

Friday, August 26, 8pm, Shed

BOSTON SYMPHONY ORCHESTRA
ANNA RAKITINA conducting

SHOSTAKOVICH **Waltz No. 2 from Suite for Variety Orchestra**

DVOŘÁK **Violin Concerto in A minor, Opus 53**

Allegro ma non troppo
Adagio ma non troppo
Allegro giocoso, ma non troppo

GIL SHAHAM, violin

{Intermission}

SHOSTAKOVICH **Symphony No. 3 in E-flat, Opus 20, *The First of May***

Allegretto—Più mosso—Allegro—Andante—
Allegro—Andante—Largo—
Moderato, “On the first May Day”

TANGLEWOOD FESTIVAL CHORUS,
JAMES BURTON, conductor

BORODIN **Polovtsian Dances from *Prince Igor***

TANGLEWOOD FESTIVAL CHORUS,
JAMES BURTON, conductor

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

There will be supertitled translations for both the Shostakovich Symphony No. 3 and Borodin Polovtsian Dances.

SuperTitle System courtesy of
DIGITAL TECH SERVICES, LLC, Portsmouth, VA
Casey Smith, supertitles technician
Ruth DeSarno, supertitles caller
Supertitles provided by Cori Ellison (Shostakovich)
Supertitles provided by Michael Chadwick (Borodin)

NOTES ON THE PROGRAM

Dmitri Dmitrievich Shostakovich (1906-1975)

Waltz No. 2 from Suite for Variety Orchestra

Composition and premiere: Shostakovich originally composed what has become known as the Waltz No. 2 in 1955-56 for his score (Op. 99) for the film *The First Echelon (Pervyi eshelon)*, directed by Mikhail Kalatozov, which had its premiere on April 29, 1956. The waltz was also included in the Suite from *The First Echelon* (Op. 99a) arranged by Shostakovich and Levon Atovmian in 1956. The BSO has never performed the Waltz No. 2, but Keith Lockhart led a Boston Pops performance of the waltz in a program celebrating the Ballet Russes in May 2009.

In the late 1950s an anonymous person, probably Shostakovich himself, arranged an orchestral suite from ballet, musical theater, and film music of the 1930s to 1950s, that was mistakenly identified for many years as the Suite for Jazz Orchestra, No. 2; it is now known correctly as the Suite for Variety Orchestra. Waltz No. 2 is the seventh of eight numbers in the Suite for Variety Orchestra.

Between 1929 and 1970, Dmitri Shostakovich wrote scores for almost forty films in a variety of genres, from the eccentric silent feature *The New Babylon*, to hardcore Stalinist propaganda docudramas like *The Fall of Berlin*, to probing versions of William Shakespeare's *Hamlet* and *King Lear*. *The First Echelon* (*Pervyi eshelon*) was Shostakovich's only collaboration with Mikhail Kalatozov (1903-1973), a distinguished *auteur* director best known for his classic World War II film *The Cranes Are Flying* (1957).

The scenario follows a group of enthusiastic young volunteers who travel to barren, remote Kazakhstan to participate in the campaign launched by Soviet leader Nikita Khrushchev for the settlement and agricultural development of the "virgin lands." Shot by acclaimed cinematographer Sergei Urusevsky, the film depicts their difficulties in adjusting to the harsh climate and primitive living conditions, but in good Socialist Realist fashion focuses on the ability of Communist Party officials to lead the collective and triumph over adversity and human weaknesses (alcoholism, jealousy, romantic misadventures).

Shostakovich's score includes a cheerful overture, several diegetic (that is, performed within the film's narrative) "mass" songs, fanfares, and two brief sequences set to the music of Waltz No. 2 playing from a loudspeaker. The first occurs in the opening minutes as the arriving volunteers dance in a blizzard. Its reprise occurs during a summertime celebration of the completion of the first permanent dwellings. The full version included in the *First Echelon* Suite, Op. 99a, is the source for Waltz No. 2 in the Suite for Variety Orchestra.

The "variety" in the orchestration comes from the inclusion of instruments associated with a dance band—four saxophones, guitar, and accordion, creating a casual, circus-like atmosphere. Following traditional ABA waltz form, the outer sections are primarily in C minor and the middle section (in two short episodes) in E-flat major and A-flat major. A sense of unsteadiness results from the subtle shifting between these related tonalities, as does the contrast between the light, suave, irresistible main theme (with prominent quarter note rests in the last phrase) and the underlying darkness of the surrounding accompaniment. An ironic "oom-pah-pah" beat pulses in the double basses and snare drum. The alto saxophone announces the simple, melancholy theme at the outset, later handed off to crooning trombones.

For the broad public, the unassuming, slightly lascivious little Waltz No. 2 has become one of Shostakovich's most recognizable (and most frequently rearranged) compositions. Its fame soared when Stanley Kubrick used it to brilliant effect during the opening moments of his last film, *Eyes Wide Shut* (1999), an erotic psychological mystery drama starring Tom Cruise and Nicole Kidman.

HARLOW ROBINSON

Harlow Robinson is an author, lecturer, and Matthews Distinguished University Professor of History, Emeritus, at Northeastern University. His books include *Sergei Prokofiev: A Biography* and *Russians in Hollywood, Hollywood's Russians*. His essays and reviews have appeared in the *Boston Globe*, *New York Times*, *Los Angeles Times*, *Cineaste*, and *Opera News*, and he has written program notes for the Boston Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic, and Metropolitan Opera.

Antonín Dvořák (1841-1904)

Violin Concerto in A minor, Opus 53

Composition and premiere: Antonín Dvořák wrote his Violin Concerto in 1879 for Joseph Joachim at the suggestion of the publisher Simrock. In the end it was the Czech violinist František Ondříček who premiered the piece on October 14, 1883, in Prague with the composer conducting. The first BSO performance, in November 1900, was led by Wilhelm Gericke and featured soloist Timothée Adamowski. Erich Leinsdorf led the BSO and Isaac Stern in the first Tanglewood performance on July 18, 1965; the most recent Tanglewood performance was given by Joshua Bell on August 2, 2019, with the BSO led by Ken-David Masur.

On January 1, 1879, Joseph Joachim gave the first performance of the Brahms Violin Concerto. Brahms was one of the most important influences on the career of Antonín Dvořák, and it was for Joachim that Dvořák wrote his own Violin Concerto six months later. The Austro-Hungarian Joachim (1831-1907) was a composer, conductor, and teacher, as well as one of the most important violinists of his day. He made his debut at 8, was sent to study in Vienna several months after that, and in 1843 went to Leipzig to learn from Mendelssohn at the new conservatory there, making his Gewandhaus debut that August. On May 27, 1844, Mendelssohn conducted the Beethoven Violin Concerto in London with the 13-year-old Joachim as soloist; the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. Six years later, Joachim was concertmaster under Franz Liszt at Weimar for the first production of Wagner's *Lohengrin*. He became an

intimate of Robert and Clara Schumann, and in 1853 met Brahms, who benefited from Joachim's advice on orchestration and from hearing Joachim's quartet perform his early chamber music. It soon became typical for Brahms to seek Joachim's suggestions regarding works-in-progress. It was Brahms who introduced Dvořák to Joachim, and Joachim got to know Dvořák's A major string sextet, Opus 48, and E-flat string quartet, Opus 51, both of which were performed at Joachim's house in Berlin on July 29, 1879, with the composer present.

By this time, and with encouragement from Joachim, who had recently given the first performance of Brahms's Violin Concerto, Dvořák was at work on a violin concerto of his own. In January 1880 he reported that Joachim had promised to play the concerto as soon as it was published, and on May 9, 1880, after Joachim had suggested a thorough revision, the composer wrote to the publisher Simrock that he had reworked the entire score, "without missing a single bar." Dvořák again gave the score to Joachim, who now took two years to respond, finally making alterations to the solo part in the summer of 1882 and suggesting that the composer lighten the instrumentation. In November the composer and Joachim read through the concerto with the orchestra of the Berlin Hochschule. The next month Dvořák held fast against criticism from Simrock's adviser Robert Keller regarding the lack of a break before the Adagio: "...the first two movements can—or must—remain as they are."

Simrock published the score in 1883, but the soloist for the first performance was the 23-year-old, Prague-born František Ondříček, who was already famous enough to be receiving invitations to play throughout Europe, in the United States, and in eastern Russia. As it turned out, Joachim himself never performed Dvořák's concerto—though he almost did so in London during the composer's first visit there in 1884—and it has been suggested that the violinist-composer may not have been able to reconcile his own conservatism as to musical form with respect to Dvořák's bold experimentation in the first movement. Even today, this neglected masterpiece has had comparatively few advocates, but probably for yet another reason: it is fiendishly difficult.

In the first movement, Dvořák dispenses entirely with an orchestral exposition, thereby wasting no time alerting us that he will adhere to no prescribed formal scheme. Instead, a bold, unison *forte* with a suggestion of triple-time *furiant* rhythm serves to introduce the soloist before even five measures have gone by, the warmly melodic theme giving way to cadenza-like figuration (already!) before the orchestra reenters. As the movement proceeds, Dvořák invents material so constantly ripe for elaboration that applying the terms "exposition" and "development" to the movement is almost meaningless.

Ultimately, the "big" return to the main theme—the "recapitulation" if you must—has nowhere to go, and Dvořák accordingly cuts things short with the suggestion of a brief cadenza (over forceful horn calls that appear in varying guises throughout the concerto), after which a contemplative bridge passage for winds and low strings—the soloist giving out one of many variants of the main theme heard during the movement—leads directly to the wonderfully expansive and beautiful F major Adagio, whose length is supported not only by Dvořák's ability to create long-breathed arcs of melody, but also by his skill in juxtaposing areas of contrasting key and character as the movement proceeds.

The rondo finale is unflaggingly energetic, tuneful, and Czech, exploiting the folk-dance rhythms of the *furiant* in its main theme and the duple-time *dumka* in the central episode. Dvořák is particularly inventive in his presentations of the main theme: it is heard first over high strings, with the second violins sustaining a tonic A; it returns against a crashing open fifth in the timpani and the simulation of Czech bagpipes in the open fifth of violins and cellos; and for its third appearance it sounds against a rush of upper-string activity with off-beat accents in the cellos and basses. Near the end, there is a striking change of color when the solo flute brings back the main theme beginning on A-flat, and then a brief reference to the *dumka* prepares the exuberant final pages, a sudden *accelerando* and four brilliantly boisterous chords bringing this marvelous movement to a close.

MARC MANDEL

Marc Mandel joined the staff of the Boston Symphony Orchestra in 1978 and managed the BSO's program book from 1979 until his retirement as Director of Program Publications in 2020.

The BSO stands with the citizens of Ukraine as they fight to protect their right to independence and self-determination. As their struggle continues, we would like to provide the following context for this performance of Shostakovich's Symphony No. 3, *The First of May*:

This evening, BSO Assistant Conductor Anna Rakitina introduces Dmitri Shostakovich's Third Symphony to the orchestra's repertoire in preparation for the long-scheduled live performances and recording at Symphony Hall this fall.

Our performances of the Symphony No. 3 are part of a multiyear exploration of Shostakovich's orchestral works initiated soon after Andris Nelsons began his tenure as the BSO's music director in 2014. Nelsons proposed performing and recording a series of Shostakovich symphonies with the BSO for Deutsche Grammophon as part of a project entitled "Under Stalin's Shadow." The series, which was to include the Stalin-era symphonies 5 through 10, explored the composer's response, through his symphonic works, to the oppression he personally felt and witnessed universally under Stalin's rule.

The success of the first forays in the series led Nelsons, the BSO, and Deutsche Grammophon to expand the project to include all fifteen of the symphonies along with the brilliant opera *Lady Macbeth of the Mtsensk District*, banned on Stalin's orders, as well as his concertos. To date, thirteen of the fifteen symphonies have been performed and recorded, with the final two (nos. 3 and 13, *Babi Yar*) scheduled over the next year.

The Third Symphony is an early work from Shostakovich, composed in 1929 during the still-hopeful era of the Soviet Union. Shortly after its completion, he would experience first-hand the brutality of Stalin's dictatorship, as his relationship with Stalin and the officials controlling Soviet art became increasingly difficult. His opera *Lady Macbeth* was condemned, he was forced to withdraw his Fourth Symphony as it was awaiting its premiere, and he began to fear for his livelihood.

Only after Stalin's death, and at the height of his own influence, did Shostakovich compose his symphony most critical of the Soviet system—Symphony No. 13, *Babi Yar*—setting texts by the great poet Yevgeny Yevtushenko.

These two symphonies, bookending the 2022-23 BSO season, exemplify the complexity and ever-changing trajectory of an individual artist's relationship to the society in which he lived, worked, and achieved greatness.

THE BOSTON SYMPHONY ORCHESTRA

Dmitri Dmitrievich Shostakovich

Symphony No. 3 in E-flat, Opus 20, *The First of May* (*Pervomayskaya*)

Composition and premiere: Shostakovich wrote the Symphony No. 3 between April and October 1929. Alexander Gauk conducted the premiere on January 21, 1930, with the Leningrad Philharmonic and the chorus of the Academic Capella in the Moscow-Narva House of Culture in Leningrad. The text in the final part is by Semyon Kirsanov. This is the first Boston Symphony Orchestra performance of the piece, and its first hearing at Tanglewood.

"It would be interesting to write a symphony where not a single theme would be repeated."

This is how Dmitri Shostakovich described the unusual plan for his kaleidoscopic, radical, and frankly ideological Third Symphony. Like the Second Symphony (*October*), dedicated to the Bolshevik October Revolution of 1917, the Third celebrated a major holiday of the new "Red Calendar." This time it was May Day, the First of May, a celebration of the Day of International Solidarity of Workers established in 1889 by the Marxist International Socialist Congress.

Until the collapse of the USSR in 1991, May Day was observed each year with a pompous military parade and festivities on Moscow's Red Square. Similar celebrations took place around the vast country. In large cities, the occasion sparked "spontaneous" street demonstrations that Shostakovich often saw as a student at Leningrad Conservatory throughout the 1920s.

Shostakovich sought to convey that raucous atmosphere in his Third Symphony, completed when he was only 23 years old. Its premiere came on the sixth anniversary of the death of Vladimir Ilych Lenin—January 21—and in Leningrad, birthplace of the Bolshevik Revolution. Shostakovich's use of propagandistic verses by the politically orthodox poet Semyon Kirsanov (1906-1972) for the concluding choral section implies a statement of solidarity with the Communist Party.

But just how sincere was Shostakovich's cheerleading remains an open question. The Symphony's frequently grotesque, humorous, parodic, mocking, and sarcastic musical content surely makes one wonder. By most accounts, however, Shostakovich mostly embraced Soviet ideology at this point in his young life and believed in the socialist future. In 1929, Josef Stalin had only recently assumed the position of Soviet supreme ruler. The relative cultural and political freedom and pluralism of the 1920s had not yet been fully replaced by the Stalinist repression that would eventually upend Shostakovich's career and destroy his peace of mind.

When he began the Third Symphony, Shostakovich was already an acclaimed and experienced composer. In 1926, he had scored a stunning international success with his neo-classical First Symphony. But since then he had been focusing on theatrical and film projects, and even worked as a pianist accompanying silent films at a Leningrad movie theater. Cinema clearly influenced the Third Symphony's fragmentary and episodic structure, which passes quickly from one musical "frame" to the next, similar to the rapid "montage" editing technique of Soviet filmmakers of the time. Others have compared the Symphony to a parade—an ever-changing procession of interrupted tunes, fanfares, drum rolls, songs, dances, and speeches.

Like the Second Symphony, the Third unfolds in a single movement. Unlike the restlessly polyphonic and atonal Second, however, the Third is resolutely tonal, more or less in the key of E-flat major. A solo clarinet opens the drama, then pairs with another in a sweet lyrical duet establishing a pastoral mood, linking images of springtime and stirrings of revolution. A solo trumpet, the symphony's principal actor, announces a fanfare and the full orchestra jumps in for an extended march-like episode. Piccolos and flutes squeal, undermining the heroic message. The strings enter with what sounds like a unifying theme that is soon submerged in a multi-voice fugato. Following a huge sonic climax reinforced by percussion, the snare drum takes center stage, joined by horns and trumpet in an oddly jocular and comic military march. For the slower Andante, the mood turns ominous and brooding, then briefly tranquil. But the insistent march returns, led by the mocking woodwinds, then taken up again by the brass and the full orchestra.

The snare drum announces a new scene: the proceedings of a grand political May Day meeting. Octaves resound, representing solidarity and unity. In a slower passage, the tuba, trombones, and trumpet enter like orators. The assembly responds approvingly with ascending string glissandos, followed by a bold statement of unanimity from the brass. In the finale, the chorus sings a "mass song" typical of the period, featuring plentiful octaves and simple intervals, ending in jubilant fanfare-filled, poster-like affirmation. By concluding with this ecstatic hymn to a coming utopia, Shostakovich may well have been imitating the "Ode to Joy" finale of Beethoven's Ninth Symphony, a work very popular in the USSR at the time for its revolutionary sentiments.

After what had seemed to be a successful premiere, the Symphony vanished from the Soviet repertoire after two performances. A few years later, it was banned by censors (along with the Second Symphony and the opera *The Nose*) for its "formalism and dry experimentalism." It returned to the Soviet repertoire only in the 1960s. Abroad, the Third Symphony fared somewhat better. Leopold Stokowski performed it with the Philadelphia Orchestra in Philadelphia in 1932, and at Carnegie Hall in early 1933.

Among those in the audience at Carnegie Hall was composer Sergei Prokofiev, on tour in America. He shared his impressions in a letter. "As always, there were interesting ideas, but the whole piece didn't hold together well; it was awkward, not flowing; there was a lot of counterpoint, and counterpoint is justified only when there is a tendency towards melody, and this is precisely where Shostakovich is weak. The New Yorkers listened attentively, but most musicians share my impression." Just a few years later, Prokofiev would make a permanent move back to Russia, where he would find that Shostakovich was rapidly replacing him as the most important Soviet composer.

Looking back, Shostakovich himself admitted there were "a number of shortcomings" in the Third Symphony, but that it was an honest "attempt to reflect life" and a "useful" step in his creative development. The energy, enthusiasm and naivete of this exuberant experiment paid tribute to the idealistic and hopeful spirit of the confused and adventurous post-Revolutionary era. Sadly, these hopes would soon be replaced by disappointment and despair.

HARLOW ROBINSON

Alexander Borodin (1833-1887)

Polovtsian Dances from *Prince Igor*

Composition and premiere: Alexander Borodin spent eighteen years on his opera *Prince Igor*, which remained incomplete at his death in 1887; it was completed for performance by his friends Nikolai Rimsky-Korsakov and Alexander Glazunov (the latter reconstructing and scoring music he had heard Borodin play at the piano). The first performance of the opera took place November 16, 1890, at the Mariinsky Theater, St. Petersburg. The first BSO performances of the Polovtsian Dances, in April 1920, were led by Pierre Monteux. The first Tanglewood performance of the Polovtsian Dances was given by the combined Tanglewood Music Center Orchestra and Boston Symphony Tanglewood Institute Orchestra during Tanglewood on Parade on August 26, 1986, Leon Fleisher conducting. The first BSO performance of the piece at Tanglewood was on August 27, 1994, Yuri Simonov conducting, with the Tanglewood Festival Chorus. Dima Slobodeniouk led the BSO in the most recent Tanglewood performance on August 5, 2018, without chorus.

Surely Alexander Borodin composed the best music ever written by a practicing chemist. He received a doctorate for his dissertation *On the Analogy of Arsenical with Phosphoric Acid*, while at the same time practicing his cello and writing some of his first chamber works. At the age of 31 he became a full professor of chemistry at the Medico-Surgical Academy in St. Petersburg. His professional life was spent there investigating the products of the condensation of the aldehydes of valerian, enantol, and vinegar. But he led a second life as well, one that was enthusiastically supported by a group of Russian nationalist musicians including Balakirev and Mussorgsky. Partly with their encouragement and support he began writing in the larger forms, producing ultimately three symphonies, two string quartets and other chamber music, piano pieces, songs, and several stage works.

Prince Igor was intended to be his masterpiece; though he spent eighteen years of part-time work on the score, it was not quite finished when he died, and only through the contributions of Rimsky-Korsakov and Glazunov was it finally brought to performance. The opera has had a mixed success over the years, largely because Borodin insisted on writing his own libretto and had started the composing before even clarifying some of the lines of the plot. The result is a colorful opera that now seems somewhat disjointed and that is heard outside of Russia only in occasional revivals. When it is heard, however, the extended ballet sequence known as the “Polovtsian Dances” never fails to steal the show. This was designed as a series of entertainments for Prince Igor to pass the time while he is held captive in the camp of the great Khan. The dances are performed, in the opera house, with choruses alternating between the seductions of the slave girls and the vigorous praise of the great Khan himself. Often the choruses are omitted in concert performance, but they add greatly to the barbaric splendor of the scene, further enriched by Borodin’s brilliantly colorful orchestration. The enchanting melodic grace of these dances was recognized by Robert Wright and George Forrest, who mined this particular field for no fewer than three songs in their musical *Kismet*; that melodic freshness in Borodin’s original form has made the Polovtsian Dances an ever-popular orchestral showpiece.

STEVEN LEDBETTER

Steven Ledbetter, a freelance writer and lecturer on music, was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

GUEST ARTISTS

Anna Rakitina

Anna Rakitina has established herself as one of today’s most exciting and sought-after conductors, having made a series of highly acclaimed appearances with orchestras such as the Boston Symphony Orchestra, Chicago Symphony Orchestra, and New York Philharmonic in the 2021-22 season. She was appointed an assistant conductor of the BSO in the 2019-20 season. She is only the second woman in the orchestra’s history to be awarded that position, which she holds until summer 2023. In 2022-23, Rakitina returns to Symphony Hall to lead BSO subscription series concerts. Further highlights of the season include her debuts with the Swedish Radio Symphony Orchestra, Orchestre Philharmonique de Radio France, Tonkünstler-Orchester (Musikverein debut), Yomiuri Nippon Symphony Orchestra (Suntory Hall debut), Cincinnati Symphony Orchestra, Baltimore Symphony Orchestra, Indianapolis Symphony Orchestra, Musikkollegium Winterthur, Nürnberger Symphoniker, NDR Radiophilharmonie (Hannover), Orchestre Philharmonique du Luxembourg, and Orquestra Sinfónica do Casa da Musica Porto. In 2019-20 Rakitina was a Dudamel Fellow of the Los Angeles Philharmonic, conducting the orchestra’s youth concerts at

Walt Disney Concert Hall as well as education and community programs such as Youth Orchestra Los Angeles. She was second-prize winner of the Malko Competition 2018, and further won prizes at the Deutscher Dirigentenpreis 2017 and TCO International Conducting Competition Taipei 2015. Born in Moscow to a Ukrainian father and a Russian mother, Rakitina began her musical education as a violinist and studied conducting at Moscow Tchaikovsky Conservatory. From 2016 to 2018 she studied conducting in Hamburg, Germany, with Ulrich Windfuhr. Anna Rakitina was a conducting fellow of the Lucerne Festival Academy led by Alan Gilbert and Bernard Haitink, and has attended masterclasses with Gennady Rozhdestvensky, Vladimir Jurowski, Johannes Schlaefli, and Fabio Luisi. Together with Russian conductor Sergei Akimov, she founded the Moscow-based Affrettando Chamber Orchestra, an ensemble renowned for its high artistic level and innovative programs. Ms. Rakitina made her Tanglewood debut in August 2021 and her subscription series debut in April 2022. She led the orchestra in an episode of the 2020-21 BSO NOW streaming season.

Gil Shaham

Gil Shaham is one of the foremost violinists of our time: his flawless technique and inimitable warmth and generosity of spirit have solidified his reputation as an American master. Shaham is sought after throughout the world for concerto appearances with leading orchestras and conductors; he also regularly gives recitals and appears with ensembles on the world's great concert stages and at the most prestigious festivals. Highlights of recent years include his acclaimed recording and performances of J.S. Bach's complete sonatas and partitas for solo violin and recitals with his longtime duo partner, pianist Akira Eguchi. Appearances with orchestra regularly include the Berlin, Los Angeles, New York, and Israel philharmonics, the Boston and Chicago symphony orchestras, Orchestre de Paris, and San Francisco Symphony, as well as multi-year residencies with the Montreal, Stuttgart, and Singapore symphony orchestras. Shaham continues his exploration of 1930s violin concertos, including the works of Barber, Bartók, Berg, Korngold, and Prokofiev, among others, which are the subject of his "1930s Violin Concertos" CD series, of which volume 2, including Prokofiev's Violin Concerto No. 2 and Bartók's Violin Concerto No. 2, was nominated for a Grammy. His latest recording, released in 2021, is of Beethoven and Brahms concertos with The Knights. His discography includes more than two dozen concerto and solo CDs, earning him a Grammy, Grand Prix du Disque, Diapason d'Or, and *Gramophone* Editor's Choice. Shaham's many honors include an Avery Fisher Career Grant, the Avery Fisher Prize, and *Musical America's* "Instrumentalist of the Year." Gil Shaham was born in Champaign-Urbana in 1971. He moved with his parents to Israel, where at age 7 he began violin studies with Samuel Bernstein of the Rubin Academy of Music. He then became a scholarship student at Juilliard, and also studied at Columbia University. He plays the 1699 "Countess Polignac" Stradivarius. A frequent guest artist at Tanglewood and at Symphony Hall, Gil Shaham made his Tanglewood debut with the BSO in August 1993 and his BSO subscription series debut in October 1997, having previously appeared with the Boston Pops in June 1986 when he was 15. His most recent Tanglewood appearance with the BSO was in July 2021. Shaham joined the BSO and conductor Anna Rakitina as soloist in Arvo Pärt's *Fratres* for a BSO NOW episode that streamed January/February 2021.

Tanglewood Festival Chorus

James Burton, BSO Choral Director and Conductor of the Tanglewood Festival Chorus

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. 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 in BSO concerts at Carnegie Hall. The ensemble performs year-round with the Boston Symphony and Boston Pops and is considered one of the world's leading symphonic choruses.

The TFC also records frequently with the BSO and the Boston Pops. Its most recent BSO recording was Shostakovich's Symphony No. 2, *To October*, conducted by BSO Music Director Andris Nelsons as part of the orchestra's ongoing series of Shostakovich recordings for Deutsche Grammophon. The chorus 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 Senator 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*. The chorus's performance of Duruflé's Requiem in February 2020 was the last concert the group gave before the pandemic. Before 2022, chorus's most recent Tanglewood performances were in summer 2019.

During the pandemic, choral singing at the BSO was kept on hold, but chorus members remained socially and musically active. The TFC contributed a special remote choir performance accompanied by James Burton for the 2020 Holiday Pops. The chorus 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 returned to Symphony Hall singing in the 2021 Holiday Pops concerts and gave a special late-night a cappella Postlude Performance with James Burton, titled "Sing to the Moon," in February 2022. The chorus was finally reunited with the BSO in performances of Britten's *War Requiem* in March 2022 under Sir Antonio Pappano. Most recently the chorus performed for this year's July 4th Spectacular on the Esplanade with the Boston Pops and Keith Lockhart.

The Tanglewood Festival Chorus is made up of volunteer singers who share their time and talents performing alongside the Boston Symphony Orchestra and Boston Pops. The chorus welcomes new singers who are passionate about choral music. Find out about upcoming auditioning on our website: <https://www.bso.org/about/jobs/tfc-auditions>.

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. Since his appointment in 2017, Burton has conducted performances at Symphony Hall and Tanglewood with the Boston Symphony Orchestra, the Boston Pops, the Tanglewood Festival Chorus, and the Boston Symphony Children's Choir, which he founded in 2018. Born in London, Burton has conducted UK orchestras including the Royal Liverpool Philharmonic, the Orchestra of the Age of Enlightenment, the Hallé, the Royal Northern Sinfonia, BBC Concert Orchestra, and Manchester Camerata. He has been a frequent guest of the Orquestra Sinfónica Nacional in Mexico City, and gives his debut with the Vermont Symphony Orchestra next season. James Burton has conducted professional choirs including the Gabrieli Consort, Choir of the Enlightenment, Wrocław Philharmonic Choir, and the BBC Singers. 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. Burton has conducted performances at English National Opera, English Touring Opera, and Garsington Opera, and has served as assistant conductor at the Metropolitan Opera and Opéra Nacional de Paris.

James Burton is well known for his inspirational work with young musicians. In 2020 was appointed Director of Orchestral Activities and Master Lecturer at Boston University's School of Music, where he leads the school's orchestral performances and serves as principal studio teacher for the doctoral program in orchestral conducting. He founded a scholarship for young conductors at Oxford and has given master classes at the Royal Academy of Music and the Tanglewood Music Center. 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. James Burton's composition portfolio includes works performed by leading choral groups including The Sixteen and the BBC Singers. The King's Singers featured a work of his on a Christmas album. His 35-minute *The Lost Words* was commissioned by the BSO and performed at Tanglewood in 2019. His works are published by Edition Peters. James Burton studied at St John's College at Cambridge University and holds a master's degree in orchestral conducting from the Peabody Conservatory, where he studied with Frederik Prausnitz and Gustav Meier.

Tanglewood Festival Chorus

(Borodin Polovtsian Dances and Shostakovich Symphony No. 3, Friday, August 26)

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

Sopranos

Debra Benschneider • Michele Bergonzi # • Connie Brooks • Anna S. Choi + • Tori Lynn Cook • Beth Ayn Curtis • Sarah Evans • Mary A. V. Feldman * • Jillian Griffin • Cynde Hartman • Alyssa Hensel • Natalia Hubner • Christiana Jamroz • Polina Dimitrova Kehayova • Donna Kim + • Greta Koning • Laurie Stewart Otten • Laura Stanfield Prichard • Livia M. Racz + • Pamela Schweppe # • Dana Sheridan • Judy Stafford • Dana R. Sullivan • Sarah Robinson Seeber + • Nora Anne Watson • Kirstie Wheeler • Lauren Woo • Elizabeth Woodard • Susan Glazer Yospin

Altos

Virginia Bailey • Betsy Bobo • Lauren A. Boice • Janet L. Buecker + • Destiny Cooper • Abbe Dalton Clark + • Olivia de Geofroy • Melanie Donnelly • Amy Spound Friedman • Irene Gilbride * • Olivia Marie Goliger • Lianne Goodwin • Julie Hausmann • Susan L. Kendall • Annie Kim • Yoo-Kyung Kim • Sarah Labrie • Gale Tolman Livingston * • Ana Morel • Hana Omori • Roslyn Pedlar # • Max Rook • Debra Swartz + • Lelia Tenreiro-Viana • Marguerite Weidknecht # • Sarah Wesley • Karen Thomas Wilcox • Janet Wolfe

Tenors

Brad W. Amidon + • Stephen Chrzan • Andrew Crain + • Tom Dinger + • Carey D. Erdman + • Keith Erskine • Fernando Gaggini • Len Giambrone • Timothy O. Jarrett • Ben Kuhn • Lance Levine + • Jesse Liu • Mark Mulligan • Dwight E. Porter * • Guy F. Pugh • Peter Pulsifer • Miguel A. Rodriguez • Arend Sluis • Martin S. Thomson + • Hyun Yong Woo • Benjamin Woodard • Sam Wright • Eytan Wurman

Basses

Scott Barton • Michael Bunting • Matthew Buono • Eric Chan • Matthew Collins • Jeff Foley • Jay S. Gregory # • Gabriel Harrison • Jack Humphrey • David M. Kilroy • Paul A. Knaplund • Will Koffel • Bruce Kozuma + • Carl Kraenzel • Daniel Lichtenfeld • Martin F. Mahoney II • Ben Orenstein • Michael Prichard # • Steven Rogers • Peter Rothstein * • Kenneth D. Silber • Samuel Truesdell • Yen Kuei (Peter) Tu • Alex Weir • Peter J. Wender * • Lawson L.S. Wong • Gan Xiong

Julia Carey, Rehearsal Pianist

Brett Hodgdon, Rehearsal Pianist

Jana Hieber, Manager of Choral Activities

Daniel Mahoney, Chorus Assistant