

Saturday, August 2, 8:30pm

THE LEONARD BERNSTEIN MEMORIAL CONCERT

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA

SIR ANDREW DAVIS CONDUCTING

Please note that Sir Andrew Davis is conducting tonight's concert in place of James Levine, who had to withdraw from the Tanglewood season early in July due to unanticipated surgery, from which he is now recuperating.

Please also note that tenor Ramón Vargas has had to withdraw from this performance because of a throat infection. We are fortunate that Garrett Sorenson was available to sing the role of Lenski at short notice.

PYOTR ILYICH TCHAIKOVSKY

*Eugene Onegin*, Opera in three acts

based on the verse novel by Alexander Pushkin

Characters in order of singing:

Tatiana	RENÉE FLEMING, soprano
Olga, her sister	EKATERINA SEMENCHUK, mezzo-soprano
Larina, their mother, a widowed landowner	WENDY WHITE, mezzo-soprano
Filipyevna, Tatiana's nurse-companion	BARBARA DEVER, mezzo-soprano
Lenski, Olga's fiancé	GARRETT SORENSON, tenor
Eugene Onegin	PETER MATTEI, baritone
A captain	EVAN M. BOYER, bass*
Triquet	TONY STEVENSON, tenor
Zaretsky	ALAN DUNBAR, bass-baritone*
Prince Gremin	VITALIJ KOWALJOW, bass

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

\*TMC Vocal Fellows

There will be an intermission after Act I.

Christoph Altstaedt (TMC Conducting Fellow), assistant conductor

Erik Nielsen (TMC Conducting Fellow), rehearsal pianist

Kenneth Griffiths, TMC vocal coach

Supertitles by Cori Ellison

SuperTitle System courtesy of DIGITAL TECH SERVICES, LLC, Portsmouth, VA

David R. Latham supertitles technician

John Geller, supertitles caller

The 2008 Leonard Bernstein Memorial Concert is supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

This evening's performance is also supported by income from the Tanglewood Music Center Opera Fund.

Bank of America is proud to sponsor the 2008 Tanglewood season.

Steinway and Sons Pianos, selected exclusively for Tanglewood

Special thanks to Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

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

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Ozawa Hall is prohibited.

“EUGENE ONEGIN” IN BRIEF

HERE IS THE BRIEFEST POSSIBLE PLOT SUMMARY OF “EUGENE ONEGIN,” FROM “THE METROPOLITAN OPERA ENCYCLOPEDIA,” EDITED BY DAVID HAMILTON (Simon & Schuster/Metropolitan Opera Guild ©1987):

A country estate and St. Petersburg, 19thC. The impressionable Tatiana (s) falls in love at first meeting with the blasé young aristocrat Eugene Onegin (bar), and writes him an impassioned letter. When he tells her that he can offer her only friendship, she is distraught. At a ball, Onegin flirts with Tatiana’s sister Olga (ms), engaged to his best friend the poet Lenski (ten). The enraged Lenski challenges Onegin to a duel and is killed. Some years later at a party, Onegin, disillusioned with his empty life, encounters Tatiana, now married to Prince Gremin (bs). Onegin begs her to abandon her husband and become his lover after all, but she rejects him.

SYNOPSIS OF SCENES

ACT I

Scene 1: The garden of Madame Larina’s country estate

Scene 2: Tatiana’s room

Scene 3: Another part of the garden

INTERMISSION

ACT II

Scene 1: The main room of the Larina house

Scene 2: The open country, in the early morning

ACT III

Scene 1: The Gremin Palace in St. Petersburg

Scene 2: A room in the Gremin Palace the next day

SYNOPSIS OF THE PLOT

ACT I

Scene 1: The widowed Madame Larina and her servant Filipyevna listen as the Larin daughters, Olga and Tatiana, sing. The peasants come from the fields celebrating the completion of the harvest with songs and dances. Olga teases Tatiana for avoiding the festivities; pensive Tatiana prefers her romance novels. When the peasants leave, Olga’s suitor, the poet Lenski, arrives with his worldly friend Eugene Onegin. Lenski pours out his love for Olga. Onegin strolls with Tatiana and asks how she doesn’t get bored with country life. Unnerved by the handsome stranger, Tatiana answers with difficulty. The two couples go inside for dinner as night falls.

Scene 2: In her bedroom, Tatiana persuades the reluctant Filipyevna to tell her of her first love and marriage. Tatiana admits she is in love and asks to be left alone. She sits up the entire night writing a passionate letter to Onegin. When day breaks, she gives the letter to Filipyevna for her grandson to deliver.

Scene 3: A group of women sing as they work in the Larins’ garden. They leave, and Tatiana appears, nervous, followed by Onegin. He asks that she hear him out patiently. He admits that the letter was touching, but adds that he would quickly grow bored with marriage and can only offer her friendship. He coldly advises more emotional control in the future, lest another man take advantage of her innocence.

INTERMISSION

ACT II

Scene 1: Some months later, a party is underway in the Larins' house for Tatiana's name day. Young couples dance while older guests comment and gossip. Onegin dances with Tatiana but he is bored by these country people and their provincial ways. Annoyed with Lenski for having dragged him there, Onegin dances with Olga, who is momentarily distracted by the charming man. Monsieur Triquet, the elderly French tutor, serenades Tatiana with a song he has written in her honor. When the dancing resumes, Lenski jealously confronts Onegin. Madame Larina begs the men not to quarrel in her house, but Lenski cannot be placated and Onegin accepts his challenge to a duel.

Scene 2: Lenski waits for Onegin at the appointed spot at dawn. Lenski reflects on the folly of his brief life and imagines Olga visiting his grave. Onegin finally arrives. He and Lenski admit to themselves that the duel is pointless and they would prefer to laugh together rather than fight, but honor must be satisfied. The duel is marked off and Onegin shoots Lenski dead.

### ACT III

Scene 1: Several years later, a magnificent ball is being given in the Gremin Palace in St. Petersburg. Onegin appears, reflecting bitterly on the fact that he has traveled the world seeking excitement and some meaning in life, and all his efforts have led him to yet another dull social event. Suddenly he recognizes Tatiana across the ballroom. She is no longer a naive country girl but is sumptuously gowned and bearing herself with great dignity. Questioning his cousin, Prince Gremin, he learns that Tatiana is now Gremin's wife. The older man explains that he married Tatiana two years previously and describes Tatiana as his life's salvation. When Gremin introduces Onegin, Tatiana maintains her composure but excuses herself after a few words of polite conversation. Onegin is surprised to realize he himself is in love with Tatiana.

Scene 2: The next day Tatiana is distressed when she receives an impassioned letter from Onegin. He rushes in and falls at her feet, but she maintains her control. Does he desire her only for her wealth and position? She recalls the days when they might have been happy, but that time has passed. Onegin repeats his love for her. Faltering for a moment, she admits that she still loves him, but she will not allow him to ruin her. She leaves him, and he regrets his bitter destiny.

Courtesy of OPERA NEWS

### NOTES ON "EUGENE ONEGIN"

Pyotr Ilyich Tchaikovsky (1840-1893)

*Eugene Onegin*, Opera in three acts, based on the verse novel  
by Alexander Pushkin

*First performance*: March 29, 1879, in a student production by the Moscow Conservatory at the Maly Theatre, Moscow, Nikolai Rubinstein cond., with Maria Klimentova-Muromtseva (Tatiana), Mikhail Medvedev (Lenski), and Sergey Giloyov (Onegin). *First professional performance*: January 23, 1881, Bolshoi Theater, Moscow, Enrico Bevilacqua cond., with Augusta Verni (Tatiana), Dimitri Usatov (Lenski), and Pavel Khokhlov (Onegin). *First United States performance (concert performance, sung in English)*: February 1, 1908, Carnegie Hall, New York, Walter Damrosch cond. *Only previous Tanglewood performance of the complete opera (concert performance)*: August 17, 1974, Boston Symphony Orchestra, Seiji Ozawa cond., with Judith Beckmann (Tatiana), Stuart Burrows (Lenski), and Richard Stilwell (Onegin). Ozawa subsequently led the BSO in concert performances in Boston and New York in October 1976, with Galina Vishnevskaya, Nicolai Gedda, and Benjamin Luxon. *Most recent Tanglewood performances of music from "Eugene Onegin"*: August 1, 1993, Boston Symphony Orchestra, Seiji Ozawa cond., Galina Gorchakova, soprano, Sergei Leiferkus, baritone (Final scene of the opera); July 15, 1994, BSO, Mariss Jansons cond. (Polonaise from Act III).

"Sometimes it seems to me that Providence, so blind and unjust in the choice of its protégés, has deigned to care for me," Tchaikovsky confessed to his brother Modest on May 23, 1877. "Really, I begin at times to perceive in certain coincidences of circumstances not mere chance." By this, Tchaikovsky was referring to the fact that as soon as he resolved to marry in order to stem gossip concerning his homosexuality, a certain young woman appeared in his life. It so happened that at the

end of March 1877, a former Conservatory student, Antonina Milyukova, whom Tchaikovsky had met briefly five years earlier, sent the composer a written declaration of her love for him. Both Antonina and Tchaikovsky testify that they “began a correspondence,” in result of which he received her offer “of hand and heart” by early May.

By an irony of fate, a further coincidence was a catalyst in the unfolding drama. About two weeks later during an evening party at the home of Elizaveta Lavrovskaya, a singer with the Bolshoi Theater, the conversation turned to possible subjects on which Tchaikovsky might base an opera. The hostess suddenly suggested Alexander Pushkin’s novel in verse *Eugene Onegin*, which the composer at first thought an absurd idea. But the more he considered it, the more intrigued he became. “I rushed off to look for [a volume of] Pushkin,” he wrote to Modest a few days later, “and finding one with difficulty, I went home, reread it enraptured, and spent an absolutely sleepless night, the result of which has been the scenario of a charming opera based on Pushkin’s text.”

Tchaikovsky’s growing concern with Antonina must have certainly affected his involvement with Pushkin’s text, even though the composer used to claim that it was the other way around. In later years and with an eye to posterity, Tchaikovsky insisted that the main reason for their rapid intimacy and marriage was his fascination with the plot of Pushkin’s novel and his sympathy for its heroine, as if he sought to avoid emulating its male protagonist by cruelly rejecting a young woman in love. Tchaikovsky probably himself initiated their personal meeting. It is, however, unlikely that he acted under the threat of suicide that is found in one of Antonina’s letters to him, since in that letter’s context it strikes one as nothing more than a device in the tradition of sentimental models from so-called “letter books,” popular at the time and containing samples of fictional correspondence for all occasions. Their first encounter occurred on May 20 in Moscow, and at the next such occasion, three days later, Tchaikovsky made a formal proposal, promising his bride only his “brotherly” love, to which she readily acquiesced.

About the same time, Tchaikovsky suggested to his friend, actor Konstantin Shilovsky, that they should collaborate on the libretto for his *Onegin* opera. The resulting text utilized much of Pushkin’s original verse, especially direct and indirect speech, but also included a considerable amount of new text, which is to be expected in the dramatic adaptation of a largely narrative work. Shilovsky’s contribution in compiling the libretto remains unclear and he later asked that his name be omitted from its printed text. In 1885 he even declared that, although he originally wrote the libretto, he did not wish to claim it as his work because of the changes made by Tchaikovsky.

After Tchaikovsky’s engagement to Antonina on May 23 and upon the end of classes at the Conservatory, Tchaikovsky proceeded to Shilovsky’s estate near Moscow, where he fully immersed himself in the creation of the opera. Not surprisingly, given his recent experiences, his special preoccupation became the scene in which Tatiana writes a letter to Onegin confessing her love. The composer shared his excitement about his current project with his future benefactress, Nadezhda von Meck, in a letter dated May 27: “The opera will have no strong dramatic action, but the portrayal of everyday life will be interesting, and how full of poetry it all is! The scene between Tatiana and her nurse is marvelous! If only I can attain that calm state of mind essential for composition, I am sure that Pushkin’s text will be an absolute inspiration to me.” A week later, writing to his brother Modest, he voiced the same concerns and the same enthusiasm: “Maybe there will be little action, but I’m in love with the image of Tatiana. I’m enchanted by Pushkin’s verses and I’m setting them to music because I’m being drawn to do this....I’ve already written all of the second scene of Act I (Tatiana with her nurse), and I’m very satisfied how it turned out. The greater part of the first scene is also already written.” Before the end of June he had composed all three scenes of the first act and completed nearly two-thirds of the entire work.

Tchaikovsky’s marriage to Antonina Milyukova took place on July 6, 1877, temporarily disrupting his work on the opera. From the very beginning of his married life, the composer took a painful view of his new predicament. Soon he realized that he had made a grievous mistake: he found himself unable to accept the personality and character of his wife, as well as her family and her circle of friends. After twenty days of cohabitation they still had not consummated their marriage. It remains uncertain whether Tchaikovsky had avoided revealing his homosexuality to his wife at the outset, or whether she simply disregarded his admission of it. On July 27 the composer left Antonina for one-and-a-half months, staying with his sister at her estate in the Ukraine, where he continued to work on

the opera. After his return to Moscow in September, Tchaikovsky spent only twelve days with his wife before leaving her for good. He went abroad for a long period of time under the pretext of a nervous breakdown that, according to archival documents, was fabricated in order to win over some sympathy from his colleagues and the general public. There hardly remains any doubt that his psychosexual problems coupled with emotional incompatibility between himself and his wife (as he insisted in his correspondence) proved the ultimate cause of this matrimonial fiasco.

Tchaikovsky went first to Switzerland, where he settled and resumed scoring the music for Act I of *Onegin*, which he completed within three days. During his Italian stay, in January of 1878 in Venice and San Remo, the entire work was finished and fully scored. The composition of the opera *Eugene Onegin* undoubtedly constituted Tchaikovsky's most profound creative engagement. "If ever music was written with sincere passion," he wrote to fellow composer Sergey Taneyev in January of 1878, "with love for the story and the characters in it, it is the music for *Onegin*. I trembled and melted with inexpressible delight while writing it. If the listener feels even the smallest part of what I experienced when I was composing this opera, I shall be utterly content and ask for nothing more."

From the very beginning, Tchaikovsky saw this work as fundamentally different in form from most contemporary operas; he even called it "Lyrical Scenes," thus narrowing the scope of Pushkin's original novel in verse. Although the opera preserves the substance of Pushkin's design, the composer came up with several changes in the plot, particularly in the opera's last scene, the climactic meeting between Onegin and Tatiana. In Tchaikovsky's first version, Tatiana, while trying to resist Onegin's entreaties, finally falls into his arms only to be discovered by her husband, Prince Gremin, who, as Tatiana begins to faint, signals Onegin to withdraw. Onegin was supposed to rush out with the cry: "Oh death, Oh death! I go to seek thee out!" In 1880, however, during the preparation for the opera's professional premiere at the Bolshoi, Tchaikovsky changed Tatiana's text and the final stage directions, while leaving the music unaltered. The composer also found it necessary to alter the final lines of the opera, this time making Onegin leave the scene with the words: "Disgrace! Anguish! How pitiable is my fate!"

Tchaikovsky's treatment of the three main protagonists markedly differs from Pushkin's occasional condescension toward Tatiana, ironic portrayal of Lenski, and highbrow sympathy for Onegin—attitudes characteristic of Russian society in the 1830s. For Tchaikovsky, a man of the 1870s, Tatiana turned into a symbol of unfulfilled love and a heroine as vulnerable as a Juliet, whose innocence is shattered before the audience's very eyes. Lenski the poet became the epitome of creative talent with whom the composer, to a certain extent, must have identified. The operatic Onegin cuts a disagreeable figure: he responds nastily to a young woman in love with him, behaves rudely at the ball, wantonly kills his best friend in a duel, and wanders around without any purpose until his final meeting with Tatiana, when he is finally forced to recognize the drama of life. Tchaikovsky conveys this particular perspective on the characters and their relationships through the musical material—melodic and rhythmic patterns of harmony, tonality, and even texture. He described his understanding of the essential dramatic content of Pushkin's novel in terms of Onegin's unforgivable crime, pointing out "that a bored society lion, out of boredom, out of petty irritation, against his will, as the result of a fateful coincidence of circumstances, takes the life of a young man whom, in essence, he loves!" The conclusion of the opera, dominated by the musical material that is associated with Lenski, makes the ghost of the poet a very tangible presence.

*Eugene Onegin* is Tchaikovsky's fifth opera and the first based on the writings of Alexander Pushkin. In 1881 and 1890 he again used Pushkin's poetry and prose for the libretto of the operas *Mazepa* and *The Queen of Spades*. The premiere of *Eugene Onegin*, on March 29, 1879, in a student production by the Moscow Conservatory at the Maly Theatre, seemed to have been received enthusiastically, especially by students, but its reception proved much cooler among the public and the critics, who were not appreciative of student singers with little experience and were bewildered by the very choice of Pushkin's masterful "society novel." The first professional performance, at the Bolshoi Theater on January 23, 1881, yielded more favorable reviews. But the real rise of *Onegin* began on October 19, 1884, with a performance at the Mariinsky Theater in St. Petersburg under the baton of Eduard Nápravník. It took a while for *Eugene Onegin* to appear in Western European opera houses, but in the end it was splendidly performed—both times in Tchaikovsky's presence—first on

December 6, 1888, in Prague, and next on January 16, 1892, in Hamburg under the baton of Gustav Mahler.

#### ALEXANDER POZNANSKY

Alexander Poznansky, an internationally known Tchaikovsky scholar and the author of several books on the composer, works at Yale University Library in the Slavic and East European Collection. His essay on *Eugene Onegin* is printed here courtesy of the Metropolitan Opera.

#### Guest Artists

##### Sir Andrew Davis

Sir Andrew Davis has served as music director of Lyric Opera of Chicago since 2000 and as artistic advisor of the Pittsburgh Symphony Orchestra since the 2005-06 season. In addition, he is Conductor Laureate of both the Toronto Symphony and the BBC Symphony and was music director at Glyndebourne Festival Opera. Born in 1944 in Hertfordshire, England, Andrew Davis studied at King's College, Cambridge, where he was an organ scholar before taking up the baton. His diverse repertoire ranges from Baroque to contemporary music, and his conducting credits span the symphonic, operatic, and choral worlds. He is a notable proponent of 20th-century works including those by Janáček, Messiaen, Boulez, Elgar, Tippett, and Britten. With the BBC Symphony Orchestra, he has led concerts at the London Proms and on tour to Hong Kong, Japan, the United States, and Europe. He has conducted all of the major orchestras of the world, from the Chicago Symphony to the Berlin Philharmonic to the Royal Concertgebouw, and at opera houses throughout the world including the Metropolitan Opera, La Scala, and the Bayreuth Festival. Also a prolific recording artist, Andrew Davis has recorded for Decca, Deutsche Grammophon, Warner Classics International, Capriccio, EMI, and CBS. Recent releases include Beethoven's Violin Concerto with violinist Min-Jyn Kim and the London Philharmonia (Sony), operatic favorites featuring soprano Nicole Cabell (Decca), and Liszt's Piano Concerto No. 1 and Chopin's Piano Concerto No. 1 with pianist Yundi Li and the Philharmonia Orchestra of London (Deutsche Grammophon). In 1992 Andrew Davis was named a Commander of the British Empire for his services to British Music, and in 1999 he was made a Knight Bachelor in the New Year Honours List. In 1991 he received the Royal Philharmonic Society/Charles Heidsieck Music Award. In the 2007-08 season at Lyric Opera of Chicago he conducts a new production of Strauss's *Die Frau ohne Schatten*, as well as revivals of *La traviata*, *La bohème*, *Falstaff*, and *Eugene Onegin*. He also conducts concert performances of *Thaïs* at the Royal Opera House, Covent Garden, and at the Liceu, Barcelona. Orchestral engagements include numerous concerts with the Pittsburgh Symphony Orchestra as well as appearances with the Cleveland Orchestra, Leipzig Gewandhaus, Toronto Symphony Orchestra, Royal Philharmonic Orchestra, BBC Symphony Orchestra, London Philharmonia, Orchestre de Paris, Rotterdam Philharmonic, Detroit Symphony, and the Boston Symphony Orchestra at Tanglewood next Friday night.

##### Renée Fleming (Tatiana)

Renowned soprano Renée Fleming has captivated audiences around the globe; next month's Metropolitan Opera gala opening night will celebrate the beloved singer. In recent seasons Ms. Fleming has hosted broadcasts of the Met's HD series (for movie theaters as well as television) and PBS's "Live from Lincoln Center." In fall 2008, Coty launches her first-ever fragrance, "La Voce by Renée Fleming," with the proceeds benefiting the Metropolitan Opera. Following acclaimed performances in June of *Capriccio*, the Vienna State Opera welcomes Ms. Fleming back this October 2008, followed by Donizetti's *Lucrezia Borgia* at Washington National Opera (conducted by Plácido Domingo), Massenet's *Thaïs* and Dvorák's *Rusalka* at the Metropolitan Opera, and Verdi's *La traviata* at the Royal Opera, Covent Garden. Additional appearances in 2008-09 include galas for the symphony orchestras of Edmonton, Portland, and Milwaukee, as well as European tours with Orchestre National de France and Orchestre de Paris. In recital she appears at noted venues across North America, including Rice University, Vanderbilt University, Denison University, Boston's Symphony Hall, and Toronto's Roy Thomson Hall, among others. Ms. Fleming is a two-time Grammy winner; scheduled for fall 2008 release is her most recent CD, Strauss's Four Last Songs,

led by Christian Thielemann. Last year Decca released the Los Angeles Opera's production of *La traviata* and the Metropolitan Opera's HD Live *Eugene Onegin*. Her fall 2006 CD "Homage—The Age of the Diva" features rarely heard works associated with legendary singers of the past. Ms. Fleming has been nominated for a Grammy nine times; recent recordings have ranged from Strauss's complete *Daphne* to the jazz recording "Haunted Heart" to the movie soundtrack of *The Lord of the Rings: The Return of the King*. She was honored with a 2006 Echo Award for *Daphne* and the Prix Maria Callas Orphée d'Or by the Académie du Disque Lyric for TDK's DVD production of *Capriccio* with Ms. Fleming in the lead role. Her artistry has been an inspiration to such prominent artists as Chuck Close and Robert Wilson, whose portraits of her were included in the Metropolitan Opera's 2007 fundraising auction. Francesco Clemente has created two portraits of Ms. Fleming, one displayed at Salzburg's spring 2007 Easter Festival, the other at the Metropolitan Opera in 2008. Among her numerous awards are Sweden's Polar Prize (2008), the Chevalier de la Légion d'Honneur from the French government (2005), honorary membership in the Royal Academy of Music (2003), and a 2003 honorary doctorate from the Juilliard School, where she was also commencement speaker. An advocate for literacy, she has been featured in promotional campaigns for the Association of American Publishers and the Magazine Publishers of America. Her book *The Inner Voice* is an intimate account of her career and creative process. In addition to her work on stage and in recordings, Renée Fleming has represented Rolex timepieces in print advertising since 2001. Master Chef Daniel Boulud has created the dessert "La Diva Renée" (1999) in her honor, and she has inspired the "Renée Fleming Iris" (2004), which has been replicated in porcelain by Boehm. Ms. Fleming's gowns have been designed by Gianfranco Ferré, Issey Miyake, Bill Blass, Vivienne Westwood, Angel Sanchez, Oscar de la Renta, John Galliano, Christian Lacroix, and Karl Lagerfeld; she was added to Mr. Blackwell's "best-dressed" list in 2001. The gown she wears at this concert is by Angel Sanchez. Ms. Fleming is currently a member of the Board of Trustees of the Carnegie Hall Corporation and of the Advisory Board of the White Nights Foundation of America.

Garrett Sorenson (Lenski)

Making his Tanglewood debut this evening, the young American tenor Garrett Sorenson was recently acclaimed as Lenski in Boston Lyric Opera's production of *Eugene Onegin*. His 2007-08 season has included Cassio in *Otello* at the Metropolitan Opera opposite Renée Fleming and Johan Botha; his role debut as Rodolfo in *La bohème* with Houston Grand Opera; a return to the role of Alfredo in *La traviata* for his debut with Opera Colorado, and role debuts as Hoffmann in *Les Contes d'Hoffmann* with Opera Theatre of St. Louis and in the title role of *Faust* with New Orleans Opera. He also appeared with the Gotham Chamber Opera in Janáček's *Diary of One Who Vanished* at New York's Pierpont Morgan Library and participated in the Marilyn Horne Foundation's annual concert at Zankel Hall. During the 2006-07 season he returned to the Met as Da-Ud in a new production of Richard Strauss's *Die ägyptische Helena* starring Deborah Voigt; this followed his performances of Alfredo in *La traviata* in the "Met in the Parks" series in August 2006. Met roles in past seasons have also included Alfred in *Die Fledermaus*, Scaramuccio in *Ariadne auf Naxos*, Arturo in *Lucia di Lammermoor*, the Shepherd in *Tristan und Isolde*, the Young Man in *Die Frau ohne Schatten*, and the Youth in *Moses und Aron*. His Met debut was as Itulbo in *Il pirata* opposite Renée Fleming. Also at the Met he appeared as Cassio opposite Ben Heppner's *Otello* for opening night of the 2004-05 season. Mr. Sorenson is a graduate of the Met's Lindemann Young Artist Development Program, which he joined at the beginning of the 2001-02 season. The summer of 2006 included his first performances of Beethoven's Ninth Symphony, under James Levine at the Verbier Festival. Other engagements have included his role debuts as Sam Kaplan in a new production of *Street Scene* at Opera Theater of St. Louis and Don Ottavio in *Don Giovanni* at PORT Opera in Portland, Maine; his Houston Grand Opera debut as Don Ottavio, and his Santa Fe Opera debut as Leukkipos in a new Mark Lamos production of Strauss's *Daphne*. Concert appearances have also included the virtually unknown Gounod oratorio *Mors et Vita*, in Louisville, and Beethoven's Ninth with the Florida Philharmonic. Recent seasons have also brought his return to Boston Lyric Opera as Alfredo following his acclaimed appearance as Lenski; his debut as the Italian tenor in a new Los Angeles Opera production of *Der Rosenkavalier*, his role debut as Alfredo at Opera Pacific, Edgardo in *Lucia* at PORT Opera, debuts with the New York Philharmonic in a program of Viennese music and with the Cleveland Orchestra in *Elektra* under Franz Welser-Möst, a concert version of *Die Zauberflöte*

with the Grand Rapids Symphony, and recital appearances under the auspices of the Marilyn Horne Foundation in St. Petersburg (FL) and in a recital for the George London Foundation in New York. During the 2001 Santa Fe Opera season, Mr. Sorenson was a member of the Santa Fe Opera Apprentice Program. Prior to that he attended Texas Tech University, where he performed the role of Eisenstein in *Die Fledermaus* while still a baritone. Mr. Sorenson was the winner of the Opera Birmingham Young Singer Contest and the Sorantin Young Artist Award; he was a finalist in the Loren L. Zachary Society Contest for Young Opera Singers and in the Metropolitan Opera National Council Auditions (Southwest Region); he was a winner at the 2003 George London Foundation Competition, and he was the recipient of a Sara Tucker Study Grant and of a 2004 Richard Tucker Foundation Career Grant.

#### Peter Mattei (Onegin)

Making his Tanglewood debut this evening, Swedish baritone Peter Mattei has established himself as one of the most sought-after singers of his generation. He has worked with such esteemed conductors as Sir Georg Solti, Claudio Abbado, Sir Colin Davis, Daniel Barenboim, Esa-Pekka Salonen, Riccardo Chailly, Antonio Pappano, and Herbert Blomstedt. In his January 2002 Metropolitan Opera debut, he appeared as the Count in *Le nozze di Figaro*, a role that he has also sung at La Monnaie in Brussels, the Salzburg Festival, Lyric Opera of Chicago, and the Bayerische Staatsoper in Munich. In addition to both Figaros—Mozart's with Royal Opera Stockholm and Glyndebourne, and Rossini's in *Il barbiere di Siviglia* with Gothenburg Opera—he has sung Marcello in *La bohème* (La Monnaie, Metropolitan Opera), the title role in *Don Giovanni* (Scottish Opera, Peter Brook's production in Aix-en-Provence, Metropolitan Opera, Norwegian Opera), and the title role of *Eugene Onegin* (La Monnaie, Aix-en-Provence). Appearances at the Royal Opera Stockholm have included Posa in *Don Carlo*, Belcore in *L'elisir d'amore*, Pentheus in Daniel Börtz's *The Bacchae* directed by Ingmar Bergman, Papageno in *Die Zauberflöte*, and Lionel in Tchaikovsky's *Jeanne d'Arc*. The spring of 2005 included his La Scala debut as Wolfram in *Tannhäuser* and *Don Giovanni* at the Royal Opera Stockholm. During that summer he returned to Aix for Figaro in *Il barbiere di Siviglia*. The 2005-06 season included both *Don Giovanni* and the Count at Opéra National de Paris, as well as the Count at the Met and San Francisco Opera. The 2006-07 season included a return to the Metropolitan Opera for a new production of *Il barbiere di Siviglia*, revivals of *Don Giovanni* in Paris and *Il barbiere* in New York, Guglielmo in *Così fan tutte* at the Stockholm Royal Opera, and *Eugene Onegin* at the Salzburg Festival under the baton of Daniel Barenboim. During the 2007-08 season Mr. Mattei adds a new role to his repertoire, the title role of *Billy Budd*, which he sings at Frankfurt Opera. On the concert platform he has sung Brahms's *Ein deutsches Requiem*, Sibelius's *Kullervo*, Mahler's *Lieder eines fahrenden Gesellen* and *Des Knaben Wunderhorn*, Bach's *St. Matthew* and *St. John* Passions, and Handel's *Messiah*, among others. He sang Chorus in concert performances of Berlioz's *Les Troyens* with the London Symphony Orchestra and Sir Colin Davis, subsequently released on a Grammy-winning CD by LSO Live. Mr. Mattei's discography also includes Mahler's Eighth Symphony with the Concertgebouw Orchestra and Chailly (Decca) and *Don Giovanni* with the Mahler Chamber Orchestra and Daniel Harding (Virgin Classics). Peter Mattei studied at the Royal Academy of Music and at the University College of Opera in Stockholm, making his debut in 1990 as Nardo in Mozart's *La finta giardiniera* at the Drottningholm Court Theatre.

#### Ekaterina Semenchuk (Olga)

Born in Minsk, mezzo-soprano Ekaterina Semenchuk achieved international recognition as a starring member of the Mariinsky Opera. Having extended her repertoire well beyond Russian opera, she is admired as Carmen, acclaimed in Verdi, and a noted performer of orchestral songs, including those of Berlioz and Mahler. Her recent operatic performances include the role of Preziosilla in *La forza del destino* at the Deutsche Staatsoper Berlin, where she has also sung Pauline in *Pique Dame* under Daniel Barenboim; Marina in *Boris Godunov* at Monte Carlo Opera; Olga in *Eugene Onegin* with the Aix-en-Provence Festival conducted by Daniel Harding, and also in London; Ascanio in *Benvenuto Cellini* at the Baden-Baden Festival; and Charlotte in *Werther* at Graz Opera. She has sung the title role of *Carmen* at the Opera Company of Philadelphia, Dallas Opera, in the Teatro Lirico di Cagliari,

in Tokyo and Seoul with Myung-whun Chung, and with José Cura in Warsaw. With the Mariinsky Opera under Valery Gergiev, Ms. Semenchuk took part in international tours including performances at Covent Garden, La Scala, Teatro Real in Madrid, the Metropolitan Opera and Carnegie Hall in New York, Washington Opera, the Salzburg Festival (in concert performances of *Pique Dame*, *The Invisible City of Kitezh*, and *War and Peace*), and in Israel, China, and many European countries. In St. Petersburg at the Mariinsky Theatre, she was in productions of *Nabucco* (Fenena), *Carmen*, *Les Contes d'Hoffmann* (Nicklausse), Dargomizhsky's *The Stone Guest* (Laura), Rimsky-Korsakov's *May Night* (Hanna), and many others. As a recitalist, Ekaterina Semenchuk has made her Wigmore Hall debut and has toured in Europe, North America, and Argentina. Her debut recording of Russian songs is available on the Harmonia Mundi label. Her concert performances with orchestra have included Berlioz's *Roméo et Juliette* with the Gothenburg Symphony Orchestra conducted by Carlo Rizzi and *La Mort de Cléopâtre* with Valery Gergiev at the Amsterdam Concertgebouw. Recent engagements include the roles of Sonya in *War and Peace* and Olga in *Eugene Onegin* at the Metropolitan Opera, Olga at the Royal Opera House in London, Mahler's Third Symphony with the Bournemouth Symphony Orchestra and Marin Alsop, Mahler's *Kindertotenlieder* in Japan with the Philharmonia and conductor Eliahu Inbal, and Mozart's *La clemenza di Tito* at the Settimane Musicali di Stresa under Gianandrea Noseda. In the upcoming season she will reprise the role of Carmen, in Leipzig under Riccardo Chailly and in Copenhagen for Royal Danish Opera, and will return to the Metropolitan Opera for Pauline in *Pique Dame*. She makes her Tanglewood debut in tonight's concert performance of *Eugene Onegin*.

#### Wendy White (Larina)

Wendy White has firmly established herself as one of America's favorite mezzo-sopranos. Having won first place in the prestigious Metropolitan Opera National Awards, she made her Metropolitan Opera debut in Franco Zeffirelli's new production of *La traviata* under the direction of Carlos Kleiber. Since then she has appeared in over forty productions with the company, including the title role in *Carmen*, Fenena in *Nabucco*, Dame Quickly in *Falstaff*, Brangäne in *Tristan und Isolde*, Suzuki in *Madama Butterfly*, Baba the Turk in *The Rake's Progress*, Maddalena in *Rigoletto*, Bersi and Madelon in *Andrea Chénier*, Isabella in *L'italiana in Algeri*, and La Cieca in *La gioconda*. She has been seen in seven productions on PBS for the "Live from the Met" series: *Nabucco*, *Andrea Chénier*, *Le nozze di Figaro*, *Wozzeck*, *Il tritico*, *La Cenerentola*, and *Madama Butterfly*, appearing in the latter with her own daughter portraying the child "Trouble"—a first for the Met. Ms. White's appearances have taken her to an impressive array of opera houses across the United States, including Chicago Lyric Opera, San Francisco Opera, Houston Grand Opera, Washington Opera, Cincinnati Opera, and New York City Opera. Internationally she has been seen at the Vienna State Opera, Hamburg Opera, Nice Opera, and Opéra de Toulouse. Wendy White's recordings have included *Nabucco*, *Luisa Miller*, *La traviata*, *The Rake's Progress*, *Oedipus Rex*, and *Songfest*. Her recording of *A Quiet Place* with Leonard Bernstein received a Grammy nomination. She was prominently featured singing French art songs on the soundtrack for the American Playhouse film *The Music of Chance*. In addition to her operatic performances, Ms. White has appeared as soloist with leading orchestras worldwide, including the New York Philharmonic, the Chicago Symphony, the Cleveland Orchestra, the Washington National Orchestra, the Saint Louis Symphony, the San Francisco Symphony, the Boston Symphony Orchestra, the Munich Symphony, and the Netherlands Radio Orchestra, under the direction of conductors including Leonard Bernstein, James Levine, Leonard Slatkin, Seiji Ozawa, Christoph von Dohnányi, John Williams, Lorin Maazel, and Zubin Mehta. She has appeared twice previously at Tanglewood, both times with the Boston Symphony Orchestra: in Bernstein's *Jeremiah* Symphony in August 1987 with the composer conducting, and in Beethoven's Symphony No. 9 in July 2006 with James Levine conducting.

#### Barbara Dever (Filipyevna)

Since her debut as Amneris in *Aida* at the Metropolitan Opera in 1994, mezzo-soprano Barbara Dever—who makes her Tanglewood debut this evening—has been in demand throughout the world in the dramatic mezzo-soprano operatic and concert repertoire. In thirteen seasons at the Metropolitan Opera she has been heard in the house as Azucena in *Il trovatore*, Amneris in *Aida*, Ulrica in *Un ballo in maschera*, Eboli in *Don Carlo*, and Herodias in *Salome*. 2007-08 marked her fourteenth

season on the Met roster, where in 2006-07 she appeared as Grandmother Buryja in *Jenůfa* and the Mistress of Novices in *Suor Angelica*. Ms. Dever opened the season as Mary in *Der fliegende Holländer* and made her role debut as Geneviève in *Pelléas et Mélisande* with the Canadian Opera Company in Toronto. At the same venue she also performed the role Filipjevna in Tchaikovsky's *Eugene Onegin*, which she will repeat at the Metropolitan in 2008-09. Recent seasons have brought her to Vancouver as Ulrica in *Un ballo in maschera*, to Philadelphia as Amneris in *Aida*, to Mexico City for Mahler's Symphony No. 8, and to Paris with l'Orchestre National d'Île de France for Mahler's Symphony No 2. Ms. Dever made her La Scala debut in 2003-04 as Mère Marie in *Dialogues des Carmélites* under the baton of Riccardo Muti. Other engagements have included *Messiah* in Mexico City and with the Florida Philharmonic, a return to Philadelphia as Azucena, Beethoven's Ninth Symphony with the Philadelphia Orchestra and under Seiji Ozawa at the Saito Kinen Festival, Fricka in *Das Rheingold* in Mexico City and New Orleans, Mahler's *Kindertotenlieder* and Symphony No. 3 with Zubin Mehta and the Israel Philharmonic, her Vienna State Opera debut as Herodias in *Salome*, Klytemnestra in *Elektra* in Virginia, Herodias with the Israel Philharmonic, and opera galas at the Academy of Music in Philadelphia. In addition to her vast operatic repertoire, Ms. Dever maintains an active performance schedule with orchestras throughout the world. In recent seasons she has been heard in Mahler's *Rückert-Lieder* with the State Symphony Orchestra of Sao Paulo, in the *Missa Solemnis* and *Messiah* with Zubin Mehta and the Israel Philharmonic, in *Des Knaben Wunderhorn* with the Louisville Orchestra and at the Chautauqua Festival; in Verdi's *Requiem* with the Florida Philharmonic, the Israel Philharmonic, the Pacific Symphony, and the National Orchestra of Mexico; in Mendelssohn's *Elijah* with the Netherlands Radio Orchestra under Hans Vonk, and in numerous performances of Mahler's symphonies 2, 3, and 8 and *Das Lied von der Erde* with the National Orchestra of Mexico. Ms. Dever has recorded Amneris for Naxos with the Irish National Orchestra, Azucena in *Il trovatore* on Fone live from Parma, and Adalgisa in *Norma* from the Teatro Bellini in Catania. Ms. Dever has appeared in concert with Luciano Pavarotti on "Pavarotti Plus—Great Performances at Lincoln Center," which was telecast live throughout North America.

#### Vitalij Kowaljow (Prince Gremin)

Among the more than forty roles performed by the young bass Vitalij Kowaljow—whose first profession was fireman in his native Ukraine, and who makes his Tanglewood debut this evening—are Verdi's King Philip in *Don Carlo*, Fiesco in *Simon Boccanegra*, Banquo in *Macbeth*, Zaccaria in *Nabucco*, Ramfis in *Aida*, Procida in *I vespri siciliani*, Padre Guardiano in *La forza del destino*, Walter in *Luisa Miller*, and the title role of *Attila*. Among his other roles are Kaspar in *Der Freischütz*, Mephistopheles in *Faust*, Raimondo in *Lucia di Lammermoor*, Sarastro in *Die Zauberflöte*, the three villains in *Les Contes d'Hoffmann*, and such Russian-language roles as Prince Igor, Pimen in *Boris Godunov*, and Prince Gremin in *Eugene Onegin*. Mr. Kowaljow was introduced to the United States by the Opera Orchestra of New York as Baldassare in *La favorita* and has now sung in this country with the Metropolitan, the San Francisco, Washington National, Los Angeles, Colorado, and Philadelphia opera companies. His European appearances include the Bayerische Staatsoper and the Arena di Verona, and he made news by stepping in as Procida on just ten days' notice for a new Bastille-Opéra production in Paris of the original, seldom-performed French version of *Les Vêpres siciliennes* under James Conlon. He repeated that role under the baton of Plácido Domingo for the opening of the 50th anniversary of Washington National Opera. At the Metropolitan Opera he has sung Zaccaria in *Nabucco*, Padre Guardiano in *Forza* (which was also the role of his Munich debut), Walter in *Luisa Miller*, Ramfis in *Aida* (also the role of his Arena di Verona debut), Sarastro in *Die Zauberflöte*, and Oroveso in *Norma*. Other engagements have included Verdi's Requiem with the San Francisco Symphony and Chicago Symphony, King Philip in *Don Carlo* at the New National Theatre of Tokyo, Sarastro at Opera Colorado in Denver, Pimen in *Boris Godunov* at San Diego Opera, Banquo at Washington National Opera, and concert performances and recordings of Puccini's *La bohème* with Anna Netrebko and Rolando Villazón and of Leoncavallo's *I Medici* with Plácido Domingo. Current and future engagements include debuts as Giorgio in *I puritani* at the Vienna Staatsoper and Gremin in *Eugene Onegin* at Chicago Lyric Opera, the Verdi Requiem with the Orquesta Nacional de España in Madrid, and Wotan in Los Angeles Opera's new *Ring* cycle to be directed by Achim Freyer and conducted by James Conlon.

#### Tony Stevenson (Triquet)

Making his Tanglewood debut in this performance of *Eugene Onegin*, Tony Stevenson is a tenor from New York City. In 1992 he won the Metropolitan Opera National Council Auditions and performed in a winners' concert with the Met Orchestra. He was then asked to join the Met's Young Artists Program, a prestigious three-year training program at the Met for young singers. While participating in this program Mr. Stevenson made his debut at the Metropolitan Opera in 1993 as the First Prisoner in *Fidelio*. Upon graduating from the Young Artists Program in 1995, he joined the Met roster as a principal artist; Mr. Stevenson has since performed more than forty-five roles in over 500 performances in his sixteen seasons at the Met. Among his roles are Beppe in *I pagliacci*, Pang in *Turandot*, Gastone in *La traviata*, the Dance Master in *Ariadne auf Naxos*, Trabucco in *La forza del destino*, the Novice in *Billy Budd*, Don Curzio in *Le nozze di Figaro*, the Simpleton in *Boris Godunov*, Camille in *The Merry Widow*, Pedrillo in *Die Entführung aus dem Serail*, Remendado in *Carmen*, and the Lamplighter in *Manon Lescaut*. In 2008-09 at the Met he is scheduled to appear in *La traviata*, *La gioconda*, *La rondine*, *Eugene Onegin*, *Pique Dame*, and *I pagliacci*.

#### Evan M. Boyer (Zaretsky)

Bass Evan M. Boyer is currently pursuing a master of music degree in opera from the Curtis Institute of Music, where he has performed King René in Tchaikovsky's *Iolanta*, José Tripaldi in Golijov's *Ainadamar*, Bartolo in *Le nozze di Figaro*, and Mussorgsky's *Songs and Dances of Death*. He recently graduated from Northwestern University, where he performed the role of Don Alfonso in *Così fan tutte*, Prince Gremin in *Eugene Onegin*, and Der Bauer in Orff's *Die Kluge*. Other performances have included Lodovico in *Otello* with the Chautauqua Symphony Orchestra, Seneca in *L'incoronazione di Poppea*, Don Alfonso, and the Marquis in *La traviata*, all at the Chautauqua Institute. Mr. Boyer has been awarded the grand prize of the Chicago Bel Canto Competition (2007), a Mario Lanza Competition Encouragement Award (2007), and the American Opera Society's Lola B. Fletcher Scholarship (2007). As a 2008 Vocal Fellow at the Tanglewood Music Center this summer, he is the recipient of the Ruth and Jerome Sherman Memorial Fellowship/Pearl and Alvin Schottenfeld Fellowship.

#### Alan Dunbar (Captain)

Bass-baritone Alan Dunbar is a native of South Carolina. Having graduated from St. Olaf College in 1999 with a degree in music theory and composition, he is now pursuing a doctorate in vocal performance at Indiana University, where he studies with Costanza Cuccaro. After graduating from St. Olaf, he helped to establish the full-time professional male vocal ensemble Cantus and toured with them for seven years throughout the United States, Canada, and Europe. Mr. Dunbar has garnered acclaim for his concert performances of works by J. S. Bach, Mozart, Schubert, Schumann, Purcell, and Haydn. He is equally at home on the opera stage, having performed the roles of Leporello in *Don Giovanni*, Don Alfonso in *Così fan tutte*, Bartolo in *Il barbiere di Siviglia*, Dulcamara in *L'elisir d'amore*, and Dr. Jules Goddard in William Bolcom's *A Wedding*. This past May, at the Natchez Opera Festival, he sang Bluebeard in Bartók's *Bluebeard's Castle*. As a 2008 Vocal Fellow at the Tanglewood Music Center this summer, he is the recipient of the Mary E. Brosnan Fellowship.

#### Tanglewood Festival Chorus

John Oliver, Conductor

Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This summer at Tanglewood, the chorus performs Berlioz's *Les Troyens* in concert with the BSO, Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra, and Kurt Weill's *Rise and Fall of the City of Mahagonny* in a fully staged TMC production, all under the direction of James Levine; Mahler's Symphony No. 2, *Resurrection*, with BSO Conductor Emeritus Bernard Haitink, Beethoven's Mass in C with Rafael Frühbeck de Burgos, and Beethoven's Ninth Symphony with Christoph von Dohnányi, as well as its annual Prelude Concert led by John Oliver in Seiji Ozawa Hall. Performances in the BSO's 2007-08

subscription season included Ravel's *Daphnis et Chloé*, William Bolcom's Eighth Symphony (a BSO 125th Anniversary Commission given its world premiere in Boston, followed by the New York premiere in Carnegie Hall), and concert performances of *Les Troyens* led by James Levine; Bach's *St. Matthew* Passion with Bernard Haitink conducting, and Elgar's *The Dream of Gerontius* with Sir Colin Davis. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

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

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

Tanglewood Festival Chorus

John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, \* denotes membership of 35 years or more, # denotes membership of 25-34 years.

Sopranos

Carol Amaya • Meredith Malone Armbrust • Ondine Brent • Saewon Lee Chun • Lisa Conant • Sarah Dorfman Daniello # • Christine Pacheco Duquette # • Mary A.V. Feldman # • Karen Ginsburg • Bonnie Gleason • Beth Grzegorzewski • Cindy Kassell • Polina Dimitrova Kehayova • Sarah Koonce • Barbara Abramhoff Levy \* • Mariko Matsumura • Karen Morris • Kimberly Pearson • Laura Stanfield Prichard • Livia Racz • Janet Ellen Ross • Laura C. Sanscartier • Joan P. Sherman \* • Dana R. Sullivan • Lisa Watkins • Alexandra Watts

Mezzo-Sopranos

Kristen Anderson • Martha A.R. Bewick • Betty Blanchard Blume • Betsy B. Bobo • Lauren A. Boice • Donna J. Brezinski • Janet L. Buecker • Cypriana Slosky Coelho • Lauren Cree • Betsy Draper • Irene Gilbride # • Reed Gochberg • Lianne Goodwin • Rachel Hallenbeck • Susan L. Kendall • Yoo-Kyung Kim • Fumiko Ohara # • Laurie Pessah • Jeanne Sevigny • Amy Spound • Amber R. Sumner • Michelle Vachon • Jennifer Walker • Lidiya Yankovskaya • Jan Zimmerman

Tenors

Brad W. Amidon • Stephen Chrzan • Tom Dinger • Keith Erskine • Len Giambrone • James E. Gleason • Leon Grande • Timothy Jarrett • James R. Kauffman • Michael Lapomardo • Lance Levine • Ronald Lloyd • Henry Lussier \* • Ronald J. Martin • Mark Mulligan • David Norris # • Kevin Parker • Guy F. Pugh • Peter Pulsifer • David L. Raish • Sean Santry • Peter L. Smith • Andrew Wang

## Basses

Tyler Alderson • Solomon Berg • Daniel E. Brooks # • Nicholas A. Brown • Stephen Buck  
• Richard Bunbury • Jonas U. Cartano • Matthew E. Crawford • Arthur M. Dunlap •  
Michel Epsztein • Alexander R. Goldberg • Jim Gordon • Jay Gregory • Mark L. Haberman  
# • Jeramie D. Hammond • Michael Jo • Marc J. Kaufman • John Knowles \* • Bruce  
Kozuma • Christopher T. Loschen • David B. MacGregor Jr. • Martin F. Mahoney II •  
Stephen H. Owades \* • Donald R. Peck • Michael Prichard • Vladimir Roudenko •  
Jonathan Saxton • Daniel R. Schwartz • Bradley Turner • Matthew Wright • Carl T. Wrubel  
Mark B. Rulison, Chorus Manager  
Deborah De Laurell, Assistant Chorus Manager  
Vladimir Roudenko, Russian Diction Coach  
Jodi Goble and Scott Nicholas, Rehearsal Pianists

## Tanglewood Music Center Orchestra ("Eugene Onegin")

### **First Violins**

Ellen Cockerham  
Daphne Tzu-Yin Su  
Yiying Li  
David Slouthorn  
Rena Ishii  
Fangyue He  
Violeta Vancica  
Marit Vliegenthart  
David Repking  
Kaoru Suzuki  
Jessica Hung  
Jessica Tong  
Julia D. Hunter  
Jina Lee  
Ruby Chen

### **Second Violins**

Brittany Henry  
Vieen Leung  
Rommel Fernandes  
Laura Scalzo  
Sophie Alscher  
Saejin Yoon  
Joseph Maile  
Jessica Blackwell  
Kate Friedman  
Jeanine Markley  
Kathryn Kilian  
Alissa Cheung  
Ainur Zabenova

### **Violas**

Pei-Ling Lin  
Nicholas Hancox  
Joshua Kelly  
Nicholas Mauro  
Sharon Bielik  
Yumi Sagiuchi

Vincent (Tiantian) Lan  
Alyssa Hardie  
Ming-Hsin Lu  
Elizabeth Adams  
Jessica T. Chang  
Jonathan Kim  
Derek Mosloff

**Cellos**

Kathryn Hufnagle  
Benjamin Krug  
Jacob Fowler  
Matthew Beckmann  
Michael Unterman  
Hugh LeSure  
Marie-Michel Beauparlant  
David Gerstein  
Dahae Kim  
Caroline Bean  
Elizabeth Means  
Eleanor Blake  
Jay Tilton  
Jeffery Hood

**Double Basses**

Edward Merritt  
Shawn Conley  
Tyler A. Shepherd  
Evan Halloin  
Dylan Palmer  
Kevin Jablonski  
Charles Clements

**Flutes**

Sandy Hughes  
Jeremiah Bills  
Marie Tachouet

**Oboes**

Nicholas Stovall  
Mary Lynch

**Clarinets**

Giancarlo Garcia  
Arno Stoffelsma

**Bassoons**

Andrew Cuneo  
Ellen Connors

**Horns**

Timothy Riley  
Michael Winter  
Matthew Oliphant  
James Robertson

**Trumpets**

Michael Martin

Travis Peterson

**Trombones**

Kenneth Moses

Jeremy Buckler

Bass Trombone

David R. Becker

**Timpani**

WeiChen Lin

Orchestra Personnel Manager

Christopher M. Powell

Librarians

John Perkel

Tracey Melhuish

*(TMC Fellow)*