ANDRIS NELSONS conducting (Mahler)
JAMES BURTON conducting (Einfelde)

MAIJA EINFELDE “LUX AETERNA,“ FOR MIXED CHORUS
(PERFORMED TO MARK THE CENTENNIAL OF LATVIAN INDEPENDENCE)
TANGLEWOOD FESTIVAL CHORUS

MAHLER

SYMPHONY NO. 2 IN C MINOR
Allegro maestoso. With complete gravity and solemnity of expression.
Andante moderato. Very easygoing. Not to be hurried at any point.
In quietly flowing motion.
Urlicht (Primal Light). Very solemn, but simple, like a hymn.
In the tempo of the scherzo—Bursting out wildly—Slow—Allegro energico—Slow—
Very slow and expansive—Slow. Misterioso
YING FANG, SOPRANO
BERNARDA FINK, MEZZO-SOPRANO
TANGLEWOOD FESTIVAL CHORUS,
JAMES BURTON, CONDUCTOR

Please note that there is no intermission in this concert.

THURSDAY EVENING’S PERFORMANCE OF MAHLER’S SYMPHONY NO. 2 IS SUPPORTED BY A GIFT FROM ALICE HONNER-WHITE AND PIETER C. WHITE IN MEMORY OF JOHN OLIVER,
TUESDAY EVENING’S PERFORMANCE OF MAHLER’S SYMPHONY NO. 2 IS SUPPORTED BY A GIFT FROM HARVEY AND JOËLLE WARTOSKY,
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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Please note that the use of audio or video recording devices, or taking pictures of the artists—whether photographs or videos—is prohibited during concerts.

The evening concerts will end about 9:50, the afternoon concert about 3:20.
Concertmaster Malcolm Lowe performs on a Stradivarius violin, known as the “Lafont,” generously donated to the Boston Symphony Orchestra by the O’Block Family.
First associate concertmaster Tamara Smirnova performs on a 1754 J.B. Guaragnini violin, the “ex-Zazofsky,” and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.
Steinway & Sons Pianos, selected exclusively for Symphony Hall.
The BSO’s Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.
The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.
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A Message from Andris Nelsons

Very Dear Friends

As we begin our fifth season of making music together, I could not be happier about the sense of family that continues to deepen the connections between the BSO, our devoted audience, and myself. This shared musical journey is so meaningful to all of us, and so important for bringing our entire community together, including not just our devoted subscribers, but so many new concertgoers we’re pleased to welcome to Symphony Hall.

The 2018-19 season has so much to look forward to, for example, Shostakovich’s first and last symphonies as part of our recording project with Deutsche Grammophon, concert performances of Puccini’s beautiful one-act opera Suor Angelica, Bruckner’s unfinished Symphony No. 9 as part of our ongoing exploration of his symphonies, all-Beethoven and all-Strauss programs, Bach’s Christmas Oratorio for our second “Leipzig Week in Boston,” and several commissioned works. These include the world premiere of Sebastian Currier’s Aether for violin and orchestra, co-commissioned by the BSO and Gewandhausorchester Leipzig as part of our BSO/GHO Alliance, and the American premieres of two other BSO commissions, Mark-Anthony Turnage’s Remembrances and Latvian composer Andris Dzenītis’ Ma¯ra. Latvian composer Maija Einfelde’s Lux aeterna this month and Dzenītis’ Ma¯ra in November are being performed to mark the 100th anniversary of Latvian independence.

We are also very happy to have three members of our BSO family conduct subscription programs in 2018–19—Associate Conductor Ken-David Masur in October, Artistic Partner Thomas Adès in March, and Youth and Family Concerts Conductor Thomas Wilkins also in March—and to working with so many wonderful guest artists in what promises to be such an exciting season.

Thank you as always for your great devotion and support, and for being here tonight. We look forward to seeing you at many more concerts this season.

With warm wishes,

Andris Nelsons

The Program in Brief...

The Tanglewood Festival Chorus and its conductor, James Burton, open the program with Latvian composer Maija Einfelde’s brief Lux aeterna for mixed chorus, to mark the November 2018 centenary of the Republic of Latvia—Andris Nelsons’ birthplace. (Next month the BSO performs another Latvian work, Andris Dzenītis’ orchestral work Ma¯ra, a BSO co-commission.) Composed in 2012 for the Latvian Radio Choir, Lux aeterna (“Eternal light”) is a setting of several lines from the Catholic Requiem Mass. The layering and repetition of phrases in this six-minute piece give musical voice to the metaphor of the work’s title, “Eternal light.”

Gustav Mahler’s Symphony No. 2—more so than his already ambitious Symphony No. 1, written while he was still in his twenties—is a product of his need to steep his symphonies in every drop of his experience as a composer and a human being. Years after its completion, he would write, “[the Second Symphony] can no more be explained than the world itself.”

This five-movement, ninety-minute piece originated as a single-movement tone poem Mahler called Todtenfeier (“Funeral Rites”), which he once said he considered to represent the funeral of the hero celebrated in the First Symphony. Five years later, he decided to use Todtenfeier as the opening movement of a new symphony. Although he never provided a definitive programmatic note, Mahler gave several clues as to how he thought about its content. With the first movement representing the funeral of the hero, he considered the second and third movements to be “retrospective,” looking back on the hero’s life. The second movement is the most gentle and serene of Mahler’s symphonic dances. The third-movement scherzo is an expanded symphonic version of his sardonic song “Saint Anthony of Padua’s Sermon to the Fishes.” The song’s text comes from the poetry collection Des Knaben Wunderhorn (“Youth’s Magic Horn”), an important source of texts for Mahler.

The fourth and fifth movements, both of which include voice, represent “resolution...the Last Judgment, redemption, and resurrection,” as Michael Steinberg writes in his program note. Mahler arrives at this redemption via the meditative, lovely fourth-movement mezzo-soprano setting of the Wunderhorn text “Urlicht” (“Heavenly Light”). The last and longest movement begins with an orchestral cry of anguish, and after an extended orchestral passage becomes a setting for orchestra, chorus, and soprano and mezzo-soprano soloists of Friedrich Gottlieb Klopstock’s “Resurrection Hymn.” To Klopstock’s words he added several verses of his own, amplifying his personal vision of its meaning. The symphony ends in transcendent triumph following the words “I shall die so as to live!”

Robert Kirzinger
Music, the Ultimate Renewable Energy
by Gerald Elias

Former BSO violinist Gerald Elias, who continues to perform with the orchestra at Tanglewood and on tour, reflects on the BSO’s September 2018 tour to London, Hamburg, Berlin, Leipzig, Vienna, Lucerne, Paris, and Amsterdam.

There’s ample occasion for reflection amidst the classic “hurry up and wait” mode of international concert tours. Not onstage, of course, when it’s essential to remain focused on the task at hand, but certainly while in transit from one concert hall to the next. On the recent nineteen-day BSO tour to Europe there was one long train trip of 355 miles, plus no fewer than twenty bus rides for another 547, and six plane flights totaling 8,455 more. Not to mention waiting in airports and train stations for another twenty hours, more or less. All in all, plenty of time for mulling. On one such excursion a window seat on the upper level of our bus from Hamburg to Berlin provided an ideal observation point to view the rolling farmland of central Germany. What better setting than such bucolic monotony to allow one’s mind to wander mindlessly? It lulled one into the sense that all was right with the world. Yet we know very well that behind the tranquil façade, we live in a turbulent world. A changing climate is wreaking havoc on every continent, and the threat of terrorism—the result of geopolitical instability—is a constant, dark presence. What is our role? I wondered. What is the role of music and musicians in all this turmoil?

Flanking the road, in the agriculturally unworkable strip of land between freeway and field, mile after mile of recently installed solar panel arrays caught my attention. Farther off, battalions of monumental windmills, so imposing they would have given Don Quixote pause, dotted the horizon. All this new technology to create renewable energy gave me a starting point to wonder how many gallons of fuel we’d consumed on all those trains, planes, and buses rumbling under our feet. From there, my imagination took flight, thinking about what potential untapped sources of energy humanity has not yet considered. Over the millennia, we’ve tried tallow, beeswax, olive oil, coal, wood, whales, gas, fossil fuel oil, and nuclear combustion.

And let us not forget the energy produced by human muscles. A case in point: During our stay in Paris, the sunny Sunday morning of September 16 had a festive atmosphere, the day having been declared car-free in the central city as part of that city’s commitment to the 2016 international climate change agreement that bears its name. As a result, the Champs-Élysées, usually congested with bumper-to-bumper traffic, was a pedestrian mall. Instead of engines revving and horns honking, all you heard was the cordial buzz of people talking! The only “motorized” vehicles were human-powered bicycles and scooters.

What progress we’ve made in the quest for efficient energy! Mozart might have penned the last notes of his Requiem under the dim rays of an oil lamp, the big technological breakthrough from candles. Beethoven, tucked away in the cellar of his brother’s house when Vienna was bombarded by Napoleon, might have had a gas lamp at his disposal to enable him to compose the Eroica Symphony. In Brahms’s last years, when he recorded the Hungarian Dance in G minor on a wax cylinder, he might have marveled at an incandescent light bulb hanging over his piano keyboard. 20th- and 21st-century composers have had it easy being able to see what they were writing.

Now, given the urgency of reckoning with climate change, we’ve seen the rapid development of safely renewable sources of energy: solar, wind, and geothermal. But as our fuel-efficient bus hummed along the autobahn, it dawned on me that up to this very day, there has been a powerful source of renewable energy that has been providing light and warmth without interruption for all these centuries, but which has gone almost unrecognized: Music! Scientifically, we’re told the energy in sound waves is far weaker than other forms of energy. But when you consider the effect of the complex jumble of the sound waves we call music on the human psyche, from the individual level all the way up to the societal, it’s hard to imagine an energy source more powerful, more transformative, and more sustaining.

That power becomes even more acute when performing in a Stradivari of a concert hall. In a sense, the more perfect the acoustics, the more “fuel efficient” the music, providing the listener literally more bang for the buck. That’s one reason it was such a pleasure to perform in three of the world’s four greatest concert halls on the tour: Berlin’s Philharmonie, Vienna’s Musikverein, and Amsterdam’s Concertgebouw. (The fourth, if you’re wondering, is where you’re sitting right now.) The experience of playing in—and listening to—a great orchestra led by a great conductor performing great music in a great concert hall is transformative, and the energy from that experience, stored in the listeners’ mental batteries, radiates outward in all directions.

“In all directions” refers to time as well as space. When musicians walk onstage for a concert on an international tour, they not only represent our orchestra and the music, they become de facto ambassadors of our city and country. It’s quite a bit different from a business person going to an international conference, because orchestras have such a public face, seen and heard every night by thousands of different people representing all walks of life. While on
tour, the musicians’ diplomatic role often extends outward from the concert hall. Musicians have friends in other countries, meet with colleagues in other orchestras, or give master classes at conservatories from city to city. The energy of musical connections is passed from generation to generation and to every corner of the earth.

For all that these international tours have to commend them—the art and architecture, the music, the culture, the history, the food, the gardens, the museums, even the shopping—for me the most important thing is the one-on-one, the connections we make with people and not just places. That—and playing great music—is the most valuable export we can provide in our roles as international representatives.

I’d bet many of my colleagues would agree that, as musicians, if there is anything more gratifying and fulfilling than playing Beethoven in the Concertgebouw it’s seeing former students thrive and succeed. Why? When you consider the years of intensive, often grueling lessons that are part and parcel of helping students achieve their musical aspirations; of being part parent, part counselor, sometimes part therapist to your student; helping them find suitable instruments to play on, summer programs to participate in, scholarships to audition for, colleges to apply to, observing them wend their way through life—it’s almost like seeing your own child grow up. When the orchestra was in Lucerne, I had that very opportunity to witness the fruits of my labors as a teacher, of passing the torch of musical energy to the next generation.

One of my former Utah students, Celeste Carruth, currently living in Geneva, whom I had seen only once since she went off to college about ten years ago, visited me in Lucerne for a splendidly productive lesson of Mozart, Brahms, and Prokofiev. But the other half of Celeste’s story is the reason she’s in Geneva: after earning her Ph.D. in physics at Berkeley, she’s doing antihydrogen research at the CERN European Organization for Nuclear Research particle accelerator. (Don’t ask me to explain what antihydrogen is, but it must be quite a powerful source of energy because NASA estimates it costs $92 trillion to produce a gram of the stuff.) See what practicing your scales can do?

Back to Paris. As I strolled along the sunny Champs-Élysées, soaking up the car-free celebratory atmosphere, I was suddenly confronted by the dark shadow of our troubled times. A block from the Arc de Triomphe, a phalanx of police appeared out of nowhere. They quickly cordoned off a wide perimeter around the George V café, politely but firmly ordering pedestrians to detour around the block. I later learned that there had been a bomb scare or threat—I’m not sure which—that fortunately turned out to be a false alarm.

How will we deal with today’s challenges? The two main works of the Boston Symphony tour were the Mahler Symphony No. 3, which ends in joy and triumph, and the Shostakovich Symphony No. 4, which ends in fear and despair. In a way, that dichotomy is a reflection of Paris on September 16 and, more broadly, the world we currently live in. It’s up to all of us to determine which ending we want to hear. Humanity will be able to draw upon music as a vital source of renewable energy as long as there are musicians to transform black dots written on a piece of paper into the sound waves of music. As the Boston Symphony Orchestra once again demonstrated, music is a source of energy that can light up the world.

GERALD ELIAS, formerly a BSO violinist and associate concertmaster of the Utah Symphony, continues to perform with the BSO at Tanglewood and on tour. Music director since 2004 of the Vivaldi by Candlelight chamber orchestra series in Salt Lake City and author of the six-part Daniel Jacobus mystery series (including two audio books), he recently completed his first nonfiction work, “Symphonies & Scorpions,” which relives via stories and photos the BSO’s history-making 1979 concert tour to China and its return in 2014. An expanded version of a BSO essay from last season, “War & Peace. And Music,” was recently awarded first prize in creative nonfiction by the Utah Division of Arts and Museums.

Maia Einfelde
“Lux aeterna,” for mixed chorus (2012)

MAIJA EIFELDE was born in Valmiera, Latvia, on January 2, 1939, and lives in Riga. Her “Lux aeterna” for mixed chorus with percussion dates from 2012; its premiere was given by the Latvian Radio Choir under Kaspars Putnins’s direction at St. Gertrude Old Church, Riga, on April 27, 2012. This week’s performances are the first in Boston Symphony Orchestra concerts of any music by Maija Einfelde.

THE SCORE OF “LUX AETERNA” calls for mixed four-voice chorus plus optional percussion, such as bells, crotales, and/or vibraphone. Only crotales will be used in this performance. “Lux aeterna” is about six minutes long. The Republic of Latvia, the birthplace of BSO Music Director Andris Nelsons, declared its independence on November 18, 1918, after more than a century of Russian rule, and, prior to that, centuries of domination by Poland and Sweden. Like several of its neighbors—including Belarus, Estonia, Lithuania, and Finland—Latvia took advantage of the chaos in Russia during the Bolshevik revolution to re-establish its sovereignty, and although the republic was subsumed into the Soviet Union between 1944 and the fall of the USSR in 1991, it maintained a strong cultural identity. This fall, the BSO celebrates the centenary of Latvian independence with performances of music.
by two prominent Latvian composers, Maija Einfelde and Andris Dzenētis, whose *Maža,* a BSO co-commission, receives its American premiere next month (November 8, 9, 10, and 13).

Maija Einfelde grew up some sixty miles northeast of the Latvian capital of Riga in the small city of Valmiera, where her father was an organ builder and her mother a church organist. She studied music in Cēsis, and in Riga attended the Ja’eps Mediņš School and the Ja’eps Vēlons Conservatory (Latvia State Conservatory), graduating in 1966. In addition to composing, she has taught throughout her career. In 1997 she won the U.S.-based Barlow Endowment international composition competition for her piece *At the Edge of the Earth,* which brought her music to an international audience. That piece has entered the repertory of choruses worldwide, and led to commissions from, among others, Brigham Young University and the Hilliard Ensemble. She won the Latvian Great Music Award in 1997, the Culture Award of the Republic of Latvia in 1999, and in 2002 became an honorary member of Latvia’s Academy of Science.

Along with *At the Edge of the Earth,* another significant piece is her half-hour *Choral Symphony,* composed for the Latvian Radio Chorus, a group she has worked with extensively. It was for that group that she wrote the brief *Lux aeterna* in 2012. Much of her work is for chorus, both accompanied and unaccompanied, and she also has a large catalog of chamber music, as well as a number of pieces for organ. Her chamber music catalog includes two sonatas for violin and piano, a viola sonata and a concerto for viola and chamber ensemble, a string quartet, *Sad Serenades* for clarinet and string quartet, and other works. Like many composers, she frequently recasts existing works for new instrumental combinations, including making instrumental paraphrases of vocal scores.

Einfelde’s musical voice is based in the sophistication of Latvia’s long history of choral music, with its strong ties to the Lutheran hymn tradition and evident kinship with Eastern Orthodox liturgical traditions. Her work often explores the contrast of stark, raw, acerbic music with intricately constructed, lush chorale and melodic textures. These stylistic poles enable her to create dramatic musical narratives that blend the archaic with the modern, an approach we also find in the music of some of her Baltic contemporaries, such as the Latvian Pēteris Vasks and the Estonian Arvo Pärt, whose influences overlap with Einfelde’s in many ways. (It would perhaps be going too far to suggest that there is a “school” of Baltic music, but, not surprisingly, one does find a lot of commonality among the region’s composers.)

Einfelde’s *Lux aeterna* is a setting of a few phrases from the Latin Requiem Mass, following a long tradition, dating from Medieval times, of stand-alone settings of excerpts from sacred texts. The text is:

> Cum sanctis tuis in aeternum: quia pius es. 
> Requiem aeternam dona eis, Domine: et lux perpetua lucent eis.
> Lux aeterna lucent eis, Domine: Cum sanctis tuis in aeternum: quia pius es.
>
>A paraphrase of the whole text is “Lord, let eternal light shine on them with your blessed, forever, for you are merciful. Give them eternal rest, Lord, and let perpetual light shine on them with your blessed, forever, for you are merciful.” The music is strongly tonal, its harmonies sometimes transparent, sometimes rich and dense under soaring melody. At the beginnings of phrases, the texture thins to a chantlike simplicity, allowing the words to emerge clearly before being woven into the contrapuntal fabric. The layering and repetition of the phrases in the sustained choral setting of this short text reflect the metaphor of eternal light.

Robert Kirzinger

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

THE AMERICAN PREMIERE OF MAIJA EINFELDE’S “LUX AETERNA” was given by the Swedish Radio Choir, Peter Dijkstra conducting, on November 14, 2017, at the Church of St. Mary the Virgin in New York City, as part of Lincoln Center’s White Light Festival.

Gustav Mahler

Symphony No. 2 in C minor

GUSTAV MAHLER was born at Kalischt (Kališt’ě) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. Mahler originally wrote the first movement of his Symphony No. 2 in 1888 as a “symphonic poem” entitled “Todtenfeier” (“Funeral Rites”); some sketches for the second movement also date from that year. He long wavered about whether to make “Todtenfeier” the beginning of a symphony, and it was not until the summer of 1893 that he composed the second and third movements. The finale and a revision of the first movement followed in the spring and summer of 1894. Later that year, he inserted as the fourth movement the song “Urlicht” (“Primal Light”), probably composed in 1892 and orchestrated in 1893. The fair copy of the complete score of the symphony is dated December 28, 1894. It was Mahler himself—not Richard Strauss, as was long believed—who conducted the Berlin Philharmonic in the premiere of the first three movements on March 4, 1895. It was also he who led the first performance of the entire work, on December 13 that same year; the orchestra was again the Berlin Philharmonic, the soloists were Josephine von Artner and Hedwig Felden, and the choirs were again the Berlin Philharmonic, the soloists were Josephine von Artner and Hedwig Felden, and the choirs were
preparing by Friedrich Gernsheim. Mahler revised the scoring again in 1903 and was still tinkering with the score as late as 1909. Mahler also conducted the first American performance of the work, in a concert of the New York Symphony on December 8, 1908, with the Oratorio Society and soloists Laura L. Combs and Gertrude Stein Bailey.

The score of Mahler’s Symphony No. 2 calls for four flutes (all doubling piccolos), four oboes (third and fourth doubling English horns), three clarinets (third doubling bass clarinet) and two E-flat clarinets, four bassoons (third and fourth doubling contrabassoon), ten horns, eight trumpets, four trombones, bass tuba, organ, two harps, two sets of timpani, bass drum, cymbals, high and low tam-tams, triangle, two snare drums, glockenspiel, three deep bells of unspecified pitch, birch brush (played against the body of the bass drum), and strings, plus soprano and alto soloists, and large mixed choir. Four each of the horns and trumpets play offstage in the finale, most of these then moving onstage. There is also an offstage group consisting of another kettledrum, triangle, bass drum, and pair of cymbals.

In August 1886, eight years out of school and with conducting experience at Bad Hall, Laibach (Ljubljana), Iglau (Jihlava), Olmütz (Olomouc), Kassel, and Prague, the twenty-six-year-old Mahler was appointed second conductor at the theater in Leipzig. (His superior was a future Boston Symphony conductor, Arthur Nikisch.) He soon made the acquaintance of a captain in the Saxon army, Baron Carl von Weber, grandson of the composer of Der Freischütz, Euryanthe, and Oberon, music close to Mahler’s heart. The encounter had interesting consequences.

First, Captain von Weber invited Mahler to examine his grandfather’s sketches for an opera called Die drei Pintos, begun and abandoned in 1820 near the end of his work on Freischütz. He hoped to interest Mahler in extracting a performing version from those sketches, a project considered but then dropped earlier in the century by Giacomo Meyerbeer and Franz Lachner. Then, Mahler and von Weber’s wife Marion fell in love, and some of their affair is, as it were, composed into the First Symphony on which Mahler worked with great concentration in February and March 1888.

He did, in any event, take on Die drei Pintos, conducting its highly acclaimed premiere on January 20, 1888. Bouquets and wreaths galore were presented to Mahler and the cast. Mahler took home as many of these floral tributes as he could manage, and lying in his room amid their seductive scent, he imagined himself dead on his bier. Marion von Weber pulled him out of his state and removed the flowers, but the experience had been sufficient to sharpen greatly Mahler’s vision of a compositional project he had had in mind for some months and on which he began work a few weeks later. This was a large orchestral piece called Todtenfeier or Funeral Rites. Mahler’s biographer Henry-Louis de La Grange points out that Todtenfeier was the title of the recently published German translation by Mahler’s friend Siegfried Lipiner of Dziady, the visionary and epic masterpiece of Poland’s greatest poet, Adam Mickiewicz. De La Grange suggests as well that certain aspects of Dziady and of Mickiewicz’s life were apposite to Mahler’s own situation, particularly with respect to Marion von Weber, and that the music might be construed as a requiem for their relationship.

We know, at any rate, that the following things happened: Mahler began the composition of Todtenfeier in February 1888, but preferred to use the enforced and welcome holiday brought about by the closing of theaters in mourning for Emperor Wilhelm I to work on the Symphony No. 1. In May he resigned his Leipzig post, in part because of the increasingly tense situation with the Webers, and became music director of the opera in Budapest. He returned to his Todtenfeier score in the late spring and summer, finishing the composition in August and completing the orchestral score in Prague on September 10. Five years later—Mahler had meanwhile become principal conductor in Hamburg—he realized that Todtenfeier was not an independent piece, but rather the first movement of a new symphony. In 1893-94 the rest fell into place as quickly as his conducting obligations permitted.

The Second Symphony is often called the Resurrection, but Mahler himself gave it no title. On various occasions, though, and beginning in December 1895, Mahler offered programs to explain the work. As always, he blew hot and cold on this question. Writing to his wife, he referred to the program he had provided at the request of King Albert of Saxony in connection with a December 1901 Dresden performance as “a crutch for a cripple.” He goes on: “It gives only a superficial indication, all that any program can do for a musical work, let alone this one, which is so much all of a piece that it can no more be explained than the world itself. I’m quite sure that if God were asked to draw up a program of the world he created he could never do it. At best it would say as little about the nature of God and life as my analysis says about my C minor Symphony.”

Not only was Mahler skeptical about the programs he could not resist devising—after the event—but he changed his mind repeatedly as to just what the program was. (De La Grange recounts three different versions, one written in January 1896 for Mahler’s friend Natalie Bauer-Lechn and the conductor Bruno Walter, another two months later for the critic Max Marschalk, and the Munich-Dresden version of 1900-1901.) Across their differences, the programs share certain features. The first movement celebrates a dead hero. It retains, in other words, its original Todtenfeier aspect, and since the First and Second symphonies were, in a sense, of simultaneous genesis, it is worth citing Mahler’s comments that it is the hero of the First Symphony who is borne to his grave in the funeral music of
the Second (to Marschalk, March 26, 1896) and that “the real, the climactic dénouement [of the First] comes only in the Second” (transmitted to Ludwig Karpath, critic of the Neues Wiener Tagblatt, by Bauer-Lechner in November 1900). The second and third movements represent retrospect, the former being innocent and nostalgic, the latter including a certain element of the grotesque. The fourth and fifth movements are the resolution and they deal with the Last Judgment, redemption, and resurrection.

All this has bearing on Mahler’s perception of the structure of his Second Sym­phony, a matter on which he made various comments that are not so much contradictory as they are complementary. Referring to the frustrating—because partial—premiere in Berlin in March 1895, he said that the first three movements were in effect “only the exposition” of the symphony. He wrote elsewhere that the appearance of the Urlicht song sheds light on what comes before. Writing to the critic Arthur Seidl in 1897, he refers to the three middle movements as having the function only of an “interludium.” There is, as well, the question of breaks between movements. The score is quite explicit here, specifying a pause “of at least five minutes” after the first movement and emphatically demanding in German and Italian that the last three movements follow one another without any interruption. Yet in March 1903, Mahler wrote to Julius Buths, who was getting ready to conduct the work at Düsseldorf, a letter worth quoting at some length:

According [to your suggestion] then, the principal break in the concert would come between the fourth and fifth movements. I am amazed at the sensitivity with which you (contrary to my own indications) have recognized the natural caesura in the work. I have long been of this opinion, and furthermore, each performance I have conducted has strengthened this view.

Nonetheless, there ought also to be an ample pause for gathering one’s thoughts after the first movement because the second movement has the effect after the first, not of contrast, but as a mere irrelevance. This is my fault and not to be blamed on insufficient comprehension on the part of listeners. Perhaps you have already sensed this in rehearsing the two movements one after the other. The Andante is composed as a kind of intermezzo (like some lingering resonance of long past days from the life of him whom we bore to his grave in the first movement—something from the days when the sun still smiled upon him).

While the first, third, fourth, and fifth movements belong together thematically and in mood, the second piece stands by itself, in a certain sense interrupting the grim and severe march of events. Perhaps this is a weakness in planning, the intention behind which is, however, surely clarified for you by the foregoing suggestion.

It is altogether logical to interpret the beginning of the fifth movement as a connecting link to the first, and the big break before the former helps to make this clear to the listener. This is illuminating and written with great conviction; yet one should probably assume that Mahler’s final thoughts on the question are to be found in his 1909 revisions, published 1910, where he sticks with his original directions for an attacca between the third and fourth, and the fourth and fifth movements.

The first and last movements are the symphony’s biggest, though the finale is much the longer of the two. In other ways, they are as different as possible, partly no doubt because of the six years that separate them, still more crucially because of their different structural and expressive functions. The Todtenfeier is firmly anchored to the classical sonata tradition (late Romantic branch). Its character is that of a march, and Mahler’s choice of key—C minor—surely alludes to the classic exemplar for such a piece, the marcia funèbre in Beethoven’s Eroica. The lyric, contrasting theme, beautifully scored for horns, is an homage to Beethoven’s Violin Concerto.

Disjunctions of tempo are very much a feature of Mahler’s style. At the very beginning, against scrubbing violins and violas, low strings hurl turns, scales, and broken chords. Their instruction is to play not merely fff but “ferociously.” Here, for example, Mahler prescribes two distinct speeds for the string figures and the rests that separate them, the former “in violent onslaught” at about q =144, the latter in the movement’s main tempo of about q =84-92. Later, the climax of the development is fixed not only by maximal dissonance, but, still more strikingly, by a series of three caesuras, each followed by an “out of tempo” forward rush.

The thematic material of the second movement, both the gentle dance with which it begins and the cello tune that soon joins in, goes back to Leipzig and the time of the Todtenfeier. Like the minuet from the Third Symphony, this movement was occasionally played by itself, and Mahler used to refer to these bucolic genre pieces as the raisins in his cakes. Three musicians who resisted its charms were Claude Debussy, Paul Dukas, and Gabriel Pierné, who all walked out during its performance in Paris in 1910: reactionary and too much like Schubert, they said.

The third movement is a symphonic expansion of a song about Saint Anthony of Padua’s sermon to the fishes; the text comes from the collection of German folk verse, Des Knaben Wunderhorn (The Boy’s Magic Horn). Mahler worked on the two pieces simultaneously and finished the scoring of the song one day after that of the scherzo. The sardonic Fischpredigt scherzo skids into silence, and its final shudder is succeeded by a new sound, the sound of a human voice. In summoning that resource, as he would in his next two symphonies as well, Mahler consciously and explicitly evokes Beethoven’s Ninth Symphony. Urlicht, whose text also comes from Des Knaben
Henriette Schellenberg, Hildegard Behrens, Barbara Bonney, Heidi Grant Murphy, Paula Delligatti, and Nancy Ozawa; Second were led by Seiji Ozawa, except for a 1989 tour performance in Hong Kong led by Stuart Challender when England Conservatory Chorus. Between August 1984 and May 2000, all of the BSO’s performances of the Mahler Festival Chorus (at Tanglewood); and Claudio Abbado with Barbara Hendr.

Michael Steinberg comes to its close in a din of fanfares and pealing bells. The peace that the song spreads over the symphony like balm is shattered by an outburst whose ferocity again refers to the corresponding place in Beethoven’s Ninth. Like Beethoven, Mahler draws on music from earlier in the symphony—not, however, in order to reject it, but to build upon it. He arrays before us a great and pictorial pageant. Horns sound in the distance (Mahler referred to this as “the crier in the wilderness”). A march with a suggestion of the Gregorian Dies irae is heard, and is other music saturated in angst, more trumpet signals, marches, and a chorale. Then Mahler’s “große Appell,” the Great Summons, the Last Trump: horns and trumpets loud but at a great distance, while in the foreground a solitary bird flutters across the scene of destruction. Silence. From that silence there emerges again the sound of human voices in a Hymn of Resurrection. A few instruments enter to support the singers and, magically, at the word “rief”—“called”—a single soprano begins to float free.

Although thoroughly aware of the perils of inviting comparison with Beethoven, Mahler knew early that he wanted a vocal finale. The problem of finding the right text baffled him for a long time. Once again the altogether remarkable figure of Hans von Bülow enters the scene—Hans von Bülow, the pianist who gave the first performance of Tchai-kovsky’s most famous piano concerto (in Boston), who conducted the premiers of Tristan and Meistersinger (and whose young wife left him for Wagner), and who was one of the most influential supporters of Brahms. When Mahler went to the Hamburg Opera in 1891, the other important conductor in town was Bülow, who was in charge of the symphony concerts. Bülow was not often a generous colleague, but Mahler impressed him, nor was his support diminished by his failure to like or understand the Todtenfeier when Mahler played it for him on the piano: it made Tristan sound like a Haydn symphony, he said.

As Bülow’s health declined, Mahler began to substitute for him, and he was much affected by Bülow’s death early in 1894. At the memorial service in Hamburg, the choir sang a setting of the Resurrection Hymn by the 18th-century Saxon poet Fried­rich Gottlieb Klopstock. “It struck me like lightning, this thing,” Mahler wrote to Arthur Seidl, “and everything was revealed to my soul clear and plain.” He took the first two stanzas of Klopstock’s hymn and added to them verses of his own that deal still more explicitly with the issue of redemption and resurrection.

The first two stanzas of Klopstock’s hymn: “Mit Flügeln, die ich mir errungen” (“With wings I won for myself”) form the upbeat to the triumphant reappearance of the chorale: “Sterben werd’ ich, um zu leben!” (“I shall die so as to live!”), and the symphony comes to its close in a din of fanfares and pealing bells. The lines about the vanishing of pain and death are given to the two soloists in passionate duet. The verses beginning “Sterben werd’ ich, um zu leben!” form the upbeat to the triumphant reappearance of the chorale: “Mit Flügeln, die ich mir errungen” (“With wings I won for myself”) form the upbeat to the triumphant reappearance of the chorale: “Sterben werd’ ich, um zu leben!” (“I shall die so as to live!”), and the symphony comes to its close in a din of fanfares and pealing bells.

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

THE FIRST AMERICAN PERFORMANCE OF MAHLER’S SYMPHONY NO. 2 was in a concert of the New York Symphony with Mahler conducting on December 8, 1908, with soloists Laura L. Combs and Gertrude Stein Bailey and the Oratorio Society, as stated at the start of this program note.

THE FIRST BOSTON SYMPHONY PERFORMANCES OF THE MAHLER SECOND took place in non-subscription concerts on January 22 and February 3, 1918; Karl Muck conducted, with soloists May Peterson and Merle Alcock, and a “chorus of three hundred and fifty” prepared by Stephen Townsend (see page 42). Leonard Bern­stein led BSO performances on five occasions between 1948 (the BSO’s first subscription performances of the piece, in February 1948) and 1970; the sopranos were Ellabelle Davis, Adelle Addison, Theresa Green, and Lorna Haywood, the mezzo-sopranos Suzanne Sten, Nan Merriman, Jennie Tourel, and Christa Ludwig, and the choruses the Harvard Glee Club and Radcliffe Choral Society (in Boston), the Festival Chorus prepared by Hugh Ross (at Tanglewood), and, in 1970, the combined Harvard Glee Club, Radcliffe Choral Society, and Tanglewood Festival Chorus. BSO performances between 1960 and 1979 were conducted by Richard Burgin with Nancy Carr, Eunice Alberts, and the Chorus Pro Musica; William Steinberg with Benita Valente, Beverly Wolff, the Harvard-Radcliffe Collegium Musicum (in Boston), and the Westminster Symphony Choir (in New York); Seiji Ozawa with Susan Davenny Wyner, Maureen Forrester, the New England Conserva-tory Chorus (in Boston), and the Tanglewood Festival Chorus (at Tanglewood); and Claudio Abbado with Barbara Hendricks, Jessye Norman, and the New England Conservatory Chorus. Between August 1984 and May 2000, all of the BSO’s performances of the Mahler Second were led by Seiji Ozawa, except for a 1989 tour performance in Hong Kong led by Stuart Challender when Ozawa was ill. The soprano for these performances included Edith Wiens, Jessye Norman (singing the alto part), Henriette Schellenberg, Hildegard Behrens, Barbara Bonney, Heidi Grant Murphy, Paula Delligatti, and Nancy.
Argenta; the mezzo-sopranos included Maureen Forrester, Naoko Ihara, Florence Quivar, and Michelle DeYoung; the choruses were the Tanglewood Festival Chorus and, in tour performances, the Philharmonia Chorus, the Wiener Singverein, the Shinju-Kai Choir, the Chicago Symphony Chorus, the Choeur de Radio France, and the West German Radio Chorus. Since then, the BSO has performed the work under the direction of Rafael Frühbeck de Burgos (with Elizabeth Futral and Sara Mingardo), Seiji Ozawa (with Heidi Grant Murphy and Nathalie Stutzmann), Bernard Haitink (Heidi Grant Murphy and Christianne Stotijn), Michael Tilson Thomas (Layla Claire and Stephanie Blythe), James Levine (Layla Claire and Karen Cargill), Christoph von Dohnányi (September/October 2013, with Camilla Tilling and Sarah Connolly), Manfred Honeck (Camilla Tilling and Sarah Connolly), and Andris Nelsons (July 7, 2017, with Malin Christensson and Bernarda Fink), all of these performances also featuring the Tanglewood Festival Chorus.

MAHLER Symphony No. 2 in C minor

URLICHT
O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht ich im Himmel sein!
Da kam ich auf einen breiten Weg,
Da kam ein Engelein und wollt mich abwiesen.
Ach nein! Ich liess mich nicht abwiesen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!
From “Des Knaben Wunderhorn” ("The Boy’s Magic Horn")

AUFERSTEHUNG
Aufersteh’n, ja aufersteh’n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
Wird der dich rief dir geben!
Wieder aufzublüh’n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!
Friedrich Gottlieb Klopstock

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, Dein, ja Dein, was du gesehnt!
Dein, was du geliebt,
Was du gestritten!
O glaube:
Du wards nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!
Was entstanden ist, das muss vergehen!
Was vergangen, auferstehen!
Hör’ auf zu beben!
Bereite dich zu leben!
O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heissem Liebestreiben
Werd’ ich entschweben
Zum Licht, zu dem kein Aug’ gedrungen!
Sterben werd’ ich, um zu leben!
Aufersteh’n, ja aufersteh’n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!
Gustav Mahler

PRIMAL LIGHT
O little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
Much rather would I be in Heaven!
Then I came onto a broad way,
And an angel came and wanted to turn me away.
But no, I would not let myself be turned away!
I am from God and would return to God!
Dear God will give me a light,
Will light me to eternal, blissful life!
— from Des Knaben Wunderhorn

RESURRECTION
Rise again, yes, you will rise again,
My dust, after brief rest!
Immortal life! Immortal life
Will He who called you grant you!
To bloom again you were sown!
The Lord of the Harvest goes
And gathers sheaves,
Us, who died!
— Friedrich Gottlieb Klopstock

O believe, my heart, but believe:
Nothing will be lost to you!
Yours is what you longed for,
Yours what you loved,
What you fought for!
O believe:
You were not born in vain!
You have not lived in vain, nor suffered!
What has come into being must perish,
What has perished must rise again!
Cease from trembling!
Prepare to live!
O Pain, piercer of all things,
From you I have been wrested!
O Death, conqueror of all things,
Now you are conquered!
With wings I won for myself,
In love’s ardent struggle,
I shall fly upwards
To that light to which no eye has penetrated!
I shall die so as to live!
Rise again, yes, you will rise again,
My heart, in the twinkling of an eye!
What you have conquered
Will bear you to God!
—Gustav Mahler

To Read and Hear More...
Information about Maija Einfelde can be found on the Musica Baltica website, a valuable clearinghouse of information on Latvian composers (www.musicaabaltica.com/en), and on Wikipedia. A number of performances of Einfelde’s works can be found on YouTube or other video websites. Her Lux aeterna was recorded by the Latvian Radio Choir, Sigvards Kļava conducting, on a CD with music of Pēters Vasks, Ēriks Ešenvalds, and others (Skani). The Latvian Radio Choir has also released an album featuring Einfelde’s Three Poems by F. Barda and her large Choral Symphony (also Skani).

Robert Kirzinger

Deryck Cooke’s Gustav Mahler: An Introduction to his Music is a first-rate brief guide to the composer’s works (Cambridge University paperback). Other good starting points include Jonathan Carr’s Mahler (Overlook Press), Peter Franklin’s The life of Mahler in the series “Musical lives” (Cambridge paperback), and Michael Kennedy’s Mahler in the “Master Musicians” series (Oxford paperback). There are two big, multi-volume biographies of the composer, one by Henry-Louis de La Grange (Oxford), the other by Donald Mitchell (University of California). A good single-volume biography—though still by no means small—is Gustav Mahler by Jens Malte Fischer, translated by Stewart Spencer (Yale University paperback). Useful essay collections devoted to Mahler’s life, works, and milieu include The Mahler Companion, edited by Donald Mitchell and Andrew Nicholson (Oxford), Mahler and his World, edited by Karen Painter (Princeton University paperback), and The Cambridge Companion to Mahler, edited by Jeffrey Barham (Cambridge paperback). A Guide to the Symphony, edited by Robert Layton, includes a chapter on Mahler by Stephen Johnson (Oxford paperback). The late Mahler enthusiast and conductor Gilbert Kaplan saw to the publication of The Mahler Album with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). Also published by The Kaplan Foundation are Mahler’s Concerts by Knud Martner, which offers a detailed history of Mahler on the podium, including music performed, soloists, concert halls, etc., for each of more than 300 concerts (co-published with Overlook Press), and Mahler Discography, edited by Péter Fülöp, which remains valuable despite its 1995 publication date. Michael Steinberg’s program notes on Mahler’s symphonies 1 through 10 are in his compilation volume The Symphony—A Listener’s Guide (Oxford paperback). Alma Mahler’s autobiography And the Bridge is Love (Harcourt Brace Jovanovich) and her Gustav Mahler: Memories and Letters (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner’s Gustav Mahler: Selected Letters offers a useful volume of correspondence, including all of the letters published in Alma’s earlier collection (Farrar, Straus and Giroux). Though now more than forty years old, Kurt Blaukopf’s extensively illustrated Mahler: A Documentary Study remains well worth seeking from second-hand sources (Oxford University Press). The Boston Symphony Orchestra and Seiji Ozawa recorded Mahler’s Symphony No. 2 in 1986 with Kiri Te Kanawa, Marilyn Horne, and the Tanglewood Festival Chorus, John Oliver, conductor, as part of their complete Mahler symphony cycle for Philips. This week’s mezzo soloist, Bernarda Fink, has recorded Mahler’s Symphony No. 2 with Mariiss Jansons conducting the Royal Concertgebouw Orchestra (RCO Live on CD and Blu-Ray) and with Jansons conducting the Bavarian Radio Symphony Orchestra (Arthaus Musik Blu-Ray and DVD). Other noteworthy recordings include Bernard Haitink’s live with the Chicago Symphony Orchestra (CSO Resound; there are earlier Haitink performances with the Berlin Philharmonic and Concertgebouw Orchestra of Amsterdam), James Levine’s live with the Vienna Philharmonic from the 1989 Salzburg Festival (Orfeo), Leonard Bernstein’s with the New York Philharmonic (Sony; there are later Bernstein recordings with the New York Philharmonic, Vienna Philharmonic, and Concertgebouw Orchestra), Claudio Abbado’s with the Vienna Philharmonic (Deutsche Grammophon) or more recently with the Lucerne Festival Orchestra (also DG), Pierre Boulez’s with the Vienna Philharmonic (Deutsche Grammophon), Georg Solti’s with the London Symphony Orchestra (Decca), Klaus Tennstedt’s with the London Philharmonic (notably a live 1989 performance on that orchestra’s own LPO label), Michael Tilson Thomas’s with the San Francisco Symphony Orchestra (on that orchestra’s own label), and
Bernarda Fink was born in Buenos Aires and received her vocal and musical education at the Instituto Superior de Arte del Teatro Colón, where she performed frequently. She appears regularly with such orchestras as the Vienna Philharmonic, Berlin Philharmonic, Royal Concertgebouw, Staatskapelle Berlin, Staatskapelle Dresden, Bavarian Radio Symphony Orchestra, Cleveland Orchestra, Chicago Symphony, and the best-known Baroque orchestras, under such conductors as Barenboim, Blomstedt, Bychkov, Chailly, Gardiner, Gergiev, Haitink, Harmoncourt, Jacobs, Jansons, Muti, Norrington, Pinnock, Prêtre, Rattle, and Welser-Möst. She has appeared to wide critical acclaim in Argentina and at major European opera houses. In addition to recitals in Cologne, Vienna, Madrid, and Paris, concert engagements in the 2018-19 season include Dvořák’s *Biblical Songs* with Manfred Honeck in Prague and Dresden, Porpora’s *Salve Regina* with Riccardo Muti in Vienna, Mahler’s *Symphony No. 2* with both the Boston Symphony Orchestra under Andris Nelsons and the Orchestre National des Pays de la Loire in Angers and Nantes, and Mahler’s *Symphony No. 3* in Bamberg, Paris, Muscat, and Ostrava, as well as *Das Lied von der Erde* with the South Netherlands Philharmonic and Hans Graf in the Netherlands. Recent highlights include her debut in Debussy’s *Pelléas et Mélisande* at Vienna State Opera; the roles of Cecilio in *Lucio Silla* at the Theater an der Wien, Idamante in *Idomeneo* at Madrid’s Teatro Real, and Irene in *Theodora* at the Salzburg Festival; and, in concert versions that were recorded, Sesto in *La clemenza di Tito* and Idamante. Ms. Fink has appeared in recital at Vienna’s Musikverein and Konzerthaus, the Schubertiade Schwarzenberg, Berlin Philharmonic, Théâtre Royal de la Monnaie in Brussels, Edinburgh Festival, New York’s Carnegie Hall and Alice Tully Hall, London’s Wigmore Hall, and Amsterdam’s Concertgebouw, as well as in The Hague, Madrid, Buenos Aires, Ljubljana, and Zeist. She regularly holds master classes in Europe and has served on the juries for multiple competitions.

Bernarda Fink’s with the Philharmonia Orchestra (Linn Records). A live 1965 recording with William Steinberg (the BSO’s music director from 1969 to 1973) conducting the Cologne Radio Symphony Orchestra and Chorus is also worth referencing here (ICA Classics).
singing competitions. Her discography of more than fifty releases includes music of Monteverdi, Rameau, Schubert, Bruckner, Schumann, Bach, Pergolesi, Dvořák, and Mahler. Her close collaboration with Harmonia Mundi includes such recent releases as Bach cantatas, Schumann Lieder, and Pergolesi’s Stabat Mater. She received a Grammy nomination for a recording of Lieder by Slovenian and Argentinian composers, made with her brother, baritone Marcos Fink. Her latest album features Mahler Lieder accompanied by the Niederösterreichische Tonkünstlerorchester and Andrés Orozco-Estrada and by pianist Anthony Spiri. In February 2006 Bernarda Fink was awarded the Austrian Honoray Medal for Art and Science by the Austrian Chancellor. In February 2013, along with her brother Marcos Fink, she received the most prestigious cultural award of Slovenia (sponsored by the Prešeren-foundation) for their recording “Slovenija!” and the related concerts. In September 2014 she received the title of Österreichische Kammersängerin. Bernarda Fink has appeared with the Boston Symphony Orchestra on two previous occasions: in May 2011 in Berlioz’s Roméo et Juliette with Charles Dutoit conducting, and in July 2017 at Tanglewood in Mahler’s Symphony No. 2 led by Andris Nelsons.

Tanglewood Festival Chorus
James Burton, BSO Choral Director and Conductor of the Tanglewood Festival Chorus
John Oliver (1939-2018), Founder
The Tanglewood Festival Chorus joins the BSO this season for performances of Mahler’s Symphony No. 2 (October 25-30), Bach’s Christmas Oratorio (November 29-December 1), Puccini’s Suor Angelica (February 21 and 22), and Dvořák’s Stabat Mater (February 28 (March 2) all under Andris Nelsons, and Estévez’s Cantata Criolla (April 11-13) with guest conductor Gustavo Dudamel. Also in October, the TFC performs Maija Einfelde’s Lux aeterna with James Burton, BSO Choral Director and Conductor of the Tanglewood Festival Chorus, making his subscription-series conducting debut. Originally formed under the joint sponsorship of Boston University and the Boston Symphony Orchestra, the all-volunteer Tanglewood Festival Chorus was established in 1970 by its founding conductor, the late John Oliver, who stepped down from his leadership position with the TFC at the end of the 2015 Tanglewood season. In February 2017, following appearances as guest chorus conductor at Symphony Hall and Tanglewood, and having prepared the chorus for that month’s BSO performances of Bach’s B minor Mass led by Andris Nelsons, James Burton was named the new Conductor of the Tanglewood Festival Chorus, also being appointed to the newly created position of BSO Choral Director. Mr. Burton occupies the Alan J. and Suzanne W. Dworsky Chair on the Boston Symphony Orchestra roster.

Though first established for performances at the BSO’s summer home, the Tanglewood Festival Chorus was soon playing a major role in the BSO’s subscription season as well as BSO concerts at Carnegie Hall; the ensemble now performs year-round with the Boston Symphony and Boston Pops. It has performed with the BSO on tour in Hong Kong and Japan, and on two European tours, also giving a cappella concerts of its own on those two occasions. The TFC made its debut in April 1970 at Symphony Hall, in a BSO performance of Beethoven’s Ninth Symphony with Leonard Bernstein conducting. Its first recording with the orchestra, Berlioz’s La Damnation de Faust with Seiji Ozawa, received a Grammy nomination for Best Choral Performance of 1975. The TFC has since made dozens of recordings with the BSO and Boston Pops, with Seiji Ozawa, Bernard Haitink, James Levine, Leonard Bernstein, Sir Colin Davis, Keith Lockhart, and John Williams. In August 2011, with John Oliver conducting and soloist Stephanie Blythe, the TFC gave the world premiere of Alan Smith’s An Unknown Sphere for mezzo-soprano and chorus, commissioned by the BSO for the ensemble’s 40th anniversary. Its most recent recordings on BSO Classics, all drawn from live performances, include a disc of a cappella music marking the TFC’s 40th anniversary; Ravel’s complete Daphnis et Chloé (a 2009 Grammy-winner for Best Orchestral Performance), Brahms’s German Requiem, and William Bolcom’s Eighth Symphony for chorus and orchestra (a BSO 125th Anniversary Commission). On July 4, 2018, the Tanglewood Festival Chorus joined Keith Lockhart for the “Boston Pops Fireworks Spectacular” on the Charles River Esplanade.

Besides their work with the BSO, TFC members have also performed with Zubin Mehta and the Israel Philharmonic and in a Saito Kinen Festival production of Britten’s Peter Grimes under Seiji Ozawa in Japan. The ensemble had the honor of singing at Sen. Edward Kennedy’s funeral; has performed with the Boston Pops for the Boston Red Sox and Boston Celtics; and can be heard on the soundtracks of Clint Eastwood’s Mystic River, John Sayles’s Silver City, and Steven Spielberg’s Saving Private Ryan. TFC members regularly commute from the greater Boston area and beyond to sing with the chorus in Boston and at Tanglewood. For more information about the Tanglewood Festival Chorus and upcoming auditions, please visit www.bso.org/tfc.

James Burton
Making his BSO subscription-series conducting debut with this week’s performances of Maija Einfelde’s Lux aeterna, James Burton was appointed Conductor of the Tanglewood Festival Chorus, and to the newly created
position of BSO Choral Director, in February 2017. Born in London, Mr. Burton holds a master’s degree in orchestral conducting from the Peabody Conservatory, where he studied with Frederik Prausnitz and Gustav Meier. He began his training at the Choir of Westminster Abbey, where he became head chorister, and was a choral scholar at St. John’s College, Cambridge. He has conducted concerts with the Royal Liverpool Philharmonic, the Orchestra of the Age of Enlightenment, the Hallé, the Orchestra of Scottish Opera, Royal Northern Sinfonia, BBC Concert Orchestra, and Manchester Camerata. He made his debut with the Boston Pops in December 2017 and returns to the Pops podium this coming December. He is a regular guest of the Orquestra Sinfónica Nacional de Mexico and returns this season to lead performances of Beethoven’s Symphony No. 9 in the Palacio de Bellas Artes in Mexico City. Opera credits include performances at English National Opera, English Touring Opera, Garsington Opera, and the Prague Summer Nights Festival, and he has served on the music staff of the Metropolitan Opera and Opéra de Paris. Mr. Burton’s extensive choral conducting has included guest invitations with professional choirs including the Gabrieli Consort, the Choir of the Enlightenment, Wrocław Philharmonic, and the BBC Singers, with whom he performed in the inaugural season of Dubai’s Opera House in 2017. From 2002 to 2009 he served as choral director at the Hallé Orchestra, where he was music director of the Hallé Choir and founding conductor of the Hallé Youth Choir, winning the Gramophone Choral Award in 2009. He was music director of Schola Cantorum of Oxford from 2002 to 2017. Mr. Burton is well known for his inspirational work with young musicians. In 2017 he was director of the National Youth Choir of Japan; he has recently conducted the Princeton University Glee Club, Yale Schola Cantorum, and University of Kentucky Symphony. In 2018 he founded the Boston Symphony Children’s Choir. His growing composition portfolio includes works for commissioners including the National Portrait Gallery in London, the 2010 World Equestrian Games, the Choir of St. John’s College, Cambridge, and the Exon Festival, where he was composer-in-residence in 2015. He is currently working on a major new piece commissioned by the Hallé Orchestra. His works are published by Edition Peters. As BSO Choral Director and Conductor of the Tanglewood Festival Chorus, James Burton occupies the Alan J. and Suzanne W. Dworsky chair, endowed in perpetuity.

Tanglewood Festival Chorus
James Burton, BSO Choral Director and Conductor of the Tanglewood Festival Chorus
John Oliver (1939-2018), Founder
(Einfelde Lux aeterna and Mahler Symphony No. 2, October 25-30, 2018)

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

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<th>SOPRANOS</th>
<th>MEZZO-SOPRANOS</th>
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Ian Watson, Rehearsal Pianist and Assistant Chorus Conductor
Julia Scott Carey, Rehearsal Pianist
Brett Hodgdon, Rehearsal Pianist
Brian Moll, German Diction Coach
Jennifer Dilzell, Chorus Manager
Micah Brightwell, Assistant Chorus Manager