

Saturday, July 11, 8:30pm

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES LEVINE CONDUCTING

JAMES MORRIS, bass-baritone (Hans Sachs)
JOHAN BOTHA, tenor (Walther von Stolzing)
HEI-KYUNG HONG, soprano (Eva)
MARIA ZIFCHAK, mezzo-soprano (Magdalene)
MATTHEW POLENZANI, tenor (David)
HANS-JOACHIM KETELSEN, baritone (Sixtus Beckmesser)
JULIEN ROBBINS, bass-baritone (Veit Pogner)
VOCAL FELLOWS OF THE TANGLEWOOD MUSIC CENTER (Mastersingers)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WAGNER “Die Meistersinger von Nürnberg,” Act III
 (concert performance, sung in German with
 English supertitles)

Please note that there will be no intermission in this concert.
A synopsis of the plot begins on page 20.

This evening’s concert is supported by a generous gift from John M. and Elizabeth W. Loder in honor
of the 13,000 donors who support the Boston Symphony’s Annual Funds.

RICHARD WAGNER
“Die Meistersinger von Nürnberg,” Act III

Libretto by the composer

Principal characters in order of singing:

David, apprentice to Hans Sachs MATTHEW POLENZANI, tenor
Hans Sachs, shoemaker; Mastersinger JAMES MORRIS, bass-baritone
Walther von Stolzing, a knight from Franconia JOHAN BOTHA, tenor
Sixtus Beckmesser, town clerk; Mastersinger . HANS-JOACHIM KETELSEN, baritone
Eva, daughter of Veit Pogner HEI-KYUNG HONG, soprano
Magdalene, Eva’s attendant MARIA ZIFCHAK, mezzo-soprano
Veit Pogner, goldsmith; Mastersinger JULIEN ROBBINS, bass-baritone

Mastersingers (Fellows of the Tanglewood Music Center):

Ulrich Eisslinger, grocer STEVEN EBEL, tenor
Augustin Moser, tailor MATTHEW ANDERSON, tenor
Kunz Vogelgesang, furrier ALEX RICHARDSON, tenor
Balthasar Zorn, pewterer MARK VAN ARSDALE, tenor
Fritz Kothner, baker ALEX LAWRENCE, baritone
Hermann Ortel, soap-maker MICHAEL ANTHONY MCGEE, baritone
Konrad Nachtigall, tinsmith SAUL NACHE, baritone
Hans Foltz, coppersmith ALAN DUNBAR, bass-baritone
Hans Schwarz, stocking-weaver EVAN HUGHES, bass-baritone

Men and women of the guilds; journeymen; apprentices; populace
..... TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Ryan McAdams, assistant conductor
Martin Amlin, rehearsal pianist
Alan Smith, TMC vocal coach

Gregory DeTurck, TMC rehearsal pianist
English supertitles by Christopher Bergen
SuperTitle System courtesy of DIGITAL TECH SERVICES, LLC, Portsmouth, VA
David Latham, supertitles technician
John Geller, supertitles caller

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Steinway and Sons Pianos, selected exclusively for Tanglewood.

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In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, and watch alarms 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 Seiji Ozawa Hall is prohibited.

“Die Meistersinger von Nurnberg,” Act III

BRIEF SYNOPSIS OF THE PLOT

(See the program notes beginning on the next page for an account of the opera’s Acts I and II.)

ACT III

Scene 1: Hans Sachs’s workshop

Reading a book in his study, Sachs forgives David his unruly behavior of the night before and asks him to recite his St. John’s Day verses. Alone, the cobbler ponders the world’s madness (“Wahn! Wahn!”), then greets Walther, who tells of a wondrous dream. Sachs recognizes a potential prize song. Taking down the words, he helps the knight fashion them with an ear for form and symmetry (“Morgenlich leuchtend”).

When they depart, Beckmesser limps in and noses around. Pocketing Walther’s poem, he is caught by Sachs, who tells him to keep it. Beckmesser, certain of victory in the imminent song contest, rushes out.

Eva now visits Sachs on the pretext that there is something wrong with her shoe. Walther returns, dressed for the festival, and, inspired by Eva’s presence, completes the song he had been working on with Sachs. Eva is torn by her affection for Sachs (“O Sachs! Mein Freund!”), but the wise older man turns her to the younger man. When Magdalene comes in, Sachs promotes David to journeyman with a box on the ear and asks Eva to bless the new song (“Ein Kind ward hier geboren”); all five reflect on their happiness (“Selig wie die Sonne”). Then they go off to the contest.

Scene 2: The St. John’s Day festival, outside Nuremberg’s walls

In a meadow outside the city, the guilds and citizens assemble under festive banners. After a joyful dance, the Masters file in, Sachs getting a spontaneous hand from his people, which in turn inspires a moving address from him (“Euch macht ihr’s leicht”).

The contest opens as Beckmesser nervously tries to fit Walther’s verses to his own music, but he forgets the words and distorts them, earning laughter from the crowd. The clerk turns furiously on Sachs and stumbles off, missing the rightful delivery of the song by Walther. The people are entranced, but Walther refuses the Masters’ medallion. Sachs, however, convinces him to accept (“Verachtet mir die Meister nicht”), extolling tradition and its upholders as well as its fresh innovators. Youth makes its pact with age, Walther has won Eva, and the people hail Sachs once more as Eva crowns him with Walther’s wreath.

Courtesy of OPERA NEWS

BRIEF NOTES ON THE PROGRAM

Richard Wagner (1813-1883)

“Die Meistersinger von Nürnberg,” Act III

First performance of the opera: June 21, 1868, Munich, Hans von Bülow cond. (the Act I Prelude having already been conducted by Wagner on November 1, 1862, in Leipzig, composition of the opera having extended from March 1862 until his completion of the orchestral score in October 1867). *First American performance of the opera:* January 4, 1886, Metropolitan Opera (in its third season), Anton Seidl cond., with Emil Fischer (Hans Sachs), Albert Stritt (Walther von Stolzing), Auguste Seidl-Kraus (Eva), “Herr Krämer” (David), Marianne Brandt (Magdalene), Otto Kemnitz (Beckmesser), and Josef Staudigl (Pogner). *First BSO performances of orchestral music from the opera:* November 1881 (Act I Prelude) and February 1882 (Act III Prelude, Dance of the Apprentices, Procession of the Mastersingers, and Homage to Hans Sachs), Georg Henschel cond. *First Berkshire Festival performance of music from the opera:* August 16, 1936 (Act I Prelude), Serge Koussevitzky cond. *First Tanglewood performance of music from the opera:* August 12, 1939 (Act I Prelude), Koussevitzky cond. *Most recent Tanglewood performance of music from the opera:* July 17, 2004 (extended excerpts from Acts I, II, and III: Act I Prelude and Opening Chorale; Act II Prelude and Apprentices’ Chorus; Hans Sachs’s monologues from Acts II [“Was duftet doch der Flieder”] and III [“Wahn! Wahn! Überall Wahn!”]; Act III Prelude; Entrance of the Guilds, Apprentices, and Mastersingers; End of the opera, from Sachs’s “Verachtet mir die Meister nicht”), Rafael Frühbeck de Burgos cond., Bryn Terfel, bass-baritone; Tanglewood Festival Chorus, John Oliver, conductor.

Like *Tristan und Isolde*, the opera that immediately preceded it in Wagner’s output, *Die Meistersinger von Nürnberg* (*The Mastersingers of Nuremberg*) was written during the years following Wagner’s break from work on his massive *Der Ring des Nibelungen*. By the summer of 1857, hopes for the production of his *Ring*-in-progress were all but gone, and negotiations with his publishers were getting nowhere. There was no regular source of income, he had had no new work staged since the premiere of *Lohengrin* under Liszt at Weimar in 1850, and so it was obviously time for something more likely to be produced than the *Ring*. This he thought he had found in *Tristan und Isolde*. Even when this proved not to be the case, Wagner expressed naively similar sentiments as he turned to work on *Die Meistersinger*, assuring the publisher Schott that his next opera would be “light, popular, easy to produce,” requiring neither a great tenor nor “a great tragic soprano,” and well within the abilities of any small opera company. Once more, Wagner proved himself wrong. *Die Meistersinger von Nürnberg* is one of the longest operas in the repertory; and, like *Tristan*, it is hardly ever performed without cuts. It requires no fewer than seventeen solo performers, including a leading tenor and leading bass of remarkable stamina, and the ensembles that close the first two acts are among the most complex and difficult ever written. The opera as a whole clocks in at about four-and-a-half hours; the third act alone runs just over two hours, representing one of the longest uninterrupted spans of music in Wagner’s output.

Considered in a very broad sense as something of a companion piece to *Tristan*, the other major product of Wagner’s break from work on the *Ring*, *Die Meistersinger* reflects not only his growth as a composer, but also his considerable versatility, his ability to employ contrasting musical vocabularies as called for by contrasting subject matter. The intense chromaticism of *Tristan* is perfectly suited to that work’s depiction of heightened longing, both physical and spiritual. *Die Meistersinger*, on the other hand, is full of down-to-earth humanity in its portrayal of characters, community, situations, and emotions, and is largely written in a prevalently direct diatonicism, embodied as much in the overture as it is throughout the opera. Wagner’s libretto, too, is for the most part much more straightforward in its approach to language than is his text for *Tristan*. And the subject matter will also have harmonized with Wagner’s own needs at the time. Just as *Tristan und Isolde* took inspiration from his passionate involvement with Mathilde Wesendonck, the wife of an important patron, so *Die Meistersinger von Nürnberg* mirrored a concern always close to the self-promoting Wagner’s heart: the need for (read, his desire for) acceptance, by public and critics alike, of the New in art, particularly his own.

In a nutshell, the story of *Die Meistersinger*—set in mid-16th-century Nuremberg—is this: the young knight Walther von Stolzing (who has arrived in Nuremberg hoping to learn the art of mastersinging) and Eva, daughter of the Mastersinger/goldsmith Veit Pogner, have (before the curtain rises) fallen in love. But Pogner decrees that Eva can only marry a Mastersinger—and specifically the Mastersinger chosen as winner of the annual Contest of Song held on the Feast Day of St. John the Baptist (June 24 by the Christian calendar), though Pogner does grant Eva veto power should she be unhappy with the choice. Coached by David—the young apprentice to the Mastersinger/cobbler/philosopher/poet Hans Sachs—as to the Masters’ strict rules of singing, Walther, at the end of Act I, attempts a trial run before an assemblage of the Mastersingers and their apprentices, but confounds everyone who hears

him, leading to general havoc—although Sachs has sensed that there was something new and important to be heard in Walther’s song.

As it happens, the situation is further complicated by the fact that Sachs himself has strong feelings for Eva, even as she confides in him her own hope of marrying Walther. Also vying for Eva’s hand is the town clerk Sixtus Beckmesser (himself also a Mastersinger), who, in addition to his irritation over Walther’s appearance as a suitor for Eva’s hand, is also concerned that Sachs, too, may be interested in winning her. (Another character whose name you need to know is Magdalene, Eva’s companion, who is romantically linked to David and serves as occasional intermediary between Eva and Walther.) Following a complex sequence of comings, goings, and interactions on the part of everyone involved (culminating, at the end of Act II, in a late-night riot in the street outside the homes of Sachs and Pogner), the final (third) act of *Die Meistersinger* concludes with the St. John’s Day gathering of the townspeople on the meadow outside Nuremberg to witness the Contest of Song, in which Walther finally wins Eva’s hand. (For a general summary of Act III, see page 20.)

Just a few quick words about some highlights of Act III. The orchestra’s third-act Prelude anticipates Hans Sachs’s musings, later in that same act (his monologue “Wahn! Wahn! Überall Wahn!”), on the events that have transpired thus far. As the late Boston University professor John Daverio once wrote in these pages: “Not easily translatable in a single word, ‘Wahn’ is both the destructive illusion that can bring on disorder and confusion, and the productive illusion necessary for the creation of lasting works of art.” Recognizing that he himself (the man who “heeds not his own advice”) has been a participant in the confused, sometimes crazed proceedings of the previous day, Sachs now resolves to turn the tide of activities from disorder and confusion to something more noble and artful—i.e., something that would not be possible without at least a touch of madness.

Key passages of dialogue as Act III continues include those between Sachs and Walther (immediately following Sachs’s “Wahn!” monologue), when Sachs suggests to the young knight how, in composing a song, the notions of art, expectation (i.e., rules), and inspiration can, in the right circumstances, work hand in hand; and, later, the scene between Sachs and Eva in which, each of them still somewhat confused over their feelings for the other, it finally becomes clear to all involved—when Eva’s presence inspires Walther, who enters the room, to complete the song he had fashioned earlier with Sachs’s help—how things must go. This soon leads to an ensemble unique in Wagner’s output—the celebrated quintet for Eva, Sachs, Walther, David, and Magdalene in which each simultaneously expresses his or her own innermost thoughts, after which the scene changes to the meadow outside Nuremberg where the Contest of Song will take place.

At the start of this final scene, all gather to witness the contest, including the Shoemakers’, Tailors’, and Bakers’ guilds, the apprentices, the townsfolk, and, finally, the Mastersingers themselves, who arrive to their theme music introduced hours before, in the opera’s overture. Beckmesser, who earlier in the act, after sneaking into Sachs’s workshop, had ended up with the words of Walther’s song—a happenstance that of course plays well into Sachs’s intentions—now fails miserably in his attempt to make any sense of either words (which he completely garbles) or music (trying to fit his own song, first heard in Act II, to Walther’s words), and is laughed off the contest platform. Sachs invites Walther to step forward and prove himself the true author of the song, and the young knight’s inspiration takes full and further flight in a musical and poetic outpouring that leaves the stunned and entranced assemblage in no doubt as to who the winner of Eva’s hand must be.

Walther, however, despite his success, is by this point so extremely put out by the difficulties he has faced that he disdainfully refuses the title of “Master,” whereupon Sachs concludes the proceedings—supported in the orchestra by an even more substantial and resounding return of music from the overture—with an address on the importance of the tradition preserved in the Masters’ art, following which general rejoicing heralds Walther’s acceptance of his hard-won prize, the union of Walther and Eva, and the generosity and wisdom of “Nuremberg’s cherished Sachs.”

MARC MANDEL

Guest Artists

James Morris (Hans Sachs)

In the 2008-09 season, bass-baritone James Morris appeared at the Metropolitan Opera in his signature role of Wotan in Wagner’s *Der Ring des Nibelungen* conducted by James Levine, as Gremin in Tchaikovsky’s *Eugene Onegin*, and in the company’s 125th Anniversary Gala in March, which also

honored Plácido Domingo. Also this season he appeared as Filippo in Verdi's *Don Carlo* at Cincinnati Opera and as Scarpia in Puccini's *Tosca* at Opéra National de Paris. Other season highlights included Dayton Opera's Star Gala recital series, Mahler's Eighth Symphony with Michael Tilson Thomas and the San Francisco Symphony, concert performances of Verdi's *Simon Boccanegra* with the Boston Symphony and James Levine, and *Die Meistersinger von Nürnberg* with the Philadelphia Orchestra and in summer 2009 with the Tanglewood Music Center Orchestra (Act III). Mr. Morris's 2007-08 season included a gala concert at Lyric Opera of Chicago, *The Rake's Progress* at San Francisco Opera, Wotan at the Metropolitan Opera, Hans Sachs in *Die Meistersinger* at Staatsoper unter den Linden in Berlin, and concerts with the Saint Louis Symphony and Philadelphia Orchestra. Other recent engagements have included Scarpia in *Tosca* and Hans Sachs in *Die Meistersinger* at the Metropolitan Opera, Mephistopheles in *Faust* for the Met's annual parks concerts, Beethoven's Ninth Symphony at the Blossom Festival with the Cleveland Orchestra, a Montreal Symphony program of Verdi and Wagner arias, and Berlioz's *Damnation of Faust* in Madrid. Mr. Morris has sung all the great bass-baritone roles, including Mozart's Don Giovanni and Figaro, such Verdi characters as Philip II in *Don Carlo*, Procida in *I vespri siciliani*, and Jacopo Fiesco in *Simon Boccanegra*, Mussorgsky's Boris Godunov, the four villains in *The Tales of Hoffmann*, and Mephistopheles. Other roles with which he has been strongly identified include John Claggart in *Billy Budd*, Scarpia, Iago in *Otello*, and Amonasro in *Aida*. On the concert stage he has performed with the Berlin Philharmonic, London's BBC Proms, New York Philharmonic, "Pavarotti Plus" at Avery Fisher Hall, and various televised Met gala events. Born and educated in Baltimore, Maryland, James Morris studied at the Peabody Conservatory and with Rosa Ponselle. He continued his education at the Philadelphia Academy of Vocal Arts, where he studied with basso Nicola Moscona. His extensive discography includes two complete *Ring* cycles as well as other operas of Wagner, Offenbach, Mozart, Massenet, Verdi, and Gounod. With Dame Joan Sutherland, he has recorded operas by Donizetti, Puccini, Bellini, and Thomas. Orchestral recordings include Haydn's *Creation*, Beethoven's Ninth Symphony, the Requiems of Mozart and Fauré, and arias by Verdi and Wagner. James Morris made his Boston Symphony Orchestra debut in Beethoven's Ninth Symphony at Tanglewood in August 2003. He made his BSO subscription series debut as Don Fernando in concert performances of Beethoven's *Fidelio* led by James Levine in March 2007, returned to Tanglewood in July 2007 as Philip II in the Tanglewood Music Center Orchestra's concert performance of *Don Carlo*, also with Levine conducting, and appeared most recently at Symphony Hall this past January, as Jacopo Fiesco in a Levine-led BSO concert performance of Verdi's *Simon Boccanegra*.

Johan Botha (Walther von Stolzing)

South African-born tenor Johan Botha sings at the world's leading opera houses, festivals, and concert halls. He made his debut at the Royal Opera House in 1995 and has since returned to London to sing at Covent Garden, as well as with the BBC Orchestra of London, the London Symphony Orchestra, Philharmonia, and Royal Philharmonic Orchestra. His repertory includes the Emperor in *Die Frau ohne Schatten*, Apollo in *Daphne*, Bacchus in *Ariadne auf Naxos*, Florestan in *Fidelio*, Parsifal, Lohengrin, Walther von Stolzing in *Die Meistersinger von Nürnberg*, Radames in *Aida*, Canio in *I pagliacci*, Cavaradossi in *Tosca*, and Calaf in *Turandot*. Recent and future engagements include the title roles in *Don Carlo* and *Otello* as well as Siegmund in *Die Walküre* in both Vienna and New York; *Lohengrin* in London with the Royal Opera; *Otello* in Munich and San Francisco; *Aida* in Vienna, Tokyo, and New York; the title role in *Andrea Chenier* in Hamburg, and his role debut as Tannhäuser in Vienna. Johan Botha made his BSO debut in Mahler's Symphony No. 8 at Tanglewood in July 2005, following that with his BSO subscription debut in Schoenberg's *Gurrelieder* in February 2006 and then a Tanglewood performance of *Gurrelieder* in July 2006, all under the direction of James Levine. More recently, also with James Levine conducting, he sang Florestan in BSO concert performances of Beethoven's *Fidelio* in March 2007 and the title role in the Tanglewood Music Center Orchestra's concert performance of Verdi's *Don Carlo* in July 2007.

Hei-Kyung Hong (Eva)

The Korean-American soprano Hei-Kyung Hong has sung in most of the world's operatic capitals, in roles ranging from Baroque to contemporary. Her Metropolitan Opera debut in 1984 was as Servilia in *La clemenza di Tito* under James Levine; she has gone on to sing nearly 200 performances there of such roles as Mozart's Ilia, Pamina, Despina, Zerlina, Susanna, and the Countess; Cleopatra in *Giulio Cesare*; Puccini's Mimì, Liù, and Lauretta; Gilda in *Rigoletto* opposite Luciano Pavarotti, Gounod's Juliette, Rosina in John Corigliano's *The Ghosts of Versailles*, Eva in *Die Meistersinger von*

Nürnberg, and Freia in *Das Rheingold*. Several of these performances were either broadcast on PBS or recorded for DVD (Deutsche Grammophon). She made her Lyric Opera of Chicago debut as Musetta, her San Francisco Opera debut as Gilda, and has appeared with Canadian Opera and the opera companies of Dallas, Los Angeles, and Washington, among many others, in repertoire including Massenet's *Manon*, Tatiana in *Eugene Onegin*, Leila in *Les Pêcheurs de perles*, and Violetta in *La traviata*. In 2006-07 she sang Violetta at the Metropolitan Opera as well as Liù and Mimì in "Met in the Parks" performances. In 2007-08 she returned to the Met as Mozart's Countess, sang Violetta for her Cincinnati Opera debut, and toured Korea in a program of sacred music. She appeared twice at Carnegie Hall, in a gala concert of arias and ensembles with tenor Woo-Kyung Kim and baritone Hyung Yun, and in Mendelssohn's *Elijah* with the Collegiate Chorale. Her performances in Europe have also earned acclaim. Her debut at La Scala as Liù resulted in an offer to open the 2004 season as Mimì. She has sung Micaela, the Countess in *Figaro*, and Liù in Paris; Mimì in Vienna, Munich, and Amsterdam; and Liù at Covent Garden and in Rome. Hei-Kyung Hong's orchestral repertoire is also wide-ranging. She has sung Bach with Trevor Pinnock and the Montreal Symphony, and has appeared with the Boston Symphony, Cleveland Orchestra, Chicago Symphony, Philadelphia Orchestra, and many others, under such conductors as Charles Dutoit, Mariss Jansons, Seiji Ozawa, André Previn, and Lorin Maazel, with whom she sang the final scene from *Daphne* for the Bayerische Rundfunk. The late conductor/composer Giuseppe Sinopoli wrote his *Lou Salome* Suite for her; they premiered it together, with the New York Philharmonic. Hei-Kyung Hong's first solo recording of operatic arias was released in 1998 on RCA Red Seal. With mezzo-soprano Jennifer Larmore she recorded Bellini's *I Capuleti e i Montecchi* and "Bellezze Vocale," a collection of operatic duets, both for Teldec. She recorded *Carmina burana* with the Atlanta Symphony for Telarc, and appears on many other recordings and DVDs originating from her operatic performances, many conducted by James Levine. Hei-Kyung Hong is a graduate of the Juilliard School of Music and its American Opera Center. She made her Boston Symphony Orchestra debut in July 1999, as soloist in Mozart's *Great C minor Mass*, and also appeared with the BSO in the October 2004 performances, in Boston and at Carnegie Hall, of Mahler's *Symphony No. 8* that inaugurated James Levine's tenure as the orchestra's music director.

Maria Zifchak (Magdalene)

During the 2008-09 season, mezzo-soprano Maria Zifchak returned to the Metropolitan Opera as Suzuki in *Madama Butterfly*, as the Third Lady in *The Magic Flute*, as Albine in *Thaïs*, and as Inez in *Il trovatore*. She also appears as Herodias in *Salome* with Opera Theatre of St. Louis and as Mrs. McLean in *Susannah* with Mobile Opera. Next season, Ms. Zifchak returns to the Metropolitan Opera as the Third Serving Woman in *Elektra* and as the Nursing Sister in *Suor Angelica*, and will sing Suzuki in *Madama Butterfly* with both Dallas Opera and the Opera Company of Philadelphia. Highlights of previous seasons include appearances with the Metropolitan Opera as Dorabella in *Così fan tutte*, Magdalene in *Die Meistersinger von Nürnberg*, Meg Page in *Falstaff*, Hermia in *A Midsummer Night's Dream*, Suzuki in a new production of *Madama Butterfly*, Mercedes in *Carmen*, Wellgunde in *Das Rheingold* and *Götterdämmerung*, Kasturbai in Philip Glass's *Satyagraha*, the Kitchen Boy in *Rusalka*, the Cook in *Le Rossignol*, Second Lady in *The Magic Flute*, La Bersi in *Andrea Chénier*, Enrichetta in *I puritani*, the Nursing Sister in *Suor Angelica*, Flora in *La traviata*, and Zulma in *L'italiana in Algeri*. She has sung Vitige in Handel's *Flavio* with New York City Opera, Adalgisa in *Norma* with the Teatro Colón de Bogotá, Dorabella with Seattle Opera and Arizona Opera, Isabella in *L'italiana in Algeri* with Opera Festival of New Jersey, Suzuki with New Orleans Opera, Third Lady in *The Magic Flute* with Houston Grand Opera, the Mother and the Witch in *Hansel and Gretel* with Opera Theatre of St. Louis, the Composer in *Ariadne auf Naxos* with Opera North; Smeton in *Anna Bolena* with Pittsburgh Opera, Nerea in Handel's *Deidamia* with the Caramoor Festival, the title role in *La Cenerentola* with Utah Festival Opera, Effie Belle Tate in Carlisle Floyd's *Cold Sassy Tree* with Atlanta Opera; Madame de la Haltière in *Cendrillon*, Bianca in Britten's *The Rape of Lucretia*, and Mrs. McLean in *Susannah* with Central City Opera, and Balkis in Gluck's *Les Pèlerins de la Mecque* with l'Opéra Français de New York. Concert highlights have included Urbain in *Les Huguenots* and Emilia in Rossini's *Otello* with Opera Orchestra of New York at Carnegie Hall; a Flower Maiden in Act II of *Parsifal* with the Salzburg Festival and Wellgunde in Act III of *Götterdämmerung* with the Tanglewood Music Center Orchestra, both conducted by James Levine; Ritta in Hérolf's *Zampa* with l'Opéra Français de New York at Alice Tully Hall; *Messiah*, *Elijah*, and Mozart's *Requiem* with the Oratorio Society of New York at Carnegie Hall; and Beethoven's Ninth Symphony with the National Chorale at Avery Fisher Hall. Maria Zifchak made

her Tanglewood debut in July 2005, singing Wellgunde in the TMCO's concert performance of Wagner's *Götterdämmerung*, Act III, with James Levine conducting.

Matthew Polenzani (David)

One of the most acclaimed lyric tenors of his generation, and winner of the Metropolitan Opera's 2008 Beverly Sills Artist Award, Matthew Polenzani has been praised for his concert and operatic appearances on leading international stages. The 2004 Richard Tucker Award winner, Mr. Polenzani appears this season with the Metropolitan Opera in *Don Giovanni* and makes his Los Angeles Opera debut under James Conlon in *Die Zauberflöte*. He returns to Lyric Opera of Chicago for *Die Entführung aus dem Serail* with Sir Andrew Davis, appears at Oper Frankfurt in *Lucia di Lammermoor*, and sings *Die Zauberflöte* and *Lucia di Lammermoor* at Vienna State Opera. Concert performances include *La Damnation de Faust* with David Zinman and the Saint Louis Symphony Orchestra, Berlioz's *Te Deum* with Sir Colin Davis and the Boston Symphony Orchestra, Rossini's *Stabat Mater* with Riccardo Frizza and the Ensemble Orchestral de Paris at the Saint Denis Festival, and *Don Giovanni* at the Verbier Festival under Manfred Honeck. He performs in recital with pianist Julius Drake at Verbier as well as in the Canary Islands. Last season's performances at the Metropolitan Opera included *La traviata* opposite Renée Fleming, *Roméo et Juliette* opposite Anna Netrebko, and *Die Entführung aus dem Serail* opposite Diana Damrau. He appeared in *La traviata* at Lyric Opera of Chicago, *I Capuleti e i Montecchi* at the Paris Opera, and *Rigoletto* at the Opera Company of Philadelphia, and made debuts at La Scala (*La traviata*) and the Salzburg Festival (*Don Giovanni*). Concert appearances included Rossini's *Stabat Mater* with the Orchestre National de France, and solo recitals with pianist Julius Drake under the auspices of Lincoln Center and the Philadelphia Chamber Music Society. Highlights of his recent Metropolitan Opera seasons have included *Die Zauberflöte*, *Les Troyens*, *Don Giovanni*, *Salome*, *Il barbiere di Siviglia*, *Così fan tutte*, *Falstaff*, and *Die Meistersinger von Nürnberg*. Mr. Polenzani has been acclaimed in symphonic appearances with the Boston Symphony Orchestra led by James Levine and Rafael Frühbeck de Burgos; with Lorin Maazel and the New York Philharmonic, Michael Tilson Thomas and the San Francisco Symphony, Pierre Boulez and the Chicago Symphony Orchestra, Wolfgang Sawallisch and the Orchestra della Santa Cecilia, James Conlon and the Cincinnati Symphony, Sir Jeffrey Tate and the Minnesota Orchestra, and David Zinman and the Aspen Festival Orchestra, among others. He recently presented Janáček's *The Diary of One Who Vanished* at Zankel Hall with pianist Richard Goode. Mr. Polenzani made his BSO debut in Berlioz's *Roméo et Juliette* in December 2004 in Boston and New York, subsequently appearing with the orchestra in Berlioz's Requiem (April 2006); Schoenberg's *Gurrelieder* and as Don Ottavio in a concert performance of *Don Giovanni* (both in July 2006); as Jaquino in concert performances of Beethoven's *Fidelio* (March 2007), and, most recently, Berlioz's *Te Deum*, the latter under the direction of Sir Colin Davis on the closing subscription concerts of the BSO's 2008-09 season.

Hans-Joachim Ketelsen (Sixtus Beckmesser)

Making his Tanglewood debut with this concert, the Dresden-based baritone Hans-Joachim Ketelsen is currently a principal artist with Dresden State Opera. His repertoire includes such roles as Jochanaan in *Salome*, Mandryka in *Arabella*, Orest in *Elektra*, Faninal in *Der Rosenkavalier*, Amfortas in *Parsifal*, the Heerrufer and Telramund in *Lohengrin*, Kothner and Beckmesser in *Die Meistersinger von Nürnberg*, Kurwenal in *Tristan und Isolde*, Morone in Pfitzner's *Palestrina*, Grandier in Penderecki's *Die Teufel von Loudon* (Dresden State Opera, new production, 2001-02 season), Jupiter in *Die Liebe der Danae* (2005-06 season under Fabio Luisi), and the Geisterbote in *Die Frau ohne Schatten* (under Giuseppe Sinopoli), as well as roles in the dramatic Italian repertoire. He has been a regular performer at Dresden State Opera since 1982. Mr. Ketelsen made his highly acclaimed debut at the Bayreuth Festival as Kothner in a new production of *Die Meistersinger von Nürnberg* in 1996. Invited to perform at the Metropolitan Opera by James Levine, he made his critically acclaimed debut there in 1994, as Mandryka. He has since sung Beckmesser (1998 under James Levine) and other roles at the Met, and is scheduled to return next season as Faninal. In November 1997, for the opening of the New National Theatre in Tokyo, Mr. Ketelsen was invited to perform the role of Telramund, the role that also served for his debut at Hamburg State Opera, in a new production of *Lohengrin* in 1998. His Vienna State Opera debut was as Beckmesser, a role he sang in Hamburg in 2002-03 and again in 2008-09. He has also appeared with major opera companies in France (Théâtre du Capitoul Toulouse, *Lohengrin*), in Switzerland, and on tours with the Berlin and Dresden State Operas to Italy, Spain, Greece, and Japan. Recent and upcoming engagements include Telramund at Munich State Opera, Deutsche Oper Berlin, Gran Teatre del Liceu, Barcelona, and

Leipzig Opera; Donner in *Das Rheingold* in Munich; Donner and Gunther in *Ring* cycles at Bayreuth; Faninal for his La Scala debut and at Berlin State Opera and San Diego Opera; and Gunther in *Götterdämmerung* at Teatro Real Madrid. Mr. Ketelsen's recordings, on Berlin Classics and EMI, include *Die Meistersinger von Nürnberg* (Kothner) under Wolfgang Sawallisch.

Julien Robbins (Veit Pogner)

American bass-baritone Julien Robbins has sung more than fifty roles at the Metropolitan Opera in twenty-four consecutive seasons since his 1979 debut. Internationally, the Pennsylvania native has appeared in productions of *Don Giovanni*, *Le nozze di Figaro*, *La bohème*, *Aida*, *Carmen*, *Trouble in Tahiti*, *Il barbiere di Siviglia*, *Otello*, *Le Comte Ory*, and *Un ballo in maschera*, with such companies as Milan's Teatro alla Scala, Berlin's Deutsche Oper, the Hamburg Staatsoper, Lisbon Opera, Opéra de Nice, and Opéra de Monte Carlo, as well as in São Paulo, Brazil, and at the Glyndebourne Festival. In the United States he is a frequent guest of such companies as San Francisco Opera, Lyric Opera of Chicago, Florida Grand Opera, and Washington Opera, as well as Spoleto Festival USA and the opera companies of San Diego, Baltimore, Los Angeles, Santa Fe, Philadelphia, and Cincinnati. He has made concert appearances in *I Capuleti ed i Montecchi* with Opera Orchestra of New York, Beethoven's Choral Fantasy with the Boston Symphony Orchestra under Seiji Ozawa, Berlioz's *Roméo et Juliette* with the BSO under James Levine, Beethoven's Symphony No. 9 with the Israel Philharmonic under Zubin Mehta, Handel's *Messiah* and Bach's B minor Mass with New York's Musica Sacra, and Mozart's Mass in C at Lincoln Center's Mostly Mozart Festival, among others. Mr. Robbins has recorded Beethoven's Choral Fantasy with the Boston Symphony Orchestra for Telarc, Verdi's *La traviata* for Deutsche Grammophon, and Strauss's *Salome* for Sony Classical. Julien Robbins made his Boston Symphony debut with Beethoven's Choral Fantasy in October 1982, returning for music of Vivaldi in March 1983. Since then, with James Levine conducting, he has appeared with the BSO in Berlioz's *Roméo et Juliette* in December 2004 in Boston and at Carnegie Hall, and as Priam in Berlioz's *Les Troyens* in April/May 2008 at Symphony Hall and at Tanglewood that July.

Fellows of the Tanglewood Music Center

Matthew Anderson (Moser)

Tenor Matthew Anderson has been praised for his voice and musicality in oratorio, opera, and musical theater. This spring at Symphony Hall he appeared with Keith Lockhart and the Boston Pops in a Richard Rodgers tribute, singing songs of Rodgers & Hart and Rodgers & Hammerstein. Mr. Anderson was a 2008 James Collier Apprentice Artist at Des Moines Metro Opera. Other highlights of 2008-09 season included Bach's *St. Matthew Passion* at England's Aldeburgh Festival, conducted by Masaaki Suzuki; John Harbison's opera *Winter's Tale* with the Boston Modern Orchestra Project; Stravinsky's *Pulcinella* with Discovery Ensemble Boston; Britten's *Saint Nicolas* with the orchestra and chorus of New England Conservatory; and Bach cantatas 23, 38, 55, 99, and 140 in Emmanuel Music's Bach Cantata Series. Mr. Anderson has twice been a national finalist and prizewinner in the American Bach Society Vocal Competition and was named a 2008-09 Lorraine Hunt Lieberson Fellow with Emmanuel Music of Boston. He was a finalist in the 2009 Liederkrans Art Song Competition. This summer he is a Vocal Fellow of the Tanglewood Music Center, as recipient of the John F. Cogan, Jr., and Mary L. Cornille Fellowship/Leah Jansizian Memorial Scholarship.

Alan Dunbar (Foltz)

A native of South Carolina, bass-baritone Alan Dunbar is at home in opera, oratorio, art song, and folk and popular music. Mr. Dunbar holds a B.A. in music theory and composition from St. Olaf College in Northfield, MN, and is currently working on graduate studies in vocal performance at Indiana University, where he studies with Costanza Cuccaro. Recent performances and accolades include grand prize at the 2009 Grieg Festival in Winter Park, FL; the role of Bluebeard in Bartók's *Bluebeard's Castle* at the 2008 Natchez Opera Festival, and, as a 2008 Tanglewood Music Center Vocal Fellow, Zaretsky in *Eugene Onegin* with Renée Fleming and Peter Mattei. Besides returning to Tanglewood this summer, he will make his European solo recital debut at the Oslo Grieg Festival. During his tenure at Indiana University, he has appeared in twelve IU Opera Theater productions, most recently as Pandolfe in Massenet's *Cendrillon*. Other opera roles include Leporello (*Don Giovanni*), Dulcamara (*L'elisir d'amore*), Don Alfonso (*Così fan tutte*), and Prince Gremin (*Eugene Onegin*). From 1998 to 2004 he performed throughout North America and Europe with the

internationally acclaimed male chamber vocal ensemble Cantus. As a 2009 TMC Vocal Fellow this summer, he is recipient of the Ushers/Programmers Harry Stedman Vocal Fellowship.

Steven Ebel (Eisslinger)

Tenor Steven Ebel returns for a third year as a TMC Fellow; last year he played Jimmy Mahoney in the TMC's production of *Rise and Fall of the City of Mahagonny*. Recipient this summer of the TMC's Kandell Family Fellowship/TMC Fellowship, he has previously received second prize in the New York Oratorio Society Competition, the Career Bridges Foundation Grant, was a winner of the WI district Metropolitan Opera National Council Auditions, and won second grand prize at the 2007 Concours de Montreal. He has sung Quint in *Turn of the Screw* with Opera Cleveland, Frederic in *Pirates of Penzance* with Opera Delaware, Tamino in *The Magic Flute* as a guest with CIM, Jaquino in *Fidelio* with Empire Opera, and Wolf in the premiere of Karchin's *Romulus* at the Guggenheim Museum, which he will record in August for Naxos. He recently made his Covent Garden debut singing Victorin in the UK premiere of Korngold's *Die tote Stadt* and made his Italian debut singing his second Jimmy as a guest with the L.T.L. Opera Studio in Lucca, Pisa, Livorno, and Ravenna. He comes directly to Tanglewood after having sung solo recitals at his alma mater and Cleveland, and his second Quint with Lorin Maazel at the Castleton Festival. After Tanglewood he moves to London to begin the Jette Parker Young Artists Program at Covent Garden. His first performance there will be in October, premiering his own song cycle, *The Diary of a Young Poet* (text by Rilke), for narrator, tenor, and piano. He will also perform several supporting roles throughout their season.

Evan Hughes (Schwarz)

Bass-baritone Evan Hughes has garnered attention for his work in recital and on the operatic stage. After winning the grand prize in the Marilyn Horne Foundation Competition, he made his Carnegie Hall debut in "The Song Continues" gala and returned to Carnegie Hall in collaboration with Dawn Upshaw and the ACJW Ensemble, performing David Bruce's *Piosenki*. He also performed that work with the St. Paul Chamber Orchestra. Next season he will sing Elliott Carter's *Syringa* with the MET Chamber Ensemble at Carnegie Hall. Mr. Hughes is a student at the Curtis Institute of Music; his roles with the Curtis Opera Theater include the title role in *Don Giovanni*, Lord Sidney in Rossini's *Il viaggio a Reims*, Figaro in Mozart's *Le nozze di Figaro*, and José Tripaldi in the Philadelphia premiere of Osvaldo Golijov's *Ainadamar*, among others. European recital appearances include Berlin, Demark, and Italy with pianist Mikael Eliassen. As a 2009 TMC Vocal Fellow, he is recipient of the William Randolph Hearst Foundation Fellowship.

Alex Lawrence (Kothner)

Baritone Alex Lawrence was born in Boston and studied at Northwestern University in Chicago. For four years, while continuing his studies at Northwestern with renowned baritone Sherrill Milnes and Bruce Hall, he also worked with the V.O.I.C. Experience Foundation, directed by Mr. Milnes and Maria Zouves. Mr. Lawrence is currently a second-year artist-in-residence at the Academy of Vocal Arts in Philadelphia, studying with Bill Schuman. With AVA he has sung Malatesta in *Don Pasquale*, Germont in *La traviata*, Guglielmo in *Così fan tutte*, the title role in Mendelssohn's *Elijah*, and Enrico in *Lucia di Lammermoor*. He is the recipient of a scholarship from the American Opera Society of Chicago, and encouragement grants from the Licia-Albanese Puccini Foundation and Opera Index Foundation. He earned third place in the 2008 and 2009 Gerda Lissner International Vocal Competition, and was a finalist in the Martinelli-Pertile competition in Montagnana, Italy and the 2009 Liederkrantz Competition (general opera division). Mr. Lawrence made his professional stage debut in 2006 with Cedar Rapids Opera Theater in *H.M.S. Pinafore* and *Susannah*, then joined Des Moines Metropolitan Opera in 2007 as an apprentice artist. Other roles include the Count in *Le nozze di Figaro* in Cortona, Italy, under the auspices of Oberlin in Italy; Tagliaferro in Piccinni's *La buona figliola* at the Teatro Piccinni in Bari, Italy, and the Marquis in *Dialogues of the Carmelites*, along with a variety of assignments in other productions at Northwestern University. As a 2009 Vocal Fellow of the Tanglewood Music Center, he is recipient of the Bay Bank/BankBoston Fellowship.

Michael Anthony McGee (Ortel)

A native of Dallas, Texas, baritone Michael Anthony McGee has trained at some of the most prestigious young artist programs in the nation. He spent the summer of 2006 at the Merola Opera Program (Alphonse in Donizetti's *La Favorite* and the title role in Borodin's *Prince Igor*) and 2007 at Santa Fe Opera's Apprentice Singer Program (Tan Dun's *Tea: A Mirror of Soul* and Orest in Gluck's *Iphigénie en Tauride*). From 2006 to 2008 he was in residence at the Seattle Opera's Young Artist

Program (title roles in Verdi's *Falstaff* and Puccini's *Gianni Schicchi*). His awards include first place, 2009 Gerda Lissner International Vocal Competition; second place, 2008 Opera Index Competition; winner, 2009 Sullivan Foundation Award; first place, Maria Kraja International Competition for Operatic Singers; and second place, 2009 Liederkrantz Foundation Competition. Future engagements include Beethoven's *Missa Solemnis* with the Choral Society and the world premiere of Tom Cipullo's song cycle *Insomnia* in Los Angeles. As a 2009 TMC Vocal Fellow, he holds the Andrall and Joanne Parson Scholarship/TMC Fellowship.

Saul Nache (Nachtigall)

Baritone Saul Nache received his M.M. from University of Illinois and his B.A. from Western Illinois University; he has performed such roles as Guglielmo in *Così fan tutte*, Papageno in *Die Zauberflöte*, Schaunard in *La bohème*, Koko in *The Mikado*, Yamadori in *Madama Butterfly*, Aronte in *Armide*, and Bobby in Weill's *Mahagonny*. His concert repertoire has included solos in Mozart's Requiem and Mass in C, Fauré's Requiem, Saint-Saëns's *Christmas Oratorio*, and Schubert's Mass in G. In 2008 he was a winner in the Metropolitan Opera National Council auditions. In 2007 he was recipient of the Encouragement Award, and also won the Bravo Award in the Bel Canto Foundation competition in Chicago. Nache was also the recipient of the University of Illinois School of Music Stotler Fellowship. As a 2009 TMC Vocal Fellow, he is recipient of the Edward G. Shufro Fund Fellowship/Richard F. Gold Memorial Scholarship.

Alex Richardson (Vogelgesang)

Tenor Alex Richardson has sung leading roles in operatic works such as *La traviata*, *La bohème*, *Falstaff*, Osvaldo Golijov's *Ainadamar*, Strauss's *Die Fledermaus*, and Carlisle Floyd's *Cold Sassy Tree*, and the role of Fatty in the 2008 TMC production of *Rise and Fall of the City of Mahagonny*. He has performed at such venues as Santa Fe Opera, Central City Opera, Amarillo Opera, and Opera Southwest, and in concert at such venues as Carnegie Hall, Lincoln Center, and Ravinia, and orchestras including the Chicago, Atlanta, and Fort Worth symphonies. Concert repertoire includes solos in Beethoven's Ninth Symphony, Stravinsky's *Les Noces*, Orff's *Carmina burana*, Mozart's Requiem and C minor Mass, and Handel's *Messiah*, as well as several recitals across the country under the auspices of the Marilyn Horne Foundation. Originally from Las Cruces, New Mexico, Mr. Richardson holds degrees from the University of Colorado at Boulder and Manhattan School of Music. As a 2009 TMC Vocal Fellow, he is recipient of the Red Lion Inn/Blantyre Fellowship.

Mark Van Arsdale (Zorn)

Tenor Mark Van Arsdale is a master's candidate in voice at Indiana University Jacobs School, studying with Dr. Robert Harrison. He was a national semi-finalist of the 2009 Metropolitan Opera National Council Auditions. As a 2008 TMC Fellow, he covered the role of Jimmy in last summer's TMC production of Weill's *Mahagonny* and performed in Sondheim's *A Little Night Music* with Keith Lockhart and the Boston Pops, also singing in Brahms's *Liebeslieder-Walzer* with the Mark Morris Dance Group, and recitals of Rachmaninoff and Brahms. Operatic roles include Truffaldino in *The Love for Three Oranges*, Sam in *Susannah*, and Donato in the collegiate premiere of Bolcom's *A Wedding*, all at Indiana University Opera Theater; the Second Dandy in *The Ballad of Baby Doe* as a 2006 young artist with Central City Opera; and Ferrando in *Così fan tutte* at Northwestern University, where he graduated *magna cum laude*. Concert performances include Britten's *War Requiem* at Indiana University, and Bach's *Magnificat* and Handel's *Messiah* with the Cheyenne Symphony Orchestra. He received the 2008 Indiana University Performer's Certificate for Excellence in Voice and has won awards from the Orpheus Competition, Opera Birmingham, and the National Society of Arts and Letters. As a 2009 TMC Vocal Fellow, he is recipient of the Velmans Foundation Fellowship/TMC 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 Wagner's *Die Meistersinger von Nürnberg*, Act III, with James Levine; Mozart's *Don Giovanni* in a fully staged TMC production also led by Mr. Levine; and, with the BSO, Brahms's *Ein deutsches Requiem* under Levine, Orff's *Carmina burana* under Rafael Frühbeck de Burgos, and, to close the BSO's summer season, Beethoven's Ninth Symphony with Michael Tilson Thomas, as well as their

annual Friday Prelude Concert led by John Oliver in Seiji Ozawa Hall. This past subscription season with the BSO, the chorus performed Brahms's *Ein deutsches Requiem* and concert performances of Verdi's *Simon Boccanegra* with James Levine, Orff's *Carmina burana* with Rafael Frühbeck de Burgos, Messiaen's *Trois Petites Liturgies de la Présence divine* with Seiji Ozawa, Ives's Symphony No. 4 with Alan Gilbert, and Berlioz's *Te Deum* with Sir Colin Davis. The latest additions to the chorus' discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. 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 by founding conductor John Oliver 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 chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. Besides the recent releases on BSO Classics, 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 • Emily Anderson • Ondine Brent • Joy Emerson Brewer • Karen Ginsburg • Beth Grzegorzewski • Angela Henstra • Eileen Huang • Cynthia Kassell • Donna Kim • Glenda Landavazo • Barbara Abramoff Levy * • Ruthie Miller • Karen M. Morris • Ebele Okpokwasili-Johnson • Jaylyn Olivo • Deborah Slade Pierce • Laura Stanfield Prichard • Sarah Riskind • Adi Rule • Melanie Salisbury • Laura C. Sanscartier • Johanna Schlegel • Kristyn M. Snyer • Dana R. Sullivan • Robyn Tarantino • Youliana Tichelova • Lisa Watkins • Alison L. Weaver

Mezzo-Sopranos

Kristen Anderson • Virginia Bailey • Martha A. R. Bewick • Betty Blanchard Blume • Betsy Bobo • Lauren A. Boice • Donna J. Brezinski • Laura B. Broad • Angelina Calderon • Abbe Dalton Clark • Betsy L. Draper • Diane Droste • Paula Folkman # • Debra Swartz Foote • Irene Gilbride # • Denise Glennon • Rachel K. Hallenbeck • Susan L. Kendall • Yoo-Kyung Kim • Gale Livingston # • Kristen McEntee • Louise Morrish • Fumiko Ohara # • Andrea Okerholm • Laurie R. Pessah • Ada Park Snider # • Amy Spound • Amber R. Sumner • Jennifer A. Walker • Marguerite Weidknecht

Tenors

James Barnswell • John C. Barr # • Richard A. Bissell • Cullen E. Bouvier • Stephen Chrzan • Tom Dinger • Ron Efromson • Len Giambrone • J. Stephen Groff # • Timothy O. Jarrett • James R. Kauffman • Jeffrey A. Kerr • Lance Levine • Henry Lussier * • Glen Matheson • Mark Mulligan • David Norris # • Dwight E. Porter # • Guy F. Pugh • Peter Pulsifer • David L. Raish • David Loring Rose • Sean Santry • Arend Sluis • Peter L. Smith

Basses

Tyler Alderson • Thomas Anderson • Nathan Black • Daniel E. Brooks # • Richard Bunbury • Matthew Collins • Arthur M. Dunlap • Jeramie Hammond • Marc J. Kaufman • David M. Kilroy • G.P. Paul Kowal • Timothy Lanagan # • Christopher T. Loschen • Martin F. Mahoney II • Eryk P. Nielsen • Stephen H. Owades * • Michael Prichard • Bradley Putnam • Jonathan Saxton • Charles F. Schmidt • Karl Josef Schoellkopf • Kenneth D. Silber • Bradley Turner • Terry L. Ward • Jake Youmell • Channing Yu

Mark B. Rulison, Chorus Manager

Deborah De Laurell, Assistant Chorus Manager

Martin Amlin, Rehearsal Pianist

Jodi Goble, Rehearsal Pianist

Livia M. Racz, Language Coach