

~ Program Notes ~

VERDI

August 1, 2003, 8:30 PM
Koussevitzky Music Shed
Lenox, MA

Rafael Frühbeck de Burgos, conductor
Sondra Radvanovsky, soprano
Yvonne Naef, mezzo-soprano
Richard Leech, tenor
John Relyea, bass-baritone
Tanglewood Festival Chorus
John Oliver, conductor

VERDI

Requiem Mass for four solo voices, chorus, and orchestra

Giuseppe Verdi (1813-1901)

Requiem Mass for four solo voices, chorus, and orchestra,
in memory of Alessandro Manzoni

First performance: (original version) May 22, 1874, St. Mark's, Milan, Verdi cond., with Teresa Stolz, Maria Waldmann, Giuseppe Capponi, and Ormondo Maini, vocal soloists, and an especially assembled chorus and orchestra; (with new "Liber scriptus") May 15, 1875, Royal Albert Hall, London, Verdi cond., with Stolz, Waldmann, Angelo Masini, and Paolo Medini, vocal soloists. *First BSO performances:* December 1954, Guido Cantelli cond.; Herva Nelli, Claramae Turner, Eugene Conley, Nicola Moscona, vocal soloists; New England Conservatory Chorus, Lorna Cooke deVaron, cond. *First Tanglewood performance:* August 22, 1964, Erich Leinsdorf cond.; Lucine Amara, Lili Chookasian, George Shirley, Ezio Flagello, vocal soloists; Chorus Pro Musica, Alfred Nash Patterson, cond., assisted by the Festival Chorus. *Most recent Tanglewood performance:* August 27, 1995, Christoph Eschenbach cond.; Sharon Sweet, Florence Quivar, Michael Sylvester, Ferruccio Furlanetto, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond. *Most recent BSO performances:* September 2002 (to open the 2002-03 subscription season), Rafael Frühbeck de Burgos cond.; Barbara Frittoli, Larissa Diadkova, Giuseppe Sabbatini, Reinhard Hagen, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond.

Few Americans know the name Alessandro Manzoni, and fewer still are familiar with his great historical novel, *I promessi sposi* (*The Betrothed*). To music lovers the name rings a bell only as the dedicatee of Verdi's "Manzoni Requiem." But to Italians, Manzoni is one of the great central figures of their literary culture; indeed, until very recently (and perhaps even today) it was impossible to obtain admission to an Italian university without passing an examination that included essay questions on two required topics: Dante's *Divine Comedy* and Manzoni's novel. In Milan, the novelist's home town,

a popular epigram reflected the local view of the two major features of the city:

*Un tempio ed un uomo,
Manzoni ed il Duomo.*
(A temple and a man,
Manzoni and the cathedral.)

And to Giuseppe Verdi, Manzoni was a personal hero. As early as 1840 he set Manzoni's Ode *Il cinque maggio* (*The Fifth of May*), a poetic treatment of Napoleon's death, and some choruses from Manzoni's poetic tragedies, though he never published them. By this time he also knew the novel, Manzoni's major work, which had appeared in 1827, though its definitive revision was not published until 1842. Verdi admired Manzoni both as an artist and as a man. The novelist's morbid shyness was interpreted by the composer as a dislike of personal publicity and self-promotion, qualities of which Verdi himself totally approved. But Verdi respected Manzoni's privacy as much as he wished his own to be respected, and though he and Manzoni had a close friend in common, the Countess Clarina Maffei, he never dared ask for an introduction, even after his wife, Giuseppina Stepponi, had met Manzoni through the good offices of the Countess while on a visit to Milan and had carried away with her a photograph of the great man inscribed "To Giuseppe Verdi, a glory of Italy, from a decrepit Lombard writer." Verdi framed the photo and hung it in his bedroom, and then, unable to thank Manzoni directly, asked the Countess to tender his gratitude, enclosing a photograph of himself with the inscription, "I esteem and admire you as much as one can esteem and admire anyone on this earth, both as a man and a true honor of our country so continually troubled. You are a saint, Don Alessandro!"

Finally, in the spring of 1868, Verdi visited Milan for the first time in twenty years and through the mediation of the Countess had his one and only visit with his idol. He wrote to her afterwards to express his thanks, asking rhetorically:

What can I say of Manzoni? How to describe the extraordinary, indefinable sensation the presence of that saint, as you call him, produced in me. I would have gone down on my knee before him if we were allowed to worship men. They say it is wrong to do so and so it may be; although we raise up on altars many that have neither the talent nor the virtue of Manzoni and indeed are rascals.

In making his visit to Manzoni, Verdi had now met both of the two men that he considered to be Italy's greatest cultural glory—the other being Rossini, whom he had known in Paris.

The connection in Verdi's mind is an important one for the history of the Manzoni Requiem. Rossini died in Paris on November 13, 1868, and Verdi's sense of loss for Italy's cultural life was keen. He noted bitterly in a letter to Countess Maffei that when "the other" glory of Italy (Manzoni) was also no more, all that would remain would be politicians and humiliating defeats in battle. He conceived at once a plan to honor the memory of Rossini by inviting the leading Italian composers to contribute to a special Requiem Mass to be performed just once, on the first anniversary of the composer's death, in Bologna, Rossini's "musical home," after which the score would be sealed up in the archives, to be brought out only at some future time as an occasional tribute. No one would be paid either for the composition or the performance. At first the idea was received enthusiastically. The sections of the Requiem were assigned to composers drawn by lot (though Verdi was diplomatically assigned the closing section, the *Libera me*). It is

perhaps worth noting that not one of the other composers, famous though they were in their own day, is remembered now—Buzzolla, Bazzini, Pedrotti, Cagnoni, F. Ricci, Nini, Coccia, Gaspari, Platania, Petrella, and Mabellini. Verdi had his portion of the score ready in good time, but the scheduled performance never came off owing to difficulties in arranging for performers—especially a chorus—at the right time and place. Finally the whole affair was given up as a public fiasco, and each composer received his section of the score back.

Nearly four years after the contretemps of the “Rossini Requiem,” on May 22, 1873, Alessandro Manzoni died at the age of eighty-nine. The next day Verdi wrote to his publisher Giulio Ricordi:

I am profoundly saddened by the death of our Great Man! But I shall not come to Milan, for I would not have the heart to attend his funeral. I will come soon to visit his grave, alone and unseen, and perhaps (after further reflection, after having weighed my strength) to propose something to honor his memory.

Keep this secret and do not say a word about my coming, for it is so painful to hear the newspapers speak of me, and to make me say and do what I do not say and do.

Verdi had learned from the earlier incident not to begin with a public announcement and not to rely any more than absolutely necessary on the good will of others. This time he wrote on June 3 to Ricordi:

I would also like to demonstrate what affection and veneration I bore and bear that Great Man who is no more, and whom Milan has so worthily honored. I would like to compose a Mass for the dead to be performed next year for the anniversary of his death. The Mass would have rather vast dimensions, and besides a big orchestra and a big Chorus, it would also require (I cannot be specific now) four or five principal singers.

Do you think the City [of Milan] would assume the expense of the performance? The copying of the music I would have done at my expense, and I myself would conduct the performance both at the rehearsals and in church. If you believe this possible speak of it to the Mayor; give me an answer as soon as you can, for you can consider this letter of mine as binding.

The response was enthusiastic, and Verdi set to work. After a visit to Milan, where he knelt by the recent grave, he went on to Paris for the summer and began work on the composition, continuing it in Busseto in the fall and in Genoa during the winter. On February 28, 1874, he wrote to Camille Du Locle, who had been his librettist for *Don Carlos* and had provided French translations for some of his other operas:

I am working on my Mass, and it really is with great pleasure. I feel as if I had become a serious man, and am no longer the public’s clown who with a great bass drum...shouts: “Come on in, step right up, etc.” You will understand that on hearing operas mentioned now, my conscience is scandalized and I quickly make the Sign of the Cross!! What do you have say to that?

Verdi spared no pains to assure himself that the soloists, chorus, and orchestra were ready for the premiere, which took place in Milan’s Church of St. Mark’s on the anniversary of Manzoni’s death and was repeated three times at La Scala in the following days. The soloists included Teresa Stolz and Maria Waldmann, who had been the original Aida and Amneris in the first Italian production of Verdi’s most recent opera. The event

was a success in every way, reflecting honor on Manzoni, Verdi, the performers, and the city of Milan. The only sour note came from complaints that Verdi had not composed ecclesiastical music, that he had, in fact, composed an operatic score to a Latin text. It is true enough that Verdi's music does not meet the normal requirements for the musical style and performing forces usually thought of as "church music," but after all, he did not write the work for ecclesiastical performances, but rather as a grand public tribute. Quite aside from the musical "inappropriateness" for church use is the fact that Verdi introduced a number of textual repetitions—especially of the *Dies irae* section—to function as a musical refrain; thus the significance of the changes is artistic rather than ecclesiastical.

It has become conventional to reiterate the *bon mot* that the Requiem is "Verdi's greatest opera," a phrase bearing implicitly the hint of criticism that it shouldn't be operatic at all, though why this should be so is never made clear. Verdi's wife, Giuseppina Strepponi, brought her own good sense to bear in a defense of the score:

I say that a man like Verdi must write like Verdi—that is, according to his own way of feeling and interpreting the text...The religious spirit and the way in which it finds expression must bear the imprint of its time and the individuality of its author.

Certainly many scenes in Verdi's operas had dealt with questions of life or death and the emotions that are aroused by these fundamental facts. Indeed, where could an opera composer hope to find a text that raises the ultimate questions with greater dramatic force than in Thomas of Celano's twelfth-century poem, *Dies irae*, the heart of the Requiem Mass? Most of the negative criticism of this dramatic treatment of the score arises from a review of sorts printed by Hans von Bülow after the first performance. I call it a review "of sorts" because von Bülow was in Milan to hear a performance of Glinka's *Life for the Tsar*, which was a fiasco, and carefully avoided attending any of the four performances of Verdi's Requiem before penning these comments, written out of a combination of Germanic prejudice and ignorance:

With this work the all-powerful despoiler of Italian artistic taste—and ruler of the taste he has despoiled—presumably hopes to eliminate the last remains, irksome to his own ambition, of Rossini's immortality...For more than a quarter-century this Attila of the larynx has been exerting himself—with total success—to ensure that Rossini operas such as *Tell*, *Barbiere*, *Semiramide*, and *Mosè* are simply no longer playable in Italy. His latest opera in ecclesiastical dress will, after the first token obeisance to the memory of the poet, be straightway exposed to secular enthusiasm at La Scala for three evenings, after which it will set off for Paris, with the soloists he has trained up himself, for its coronation in the aesthetic Rome of the Italians.

Surreptitious glances at this newest manifestation of the composer of *Trovatore* and *Traviata* have not exactly whetted our appetite for this so-called "Festival"... and so on, with increasingly bitter invective. The fuss was enough to convince another highly Teutonic musician to study the score himself, and when he did, Johannes Brahms commented, "Bülow has blundered, since this could be done only by a genius."

The Requiem quickly became so popular in Italy that Verdi had to ask his publisher to take steps to protect the integrity of the work by prohibiting performances in unauthorized arrangements. The composer himself undertook one revision before allowing the Requiem out of his hands: he rewrote the *Liber scriptus* entirely. It had originally been a four-part choral fugue and was recast as a mezzo-soprano solo,

providing much more striking dramatic contrast and a better connection with the sudden return of the *Dies irae* that follows directly.

Although he was composing a piece that would be performed outside of the theater, Verdi approached the text of the Requiem Mass exactly as he approached any operatic libretto he had ever set: with a careful reading and numerous re-readings to draw out the passages of the most powerful expressive quality, to find the “*parola scenica*,” the word or phrase that would unleash his dramatic imagination. This is particularly true of the sequence *Dies irae* and its many sub-sections, where an individual word or phrase sometimes becomes the hinge of an entire lengthy passage: the trumpets spreading their call throughout all the earth, the chilling and stupefying confrontation with death, pleas for grace, massive evocations of the heavenly king, alternating and intertwining with heartfelt prayer. Yes, the musical gestures *are* operatic throughout, but they capture something fundamental in the human reaction to death in the same overtly dramatic way as Medieval frescoes of the Dance of Death and of the Last Judgment which can be seen all over Italy.

We can hear recollections of the orchestration of *Aida*, Verdi’s most recently finished opera, and the flexible and highly personal treatment of chromaticism is found in all of Verdi’s late works. But there are connections to opera that are more than stylistic in this score; there is actually an operatic quotation as well, though the fact was not known until very recently. When Verdi’s *Don Carlos* reached its dress rehearsals at the Paris Opera in March 1867, the five-act grand opera was discovered to be too long by a good quarter of an hour; performances had to end in time for patrons to catch the last trains to the suburbs. As a result Verdi was forced to cut some twenty minutes of prime music from the score. It was long believed that the music was totally lost, since the pages in question had been slit right out of the autograph score, and presumably destroyed. But in the 1960s and 1970s a great deal of scholarly attention came to *Don Carlos*, one result of which was Andrew Porter’s discovery that the library of the Opéra still retained the original manuscript parts used on opening night and that in these parts the cuts were not physically removed: the pages involved were simply sewn together. It has therefore been possible to copy the parts into score and to reconstruct the lost scenes, which have now even made their way into performance and onto a recording. The biggest surprise to come out of this reconstruction occurred in an excised duet for Carlos and Philip which was strikingly familiar. In fact, Verdi, not willing to let a good piece go to waste, elaborated and refined that father-son duet from the opera and converted it into one of the most hauntingly beautiful passages of the Requiem, the *Lacrimosa*.

In sum, Verdi’s Manzoni Requiem is more than a tribute to a great author; it encapsulates much of what is characteristic of the Italian spirit. It honors both of Verdi’s cultural heroes, Manzoni in its dedication and origin, Rossini in motifs that recall the earlier composer’s *Stabat Mater*. And it reaffirms Verdi’s steadfast belief that, to an Italian composer—especially in the time of Wagner’s innovations—orchestral music may be important, but the significance of the voice, of the sung word, remains paramount.

—Steven Ledbetter

Requiem and Kyrie

Quartet and Chorus

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

Eternal rest grant them, O Lord;
and may light perpetual shine upon them.
A hymn, O God, becometh Thee
in Sion; and a vow shall be paid
to Thee in Jerusalem: O hear my
prayer; to Thee shall all flesh come.
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Dies irae

Chorus

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus.
Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

The day of wrath, that day will
dissolve the world in ash, as
David prophesied with the Sibyl.
How great a terror there will be
when the Judge shall come who will
thresh out everything thoroughly.
The trumpet, scattering a wondrous
sound through the tombs of every land,
will gather all before the throne.

Bass

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Death and nature will stand
amazed when creation rises again
to answer to the Judge.

Mezzo-soprano and Chorus

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur,
Judex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.

A written book will be brought
forth which contains everything for
which the world shall be judged.
And so when the Judge takes his
seat whatever is hidden shall be
made manifest, nothing shall remain unavenged.

Soprano, Mezzo-soprano, Tenor, and Chorus

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quid sum miser tunc dicturus,
Quem patronum rogaturus,
cum vix justus sit securus?

The day of wrath, that day will
dissolve the world in ash, as
David prophesied with the Sibyl.
What shall I, wretch, say, whom
shall I ask to plead for me, when
scarcely the righteous shall be safe?

Solo Quartet and Chorus
Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of dreadful majesty, who
freely saves the redeemed, save
me, O Fount of Pity.

Soprano and Mezzo-soprano
Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me, sedisti lassus,
Redemisti crucem passus:
Tantus labor non sit cassus.

Recall, merciful Jesus, that I was
the reason for Thy journey:
do not destroy me on that day.
Seeking me, Thou didst sit down
weary, Thou didst redeem me,
having endured the cross: let not
such great pains have been in vain.
Just Judge of vengeance,
give me the gift of redemption
before the day of reckoning.

Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Tenor
Ingemisco tanquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae;
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

I groan as one guilty,
my face blushes with guilt;
spare the suppliant, O God.
Thou who didst absolve Mary
(Magdalen), and hear the prayer of
the thief, hast given hope to me too.
My prayers are not worthy, but
thou, O good one, show mercy,
lest I burn in everlasting fire.
Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

Bass and Chorus
Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.
Dies irae, etc.

When the damned are confounded
and consigned to keen flames,
call me with the blessed.
I pray, suppliant and kneeling,
a heart as contrite as ashes: take
Thou my ending into Thy care.
The day of wrath, etc.

Solo Quartet and Chorus
Lacrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu Domine,

That day is one of weeping on
which shall rise again from the
ashes the guilty man, to be judged.
Therefore spare this one, O God,
merciful Lord Jesus.

Dona eis requiem. Amen.

Grant them rest. Amen.

Offertorio

Solo Quartet

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu; libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum; sed signifer sanctus Michael repraesentet eas in lucem sanctam. Quam olim Abrahae promisisti, et semini ejus.
seed.

Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti, et semini ejus.

O Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit: deliver them from the mouth of the lion, that hell may not swallow them up, and they may not fall into darkness, but may the holy standard-bearer Michael bring them into the holy light; which Thou didst promise of old to Abraham and to his

We offer Thee, O Lord, sacrifices and prayers of praise: do Thou receive them on behalf of those souls whom we commemorate this day. Grant them, O Lord, to pass from death to that life which Thou didst promise of old to Abraham and to his seed.

Sanctus

Double Chorus

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

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Soprano, Mezzo-soprano, and Chorus

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

O Lamb of God, that takest away the sins of the world: grant them rest.
O Lamb of God, that takest away the sins of the world: grant them rest.
O Lamb of God, that takest away the sins of the world: grant them eternal rest.

Communion

Mezzo-soprano, Tenor, and Bass

Lux aeterna luceat eis Domine,

Let everlasting light shine on them,

cum sanctis tuis in aeternum:
quia pius es. Requiem aeternam
dona eis Domine, et lux perpetua
luceat eis cum sanctis tuis in
aeternum, quia pius es.

O Lord, with Thy saints for ever; for
Thou art merciful. Grant them eternal
rest, O Lord, and let everlasting light
shine upon them with Thy saints
for ever; for Thou art merciful.

Libera me

Soprano and Chorus

Libera me, Domine, de morte
aeterna in die illa tremenda,
quando coeli movendi sunt et
terra, dum veneris judicare
saeculum per ignem.

Tremens factus sum ego, et
timeo, dum discussio venerit
atque ventura ira, quando
coeli movendi sunt et terra.

Dies irae, dies illa calamitatis et
miseriae, dies magna et amara valde.
Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.
Libera me, etc.

Deliver me, O Lord, from eternal
death in that awful day when the
heavens and earth shall be moved:
when Thou shalt come to judge
the world through fire.

I am seized with trembling, and I
fear the time when the trial shall
approach, and the wrath to come:
when the heavens and the earth shall be moved.

A day of wrath, that day of
calamity and woe, a great day and bitter indeed.
Rest eternal grant them, O Lord,
and may light perpetual shine upon them.
Deliver me, O Lord, etc.

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GUEST ARTISTS

Rafael Frühbeck de Burgos

Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. He has served as general music director of the Rundfunkorchester Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain (for sixteen years), the Düsseldorfer Symphoniker, and the Montreal Symphony. For many seasons, he also was principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He is the newly named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin. Rafael Frühbeck de Burgos has conducted virtually all of the major orchestras in the United States and Canada. He is a regular guest conductor with most of the major European ensembles, including all the London orchestras, the Berlin, Munich, and Hamburg Philharmonic Orchestras, the German Radio Orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London (to Japan, Israel, France, Belgium, Spain, and Switzerland), the London Symphony Orchestra (to Italy), the National Orchestra of Madrid (to Germany, Italy,

France, Japan, and Hong Kong), and the Swedish Radio Orchestra (to Germany, Austria, Switzerland, and East Germany). He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. Future and recent engagements in North America include concerts with the Philadelphia Orchestra, and the Pittsburgh, National, Cincinnati, and Montreal symphony orchestras. Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's *Requiem*, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlántida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in 1971, returning to the Boston Symphony podium for Tanglewood appearances in the past three seasons, and to Symphony Hall in March 2002 and then to open the 2002-03 subscription season. Earlier this summer Mr. Frühbeck de Burgos led the BSO in an all-Beethoven program featuring pianist Van Cliburn, and then a second program featuring a concert performance of Falla's opera *La vida breve*, as well as a performance of Stravinsky's *Rite of Spring* with the Tanglewood Music Center Orchestra.

Sondra Radvanovsky

Making her Boston Symphony debut, the young American soprano Sondra is one of the rising stars on the international stage today. Critically acclaimed for her performances in the title role of *Luisa Miller*, as Leonora in *Il trovatore*, Violetta in *La traviata*, Tatyana in *Eugene Onegin*, Musetta in *La bohème*, and Marguerite in *Faust*, Ms. Radvanovsky has appeared at the Metropolitan Opera in New York, the Cologne Opera, l'Opéra de Paris, the Spoleto Festival U.S.A., and the Saito Kinen Festival in Japan. Her 2002-03 season featured new roles and debuts with major opera houses beginning with her Lyric Opera of Chicago debut in the title role of *Susannah*. She returned to the Metropolitan Opera as Leonora in *Il trovatore* and as Donna Anna in *Don Giovanni*. In June she returned to l'Opéra de Paris as Hélène in a new production of *Les Vêpres siciliennes*. In future seasons she will make her debut at Florence's Teatro Comunale in *Il trovatore* and return to the Metropolitan Opera, l'Opéra de Paris, Leipzig, Dallas Opera, and San Diego Opera. In recent seasons she has sung Luisa Miller, Musetta in *La bohème*, the High Priestess in *Aida*, and Leonora in *Il trovatore* at the Metropolitan Opera, and Violetta in *La traviata* in the Metropolitan Opera Parks Concerts; Leonora for her debut in Bilbao, Spain; Violetta in *La traviata* with Santa Fe Opera, Tatyana in *Eugene Onegin* with Cologne Opera, Luisa Miller in Palm Beach, Marguerite in *Faust* at l'Opéra de Paris, and as Leonora in *Il trovatore* with both Pittsburgh Opera and San Diego Opera. Also for the Metropolitan Opera she appeared as Guttrune in *Götterdämmerung* and Freia in *Das Rheingold* in the *Ring* cycle conducted by James Levine. She has been presented by the George London Foundation in a duo-recital with Samuel Ramey at New York's Morgan Library and recorded Philip Glass's *The Civil Wars* for Erato records. She is an alumna of the Metropolitan Opera's prestigious Young Artists Program, a winner of the 1997 George London Foundation Competition and the 1995 Metropolitan Opera National Council Auditions, and winner of the first prize in the 1995 Loren L. Zachary Society Competition. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Ms. Radvanovsky's training has also included advanced studies

at the Tanglewood Music Center and the University of Cincinnati's College Conservatory of Music. Ms. Radvanovsky will return to Tanglewood this summer as soloist in the BSO's season-ending performance of Beethoven's Ninth Symphony.

Yvonne Naef

Yvonne Naef was acclaimed as one of the most important and sought after dramatic mezzos of our time upon her debut as Azucena in the new production of Verdi's *Il trovatore* at Covent Garden. She sang that role in a new Hamburg State Opera production in March 2003 and appeared in a new production of Thomas's *Hamlet* at London's Royal Opera House in May 2003. A regular guest of the foremost opera houses and concert halls around the world, she has been seen in new productions with Zurich Opera (*Un ballo in maschera*, *Khovanshchina*), Hamburg State Opera (*Boris Godunov*, Berio's *La vera storia*), the Salzburg Festival (*Les Troyens*, *Don Carlo*), the Théâtre de la Monnaie in Brussels (*Oedipus Rex*), and at the Bayreuth Festival (Wagner's *Ring*). Ms. Naef has also sung at the Teatro alla Scala (*Les Contes d'Hoffmann*), the Vienna State Opera (*Tannhäuser*, *Don Carlo*), Deutsche Oper Berlin (*Aida*, *Il trovatore*), Monte Carlo Opera (*Anna Bolena*), Nederlandse Opera, and the Théâtre du Capitole de Toulouse. Upcoming engagements include her Metropolitan Opera debut in Wagner's *Ring* in early 2004, a new production of *Les Troyens* with Nederlandse Opera, and a new *Tristan und Isolde* with Opéra National de Paris. As concert soloist she performs repertoire ranging from early to contemporary music, working with such conductors as James Levine, Christian Thielemann, Lorin Maazel, Sylvain Cambreling, Gerd Albrecht, Rafael Frühbeck de Burgos, Dennis Russell Davies, Franz Welser-Möst, Carlo Rizzi, Valery Gergiev, Vladimir Fedoseyev, Nello Santi, Sir Roger Norrington, and Jeffrey Tate, at such venues as Vienna's Musikverein and Konzerthaus, the Salzburg Festival, the Gasteig in Munich, the Philharmonie in Berlin, the Alte Oper Frankfurt, Hamburg's Musikhalle, the Schleswig-Holstein Festival, the Salle Pleyel in Paris, and the Lucerne Music Festival. Her current schedule lists debuts with Cleveland Orchestra and Carnegie Hall. A native of Switzerland, Yvonne Naef made her stage debut in Rossini's *Cenerentola*; in the early years of her career she was a member of the opera companies of St. Gallen in Switzerland and Wiesbaden, Germany. She makes her Boston Symphony Orchestra and Tanglewood debuts with this performance.

Richard Leech

Making his BSO and Tanglewood debuts this evening, acclaimed American tenor Richard Leech performs many of the demanding and well-known roles in the Italian and French repertoire, both on the stages of the world's leading opera houses and on recordings. Born in Hollywood and raised in upstate New York, Mr. Leech is recognized as one of today's most outstanding tenors. He credits his success to a long and continuing association with the founders of Binghamton's Tri-Cities Opera. Since his greatly heralded Metropolitan Opera debut as Rodolfo in *La bohème* in 1989, he has returned there each year, for a total of nearly 160 appearances, including performances in 2002-03 as Don José in *Carmen*. He has also sung the leading tenor roles in ten other operas at the Met: *Faust*, *Rigoletto*, *Un ballo in maschera*, *Lucia di Lammermoor*, *Roméo et Juliette*, *Madama Butterfly*, *L'elisir d'amore*, *Les Contes d'Hoffmann*, *Mefistofele*, and *Tosca*. In addition to the Met, Lyric Opera of Chicago, and the opera companies of San Francisco,

Los Angeles, Washington, San Diego, and Dallas, he has returned in recent seasons to the Opéra National de Paris, Covent Garden, Teatro alla Scala, Florence's Teatro Comunale, the Deutsche Oper Berlin, and the Wiener Staatsoper, and also made his Netherlands Opera debut. In concert, Mr. Leech has appeared with the Vienna Philharmonic, the New York Philharmonic, the National Symphony, and the Montreal Symphony, among many others. Besides his Metropolitan Opera performances, his 2002-03 season included appearances in *Madama Butterfly* in Tokyo and Beijing, popular arias and songs with Florida's Naples Philharmonic Orchestra, *La bohème* with the Münchner Rundfunkorchester, his return to the Wiener Staatsoper as Rodolfo, and his Teatro Real (Madrid) debut in *Faust*. He sings in *The Merry Widow* for Palm Beach Opera, *Madama Butterfly* with San Diego Opera, and *Carmen* for his Théâtre de l'Opéra de Nice debut. His 2001-02 season included Hoffmann in *Les Contes d'Hoffmann* at Washington Opera, *Tosca* at San Francisco Opera, *La bohème* at the Wiener Staatsoper, Cavaradossi at the Met and in San Diego, and Don José at the Opéra National de Paris/Bastille, Washington Opera, and the Wiener Staatsoper. A number of Mr. Leech's performances have been televised, including *Rigoletto* with New York City Opera, the new Metropolitan Opera production of *Madama Butterfly*, the James Levine 25th Anniversary Gala at the Met, and the annual Richard Tucker Music Foundation galas. His discography includes the Duke in *Rigoletto* and Riccardo in *Un ballo in maschera* (Teldec); Rodolfo in *La bohème* and Raoul in *Les Huguenots* (Erato); the title role in *Faust* and the Italian Tenor in *Der Rosenkavalier* (EMI); Narraboth in *Salome* and Alfred in *Die Fledermaus* (Philips); *La Damnation de Faust* (London/Decca); and Mahler's Symphony No. 8 (Sony). Recent releases include his first solo album, "from the heart," a collection of Italian arias and songs (Telarc); and Verdi's *I lombardi*, Mr. Leech's first recording with James Levine and the Metropolitan Opera (London/Decca). A 1991 Berlin performance of *Les Huguenots* (in German) was recently released on DVD (Arthaus). To read more about Richard Leech, please visit his website at www.richardleech.com.

John Relyea

John Relyea, winner of the 2003 Richard Tucker Award, has established himself as one of the finest bass-baritones of his generation. He recently made his debut at Covent Garden as Colline in *La bohème*, returning for Cadmus/Somnus in *Semele*. At the Opéra National de Paris he made his debut as Escamillo in *Carmen*. In addition he performed in Haydn's *Creation* with the Orchestra of the Age of Enlightenment, Mahler's Symphony No. 8 with Sir Simon Rattle and the National Youth Orchestra at the BBC Proms, and returned to the Edinburgh Festival for the title role in *Oedipe* and a recital. Recent Metropolitan Opera appearances have included Alidoro in *La Cenerentola*, Raimondo in *Lucia di Lammermoor*, and the Night Watchman in *Die Meistersinger*. At Munich Opera he sang Alidoro and Figaro in *The Marriage of Figaro*. Next season, Mr. Relyea sings Mozart's Figaro both with the Metropolitan Opera and in Munich, and appears as Raimondo at Covent Garden. He also makes his debut with the Opera Company of Philadelphia, as Phillip in *Don Carlo*. John Relyea made his debut at the Met in February 2000 as Alidoro and has since sung there regularly. He began his relationship with San Francisco Opera as an Adler Fellow and has since appeared as Raimondo, Figaro, and, most recently, Cadmus/Somnus. Recent operatic engagements have included Mozart's Figaro at Santa Fe Opera, Don Basilio at Seattle Opera, and Collatinus in *The Rape of*

Lucretia with Donald Runnicles and the Scottish Chamber Orchestra at the Edinburgh Festival. He has also appeared in Carnegie Hall with Eve Queler and the Opera Orchestra of New York as Rodolpho in *La sonnambula* and in the title role of *Marino Faliero*. On the concert platform this season, Mr. Relyea was heard as Mephistopheles in *The Damnation of Faust* with the Montreal Symphony in both Montreal and Carnegie Hall, as Abimilech in a concert version of *Samson et Delilah* with Sir Colin Davis and the London Symphony Orchestra, and in the Mozart C minor Mass with James Levine and the MET Opera Orchestra at Carnegie Hall. Future plans include returns to the Minnesota Orchestra, the Opera Orchestra of New York, and the Edinburgh Festival. Mr. Relyea appears regularly with prestigious orchestras on both sides of the Atlantic, working with such conductors as Colin Davis, Christoph von Dohnányi, Christoph Eschenbach, Bernard Haitink, Mariss Jansons, Charles Mackerras, Neville Marriner, Roger Norrington, Seiji Ozawa, Antonio Pappano, Eve Queler, Donald Runnicles, and Wolfgang Sawallisch. He made his San Francisco recital debut as part of the prestigious Schwabacher Recital Series, and was bass soloist in a nationally televised performance of Haydn's *Creation* at the Basilica in Baltimore under the patronage of Pope John Paul II. In the spring of 2001 he gave recitals in Ann Arbor and at Carnegie Hall's Weill Hall. This season he makes his debut at the Wigmore Hall, London. In 1998 he was honored with the prestigious ARIA Award. John Relyea first sang with the BSO in Mozart's *Great C minor Mass* at Tanglewood in July 1999. In August 2001 he returned to Tanglewood with the Israel Philharmonic as soloist in Beethoven's Ninth, his most recent Tanglewood appearance. In January 2002 at Symphony Hall he made his most recent BSO appearance, as soloist in Mozart's Requiem.

Tanglewood Festival Chorus John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing with the BSO in Boston, New York, and at Tanglewood, and also giving its own Friday-night Prelude Concert each summer in Seiji Ozawa Hall. The Tanglewood Festival Chorus performed overseas for the first time in 1994, appearing with Seiji Ozawa and the BSO in Hong Kong and Japan. They performed in Europe for the first time in 2001, on a tour of European music festivals with Bernard Haitink and the BSO, a trip that also included an *a cappella* concert in Lübeck, Germany. In addition, chorus members have performed Beethoven's Ninth Symphony with the Israel Philharmonic under Zubin Mehta at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Benjamin 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 when, to close the Opening Ceremonies of the 1998 Winter Olympics, Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in Beethoven's "Ode to Joy." The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, all

on Philips; Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's Requiem, Fauré's Requiem, and Tchaikovsky's *Pique Dame*, all on RCA Victor Red Seal. Also for Philips, with the BSO under Bernard Haitink, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie*. The chorus can also be heard on recordings with Keith Lockhart and the Boston Pops Orchestra for RCA Victor, and with John Williams and the Boston Pops Orchestra on Philips.

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. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. He 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 Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall.

Tanglewood Festival Chorus

John Oliver, Conductor

Sopranos

- *Carol Amaya
- *Meredith Malone Armbrust
- *Sarah J. Bartolome
- Phyllis Benjamin
- *Christina J. Bonati
- *Abigail Bray
- Jenifer Lynn Cameron
- Susan Cavalieri
- *Catherine C. Cave
- Emily Anderson Chinian
- Jane R. Circle
- Lorenzee Cole
- *Sarah Dorfman Daniello
- *Ann M. Dwelley
- Shauna Fallihee
- Mary A. V. Feldman
- *Maura E. Finn
- Stefanie J. Gallegos
- *Laura C. Grande
- *Isabel M. Gray
- Kathy Ho
- Donna Kim
- *Nancy Kurtz
- *Laura Mennill
- *Renee Dawn Morris
- *Kieran Murray

Fumiko Ohara
*Joi Marshall Perry
Melanie W. Salisbury
Pamela Schweppe
*Joan P. Sherman
*Kristyn M. Snyder
Alison L. Weaver
*Kirstie Wheeler
*Gwendolyn Williams

Mezzo-sopranos

Maisy Bennett
Betty B. Blume
Janet L. Buecker
Abbe Dalton Clark
*Betsy Clifford
*Ethel Crawford
Lauren Cree
Martha Brink Effgen
*Barbara Naidich Ehrmann
*Cynthia Engelsman
*Debra Swartz Foote
*Dorrie Freedman
*Irene Gilbride
Dolores M. Goyette
*Jessica Hao
Susan Harris
Donna Hewitt-Didham
*Evelyn Eshleman Kern
*Gale Livingston
*Kristen McEntee
*Louise-Marie Mennier
Louise Morrish
Roslyn Pedlar
*Kathleen Schardin
Cypriana V. Slosky
Linda Kay Smith
*Ada Park Snider
*Julie Steinhilber
*Ingrid Ulbrich
*Jennifer Walker
Christina Lillian Wallace
*Marguerite Weidknecht

Tenors

Brad W. Amidon

†Brian Anderson
John C. Barr
*David Bergers
Richard A. Bissell
*Stephen Chrzan
*Andrew Crain
*Tom Dinger
*Carey D. Erdman
David Fontes
Gregory A. Gonser
*Leon Grande
*J. Stephen Groff
*Mark H. Haddad
David M. Halloran
*Stanley Hudson
*James R. Kauffman
*Thom Kenney
Jason E. Kirchick
Kwan H. Lee
*Ronald Lloyd
*Henry Lussier
Mark Mozgowiec
*Mark Mulligan
*David Norris
Daniel Pettit
*Dwight E. Porter
Peter Pulsifer
David Raish
*Brian R. Robinson
*Don P. Sturdy
Stratton P. Vitikos
*Kurt Walker
Andrew Wang
Joseph Y. Wang

Basses

*Nishan V. Baljian
Edward Batchelder
*Daniel E. Brooks
*Clinton D. Campbell
Kirk Chao
*Matthew E. Crawford
*Joel Evans
George Griff Gall
*Elliott Gyger
Mark L. Haberman

*Matthew Haynes
*Robert J. Henry
Mark Israel
Ishan Arvell Johnson
Marc J. Kaufman
Ryan J. Kershner
*Bruce Kozuma
*Timothy Lanagan
*David K. Lones
Lynd Matt
*Stephen H. Owades
*Thompson R. Patton
*Donald R. Peck
*David Perkins
*Daniel Perry
*Peter Rothstein
Vladimir Roudenko
Robert Saley
*Peter S. Strickland
*Bradley Turner
Thomas C. Wang
*Terry L. Ward
Peter J. Wender