



Tanglewood





For more than 70 years, Tanglewood has provided a sublime experience of musical performances of the highest artistry amidst the pastoral beauty of the Berkshire Hills. As always, the heart of the Tanglewood season was the BSO in 22 performances of music representing three centuries of orchestral masterworks led by some of the world's great conductors. Classical music programming was complemented by a colorful palette of diverse presentations that offered something for everyone. The Tanglewood Music Center celebrated its 70th anniversary, continuing to offer a wide array of spectacular performances by its talented Fellows who spent their summers learning from many of the classical music world's finest teachers. DARTS (Days in the Arts at Tanglewood) immersed urban, suburban, and rural 6th-8th graders in a variety of activities designed to ignite a lifelong appreciation of music and the arts, while special promotions and ticket programs, including a partnership with the Clark Art Institute, made Tanglewood more accessible with options to suit every budget. Bank of America returned for its third summer as exclusive season sponsor of Tanglewood.



**ABOVE LEFT TO RIGHT:**

Michael Tilson Thomas leading the BSO with mezzo-soprano Stephanie Blythe and soprano Layla Claire on *Opening Night at Tanglewood*.

Miguel Harth-Bedoya conducting the BSO during "Caminos del Inka: A Musical Journey."

**OPPOSITE PAGE:**

James Taylor makes a surprise appearance with Yo-Yo Ma for John Williams' Tribute.

Broadway singer Idina Menzel performs with the Boston Pops.

## The BSO at Tanglewood

Year after year, the glorious environs of Tanglewood spark some of the Boston Symphony Orchestra's most inspired music-making. The orchestra's 2010 season at Tanglewood kicked off with the *Opening Night at Tanglewood* event, centered around the performance of Mahler's monumental Symphony No. 2, *Resurrection*, led by Michael Tilson Thomas. The BSO was joined by the Tanglewood Festival Chorus, under the direction of John Oliver, soprano Layla Claire, and mezzo-soprano Stephanie Blythe. The gala event, which included a pre-concert benefactor party and post-concert reception, celebrated the 70th anniversary of the Tanglewood Music Center and included special historical photos and a video presentation honoring faculty and former Fellows, including Maestro Tilson Thomas and the evening's acclaimed soloists. Sponsored by Arbella Insurance Group Charitable Foundation, *Opening Night at Tanglewood* was chaired by Trustee Cynthia and Oliver Curme, and Penny and Overseer Claudio Pincus, and raised \$395,000 to support Tanglewood.

Despite Music Director James Levine's absence due to recuperation from back surgery, Tanglewood fans were thrilled by the wealth of musical luminaries who enriched the orchestra's performances. Guest conductors included such venerable maestros as Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Hans Graf, and Kurt Masur. Johannes Debus made his BSO debut conducting a concert performance of Mozart's rousing *Abduction from the Seraglio*. Guest artists during the season included several debuts and such perennial favorites as Joshua Bell, Richard Goode, Yo-Yo Ma, Dawn Upshaw, and Pinchas Zukerman. BSO principal flutist Elizabeth Rowe and guest soloist Alisa Weilerstein, cello, joined conductor Miguel Harth-Bedoya for one of the more striking offerings of the season, the multimedia exploration of the ancient Inca empire, "Caminos del Inka: A Musical Journey."



## Pops at Tanglewood

The Boston Pops made three appearances during Tanglewood 2010, beginning with a special July 2 concert honoring the orchestra's 125th anniversary and featuring Idina Menzel and Doc Severinsen. Folk icon Arlo Guthrie joined the Pops for a concert that also featured the Tanglewood premiere of *The Dream Lives On: A Portrait of the Kennedy Brothers*. Film Night, with beloved film composer and Pops Laureate Conductor John Williams, honored director Steven Spielberg and recreated some of the great musical moments in Hollywood history. In addition, the Pops joined the BSO and TMC Orchestra for the ever-popular *Tanglewood on Parade*, which culminated in an evening concert that celebrated John Williams' 30th anniversary at Tanglewood.

### JOHN WILLIAMS CELEBRATES 30TH SUMMER AT TANGLEWOOD



Part of the joy of summer at Tanglewood is the rich diversity of musical programming each season offers. For three decades, Pops Laureate Conductor John Williams has been a part of that musical montage, leading the Pops in many unforgettable programs at some of the summer season's most popular events. To celebrate Williams' landmark 30th summer at Tanglewood, the Pops turned the spotlight on Williams, not just for his work as a conductor, but also for his many contributions to American music as a composer.

Williams' many memorable movie scores formed the core of the annual *Tanglewood on Parade* event, a perennial summertime favorite. The BSO, Pops, and Tanglewood Music Center Orchestra honored Williams' long musical legacy by presenting some of his most admired concert and film scores including *Superman*, *JFK*, *Harry Potter*, and *Memoirs of a Geisha*. Special guests Yo-Yo Ma and James Taylor also paid homage to Williams before he took the stage and the

baton to conduct the event's traditional finale, Tchaikovsky's rousing *1812 Overture*, complete with cannons.

The ever-popular *Film Night* program—which Williams himself originated in 2002—featured works from his 35-year collaboration with legendary filmmaker Stephen Spielberg. Under the direction of the composer himself, the Boston Pops played Williams' works from Hollywood smash hits such as *Jaws*, *Close Encounters of the Third Kind*, *Saving Private Ryan*, and *Raiders of the Lost Ark*. As is the tradition at Film Night, clips from all of the classic films accompanied the musical performances, adding another enjoyable dimension to the fun and festive evening.

Both anniversary events took place before enthralled capacity crowds, whose appreciative ovations for Williams and his music were a fitting tribute to a man who helped to bolster the Boston Pops' long legacy as "America's Orchestra."



**ABOVE LEFT TO RIGHT:**

Audra McDonald performs in Ozawa Hall.

The Mark Morris Dance Group performs in collaboration with the TMC.

**OPPOSITE PAGE:**

The TMC's production of Strauss' *Ariadne auf Naxos*.

Stefan Asbury conducts TMC Fellows in the John Harbison's *Full Moon in March*.

## A Musical Tapestry

Tanglewood's extraordinary diversity is part of its distinctive profile, and the 2010 season was among the most wide-reaching on record. Perennial favorites like "A Prairie Home Companion" and the Mark Morris Dance Group were complemented by Yo-Yo Ma's Silk Road Project, Benjamin Bagby's "Beowulf: The Epic in Performance," and cellist Peter Wispelwey's rare single-evening traversal of Bach's complete Suites for Solo Cello. On the popular side, jazz legend Herbie Hancock and folk/rock icons Crosby, Stills & Nash enlivened the summer roster, and Audra McDonald sold out her solo Ozawa Hall performance of "A New American Songbook." Longtime collaborators James Taylor and Carole King shared a Tanglewood stage for three sold-out concerts. The season closed with the 23rd annual Tanglewood Jazz Festival over Labor Day weekend.

## TFC MARKS FOUR DECADES AS THE VOICES OF THE BSO



In 1970, John Oliver had an idea. For much of the Boston Symphony's history, the orchestra had enlisted the help of area choruses when it needed vocal support. John, however, thought that an orchestra of the BSO's caliber should be accompanied by a chorus of the same credentials. After being named Director of Choral and Vocal Activities at the Tanglewood Music Center, he suggested that the BSO should form its own chorus for summer performances at Tanglewood. From that simple idea, the legendary Tanglewood Festival Chorus (TFC) was born.

Founded and still led by Oliver, the TFC kicked off a year-long celebration of its 40th anniversary in April 2010. Despite the group's name, the scope and impact of the TFC's work has grown far beyond its initial performance of Maher's Ninth Symphony

at the BSO's Berkshire home in 1970. In the last 40 years, the dedicated group of 280 all-volunteer singers has accompanied the BSO and Pops for more than 900 performances at Symphony Hall, Tanglewood, and around the world.

In addition to their full slate of concerts in Boston, the Berkshires, and beyond, the TFC also marked its milestone by releasing *TFC: Celebrating the 40th Anniversary of the Tanglewood Festival Chorus* (CD cover seen left), a collection of live performances recorded at Ozawa Hall between 1998 and 2005. This album, coupled with years of consistent professionalism and exquisite performances, is proof positive that the TFC's rich musical tradition is still going strong after four glorious decades.



## Tanglewood Music Center Celebrates 70th Anniversary

Since its founding by legendary BSO music director Serge Koussevitzky in 1940, the Tanglewood Music Center has offered exceptional young professional musicians advanced musical study, working with members of the orchestra and with some of the most respected guest artists, composers, and conductors in the world. In the summer of 2010, 157 Fellows hailing from 21 different countries and 30 different states were chosen for this extraordinary opportunity, which provides free tuition, room, and board for all participants through the generosity of many fellowship donors. Throughout this 70th anniversary season, programs of the BSO and the TMC Orchestra honored the esteemed composers who have comprised the TMC's composition faculty over the course of its history, including Aaron Copland, Gunther Schuller, Oliver Knussen, and John Harbison; and many distinguished TMC vocal, instrumental, and conducting alumni returned to perform. Over the summer, the TMC Fellows performed music ranging from chamber pieces to full orchestra concerts to a fully staged production of Strauss' *Ariadne auf Naxos*. The culmination of the season-long celebration was the 2010 Festival of Contemporary Music, which presented music by many of the most respected figures of the 20th and 21st centuries, all of whom had taught and lead activities at the TMC. Highlights of the season included the American premiere of Colin Matthews' *Turning Point* and a concert performance of an operatic double bill—Knussen's *Where the Wild Things Are* and Harbison's *Full Moon in March*.