*, and in collaboration with Angela Hewitt and Julius Drake. His many recordings have won all the major international record prizes and been nominated for 15 Grammys. His recording for Pentatone of Schubert's *Winterreise* with Thomas Adès won the Vocal Recording of the Year 2020 in the International Classical Music Awards. Recent recordings include *Respighi Songs* and *Die schöne Müllerin* with Saskia Giorgini for Pentatone, Shakespeare songs (Grammy Award, 2017), and *Requiem: The Pity of War* with Pappano for Warner Classics. His book *Schubert's Winter Journey: Anatomy of an Obsession* was published in 2014. He was made a CBE in the 2004 New Year's Honours. Ian Bostridge made his Boston Symphony Orchestra debut in February/March 2000 in the *War Requiem* under Seiji Ozawa at both Symphony Hall and Carnegie Hall. He sang the Evangelist in J.S. Bach's *St. Matthew Passion* with the BSO under Bernard Haitink in 2008, and gave a recital with pianist Thomas Adès of Schubert's *Winterreise* in a joint BSO/Celebrity Series presentation at New England Conservatory's Jordan Hall in October 2016.

Matthias Goerne

Versatile and internationally acclaimed German baritone Matthias Goerne is a frequent guest at renowned festivals and concert halls with the world's leading orchestras, conductors, and pianists and on the world's principal opera stages, including the Metropolitan Opera in New York, Royal Opera House–Covent Garden, Teatro Real in Madrid, Paris National Opera, and Vienna State Opera. His roles include Wagner's Wolfram (*Tannhäuser*), Amfortas (*Parsifal*), and Wotan (*Ring cycle*), Strauss's Orest (*Elektra*) and Jochanaan (*Salome*), Bluebeard in Bartók's *Bluebeard's Castle*, and the title role in Berg's *Wozzeck*. His award-winning discography includes legendary recordings with Vladimir Ashkenazy and Alfred Brendel and the 12-disc Goerne/Schubert Edition for harmonia mundi. His recent recordings include Lieder by Wagner, Pfitzner, and Richard Strauss with pianist Seong-Jin Cho and Beethoven Lieder with pianist Jan Lisiescki for Deutsche Grammophon. He has collaborated with such conductors as Claudio Abbado, Herbert Blomstedt, Riccardo Chailly, Christoph von Dohnányi, Gustavo Dudamel, Christoph Eschenbach, Daniele Gatti, Valery Gergiev, Bernard Haitink, Manfred Honeck, Mariss Jansons, Neeme Järvi, Paavo Järvi, Vladimir Jurowski, Yannick Nézet-Séguin, Seiji Ozawa, Antonio Pappano, Kirill Petrenko, Simon Rattle, Esa-Pekka Salonen, and Franz Welser-Möst. Among his engagements in the latter half of the 2021-22 season, Mr. Goerne performs with Orchestre National de France and Cristian Măcelaru, Deutsches Symphonie-Orchester Berlin and Robin Ticciati, and Basel Chamber Orchestra. A native of Weimar, he studied with Hans-Joachim Beyer in Leipzig, and later with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau. In 2001, he was appointed an Honorary Member of the Royal Academy of Music in London and was made Ambassador of Kunstfest

Weimar in 2019. Matthias Goerne made his BSO debut at Tanglewood in July 2001 and his subscription series debut in 2013, returning most recently for *Bluebeard's Castle* in 2016 alongside mezzo-soprano Ildikó Komlósi.

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. Mr. Oliver stepped down from his leadership position at the end of the 2015 Tanglewood season. In 2017, James Burton was named the new Conductor of the Tanglewood Festival Chorus, also being appointed to the newly created position of BSO Choral Director.

The chorus performs year-round with the Boston Symphony and Boston Pops, and it is made up of around 200 singing members who volunteer their time and talents and work closely as a premiere vocal ensemble. The TFC has recorded frequently with the BSO and the Boston Pops, and its most recent BSO recording was Shostakovich's Symphony No. 2 conducted by BSO Music Director Andris Nelsons. The ensemble has also recorded with conductors Seiji Ozawa, Bernard Haitink, James Levine, Leonard Bernstein, Colin Davis, Keith Lockhart, and John Williams. The TFC had the honor of singing at Sen. Edward Kennedy's funeral and has performed with the Boston Pops for the Boston Red Sox and Boston Celtics. It can also be heard on several movie soundtracks, including *Saving Private Ryan*. In the 2019-20 truncated season at Symphony Hall, the TFC joined the BSO for works by Beethoven, Grigorjeva, and Shostakovich. A performance of Duruflé's Requiem in February 2020 was the last concert the group gave before the pandemic.

During the pandemic, choral singing at the BSO was kept on hold, but TFC members remained socially and musically active online. The chorus contributed a special virtual performance accompanied remotely by James Burton for the 2020 Holiday Pops, and it finally returned to public performance in October 2021, singing the National Anthem at Fenway Park prior to a Red Sox American League Championship Series game. The chorus performed in reduced numbers during Holiday Pops 2021 and returned in full force to the Symphony Hall stage on March 11, 2022, in a special choral postlude conducted by James Burton following a BSO Casual Friday concert. At Tanglewood in summer 2022, the TFC will perform concerts with Andris Nelsons, Michael Tilson Thomas, Anna Rakitina, and James Burton. New member auditions for the TFC are held regularly, and any singers interested in participating can find information about joining the chorus on the BSO's website.

The TFC is joined this week by guest singers from New England Conservatory, Boston University, and the Metropolitan Chorale.

James Burton

James Burton is the BSO Choral Director and Conductor of the Tanglewood Festival Chorus, holding the Alan J. and Suzanne W. Dworsky Chair, endowed in perpetuity. He has conducted performances at Symphony Hall and at Tanglewood with the BSO, the Boston Pops, the Tanglewood Festival Chorus, and the Boston Symphony Children's Choir, which he founded in 2018.

Born in London, Mr. Burton has conducted 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. A frequent guest of the Orquestra Sinfónica Nacional in Mexico City, he had the honor of conducting Beethoven's Symphony No. 9 for the orchestra's 90th anniversary concert. He has performed at English National Opera, English Touring Opera, Garsington Opera, and the Prague Summer Nights Festival and has served on the music staffs of the Metropolitan Opera and Opéra de Paris. Mr. Burton is particularly known for his choral conducting, leading professional choirs including the Gabrieli Consort, Choir of the Enlightenment, Wrocław Philharmonic Choir, and the BBC Singers, with whom he performed in the inaugural season of Dubai's Opera House in 2017. From 2002 to 2009 he was 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.

Well known for his inspirational work with young musicians, Mr. Burton currently serves as Director of Orchestral Activities and Master Lecturer at Boston University's School of Music. He oversees the school's orchestral repertoire, performances, and stewardship of orchestral education, and serves as the principal studio teacher for the doctoral program in orchestral conducting. On April 5 the BU Symphony Orchestra and Chorus will perform Brahms's *A German Requiem* at Symphony Hall under Mr. Burton's direction. He was music director of the Schola Cantorum of Oxford from 2002 to 2017 and guest director of the National Youth Choir of Japan in 2017. Mr.

Burton founded a scholarship for young conductors at Oxford and has given master classes at the Royal Academy of Music and the Tanglewood Music Center. Mr. Burton's composition portfolio, published by Edition Peters, includes works commissioned by London's National Portrait Gallery, the Choir of St. John's College, Cambridge, and the Boston Symphony Orchestra. One of his pieces is featured as the opening track of a Christmas album by The King's Singers. Mr. Burton studied at Cambridge University and the Peabody Conservatory, where he studied orchestral conducting with Frederik Prausnitz and Gustav Meier.

Tanglewood Festival Chorus Britten *War Requiem*, March 31-April 2, 2022

The TFC is joined by guest singers from New England Conservatory, Boston University, and the Metropolitan Chorale.

Sopranos

Debra Benschneider • Michele Bergonzi • Catherine C. Cave • Ciara Cheli • Anna S. Choi • Tori Lynn Cook • Mary A. V. Feldman • Molly Flynn • Jillian Griffin • Hannah Grube • Cynde Hartman • Polina Dimitrova Kehayova • Donna Kim • Molly Knight • Corinne Luebke-Brown • Laurie Stewart Otten • Kimberly Pearson • Livia M. Racz • Johanna Schlegel • Pamela Schweppe • Dana Sheridan • Rebecca Teeters • Nora Anne Watson • Alison L. Weaver • Lauren Woo • Meghan Renee Zuver

Mezzo-sopranos

Martha Reardon Bewick • Betsy Bobo • Lauren A. Boice • Brittany Bryant • Janet L. Buecker • Destiny Cooper • Abbe Dalton Clark • Olivia de Geofroy • Kathryn Fernholz • Amy Spound Friedman • Irene Gilbride • Lianne Goodwin • Isabelle Hegland • Susan L. Kendall • Annie Kim • Yoo-Kyung Kim • Nora Kory • Gale Tolman Livingston • Anne Forsyth Martin • Sianna Monti • Kendra Nutting • Hana Omori • Anna Poltronieri Tang • Madison Smith • Ada Park Snider • Debra Swartz Foote • Wanrou Tang • Lelia Tenreyro-Viana • Christina Wallace Cooper • Sarah Wesley • Karen Thomas Wilcox • Janet Wolfe

Tenors

Brad W. Amidon • Stephen Chrzan • Andrew Crain • Tom Dinger • Keith Erskine • Fernando Gaggini • Kwan H. Lee • Blake Leister • Lance Levine • Jesse Liu • David Norris • William Peacock • Dwight E. Porter • Guy F. Pugh • Peter Pulsifer • Miguel A. Rodriguez • Arend Sluis • Martin S. Thomson • Hyun Yong Woo

Basses

Scott Baker • Scott Barton • Eric Chan • Matthew Collins • James W. Courtemanche • William L. Farrell • Jeff Foley • Jiawei Gong • Jim Gordon • Jay S. Gregory • Jeramie D. Hammond • David M. Kilroy • Paul A. Knaplund • Bruce Kozuma • Martin F. Mahoney II • Greg Mancusi-Ungaro • Eryk P. Nielsen • Steven Rogers • Peter Rothstein • Carlo Manuel B. Serrano • Kenneth D. Silber • Scott Street • Samuel Truesdell • Matt Weaver • Alex Weir • Andrew S. Wilkins • Lawson L.S. Wong

Britten Children's Choir

The youngest members of the BSO's community of singers are joined by participants from the Boston Children's Chorus, Voices Boston, and the New England Conservatory Preparatory School. We are grateful to our partners for their collaboration.

Celeste Alcalay • Lillian Arnold Mages • Jesse Bargar • Chloe Baril • Clare Cho • Elena Cho • Michael Dorsey • Ava Driggers • Jaime Durodola • Hannah Erickson • Olivia Fang • Grace Gu • Sam Haber • Erin Han • Simone Isabelle • Ameya Kothandaraman • Khushi Krishna • Emily Kuang • Lil Kuklewicz • Rory Li • Elena MacFadden • Alexandra Mahajan • Navaa Malihi • Taban Malihi • Fae Manson • Olivia McLoughlin • Diya Misra • Larissa Naccour • Audrey Navarrete • Nandini Niranjana • Alma Orgad • Leonard Page • Zachary Park • Sophia Peng • Alla Petrosyan • Martha Raine • Graciela Rodriguez • Gustavo Rodriguez • Elise Ruberg • Nadia Ruberg • Lily Rush • Victorie Sang • Catalina Santana • Neha Saravannan • Linus Schafer Goulthorpe • Laura Scoville • Risa Sogo • Pariplavi Sontha • Matvei Soykin • Vyom Srivastava • Priscilla Stuart • Jonathan Tillen • Yana Tsibere • Ella Vargas • Owen Veith • Benjamin Wilkinson • Fiona Wolfe • Anna Woodward • May Zheng

Jana Hieber, Chorus Manager | Julia Scott Carey, Angela Gooch, and Brett Hodgdon, rehearsal pianists

Credits and Further Information

First associate concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the “ex-Zazofsky,” and James Cooke performs on a 1778 Nicolo 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.

Todd Seeber performs on an 1835 Kennedy bass, the “Salkowski Kennedy,” generously donated to the orchestra by John Salkowski, a member of the bass section from 1966 to 2007.

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 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 and taking pictures of the artists—whether photographs or videos—are prohibited during the performance.