Friday, February 22, 8pm
(“Casual Friday” concert, with introductory comments from the stage by BSO bassoonist Richard Ranti)

ANDRIS NELSONS conducting

BRITTEN

“FRIDAY AFTERNOONS,” OPUS 7, FOR CHILDREN’S CHORUS AND ORCHESTRA
1. Begone, dull care! (Words: Anonymous, 17th century)
2. A tragic story (Thackeray)
3. Cuckoo! (Jane Taylor)
4. “Ee-oh!” (Anonymous)
5. A New Year Carol (Anonymous)
6. I mun be married on Sunday (Nicholas Udall)
7. There was a man of Newington (Anonymous)
8. Fishing song (Izaak Walton)
9. The useful plough (Anonymous)
10. Jazz-Man (Eleanor Farjeon)
11. There was a monkey (Anonymous)
12. Old Abram Brown (Anonymous)

BOSTON SYMPHONY CHILDREN’S CHOIR,
JAMES BURTON, CONDUCTOR

BOULANGER

“D’UN SOIR TRISTE” (“OF A SAD EVENING”)

DEBUSSY

“NOCTURNES”

Nuages. Modéré
Fêtes. Animé et très rythmé
Sirènes. Modérément animé

LORELEI ENSEMBLE,
BETH WILLER, ARTISTIC DIRECTOR

Please note that there is no intermission in this concert, which will end about 9:15.

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

BANK OF AMERICA AND TAKEDA PHARMACEUTICAL COMPANY LIMITED ARE PROUD TO SPONSOR THE BSO’S 2018-19 SEASON.
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. Guadagnini violin, the “ex-Zazofsky,” and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.
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.
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A Message From James Burton
As a young singer in church choirs, I became very familiar with such pieces of Britten’s as his Te Deum in C, the sparkling setting of the Jubilate, and the unforgettable (and musically challenging!) rendition of W.H. Auden’s words to A Hymn to St Cecilia. One of the highlights of my young life was singing A Ceremony of Carols for the
first time. The festal anthem *Rejoice in the Lamb* also remains a chorister’s favorite, with its dancing rhythms and moments of high musical drama, but it lodges in the brain even more firmly because of the colorful words by Christopher Smart: the libretto includes the poet’s cat Jeoffry, a mouse, and an aria concerning flowers.

But *Friday Afternoons* sits somewhat outside the composer’s more well-known choral output. Taken by themselves, the twelve songs that make up *Friday Afternoons* are smaller in scale than the works mentioned above; but together they make a fantastic collection for a young singer to explore, and form a representative introduction to a composer for whom vocal writing was so central. The variety of poems and their subject matter is wonderful, and the musical style is approachable but never mundane, with the most complex music reserved for the accompaniment. *Friday Afternoons* was perhaps never as widely known and performed as Britten’s church music, but the title of the piece has in recent years in the UK been more associated with a wider project designed to encourage singing in schools. Based at the Snape Maltings in Suffolk (UK), the “Friday Afternoons” project was started in 2013, Britten’s centenary year. It began as a local project and culminated with 70,000 children singing music from the piece on Britten’s 100th birthday. It is now a global year-round initiative encouraging quality in singing with young people. “Friday Afternoons” commissions new repertoire every year for children’s voices, and supplies a whole host of resources on their website for free, including teaching and accessibility resources to help as many people as possible engage with the songs. Their online “Song Bank” hosts scores and resources for Britten’s original songs, and now also includes newer music by Sally Beamish, Zoe Dixon, Jonathan Dove, Nico Muhly, Luke Styles, and others. There is more information available at www.fridayafternoonsmusic.co.uk.

For Britten, writing this piece was a favor for his brother. Happily, it was taken up by his publisher and had some success. More importantly, nowadays the piece forms part of a wider movement to bring quality singing back to young people. As the Boston Symphony Children’s Choir is still such a new member of the BSO family, we thought the original *Friday Afternoons* was a good musical starting point. We look forward to encouraging the love of singing, and of high quality music, with the singers as the choir develops in the coming months and years.

**BSO Choral Director JAMES BURTON is conductor of the Tanglewood Festival Chorus and the Boston Symphony Children’s Choir.**

**Benjamin Britten**

*“Friday Afternoons,” Opus 7, for children’s chorus and orchestra*

BENJAMIN BRITTEN was born in Lowestoft, on the east coast of England, on November 22, 1913, and died in Aldeburgh on December 4, 1976. He composed “Friday Afternoons” in the years 1933 to 1935 for the boys of Clive House Preparatory School, Prestatyn, Wales. Originally written with piano accompaniment, the piano part was orchestrated, with the composer’s approval, by Heuwell Tircuit and Hywel Davies. The present performance is the BSO’s first of “Friday Afternoon.”

THE ORCHESTRA FOR “FRIDAY AFTERNOONS” calls for three flutes (third doubling piccolo), two oboes, three clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (three players: glockenspiel, xylophone, tubular bells, triangle, tambourine, ratchet, wooden washboard or large gourd, two cowbells, snare drum, bass drum, cymbals, suspended cymbal, tam-tam), optional harp, and strings. Robert Victor Britten, a dentist practicing in the east-coast resort of Lowestoft, named his four children Barbara, Bobby, Beth, and Ben. He was not himself a musician, but his wife was an amateur soprano who gave musical soirées at home and who introduced her youngest child to whatever visiting musicians came to Lowestoft, and also taught him the piano. From the age of five Ben was composing reams of music and absorbing any music he could lay his hands on. His happy childhood is reflected in his lifelong delight in children’s choirs and his regular inclusion of music for children in his large-scale works such as the *Spring Symphony* and *War Requiem*. Children play an important part in the opera *A Midsummer Night’s Dream* too.

Brother Bobby was not a musician, although he played the violin as a child, and had very little contact with Benjamin in his adult life. He was a schoolmaster in Prestatyn on the north coast of Wales. In the early years Britten would spend time there, and it was for the boys at his school that he composed the twelve songs collected as *Friday Afternoons*, Opus 7, because it was on Friday afternoon that choir practices were held. They bear a variety of dates between May 1933 and August 1934. At a later stage before publication of these songs, the first one, “Lone dog,” had to be withdrawn because of copyright difficulties, its author Irene McLeod being then still alive, so a new song, “Begone dull care,” was composed in its place. “Lone dog” has now been published as an extra song in the set.

Britten found most of the poems in an anthology of verse assembled by the poet Walter de la Mare under the title *Tom Tiddler’s Ground*. As to the other verses, Eleanor Farjeon was a friend of his, and the four other named poets were from past centuries, Nicholas Udall dating from the beginning of the 16th century.

Listeners familiar with Britten’s arrangements of folk songs will recognize the same techniques at play in *Friday Afternoons*, which he composed in the manner of folk song, with a simple striking idea defining the character of each song. The accompaniments are often bare, stark even, and when the song has many verses he takes delight in
varying the accompaniment of each verse. In the case of “There was a monkey” the nine verses are each set against ever more bizarre events in the accompaniment. Other variations are more subtle, as in “A tragic story,” and in the way the accompaniment suggests the sweltering heat of summer in the “Fishing song.” The cuckoo song has the cuckoo call running throughout. There’s abundant humor in such a silly song as “There was a man of Newington.” The closing song, “Old Abram Brown,” is a tour de force, being a plain melody of only four bars for the four lines of verse. But Britten treats it first as a simple canon, one group following two bars after the others. It then becomes a four-voice canon, each group following one bar after the previous one. Next the tune is spelled out at half speed by half the voices while the other half continues at the normal speed—what Bach would have labeled as in augmentationem—and all the while the steady tread of the accompaniment expands and extends. Finally it fades away, as did Old Abram Brown himself.

Hugh Macdonald

HUGH MACDONALD, general editor of the New Berlioz Edition, was for many years Avis Blewett Professor of Music at Washington University in St. Louis. A frequent guest annotator for the BSO, he has written extensively on music from Mozart to Shostakovich, including biographies of Berlioz, Bizet, and Scriabin, and is currently writing a book on the operas of Saint-Saëns.

Thoughts on Britten’s “Friday Afternoons” from Members of the Boston Symphony Children’s Choir

1. Begone, dull care!
   “This piece is very bright. Whenever I hear this, it turns my frown upside down!”
   — Claire Lee

2. A tragic story
   “Is this even a sage? Or is he a pig pretending to be a sage? Or is he just a pig named Sage? He has the intelligence of a pig, and he has a pigtail, so I’ll leave the rest to you.”
   — Olivia Fang

3. Cuckoo!
   “At first, I thought this would be a sweet children’s song because the lyrics are so simple. But when we sing it together, it is more than that. It is beautiful and uplifting like the sounds of nature that inspired it.”
   — Maggie King

4. “Ee-oh!”
   “Very funny and fast-paced song full of blood and death. It tells a story of a poor unsuspecting hungry fox who just wanted some lunch and was punished for it.”
   — Matvey Soykin

5. A New Year Carol
   “This song has an elegant melody. I like how it says ‘let the old year go.’ I don’t think this song is just about the new year. It is also about change and moving on at any point in your life.”
   — Ellie Strano

6. I mun be married on Sunday
   “This song is pretty darn funny. It’s also a very pretty song. I like that it’s about a lusty, old brute who wants to marry this rich, young, beautiful woman. It is kind of sad. He’s imagining all this great stuff happening on Sunday, and inside my head I’m saying, ‘sorry but that’s never going to happen, dude.’”
   — Emily Genis

7. There was a monkey
   “This song states the obvious and tells nothing. I like it.”
   — Vivi Sang

8. Old Abram Brown
   “This reminds me of the nursery rhymes that always have the same patterns, but change the animal/object in the sentence.”
   — Aprameya Tirupati
“Every time I sing this song I get the chills because it’s in the right key, the right chords, and the right order.”—Sanford Reynolds

BENJAMIN BRITTEN “Friday Afternoons,” Opus 7

1. Begone, dull care!
(Anonymous, 17th century; from “English Lyrical Verse–King’s Treasuries”)

Begone, dull care! I prithee begone from me!
Begone, dull care! you and I shall never agree.
Long time hast thou been tarrying here
And fain thou would’s me kill,
But, i’ faith, dull care,
Thou never shall have my will.
Too much care will make a young man turn grey,
And too much care will turn an old man to clay.
My wife shall dance and I will sing
And merrily pass the day
For I hold it one of the wisest things
To drive dull care away.

2. A tragic story
(William Makepeace Thackeray [1811-1863]; Five German Ditties, No. 1, based on a German text by Adelbert von Chamisso [1781-1838])

There liv’d a sage in days of yore
And he a handsome pigtail wore
But wonder’d much and sorrow’d more,
Because it hung behind him.
He mus’d upon this curious case,
And swore he’d change the pigtail’s place,
And have it hanging at his face
Not dangling there behind him
Says he, “The mystery I’ve found—
I’ll turn me round,”—
He turn’d round,
But still it hung behind him.
Then round and round, and out and in,
All day the puzzled sage did spin;
In vain—it matter’d not a pin—
The pigtail hung behind him.
And right and left, and round about,
And up and down, and in and out,
He turn’d, but still the pigtail stout
Hung steadily behind him.
And though his efforts never slack,
And though he twist, and twirl, and take,
Alas, still faithful to his back,
The pigtail hangs behind him.

3. Cuckoo!
(Jane Taylor [1783-1824], from “Tom Tiddler’s Ground,” ed. Walter de la Mare)

Cuckoo, Cuckoo, what do you do?
“In April I open my bill;
In May I sing night and day;
In June I change my tune
In July far far I fly;
In August away I must.”
Cuckoo, Cuckoo!

4. Ee-oh!
(Anonymous, from “Tom Tiddler’s Ground,” ed. Walter de la Mare)

The fox and his wife they had a great strife,
They never eat mustard in all their whole life;
They eat their meat without fork or knife,
And lov’d to be picking a bone, ee-oh!
The fox jump’d up on a moonlight night;
The stars they were shining, and all things bright;
“O-ho!” said the fox, “It’s a very fine night,
For me to go through the town, ee-oh!”
The fox, when he came to yonder stile,
He lifted his lugs and he listen’d a while!
“Oh, ho!” said the fox, “it’s a very short mile
From this unto yonder wee town, ee-oh!”
The fox when he came to the farmer’s gate,
Who should he see but the farmer’s drake;
“I love you well for your master’s sake
And long to be picking your bone, ee-oh!”
The grey goose she ran round the farmer’s stack,
“Oh, ho!” said the fox, “you are plump and fat;
You’ll grease my beard and ride on my back,
From this into yonder wee town, ee-oh!”
The farmer’s wife she jump’d out of bed,
And out of the window she popp’d her head!
“Oh, husband! oh, husband! The geese are all dead,
For the fox has been through the town, ee-oh!”
The farmer he loaded his pistol with lead,
And shot the old rogue of a fox through his head;
“Ah, ha!” said the farmer, “I think you’re quite dead;
And no more you’ll trouble the town, ee-oh!”

5. A New Year Carol
(Anonymous, from “Tom Tiddler’s Ground,” ed. Walter de la Mare)

Here we bring new water from the well so clear
For to worship God with, this happy New Year
Sing levy dew, sing levy dew, the water and the wine;
The seven bright gold wires and the bugles that do shine.
Sing reign of Fair Maid, with gold upon her toe,
Open you the West Door, and turn the Old Year go.
Sing levy dew, sing levy dew, etc.
Sing reign of Fair Maid, with gold upon her chin,
Open you the East Door, and let the New Year in.
Sing levy dew, sing levy dew, etc.

6. I mun be married on Sunday
(Nicholas Udall [1505-1556], from “Ralph Roister Doister,” first published 1550)

I mun be married on Sunday,
Whosoever shall come that way,
I mun be married a Sunday.
Roister Doister is my name,
A lusty brute I am the same,
I mun be married a Sunday.
Christian Custance have I found,  
A widow worth a thousand pound,  
I mun be married a Sunday.  
Custance is as sweet as honey,  
I her lamb and she my coney;  
I mun be married a Sunday.  
When we shall make our wedding feast,  
There shall be cheer for man and beast;  
I mun be married a Sunday.

7. There was a man of Newington  

There was a man of Newington,  
And he was wondrous wise,  
He jump’d into a quickset hedge,  
And scratch’d out both his eyes.  
But when he saw his eyes were out,  
With all his might and main  
He jump’d into another hedge,  
And scratch’d them in again.

8. Fishing song  
(*John Chalkhill [15??-16??], “Piscator’s Song,” from Isaak Walton’s “The Compleat Angler,” first published 1653*)

Oh, the gallant fisher’s life,  
It is the best of any!  
‘Tis full of pleasure, void of strife,  
And ‘tis belov’d of many;  
Other joys are but toys;  
Only this lawful is,  
For our skill breeds no ill,  
But content and pleasure.  
In a morning up we rise,  
‘Ere Aurora’s peeping.  
Drink a cup to wash our eyes,  
Leave the sluggard sleeping;  
Then we go to and fro,  
With our knacks at our backs,  
To such streams as the Thames  
If we have the leisure.  
If the sun’s excessive heat,  
Makes our bodies swelter,  
To an osier hedge we get  
For a friendly shelter:  
Where in a dyke, perch or pike,  
Roach or dace we go chase;  
Bleak or gudgeon without grudging;  
We are still contented.

9. The useful plough  
(*Anonymous, from “Lighter Verse–King’s Treasuries”*)

A country life is sweet,  
In moderate cold and heat,  
To walk in the air, how pleasant and fair,  
In ev’ry field of wheat.
The fairest of flowers adorning the bowers
And ev’ry meadow’s brow;
So that, I say, no courtier may
Compare with them who clothe in grey,
And follow the useful plough.
They rise with the morning lark,
And labour till almost dark,
Then folding their sheep, they hasten to sleep,
While ev’ry pleasant park,
Next morning is ringing with birds that are singing,
On each green tender bough;
With what content and merriment,
Their days are spent, whose minds are bent,
To follow the useful plough.

10. Jazz-Man
*(Eleanor Farjeon [1881-1965])*

Crash and Clang! Bash and Bang!
Jazz-Man Crash and Clang! Bash and Bang!
And up in the road the Jazz-Man sprang!
The One-Man-Jazz-Band playing in the street,
Drums with his Elbows,
Cymbals with his Feet,
Pipes with his Mouth,
Accordion with his Hand,
Playing all his Instruments to Beat the Band!
Toot and Tingle!
Hoot and Jingle!
Oh, What a Clatter!
How the tunes all mingle!
Twenty children couldn’t make as much
Noise As the Howling Pandemonium of the One-Man-Jazz!

11. There was a monkey
*(Anonymous, from “Tom Tiddler’s Ground,” ed. by Walter de la Mare)*

There was a monkey climb’d up a tree,
When he fell down, then down fell he.
There was a crow sat on a stone
When he was gone, then there was none.
There was an old wife did eat an apple,
When she’d ate two, she’d ate a couple.
There was a horse a-going to the mill,
When he went on, he stood not still.
There was a butcher cut his thumb,
When it did bleed, the blood did come.
There was a lackey ran a race
When he ran fast, he ran apace.
There was a cobbler clouting shoon
When they were mended they were done.
There was a chandler making candle
When he them strip, he did them handle.
There was a navy went into Spain,
When it return’d it came again.

12. Old Abram Brown
*(Volkslieder [Folksongs], from “Tom Tiddler’s Ground,” ed. by Walter de la Mare)*
Old Abram Brown is dead and gone,
You'll never see him more.
He used to wear a long brown coat
That button'd up before,
And on his feet two silver shoon
And buckles by the score.
Old Abram Brown is dead and gone.
Never, never, never more.

Lili Boulanger

"D’un Soir triste"

LILI BOULANGER was born in Paris, France, on August 21, 1893, and died in Mézy-au-Seine, France, on March 15, 1918. Along with “D’un Matin printemps” (“Of a spring morning”), “D’un Soir triste” (“Of a sad evening”) was one of the last works written in her own hand (see below); both were begun in the spring of 1917 and were largely finished by January 1918. A piano trio version of “D’un Soir triste” was premiered on February 8, 1919. The date of the orchestral version’s premiere is unknown (see also below). The score used in this week’s BSO performances is an edition by C.F. Nieweg.

THE SCORE OF “D’UN SOIR TRISTE” calls for an orchestra of two flutes, two oboes and English horn, two clarinets in A, bass clarinet, two bassoons and sarrusophone (or contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, bass drum, suspended cymbal, tam-tam, harp, celesta, and strings.

Lili Boulanger’s name is perhaps most associated today with the Prix de Rome: in 1913, at age nineteen, she became the first female composer to win this prestigious award. She is often referred to as the younger sister of Nadia Boulanger, who, with her legacy as a teacher of several major 20th-century composers, is the more famous of the two siblings. Even when considered apart from her groundbreaking accomplishment and her famous sister, however, Lili Boulanger’s work stands on its own merits for its depth of expression and as a unique voice emerging from the French Impressionist tradition. Her talent was nurtured by a musical upbringing: she was surrounded by her family’s artistic circle of friends, which included Charles Gounod and Gabriel Fauré, and as a young child she accompanied Nadia to classes at the Conservatoire de Paris, where she also officially enrolled in 1912. Yet her gifts were tempered by lifelong illness, after a severe case of bronchial pneumonia as a toddler left her with a weakened immune system and the chronic intestinal tuberculosis that would eventually lead to her early death. That someone so young produced music of such maturity and emotional range suggests what might have been had her life not ended so soon.

From the moment she enrolled at the Conservatoire, Lili committed herself to winning the Prix de Rome in spite of her setbacks. Her father Ernest Boulanger had won this award in 1835, and Nadia had taken second place in 1908. Lili first entered the competition in 1912 but had to withdraw due to illness. The following year she tried again, and this time she won the Premier Grand Prix with her cantata Faust et Hélène. Her triumph brought instant fame and a contract with the Ricordi publishing company. Although there were those who fumed over what one critic labeled the péril rose, or the “pink peril” of women entering the competition, many celebrated her success as a major step forward for female composers. The prize included a sojourn for composing at the Villa Medici in Rome, but her time there was interrupted by the war; she would return only briefly later on. Back in Paris, compelled to do her part for the war effort, she founded the Comité Franco-American du Conservatoire National with Nadia, co-writing a newsletter for Conservatoire alumni on the front. Meanwhile, she continued to compose throughout bouts of ill health, her work showing stylistic influences of Fauré and Debussy. In particular, she produced many vocal pieces, basing them on the Symbolist poetry typical of her time, or on religious texts that reflected her personal faith.

In 1917, when the German bombardment made it too dangerous to stay in Paris, Lili left with Nadia and their mother for the town of Mézy. It was there that she composed her final pieces in a state of increasing frailty. While working on an opera based on Maurice Maeterlinck’s play La Princesse Maleine, which she never finished, she began to compose a pair of contrasting companion pieces, D’un Soir triste (“Of a sad evening”) and D’un Matin de printemps (“Of a spring morning”). Completed in January 1918, these two works are the last in her own writing, which was rendered unclear and faint by her physical condition. Both pieces are based on the same theme, though to a very different effect: one is tragic, and the other, bright and buoyant. They were each composed in multiple versions, with D’un Soir triste scored for cello and piano, piano trio, and orchestra. The final touches of the orchestral score were filled in by Nadia. This version is therefore not only a testament to Lili Boulanger’s extraordinary artistic ability to transmute her suffering in the face of death, but is also a fitting tribute to her close relationship with her sister, who was so devoted in her personal and professional support. Lili dictated her last piece, Pie Jesu, to Nadia, completing it in February, and died three weeks later, on March 15, 1918. She was twenty-four years old.
The orchestral version of *D’un Soir triste* was performed as early as March 13, 1921, with the Pasdeloup Orchestra, but it is not clear when it premiered. A critical edition of this version was published in 2018, one hundred years after the composer’s death. Reflecting her Impressionist style, its emphasis is on evocation through color and texture, and it is shaped around tonal centers rather than harmonically driven phrasing. The pedal tones, parallel fifths, modal inflections, and prominent harp are all typical Impressionist elements. Its harmonic innovation and complex orchestration, however, suggest the experimental paths Lili Boulanger had begun to explore within this tradition by the time she wrote her last pieces.

There is a heaviness that pervades *D’un Soir triste*, even in its most energetic moments, as though it is weighted down by its dark colors and the steady tread that remains almost constant throughout. It conveys an almost unbearable sadness as it grapples with the burden of this weight. The opening juxtaposes the persistent pulse, at first only in the second violins and violas, against a low pedal tone, while the clarinet and bass clarinet unfurl the main theme against a slowly descending oboe line. The theme is centered around the Phrygian mode, a type of scale built on E, and it meanders above and below this pitch before gradually ascending. Scattered brief gestures of ascending runs further highlight the interplay between contrasting downward and upward pull. The technique of layering orchestral timbres creates a dense texture, at times lush, at times in dissonant turmoil. It repeatedly builds force as the steady pulse, strengthened by harp and other voices, ascends in register to take over the melodic line, only to fall back again in perpetual struggle and release. The searing brass entrance heightens the torment. When the anguish seems to reach its breaking point, stark timpani beats lead into a new section. Individual instrumental colors are more distinct in the thinner texture here, and solo violin, marked “lointain, doux”, or “distant, sweet,” emerges with a variation of the main theme against a backdrop of celesta and harp for a ghostly effect. The ensemble resumes its dense and dark tones of desperate sadness and the heavy pulse returns in the final section. It subsides at the close, the low registers mellowing into delicate, ascending sustained tones. In the very last instant, a passing disturbance in the bass drum is barely perceptible; it provides a subtle reminder of the previous distress, but the otherwise peaceful ending suggests that light is breaking over the horizon and the darkness is receding.

Pamela Feo

PAMELA FEO is a doctoral candidate in musicology at Boston University with a research focus on fin-de-siècle Paris. She was the Tanglewood Music Center Publications Fellow in 2013.

THESE ARE THE FIRST BSO PERFORMANCES OF “D’UN SOIR TRISTE.” The only previous BSO performances of works by Lili Boulanger were of her “Pour les Funérailles d’un Soldat” (“For the funeral of a soldier”) in February 1925, with Serge Koussevitzky conducting, in a program featuring Nadia Boulanger as soloist; and of three works led by Nadia Boulanger (sharing a program with Charles Munch) in an April 1962 subscription program: “Du Fond de l’abîme” (Psalm 130: “Out of the depths have I cried”); “Ils m’ont assez opprimé (Psalm 129: Many a time have they afflicted me”); and “La Terre appartient à l’Éternal” (Psalm 24: “The earth is the Lord’s”).

Claude Debussy

“Nocturnes”

ACHILLE-CLAUDE DEBUSSY was born at St. Germain-en-Laye, France, on August 22, 1862, and died in Paris on March 25, 1918. His three Nocturnes, which went through an extended genesis described below, were composed during the 1890s, reaching more or less their present form between 1897 and 1899. Debussy later made substantial revisions in the orchestration, particularly in “Fêtes” and “Sirènes”; the work is now performed according to the revised score, which was published posthumously in 1930. “Nuages” and “Fêtes” were first performed at the Concerts Lamoureux in Paris on December 9, 1900, Camille Chavillard conducting. The same performers premiered the complete set of three pieces on October 27, 1901.

“NUAGES” (“Clouds”) is scored for two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp, and strings. “FÊTES” (“Festivals”) is scored for three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets in F, three trombones, tuba, two harps, timpani, cymbals, snare drum, and strings. “SIRÈNES” (“Sirens”) is scored for three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets in F, two harps, wordless female chorus, and strings.

The first performance of the *Prélude à l’Après-midi d’un faune* in 1894 had made Debussy instantly famous. By the date of that performance he had already embarked on his next major orchestral work, the *Nocturnes*, which, with *Pelléas et Mélisande*, were to occupy his attention for the rest of the 1890s. It seems that the Nocturnes went through at least two early versions before resulting in the music we know today, although Debussy’s manuscripts for the earlier versions—if they were ever written out—no longer exist. As early as 1892, when Debussy was planning a tour of the United States (which never took place), he wrote to his patron Prince Poniatowski that the work he was planning to introduce during the tour, *Trois Scènes au crépuscule* (“Three Scenes at Twilight”), was “almost finished, that is to say that the orchestration is entirely laid out and it is simply a question of writing out the score.” This work was based on the poem “Scènes au crépuscule” by Debussy’s friend Henri de Régnier, a close associate
of Mallarmé. Since the music of this version does not survive at all, it is impossible to compare it to the final work, but it is worth noting that one of the poems involved the imagery of flutes and trumpets that might have inspired *Fêtes*, and a reference to a female choir might have motivated the inclusion of the wordless women’s voices in *Sirènes*.

Be that as it may, the first appearance of the actual title *Nocturnes* in Debussy’s work comes in a letter written late in 1894 to the great Belgian violinist Eugène Ysaÿe, to whom the composer wrote: “I am working on three Nocturnes for violin and orchestra that are intended for you. The first is scored for strings; the second for three flutes, four horns, three trumpets, and two harps; the third is a combination of both these groups....This is, in fact, an experiment in the various arrangements that can be made with a single color—like the study of gray in painting.” Debussy greatly admired a series of paintings entitled “Nocturnes” by the American artist Whistler, and the musical title could well have been suggested by that connection. Moreover, the composer’s reference to “the study of gray in painting” recalls Whistler’s most famous work, known popularly as “Whistler’s Mother,” but called by the artist “Arrangement in Black and Gray.” He was also familiar with the work of other Impressionists—Gauguin, Renoir, Pissarro, and Sisley—and he was especially fond of Turner.

Two years later Debussy again wrote to Ysaÿe, requesting that he defer the performance of the *Nocturnes* until he could give it in Brussels. This would suggest not only that a full score for the violin-and-orchestra version existed at that time, but also that Ysaÿe had seen it, though no one else has ever managed to put hands on the manuscript. If such a score does exist, its rediscovery would be a wonderful contribution to our knowledge of Debussy’s musical thought. In any case, between 1897 and 1899 Debussy completely recast the work into its present form.

Debussy’s comment likening his music to “the study of gray” fits best with *Nuages* (“Clouds”), one of his most personal musical expressions. The subdued orchestral colors and dynamics (mostly piano and pianissimo, with only two forte passages, each lasting only a measure or two) hold the music within carefully prescribed limits. The spare opening gesture in clarinets and bassoons—alternating open fifths with thirds—grows and intensifies in the divided string parts, while the English horn solo interpolates a chromatic figure that outlines a diminished fifth. This English horn figure keeps reappearing, virtually without change, like a solid object around which the clouds float and swirl.

Debussy himself wrote a program for the movement in which he said, “*Nuages* renders the unchanging aspect of the sky and the slow, solemn motion of the clouds, fading away in gray tones lightly tinged with white.”

The clouds have dispersed for the second movement, *Fêtes* (“Festivals”). Debussy is supposed to have said that he was inspired by the merrymaking in the Bois de Boulogne, although the brilliant processions through Paris at the time of the Franco-Russian alliance, signed in 1896, probably played a part in the final conception of the music, with its fanfares heard softly in the distance, growing to splendid display, and then fading away as the music again dissolves into silence.

Debussy’s fascination with the sea constantly resurfaces in his music, from the third *Nocturne*, called *Sirènes* ("Sirens"), to certain passages in *Pelléas et Mélisande*, and culminating in the great sea symphony, *La Mer*. *Sirènes* is music of iridescent color, of decoration without themes in the normal sense, of fluid rhythmic interplay. Literary inspiration may have come either from a poem of Henri de Régnier ("L’Homme et la sirène") or from one of Swinburne’s ("Nocturne"); both poems deal with mermaids and the effects of their love on mortals. The instrumental use of the women’s chorus, singing wordlessly, evokes the song of these sirens from the ocean’s depths.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

THE FIRST AMERICAN PERFORMANCE OF DEBUSSY’S “NOCTURNES” took place in Boston on February 10, 1904, in a Chickering Production concert conducted by B.J. Lang.

THE FIRST COMPLETE BOSTON SYMPHONY PERFORMANCES OF “NOCTURNES” were given by Max Fiedler in December 1908, with the Choral Club of the New England Conservatory of Music, though Vincent d’Indy had already led the BSO in "Nuages" and "Fêtes" in December 1905. Subsequent BSO performances of the "Nocturnes" (complete or in part) were given by Ernst Schmidt ("Nuages," performed in Debussy’s memory the week after his death), Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Albert Stoessel, Richard Burgin, Charles Munch, Ernest Ansermet, Eric Leinsdorf, Claudio Abbado, Sergiu Comissiona, Sir Colin Davis, Joseph Silverstein, Charles Dutoit (August 9, 1992, with the women of the Tanglewood Festival Chorus, John Oliver, conductor), Seiji Ozawa, Bernard Haitink (November 2009, with the women of the Tanglewood Festival Chorus, John Oliver, conductor), and Robert Spano ("Nuages" and "Fêtes" as a pair).

To Read and Hear More...

Good sources in which to read about Lili Boulanger include Léonie Rosenstiel’s *The Life and Works of Lili Boulanger* (Fairleigh Dickinson University Press, 1978); Caroline Potter’s *Nadia and Lili Boulanger* (Routledge, 2006); and the chapter “‘Fighting in Frills’: Women and the Prix de Rome in French Cultural Politics,” by Annegret Fauser, in *Women’s Voices Across Musical Worlds* by Jane A. Bernstein (Northeastern University Press, 2004). It was also Annegret Fauser who provided the entry on Lili Boulanger in the 2001 New Grove Dictionary of Music.
and Musicians. For recordings of D’un Soir triste, conductor JoAnn Falletta’s with the Women’s Philharmonic (Koch International Classics) uses an engraving that was one of the sources consulted for the score being used this week by the BSO. There is also a BBC Philharmonic recording with Yan Pascal Tortelier conducting (Chandos) and one by the Orchestre Philharmonique du Luxembourg with Mark Stringer (Timpani).

Pamela Feo

A good place to start reading about Benjamin Britten is Michael Kennedy’s Britten in the Master Musicians series (Oxford paperback). The big biographical account of the composer’s life is Humphrey Carpenter’s Benjamin Britten (Scribners). Two other biographies were published in 2013 to mark the composer’s centennial: Neil Powell’s Benjamin Britten: A Life for Music (Henry Holt) and Paul Kildea’s Benjamin Britten: A Life in the Twentieth Century (Penguin paperback). Older books that remain of interest include Michael Oliver’s Benjamin Britten in the well-illustrated series “20th-Century Composers” (Phaidon paperback), Peter Evans’s The Music of Benjamin Britten (Clarendon Press), and Letters From a Life: Selected Letters and Diaries of Benjamin Britten, a 1400-page compilation edited by Donald Mitchell and Philip Reed (University of California). Other sources of information include The Cambridge Companion to Benjamin Britten, edited by Mervyn Cooke (Cambridge University paperback); Britten’s Musical Language by Philip Rupprecht (also Cambridge); Rethinking Britten, an essay collection edited by Rupprecht (Oxford), and The Britten Companion, edited by Christopher Palmer (Cambridge). Out of print but worth seeking from second-hand sources is the photographic survey Benjamin Britten: Pictures From a Life, 1913-1976, by Donald Mitchell and John Evans (Scribners). For basic information on the composer and his music, visit the website of the Britten-Pears Foundation, brittепnears.org.

Recordings of Friday Afternoons—all in its original version with piano accompaniment—include those featuring the New London Children’s Choir (Naxos), the Purley Downside School Choir (Decca), the Children’s Choir of the Théâtre de la Monnai, Brussels (Fuga Libera), and the Vienna Boys Choir (Deutsche Grammophon).

Edward Lockspeiser’s Debussy: His Life and Mind, in two volumes, is the standard study of the composer (Macmillan). Roger Nichols’s The life of Debussy is in the useful series “Musical lives” (Cambridge paperback). Also from Nichols is Debussy Remembered, a 2003 anthology drawing upon recollections from various friends, colleagues, and acquaintances of the composer (Amadeus Press). Victor Lederer’s Debussy: the Quiet Revolutionary, a close look at the composer’s musical style and output, is accompanied by a CD that is specifically referenced in Lederer’s discussion of the music (also Amadeus Press). Still important for its wealth of contemporary documentation is Léon Vallas’s Claude Debussy: His Life and Works, translated from the French by Maire and Grace O’Brien and published originally in 1933 (Dover paperback). Also useful are David Cox’s Debussy Orchestral Music in the series of BBC Music Guides (University of Washington paperback), Marcel Dietisky’s La Passion de Claude Debussy, edited and translated—as A Portrait of Claude Debussy—by William Ashbrook and Margaret G. Cobb (Oxford), and two collections of essays: Debussy and his World, edited by Jane F. Fulcher (Princeton University paperback), and The Cambridge Companion to Debussy, edited by Simon Trezise and Jonathan Cross (Cambridge University Press).

The Boston Symphony Orchestra recorded Debussy’s Nocturnes with Pierre Monteux in 1955 (RCA), with Claudio Abbado in 1970 (Deutsche Grammophon), and with Colin Davis in 1982 (Philips). Charles Munch recorded Nuages and Fêtes with the BSO in 1962 (RCA). Other recordings include Pierre Boulez’s with the Cleveland Orchestra (Deutsche Grammophon), Stéphane Denève’s with the Royal Scottish National Orchestra (Chandos), Charles Dutoit’s with the Montreal Symphony (Decca), Rafael Frühbeck de Burgos’s with the London Symphony Orchestra (Musical Concepts), Carlo Maria Giulini’s with the Philharmonia Orchestra (EMI), Bernard Haitink’s with the Concertgebouw Orchestra of Amsterdam (Philips), Jean Martinon’s with the ORTF National Orchestra (EMI), and François-Xavier Roth’s with his period-instrument ensemble Les Siècles (Harmonia Mundi).

There are three good biographies of Puccini: Puccini: A Biography by Mary Jane Phillips-Matz (Northeastern University Press); Julian Budden’s Puccini: His Life and Works in the “Master Musicians” series (Oxford University Press), and the standard older biography, Mosco Carner’s Puccini: A Critical Biography (Knopf). There are also two other good choices for detailed consideration of the Puccini operas: William Ashbrook’s The Operas of Puccini, with a foreword by Roger Parker (Cornell), and Charles Osborne’s The Complete Operas of Puccini (Da Capo). The article on Puccini in the 2001 Grove Dictionary of Music and Musicians is by Gabriella Biagi Ravenni and Michele Girardi, expanding upon the 1980 entry by Gabriella Biagi Ravenni and Mosco Carner.

Andris Nelsons has recorded Suor Angelica with Kristine Opolais in the title role, with the Cologne West German Radio Orchestra and Chorus (Orfeo). The 1997 recording of Puccini’s complete Il trittico led by conductor Antonio Pappano includes a very fine Suor Angelica featuring Cristina Gallardo-Domâs in the title role, Bernadette Manca di Nissa as La Zia Principessa, Felicity Palmer as the Abbess, and Dorothea Röschmann as Sister Genovieffa, with the Philharmonia Orchestra (originally EMI, now Warner Classics). A very fine, inexpensive, single-disc Suor Angelica
Lorelei Ensemble

Beth Willer, Artistic Director

Boston’s Lorelei Ensemble is recognized nationally for its bold and inventive programs that champion the extraordinary flexibility and virtuosity of the human voice. An all-professional vocal ensemble, Lorelei comprises nine women whose expertise ranges from early to contemporary repertoire, and whose independent careers as soloists and ensemble singers across the globe lend to the group’s rich and diverse vocal palette. Under the direction of founder and artistic director Beth Willer, Lorelei has established a remarkable and inspiring artistic vision, curating culturally relevant and artistically audacious programs that stretch and challenge the expectations of artists and audiences alike. Lorelei has commissioned and premiered more than fifty new works since its founding in 2007, including works by David Lang, George Benjamin, Kati Agócs, Lisa Bielawa, Kareem Roustom, Jessica Meyer, Sungji Hong, Reiko Yamada, Peter Gilbert, Scott Ordway, and John Supko. Driven by its mission to advance and elevate women’s vocal ensembles and to enrich the repertoire through forward-thinking and co-creative collaboration, Lorelei is committed to bringing works to life that point toward a “new normal” for vocal artists, and
women in music. Based in Boston, Lorelei is a committed member of the local arts scene. Collaborators include the Boston Symphony Orchestra, Tanglewood Music Center Orchestra, A Far Cry, Boston Modern Orchestra Project, and Odyssey Opera. In addition to its work in and around Boston, Lorelei maintains a national touring schedule, performing on numerous concert series and at venues and institutions across the country. Appearances include performances at Carnegie Hall, the Metropolitan Museum of Art, Isabella Stewart Gardner Museum, Tanglewood’s Festival of Contemporary Music, Trinity Wall Street, Five Boroughs Music Festival, Ordway Center for Performing Arts, Rockport Chamber Music Festival, Chamber Music Columbus, Duke Performances, Schubert Club of St. Paul, and the Louisville Chamber Music Series. Educational residencies are an important and integral part of Lorelei’s work at home and on the road, including work with young artists at Harvard University, Bucknell University, Yale University, Duke University, University of Iowa, Luther College, Vassar College, Macalester College, Pittsburg State University, Mount Holyoke College, Connecticut College, Hillsdale College, Keene State College, Pennsylvania Girlchoir, Connecticut Children’s Chorus, and Providence Children’s Chorus. Lorelei’s only previous Boston Symphony appearances were in George Benjamin’s Dream of the Song in February 2017, followed by a repeat performance at New York’s Carnegie Hall the following month. The previous summer, Lorelei had participated in the American premiere of that work with Stefan Asbury conducting the Tanglewood Music Center Orchestra. Lorelei Ensemble
Beth Willer, Artistic Director
Sarah Brailey, soprano
Meg Dudley, soprano
Sonja Tengblad, soprano
Christina English, mezzo-soprano
Clare McNamara, mezzo-soprano
Sophie Michaux, mezzo-soprano
Katherine Growdon, alto
Emily Marvosh, alto

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 performed 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.

**Boston Symphony Children’s Choir**

**James Burton, Conductor**

The Boston Symphony Children’s Choir gave its first official performance in summer 2018, joining the BSO, the Tanglewood Festival Chorus, and Andris Nelsons for a July 2018 concert performance of Puccini’s La bohème at Tanglewood. The choir performed Mahler’s Symphony No. 3 at Tanglewood that August, and also gave its own solo performance as part of Tanglewood’s “Summer Sundays” presentations. The Boston Symphony Children’s Choir made its BSO Pops debut this winter in Holiday Pops concerts at Symphony Hall. The choir’s schedule this season includes a performance in the BSO’s start-of-season Symphony Gala, and continues with this week’s BSO concert performances of Puccini’s Suor Angelica and Britten’s Friday Afternoons for children’s chorus and orchestra. After holding auditions for nearly 200 children in the fall of 2017, sixty-five singers from grades 5-9 were selected by BSO Choral Director James Burton to participate in the BSO’s January 2018 performances under Andris Nelsons of Mahler’s Symphony No. 3. Following the success of that project, the Boston Symphony Children’s Choir (BSCC) was officially announced as a permanent ensemble of the BSO. Many of the BSCC’s members had previously sung in school and church choirs. Some who sang in Mahler’s Third Symphony enjoyed their first choral experience on that occasion, and some enjoyed their first operatic experience in last summer’s performance of La bohème. If you know a young person who would be interested in joining the choir, please visit bso.org/bssc for information about auditions.

**James Burton**

James Burton was appointed Conductor of the Tanglewood Festival Chorus, and to the newly created position of BSO Choral Director, in February 2017. He made his BSO subscription-series conducting debut in October 2018, leading the Tanglewood Festival Chorus in Maija Einfelde’s Lux aeterna. 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 Sinfônica 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, Wroclaw 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. Mr. Burton has given conducting master classes at the Royal Academy of Music in London and at the Tanglewood Music Center, and founded a scholarship for young conductors at Oxford. 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. In July 2019, Mr. Burton will conduct the Boston Symphony Children’s Choir and Boston Symphony Orchestra in the world premiere of his The Lost Words, as part of next summer’s gala Tanglewood on Parade concert. 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
(Puccini Suor Angelica, February 21 and 23, 2019)

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

**SOPRANOS**
Michele Bergonzi# • Emily Cotten • Emilia DiCola • Mary A.V. Feldman* • Alyssa Hensel
Donna Kim# • Greta Koning • Stephanie M. Riley • Dana R. Sullivan • Nora Anne Watson

**MEZZO-SOPRANOS**
Debra Swartz Foote • Susan L. Kendall • Yoo-Kyung Kim • Sarah Labrie • Tracy Elissa Nadolny
Brittany Walker • Karen Thomas Wilcox

**TENORS**
Quincy Cason • John Cunningham • Keith Erskine • David J. Heid • Peter Pulsifer
Miguel A. Rodriguez

**BASSES**
Matthew Buono • Jay S. Gregory# • Timothy Lanagan# • Stephen Tinkham • Samuel Truesdell
Alex Weir • Andrew S. Wilkins

**Boston Symphony Children’s Choir**
James Burton, Conductor
(Puccini Suor Angelica, February 21 and 23, 2019)

Nolan An • Shirargov • Daniel Awgehew • Chloe Baril • Jacob Choi • Katie Connolly
Orly Diaz • Gita Drummond • Jaime Durodola • Elliot Elkin • Hannah Erickson
Olivia Fang • Maddie Genis • Emily Genis • Samuel Haber • Marguerite Haddad
Margaret King • Emily Kuang • Annie Kurdzianak • Evan Larivie
Meghan Laurence • Hannah Laurence • Claire Lee • Amy Li • Sophie Li • Isabell Luo
Alexandra Mahajan • Taban Malihi • Navaa Malihi • Jamie Markey • Cora McAllister
Victoria Miele • Catherine Minihane • Marta Nilsson • Lucy Norman
Alma Orgad • Suhyun Park • Sophia Peng • Henrick Rabinovitz • Sanford Reynolds
Joshua Robins • Victorie Sang • Ulrika Skoog • Mark Snevak • Matvey Soykin
Vyom Srivastava • Ellie Strano • Elisabeth van Reijendam • Marissa Emmie Williams
Luke Wong • Anna Woodward

Julia Carey, Rehearsal Pianist
Brett Hodgdon, Rehearsal Pianist
Ian Watson, Rehearsal Pianist
Jennifer Dilzell, Chorus Manager
Micah Brightwell, Assistant Chorus Manager