

2024–2025 SEASON



# Boston Symphony Orchestra


Andris Nelsons  
Music Director



**March 27-29**

**DIMA SLOBODENIOUK** conducting  
**ALEXANDER VELINZON** and **LUCIA LIN**, violins  
**ERIN MORLEY, AVERY AMEREAU, JACK SWANSON,** and  
**MORRIS ROBINSON**, vocal soloists  
**TANGLEWOOD FESTIVAL CHORUS,**  
**JAMES BURTON**, conductor

Arvo PÄRT *Tabula rasa*  
Wolfgang Amadè MOZART *Requiem*

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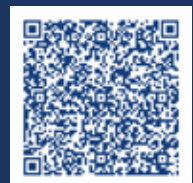


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# Welcome!

When we appointed Carlos Simon last year as the Boston Symphony Orchestra's first-ever Composer Chair, we did so in our confidence not only in his formidable skills as a composer but also in the breadth of his musical accomplishments. He's an excellent pianist as well as a thoughtful curator with enthusiasm for and fluency in an expansive range of musical styles—the gospel music he learned as a child, Hollywood film music, the Western classical tradition, jazz, Broadway, and radio-play pop, rock, R&B, and hip-hop.



Kayana Szymczak

The breadth of Carlos's musical passions and his experience as a practical musician position him ideally as a partner for us, with our comparable breadth of offerings from the BSO, Boston Pops, Boston Symphony Chamber Players, Tanglewood Music Center, and Humanities Institute. Carlos has already composed several works for the BSO, including one to celebrate Andris Nelsons' tenth anniversary season as Music Director this season, and this past fall he curated a concert for the Boston Symphony Chamber Players, introducing to Boston music of several close colleagues. We're looking forward to presenting more new works by Carlos next season.

This month with the BSO, Carlos's talents as a music director and arranger are showcased in *Coltrane: A Centennial Symphonic Celebration*, a tribute to the transcendentally innovative saxophonist and composer John Coltrane. Joining Carlos and the BSO are the outstanding composer and trumpeter Terence Blanchard, alongside performers we're thrilled to work with for the first time. Exploring Coltrane's world in these concerts expands upon the BSO and the Boston Pops' long practice of pushing the envelope of the symphonic tradition. Jazz was introduced to the Pops repertoire in the 1920s and over the years became part of our musical DNA. In recent seasons, we've increasingly included jazz in our regular BSO subscription concerts, working with bassist Victor Wooten, jazz pianist Uri Caine in his oratorio *The Passion of Octavius Catto*, Terri Lyne Carrington and esperanza spalding in a major tribute to Wayne Shorter, and pianist Gerald Clayton in an all-Duke Ellington concert.

These collaborations have brought wonderful new energy and opened up new worlds for us, leading to artistic discoveries we couldn't have imagined otherwise. It's very exciting to work with such artists as Carlos and to continue to challenge our own expectations and assumptions with new kinds of programming. We also get so much from your being on this journey with us, and we're so glad you're here.

With gratitude,

A handwritten signature in dark ink, appearing to read 'Chad Smith', written in a cursive style.

Chad Smith  
*Eunice and Julian Cohen President and Chief Executive Officer*

# Thank You!

**Friday afternoon's performance by Erin Morley is generously supported by a gift in loving memory of Alan J. Dworsky.**

**Friday afternoon's concert is generously supported by Joan T. Bok in loving memory of her husband John F. Bok.**

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

The Friday concert series is sponsored by the Brooke family.

Concertmaster Nathan Cole performs on a Stradivarius violin, known as the "Lafont," generously donated to the Boston Symphony Orchestra by the O'Block Family.

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

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 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.

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

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This project is supported in part by an award from the National Endowment for the Arts.

## WHEN DO I CLAP?

Acknowledging the performers is an important part of any live event. If you're unsure when to applaud, watch the conductor for visible cues. Often the conductor will pause at the end of a work to let things sink in and will visibly relax when they feel the effect is achieved. But don't stress out about it!

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**This week's Friday Pre-concert Talk, 12:15-12:45, is given by BSO Director of Program Publications Robert Kirzinger.**

**Please silence and darken the screens of any electronic devices. Photos, video, and audio recordings are prohibited during the performance. Feel free to take photos before and after the concert and during intermission.**



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## Andris Nelsons

Ray and Maria Stata Music Director,  
endowed in perpetuity, and Head of  
Conducting at Tanglewood



Robert Torres

In the 2024-2025 season, Andris Nelsons celebrates ten years as the Boston Symphony Orchestra's Ray and Maria Stata Music Director. Nelsons became the fifteenth music director in the BSO's history at the start of the 2014-2015 season. He made his debut with the orchestra at Carnegie Hall in March 2011, his Tanglewood debut in July 2012, and his Symphony Hall debut in January 2013. In January 2024, Head of Conducting at Tanglewood was added to his title to reflect his expanded commitment to pre-professional training.

Andris Nelsons' eleventh season as music director features several major projects, including performances of Mahler's Eighth Symphony in October, the full cycle of Beethoven's nine symphonies in January, concert performances of Erich Korngold's opera *Die tote Stadt*, and performances of BSO-commissioned works by BSO Composer Chair Carlos Simon, Kevin Puts, and Aleksandra Vrebalov. Nelsons' and the BSO's annual two-concert series at Carnegie Hall in April features pianist Mitsuko Uchida performing Beethoven and cellist Yo-Yo Ma performing Shostakovich. The BSO season culminates in a European tour with performances in Vienna and Prague, as well as the orchestra's first appearance in Nelsons' native Riga. The tour concludes in Leipzig, where the Boston Symphony Orchestra joins the Gewandhausorchester for the Shostakovich Festival Leipzig, a comprehensive and globally unique celebration of the composer's music, marking the 50th anniversary of his death. As both Music Director of the BSO and "Gewandhauskapellmeister" of the Gewandhausorchester Leipzig (GHO), a position he has held since 2018, Nelsons conducts both orchestras as they present the composer's symphonies, concertos, and other orchestral and chamber works—and, as in November 2019 at Symphony Hall in Boston, both the BSO and the GHO merge together for a joint performance, this time of Shostakovich's Symphony No. 7. During the festival, Nelsons also conducts the GHO in performances of Shostakovich's opera *Lady Macbeth of Mtsensk* at the Leipzig opera house. This festival project stems from a unique partnership, initiated by Nelsons—the BSO/GHO Alliance.

Andris Nelsons has previously led the BSO on four European tours, most recently in August and September 2023, where the BSO closed the prestigious international Salzburg Festival summer season in Austria, and two tours to Japan, which included numerous appearances at Tokyo's renowned Suntory Hall.

Andris Nelsons and the BSO's ongoing series of recordings of the complete Shostakovich symphonies for recording label Deutsche Grammophon has earned three Grammy Awards for Best Orchestral Performance and one for Best Engineered

Album. A box set of the complete BSO Shostakovich recordings including the symphonies, the concertos for piano, violin, and cello, and his opera *Lady Macbeth of Mtsensk* will be issued in early 2025. Other releases in the 2024-25 season include his recordings with the BSO of Messiaen's *Turangalila-symphonie* with Yuja Wang and Cécile Lartigau and the Ravel piano concertos with Seong-Jin Cho. As part of the BSO/GHO Alliance, Nelsons recorded the major orchestral works of Richard Strauss for a 2022 7-CD Deutsche Grammophon release featuring both orchestras. Under exclusive contract with Deutsche Grammophon, he has recorded the complete symphonies of Beethoven with the Vienna Philharmonic and of Bruckner with the GHO.

Nelsons continues his collaborations with the Berlin Philharmonic and Vienna Philharmonic during this season. Since Nelsons' first conducting position as Music Director of the Latvian National Opera from 2003-2007, opera has played a prominent role in his career, with frequent performances at the Royal Opera House in London and the Bayreuth Festival. Born in Riga in 1978 into a family of musicians, Nelsons began his career as a trumpeter at the age of 17 in the Latvian National Opera Orchestra. Andris Nelsons practices taekwondo in his spare time and holds a second-degree black belt.



Winslow Townson

Visit our online exhibit celebrating Andris Nelsons' tenth anniversary as BSO Music Director, "Andris and the BSO: Ten Years and Counting!"

[bso.org/exhibits/andris-nelsons-and-the-bso-ten-years-and-counting](https://bso.org/exhibits/andris-nelsons-and-the-bso-ten-years-and-counting)





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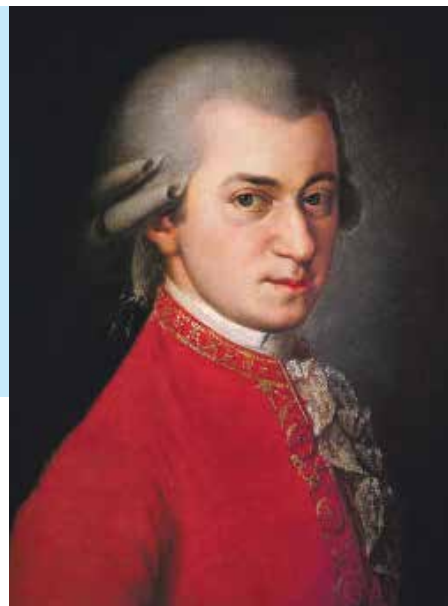
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♪ BSO/GHO Musician Exchange participant: BSO cellist Jonah Ellsworth and bassist Carl Anderson perform with Gewandhausorchester Leipzig (GHO) for the spring BSO season while GHO cellist Gayane Khachatryan and bassist Karsten Heins play with the BSO.

# A dual reversal of fortunes: Mozart's final years

by Christoph Wolff



*The BSO performs two late Mozart works this season: his Symphony No. 39 last fall, and his Requiem this week. In this essay, Christoph Wolff explores misconceptions about the composer's late years. Known for his lifelong scholarship in the music and life of J.S. Bach, musicologist Wolff is the author of several books on Bach, including the definitive modern biography on the composer, Johann Sebastian Bach: The Learned Musician, and was director of the Leipzig Bach Archive (2001-14). His Mozart publications include Mozart at the Gateway to His Fortune and Mozart's Requiem: Historical and Analytical Studies. He is Professor Emeritus of Harvard University, where he joined the faculty in 1976.*

It is impossible to consider the last four years of Wolfgang Amadè Mozart's creative life without being fixated on the catastrophe of the composer's premature end. His death forever changed the course of musical classicism at the turn of the 18th century. People were shocked when the news broke at the end of 1791, and many were unable to accept that he died from an ordinary illness. Not surprisingly, rumors of unnatural causes sprang up almost immediately and gossip about foul play and murder spread quickly. Notably, persistent tales about Mozart having been poisoned—by Antonio Salieri, the supposedly malicious rival, or other evil characters—were endlessly spun out and adventurously embellished. Invariably, the various anecdotes fascinated and entertained generations of Mozart lovers. Scholars have been busy rejecting them, yet by doing so they also kept them alive and brewing. Even today, any Mozart biography makes at least an oblique reference to the possibility that the composer died an unnatural death.

Mozart scholars continue to seek plausible clues that might help explain the conditions leading to the composer's final illness and death. According to the prevalent view, his premature end appears as a nearly predictable and almost inescapable eventuality. It is frequently attributed to a combination of total exhaustion, desperation over failing musical success, and worry about financial ruin. Mozart's death is often thought of as a personal catastrophe foreshadowed by some characteristics of his late works—ignoring that a composer in his mid-30s can hardly write "late" works. Yet, as irrational as it is, the perception of a valedictorian spirit in the music of the final years is still widespread and well accepted. So, one can read, for example, poetical statements about "the hauntingly

*Detail from a Johann Nepomuk della Croce (attrib.) portrait of the Mozart family, 1781.*

beautiful autumnal world of [Mozart's] music written in 1791, where the sun's rays are slanting sharply and are soon to turn into sunset and twilight." Added to this view is the everlasting image of the composer writing his own Requiem, along with the belief that this idea also influenced the character of its music.

Mounting hardship, disappointment, misery, exasperation, and an increasing hostile environment have been topoi that invariably tinged the last chapter of Mozart's life from the very first accounts before and after 1800 until the present day. In modern studies, the final years are often subsumed under the dramatic pretext of "Mozart's decline," "Mozart's fall," or similarly calamitous labels. Even a more cautious psychological interpretation of that period under the more neutral heading "Endings" has its problems when the time frame is understood as predominantly overshadowed by the devastating impact the death of the father, Leopold Mozart, had on the son. Moreover, introducing the year 1791 by indicating that "Mozart somehow managed to stem the drift into silence" essentially returns to the imagery of the autumnal sunset cited earlier—a strangely quixotic view, not exactly auspicious, and far from reflecting a reality that paved the way for, among other things, the successful completion of two innovative major opera projects, *La clemenza di Tito* and *Die Zauberflöte* (*The Magic Flute*).

Mozart's final illness in late November and early December 1791, described by his physicians as "acute miliary fever," was apparently an infection turned fatal because of its grave severity. From the little that is known, including symptoms reported by family witnesses and conclusions about a largely inferred medical history, the most likely immediate cause of death may have been kidney failure. However, even this diagnosis lacks direct evidence. At any rate, the outcome of the illness that confined Mozart to bed for two weeks was by no means inevitable, and it all might just as well have turned out differently.

To be sure, there is no need to whitewash the circumstances that colored Mozart's final years or detract from the image of him as being overworked, worn out and in feeble health, distressed about severe financial debt, and worried about his "honor and

**It is fairer to Mozart not to look for moments of closure in his last works, but rather to increasingly novel approaches, the artistic goal of which the composer was not granted the opportunity to pursue further.**

credit"—even if these problems were mostly self-imposed. The specific reasons for his monetary troubles remain unresolved, despite numerous special examinations. However, the content of more than twenty letters to his fellow Mason Michael Puchberg from mid-1788 through mid-1790, a promissory note of October 1, 1790, as well as a suit filed against him by Prince Lichnowsky in November 1791, reveal that the composer—one of the best-paid musicians in the later 18th century—was living well beyond his means by leading an almost aristocratic lifestyle, and that he was handling his financial affairs irresponsibly at best. A year after his death, Mozart's sister Nannerl put it well: "His flaws were that he didn't know how to handle the money."

During what clearly were not altogether happy years following the splendidly successful mid-1780s, Mozart was at times haunted by dark thoughts about his mortality,

something he thought of, reflected on, and being a good Christian, tried to prepare for. The letters of the 22-year-old about the death of his mother in Paris in 1778 had already contained particularly moving sentiments in this regard. “When her condition got serious,” Mozart wrote, “I prayed to God for only 2 things, namely a peaceful last hour for my mother, and strength and courage for myself—and our gracious Lord heard my prayer and granted me both blessings in rich measure.” And a few days later: “Most beloved father! Take care of yourself! dearest sister! —take care of yourself... if it’s God’s will, to be reunited in the hereafter—for which we are destined and created.” Curiously, the death of his father in May 1787 was not accompanied by similar emotions when he mentioned to his sister, “You can well imagine how painful the sad news of our dear father’s sudden death was for me, after all, our loss is equally great,” and then turned rather businesslike to the matter of a public auction of his father’s estate.

Mozart was always very much aware of the ups and downs of life. Indeed, without conscious personal experience, open eyes, critical observations, and his own remarkably deep understanding of the human existence he could not have expressed so admirably the full range—up to the extremes—of individual human situations and their greatly varying direct emotional impact, notably in his seven great operas from *Idomeneo* through *Die Zauberflöte*, when he wrote in an undated letter of 1790, “I now stand at the gateway to my fortune,” it does not mean that he naively anticipated an easy and carefree future. He realized, however, that he had reached a threshold and entered an





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*Monument to Mozart in Vienna's Burggarten by Viktor Tilgner, unveiled in 1896*

eagerly awaited new stage in his career. For at the very end of 1787 Emperor Joseph II took him into his service and named him “composer” to the “imperial-royal chamber music”—a salaried appointment with virtually no obligations, but carrying a distinguished title that Mozart immediately attached to his name. Moreover, the Emperor’s decree was the first step in redefining the top musical hierarchy at the court in Vienna—with Antonio Salieri as court capellmeister, an assignment involving major administrative responsibilities, and with Mozart as court composer, unburdened by any such chores and entirely free in the pursuit of his own artistic interests. However, what must have counted most for Mozart was the extraordinary public recognition that would soon spread across the entire Old World. It would encourage and stimulate him in his work and enhance his prospects as a musician, allowing him to anticipate a successful, life-long career.



From the beginning of 1788 Mozart’s professional activities promoted by the widely recognized imperial title bear this out in many ways. His musical productivity not only remained in high gear but also took a new turn whereas, for example, Salieri’s compositional engagements decreased, in part by the necessity of his demanding office burdens. Therefore, it seems only reasonable to look at Mozart’s last four years without being fixed on the end of a creative life and without speculating about a future that was not to be. It is the composer’s extraordinary output from 1788 on, with the three great symphonies K.543, 550, and 551 (nos. 39-41) of that summer as an early cornerstone that invites a reassessment of that period. Such a new perspective points to an energetic fresh beginning and a promising future for the composer, notwithstanding the economic and cultural impact on Vienna of the Austro-Turkish War of 1788–90. Things had turned around, and the salaried imperial court composer could envision ambitious new highs and a prosperous period with no proximate end in sight. It is this positive outlook that helps to see Mozart’s final years in a different light. As naïve and irresponsible—to some extent comparable to modern credit card overspending—it may have been, his tendency for lavish overspending and conducting his life in aristocratic style was encouraged by the very reasonable assumption that he would be able to easily pay back his creditors from an early and rapidly growing income.

As the symphonic trilogy of 1788 so clearly demonstrates, Mozart continued to give new impulses to most of the musical genres that he worked on in the last ten years of his life, impulses of consequence for the history of composition. This tendency was also increasing rather than decreasing around 1790/91 and it includes the concentration of thematic-motivic work, the simplification of the rhythmic and melodic profile, and above all deepened means of musical expression as evident, for example, in the Piano Concerto in C, No. 27, K.595, the Clarinet Concerto, K.622, and in the string quintets in D, K.593 and E-flat, K.614, but also in the shakeup and streamlining of *La clemenza di Tito* as compared to the traditional opera seria and the treatment of *Die Zauberflöte* as a “grand opera” despite its renunciation of recitatives in keeping with the Singspiel tradition. Moreover, innovative approaches occur in the compact yet differentiated, transparent, and sometimes retrospective vocal style of the Eucharistic motet *Ave verum corpus*, K.618, or the unfinished Requiem, K.626, which both foreshadow fresh professional ambitions related to his formal designation of May 1791 as titular capellmeister of St. Stephen’s Cathedral in Vienna. It is, of course, neither possible nor sensible to try to reduce the musical behavior that emerges in Mozart’s last works to a single, necessarily simplistic denominator. One must further assume, given his unexpectedly abbreviated life, that these works do not actually represent late works in the sense of a serene and well-rounded work permeated with the wisdom of old age. It is fairer to Mozart not to look for moments of closure in his last works, but rather to increasingly novel approaches, the artistic goal of which the composer was not granted the opportunity to pursue further.

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Curiously, the aforementioned 1790 letter to Michael Puchberg, in which Mozart proudly refers to standing “at the gateway to my fortune,” also mentions an accompanying gift to his creditor and benefactor: “I am sending you herewith, dearest friend, the *Life of Handel*”—i.e., the German edition of John Mainwaring’s Handel biography of 1761. Not a meaningless gift, the short book described the life of a famous man Mozart would ultimately want to be compared with and judged against—a keyboard virtuoso, composer of operas and oratorios, who worked in the service of the king in a major European capital, an exemplary musician with a full life of 74 years, and one who died a wealthy man. Mozart seems to have used Mainwaring’s discussion of Handel’s excessive love of food as a paradigm for his own situation so that Puchberg, who knew what indulgences and extravagances played such a decisive role in his friend’s need for money, might better understand the special needs of a great artist.

Above all, however, this eloquent little gift illuminates the composer’s strong awareness of his musical net worth, his self-confidence, his forward-looking attitude, and above all, what he generally meant by the kind of fortune he could reasonably count on: fame and wealth. This was not mere wishful thinking on his part, for indeed, both came, the first more quickly than the second. But the sole beneficiary was to be his widow, Constanze, who upon her death in 1842 left her two sons some 30,000 florins in cash, bonds, and savings accounts—at the time an enormous amount, all based on earnings solely from Mozart’s compositions. And it is easily imaginable how much more wealth would potentially have been generated and accumulated after 1791 had the composer, virtuoso pianist, and conductor remained alive.





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# Coming Soon at Symphony Hall

Thursday, April 3, 7:30pm

Friday, April 4, 1:30pm

(Pre-concert Talk by Lucy Caplan, 12:15-12:45)

Saturday, April 5, 8pm

**Dima Slobodeniouk** conducting

**Frank Peter Zimmermann**, violin

Adolphus HAILSTORK *Lachrymosa: 1919*

Igor STRAVINSKY *Symphony in Three Movements*

Edward ELGAR *Violin Concerto*

This concert's three works are notable for their proximity to wartime. Edward Elgar's Violin Concerto can be seen as an idyllic calm before the storm of World War I. Adolphus Hailstork's *Lachrymosa: 1919* memorializes the Red Summer of 1919, a deadly backlash against Black American prosperity in the U.S. in the wake of the war. Stravinsky's *Symphony in Three Movements* was the composer's dark reaction to the universal devastation of World War II.

Dima Slobodeniouk



Marco Borggreve



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## Decoding Shostakovich

April 2-May 7

What does political resistance sound like? Learn the secret messages of resistance that Dmitri Shostakovich folded into his music and what kept the composer writing—and resisting—in a turbulent time. Yo-Yo Ma, Mitsuko Uchida, and Baiba Skride headline this month-long dive into the orchestral works, films, and chamber music of a profound composer who survived and eventually thrived despite unrelenting political pressure.



Thursday, April 10, 7:30pm

**Andris Nelsons** conducting

**ALL-SHOSTAKOVICH program**

Symphony No. 6

Symphony No. 11, *The Year 1905*

Written more than 50 years after the Russian Revolution and during another point of political and historical upheaval, Shostakovich's Eleventh Symphony is a revisitation of the events of Bloody Sunday, integrating Russian folk and revolutionary songs. The final movement is simultaneously a rallying cry and a warning to future tyrants.

Andris Nelsons



Robert Torres



Dmitri Shostakovich



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**Emőke Baráth**, *soprano*  
**Jennifer Johnson Cano**,  
*mezzo-soprano*  
**Andrew Haji**, *tenor*  
**Thomas Bauer**, *baritone*  
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*The Seasons*  
**Beethoven:** Mass in C Major

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## The Program in Brief

Our conductor for this week and next, frequent BSO guest Dima Slobodeniouk, leads two works that share an otherworldly sense of humanism and spirituality. These are the BSO's first performances of the double violin concerto *Tabula rasa* by the Estonian composer Arvo Pärt; our featured soloists are the BSO's own Alexander Velinzon and Lucia Lin with pianist Vytas Baksys. Pärt wrote *Tabula rasa* ("blank slate") in 1977 following a period of several years in which he completely reconsidered his compositional direction. In part inspired by Renaissance music and Eastern Orthodox liturgical music, he created an austere beautiful musical language that he first explored fully in his works of 1976-77. The two-movement, 25-minute *Tabula rasa* was the most complete realization of Pärt's new approach. Written for the violinists Gidon Kremer and Tatjana Grindenko and the conductor Eri Klas, *Tabula rasa* also features the unusual sound of a piano "prepared" by inserting screws between some of its strings to create a gong-like sonority. A recording of the piece, released in 1984, helped bring the now 89-year-old composer the worldwide recognition he still enjoys today.

Wolfgang Amadè Mozart's Requiem has been steeped in legend and speculation literally since it was written. Famously, Mozart died with parts of the piece unfinished, leading to the romantic but false notion that he was aware of his impending death as he wrote the piece. The mysterious commissioner of the work was just a wealthy eccentric who intended to pass the work off as his own, not some messenger from the beyond. That Mozart died impoverished and unappreciated is another false but persistent trope. As both Christoph Wolff and Jan Swafford point out in the essays in this program book, Mozart was at the peak of his creativity and had both position and prospects.

At Mozart's wife Constanze's request, the Requiem was completed by Mozart's pupil Franz Xaver Süssmayr; otherwise, she would have had to forgo the much-needed commission fee. But so much of the Requiem is what we think of when we think of Mozart's music, by turns dramatically operatic and poignantly intimate. As Jan Swafford puts it, the Requiem "glows with the enchanted voice Mozart arrived at in his late music."

Robert Kirzinger



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144th Season, 2024–2025**

**Thursday** March 27, 7:30pm

**Friday** March 28, 1:30pm

**Saturday** March 29, 8pm

**Dima Slobodeniouk** conducting

## **Arvo PÄRT**

(b.1935)

25'

*Tabula rasa*, Double Concerto for two violins,  
string orchestra, and prepared piano

I. Ludus (Con moto)

II. Silentium (Senza moto)

**Alexander Velinzon**, violin I

**Lucia Lin**, violin II

**Vytas Baksys**, prepared piano

Intermission

## **Wolfgang Amadè MOZART**

(1756-1791)

50'

Requiem in D minor, K.626

I. Introitus

Requiem aeternam

II. Kyrie

III. Sequentia

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrymosa

IV. Offertorium

Domine Jesu

Hostias

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Communio

Lux aeterna

Cum sanctis tuis

**Erin Morley**, soprano

**Avery Amereau**, mezzo-soprano

**Jack Swanson**, tenor

**Morris Robinson**, bass

**Tanglewood Festival Chorus, James Burton**, conductor

**Supertitles caller: Ruth DeSarno. Text and translation begins on page 39.**

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The Thursday concert will end about 9:15, the Friday concert about 3:15, and the Saturday concert about 9:45. Intermission is 20 minutes.

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# Arvo Pärt

*Tabula rasa*, Double Concerto for two violins, string orchestra, and prepared piano

© Priit Grepp, Arvo Pärt Centre



**Arvo Pärt** was born in Paida in independent Estonia, and now lives in the Estonian village of Laulasmaa. He wrote *Tabula rasa*, Double Concerto for two violins, string orchestra, and prepared piano, in 1977 at the request of the conductor Eri Klas. Pärt dedicated the score to Klas and the violinists Gidon Kremer and Tatjana Grindenko, all of whom gave the work's world premiere performance on September 30, 1977, with the Tallinn State Academic Theater Chamber Orchestra in the Tallinn Polytechnic Institute Assembly Hall in Tallinn, Estonia. Helju Tauk performed the prepared piano part. This is the first Boston Symphony Orchestra performance of the concerto.

**The score of *Tabula rasa*** calls for two solo violins, prepared piano (amplified if possible), and string orchestra (first and second violins, violas, cellos, and double basses). Pärt also created a version replacing the second violin soloist with solo viola. The piano is prepared via screws between some of the strings to create bell- or gong-like timbres.

Estonia gained its independence from Russia in 1920, while Russia was going through its own transition to become the central republic of the Soviet Union. Estonia maintained its sovereignty for just over twenty years, but during World War II was caught between the USSR and the encroaching German Third Reich. Having liberated Estonia from Nazi occupation at the end of the war, the Soviet Union “kept” it, with the rest of the Baltic States, behind the Iron Curtain until the Soviet system collapsed; Estonia became independent once again in August 1991. Historically, Estonian society thrives on mergings and clashes among disparate political, religious, and cultural influences, for example in the tension between the Russian Orthodox and Lutheran traditions and between Russian versus German and Swedish intellectual and cultural heritages. Estonia's distinct Finnic language and heritage is a foundation of its cultural sovereignty.

Arvo Pärt developed as an artist in an Estonian society that remained somewhat intact within the Soviet Socialist system. As a child, he attended music school in addition to his regular education, becoming a competent pianist and oboist while also experimenting with composing. His late teenage years coincided with a relaxation of strict Soviet political and aesthetic agendas for a time following Joseph Stalin's death in 1953. Pärt's apprenticeship continued after high school at an intermediate music school, interrupted by his obligatory two-year military service. In 1957 he entered Tallinn Conservatory, where he studied with Heino Eller, one of his most important influences. Concurrently he worked at Estonian Radio as a recording engineer and began writing music for the theater and for film. By the time he graduated the Conservatory in 1963, he had established enviable professional credentials and a mastery of a range of compositional techniques.

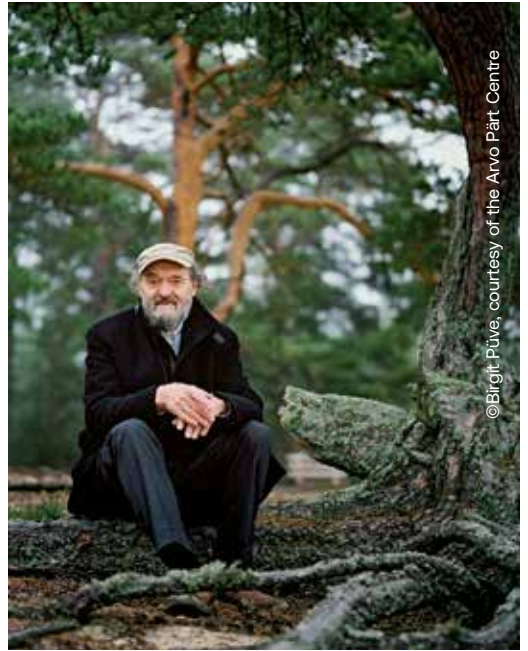
During the late 1950s, composers gained greater access to music by Western European and American composers working with progressive techniques including serialism (ordered series of pitches and other parameters, an expansion of Arnold Schoenberg's 12-tone technique), chance processes, and other new ideas. More powerful than the specific techniques involved was the very *idea* of artistic freedom represented by the serious and breathlessly exuberant activity of the avant garde. Pärt himself was probably the first Estonian to write a significant piece using the twelve-tone method, his *Necrology* (1961), which was performed several times outside of Tallinn but received even greater attention as the object of public condemnation from Tikhon Khrennikov, the First Secretary of the Union of Soviet Composers.

Pärt's use of serialism throughout the 1960s demonstrated his broader interest in formalism and process, prefiguring the stylized ritualization of his later works. His *Credo* (1968) served as an endpoint of his first stylistic period. This watershed led to a crisis of aesthetic vision, resulting in a ground-up rethinking of his aesthetic purpose and language over the first half of the 1970s. Process, repetition, unequivocal gestures, and a new approach to tonality are the basis of Pärt's work of the 1970s to the present. Pärt's work paralleled in some ways that of other composers whose styles developed independently in similar directions at the same time, including John Tavener in England and Henryk Górecki in Poland, and to some degree also Sofia Gubaidulina in Russia. The asceticism found in the late works of Dmitri Shostakovich resonated particularly with composers in Eastern Europe, and the work of Olivier Messiaen may have been part of a general influence in these composers' rethinking of musical time.

The constraints of Arvo Pärt's musical language in particular reflect the formalized structures of religious rites, particularly those of the Orthodox churches where a vernacular Reformation never occurred. The conductor and singer Paul Hillier, who wrote an incisive study of Pärt's music and has performed many of his pieces, drew a striking parallel between Pärt's conceptual approach and the Russian Orthodox religious icon painting. These works employ sets of artistic formulae, a core visual language that recurs in the work of many different artists—a gilded crown, a type of costume, an arrangement of animals, even the shape of a face. Hillier relates the stylized lack of depth and perspective in icon painting to the timeless quality of Pärt's music, achieved through repetition and eschewal of the "traditional," that is, Western classical, passage of musical time. Pärt's return to the familiar triad and simplified tonality parallels the visual formulae of icon painting. The composer sought a historical foundation for his new ideas via extensive study of medieval and Renaissance music, which had made an audible contribution to his Third Symphony.

Pärt calls the later pieces "tintinnabuli" (from the Latin for "bell") works. The repetitive patterns and harmonic language of his work since the early 1970s can be heard as abstractions of bell sounds and of the patterns of ringing changes of church bells for various church functions. In *very* brief, in the tintinnabuli works Pärt limits the harmonic language to simple triads (e.g., the pitches of an A minor chord in the first movement of *Tabula rasa*) set against melodic lines within the same harmony's base scale (the white keys of a keyboard from A to A). Though dissonances are possible, the listener perceives the overall groundedness of the harmonic world. In its purest form, there is no modulation. Tempo is strict, steady, and unchanging, but changes in texture and dynamics can be

## Arvo Pärt in 2014



abrupt and dramatic; particularly effective are passages that alternate between the larger body of an ensemble and a smaller group or soloists, a contrast found frequently in Baroque concertos as well as in responsorial readings in Christian liturgy.

The first of Pärt's tintinnabuli works were *Modus* (later revised as *Sarah Was Ninety Years Old*), *Calix*, and *Für Alina*, composed in 1976. Performances of some of his new works throughout the USSR by the conductor Andres Mustonen led to greater exposure, as well as to the composer's increasing confidence in his new aesthetic path. Unable and unwilling to conform to official Soviet Union restrictions on artistic freedom, in 1980 Pärt—as had so many others—left Estonia for Vienna, where he lived for more than a year before relocating to Berlin. This ultimately led to much broader recognition of his work. His worldwide reputation expanded enormously following the release in 1984 of an album on producer Manfred Eicher's ECM label featuring *Cantus in memoriam Benjamin Britten*, *Fratres*, and the double violin concerto *Tabula rasa*. Since then, ECM has been responsible for best-selling and Grammy-nominated albums of many of Pärt's important works, including *Passio*, *Miserere*, *Stabat Mater*, the *Berlin Mass*, and his complete symphonies.

### **Pärt's music was featured in opening ceremonies of the Olympics and in the television series *Ted Lasso* and *The Good Place*.**

These include one of his relatively recent major works, his Symphony No. 4, *Los Angeles*, a Los Angeles Philharmonic commission. Other recent major works include *Adam's Lament* for mixed chorus and strings, commissioned for a concert honoring the composer during the International Istanbul Music Festival, and *La sindone* ("The Shroud") for orchestra, premiered at the Turin Cathedral as part of the opening ceremonies of the 2006 Winter Olympics. In 2015 the director Robert Wilson created an evening-length theater work based on Pärt's music, *Adam's Passion*, which premiered in Tallinn.

Arvo Pärt in 1999 with violinist Gidon Kremer, who premiered and later recorded *Tabula rasa* along with Tatjana Grindenko



The immediacy, accessibility, and profound spiritual sincerity of his work have made Arvo Pärt one of the most distinctive and recognizable composers of the past half-century. His music has a degree of pop culture currency, appearing in the soundtracks for *There Will Be Blood*, *The Thin Red Line*, and *Avengers: Age of Ultron*, Jean-Luc Godard's *Film Socialisme* and *In Praise of Love*, and the television series *The Good Place* and *Ted Lasso*. The Arvo Pärt Centre in Estonia houses the composer's archive and also serves as an important cultural center for the country, where Pärt returned to live in 2010.

Pärt's relationships with individual musicians including Andres Mustonen, the violinists Gidon Kremer and Tatjana Grindenko, and the conductor Paul Hillier have had a powerful impact on both the trajectory of his later career and on the music he writes. It was the conductor Eri Klas who requested the double concerto *Tabula rasa* in 1977 as a companion piece to the Russian composer Alfred Schnittke's *Concerto Grosso No. 1*, which calls for similar orchestration. Like Schnittke's work, *Tabula rasa* recreated a virtuosic Baroque genre—in Pärt's case, a double violin concerto akin to those of Vivaldi or Bach—in a modern setting, signaled by the presence of the amplified prepared piano. As Paul Hillier points out in his study of Pärt's music, *Tabula rasa* was an expansive manifestation of the composer's relatively brief tintinnabuli explorations of the previous year, e.g., *Für Alina* and *Cantus in memoriam Benjamin Britten*. *Tabula rasa*—the title of which, meaning “blank slate,” was quite deliberately chosen to mark this new phase in Pärt's career—is a substantial work of more than 25 minutes' duration, on the scale of a Mozart concerto.

The two contrasting movements of *Tabula rasa* are “Ludus” (“game” or “play”) and “Silentium” (“silence,” “stillness”); the first has a tempo marking of “con moto” (“with motion”), the second “senza moto” (“without motion”). The opening of the first movement establishes several ideas: the two soloists play the pitch A five octaves apart, delimiting a pitch range for the piece while also suggesting the two instruments could be considered as one voice. The silence that immediately follows the first measure is another marker that returns throughout the movement to separate its sections; this silence shrinks with each recurrence, while the musical sections grow longer. The music rises and falls in broad waves as the orchestra and prepared piano, sounding gong-like, propel the movement with a steady pulse, the two soloists intertwining in different figurations, with or without the accompanying ensemble. Near the end of the movement, a sudden textural and harmonic shift, marked “Cadenza,” feels catastrophic, as though the carefully culti-

vated environment can no longer sustain itself. “Silentium,” the second movement, is centered on D minor. Although a pulse is here also evident, the slow tempo has the effect of stilling forward motion, despite irregular impulsive arpeggios in the piano. This movement, too, expands from its opening in ever-widening arcs, but unlike the first movement sustains its character throughout until fading into silence in the final bars.

Robert Kirzinger

*Composer and writer Robert Kirzinger is the Boston Symphony Orchestra’s Director of Program Publications.*



Michael Blanchard

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# Wolfgang Amadè Mozart

Requiem in D minor, K.626

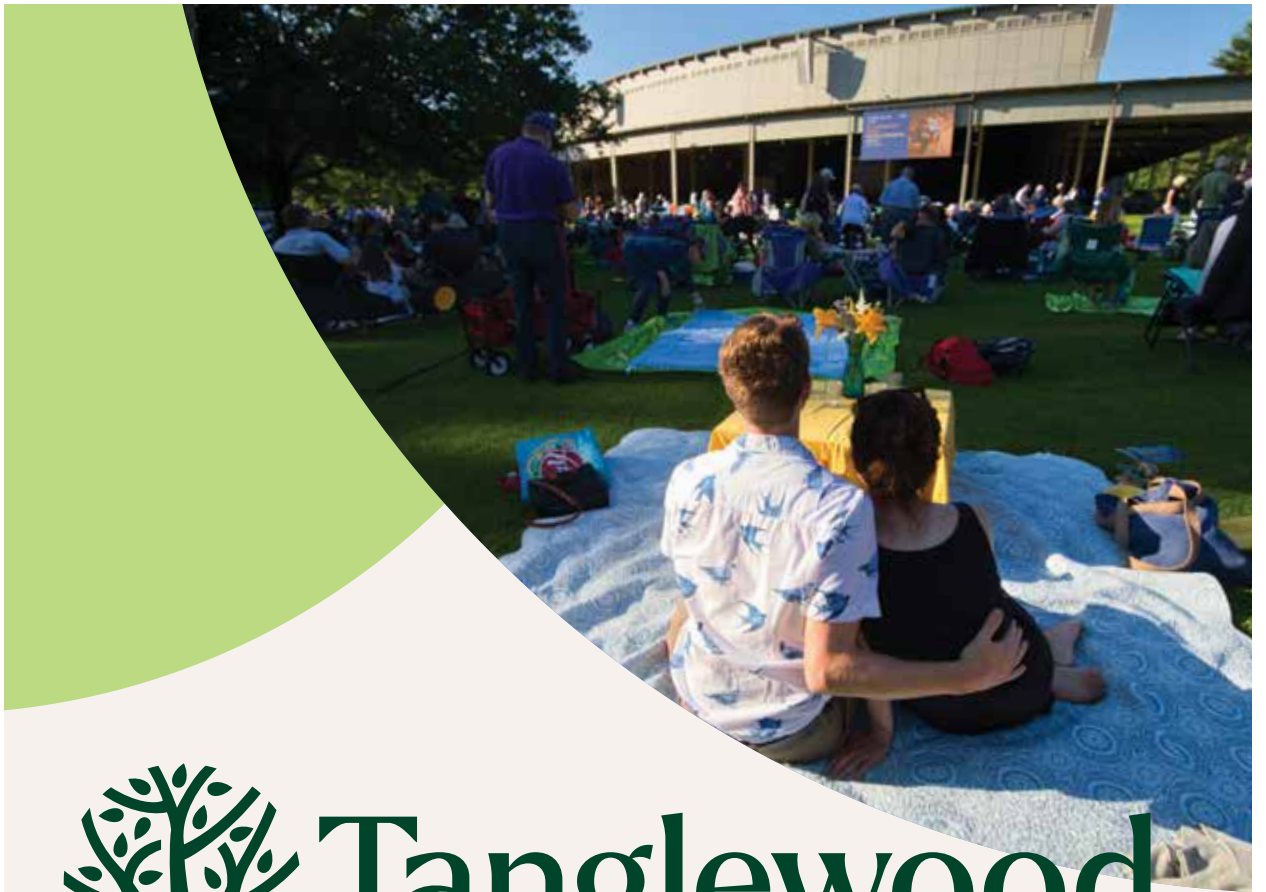


**Joannes Chrisostomus Wolfgang Gottlieb Mozart**—who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777 (he used “Amadeus” only in jest)—was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He worked on the Requiem during the last five months of his life but left it unfinished; the version typically heard (as is the case in these concerts) was completed by his pupil Franz Xaver Süssmayr, to fulfill the commission specified below. The first complete performance was given on December 14, 1793, in the new monastery church at Wiener Neustadt, though it was billed as a work by Franz, Count Walsegg–Stuppach, who had commissioned the piece anonymously with the intention of passing it off as his own, to be used on the occasion of a solemn Mass in memory of his wife. However, well before that, the first movement (in two sections, “Requiem aeternam” and “Kyrie eleison”) was sung at a Requiem Mass for Mozart on December 10, 1791, five days after his death, in Saint Michael’s Church in Vienna; and Mozart’s old friend, the Baron Gottfried van Swieten, performed a Requiem—presumably Mozart’s—on January 2, 1793, in a Vienna concert given to support the composer’s widow and two surviving children.

**The score of Mozart’s Requiem** calls for soprano, alto, tenor, and bass soloists, chorus, and an orchestra of dark timbres. Omitting flutes, oboes, and the higher clarinets, Mozart calls for 2 basset horns, 2 bassoons, 2 trumpets, 3 trombones (found in none of his symphonies or concertos), timpani, continuo organ, and strings (first and second violins, violas, cellos, and double basses). The organist in these performances is Heinrich Christensen.

The myths and mysteries that swirl around Mozart’s Requiem began virtually the day he died and were given new life in recent decades by the play and movie *Amadeus*. But there’s little real mystery around the piece or about Mozart’s death. The actual story of his final masterpiece, however, is still unlikely, given the mysterious circumstance of its commission, and its position as one of the greatest and most beloved of sacred works, despite being finished by other and lesser hands.

Did Mozart know he was near the end when he began the Requiem? Probably not, though he knew he was ill and exhausted. His pace in his last months would be incredible for a man in the peak of health: he wrote two operas, *Die Zauberflöte* (*The Magic Flute*) and *La clemenza di Tito*, finished the Clarinet Concerto, and wrote the *Kleine Freimaurer-Kantate* (*Little Masonic Cantata*) and most of the Requiem.



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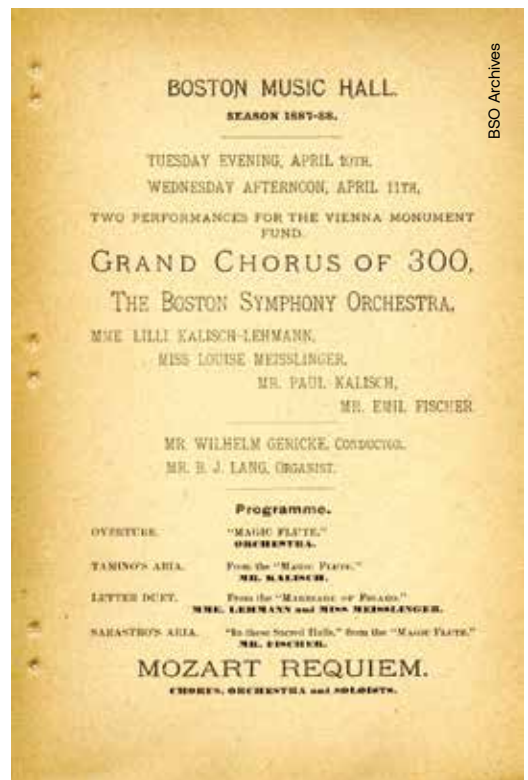
*Program page for the first Boston Symphony performances of Mozart's Requiem on April 10 and 11, 1888, Wilhelm Gericke conducting, given, as specified in a prior announcement for those concerts, "in MUSIC HALL...to aid in erecting a Monument in Vienna to the memory of MOZART"—see page 15*

As for his death, the likely cause is sadly pedestrian. The rumors of Mozart's being poisoned began immediately, but in fact he probably died of rheumatic fever, which he had had before and which was going around Vienna at the time. Though years later his wife Constanze claimed that near the end he told her he thought he had been poisoned, what she actually believed was close to the truth: at not quite 36, her husband worked himself to death. That tragedy of December 5, 1791, is not compounded, as the old stories have it, by his poverty and neglect, but rather the opposite: he died when he was at the peak of his creativity and on the threshold of serious prosperity.

The story of the Requiem's commission is the one element that approaches the bizarre, though again there's no mystery about it. It had to do with the musical and eccentric Count Franz von Walsegg. His wife had died the year before and he wanted to commission a Requiem in her memory. So far, simple enough. But the count had a little game he liked to play: he would commission pieces secretly, have them played for friends, and, with a smug smile, ask who they thought wrote them. The friends were expected to guess him as the composer, and they usually played along, though no one was fooled.

Did Mozart know who the commission came from? We have no evidence one way or the other. But he really didn't care who was going to pay him. He wasn't planning to die, and he was enthusiastic about writing a Requiem, for two reasons. First, though he had produced stacks of sacred music, most of it Masses, during his youthful Salzburg years, he had never written a Requiem, and it would be a useful item in his portfolio. (The Count had exclusive use of the piece for a given time, but then Mozart would be free to use and claim it.) But there was another matter in the offing.

The Kapellmeister of St. Stephen's Cathedral in Vienna was apparently on his last legs, and Mozart had succeeded in being named his assistant and eventual successor. This was as prestigious and well-paying a musical job as existed in Europe's capital of music. Besides its handsome salary of 2000 florins a year, Mozart also had in hand 800 fl. as court chamber composer and had been promised a yearly stipend of over 2000 more from two benefactors, to which would be added a potentially lavish income from publishing and performing.



So Mozart expected shortly to be quite comfortable and busy writing sacred music as cathedral Kapellmeister, and he was giving a lot of thought to how he would approach it. From various clues in and out of the music, it is clear he was looking for a new sacred voice, avoiding the usual operatic-style sacred music that marked, for one example, Haydn's Masses and oratorios. Mozart wanted something simple, direct, communicative, spiritual. The Requiem was his first and last major essay in that new style. It had a predecessor, though: the little *Ave verum corpus* that he wrote in June 1791. That piece is an incomparable example of art hiding under artlessness, a gentle and tuneful outing that somehow works powerfully on the heartstrings. From that point flowed the Requiem.

Of course, Mozart didn't finish it. He completed and scored the opening movement and, of the rest, drafted about 2/3 of the final piece. Much of that was skeletal, but still essentially there: it was his habit to write out the vocal parts, bass, and maybe the leading string part of a movement, then go back and fill it in. So it was with much of the Requiem. His last effort seems to have been the *Lacrimosa*, which breaks off after eight bars.

Constanze Mozart said her husband picked his student Franz Xaver Süssmayr to finish the piece if he couldn't, and with him went over sketches and ideas for the completion. If so, why did Constanze first ask another student of her husband's to finish it, and hand it to Süssmayr only when that one gave up on it? Süssmayr claimed that the *Osanna* and last three movements were his, but in fact they're based on earlier material in the piece. And it's worth mentioning that Mozart was not all that impressed with Süssmayr, teased him relentlessly, called him "Snai," "Sauermeier" ("sour farmer"), "Sauerbier" ("sour beer"), etc.



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A 1782 oil painting of  
Mozart's wife Constanze



Exactly how all this played out remains a bit vague, because it was incumbent on Constanze, once she recovered from her devastation at Wolfgang's death, to obscure the fact that the piece was finished by somebody else, since otherwise the commission would have been in danger. For his part Süßmayr worked directly on Mozart's incomplete score; it helped that his hand was nearly indistinguishable from his teacher's, and he could also do a good forgery of Mozart's signature. (All of this was figured out years later.) Yet it can only be said that this composer otherwise doomed to obscurity, mostly known in his day for stage comedies, did a more than adequate job of completion. It isn't all Mozart, there are mistakes in scoring and part-writing that are certainly not Mozart's, but as a whole the Requiem still glows with the enchanted voice Mozart arrived at in his late music.

Its uniqueness is heard from the first page of the *Introitus (Requiem eternam)*: the distinctive sound of strings plus two basset horns (a sort of tenor clarinet that Mozart loved) and bassoons. Later trumpets and timpani turn up, and throughout there are elaborate parts for trombones, though they are usually involved in doubling the chorus.

**The Requiem is a work of enormous strength and variety, steeped in the history of religious music but still strikingly fresh.**

After a quiet introduction the chorus enters *forte* with a darkly intense, unforgettable opening. On the whole the Classical period that Mozart exemplified was not at its best in tragic music, or for that matter in sacred music. In the opening Mozart finds a tragic sacred voice of a power that had rarely been heard since the Baroque. Appropriately enough, a leading influence on the piece is Handel; Mozart was acquainted with several of his oratorios and did an updated arrangement of *Messiah* that is still often heard. Again, the keynote of the whole is simplicity and directness. The orchestra part is restrained, often simply doubling the chorus. What follows the first movement is a work of enormous strength and variety, steeped in the history of religious music but still strikingly fresh, and with moments of the kind of magical voice Mozart found in *Die Zauberflöte*.

The second movement *Kyrie* is a robust fugue, which like much of the Requiem is greatly energetic, contrasting with the limpid beauty of other sections. There is too much in the piece to examine in detail, but mention can be made of a few of the memorable and characteristic moments. The *Dies irae* is a ferocious evocation of judgment day, but the *Tuba mirum* that follows is magisterial, its trombone solo representing the Last Trumpet. The *Recordare, Jesu pie* (“Remember, merciful Jesus”) begins with gentle wafting lines in the strings. Finally there is the stunning *Confutatis maledictis* (“When the damned are confounded”) that begins in the men’s voices with appropriate ferocity but is then contrasted, almost negated, by the heartrending *sotto voce* setting for the women of “*Voca me cum benedictus*” (“Call me with the blessed”).



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Mozart's Requiem, then, is not a mystery but a marvel. That a man in the process of working himself to death could write music of such sure-handed power and imagination is barely conceivable. That is shown equally by the notes on the manuscript, which at the door of death still have the absolute sureness and clarity of all Mozart's scores. And like all of his scores there are few strikeouts, virtually nothing but certainty.

Jan Swafford

*Jan Swafford is a prizewinning composer and writer whose most recent book, published in December 2020, is Mozart: The Reign of Love. His other acclaimed books include Beethoven: Anguish and Triumph, Johannes Brahms: A Biography, The Vintage Guide to Classical Music, and Language of the Spirit: An Introduction to Classical Music. He is an alumnus of the Tanglewood Music Center, where he studied composition.*

*The first American performance of Mozart's Requiem took place on February 22, 1835, at the City Hotel in New York with the Italian Singers and soloists Clementina Fanti, Julia Wheatley, Sig. Ravaglia, and Sig. Porto. The first Boston performance was given by the Handel and Haydn Society, Carl Zerrahn conducting, on January 18, 1857, with soloists Mme. D'Angri, Mrs. Long, Sig. Morelli, and Mr. Arthurson.*

*The first Boston Symphony Orchestra performances of Mozart's Requiem—in special non-subscription concerts to help raise funds for the erection of a Mozart monument in Vienna—were given on April 10 and 11, 1888; Wilhelm Gericke conducted, with soloists Lilli Lehmann, Louise Meisslinger, Paul Kalish, and Emil Fischer and a “Grand Chorus of 300.” Subsequent BSO performances were given by Serge Koussevitzky on several occasions between December 1931 and December 1941 (including the first subscription series performances in December 1931 and the first Tanglewood performance in August 1941), Robert Shaw, Charles Munch, Erich Leinsdorf (including a January 1964 performance in memory of John Fitzgerald Kennedy, at Boston's Cathedral of the Holy Cross), Colin Davis, Michael Tilson Thomas, Christopher Hogwood, Seiji Ozawa, Robert Spano, Robert Shaw, Bernard Haitink, Hans Graf, James Levine, Shi-Yeon Sung, Michael Tilson Thomas (the most recent Tanglewood performance, in August 2010), and Andris Nelsons (with soloists Lucy Crow, Tamara Mumford, Ben Johnson, and Morris Robinson in the most recent subscription performances, in April 2017). Since 1986, all performances have featured the Tanglewood Festival Chorus. The only BSO performance of a version other than Süssmayr's completion was at Tanglewood in August 1986, when Christopher Hogwood led what was evidently a pre-publication version of Richard Maunder's edition (published 1988). Keith Lockhart led substantial portions of the work to mark Mozart's 250th anniversary in 2006 with the Boston Pops. Andrew Parrott led a performance by the Boston Early Music Festival at Tanglewood in 1990.*

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## MOZART

### Requiem in D minor, K.626

#### INTROITUS

##### **Requiem**

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

Grant them eternal rest, O Lord: and  
let everlasting light shine on them. To  
thee, O God, praise is meet in Sion,  
and unto thee shall the vow be per-  
formed in Jerusalem. Harken unto my  
prayer: unto thee shall all flesh come.

#### KYRIE

Kyrie eleison;  
Christe eleison;  
Kyrie eleison.

Lord, have mercy upon us;  
Christ, have mercy upon us;  
Lord, have mercy upon us.

#### SEQUENCE

##### **Dies irae**

Dies irae, dies illa  
Solvat saeculum in favilla  
Teste David cum Sibylla.

Quantus tremor est futurus  
Quando iudex est venturus  
Cuncta stricte discussurus!

The day of wrath, that day shall  
dissolve the world in ashes, as  
witnesseth David and the Sibyl.

What trembling shall there be when  
the Judge shall come who shall thresh  
out all thoroughly!

##### **Tuba mirum**

Tuba, mirum spargens sonum  
Per sepulchra regionum,  
Coget omnes ante thronum.

Mors stupebit et natura  
Cum resurget creatura  
Judicanti responsura.

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?

The trumpet, scattering a wondrous  
sound through the tombs of all lands,  
shall drive all unto the Throne.

Death and Nature shall be astounded  
when the creature shall rise again to  
answer to the Judge.

A written book shall be brought forth  
in which shall be contained all for  
which the world shall be judged.

And therefore when the Judge shall sit,  
whatsoever is hidden shall be manifest;  
and naught shall remain unavenged.

What shall I say in my misery? Whom  
shall I ask to be my advocate, when  
scarcely the righteous may be without  
fear?

*Please turn the page quietly.*

**Rex tremendae**

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

King of awful majesty, who freely  
savest the redeemed; save me, O fount  
of mercy.

**Recordare**

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

Remember, merciful Jesus, that I am  
the cause of thy journey, lest thou lose  
me in that day.

Quaerens me sedisti lassus;  
Redemisti crucem passus.  
Tantus labor non sit cassus.

Seeking me didst thou sit weary: thou  
didst redeem me, suffering the cross:  
let not such labor be frustrated.

Juste Judex ultionis  
Donum fac remissionis  
Ante diem rationis.

O just Judge of vengeance, give the  
gift of remission before the day of  
reckoning.

Ingemisco tanquam reus:  
Culpa rubet vultus meus.  
Supplicanti parce, Deus.

I groan as one guilty; my face blushes  
at my sin. Spare, O God, me, thy  
suppliant.

Qui Mariam absolvisti  
Et latronem exaudisti,  
Mihi quoque spem dedisti.

Thou who didst absolve Mary, and  
didst hear the thief's prayer, hast given  
hope to me also.

Preces meae non sunt dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.

My prayers are not worthy, but do  
thou, good Lord, show mercy, lest I  
burn in everlasting fire.

Inter oves locum praesta  
Et ab haedis me sequestra,  
Statuens in parte dextra.

Give me place among thy sheep and  
put me apart from the goats, setting  
me on the right hand.

**Confutatis**

Confutatis maledictis  
Flammis acribus addictis,  
Voca me cum benedictis.

When the damned are confounded  
and devoted to sharp flames, call thou  
me with the blessed.

Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

I pray, kneeling in supplication, a heart  
contrite as ashes, take thou mine end  
into thy care.

**Lacrimosa**

Lacrimosa dies illa  
Qua resurget ex favilla  
Judicandus homo reus.

Lamentable is that day on which guilty  
man shall arise from the ashes to be  
judged.

Huic ergo parce, Deus,  
Pie Jesu Domine:  
Dona eis requiem. Amen.

Spare then this one, O God,  
merciful Lord Jesus:  
give them peace. Amen.

## OFFERTORIUM

### Domine Jesu

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

O Lord, Jesus Christ, King of glory, deliver the souls of all the departed faithful from the torments of hell and from the bottomless pit; deliver them from the mouth of the lion; lest Tartarus swallow them; lest they fall into the darkness. But let Saint Michael the standardbearer bring them forth into the holy light: which thou didst once promise unto Abraham and his seed.

### Hostias

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis quarum hodie memoriam facimus: quam olim Abrahae promisisti et semini eius.

To thee, O Lord, we render our offerings and prayers with praises. Do thou receive them for those souls which we commemorate today: which thou didst once promise unto Abraham and his seed.

## SANCTUS

Sanctus, sanctus, sanctus, Domine Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of thy glory. Hosanna in the highest.

## BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

## AGNUS DEI

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

Lamb of God, that takest away the sins of the world; give them rest. Lamb of God, that takest away the sins of the world: give them eternal rest.

## COMMUNIO

### Lux Aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis, quia pius es.

Let everlasting light shine on them, O Lord, with thy saints for ever; for thou art merciful.

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

Grant to the departed eternal rest, O Lord: and let everlasting light shine on them.

## Dima Slobodeniouk

Leading the BSO in two weeks of programs this season, Dima Slobodeniouk has earned praise for his exhilarating approach and energetic leadership from musicians and audiences alike and has become one of the most sought-after conductors of his generation. Slobodeniouk works with the world's foremost orchestras, including the New York Philharmonic, Boston Symphony



Orchestra, London Symphony Orchestra, Berlin Philharmonic, Gewandhausorchester Leipzig, Munich Philharmonic, Vienna Symphony, Tonhalle-Orchester Zürich, Concertgebouw Orchestra, and NHK Symphony Orchestra in Tokyo. In the 2024-25 season, Dima Slobodeniouk makes his Los Angeles Philharmonic and Chicago Symphony Orchestra debuts and returns to the Orchestre Philharmonique de Radio France, Orchestre de Paris, Netherlands Philharmonic Orchestra, Dresdner Philharmonie, Pittsburgh Symphony Orchestra, and NHK Symphony Orchestra. He also leads a series of performances of Modest Mussorgsky's *Boris Godunov* at the Savonlinna Opera Festival in his home country of Finland. In summer 2024, Slobodeniouk led concerts at the Aspen and Tanglewood festivals before embarking on a tour with the New Zealand Symphony Orchestra and violinist Augustin Hadelich. Soloists with whom he has collaborated include Leif Ove Andsnes, Martha Argerich, Emanuel Ax, Khatia Buniatishvili, Seong-Jin Cho, Isabelle Faust, Kirill Gerstein, Barbara Hannigan, Håkan Hardenberger, Martin Helmchen, Alexandre Kantorow, Patricia Kopachinskja, Beatrice Rana, Baiba Skride, Yuja Wang, and Frank Peter Zimmermann. The conductor's recent recordings include Esa-Pekka Salonen's Cello Concerto with Rotterdam Philharmonic Orchestra and Nicolas Altstaedt (Alpha), for which he received an ICMA Award. His latest release on the BIS label is Stravinsky's Symphony in Three Movements and Symphony in C with Orquesta Sinfónica de Galicia, where he was music director until 2022. Other BIS releases include works of Kalevi Aho with the Lahti Symphony Orchestra, winner of the 2018 BBC Music Magazine Award; Aho's *Sieidi* and his Fifth Symphony, and music inspired by the Finnish folk epic, the *Kalevala*. For the Ondine label, Dima Slobodeniouk recorded works by Perttu Haapanen and Lotta Wennäkoski with the Finnish Radio Symphony Orchestra. Slobodeniouk studied with Ukrainian violinist Olga Parkhomenko at Helsinki's Sibelius Academy, also studying conducting with Leif Segerstam, Jorma Panula, and Atso Almila. He was music director of the Orquesta Sinfónica de Galicia from 2013 to 2022, principal conductor of the Lahti Symphony Orchestra from 2016 to 2021, and the artistic director of the Sibelius Festival. With the Orquesta Sinfónica de Galicia he created an extensive and highly acclaimed library of live concert recordings in recent years. A passionate believer in widening opportunity, he started a conducting initiative at the Orquesta Sinfónica de Galicia to provide aspiring conductors podium time with a professional orchestra and the opportunity to work with him on selected repertoire. A frequent BSO guest conductor, Dima Slobodeniouk made his BSO debut at Tanglewood in 2018 and has returned nearly every season since. In spring 2024 he led the orchestra in Edvard Grieg's incidental music from *Peer Gynt* in a staged performance by director Bill Barclay's Concert Theatre Works. In summer 2024 at Tanglewood, he conducted both the BSO and the Tanglewood Music Center Orchestra.

## Alexander Velinzon

A native of St. Petersburg, violinist Alexander Velinzon joined the Boston Symphony Orchestra in January 2000. He became assistant concertmaster in 2005, became associate concertmaster in 2015, and at the start of the 2024-25 season was promoted to first associate concertmaster. He has served as concertmaster under Andris Nelsons, Kurt Masur, Sir Colin Davis, Michael Tilson Thomas, and other leading conductors. In addition, he has been invited to play as concertmaster with such orchestras as the London Philharmonic, Rotterdam Philharmonic, Seoul Philharmonic, WDR Symphony Orchestra, and NDR Radio Philharmonic, among others. An avid chamber musician, Velinzon has been heard in Europe, Japan, and the United States. He made his critically acclaimed debut in London's Wigmore Hall with Soloists of the London Philharmonic Orchestra in 2010. Velinzon appears frequently with the Boston Symphony Chamber Players and has joined the ensemble for several European tours. He has performed with the Seattle Chamber Music Society and has been a member of the LiveARTS String Quartet since 2009. Velinzon began playing the violin at the age of 6 and graduated from the Leningrad School for Gifted Children. After coming to the United States, he continued his studies at the Manhattan School of Music and received bachelor's and master's degrees from the Juilliard School working with the renowned pedagogue Dorothy DeLay. He made his New York recital debut at Carnegie Hall's Weill Recital Hall as a winner of the Artist International Young Artists Auditions. A prizewinner in the Heida Hermann International Competition in the United States and finalist of the Tibor Varga International Competition in Switzerland, he has performed as soloist with the National Symphony of Santo Domingo in the Dominican Republic and in Venezuela. He made his New York soloist debut with the Jupiter Symphony playing Paganini's Concerto No. 1 and served as soloist and concertmaster for the Paul Taylor Dance Company at New York's City Center. Velinzon's other solo engagements in the United States have included appearances with the Seattle Symphony, Cascade Symphony Orchestra, Rondo Chamber Orchestra, Absolute Ensemble, Chappaqua Symphony, and Metamorphoses Orchestra. He is on the faculty of the Longy School of Music of Bard College and the Tanglewood Music Center.



## Lucia Lin

Violinist Lucia Lin has performed as soloist, as chamber musician, and with orchestras throughout the U.S. and internationally in a diverse, multifaceted career that also includes teaching and collaborations in the visual and performing arts. Lin made her debut at age 11 performing the Mendelssohn Concerto with the Chicago Symphony Orchestra. She went on to be a prizewinner in numerous competitions including Moscow's prestigious International Tchaikovsky Competition. Her critically acclaimed performances include solo appearances with orchestras in Europe as well as a recital at Carnegie Hall's Weill Recital Hall. At age 22, Lin won a position in the Boston Symphony Orchestra. She has also been acting concertmaster with the Milwaukee Symphony



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Orchestra and spent two years as concertmaster with the London Symphony Orchestra, where she was leader for many recordings and for tours to Japan, Italy, Scotland, and Spain. After returning to the BSO in 1995, she also focused on chamber music, founding the Boston Trio and joining the Muir String Quartet in 1998. The quartet's dedication to teaching helped foster Lin's passion for guiding young musicians to discover their own musical voice. With influences from her own mentors—Paul Rolland and Sergiu Luca—reflected in her pedagogy, Lin teaches applied violin, chamber music, and orchestral studies as a professor at Boston University's College of Fine Arts. Lin's creativity for unique projects has helped her make connections across the arts, including in dance, visual art, and literature. In 2007, she collaborated with the dance company Snappy Dance Theater in the world premiere of *String Beings*, an innovative piece integrating music with dance and technology. Her project *In Tandem* builds on Lin's vision of taking performance, mentoring, and collaboration to new levels. *In Tandem* is a nonprofit initiative dedicated to bringing new voices to classical music by commissioning ten emerging composers from the Gabriela Lena Frank Creative Academy of Music. Lucia Lin has recorded as a guest of the Boston Symphony Chamber Players for Nonesuch Records; the works of Bright Sheng for New World Records, and as a founding member of the Boston Trio for Parjomusic. Other recordings include works of Kreisler, Berg, and Schulhoff with the Muir String Quartet; a collaboration with harpist Ann Hobson Pilot and bandoneon player J.P. Jofre in music of Astor Piazzolla for Harmonia Mundi; an album featuring works by Debussy and Ravel for Navona, and a DVD featuring the 10 duos from Lin's *In Tandem* project for Ravello records. She was part of a world premiere recording of Leonard Bernstein's only string quartet, released in fall 2023 on Navona.



Robert Torres

## Erin Morley

One of today's most sought-after lyric coloratura sopranos, Erin Morley is a recipient of the Beverly Sills Award and a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program. Her performances have garnered huge critical acclaim worldwide. Morley regularly appears on some of the greatest opera stages, such as Vienna State Opera, Bavarian State Opera, Paris Opera, Glyndebourne Festival Opera, Santa Fe Opera, Los Angeles Opera, and the Metropolitan Opera, where she has now sung more than 100 performances and has been featured in five Live in HD broadcasts. The breakthrough moment in Morley's career came when she stepped in at the last minute to sing Sophie in an entire run of *Der Rosenkavalier* at the Metropolitan Opera during the 2013-14 season. In the 2024-25 season, she returns to the Met with a double appearance as Olympia in *Tales of Hoffmann* and as Gilda in Verdi's *Rigoletto*. Further highlights include her return to Arena di Verona and her performance as



Chris Gonz

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Cunegonde in concert performances of Bernstein's *Candide* at the Semperoper Dresden. Morley tours Berlin and Vienna as a soloist with Christian Thielemann and the Staatskapelle Berlin in a program of Strauss's orchestral songs, with additional appearances with Boston Baroque and the Boston Symphony Orchestra. In recital, she presents Wolf's *Italian Songbook* with Huw Montague Rendall and Malcolm Martineau at London's Wigmore Hall and Amsterdam's Concertgebouw, and performs her "Rose in Bloom" program at Park Avenue Armory, Yale School of Music, Friends of Chamber Music, and at the BRAVO! Series at Brigham Young University. Morley's debut recital disc with Gerald Martin Moore, *Rose in Bloom*, released in 2024, has received critical acclaim worldwide. Morley spent her early years studying violin and piano, frequently collaborating with her mother, violinist Elizabeth Palmer. An undergraduate at the Eastman School of Music, she went on to earn her Master of Music in voice from Juilliard and her artist diploma from the Juilliard Opera Center, where she received the Florence & Paul DeRosa Prize. Morley also trained at the Opera Theatre of St. Louis as a Gerdine Young Artist, the Ravinia Festival Steans Institute, and the Wolf Trap Opera Company as a Filene Young Artist. She won first prize in the Jessie Kneisel Lieder Competition in 2002 and first place in the Licia Albanese Puccini Foundation Competition in 2006. She also received the Richard Tucker Career Grant in 2013, the Beverly Sills Award in 2021, the Opera News Award in 2023, the Eastman School of Music Centennial Award in 2023, and the Chevalier dans l'Ordre des Arts et des Lettres from the French government in 2024. Erin Morley made her Boston Symphony Orchestra debut in September/October 2016, singing Sophie in *Der Rosenkavalier*, Andris Nelsons conducting, and sang with the orchestra and Andris Nelsons most recently in Carl Orff's *Carmina burana* at Tanglewood in 2023. She also appeared as a soloist in Mahler's Eighth Symphony under Andris Nelsons with the Tanglewood Music Center Orchestra.

## Avery Amereau

Contralto Avery Amereau makes her BSO subscription series debut this week, having made her BSO debut at Tanglewood in Berlioz's *Nuits d'été* in July 2023 with Dima Slobodeniouk conducting. Since her professional debut at the Metropolitan Opera in 2016 as the Madrigal Singer in Puccini's *Manon Lescaut*, Amereau has sung at numerous internationally acclaimed opera houses, including Bavarian State Opera, Santa Fe Opera, Seattle Opera, Opéra de Lyon, Grand Théâtre de Genève, and English National Opera, along with the Glyndebourne and Salzburg festivals. Recent operatic engagements have included her house and role debut as Dorabella in Mozart's *Così fan tutte* at Bavarian State Opera, conducted by Vladimir Jurowski, Olga in Tchaikovsky's *Eugene Onegin* for Santa Fe Opera, Bradamante in Handel's *Alcina* for Hannover Staatsoper, Eduige in Handel's *Rodelinda* at Opera de Lille and Opera de Lyon, Serena Joy in Poul Ruders's *The Handmaid's Tale* for English National Opera, Dryad in Strauss's *Ariadne auf Naxos* for Glyndebourne, Cherubino in Mozart's *The Marriage of Figaro* for Grand Théâtre de Genève, Ursula in Berlioz's *Béatrice et Bénédicte* for Seattle Opera, and Page in Strauss's *Salome* for the Salzburg Festival. The 2024-25 season sees Amereau return to Bavarian State Opera, where she makes her role debuts as Zerlina in



Carina Giamcomelli

Mozart's *Don Giovanni* and Leda in Strauss's *Die Liebe der Danae* and returns to the roles of Cherubino, Amando in Ligeti's *Le Grand Macabre*, Dorabella, and Third Lady in *The Magic Flute*. Amereau makes her house debut at the Royal Opera House Covent Garden as Olga in *Eugene Onegin*. In concert Amereau performs Schumann's *Faust Scenes* with Accademia Nazionale di Santa Cecilia led by Daniel Harding, Mozart's Requiem with the Kansas City Symphony under Bernard Labadie, Mahler's Symphony No. 2 with Swedish Radio Orchestra and Harding, Bruckner's Mass No. 1 with NDR Elbphilharmonie Orchestra under Ingo Metzmacher, Elgar's *Sea Pictures* with Cleveland Orchestra and Harding, and Handel's *Messiah* with Boston Baroque. Last season saw Amereau join the guest ensemble at Bavarian State Opera, making her role debut as Amando in *Le Grand Macabre*, with Kent Nagano conducting. As a recording artist, Amereau appears as the Sorceress in Purcell's *Dido and Aeneas* with La Nuova Musica for the Pentatone label and in Caroline Shaw's *The Listeners* with the Philharmonia Baroque Orchestra on their own label. Amereau's first solo album of Handel arias with Nicholas McGegan and the Philharmonia Baroque Orchestra, selected as Editor's Choice in *Gramophone Magazine*, was released in 2020 to huge critical acclaim.

## Jack Swanson

Making his Boston Symphony Orchestra debut this week, tenor Jack Swanson is a native of Stillwater, Minnesota. With his distinctive high lyric voice, Swanson is known for singing the acrobatic arias of Rossini and the legato melodies of Donizetti. In the 2024-25 season, Swanson makes his debut at the Metropolitan Opera in his signature role of Almaviva in Rossini's *The Barber of Seville*. He also makes both a house and a role debut with Hamburg State Opera as Ernesto in Donizetti's *Don Pasquale* and returns to the Houston Grand Opera as Don Ramiro in Rossini's *La Cenerentola*. He also joins Haymarket Opera for Artabano in Vinci's *Artaserse*, to be recorded commercially. In concert he makes his Minnesota

Orchestra debut as tenor soloist in Mozart's Requiem with Thomas Søndergård conducting and performs in recital in Charlottesville, VA. In 2023-24, Swanson made extremely successful debuts with the Lyric Opera of Chicago, Houston Grand Opera, and Arena di Verona, and returned to Norwegian Opera and the Rossini Opera Festival in Pesaro. Swanson was also heard in concert at the Festival de Paris and in recital in Montreal and with the Sag Harbor Song Festival. Future projects include returns to the Metropolitan Opera, Houston Grand Opera, Pesaro's Rossini Opera Festival, and debuts at the Opéra national de Paris, English National Opera, and Grand Théâtre de Genève. Swanson's credits on the concert stage include Handel's *Messiah*, Dubois's *The Seven Last Words of Christ*, Mozart's Requiem, and Carl Orff's *Carmina burana*. Other engagements include Holiday Favorites with the Arizona Opera and Birmingham Opera, and the Houston Grand Opera's 60th anniversary gala, where Swanson performed alongside HGO's studio artists and world-renowned mezzo-soprano Joyce DiDonato. Swanson made his Kennedy Center debut singing selections from Schumann's *Dichterliebe*. He is the competition winner and



recipient of several prestigious awards including first place in Florida Grand Opera's Young Patroness Competition, the San Antonio Music Club Competition, the National Opera Association Competition, and the Hal Leonard Art Song Competition. He twice received the Richard Tucker Memorial award from the Santa Fe Opera. He was a finalist in both Houston Grand Opera's Eleanor McCollum competition and Fort Worth Opera's McCammon Competition. Recently, Swanson was featured on National Public Radio's Young Artist in Residence program, *Performance Today*.

## Morris Robinson

Morris Robinson is considered one the most interesting and sought after basses performing today. He regularly appears at the Metropolitan Opera where he debuted in a production of Beethoven's *Fidelio* and has since appeared as Sarastro in Mozart's *The Magic Flute* (both in Julie Taymor's original production and in the children's English-language version), Ferrando in Verdi's *Il trovatore*, the King in *Aida*, and in roles in *Nabucco*, Wagner's *Tannhäuser*, and the new productions of Berlioz's *Les Troyens* and Strauss's *Salome*. He has also appeared at the San Francisco Opera, Lyric Opera of Chicago, Dallas Opera, Houston Grand Opera, Pittsburgh Opera, Opera Philadelphia, Seattle Opera, Los Angeles Opera, Cincinnati Opera, Teatro alla Scala, Volksoper Wien, Opera Australia, and the Aix-en-Provence Festival. Also a prolific concert singer, Robinson's engagements have included appearances with the major orchestras of New York, Chicago, Boston, Philadelphia, Los Angeles, Atlanta, San Francisco, Baltimore, Houston, Montreal, Nashville, São Paulo, NDR Elbphilharmonie, Birmingham (England), and at the BBC Proms and the Ravinia, Mostly Mozart, Tanglewood, Cincinnati May, Verbier, and Aspen Music festivals. He also appeared in Carnegie Hall as part of Jessye Norman's *HONOR!* Festival. In recital he has been presented by Spivey Hall in Atlanta, the Savannah Music Festival, the National Academy of Sciences in Washington, DC, the Philadelphia Chamber Music Society, and the Metropolitan Museum of Art in New York City. Robinson's solo album, *Going Home*, was released on the Decca label. On DVD, he appears as Joe in the San Francisco Opera production of *Show Boat*, the Metropolitan Opera's production of *Salome*, and the Aix-en-Provence Festival's production of Mozart's *Zaide*. In the 2024-25 season, Robinson returns to the Metropolitan Opera for the new production of *Aida*, the Houston Grand Opera for *Il trovatore*, the Atlanta Opera for *Macbeth*, and the Boston Lyric Opera for a concert version of *Aida*. He also appears in concert with the Washington Concert Opera in a performance of *Luisa Miller* and with the Oakland Symphony Orchestra. An Atlanta native, Robinson is a graduate of The Citadel and received his musical training from the Boston University Opera Institute and as a member of the prestigious Metropolitan Opera Lindemann Young Artist Program. He was artistic advisor to the Cincinnati Opera from 2019 to 2021. Morris Robinson made his BSO debut at Tanglewood in July 2010 as Osmin in a concert performance of Mozart's *Abduction from the Seraglio* and his BSO subscription series debut in April 2017, for Mozart's Requiem led by Andris Nelsons. He made his Tanglewood debut in July 2006 as the Commendatore in Tanglewood Music Center performances of Mozart's *Don Giovanni*.





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## James Burton

James Burton is the Boston Symphony Orchestra 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 BSO and the Tanglewood Festival Chorus, and he has been a frequent guest conductor with the Boston Pops. Born in London, he has conducted many of the UK's leading ensembles including the Royal Liverpool Philharmonic, the Hallé, the Orchestra of the Age of Enlightenment and the BBC Singers. In the 2023–24 season, he made debuts with the Ulster Orchestra, the Aalborg Symphony in Denmark, and the Handel and Haydn Society. Burton has conducted at English National Opera, English Touring Opera, and Garsington Opera, and earlier in his career he served as assistant conductor at the Metropolitan Opera and Opéra national de Paris. Burton's previous appointments include Choral Director at the Hallé Orchestra, where he won the *Gramophone* Choral Award in 2009, Music Director of the Schola Cantorum of Oxford (2002–2017), and honored guest director of the National Youth Choir of Japan in 2017. Throughout his career he has been a passionate advocate for young musicians, and from 2020 to 2024 he was Director of Orchestral Activities at Boston University's School of Music, leading the orchestral program and teaching conducting. He founded a scholarship for young conductors at Oxford, has given masterclasses at the Royal Academy of Music, the Tanglewood Music Center, and Birmingham University, and has been a regular faculty member for the Prague Summer Nights Festival. He founded the Boston Symphony Children's Choir in 2018. Burton's composition portfolio includes works performed by the Boston Pops and choirs including The Sixteen, the Choir of New College Oxford and the BBC Singers. The King's Singers featured a work of his on their 2021 Christmas album, and his carol "Tomorrow Shall Be My Dancing Day" was premiered by the Choir of St John's College Cambridge and recently received its first American recording by the Choir of Trinity Copley Square. His piece *The Lost Words*, commissioned by the BSO, was performed at Tanglewood and the BBC Proms in 2019 and was featured by the Royal Scottish National Orchestra last season. Born in London, Burton was head chorister of the Choir of Westminster Abbey, 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.



Robert Torres



## 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. 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. First established for performances at the BSO's summer home, the Tanglewood Festival Chorus plays a major role in the BSO's subscription season as well as in BSO concerts at Carnegie Hall. Considered one of the world's leading symphonic choruses, the Tanglewood Festival Chorus is made up of volunteer singers who share their time and talents, performing year-round with the Boston Symphony and Boston Pops. The TFC also records frequently with the BSO and the Boston Pops. Its most recent BSO recordings were Shostakovich's symphonies 2, 3, and 13 conducted by BSO Music Director Andris Nelsons, released in October 2023. The chorus has also recorded with conductors Seiji Ozawa, Bernard Haitink, James Levine, Leonard Bernstein, Colin Davis, Keith Lockhart, and John Williams. It can also be heard on several movie soundtracks, including *Saving Private Ryan*. The chorus has sung with the Boston Pops for Boston Red Sox and Celtics games and sang the National Anthem prior to an American League Championship Series game at Fenway Park in October 2021. In the 2023-24 season they performed a special postlude concert at Symphony Hall in November, in Shostakovich's *Lady Macbeth of Mtsensk* in January at both Symphony Hall and Carnegie Hall, and in the American premiere of Elena Langer's *The Dong with a Luminous Nose* with the BSO and Principal Cellist Blaise Déjardin, as well as music of Scriabin and Berlioz with the BSO. This past summer's performances included works of Scriabin, Sibelius, and Stravinsky in July and music of Brahms, Bruckner, Ravel, and Beethoven the final weekend of the season, as well as the annual Prelude Concert on August 23. In 2024-25, the chorus appears in BSO performances including Mahler's Symphony No. 8, Beethoven's Symphony No. 9, Korngold's *Die tote Stadt*, Mozart's Requiem, Stravinsky's *Symphony of Psalms*, and a world premiere by Aleksandra Vrebalov.

# Tanglewood Festival Chorus

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

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 • Connie Brooks • Catherine C. Cave + • Ciara Cheli • Beth Ayn Curtis • Rebecca Danning • Sarah Evans • Yuko Farrell • Mary A.V. Feldman • Rachael Foster • Lizi George • Hannah Grube Cooper • Ashley Gryta Ramsayer • Carrie Louise Hammond + • Cynde Hartman • Alyssa Hensel • Christiana Jamroz • Emma Jenks • Jordan Jones • Polina Dimitrova Kehayova • Donna Kim + • Ira Kim • Greta Koning • Theresa McHugh • Laurie Stewart Otten + • Livia M. Racz + • Stephanie M. Riley • Dana Sheridan • Katerina Skafidas • Eleanor Strano • Dana R. Sullivan • Healey Suto • Rebecca Thorpe • Jessica Toupin • Olivia Troyer • Nora Anne Watson • Alison L. Weaver + • Lauren Woo • Elizabeth Woodard

### Altos

Lauren A. Boice • Janet L. Buecker + • Lianne Bunting • Lena Costello • Abbe Dalton + • Jessica Erving • Amy Spound Friedman + • Olivia Marie Goliger • Susan Harris • Susan L. Kendall • Nora Kory • Lani Lee • Milo Lis • Gale Tolman Livingston \* • Eleanor Mears • Asia Meirovich • Louise Morrish + • Andrea Okerholm Huttlin • Max Rook • Victoria Royal • Ash Schwartz • Sarah Robinson Seeber # • Debra Swartz + • Abigail Varsos • Dagny von Mering • Christina Wallace Cooper # • Marguerite Weidknecht # • Sarah Wesley • Karen Thomas Wilcox • Janet Wolfe #

### Tenors

Brad W. Amidon # • Ryan Burke • Stephen Chrzan + • Ian Clark • Andrew Crain # • Felix Feist • Len Giambrone • Timothy J. Goliger • Donald Irving • Timothy O. Jarrett • Jesse Liu • Guy F. Pugh • Peter Pulsifer • Tom Reid • David Roth • Kyle Seniw • Martin S. Thomson + • Joseph Y. Wang + • Hyun Yong Woo • Benjamin Woodard • Eytan Wurman

### Basses

Paul L Barrett • Scott Barton • Michael Bunting • Axel Castro • Eric Chan • Matthew Collins • James W. Courtemanche + • Jakob Chayes Dahl • Tobias Duke • Kamil Ekinci • William L. Farrell • Jeff Foley + • Jim Gordon • Paul A. Knaplund • Bruce Kozuma # • Carl Kraenzel + • Greg Mancusi-Ungaro \* • Andrew Moreland • Jonah Pearl • Michael Prichard # • Peter Rothstein \* • Andrew Scoglio • Kenneth D. Silber + • Nathan Simani • Carl Steidel • Scott Street + • Charles Sullivan • Stephen Tinkham • Yen Kuei (Peter) Tu • CJ Waldrop • Alex Weir • Allan Wieman

Brett Hodgdon, rehearsal pianist

Jana Hieber, Manager of Choral Activities

# Explore

## Arvo Pärt

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### Books

Peter Bouteneff, *Arvo Pärt, Out of Silence* (St Vladimir's Seminary Press)

Bouteneff et al., *Arvo Pärt, Sounding the Sacred* (Fordham University Press)

Paul Hillier, *Arvo Pärt* (Oxford University of Press)

Kevin Karnes, *Arvo Pärt's "Tabula rasa"* (Oxford Keynotes)

Karnes, *Sounds Beyond, Arvo Pärt and the 1970s Soviet Underground* (University of Chicago Press)

Andrew Shenton, *The Cambridge Companion to Arvo Pärt* (Cambridge University Press)

Joona Sildre, trans. Adam Cullen, *Arvo Pärt's Journey to His Musical Language* (graphic-format biography) (Plough Publishing House)

### Recordings

Gidon Kremer and Tatjana Grindenko, who premiered *Tabula rasa* in 1977 with conductor Eri Klas, made the first and most important recording of the piece with the Lithuanian Chamber Orchestra led by Saulus Sondeckis; composer Alfred Schnittke played the prepared piano part. It was released as the first title of Manfred Eicher's ECM New Series in 1984. Kremer and Grindenko recorded it again later with Kremerata Baltica and Eri Klas.

Other recordings of *Tabula rasa* include: Renaud Capuçon & François Sochard/Lausanne Chamber Orchestra/Renaud Capuçon (soloist and conductor), Leslie Hatfield & Rebecca Hirsch/Ulster Symphony/Takuo Yuasa, Viktoria Mullova & Florian Donderer/Estonian National Symphony Orchestra/Paavo Järvi, Gil Shaham & Adele Anthony/Gothenburg Symphony Orchestra/Neeme Järvi, Jan Söderblom & Tera Latvala/Tapiola Sinfonietta/Jean-Jacques Kantorow, Eleonora & Natalya Turovsky/I Musici de Montréal/Yuli Turovsky.

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## Wolfgang Amadé Mozart

### Books

Jan Swafford, *Mozart: The Reign of Love* (Harper)

Maynard Solomon, *Mozart: A Life* (Harper)

Robert Gutman, *Mozart: A Cultural Biography* (Harcourt Brace Jovanovich/Harvest)

Peter Gay, *Mozart* (Penguin)

John Rosselli, *The life of Mozart* (Cambridge University Press “Musical Lives”)

Julian Rushton, *Mozart: His Life and Work* (Oxford University Press “Master Musicians”)

Christoph Wolff, *Mozart at the Gateway to His Fortune: Serving the Emperor, 1788-1791* examines the composer’s final years and debunks persistent myths about his decline (Norton).

### On Mozart’s Requiem

Simon P. Keefe, *Mozart’s Requiem: Reception, Work, Completion*

Michael Steinberg, *Choral Masterworks—A Listener’s Guide* (Oxford)

Christoph Wolff, trans. Mary Whittal *Mozart’s Requiem: Historical and Analytical Studies, Documents, Score* (University of California)

### Recordings

A live BSO performance of Mozart’s Requiem (Süssmayr completion) with Erich Leinsdorf in memory of John F. Kennedy at Boston’s Cathedral of the Holy Cross on January 19, 1964, was originally released by RCA.

Other recordings of Mozart’s Requiem in the familiar Süssmayr edition include (alphabetically by conductor): Berlin Philharmonic/Claudio Abbado, English Chamber Orchestra/Daniel Barenboim, Boston-based Handel and Haydn Society/Harry Christophers, BBC Symphony Orchestra/Colin Davis, London Symphony Orchestra/Colin Davis, English Baroque Soloists/Monteverdi Choir/John Eliot Gardiner, Orchestre des Champs-Élysées/Philippe Herreweghe, Berlin Philharmonic/Herbert von Karajan.

Notable other completions (non-Süssmayr) of the Requiem include Harvard scholar/key-boardist Robert Levin’s, recorded by the Scottish Chamber Orchestra/Charles Mackerras, Martin Pearlman/Boston Baroque, Donald Runnicles/Atlanta Symphony Orchestra; H.C. Robbins Landon’s by Hanover Band/Roy Goodman, Tafelmusic/Bruno Weil; Richard Maunder’s by Academy of Ancient Music/Christopher Hogwood; Duncan Druce’s by London Classical Players/Roger Norrington/London Classical Players; Masato Suzuki’s by Bach Collegium Japan/Masaaki Suzuki.



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# BSO News

## BSO Welcomes New Musicians in 2025-26

The BSO and Music Director Andris Nelsons recently announced the appointment of three new players for the start of the 2025-26 season, as well as a promotion within the orchestra.

Caleb Quillen will be the orchestra's new principal double bass. Currently a member of the Dallas Symphony Orchestra, Quillen is a graduate of New England Conservatory and was a Tanglewood Music Center fellow for two summers. He will succeed Edwin Barker, who retires at the end of the 2024-25 BSO season after 48 years as principal bass. We also welcome section violins Samuel Andonian and Arianna Brusubardis Grace. Andonian, currently a doctoral fellow at the CUNY Graduate Center, is a native of Greater Boston who grew up playing in the Boston Youth Symphony Orchestras and was a soloist at Armenian Night with the Boston Pops at age 17. Brusubardis Grace, a former fellow of the Tanglewood Music Center, joins the BSO after holding positions in the Canton Symphony Orchestra, the Kansas City Symphony, and the Boston Ballet Orchestra.

BSO third horn Michael Winter has been appointed associate principal horn, filling the vacancy left by Richard Sebring when he was promoted to principal horn in April 2023. Winter also becomes principal horn of the Boston Pops with the promotion. Winter joined the BSO in September 2012.

## Farewell to Sofia Gubaidulina (1931-2025)

Composer Sofia Gubaidulina died March 13, 2025, at age 93 in Appen, Germany. One of the great artists of our era, Gubaidulina had important associations both to the Boston Symphony Orchestra and to music director Andris Nelsons. Most recently, Nelsons led performances of her symphonic poem *The Wrath of God* with the BSO in spring 2024 at Symphony Hall. With the Gewandhausorchester Leipzig, Nelsons recorded that work along with the composer's violin concerto *Offertorium*, with soloist Vadim Repin, and *The Light of the End*, a BSO-commission. Upon learning of her death, Andris Nelsons responded, "Sofia Gubaidulina was a towering figure and an inspiration to us all. Her music, with its profound spirituality and intellectual sensibility, speaks directly to our soul and awakens our imagination in the way only truly great music can. I feel very privileged to have known her and to have premiered many of her works with both the Boston Symphony Orchestra and the Gewandhausorchester Leipzig. We will miss her greatly."

The BSO made the premiere recording of *Offertorium* with Gidon Kremer and conductor Charles Dutoit in 1988. The orchestra played her Viola Concerto with soloist Yuri Bashmet in April 1997 under Bernard Haitink, and later that year Gubaidulina was a featured composer at Tanglewood. The composer was present again for Kurt Masur's premiere performances with the BSO of *The Light of the End* in 2003 and when Andris Nelsons led the world premiere of her Triple Concerto for violin, cello, and bayan in 2017 with soloists Baiba Skride, Harriet Krijgh, and Elsbeth Moser. Her work has also been performed frequently by the Boston Symphony Chamber Players and at Tanglewood.

## New BSO Recordings on Deutsche Grammophon

Deutsche Grammophon and the Boston Symphony Orchestra recently announced the release of pianist Seong-Jin Cho's performances of the two Maurice Ravel piano concertos with the BSO and Andris Nelsons, recorded live at Symphony Hall. This release

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and Seong-Jin Cho's recordings of Ravel's complete solo piano music coincide with the 150th anniversary of the composer's birth, which the BSO and Seong-Jin Cho will also celebrate at Tanglewood this coming summer in a series of concerts.

On March 28, 2025, Deutsche Grammophon issues a box set of Andris Nelsons and the BSO's Shostakovich recordings made over the past decade, including the complete symphonies, the concertos for piano, violin, and cello, and his opera *Lady Macbeth of Mtsensk*. Soloists include cellist Yo-Yo Ma, soprano Kristine Opolais, bass-baritone Matthias Goerne, pianist Yuja Wang, and violinist Baiba Skride. The Tanglewood Festival Chorus is also featured in several works. The series, which had its first release in 2015, has earned three Grammy Awards for Best Orchestral Performance and one for Best Engineered Album.



In December 2024, to coincide with the 75th anniversary of the BSO's world premiere of Olivier Messiaen's extraordinary *Turangalila-symphonie*, Deutsche Grammophon released digitally Andris Nelsons and the BSO's performance of the work featuring soloists Yuja Wang, piano, and Cécile Lartigau, ondes Martenot, recorded live at Symphony Hall. A physical album will be released later in 2025.

### **Boston Symphony Chamber Players at New England Conservatory's Jordan Hall, April 6**

The final concert in the Boston Symphony Chamber Players' 2024-25 season takes place on Sunday, April 6, 3pm, at Jordan Hall. The program consists of Elena Langer's *Five Reflections on Water*, Sofia Gubaidulina's Sonata for double bass and piano, and Dmitri Shostakovich's Piano Quintet in G minor. BSO Assistant Conductor Anna Handler joins for Langer's *Five Reflections on Water*, a large work for the full ensemble, commissioned by the BSO for the Chamber Players, and Gilbert Kalish is guest pianist in the Gubaidulina and Shostakovich pieces. For tickets, visit [bso.org/events/bso-chamber-players-april-6-2025](https://www.bso.org/events/bso-chamber-players-april-6-2025).



### **BSO Broadcasts on CRB**

BSO concerts are heard on the radio at 99.5 CRB and online at [classicalwcrb.org](https://www.classicalwcrb.org). Saturday-night concerts are broadcast live at 8pm with host Brian McCreath, and encore broadcasts are aired on Monday nights at 8pm. In addition, interviews with and features on guest conductors, soloists, and BSO musicians are available online at [classicalwcrb.org/bso](https://www.classicalwcrb.org/bso). Current and upcoming broadcasts include this week's program, led by Dima Slobodeniouk, of Arvo Pärt's *Tabula rasa*, with BSO violinists Alexander Velinzon and Lucia Lin as soloists, and the Mozart Requiem, featuring the Tanglewood Festival Chorus and vocal soloists Erin Morley, Avery Amereau, Jack Swanson, and Morris Robinson (March 28, April 8); and next week's program, also led by Slobodeniouk, of Adolphus Hailstork's *Lachrymosa: 1919*, Igor Stravinsky's Symphony in Three Movements, and Edward Elgar's Violin Concerto, featuring Frank Peter Zimmermann (April 5 and 14).

# The Conductors Circle

The Conductors Circle, created in January 2025, salutes the generosity of donors who have made leadership commitments to support the full breadth of the Boston Symphony Orchestra's mission and values. Their exemplary investments in musical excellence, innovation, and service to our community resonate in every aspect of the BSO's work.

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For further information on becoming a member, please contact the Friends Office at 617-638-9276.

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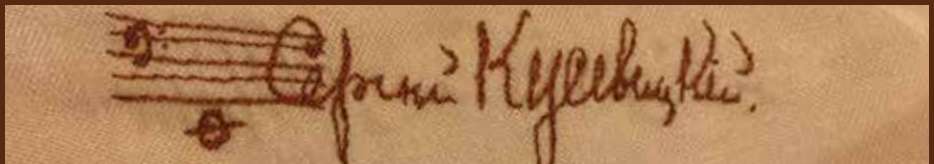
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# On Display in Symphony Hall

Located on the orchestra and first balcony levels of Symphony Hall, this season's archival exhibits continue the BSO's 2024 celebration of the 150th anniversary of Serge Koussevitzky's birth and the 100th anniversary of his appointment as the BSO's ninth Music Director. Exhibits and artwork in the Cabot-Cahners Room on the first balcony look at his commissioning legacy, his first season with the BSO, and selected recordings and written works.

The Archives also celebrates the Beethoven and Shostakovich festivals occurring this season with cases documenting festivals and relationships with these two composers. Also on display are cases focused on the legacy of BSO founder Henry Lee Higginson, a 19th-century musical power couple (Mr. and Mrs. Henschel), the last 100 years of BSO concertmasters, the history of dance at Symphony Hall, and the raked flooring and sculptures that make Symphony Hall unique architecturally.



Symphony Hall

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**Boston Philharmonic**

**1. STRAUSS / MAHLER**

Claire Booth, *soprano*  
February 16, 3:00 PM  
*Pre-concert Guide to the Music* 1:45 PM

**2. MAHLER SYMPHONY NO. 2**

Miah Persson, *soprano*  
Dame Sarah Connolly, *mezzo-soprano*  
April 18, 8:00 PM  
*Pre-concert Guide to the Music* 6:45 PM

**Boston Philharmonic Youth Orchestra**

**1. MAHLER SYMPHONY NO. 6**

March 2, 3:00 PM

**2. DEBUSSY / WALTON / RACHMANINOFF**

Leland Ko, *cello*  
May 1, 8:00 PM

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- **Accessibility:** For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing/Huntington Avenue entrances. For more information about accessible services at Symphony Hall please visit [bso.org/access](http://bso.org/access).
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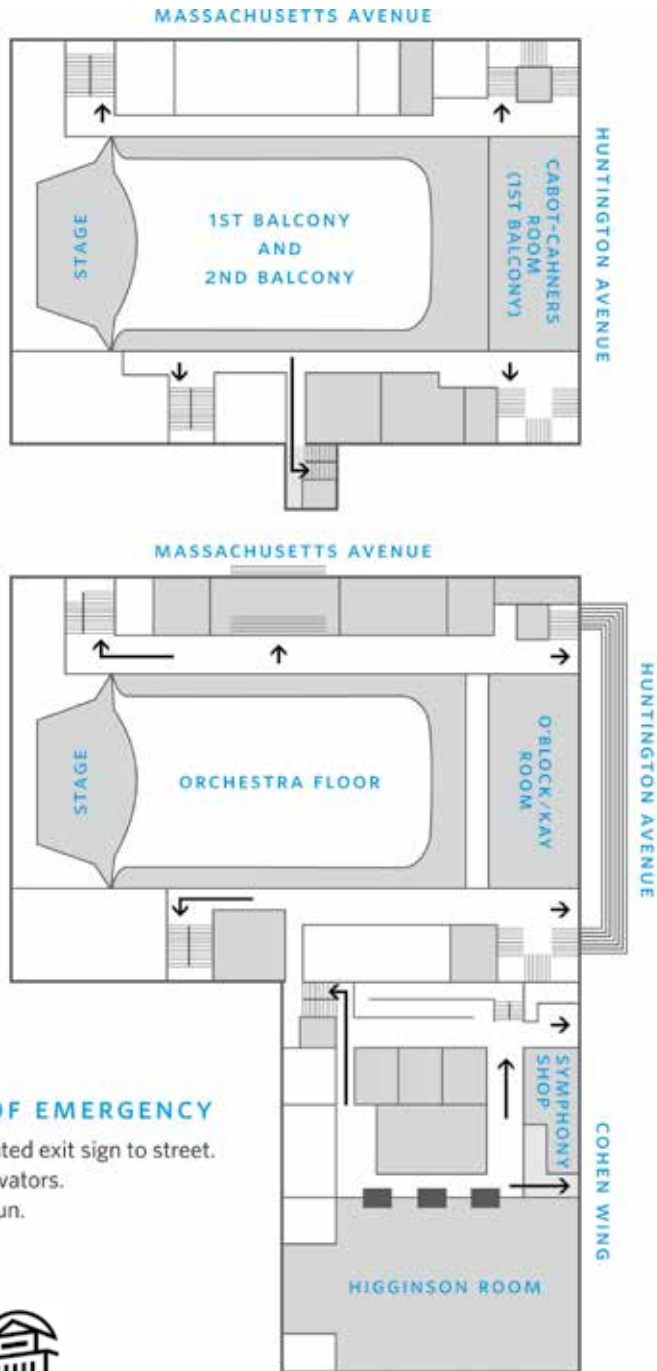
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- **Symphony Hall Rentals:** For **Symphony Hall rental information**, please visit [bso.org](http://bso.org) or email [events@bso.org](mailto:events@bso.org).
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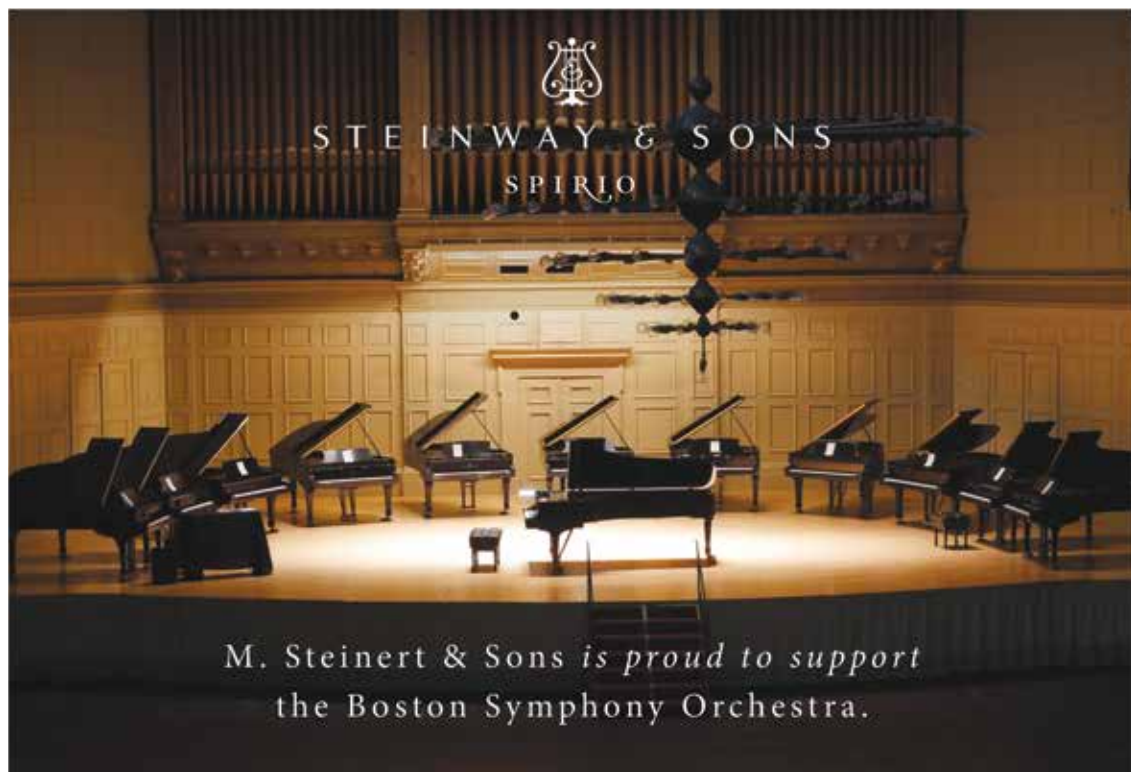


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