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Boston Symphony Orchestra  
139th season, 2019–2020  

Thursday, February 27, 8pm  
Friday, February 28, 1:30pm  
Saturday, February 29, 8pm  
Tuesday, March 3, 8pm  

GIANCARLO GUERRERO conducting  

HELEN GRIME  
“LIMINA” FOR ORCHESTRA (2019)  
(CO-COMMISSIONED BY THE TANGLEWOOD MUSIC CENTER AND THE  
BOSTON SYMPHONY ORCHESTRA WITH THE GENEROUS SUPPORT OF THE  
HARRIETT ECKSTEIN NEW COMMISSIONS FUND)  

WALTON  
CELLO CONCERTO  
Moderato  
Allegro appassionato  
Tema con improvvisazioni  
JOHANNES MOSER  

{ INTERMISSION }  

DURUFLÉ  
REQUIEM, OPUS 9  
Introit: Andante moderato  
Kyrie: Andante  
Domine Jesu Christe: Andante  
Sanctus: Andantino  
Pie Jesu: Andante espressivo  
Agnus Dei: Andantino  
Lux aeterna: Moderato  
Libera me: Andantino  
In Paradisum: Andante moderato  
TANGLEWOOD FESTIVAL CHORUS AND  
BOSTON SYMPHONY CHILDREN'S CHOIR,  
JAMES BURTON, CONDUCTOR  

SATURDAY EVENING’S PERFORMANCE OF HELEN GRIME’S “LIMINA” IS  
SUPPORTED BY A GENEROUS GIFT FROM THOMAS BURGER AND ANDRÉE  
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TUESDAY EVENING’S PERFORMANCE BY JOHANNES MOSER IS SUPPORTED BY  
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The evening concerts will end about 10 and the afternoon concert about 3:30.

First associate concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the “ex-Zazofsky,” and James Cooke performs on a 1778 Nicoló 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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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 Program in Brief...**

Now one of England’s most prominent orchestral composers, Helen Grime was a Composition Fellow of the BSO’s Tanglewood Music Center in 2008. Several of her pieces have been performed at Tanglewood, where her orchestral work *Limina*, commissioned by the BSO and the Tanglewood Music Center, was premiered by the Tanglewood Music Center Orchestra under Killian Farrell’s direction in July 2019. The term “limina” means essentially “thresholds,” signifying the transition between two states of being or, in the case of Grime’s piece, two different qualities of musical expression. The brilliantly orchestrated twelve-minute piece was inspired by a passage in the 1963 novel *The Ice Palace* by the Norwegian author Tarjei Vesaas.

The important 20th-century English composer William Walton wrote his Viola Concerto, Violin Concerto, and Cello Concerto respectively for three of the great string soloists of the mid-20th century: Lionel Tertis, Jascha Heifetz, and Gregor Piatigorsky. The Cello Concerto, written in 1956 at Piatigorsky’s request, was the last of these, and was premiered by Piatigorsky with the Boston Symphony Orchestra under Charles Munch in January 1957. The highly lyrical Cello Concerto is in three movements: a Moderato opening movement, a fast, scherzo-like middle movement, and a finale marked “Theme with improvisations,” which alternates passages for solo cello with those for orchestra. Walton brings back the music of the opening movement to tie everything up neatly at the end of the piece. He was particularly proud of his cello concerto and told Piatigorsky he preferred it to even the well-received violin concerto he had written for Heifetz, adding, “But don’t say so to Jascha!”

The French composer and organist Maurice Duruflé, an exact contemporary of William Walton’s, had a long career as chief organist at Paris’s Saint-Étienne-du-Mont from 1929 until his death in 1986. His Requiem is by far the most famous work in his relatively small compositional output. Composed in 1947, the Requiem is in nine movements and draws deeply on the Gregorian chant tradition that underlies much of the Catholic musical liturgy. The overall mood of the piece is subdued without being somber, in contrast with more overtly dramatic approaches to the Requiem tradition. Duruflé’s Requiem, though, is by no means wispy or ethereal, and there are many powerfully passionate episodes throughout.

Robert Kirzinger
Helen Grime  
“Limina” for orchestra (2019)

HELEN GRIME was born in York, England, on April 13, 1981, and lives in London. She wrote “Limina” in 2018 and the first part of 2019; the piece was jointly commissioned by the Boston Symphony Orchestra and the Tanglewood Music Center, with generous support from the Harriett Eckstein New Commissions Fund. The score is dedicated to Ellen Highstein, director of the Tanglewood Music Center. “Limina” was premiered in Ozawa Hall at Tanglewood by the Tanglewood Music Center Orchestra led by TMC Fellow Killian Farrell on July 15, 2019. These are the first Boston Symphony Orchestra performances of the piece, and the first BSO performances of music by Helen Grime.

THE SCORE OF “LIMINA” calls for three flutes, three oboes (third doubling English horn), two bassoons and contrabassoon, four horns, three trumpets, two trombones and bass trombone, tuba, timpani, percussion (three players: suspended cymbal [bowed], vibraphone, marimba, large bass drum, glockenspiel, tubular bells, large tam-tam), harp, piano, and strings. The duration of the piece is about twelve minutes.

Helen Grime was born in York, England, but raised in Ellon, Scotland, near Aberdeen. As a child she attended music schools in Edinburgh, where she was enrolled in a nurturing, broad-based music program. Grime learned piano and oboe and began experimenting with improvisation and composing. In school she was encouraged to take lessons in composition; impressively, the prominent English composer Sally Beamish was one of her early teachers. She studied both oboe and composition at the Royal College of Music, where her composition teachers were Julian Anderson and Edwin Roxburgh. While still at college she was invited to collaborate with ENO Studio and Tête à Tête opera for a chamber opera, Doorstepping Susanna, and appeared as soloist in her own Oboe Concerto. In 2004, the year she received her master’s degree from the RCM, her Chasing Butterflies for 100 violas, a BBC Radio 3 commission, was premiered at the Edinburgh Zoo. She wrote her sparkling orchestral work Virga in 2007 on commission for the London Symphony Orchestra, which premiered it in Barbican Hall under Yan Pascal Tortelier’s direction.

In 2008 Grime was a Composition Fellow of the BSO’s Tanglewood Music Center, and her chamber work Into the Faded Air was performed by TMC Fellows. That same summer the TMC celebrated the centennial of the American composer Elliott Carter with an all-Carter Festival of Contemporary Music, which featured several performances led by the English composer-conductor Oliver Knussen, a frequent mentoring presence at Tanglewood. Knussen, as he did with many younger composers, soon became a champion of Grime’s music. He arranged for the Aldeburgh Festival to commission her chamber ensemble piece A Cold Spring, the premiere of which he conducted at Aldeburgh in June 2009. He led her orchestral work Everyone Sang at Aldeburgh in June 2011 and at Tanglewood in August 2012; later that same month he conducted the BBC Symphony Orchestra in the world premiere of her brief Night Songs at the BBC Proms.

The success of these works and of her earlier Virga—which, having been performed in half a dozen countries under such conductors as Pierre Boulez, Daniel Harding, Stéphane Denève, Mark Elder, and Catherine Larsen-Maguire, is her most-traveled piece—has naturally led to
further commissions, particularly for large ensemble pieces. Between 2011 and 2015 she was composer-in-association with the Hallé Orchestra, for which she wrote *Near Midnight* and her Double Concerto for clarinet, trumpet, and orchestra. For two years she was composer-in-residence at London’s Wigmore Hall, which commissioned the concerto for piano and orchestra she wrote for her husband, the pianist and composer Huw Watkins. Other concertos include those for violinist Malin Broman and the Swedish Radio Symphony Orchestra and for percussionist Colin Currie, premiered by the London Symphony Orchestra under Marin Alsop’s direction in January 2019.

Sir Simon Rattle chose Grime as one of several composers to write pieces for his first season as music director of the London Symphony Orchestra in 2017. For that commission she wrote a piece in two parts: the brief *Fanfares*, premiered at the LSO’s opening concert of the 2017-18 season, and the three-movement *Woven Space* (which incorporates *Fanfares*), premiered in April 2018. Her most recent orchestral work is *Meditations on Joy*, co-commissioned by the Deutsches Symphonie-Orchester Berlin, the Los Angeles Philharmonic, and the BBC. It receives its world premiere performances in Berlin next month.

*Limina* is one of many works commissioned by or performed at Tanglewood since her fellowship year. Her TMC-commissioned Clarinet Concerto was premiered during the Festival of Contemporary Music in 2009; her Ten Miniatures for solo piano was performed in 2010; the orchestral *Everyone Sang* and the chamber work *Seven Pierrot Miniatures* were played in 2012, and her *Embrace* for clarinet and trumpet, commissioned for the 75th anniversary of the Tanglewood Music Center, was premiered in 2015, during which summer she also served on the TMC faculty for the first time. She has also taught at the Royal Holloway, University of London, and currently teaches at London’s Royal Academy of Music.

“Limen” (of which “limina” is the plural) signifies the threshold at which one state of being becomes another, or, more subtly, that transitional area in which one perceives such a change. In *Limina* the thresholds connect musical ideas representing expressive states. The idea of perceptual states dovetailing with one another was inspired by a chapter in the Norwegian author Tarjei Vesaas’s 1963 novel *The Ice Palace*, which describes a young girl’s emotions as she moves between chambers within a frozen waterfall. Although some of Grime’s previous works have links to imagery or literary ideas, *Limina*’s connection to Vesaas’s narrative was unusually explicit and direct; *Limina*’s episodic structure was suggested by the chambers of the ice palace and the girl’s corresponding mental state as she searches for a friend with whom she had had an intense experience. The composer relates that this specificity of imagery and of the scene’s architectural armature gave way to purely musical concerns once she was fully engaged with the compositional process. The work’s energy, nuance, and multi-leveled activity require a high level of virtuosity and cohesion among the players.

*Limina* is characteristic of Grime’s work in that its broader spans of mood and its expressive development are produced by means of precise, energetic motifs. Even ostensibly sustained, static gestures are treated to changes in dynamic, tone color, and articulations like accents and tremolos; every moment has a latent vigor that can be tapped to propel the musical narrative. The overlap of contrasting ideas and small rhythmic variations among similar parts “blurs” the impact of any expressive state, paralleling the girl’s unsettled blend of fear, joy, and confusion. The music also contrasts the girl’s physical fragility with the dispassionate strength and coldness of the ice.
*Limina* begins in icy brilliance, with a trumpet call that remains in the ear even as it disappears. As the music continues, one becomes aware of constant shimmering, glinting activity in other levels of the orchestral texture—the upward-swooping woodwinds, the delicate vibraphone chords, fast arpeggios in muted violins between the trumpet phrases, a broken chorale in winds. The music develops in increasingly expansive waves, gradually accumulating power. The submerged ideas subtly but progressively become a foreground of varying transparency through which other details can be heard. A recurring and important element is the arpeggiated figure played by three solo violins, representing a kind of dream state that is perhaps the most direct connection to the girl of Vesaas’s story.

The warming, humanizing expansion of the strings into the bass register prepares the middle part of the piece, its more definite pulse and distinct melodic figures aligning the music’s various layers. Density and intensity increase, leading to a big, sustained chord that ushers in the final passage, marked “Ecstatic and tender.” The once-obscured chorale for winds is still disrupted by the strings’ breathless textures. The massive, inexorable surges of the orchestra are in the end outlasted by the quiet, questioning music of muted violins.

Robert Kirzinger

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

Cello Concerto

WILLIAM TURNER WALTON, who was knighted by King George VI in 1951, was born in Oldham, Lancashire, England, on March 29, 1902, and died on the island of Ischia, in the Bay of Naples, Italy, on March 8, 1983. He composed his Cello Concerto between February and October 1956 for Gregor Piatigorsky, who gave the first performances on January 25 and 26, 1957, with Charles Munch and the Boston Symphony Orchestra at Symphony Hall. Piatigorsky also gave the European premiere, on February 13, 1957, in London, with Sir Malcolm Sargent and the BBC Symphony Orchestra.

IN ADDITION TO THE SOLO CELLO, the score of Walton’s Cello Concerto calls for an orchestra of two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets (second doubling bass clarinet), two bassoons and contrabassoon, four horns, two trumpets, three trombones and tuba, timpani, vibraphone, suspended cymbal, bass drum, xylophone, snare drum, tambourine, celesta, harp, and strings.

Walton composed three concertos for stringed instruments—each for a great master of his instrument—at wide intervals: the Viola Concerto for Lionel Tertis in 1929, the Violin Concerto for Jascha Heifetz in 1939, and the Cello Concerto for Gregor Piatigorsky in 1956. When the Viola Concerto was written, its composer was still generally regarded as an enfant terrible. By contrast, when he came to write the Cello Concerto, there were not a few who regarded Walton as essentially written out and living in the Elgarian past.

Walton became quite notorious for a single early piece, Façade, an unlikely offspring of Schoenberg’s Pierrot lunaire. At the time of its composition, in 1923, Walton was one of the young Turks of British music—he was just twenty-one—and had become connected with the outrageous Sitwells, who were the motivating force for the creation of this early and unique masterpiece. Though Walton was of essentially a conservative temperament in his music (a fact that became much clearer in later years), he was surely influenced by the chamber ensemble used in Pierrot lunaire and by Schoenberg’s treatment of the voice, particularly the rhythmicized character of Sprechstimme, when he undertook to set the poems of Edith Sitwell for a special “entertainment” devised by the Sitwell family. Polka, Ländler, tango, country dance, waltz, foxtrot, tarantella—all these and other styles cropped up in Walton’s ebullient score, which is now welcomed for its inventiveness and wit. At the time of the premiere, though, the very parochial critics of the British press regarded the work as scandalous. Headlines read, “Drivel they paid to hear” and “Surely it is time this sort of thing were stopped”!

At any event, Walton did stop. As noted above, his was essentially a conservative temperament artistically; by the late ’20s this began to be apparent, and it continued increasingly in the years to come. He began working under the strong influence of French style (one critic referred to him as “the seventh member of Les Six”), but more and more his affection for Elgar appeared in his works, the two symphonies and the three concertos among them. He had never been a fast worker, but when he could afford to take his time, he especially enjoyed doing so, the more so because, following a happy late marriage, he settled on the island of Ischia, turning London’s gloom and fog into Mediterranean sunshine.
When Piatigorsky requested a cello concerto from him, Walton had composed relatively little music of consequence for some time—it was, in fact, his first large-scale concert work in eighteen years. He threw himself into the concerto, shaping it rather after the pattern of the two earlier string concertos. The opening movement is flowing, not too fast, and serious in its material. The middle movement is a scherzo, and the finale contains quiet, retrospective episodes. The overall plan is very similar to that of Prokofiev’s Violin Concerto No. 1, which might have actually been an influence on Walton for the viola concerto, and it was followed considerably in each of the later string concertos.

When he finished the concerto, after eighteen months of work, Walton was clearly pleased. He wrote to Piatigorsky: “It is to my mind the best of my, now three, concertos. But don’t say so to Jascha.” Walton’s expression in all of his concertos is subdued. He despised empty virtuosity and went out of his way to avoid writing a cadenza. The Cello Concerto begins with a long, complex melody that sounds very “minory” as it provides a virtual mine of materials for development. The scherzo races along with rapid sixteenth-notes, like the Elgar concerto, transparently scored and challenging to the player. The finale bears the unusual title (in Italian) “Theme with improvisations”; for Walton, this is a variation form based on a broad slow melody. Each variation is a new type of “improvisation,” altering greatly in mood and expression until the orchestra closes affairs with an epilogue that draws together elements from the opening and closing movements.

Steven Ledbetter

STEVEN LEDBETTER was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

SINCE THE BSO’S WORLD PREMIERE PERFORMANCES OF WALTON’S CELLO CONCERTO with soloist Gregor Piatigorsky and conductor Charles Munch on January 25 and 26, 1957, the orchestra has played it on three occasions, always in subscription concerts: in April 1973 with cellist Zara Nelsova, Bernard Haitink conducting; in October/November 1982 with cellist Ralph Kirshbaum, André Previn conducting; and in November 1997 with cellist Lynn Harrell, James DePreist conducting.
Maurice Duruflé

Requiem, Opus 9

MAURICE DURUFLÉ was born in Louviers, France, on January 11, 1902, and died in Paris June 16, 1986. He composed the first version of the Requiem—for full orchestra, organ, soprano and baritone soloists, and chorus—in 1947, subsequently making several other arrangements of the piece (see below). The premiere of the first version was a radio broadcast of a performance from the Salle Gaveau in Paris on November 2, 1947. Roger Désormière conducted the Orchestre National, Chœurs de la Radio, vocal soloists Hélène Bouvier, mezzo-soprano, and Camille Maurane, baritone, and organist Henriette Roget.

IN ADDITION TO CHORUS AND SOLOISTS, the score of Duruflé’s Requiem calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals, bass drum, tam-tam, celesta, harp, organ, and strings. The organist in these concerts is Heinrich Christensen.

When composer and organist Maurice Duruflé completed his Requiem in 1947, he joined a weighty lineage of composers who wrote a Mass for the Dead based on the Latin liturgical texts. And yet, while the Mass settings by composers such as Mozart and Verdi are known in part for their formidable depictions of fear and judgment, Duruflé’s Requiem is suffused with a luminous quality, uniquely expressed in a blend of French harmony and Gregorian chant that is both serene and powerful. The resulting work is a subtle and moving contemplation of the mystery of the afterlife, and an intimate reflection of the composer’s deeply held religious beliefs.

Duruflé’s fascination with liturgical music began during his time at a choir school serving the Rouen cathedral. He spent many unhappy years at this strict Catholic institution, where his parents had enrolled him against his wishes when he was ten years old. He later recalled, however, with what awe he encountered the religious music of the cathedral, writing in his memoirs, “It was there, in this display of grandeur, surrounded by these liturgical and musical riches, that I had my calling as an organist.” He went on to study with some of the greatest French organists of his time, first with Jules Haelling in Rouen, then with Charles Tournemire and Louis Vierne in Paris, assisting the latter at Notre Dame. He entered the Conservatoire de Paris in 1920, studying organ with Eugène Gigout and composition with Paul Dukas, and won premier prix in five subjects. He later taught harmony at the Conservatoire from 1943 to 1970, and toured as a performer with his wife, organist Marie-Madeleine Duruflé; together they also shared the role of organist for Saint-Étienne-du-Mont in Paris.

As a composer, Duruflé wrote mostly for organ, piano, or choir, although his meticulous and exacting process resulted in very few published pieces. This carefully selected oeuvre became an important part of the Gregorian chant revival in 20th-century French music. The renewed interest in medieval music had gradually resulted from efforts by the Church to stem the decline of liturgical practice, and the preservation of chant was even one of the founding principles of the Schola Cantorum, one of Paris’s premier music institutions. By the time Duruflé began composing, the revival had fostered significant developments in reconciling chant to the constraints of contemporary compositional technique. Because medieval chant has no meter, the challenge lay in adjusting it to modern systems of rhythmic division without compromising its
inherent fluidity and sense of freedom. Duruflé drew from the method devised by the Solesmes monks, which groups notes into units of two or three, displacing them from a regularly occurring pulse and retaining the suppleness of the musical line.

Duruflé had been working on an organ suite based on chant melodies from the Mass for the Dead when the Durand publishing company approached him for a symphonic poem, motivating him to develop the suite material into a Requiem. He worked with characteristic fastidiousness, proceeding slowly and hampered by self-criticism, but he completed it in September 1947, dedicating it to the memory of his father. It was only after consulting many others for encouragement and advice, including Nadia Boulanger and Marcel Dupré, that he deemed it worthy of public consumption. Even then, he nearly withdrew it from publication. In spite of his doubts, however, the Requiem became his most popular work.

The original scoring calls for chorus and mezzo-soprano and baritone soloists. Some performances, including the present ones, employ a children’s choir for certain passages and replace the solo roles with the choral ensemble, as Duruflé sometimes requested when on tour. The accompaniment exists in three versions: full orchestra and organ, reduced orchestra and organ, and organ solo, written in that order but published in 1950, 1961, and 1948, respectively. The work was premiered in its full orchestral version as part of a program broadcast on national radio to commemorate All Souls Day on November 2, 1947. The performance took place at the Salle Gaveau in Paris, with the Orchestre National conducted by Roger Désormière and the Chœurs de la Radio directed by Yvonne Gouverné, featuring soloists Hélène Bouvier and Camille Maurane, and organist Henriette Roget.

One reviewer commented that the Requiem was “outside of time,” aptly describing the effect of combining medieval melody with 20th-century harmonic scaffolding. The ancient modes used in chant blend with a typically French musical language, marked especially by key centers that shift by a third and block chords that move in parallel motion. Duruflé allows the liturgical texts to dictate the form of each movement, and a chant-like style remains at the core of the work’s conceptualization even when the original melodies are less explicitly invoked. An overall sense of serenity is due in part to Duruflé’s large-scale structural choices: he omits the wrathful Dies irae, keeping only its imploring Pie Jesu couplet, and adds the In Paradisum as the closing movement, shifting the focus from the threat of eternal damnation to the promise of forgiveness and eternal rest. In this way, his Requiem resembles Gabriel Fauré’s setting more than those of other major composers, and the two works are often compared to one another. While the overall effect is peaceful, however, the Requiem is full of nuance and shadow. As Duruflé remarked, “This Requiem is not an ethereal work which sings detached from worldly anxiety. It reflects, in the unchangeable form of Christian prayer, the anguish of man facing the mystery of his last ending.... It tries to translate the human feelings in front of their terrifying, inexplicable, or consoling destiny.”

The nine movements begin with the Introit. Tenors and basses open with a chant melody, answered by sopranos and altos with the vowel “ah” and supported by a flowing sixteenth-note accompaniment. The effect is of a gentle blossoming. A sustained pedal point leads directly into the Kyrie, which employs more complex contrapuntal technique for the layered vocal entrances while trumpets and trombones sound the chant in lengthened note values. The entire ensemble joins in for a joyous crescendo before a return to its initial calm.
The Domine Jesu Christe is the longest and most dramatic movement, one of the few sections that depict the terror of punishment. It begins mysteriously with low, dark tones in the orchestra, but bursts forth in agitation at “Libera eas de ore leonis” (“Deliver them from the mouth of the lion”), leading into a passage of rapidly shifting meters and key centers. The remainder of the movement is tinged more with mysticism than apprehension; the ensemble seems to hold its breath for a ghostly passage with tremolo in the strings and male voices expressing the sanctity of “Hostias et preces tibi” (“Sacrifices and prayers to Thee”). In contrast, the Sanctus is radiant and simpler in structure. It begins with a glimmering sixteen-note viola accompaniment while the chant melody is repeated three times by sopranos and altos, ascending with each repetition. In the central section, all forces build exultantly with “Hosanna in excelsis!”

The Pie Jesu features only female voices, organ, and low strings, but its simple orchestration carries profound emotional depth. With its earnest supplication arriving at the mid-point of all the movements, it is a central moment of poignant introspection, made more intimate by the smaller ensemble. The Agnus Dei continues solemnly, building layers through repetition of the chant melody, followed by the Lux aeterna, which is structured with alternating instrumental and vocal passages. A soothing sense of peace is imparted by the altos’ wordless accompaniment on “ou” and the intonation of “Requiem aeternam” on a single pitch as though in prayer. The brass opening to the Libera me, however, signals the return to heightened distress, again expressed through more animated passages. Yet still there remains a sense of restraint, which tempers the return of the “Libera me” text at the close.

The last movement, In Paradisum, describes the final resting place. It opens with angelic voices and builds softly before fading away. All is gentle and calm, but the final cadence is unresolved. Even here, complete closure is not to be found, imparting a final sense of mystery to this Requiem’s quiet meditation on faith and spirit.

Pamela Feo

PAMELA FEO is a part-time Lecturer at Boston University specializing in fin-de-siècle French music. She was the Tanglewood Music Center Publications Fellow in 2013.

THE ONLY PREVIOUS BSO PERFORMANCES OF DURUFLÉ’S REQUIEM were given in November 1983: Andrew Davis conducted, with mezzo-soprano Catherine Robbin, bass-baritone Michael Devlin, the Tanglewood Festival Chorus, John Oliver, conductor, and organist James David Christie.
DURUFLÉ Requiem, Opus 9

I. Introit

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

Eternal rest
grant them, O Lord,
and may perpetual light shine upon them.
A hymn, O God, befits you in Zion,
and to you shall be made
a vow in Jerusalem;
hear my prayer,
all flesh shall come to you.
Eternal rest
grant them, O Lord,
and may perpetual light shine upon them.

II. Kyrie

Kyrie eleison,
Christe eleison.
Kyrie eleison.

Lord have mercy,
Christ have mercy,
Lord have mercy.

III. Domine Jesu Christe

Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbent eas tartarum,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas
in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.
Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie
memoriam facimus,
fac eas, Domine,
de morte transire ad vitam
quam olim Abrahae promisisti
et semini ejus.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
de part from the punishments of hell
and from the deep abyss.
Deliver them from the lion’s mouth
so Tartarus does not engulf them,
and so they do not fall into darkness.
Instead let holy Michael, the
standard-bearer, lead them
into the holy light,
which long ago you promised
to Abraham and his offspring.
Sacrifices and prayers of praise,
O Lord, we offer you.
Receive them for the sake of those souls
which today
we hold in memory,
grant them, Lord, to pass
from death to life,
as you once promised
to Abraham and his offspring.
IV. Sanctus

Sanctus Dominus Deus Sabaoth,  
pleni sunt coeli  
et terra gloria tua.  
Hosanna in excelsis!  
Benedictus, qui venit  
in nomine Domini.  
Hosanna in excelsis!

Holy, holy, holy, Lord God of Hosts.  
Heaven and earth  
are full of your glory,  
Hosannah in the highest.  
Blessed is he who comes  
in the name of the Lord,  
Hosannah in the highest.

V. Pie Jesu

Pie Jesu Domine,  
dona eis requiem sempiternam.

Blessed Lord Jesus,  
grant them eternal rest.

VI. Agnus Dei

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

Lamb of God, who takest away  
the sins of the world,  
grant them eternal rest.

VII. Lux aeterna

Lux aeterna lucent eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam  
dona eis, Domine,  
et lux perpetua lucent eis.

May eternal light shine on them, Lord,  
with your saints forever,  
because you are merciful.  
Eternal rest  
grant them, O Lord,  
and let eternal light shine upon them.

VIII. Libera me

Libera me, Domine,  
de morte aeterna,  
in die illa tremenda,  
quando coeli  
movendi sunt et terra,  
dum veneris judicare  
saeulum per ignem.  
Tremens factus sum ego et timeo  
dum discussio venerit  
atque ventura ira,  
quando coeli  
movendi sunt et terra.  
Dies illa, dies irae,  
calamitatis et miseriae,

Deliver me, Lord,  
from eternal death  
on that dreaded day  
when the heavens  
and the earth are moved,  
when you will come to judge  
the world through fire.  
I am made to tremble and to fear  
when the reckoning comes  
and the impending wrath,  
when the heavens  
and earth are moved.  
That day, the day of wrath,  
of calamity and misery,
dies magna
et amara valde.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

a great day
and most bitter.
Eternal rest
grant them, O Lord,
and let eternal light shine upon them.

IX. In Paradisum

In Paradisum
deducant Angeli,
in tuo adventu suscipiant te Martyres
et perducant te in civitatem sanctam
Jerusalem.

Into Paradise
may the angels lead you,
may the martyrs receive you at your arrival
and bring you into the holy city
Jerusalem.

Chorus Angelorum te suscipit
et cum Lazaro quondam paupere
aeternam habeas requiem.

May a choir of angels receive you,
and with Lazarus, once a beggar,
may you have eternal rest.
To Read and Hear More...

The best source of information about Helen Grime is the website of her publisher, Wise Music/Music Sales (www.musicsalesclassical.com/composer/short-bio/Helen-Grime). This is more frequently updated than the composer’s own website (helengrime.com), although the latter is more comprehensive. Grime’s *Limina* has not yet been recorded for release, but several of her orchestral and ensemble works plus her Clarinet Concerto are on the CD “Night Songs,” performed by the Hallé Orchestra and Hallé Soloists under conductors Sir Mark Elder and Jamie Philips (NMC). There are several interviews with Grime to be found on YouTube, as well as performances of her recent Percussion Concerto and various other works.

Robert Kirzinger


Cellist Gregor Piatigorsky, who commissioned Walton’s Cello Concerto, recorded it with Charles Munch and the Boston Symphony Orchestra in January 1957 at the time of the BSO’s world premiere performances (RCA). Other recordings feature Lynn Harrell with Simon Rattle and the City of Birmingham Symphony Orchestra (originally EMI, more recently Warner Classics), Yo-Yo Ma with André Previn and the London Symphony Orchestra (Sony), Steven Isserlis with Paavo Järvi and the Philharmonia Orchestra (Hyperion), and Daniel Müller-Schott with Previn and the Oslo Philharmonic (Orfeo).


Recordings of Duruflé’s Requiem in the version for full orchestra, soloists, chorus, and organ include Robert Shaw’s with the Atlanta Symphony Orchestra and Chorus, Judith Blegen, and James Morris (Telarc), Matthew Best’s with the English Chamber Orchestra, Corydon Singers, Ann Murray, and Thomas Allen (Hyperion), Myung-Whun Chung’s with the Orchestra and Chorus of the Santa Cecilia Academy of Rome, Cecilia Bartoli, and Bryn Terfel (Deutsche Grammophon), Andrew Davis’s with the New Philharmonia Orchestra and Chorus, Kiri Te Kanawa, and Siegmund Nimsgern (Columbia/Sony), and Robin Ticciati’s with the Deutsches Sinfonie-Orchester Berlin, the Berlin Radio Choir, and Magdalena Kožená (Linn; there is no solo baritone, the baritones of the chorus being used instead). Of more than just historic interest, Duruflé himself recorded the piece with the Orchestre de l’Association des Concerts Lamoureux, the Chorale Philippe Caillard, Hélène Bouvier, and Xavier Depraz (originally Erato, reissued by Apex). Stephen Cleobury has recorded Duruflé’s Requiem with the Orchestra of the
Age of Enlightenment and the Choir of King’s College, Cambridge (on the choir’s own label). Robert Simpson’s recent, Grammy-winning recording with the Houston Chamber Choir and organist Ken Cowan is of the version for just organ and choir (Signum Classics).

Marc Mandel
Guest Artists

**Giancarlo Guerrero**

Giancarlo Guerrero is a six-time Grammy Award-winning conductor now in his eleventh season as music director of the Nashville Symphony. He is also music director of the Wrocław Philharmonic in Poland and principal guest conductor of the Gulbenkian Orchestra in Lisbon. His passionate advocacy of new music has helped make Nashville a destination for contemporary orchestral music. He has presented eleven world premieres with the Nashville Symphony, including Terry Riley’s *Palmian Chord Ryddle* and Michael Daugherty’s *Tales of Hemingway*, a Naxos recording of which won a Grammy in 2017. His discography with the Nashville Symphony numbers seventeen albums, including the 2019 Naxos release of world-premiere recordings of works by Jonathan Leshnoff with the composer’s Symphony No. 4, *Heichalos*. The symphony was commissioned by the Nashville Symphony for the Violins of Hope, a collection of restored instruments that survived the Holocaust. During the 2019-20 season, Naxos will release recordings of Aaron Jay Kernis’s Symphony No. 4 and Christopher Rouse’s Concerto for Orchestra, both recorded with the Nashville Symphony at Schermerhorn Symphony Center. As part of his commitment to fostering contemporary music, Mr. Guerrero, together with Kernis, guided the creation of the Nashville Symphony’s biannual Composer Lab & Workshop for young and emerging composers. In addition to his work in Nashville, Giancarlo Guerrero enjoys relationships with orchestras around the world. His 2019-20 season includes return engagements with the Boston Symphony Orchestra, Orquestra Sinfônica do Estado de São Paulo, Deutsches Symphonie-Orchester Berlin, Bamberg Symphony, Frankfurt Opera and Museum Orchestra, and the New Zealand Symphony. Last month he led the Wrocław Philharmonic on a twelve-city North American tour. Mr. Guerrero has also appeared with such prominent North American orchestras as those of Baltimore, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, Los Angeles, Milwaukee, Montreal, Philadelphia, Seattle, Toronto, and Vancouver. Internationally he has worked in recent seasons with the Frankfurt Radio Symphony, Brussels Philharmonic, Deutsches Radio Philharmonie, Orchestre Philharmonique de Radio France, Netherlands Philharmonic, Residentie Orkest, and London Philharmonic Orchestra, as well as the Queensland Symphony and Sydney Symphony in Australia. He was chosen as the keynote speaker at the 2019 League of American Orchestras conference. Born in Nicaragua, Mr. Guerrero immigrated in his childhood to Costa Rica before coming to the U.S. to study percussion and conducting at Baylor University and Northwestern. He works regularly with the Curtis School of Music, Colburn School in Los Angeles, and Yale Philharmonia, as well as with the Nashville Symphony’s Accelerando program, which provides music education to promising young students from underrepresented ethnic communities. In recent years, he has also developed a relationship with the National Youth Orchestra (NYO2) in New York, created and operated by the Weill Institute of Music at Carnegie Hall. Since his BSO and Tanglewood debuts in August 2010, and his subscription series debut at Symphony Hall in January 2012, Giancarlo Guerrero has made further appearances with the orchestra at both venues, most recently for a subscription program of Tchaikovsky and Bernstein in March 2018, and the BSO’s traditional season-ending performance of Beethoven’s Symphony No. 9 last summer at Tanglewood, where he also conducted the Tanglewood Music Center Orchestra in Mahler’s Symphony No. 4.

*Johannes Moser*
German-Canadian cellist Johannes Moser has performed with the world’s leading orchestras, among them the Cleveland and Philadelphia orchestras; the BBC, Los Angeles, and New York philharmonics; the Chicago, London, and NHK symphony orchestras; Symphonie-orchester des Bayerischen Rundfunks, Koninklijk Concertgebouworkest, and Tonhalle Orchestra Zurich, with conductors including Riccardo Muti, Lorin Maazel, Mariss Jansons, Valery Gergiev, Zubin Mehta, Vladimir Jurowski, Franz Welser-Möst, Christian Thielemann, Pierre Boulez, Paavo Järvi, Semyon Bychkov, Yannick Nézet-Séguin, and Gustavo Dudamel. His recordings, which include the concertos by Dvořák, Lalo, Elgar, Lutosławski, Dutilleux, and Tchaikovsky, have gained him such recognitions as the Preis der Deutschen Schallplattenkritik and the Diapason d’Or. Among the most recent of his recordings are a disc of works by Felix and Fanny Mendelssohn with pianist Alasdair Beatson on PentaTone, and a disc of music by Tchaikovsky, Babadzhanov, and Schnittke for piano trio on BIS. Highlights of Moser’s 2019-20 season include the world premieres of cello concertos by Andrew Norman, with the Los Angeles Philharmonic and Gustavo Dudamel, and Bernd Richard Deutsch, with the Tonkünstler-Orchester Niederösterreich and Yutaka Sado. In addition he returns to the BBC Philharmonic, BBC Scottish Symphony Orchestra, Boston Symphony, and London Philharmonic, as well as to the George Enescu Festival with the Oslo Philharmonic. He performed at the season-opening concerts of the Ulster Orchestra, conducted by Daniele Rustioni, and the Orquesta Sinfónica de Galicia, conducted by Dima Slobodeniouk. A dedicated chamber musician, he has performed with Emanuel Ax, Joshua Bell, Jonathan Biss, James Ehnes, Vadim Gluzman, Leonidas Kavakov, Midori, Menahem Pressler, and Yevgeny Sudbin. He is also a regular at the Verbier, Schleswig-Holstein, Gstaad, and Kissinger festivals, the Mehta Chamber Music Festival, and the Colorado, Seattle, and Brevard music festivals. He has been heavily involved in commissioning new music, including works by Julia Wolfe, Ellen Reid, Thomas Agerfeldt Olesen, Johannes Kalitzke, Jelena Firsowa, and Andrew Norman. Born into a musical family in 1979, Johannes Moser began studying the cello at the age of eight and became a student of David Geringas in 1997. He was the top-prize winner at the 2002 Tchaikovsky Competition and was awarded the Special Prize for his interpretation of the Rococo Variations. In 2014 he was awarded the prestigious Brahms prize. He plays on an Andrea Guarneri Cello from 1694 from a private collection. Johannes Moser has appeared with the Boston Symphony Orchestra on two previous occasions: as soloist in Saint-Saëns’s Cello Concerto No. 1 in January 2015 with conductor Ken-David Masur, and in Dvořák’s Cello Concerto in January 2016 with Ludovic Morlot.

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 Beethoven’s Choral Fantasy and Poulenc’s Gloria led by Music Director Andris Nelsons (September 19-21, the opening program of the 2019-20 subscription season); Galina Grigorjeva’s On Leaving and Shostakovich’s Symphony No. 2, also under Maestro Nelsons (November 21-26); Duruflé’s Requiem under Giancarlo Guerrero (February 27-March 3), and Stravinsky’s Perséphone with BSO Artistic Partner Thomas Adès conducting (March 26-28). In addition, to mark the TFC’s fiftieth anniversary in April 2020, James Burton leads the ensemble in a post-concert Casual Friday performance of Rachmaninoff’s All-Night Vigil (April 17). 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 includes young singers from across the greater Boston area who rehearse year-round, receiving expert choral music training and foreign language coaching in preparation for its performances. After holding auditions for nearly 200 children in the fall of 2017, BSO Choral Director James Burton selected sixty-five singers grades 5-9 to
participate in the BSO’s January 2018 performances of Mahler’s Symphony No. 3 led by BSO Music Director Andris Nelsons with the Boston Symphony Orchestra, the women of the Tanglewood Festival Chorus, and the Mahler 3 Children’s Choir. Following the success of that project, the Boston Symphony Children’s Choir was officially announced as a permanent ensemble of the BSO. The BSCC gave its first official performance in summer 2018, joining Maestro Nelsons, the BSO, and the Tanglewood Festival Chorus for a semi-staged production of Puccini’s *La bohème* at Tanglewood. Later that summer, the choir performed Mahler’s Third Symphony with the BSO and also gave its own solo performance as part of Tanglewood’s Summer Sundays concert series. During the 2018-19 subscription season, the BSCC participated in the orchestra’s start-of-season Symphony Gala and performances under Andris Nelsons of Bach’s *Christmas Oratorio*, Puccini’s *Suor Angelica*, and Britten’s *Friday Afternoons*. The ensemble made its Boston Pops debut in 2018 in Holiday Pops concerts at Symphony Hall. At Tanglewood last summer, the Boston Symphony Children’s Choir premiered James Burton’s *The Lost Words* for children’s choir and orchestra, which was co-commissioned by the BSO and the Hallé Orchestra of Manchester, England. This season at Symphony Hall, the BSCC joins the Boston Symphony Orchestra and Tanglewood Festival Chorus for performances of Duruflé’s Requiem under guest conductor Giancarlo Guerrero and Stravinsky’s *Perséphone* with BSO Artistic Partner Thomas Adès conducting.

*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*. In April 2019 at Symphony Hall he led the BSO and TFC in performances of Estévez’s *Cantata Criolla*, replacing conductor Gustavo Dudamel at short notice. In August 2019 he led the Boston Symphony Children’s Choir and Boston Symphony Orchestra in the world premiere of his *The Lost Words*, a BSO co-commission, as part of the summer’s gala Tanglewood on Parade concert. In April 2020 he will conduct the Tanglewood Festival Concert in a post-concert Casual Friday performance of Rachmaninoff’s *All-Night Vigil* to celebrate the TFC’s fiftieth anniversary. Mr. Burton made his debut with the Boston Pops in December 2017, returned to the Pops podium for Holiday Pops concerts in December 2018 and 2019, and led the Pops in June 2019 at Tanglewood in a program celebrating Queen with Marc Martel.

Born in London, James 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 Orchestra, the Orchestra of Scottish Opera, the Royal Northern Sinfonia, BBC Concert Orchestra, and Manchester Camerata. 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 Opera 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. From 2002 to 2017 he was music director of the Schola Cantorum of Oxford. Well known for his inspirational work with young musicians, he was director of the National Youth Choir of Japan in 2017 and founded the Boston Symphony Children’s Choir in 2018. 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. 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
(Durufle Requiem, February 27-March 3, 2020)

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
Elizabeth Banaszak • Debra Benschneider • Michele Bergonzi* • Connie Brooks • Catherine C. Cave# • Sarah Evans • Mary A. V. Feldman* • Jodie-Marie Fernandes • Katherine Barrett Foley • Rachel Forbes • Bonnie Gleason • Hannah Grube • Cynde Hartman • Polina Dimitrova Kehayova • Donna Kim# • Kennedy McAlister • Lisa Nielsen • Laurie Stewart Otten • Laura Stanfield Prichard • Livia M. Racz# • Stephanie M. Riley • Dana Sheridan • Dana R. Sullivan • Nora Anne Watson • Kirstie Wheeler • Xinyue Zhang

MEZZO-SOPRANOS
Lauren A. Boice • Abbe Dalton Clark • Olivia de Geoffroy • Melanie Donnelly • Amy Spound Friedman • Irene Gilbride* • Mara Goldberg • Susan Harris • Jana Hieber • Betty Jenkins • Susan L. Kendall • Annie Kim • Clara H. Kim • Yoo-Kyung Kim • Sarah Labrie • Gale Tolman Livingston* • Ana Morel • Louise Morrish • Andrea Okerholm Huttlin • Hana Omori • Anne K. Smith • Debra Gleason Swartz • Lelia Tenreyro-Viana • Martha F. Vedrine • Christina Wallace Cooper# • Marguerite Weidknecht‡ • Janet Wolfe

TENORS
Stephen Chrzan • Thomas Corcoran • Tom Dinger • Carey D. Erdman • Keith Erskine • Len Giambrone • David J. Heid • Kwan H. Lee • Daniel Mahoney • Mark Mulligan • Adam Ouellet • Guy F. Pugh • Peter Pulsifer • Arend Sluis •
Jonathan Graeme McCullough, Assistant Conductor and Rehearsal Pianist
Jeremy Bruns, Rehearsal Pianist
Ian Watson, Rehearsal Pianist
Jennifer Dilzell, Senior Manager of Choruses
Kimberly Ho, Assistant Manager of Choruses
Micah Brightwell, Boston Symphony Children’s Choir Coordinator

Boston Symphony Children’s Choir
James Burton, Conductor
(Durufle Requiem, February 27-March 3, 2020)

Nolan An • Lillian Arnold Mages • Jesse Bargar • Divi Bhaireddy • Julia Boldezar •
Joseph Choi • Jacob Choi • Elliana Clarkson • Catherine Curran • Grace Curran •
Orly Diaz • Perla Diaz • Ava Driggers • Gita Drummond • Hannah Erickson •
Peter Foley • Anthony Grande • Samuel Haber • Margaret King • Maia Lin •
Serena Loh • Olivia McLoughlin • Alma Orgad • Henrick Rabinovitz •
Martha Raine • Joshua Robins • Linus Schafer Goulthorpe • Uli Skoog •
Pariplavi Sontha • Matvey Soykin • Eleanor Strano • Priscilla Stuart •
Jonathan Tillen • Aanya Vishwanath • Marissa Emmie Williams • Anna Woodward