

Thursday, March 18, 8pm
Friday, March 19, 1:30pm
Saturday, March 20, 8pm

RAFAEL FRÜHBECK DE BURGOS CONDUCTING

MENDELSSOHN OVERTURE AND INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM"
Overture
Scherzo
Song with Chorus
Intermezzo
Nocturne
Wedding March
A Dance of Clowns
Reprise of Wedding March
Finale, with Chorus

ALBINA SHAGIMURATOVA, SOPRANO
ALICE COOTE, MEZZO-SOPRANO
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, CONDUCTOR

ROSSINI {INTERMISSION}
"STABAT MATER"
I. Stabat mater dolorosa
II. Cujus animam
III. Quis est homo
IV. Pro peccatis
V. Eia, mater
VI. Sancta mater
VII. Fac ut portem
VIII. Inflammatus
IX. Quando corpus morietur
X. In sempiterna saecula, Amen

ALBINA SHAGIMURATOVA, SOPRANO
ALICE COOTE, MEZZO-SOPRANO
ERIC CUTLER, TENOR
ALFRED WALKER, BASS
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, CONDUCTOR

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

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

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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.

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Felix Mendelssohn-Bartholdy

Overture (Opus 21) and Incidental Music (Opus 61) to Shakespeare's "A Midsummer Night's Dream"

JAKOB LUDWIG FELIX MENDELSSOHN was born in Hamburg on February 3, 1809, and died in Leipzig, Saxony, on November 4, 1847. Bartholdy was the name of his mother's brother Jakob, who had changed his own name from Salomon, taking Bartholdy from the previous owner of a piece of real estate he had bought in Berlin. It was he who persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from those who stayed with their Jewish faith—when Felix's father converted in 1822, the children already having been baptized in 1816.

MENDELSSOHN'S "MIDSUMMER NIGHT'S DREAM" MUSIC actually includes two compositions written sixteen years apart, as explained below. The overture (published as Mendelssohn's Opus 21) was completed on August 6, 1826, and performed in Stettin in a concert given by Carl Loewe on April 29, 1827. Mendelssohn did not compose the incidental music (Opus 61) until 1843. This was first performed privately at the Neuer Palais in Potsdam on October 14, 1843, and publicly four days later at the Berlin Schauspielhaus.

THE SCORE OF THE OVERTURE calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, ophicleide (an obsolete instrument now usually replaced by a tenor tuba), timpani, and strings. The Incidental Music (Opus 61) adds to the orchestra a third trumpet, three trombones, triangle, and cymbals, plus soprano and mezzo-soprano vocal soloists and four-part women's chorus.

The case of Mendelssohn allows us a glimpse into the mysteries of musical genius afforded by only a few other youthful masters (Mozart and Schubert come to mind). Though both Mozart and Schubert traveled farther on their musical paths after a precocious beginning, neither of them had produced, before their eighteenth year, a work as brilliant as Mendelssohn's Octet (composed when he was sixteen) or the Overture to *A Midsummer Night's Dream* (written a year later).

Mendelssohn had every opportunity to develop his musical culture once his talent became evident. His father provided the best teachers available in Berlin and organized regular Sunday musicales in the Mendelssohn house, engaging performers from the orchestra of the royal court. It was for these events that the boy began to write music himself and to learn important lessons in musical structure and effect by hearing performances almost as soon as the ink was dry. (Felix was not the only composer in the family either; his sister Fanny had a remarkable creative talent as well.) Just as he was entering into his teens, he turned out a remarkable assortment of twelve string symphonies in just over half a year.

In addition to music, Felix received the best possible general education. He was bright, quick, and receptive, spoke several languages well, danced exquisitely, illustrated his letters and journals with pen and ink drawings of considerable flair, and translated one of Terence's comedies from the original Latin. He traveled widely and enjoyed a wide acquaintance of creative and intellectual leaders. By 1825 he had met Cherubini, Hummel, Moscheles, Rossini, Meyerbeer, and other leading musicians in Paris; his family was personally acquainted with Goethe. Once the family settled in Berlin in 1825, the Mendelssohn home became the most important salon in the city, frequented by the scientist Humboldt and the philosopher Hegel, as well as by people who were to play various roles in the young composer's life, among them the critic Adolf Bernhard Marx, who became a musical confidante and adviser.

The idea of writing his Overture to "A Midsummer Night's Dream" evidently came to Felix when he and Fanny were reading the play together (in the translation by Schlegel). He originally wrote the overture for two pianos, so that he could perform it with her. But he orchestrated it almost at once, and it quickly attained performance and general popularity. Without question it is one of Mendelssohn's most remarkable accomplishments. Into the presumably restrictive context of an overture, cast in sonata form, he introduced a varied panoply of musical ideas, each with its own distinctive color and character that could be taken to represent elements of the play, then shaped them into a pattern that is thoroughly satisfying whether one knows the play or not. He created the very

image of fairydom for music—delicate and light-footed—while not forgetting the low comedy of Bottom’s dream.

The first four measures instantly transport us to a mysterious world: four woodwind chords in the key of E, beginning with just two flutes and adding clarinets in the second measure, bassoons and one horn in the third, and oboes and a second horn in the fourth. Of these opening measures, the third is the most magical of all; it surprises us by borrowing its harmony from the minor key, hinting at subtle dark worlds behind the brightness. Then the upper strings enter and whirl us off into the delicate world of the fairies’ dance. The entrance of the full orchestra brings on the world of the two pairs of lovers who get so frightfully mixed up during the course of the plot. A heavy pounding repeated note in the bass brings on the rustics with their antic dance and the “hee-haw” of poor “translated” Bottom.

Mendelssohn might never have returned to his early masterpiece had not King Friedrich Wilhelm IV ascended the throne in Berlin upon the death of his father on June 7, 1840. Great reforms in all aspects of political and cultural life were expected from the new monarch, who wanted Mendelssohn to be in charge of his new plans. This meant moving from Leipzig, where he was happy with his work at the Gewandhaus, for undefined responsibilities in the capital. In the end, Mendelssohn arranged to receive only half-salary in Berlin so that he could retain the position in Leipzig as well. By 1843 the king expressed a wish that a series of dramatic productions with incidental music should be continued. Several productions were proposed; of these, Mendelssohn chose to expand his music for *A Midsummer Night’s Dream* into a full score of incidental music, including entr’actes, dances, songs, and some brief melodramas (that is, instrumental music that would accompany spoken parts of the play). In undertaking this task, he made the conscious decision to return to the overture, written when he was half his current age, and, whenever possible, use it as a basis for the expansion. He did this with wonderful skill and effectiveness, so that no one who did not happen to know the history of the work would ever guess that it was not created in a single act of the imagination.

The Scherzo introduces the second act; its feather-light, staccato woodwind dance anticipates the opening of Act II and the gathering of the fairies. The March of the Fairies accompanies the entrance of the fairy king Oberon from one side of the stage and his queen, Titania, from the other; all the traditional gestures of the march are present in miniature. Titania bids her attendants “Sing me now asleep,” and they oblige with a lullaby, set by Mendelssohn as a Song with Chorus for women’s voices.

You spotted snakes, with double tongue,
Thorny hedgehogs, be not seen;
Newts and blindworms, do no wrong,
Come not near our Fairy Queen.
Hence away, hence away!
Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby;
Never harm,
Nor spell nor charm
Come our lovely lady night.
So good night, with lullaby.
Weaving spiders, come not here;
Hence, you long-legged spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offense.
Philomel with melody, *etc.*
Hence away! Now all is well.
One aloof stand sentinel.

[Act II, scene 2]

The Intermezzo serves as an entr’acte between acts II and III; Mendelssohn begins with passionate music expressing the anguish of Hermia, who has awakened to find herself deserted by her beloved

Lysander, but this fades away and yields to lightly comic material anticipating the rise of the curtain, when we will see the assembled rustics ready to rehearse their play in the woods.

The Nocturne suggests the picture of the sleeping lovers. Puck's application of the love potion to the wrong parties has made a splendid mess of things, but by the end of Act III, all four of the lovers have been led a merry chase until they collapse in exhaustion. The solo horn evokes the tranquility of the woods and the lovers' sleep, though intimations of foregoing passions still remain in the middle section. The brightening at the end suggests the soft approach of dawn's light to prepare for the rise of the curtain on Act IV.

Theseus (Duke of Athens), Hippolyta (Queen of the Amazons), and Hermia's father encounter the four lovers in the woods, with romantic sentiments once again properly directed. The Duke gives them permission to be married jointly with him on the day set for his own wedding to Hippolyta. The act ends with intimations of nuptials, signaled by its entr'acte, the Wedding March, probably the best-known piece Mendelssohn ever wrote.

During the final act, the rustics offer to present their play, guaranteed to be both "tedious and brief" as well as "merry and tragic." "Pyramus and Thisbe" entertains the guests, but the Duke begs off the epilogue and chooses the rustics' alternative entertainment, a dance. This Dance of Clowns grows ingeniously out of a few tiny motives in the overture.

Following the evening's entertainment, all the mortals betake themselves to bed. A brief Reprise of the Wedding March makes way for the return of the fairies. As Oberon and Titania appear, we hear again the four woodwind chords that opened the overture; the fairies trip in to spread their music and charms throughout the house.

Through this house give glimmering light,
By the dead and drowsy fire,
Every elf and fairy sprite
Hop as light as bird from brier.
And this ditty, after me,
Sing, and dance it trippingly.
First rehearse your song by rote,
To each word a warbling note.
Hand in hand, with fairy grace,
Will we sing, and bless this place.

[Act V, scene I]

Then, at Oberon's command, the fairies trip away, leaving Puck to take his leave of the audience to the final sounding of the four magical woodwind chords.

Steven Ledbetter

STEVEN LEDBETTER *program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST AMERICAN PERFORMANCE OF THE "MIDSUMMER NIGHT'S DREAM" OVERTURE took place on April 22, 1843, at the Apollo Rooms in New York, with George Loder conducting the Philharmonic Society. The Overture and Wedding March became concert staples within the decade following that date. The earliest documented American performance of the complete *Incidental Music* took place on December 21, 1849, in a performance of the play at Astor Place Opera House in New York, with Theodore Eisfeld conducting, with "the elite of the professional talent of the city," for the benefit of the American Musical Fund Society.

THE BOSTON SYMPHONY ORCHESTRA HAS PERFORMED ORCHESTRAL EXCERPTS from Mendelssohn's "Midsummer Night's Dream" music frequently since Georg Henschel first programmed the Wedding March in March 1882 and the overture in February 1883. Since then, the BSO has also performed orchestral excerpts under the direction of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Erich Leinsdorf, Colin Davis, Joseph Silverstein, and

Seiji Ozawa. Emil Paur led the first BSO performances of the overture and complete incidental music in April 1894, with Marie B. Smith, Harriet S. Whittier, George Riddle as “reader,” and the Cecilia Society. Nearly seventy years elapsed until the next complete BSO performances, which were given by Erich Leinsdorf (first in November 1962, followed by further performances that season in Boston, Cambridge, Plymouth, New London, Brooklyn, and New York, and then at Tanglewood in 1963, 1964, and 1968). Since then, complete or nearly complete BSO performances have been conducted by Seiji Ozawa (July 1975 at Tanglewood, July 1996 at Tanglewood, and on Opening Night of the 2001-02 season), Rafael Frühbeck de Burgos (July 2001 at Tanglewood: the same selection of music being performed this week), Sir Neville Marriner (August 2003 at Tanglewood, with Christopher Plummer speaking a special narrative co-authored by Plummer and Michael Lankaster, after Shakespeare), and James Levine (July 6, 2007, on that summer’s Opening Night at Tanglewood concert). The women of the Tanglewood Festival Chorus, John Oliver, conductor, have sung the choral parts since Ozawa’s 1975 performance at Tanglewood.

Gioachino Rossini

“Stabat Mater”

GIOACHINO ROSSINI was born in Pesaro, Italy on February 29, 1792, and died in Passy, France, near Paris, on November 13, 1868. He began his “Stabat Mater” in 1831, and the final version was premiered on January 7, 1842, in the Théâtre Italien in Paris, with soloists Grisi, Albertazzi, Mario, and Tamburini.

THE SCORE OF ROSSINI’S “STABAT MATER” calls for soprano, mezzo-soprano, tenor, and bass soloists, mixed chorus, two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Gioachino Rossini is best-known for his numerous comic and serious operas, the most famous of which is the *opera buffa Il barbiere di Siviglia*, premiered at the Teatro Argentina in Rome on February 20, 1816. Rossini enjoyed an international career that finally led him to Paris, where in 1824 he became director of the Théâtre Italien. He completed his final opera, *Guillaume Tell*, in 1829 and then, remarkably, retired from stage composition. Two of his three major sacred works, the *Stabat Mater* and the *Petite Messe solennelle*, are from his period of seclusion from the theatrical world (his earlier *Messa di Gloria* dates from 1820).

The complex genesis of Rossini’s *Stabat Mater* makes for a good yarn that pits the sacred substance of the work against the crass reality of its commercial value. Its odyssey began in 1831 with a commission for a *Stabat Mater* by Don Manuel (Francisco) Fernandez Varela, an official of the Spanish government, who was introduced to Rossini by a mutual friend, Alejandro María Aguado. Varela’s objective was, simply, to own a work by the world-renowned composer. Rossini obliged and completed six movements, but he became ill and asked the now-forgotten composer Giovanni Tadolini to finish the rest. Varela was surely none the wiser and was most certainly pleased with Rossini’s special dedication to him. This version of the work was performed only once, in Spain, on Holy Saturday of 1833, in the Chapel of San Felipe el Real, Madrid.

It all might have ended there, but after Varela’s death, the manuscript for the *Stabat Mater* fell into the hands of the Parisian publisher Antoine Aulagnier, who believed that the composition was entirely Rossini’s. Rossini, not having anticipated the situation, informed Aulagnier that he had reserved publishing rights when he gave the work to Varela and had, moreover, recently completed it. The truth was that Rossini had already granted rights to another French publisher, Eugène Troupenas. A public battle ensued; threats were made against “any publisher who desire[d] to perpetrate a swindle,” lawsuits were brought, denunciations made, and fisticuffs thrown. Troupenas won the settlement, and the completed *Stabat Mater*, with movements only by Rossini, was finally performed on January 7, 1842, at the Théâtre Italien in Paris.

The *Stabat Mater* is a series of lamentations on the grief of Mary, “Mother of Sorrows” (“*Mater dolorosa*”), who “stood in tears beside the Cross.” Consisting of twenty verses, each of three lines in a fixed rhyme scheme, it is traditionally sung during the Roman Catholic Feast of Our Lady of Sorrows. Mary’s torment is the subject of the first eight verses, after which the speaker makes a direct plea that she accept the compassion of those who mourn with her. This change in poetic voice is

marked distinctly at the beginning of the ninth verse, beginning with an invocation, “O mother, fount of love, make me feel the strength of your grief so that I may mourn with you.” What follows is a litany of deeply impassioned expressions of empathy: “make my heart burn,” “imprint the wounds,” “share with me the agony,” “Let me weep with you,” “Let me suffer his pain,” etc. The final verses beg forgiveness on Judgment Day, and the poem ends with the affirmation “*Amen in sempiterna saecula*” (“Amen, forever and ever”).

Rossini incorporated the original twenty verses into ten musical numbers, including arias, duets, quartets, and full ensemble. Two of the segments (Nos. 5 and 9) are unaccompanied, and Rossini placed each of them strategically, No. 5 at the end of the narrative description of Mary’s sorrow, and No. 9 just before the final “Amen.” Each acts as the calm before the storm of the two largest numbers of the work, No. 6, the quartet “*Sancta Mater*,” and No. 10, the finale. The piece starts and ends in G minor, and the principal theme of the first movement returns as a mournful introduction to the last.

The *Stabat Mater* resonates with the musical traditions of sacred music (most established before the death of Bach), unaccompanied voices, counterpoint (in particular, the fugue), double-dotted rhythms, and trombones, the instrumental sonority *sine qua non* of early church music. Also extremely important are musical signifiers, especially the so-called “Lament,” a chromatically filled-in descending scale segment, perhaps best known from the repeating bass of the *Crucifixus* section of Bach’s B minor Mass.

Rossini establishes immediately the dark mood of the *Stabat Mater*, as *pianissimo* bassoons and cellos attempt to outline an ascending G minor triad. That simple effort to establish the home key of the piece is, however, usurped by a diminished-seventh chord that ends on F-sharp, thus defining the compass of the phrase as a seventh, a dissonance. An extended orchestral introduction articulates the main themes and dynamic range of the movement before the basses, tenors, and sopranos enter in successive imitations that evoke the 16th-century contrapuntal style of Josquin and Palestrina. The 6/8 meter of this first movement appears frequently throughout the work, its tripartite division of the beat likely referring to the Trinity. Another hint of what is to come later occurs at the first *fortissimo*, where upper winds and strings in unison articulate the chromatically descending scale—the Lament—that will accompany the first choral iteration of “*dum pendebat Filius*,” a direct reference to Jesus on the cross.

The *Stabat Mater* is rich with descending figures that return most notably in the unaccompanied No. 9 (sung in these performances by full chorus rather than the solo quartet specified by the composer). Rossini sets the repeated words “*Quando corpus morietur*” (“When my body dies”) to a chromatically embellished descending scale embodying suffering, again that of Christ on the cross. No. 8, the *Inflammatum*, plunges into the depths of C minor, a key frequently associated with death, damnation, and mourning. The movement opens with a brass fanfare on double-dotted rhythms, and it is easy to find, throughout, the anapestic cadence (short-short-long) common to funeral marches. The *Stabat Mater* ends with an enormous instrumental and vocal fugue that affirms the gravity of the subject in the so-called “learned style” emblematic of the highest achievement in absolute music.

Some critics—in particular those from North Germany, as noted by the poet Heinrich Heine in an essay on Rossini—condemned the *Stabat Mater* as “too worldly, sensuous, too playful for the religious subject.” While the work is true to its composer in its plethora of melodies and astonishing vocality, it is also clear that none of its music bears anything more than a genetic stylistic relationship to any of Rossini’s secular music. Operatic flares of temperament are absent, as are extremes of range and also ornamentation, except where Rossini amplifies text through musical gesture. But negative reaction, no doubt, also generated from the fact that Rossini in retirement was a figure still very much in the public consciousness, the subject of unslaked curiosity over his separation from the theater. The composer had early in his career aroused factions for and against him, and surely as a consequence of his extraordinary fame and fortune: what we, today, might call “hype.” More than a little sniping was to be expected, from voices great and small, including that of Richard Wagner, then at the beginning of his career. His essay on Rossini, the *Stabat Mater*, and its social milieu—an article that appeared just before the Paris premiere of the completed *Stabat Mater*—led the December 28, 1841 issue of Schumann’s *Neue Zeitschrift für Musik* with a forthright sneer: “It is extraordinary! So long as this man lives, he will always be the mode....In the ten long years [since he had been heard] he sat in Bologna, ate pastry, and made wills.” Wagner disdained Rossini’s *Stabat Mater* as a sign of his

penitence (presumably for his alleged sloth) and condemned the current French interest in sacred music by famous composers as dilettantism, a fad. An account by the French publishers Léon and Marie Escudier of public reaction at the premiere (which they had arranged) was quite different: "Rossini's name was shouted out amid the applause. The entire work transported the audience; the triumph was complete. Three numbers had to be repeated...and the audience left the theater moved and seized by an admiration that quickly won all Paris."

Helen M. Greenwald

MUSICOLOGIST HELEN M. GREENWALD, *who teaches at the New England Conservatory of Music, writes and lectures internationally on a wide range of musical subjects. A specialist in 19th-century Italian opera, she is editor of the new critical edition of Verdi's opera "Attila" (which had its Metropolitan Opera premiere last month) and co-editor of the critical edition of Rossini's opera "Zelmira" (produced at the Rossini Opera Festival in Pesaro, Italy, last summer).*

THE FIRST AMERICAN PERFORMANCE of Rossini's "Stabat Mater" was in a concert by Henry C. Timm on May 5, 1842, at the Broadway Tabernacle in New York, with soloists "Mrs. E. Loder, Mme. Otto, Mrs. Horn, Mme. Spohr-Zahn, Messrs. Horn, Rosier, Austin Phillips, etc." The first Boston performance was given by the Handel & Haydn Society on February 26, 1843, with A.U. Hayter conducting the "largest orchestra ever assembled in Boston," in a "Benefit concert for Louis Ostinelli who was about to take his daughter Eliza (the future Mme. Biscaccianti) to Italy for vocal training."

THE ONLY PREVIOUS BOSTON SYMPHONY PERFORMANCES of Rossini's "Stabat Mater" were conducted by Carlo Maria Giulini on April 4 and 5, 1974, with soloists Phyllis Curtin, Susan Clickner, Dean Wilder, and Robert Hale, and the Tanglewood Festival Chorus, John Oliver, conductor.

GIOACHINO ROSSINI

"Stabat Mater"

I. Stabat Mater dolorosa

CHORUS (Andantino moderato)

Stabat mater dolorosa

Juxta crucem lacrymosa

Dum pendebat Filius.

The sorrowful mother stood
weeping by the cross
where her Son was hanging.

II. Cujus animam

TENOR (Allegretto moderato)

Cujus animam gementem

Contristantem et dolentem

Pertransivit gladius.

Her groaning heart,
saddened and anguished,
a sword had pierced.

O quam tristis et afflicta

Fuit illa benedicta

Mater unigeniti;

O how sad and afflicted
was that blessed
mother of the only-begotten;

Quae moerebat et dolebat

Et tremebat, cum videbat

Nati poenas inlyti.

She grieved and lamented,
and trembled, as she saw
the suffering of her child.

III. Quis est homo

SOPRANO AND MEZZO-SOPRANO (Largo)

Quis est homo, qui non fleret,

Christi matrem si videret

In tanto supplicio?

Who is the man who would not weep
if he should see the mother of Christ
in such torment?

Quis non posset contristari,

Piam Matrem contemplari

Who could not be saddened
to contemplate the blessed mother

Dolentum cum Filio?

grieving for her Son?

IV. Pro peccatis

BASS (Allegro moderato)

Pro peccatis suae gentis
Vidit Jesum in tormentis,
Et flagellis subditum.

For the sins of his people,
she saw Jesus in torment
and undergoing the scourge.

Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum.

She saw her sweet Son
desolate in dying,
as He gave up the spirit.

V. Eja, Mater

BASS RECITATIVE AND CHORUS (Andante mosso)

Eja Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Ah Mother, fount of love,
make me feel the power of your grief,
that I may weep with you.

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Make my heart to burn
with the love of Christ, my God,
so that I may please Him.

VI. Sancta Mater

QUARTET (Andante)

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Holy Mother, grant this:
affix the wounds of the Crucified
firmly in my heart.

Tui Nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Share with me the anguish
of your wounded Son, who
deigned to suffer as much for me.

Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.

Let me share your pain,
mourning the crucifixion
as long as I shall live.

Juxta crucem tecum stare,
Te libenter sociare
In planctu desidero.

I desire to stand by the cross,
sharing with you
in your lamentations.

Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.

Virgin, most noble among virgins,
do not be harsh with me now,
let me share your grief.

VII. Fac ut portem

MEZZO-SOPRANO (Andante grazioso)

Fac ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.

Make me bear Christ's death,
a partner in his passion,
and contemplate his wounds.

Fac me plagis vulnerari,
Fac me cruce inebriari,
Ob amorem Filii.

Make me wounded by his wounds,
make me drunk with the cross
for love of your Son.

VIII. Inflammatus

SOPRANO AND CHORUS (Andante maestoso)

Inflammatus et accensus,
Per te, Virgo, sim defensus,
in die judicii.

Burning with sorrow and love,
let me be defended by you, O virgin,
on the day of judgment.

Fac me cruce custodire,

Let the cross protect me,

Morte Christi praemuniri,
Con foveri gratia.

and Christ's death
confer grace upon me.

IX. Quando corpus morietur
CHORUS (Andante)

Quando corpus morietur
Fac ut animae donetur
Paradisi gloria.

When my body shall die,
grant my soul
the glory of paradise.

X. In sempiterna saecula, Amen
CHORUS (Allegro)

Amen.
In sempiterna saecula, Amen.

Amen.
Forever and ever, Amen.

To Read and Hear More...

Relatively recent books on Mendelssohn include *Mendelssohn: A Life in Music* by R. Larry Todd (Oxford University Press); *A Portrait of Mendelssohn* by Clive Brown (Yale University Press), and *The Cambridge Companion to Mendelssohn* by Peter Mercer-Taylor (Cambridge University paperback). Todd is also author of the Mendelssohn entry in the 2001 New Grove Dictionary of Music and Musicians. Other books in which to read about Mendelssohn include *The New Grove Early Romantic Masters 2*, which contains Karl-Heinz Köhler's Mendelssohn entry from the 1980 edition of Grove along with the Grove articles on Weber and Berlioz (Norton paperback); Eric Werner's *Mendelssohn: A New Image of the Composer and his Age*, translated by Dika Newlin (Macmillan); Philip Radcliffe's *Mendelssohn* in the Master Musicians series, revised by Peter Ward Jones (Oxford); George Marek's *Gentle Genius*, which is more concerned with the composer's background and milieu than with specifics of the music (Funk & Wagnalls); the anthology *Mendelssohn and his World*, edited by R. Larry Todd (Princeton University Press), and Herbert Kupferberg's *The Mendelssohns: Three Generations of Genius* (Scribners).

Seiji Ozawa and the Boston Symphony Orchestra recorded the overture and complete incidental music to *A Midsummer Night's Dream* with Kathleen Battle, Frederica von Stade, narrator Judi Dench, and the women of the Tanglewood Festival Chorus in 1992 (Deutsche Grammophon). Erich Leinsdorf recorded the overture and complete incidental music with the BSO in 1962/63, with Arlene Saunders, Helen Vanni, and narrator Inga Swenson (RCA). Colin Davis recorded the overture, scherzo, nocturne, and wedding march with the BSO in 1975 (Philips). James Levine recorded the overture and complete incidental music with the Chicago Symphony Orchestra, Judith Blegen, Florence Quivar, and women of the Chicago Symphony Chorus in 1984 (Deutsche Grammophon). A noteworthy older recording (from 1957) of the overture and much of the incidental music has Peter Maag conducting the London Symphony Orchestra with soloists Jennifer Vyvyan and Marion Lowe (Decca Legends). Other recordings include Kurt Masur's with the Leipzig Gewandhaus Orchestra, Leipzig Radio Chorus, Edith Wiens, and Christiane Oertel (Warner Classics) and an intriguing period-instrument release with Philippe Herreweghe conducting the Champs-Élysées Orchestra, Ghent Collegium Vocale, the chorus of La Chapelle Royale, and soloists Sandrine Piau and Delphine Collot (Harmonia Mundi).

Much has been written about Rossini's operas but little about the *Stabat Mater*. The Rossini article in the 2001 New Grove Dictionary of Music and Musicians is by Philip Gossett. Gossett's article from the 1980 edition of Grove was reprinted along with the articles on Bellini, Donizetti, and Verdi in *The New Grove Italian Bel Canto Opera* (Norton paperback). The important modern English-language biography is Richard Osborne's *Rossini: His Life and Works* (Oxford University Press), though Herbert Weinstock's *Rossini* remains useful (originally Knopf; Limelight reprint).

Recordings of the *Stabat Mater* include Carlo Maria Giulini's with the Philharmonia Orchestra and Chorus (Deutsche Grammophon), Riccardo Muti's with the Orchestra and Chorus of the Maggio Musicale Fiorentino (EMI), and István Kertész's with the London Symphony Orchestra and Chorus (Decca), as well as period-instrument accounts with Marcus Creed conducting the Academy for Ancient Music and the Berlin RIAS Chamber Chorus (Harmonia Mundi) and Christoph Spering conducting Das Neue Orchester and Chorus Musicus (Naïve).

Marc Mandel

Guest Artists

Rafael Frühbeck de Burgos

Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. Currently chief conductor and artistic director of the Dresden Philharmonic, he has served as general music director of the Rundfunkorchester (Radio Orchestra) Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of Deutsche Oper Berlin, the Vienna Symphony, Orchestra Sinfonica Nazionale della RAI Turin, Bilbao Orchestra, Spanish National Orchestra, Düsseldorf Symphony Orchestra, and Montreal Symphony Orchestra. For many seasons he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo, and in 1998 he was named emeritus conductor of the Spanish National Orchestra. Maestro Frühbeck returns to North America each season as guest conductor with the Philadelphia Orchestra, and with the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood. In 2009-10 he also conducts the Chicago Symphony, the National Symphony Orchestra in Washington, D.C., the Los Angeles Philharmonic, and Toronto Symphony. North American engagements in 2008-09 also included the New York Philharmonic, Pittsburgh Symphony, Cincinnati Symphony, Detroit Symphony, and Puerto Rico Symphony Orchestra. In spring 2008 he led the Pittsburgh Symphony Orchestra on a six-city tour across Spain and toured the United States with the Dresden Philharmonic. In addition, he is a regular guest conductor with most of the major European ensembles, including the Philharmonia of London, the Berlin, Munich, and Hamburg philharmonic orchestras, various German radio orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, which he received in 1997 from the Queen of Spain. He has recorded extensively for EMI, Decca, Deutsche Grammophon, Columbia (Spain), and Orfeo, including acclaimed releases of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla. Rafael Frühbeck de Burgos made his Boston Symphony debut in January 1971. Since an August 2000 appearance at Tanglewood, he has been a frequent guest leading the BSO in a wide range of repertoire both at Symphony Hall and at Tanglewood, where he also conducts the Tanglewood Music Center Orchestra. Prior to this season, his most recent subscription appearances were in October/November 2008, leading music of Brahms, Strauss, and Orff. At Tanglewood in 2009, besides two Boston Symphony concerts (including music of Beethoven, Debussy, Ravel, Prokofiev, and Orff), he led the *1812* Overture (to close the summer's gala Tanglewood on Parade concert) and an all-Stravinsky program with the Tanglewood Music Center Orchestra.

Albina Shagimuratova

Making her Boston Symphony Orchestra debut this week, Russian coloratura soprano Albina Shagimuratova first came to international attention as winner of the Gold Medal in the 2007 Tchaikovsky Competition in Moscow. She is a recent graduate of the Houston Grand Opera Studio and made her European operatic debut as the Queen of the Night in Mozart's *Die Zauberflöte* at the Salzburg Festival in August 2008 with Riccardo Muti conducting. Having joined the Houston Grand Opera Studio in 2006, she has sung both the Queen of the Night and Musetta in Puccini's *La bohème* with the company to great acclaim. Other roles in Houston have included the Sandman and Dew Fairy in *Hansel and Gretel* in a production by celebrated puppeteer Basil Twist. During the 2009-10 season, Ms. Shagimuratova makes her Metropolitan Opera debut in Julie Taymor's production of *Die Zauberflöte*, as the Queen of the Night, a role she also performs at Deutsche Oper am Rhein and at the Bolshoi Opera. Also this season she makes her New York debut as Flaminia in Haydn's rarely performed *Il mondo della luna* with Gotham Chamber Opera, in a new production by Diane Paulus at the American Museum of Natural History's Hayden Planetarium. Last season Ms. Shagimuratova

sang the Queen of the Night for her debut at Deutsche Oper Berlin, as well for her Los Angeles Opera debut in the Peter Hall/Gerald Scarfe production. She made her role and company debut as Gilda in *Rigoletto* at Palm Beach Opera, reprising that role later in the season for her return to Houston Grand Opera. In 2004 she became a member of the K.S. Stanislavsky and V.I. Nemirovich-Danchenko Moscow Academic Music Theater, where she has sung Violetta in *La traviata* and two Rimsky-Korsakov operas: *The Tale of Tsar Sultan* (the Swan) and *The Golden Cockerel* (the Queen of Shemakha). Her extensive orchestral experience includes performances of works by Mozart, Beethoven, Rossini, and Fauré. In 2005 she sang Mozart's Requiem in the opening concert of the famed "December Nights of Sviatoslav Richter" in Moscow. She has also sung Beethoven's Ninth Symphony and Mahler's Eighth Symphony with the Tchaikovsky Symphony Orchestra under Vladimir Fedoseyev. Born in Tashkent, USSR, Albina Shagimuratova began her musical studies as a pianist and attended the Music College Auhadeez in Kazan and later Kazan State University, where she received a degree in vocal and opera performance. Her later studies were at the Moscow Conservatory. Graduating with honors, she completed her doctoral work there in 2007.

Alice Coote

Making her Boston Symphony debut this week, English mezzo-soprano Alice Coote studied at the Guildhall School of Music and Drama in London, the Royal Northern College of Music, and the National Opera Studio. She gratefully acknowledges the support of the Peter Moores Foundation. Ms. Coote has been awarded the Brigitte Fassbaender Award for Lieder Interpretation and the Decca/Kathleen Ferrier Prize. In concert she has performed with the London Philharmonic, Hallé Orchestra, Orchestra of the Age of Enlightenment, Royal Liverpool Philharmonic, Royal Philharmonic, Philharmonia of London, Concertgebouw, Rotterdam Philharmonic, and New York Philharmonic, under such conductors as Nagano, Pe?ek, Menuhin, Boulez, Elder, Salonen, Gergiev, B?elohlávek, Dohnányi, Christie, McGegan, Haïm, Herreweghe, and Hickox, in London, Paris, Vienna, Amsterdam, Edinburgh, Brussels, Madrid, New York, and Salzburg. In 2001 she made her debut at the BBC "Last Night of the Proms." In recital, Alice Coote and Julius Drake are in demand throughout Europe and the United States. At the 2003 BBC Chamber Proms they performed the world premiere of Judith Weir's song cycle *The Voice of Desire*, written especially for them; they gave a repeat performance of the work at the 2007 Proms. They also regularly appear at London's Wigmore Hall, the Concertgebouw in Amsterdam, and at New York's Lincoln Center. Ms. Coote's recordings include Walton's *Gloria* (Chandos), *The Choice of Hercules* (Hyperion), *Orfeo* (Virgin Classics), *The Dream of Gerontius* (Halle Label), and a highly acclaimed recital disc of Schumann and Mahler with Julius Drake (EMI). A recording of Mahler's Second Symphony (EMI/Virgin) was released this year. Her operatic roles include Gluck's Orfeo, Handel's Ariodante, Sesto in both *La clemenza di Tito* and *Giulio Cesare*, Ruggiero in *Alcina*, the Composer in *Ariadne auf Naxos*, Poppea and Nerone in *L'incoronazione di Poppea*, Penelope in *Il ritorno d'Ulisse in patria*, Dorabella in *Così fan tutte*, Cherubino in *Le nozze di Figaro*, Lucretia in *The Rape of Lucretia*, Hansel in *Hansel and Gretel*, Orlando in *Orlando furioso*, Prince Orlovsky in *Die Fledermaus*, Oktavian in *Der Rosenkavalier*, Idamante in *Idomeneo*, and Carmen for opera companies including the Royal Opera-Covent Garden, English National Opera, Glyndebourne, Opera North, Welsh National Opera, Scottish Opera, Frankfurt, Stuttgart, Amsterdam, Paris, Nancy, Nantes, Metropolitan Opera, San Francisco, Los Angeles, Chicago, Seattle, and the Salzburg Festival. Most recently she sang role debuts as Maffio Orsini in *Lucrezia Borgia* in Munich and as Charlotte in *Werther* in Frankfurt, and appeared as Hansel at the Metropolitan Opera and at Covent Garden. Current opera engagements include Marguerite in *La Damnation de Faust* in Frankfurt, Oktavian at Deutsche Oper Berlin, the Composer in Munich and on tour in Japan, and Hansel at Glyndebourne and the Metropolitan Opera.

Eric Cutler

Winner of the 2005 Richard Tucker Award, American tenor Eric Cutler has been hailed as one of his generation's most promising singers. During 2009-10 he sings Nemorino in *L'elisir d'amore* at Houston Grand Opera, the Italian tenor in *Der Rosenkavalier* at the Metropolitan Opera (shown live in theaters throughout the world), Leicester in Donizetti's *Maria Stuarda* for his Canadian Opera Company debut, and Tamino in *Die Zauberflöte* in Toulouse's Théâtre du Capitole. Concert highlights include a return to the Boston Symphony for Rossini's *Stabat Mater*, and Beethoven's

Ninth Symphony with Sir Roger Norrington and the Orchestra of St. Luke's at Carnegie Hall. Highlights of last season included role debuts as Edgardo in *Lucia di Lammermoor* at Opera Australia and as the Duke in *Rigoletto* at Houston Grand Opera, returns to Lyric Opera of Chicago as Nadir in *Les Pêcheurs de Perles* and to the Paris Opera as the Shepherd in Szymanowski's *King Roger*, and his Salzburg Festival debut as Aménophis in Rossini's *Moïse et Pharaon*. The summer of 2006 brought his critically acclaimed debut with the Royal Opera, Covent Garden, as Ernesto in *Don Pasquale*, his Edinburgh Festival debut as Tamino, and Mozart's Mass in C minor at the Proms. Other recent highlights include his Paris Opera debut as Iopas in *Les Troyens*, Arturo in *I puritani* at the Metropolitan Opera (a performance telecast to theaters and issued on DVD), Ferrando in *Così fan tutte* for his Lyric Opera of Chicago debut, and a concert performance of *Die Zauberflöte* at the Hollywood Bowl. His first solo recording, music of Barber, Schumann, Hahn, and Liszt on EMI with pianist Bradley Moore, was named "Record of the Month" by *Opera News*. Other Met roles have included Léopold in Halevy's *La Juive*, Vogelgesang in *Die Meistersinger von Nürnberg* (telecast on PBS and available on DVD), the First Prisoner in *Fidelio*, and the First Student from Wittenberg in Busoni's *Doktor Faust*. He made his Houston Grand Opera debut as Belmonte in *Die Entführung aus dem Serail*, his Opera Theatre of St. Louis debut as Tamino, and his Wolf Trap Opera Company debut as Don Ottavio in *Don Giovanni*. Noteworthy concert appearances have included *Messiah* with the Baltimore Symphony, his New York solo recital debut under the auspices of the Marilyn Horne Foundation, and a gala to honor Ms. Horne at the University of Michigan. With the MET Chamber Ensemble under James Levine, he sang a concert version of Stravinsky's *Renard* and performed songs by Erik Satie. A native of Adel, Iowa, Eric Cutler is a graduate of Luther College, an alumnus of the Metropolitan Opera Lindemann Young Artist Development Program, and a winner of the 1998 Metropolitan Opera National Council Auditions. Mr. Cutler has sung with the BSO on two previous occasions: at Tanglewood in August 2007, as a soloist in Haydn's *Mass in Time of War*, and as Iopas in the concert performances of Berlioz's *Les Troyens* that closed the orchestra's 2007-08 subscription season.

Alfred Walker

Garnering international and national acclaim for his commanding performances, Alfred Walker sings his first performances of Creonte in *Medea* with Opéra de Nancy et Lorraine and the title role in *Don Quichotte* with Tulsa Opera in the 2009-10 season. He also returns to San Diego Opera for Colline in *La bohème*, to the Metropolitan Opera, and to the Boston Symphony Orchestra. Future engagements include a return to Theater Basel for his first performances of Amonasro in *Aida*. Last season he triumphed there in the title role of *Der fliegende Holländer*, sang Kurwenal in *Tristan und Isolde* at Angers Nantes Opéra and Opéra de Dijon, and was Orest in *Elektra* at Seattle Opera. He sang Porgy in *Porgy and Bess* with the Los Angeles Philharmonic at the Hollywood Bowl and Beethoven's Symphony No. 9 with the Utah Symphony and at the Sun Valley Music Festival. Other recent highlights include acclaimed performances as Allazim in Peter Sellars's production of *Zaide* at the Aix-en-Provence Festival, Vienna Festival, London's Barbican Centre, and Lincoln Center's Mostly Mozart Festival; Telramund in concert performances of *Lohengrin* in Oviedo, Spain, under Semyon Bychkov and Lodovico in *Otello* with Bychkov and the WDR Orchestra; his La Scala debut as Orest; Orest again at Spain's San Sebastian Festival and for his Deutsche Oper Berlin debut on a double bill in which he also sang Il Prologo in Gncchi's *Cassandra*; his Los Angeles Opera debut as Porgy; the Four Villains in *Tales of Hoffmann* and Méphistophélès in *Faust* with Tulsa Opera; Sarastro in *Die Zauberflöte* with Minnesota Opera and Utah Opera; Achilla in *Giulio Cesare* with San Diego Opera, Colline in *La bohème* with Atlanta Opera, Leporello in *Don Giovanni* with Opera North, and Donner in *Das Rheingold* with New Orleans Opera. He recently returned to the Metropolitan Opera for Parsi Rustomji in Phillip Glass's *Satyagraha*, following previous engagements in *Roméo et Juliette*, *Samson et Dalila*, *Pelléas et Mélisande*, *Les Troyens*, and *L'Enfant et les sortilèges*. In concert, Mr. Walker recently joined the Atlanta Symphony Orchestra and Robert Spano for Beethoven's Symphony No. 9, the Handel & Haydn Society for Mozart's Requiem, and the American Symphony Orchestra in Alice Tully Hall for Mahler's *Kindertotenlieder* and *Rückert-Lieder*. Other concert performances include his New York Philharmonic debut in *Béatrice et Bénédicte* under Sir Colin Davis, and Verdi's Requiem at the Spoleto Festival USA and with the Greensboro Symphony. Mr. Walker has also presented recitals at the Manchester Music Festival. His video credits include Metropolitan Opera productions of *Samson et Dalila* and *Fidelio* on PBS's "Live from Lincoln Center." He can also be heard on Deutsche Grammophon's upcoming release of Strauss's *Elektra* and

the complete set of Verdi tenor arias with Plácido Domingo. A New Orleans native, and the recipient of many distinguished awards, he is a graduate of Dillard University, Loyola University, and the Metropolitan Opera Lindemann Young Artist Program. Mr. Walker has previously appeared with the Boston Symphony Orchestra on two occasions: he made his BSO debut in a concert performance of Strauss's *Salome* at Tanglewood in August 2001 with Seiji Ozawa conducting, and appeared in Boston and New York in October 2003 in the BSO's concert performances of Debussy's *Pelléas et Mélisande* led by Bernard Haitink.

Tanglewood Festival Chorus

John Oliver, Conductor

Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus will celebrate its fortieth anniversary this summer. This season with James Levine and the BSO at Symphony Hall, the chorus performs Stravinsky's *Symphony of Psalms* and Mozart's Requiem (paired on the BSO's opening subscription program), Beethoven's Ninth Symphony (as part of the orchestra's complete Beethoven symphony cycle), and Mendelssohn's *Elijah* (in the work's first BSO performances since 1980, which also featured the TFC). Also with the orchestra this season, the chorus performs Debussy's *Nocturnes* with Conductor Emeritus Bernard Haitink, the American premiere of James MacMillan's *St. John Passion* with Sir Colin Davis, and Mendelssohn's incidental music to *A Midsummer Night's Dream* and Rossini's *Stabat Mater* with Rafael Frühbeck de Burgos. Last summer at Tanglewood, the chorus performed Wagner's *Die Meistersinger von Nürnberg*, Act III, with James Levine and the Tanglewood Music Center Orchestra; Mozart's *Don Giovanni* in a fully staged TMC production also led by Mr. Levine; and, with the BSO, Brahms's *Ein deutsches Requiem* under Levine, Orff's *Carmina burana* under Rafael Frühbeck de Burgos, and, to close the BSO's summer season, Beethoven's Ninth Symphony with Michael Tilson Thomas, as well as their annual Friday Prelude Concert led by John Oliver in Seiji Ozawa Hall. The latest additions to the chorus' discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by founding conductor John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. Besides the recent releases on BSO Classics, it can be heard on Boston Symphony recordings under Seiji Ozawa and Bernard Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus

John Oliver, Conductor

The Tanglewood Festival Chorus celebrates its 40th anniversary this summer. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

SOPRANOS

Michele Bergonzi# • Ondine Brent • Joy Emerson Brewer • Alison M. Burns • Jeni Lynn Cameron • Catherine C. Cave • Saewon Lee Chun • Lorenzee Cole • Christine Pacheco Duquette# • Polina Dimitrova Kehayova • Donna Kim • Sarah Kornfeld • Nancy Kurtz • Glenda Landavazo • Leslie A. Leedberg • Barbara Abramoff Levy* • Jaylyn Olivo • Anna Oppenheimer • Laurie Stewart Otten • Livia M. Racz • Adi Rule • Melanie Salisbury • Yayra Sánchez • Laura C. Sanscartier • Johanna Schlegel • Tracy E. Smith • Kristyn M. Snyder • Youliana Tichelova

MEZZO-SOPRANOS

Kristen Anderson • Virginia Bailey • Martha A. R. Bewick • Betty Blanchard Blume • Lauren A. Boice • Janet L. Buecker • Abbe Dalton Clark • Diane Droste • Barbara Naidich Ehrmann • Paula Folkman# • Debra Swartz Foote • Dorrie Freedman* • Irene Gilbride# • Denise Glennon • Mara Goldberg • Betty Jenkins • Gale Livingston# • Katherine Mallin • Louise-Marie Mennier • Antonia R. Nedder • Lori Salzman • Kathleen Hunkele Schardin • Ada Park Snider# • Julie Steinhilber# • Michele C. Truhe • Cindy M. Vredeveld • Marguerite Weidknecht

TENORS

Brad W. Amidon • James Barnswell • Felix M. Caraballo • Stephen Chrzan • Tom Dinger • Ron Efromson • Keith Erskine • James E. Gleason • J. Stephen Groff# • Stanley G. Hudson# • James R. Kauffman# • Thomas Kenney • Lance Levine • Henry Lussier* • Mark Mulligan • Christopher F. Norton • Kevin Parker • Dwight E. Porter# • Peter Pulsifer • Brian R. Robinson • Sean Santry • Peter L. Smith • Stephen E. Smith • Stephen J. Twiraga • Hyun Yong Woo

BASSES

Thaddeus Bell • Nathan Black • Daniel E. Brooks# • Nicholas A. Brown • Matthew Collins • Mark L. Haberman# • Robert Hicks • David M. Kilroy • Bruce Kozuma • Timothy Lanagan# • Ryan M. Landry • Daniel Lichtenfeld • David K. Lones# • Lynd Matt • Eryk P. Nielsen • Stephen H. Owades* • Michael Prichard • Peter Rothstein# • Jonathan Saxton • Scott Street • Joseph J. Tang • Craig A. Tata • Stephen Tinkham • Bradley Turner • Thomas C. Wang • Channing Yu

Mark B. Rulison, Chorus Manager
Matthew A. Larson, Rehearsal Pianist
Livia M. Racz, Language Coach