

Tuesday, April 22, 8pm | THE NATHAN R. MILLER FAMILY CONCERT  
Thursday, April 24, 8pm  
Saturday, April 26, 8pm | THE DEBORAH AND WILLIAM R. ELFERS CONCERT  
Sunday, May 4, 3pm

JAMES LEVINE CONDUCTING  
MARCELLO GIORDANI, TENOR (AENEAS)  
YVONNE NAEF, MEZZO-SOPRANO (CASSANDRA)  
DWAYNE CROFT, BARITONE (CHOREBUS)  
JULIEN ROBBINS, BASS-BARITONE (PRIAM)  
CLAYTON BRAINERD, BASS-BARITONE (PANTHUS)  
KATE LINDSEY, MEZZO-SOPRANO (ASCANIUS)  
JANE BUNNELL, MEZZO-SOPRANO (HECUBA)  
RONALD NALDI, TENOR (HELENUS)  
DAVID KRAVITZ, BARITONE (TROJAN SOLDIER)  
JAMES COURTNEY, BASS-BARITONE (GREEK CAPTAIN)  
ERIC OWENS, BASS (GHOST OF HECTOR)  
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

THE APPEARANCES OF THE VOCAL SOLOISTS IN THESE PERFORMANCES OF “LES TROYENS”  
ARE SUPPORTED BY THE HELEN AND JOSEF ZIMBLER FUND.  
THESE PERFORMANCES BY THE TANGLEWOOD FESTIVAL CHORUS ARE SUPPORTED  
BY THE ALAN J. AND SUZANNE W. DWORSKY FUND FOR VOICE AND CHORUS.

BERLIOZ            *LES TROYENS*, OPERA IN FIVE ACTS:  
PART I—“THE CAPTURE OF TROY”  
LIBRETTO BY THE COMPOSER AFTER VIRGIL’S “AENEID”  
(PERFORMED WITHOUT INTERMISSION)  
Setting: Troy, at the end of the siege  
ACT I  
Site of the abandoned Greek camp on the plains of Troy  
ACT II  
First Tableau: A room in Aeneas’ palace  
Second Tableau: Interior of Priam’s palace

Characters in order of singing:

A Trojan Soldier	David Kravitz, baritone
Cassandra, daughter of Priam	Yvonne Naef, mezzo-soprano
Chorebus, betrothed to Cassandra	Dwayne Croft, baritone
Aeneas, a Trojan hero	Marcello Giordani, tenor
Helenus, son of Priam	Ronald Naldi, tenor
Ascanius, son of Aeneas	Kate Lindsey, mezzo-soprano
Hecuba, Queen of Troy	Jane Bunnell, mezzo-soprano
Panthus, a Trojan priest	Clayton Brainerd, bass-baritone
Priam, King of Troy	Julien Robbins, bass-baritone
The Ghost of Hector	Eric Owens, bass
A Greek Captain	James Courtney, bass-baritone
Chorus of Trojan people; Trojan soldiers; Greek soldiers	
Tanglewood Festival Chorus, John Oliver, conductor	

Denise Massé, musical preparation  
Julian Kuerti, assistant conductor  
Supertitles by Christopher Bergen  
SuperTitle System courtesy of DIGITAL TECH SERVICES, LLC, Portsmouth, VA  
David Rebhun, supertitles caller  
Critical score edited by Hugh Macdonald for the New Berlioz Edition

Performed by arrangement with Bärenreiter, publisher and copyright owner

Wednesday, April 30, 7:30pm | THE MR. AND MRS. PETER A. BROOKE CONCERT

Friday, May 2, 7:30pm

Sunday, May 4, 6:30pm

JAMES LEVINE CONDUCTING

MARCELLO GIORDANI, TENOR (AENEAS)

ANNE SOFIE VON OTTER, MEZZO-SOPRANO (DIDO)

KWANGCHUL YOUN, BASS (NARBAL)

CHRISTIN-MARIE HILL, MEZZO-SOPRANO (ANNA)

KATE LINDSEY, MEZZO-SOPRANO (ASCANIUS)

ERIC CUTLER, TENOR (IOPAS)

PHILIPPE CASTAGNER, TENOR (HYLAS)

CLAYTON BRAINERD, BASS-BARITONE (PANTHUS)

DAVID KRAVITZ, BARITONE (FIRST TROJAN SENTRY)

JAMES COURTNEY, BASS-BARITONE (SECOND TROJAN SENTRY)

YVONNE NAEF, MEZZO-SOPRANO (GHOST OF CASSANDRA)

DWAYNE CROFT, BARITONE (GHOST OF CHOREBUS)

JULIEN ROBBINS, BASS-BARITONE (GHOST OF PRIAM)

ERIC OWENS, BASS (MERCURY; GHOST OF HECTOR)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

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BERLIOZ *LES TROYENS*, OPERA IN FIVE ACTS:

PART II—“THE TROJANS AT CARTHAGE”

LIBRETTO BY THE COMPOSER AFTER VIRGIL’S “AENEID”

Setting: Carthage

ACT III

A vast hall in the palace of Dido at Carthage

ACT IV

First Tableau: Royal Hunt and Storm

Second Tableau: Dido’s gardens by the sea; sunset

{ intermission }

ACT V

First Tableau: The seashore, covered with Trojan tents; Trojan ships  
are visible in the harbor; night

Second Tableau: A room in Dido’s palace; dawn

Third Tableau: Dido’s gardens by the sea; a huge pyre,  
with steps ascending on each side

Characters in order of singing:

Dido, Queen of Carthage

Anna, Dido’s sister

Iopas, a Tyrian poet at Dido’s court

Ascanius, son of Aeneas

Panthus, a Trojan priest

Narbal, Dido’s minister

Aeneas, a Trojan hero

Mercury

Hylas, a young Trojan sailor

First Trojan Sentry

Second Trojan Sentry

Anne Sofie von Otter, mezzo-soprano

Christin-Marie Hill, mezzo-soprano

Eric Cutler, tenor

Kate Lindsey, mezzo-soprano

Clayton Brainerd, bass-baritone

Kwangchul Youn, bass

Marcello Giordani, tenor

Eric Owens, bass

Philippe Castagner, tenor

David Kravitz, baritone

James Courtney, bass-baritone

Ghost of Priam  
Ghost of Chorebus  
Ghost of Cassandra  
Ghost of Hector  
Chorus of Carthaginians; Trojans; Spirits; Nymphs; Fauns  
Tanglewood Festival Chorus, John Oliver, conductor

Julien Robbins, bass-baritone  
Dwayne Croft, bass-baritone  
Yvonne Naef, mezzo-soprano  
Eric Owens, bass

Denise Massé, musical preparation  
Julian Kuerti, assistant conductor  
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SuperTitle System courtesy of DIGITAL TECH SERVICES, LLC, Portsmouth, VA  
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### **SYNOPSIS OF SCENES**

PART I: “La Prise de Troie” (“The Capture of Troy”)

Act I

Site of the abandoned Greek camp on the plains of Troy

After ten years of siege by the Greeks, the Trojans rejoice at the prospect of peace. They marvel at the gigantic wooden horse the Greeks left behind as an offering to Pallas Athena.

King Priam’s daughter Cassandra, a prophetess, looks for the significance behind the Greeks’ disappearance. In a moment of revelation, she saw her brother Hector’s ghost on the ramparts and has tried unsuccessfully to warn her father and Chorebus, her fiancé, of further calamities. When Chorebus begs her to join the celebrations, she urges him to flee the city, because she foresees death for both of them.

The Trojans offer thanks to the gods with the sacred objects of Troy. A somber note is introduced when Andromache, Hector’s widow, brings her son Astyanax to King Priam and Queen Hecuba. Aeneas arrives and reports that the priest Laocoön, suspecting the wooden horse to be some kind of trick, threw his spear at it and urged the crowd to set fire to it, whereupon two sea serpents devoured him and his two sons. Aeneas proposes they make amends to Athena by bringing the horse into the city as a holy object. As the Trojan march sounds in the distance and the horse is hauled closer, Cassandra realizes it bears disaster.

Act II

First Tableau: A room in Aeneas’ palace

Aeneas is visited by the ghost of Hector, who tells him to escape, since his destiny is to found an empire that someday will rule the world. As the ghost disappears, Aeneas’ friend Panthus rushes in to report on the Greek soldiers who emerged from the horse and are devastating Troy. Aeneas hastens to lead the defense forces.

Second Tableau: Interior of Priam’s palace

Trojan women pray for deliverance from the invaders. Cassandra foretells that Aeneas and some of the Trojans will escape to Italy to build Rome—a new Troy. Chorebus is dead, and Cassandra prepares for her own death, asking the women whether they will submit to rape and enslavement. Some are afraid of death; driving these away, the others make a vow to die free. Greek soldiers, entering in search of Trojan treasure, are aghast at the sight of the women’s mass suicide. Aeneas and his men escape with the treasures of Troy.

PART II: “Les Troyens à Carthage” (“The Trojans at Carthage”)

Act III

A vast hall in the palace of Dido at Carthage

Dido, Queen of Carthage, greets her subjects who hail her with an anthem. She reminds them that in only seven years, since they had to flee from Tyre, they have built a flourishing new kingdom. Her sister, Anna, assures Dido, who is a widow, that one day she will be able to love again.

When Iopas, the court poet, announces visitors who have narrowly escaped shipwreck in a recent storm, Dido welcomes them. They are the remnants of the Trojan army, asking a few days' hospitality en route to Italy and offering Dido what is left of their treasure.

When word reaches Dido that the Numidian ruler, Iarbas, is about to attack Carthage because she refused his offer of marriage, Aeneas steps from among the sailors' ranks, identifies himself, and offers to fight alongside the pacifistic Carthaginians. Dido accepts, and Aeneas rallies his forces to repel the invader, entrusting his son, Ascanius, to the queen's care.

#### Act IV

First Tableau: Royal Hunt and Storm (Orchestral Interlude)

The war rages in another part of Africa. Aeneas returns victorious to Carthage. A storm breaks, and Dido and Aeneas seek shelter in a cave. They discover their passions for each other.

Second Tableau: Dido's gardens by the sea; sunset

Several months have passed and evening has fallen in Dido's palace. Anna asks Narbal, the queen's adviser, why he seems worried, now that the Numidians have been defeated. He replies that since Dido fell in love with Aeneas, she has been neglecting her duties, and that Aeneas' destiny is to go on to Italy—no good can come of the romance. Narbal is afraid that in extending hospitality to the strangers, Carthage has invited its own doom.

Dido enters with Aeneas and her court. She provides entertainment for him. She asks him to tell her more about Troy's last days. When he says that Andromache, Hector's widow, at length succumbed to love and married Pyrrhus, one of the enemy, Dido sees a parallel to her own situation. She and Aeneas rhapsodize about their love, but they are interrupted when the god Mercury reminds Aeneas of his duty and destination—Italy.

#### Act V

First Tableau: The seashore, covered with Trojan tents; Trojan ships are visible in the harbor; night

In the Trojan camp with their ships moored near at hand, Hylas, a young sailor, expresses his longing for home in a ballad and falls asleep. Panthus tells other Trojan soldiers their delay is burdensome: daily omens and apparitions remind them of the gods' and the dead Hector's impatience with their failure to move on. Determined to leave the next day, they retire to their tents as two sentries pass, making way for Aeneas, who struggles to banish misgivings and do what he must. As he resolves to see Dido one more time, the ghosts of Priam, Hector, Cherebus, and Cassandra appear, pressing their demands. Forced to give up Dido, Aeneas wakens the Trojans and tells them to set sail before sunrise. Dido finds him planning to depart, however, and rages at his desertion. Though he protests that he loves her, she curses him. As she rages, the distraught Aeneas boards his vessel.

Second Tableau: A room in Dido's palace; dawn

As dawn breaks, the queen asks her sister to go to Aeneas. She will try to persuade him to stay a few more days, but the Trojan ships are sighted already on their way out to sea. Dido laments that she did not foresee Aeneas' treachery and burn his fleet. Instead, she will burn his gifts and trophies; she orders a pyre built.

Third Tableau (Ritual for the Dead): Dido's gardens by the sea; a huge pyre, with steps ascending on each side

A pyre has been set up, with relics of Aeneas. Priests pray for the peace of Dido's heart, while Anna and Narbal curse Aeneas' venture to Italy. Dido predicts that her fate will be remembered, along with Aeneas' infamy: a future Carthaginian general, Hannibal, will avenge her against Italy one day.

Seizing Aeneas' sword, she stabs herself. With her dying breath, Dido tells the shocked bystanders that fate is against Carthage: it will be destroyed, and Rome will rule eternal. Turning their backs on a vision of the Roman Capitol, the survivors pronounce undying hatred on Aeneas and his descendants.

Courtesy of *Opera News*

### **Berlioz's Virgilian Muse**

by Thomas May

Berlioz's most-abiding love affair was his passion for a dead poet. The writings of Virgil held a powerful grip on the composer's creative imagination ever since his first encounters with the Roman poet, who not only served as the source for what is perhaps Berlioz's greatest creation—*Les Troyens*—but was his lifelong touchstone for authentic artistic expression in an era he felt was becoming increasingly false and insincere.

Berlioz cherished memories—Proustian in their vividness—of being overwhelmed as a child by his reactions to the *Aeneid*, which his father helped him learn in the original Latin. In a letter to Princess Caroline Sayn-Wittgenstein (a mistress of Liszt and a catalyzing force who convinced Berlioz to proceed with his opera), the composer recalls working through the grim battles of the epic's twelfth book. One Sunday at church service, the solemn liturgical ritual blended in the boy's imagination with the sufferings of his pagan heroes, so that "an immeasurable sadness took hold of me. I left the church in floods of tears and remained weeping for the rest of the day, unable to contain my epic sorrow." (Berlioz also recounts this episode in his Memoirs.)

Not that fondness for Virgil was an eccentric phenomenon. Indeed, the Roman poet (who lived between 70 and 19 B.C.E.) had held sway for two millennia as what T.S. Eliot once termed "the classic of Europe." Try to imagine Shakespeare's prestige lasting five times longer than it already has to get a sense of Virgil's once-immense cultural presence. Ovid may have had more popular appeal thanks to his erotic temper, but Virgil became revered as a source of spiritual wisdom. In late classical times there even developed a practice—known as the *sortes Virgilianae* (literally, "Virgilian lots")—whereby random selections of lines from the *Aeneid* were thought to contain prophetic glimpses into the future.

But by Berlioz's own time, classical literature, while still the backbone of education, had lost much of its aura. Indeed, the domestication of classical myth was so commonplace in the previous century that it had inspired in Gluck—another of Berlioz's artistic heroes—a desire to reinvigorate the approach to classical sources. Myths had come to serve as decorative, rococo illustrations for uplifting precepts. The intervening French Revolution co-opted antiquity for its own ends, exchanging the decorative for the sternly moral—but with a result that was just as empty. In the same year that Berlioz completed his score for *Les Troyens* (1858), Offenbach's wickedly witty *Orpheus in the Underworld* was using opera's core myth—the one with which Gluck had launched his reforms—to lampoon stuffy conventions.

For Berlioz, however, the intensity of those early encounters with Virgil never left him. Even before *Les Troyens*, the poet's presence is implicitly felt. In describing the Dies Irae of his Requiem, for example, Berlioz says "I hear nothing but cries of terror, rolls of thunder, the sound of worlds crumbling to the clangor tubarum" (that last phrase referring to a passage in the *Aeneid* depicting a warlike "clamor of trumpets"). Berlioz's frequently recurring references to Virgil speak of a profoundly personal kinship with the poet—as if he were a living friend, indeed a kind of soul mate. "I feel as though I knew Virgil," the composer writes, "I feel as though he knows how much I love him."

Nowadays the *Aeneid* tends to get lumped together with Homer as simply another "epic" from the long-vanished ancient world. Virgil, however, came of age in a century of accelerating wars and uncertainty, well aware of the fragility of the civilization he was celebrating. Although he imagined a distant, mythic past, he drew on the pathos of his experience to imbue his characters with a subjective intensity and his poetry with an ambiguity that at times seems eerily modern.

To Berlioz, this Virgilian pathos disclosed a like-minded sensibility. The composer must have also been inspired by the sheer willpower of the poet's ambition. Virgil worked his way up from the miniatures of his pastoral poetry to the vast fresco of the *Aeneid* (which he left not quite finished at his death). He designed from the Homeric model but fashioned something new, an epic tuned to his personal vision. Berlioz similarly made *Les Troyens* a repository for every facet of the art he had developed throughout his career. The score is replete with the searing originality that can still startle Berlioz's listeners; at the same time, it is balanced by his masterful sense of form and proportion—a sense that for far too long was distorted by cuts and divisions inflicted on the work.

Indeed, the opera's peculiar blend of in-the-moment passions with overarching classical composure—the love duet at the end of Act IV magnificently embodies both—is deeply rooted in the Virgilian aesthetic. The *Aeneid* continually varies its rhythmic patterns of tension and release, of violence alternating with repose, both in its large-scale organization and in specific episodes, down to the level of its articulation in meter.

In one of his letters, Berlioz muses about his search for a way to shape the musical responses that Virgil's poetry so readily awakened: "What is immensely difficult about it is to find the musical form, that form without which music does not exist, or is no more than the downtrodden slave of the word." Berlioz continually rises to the challenge in *Les Troyens* with a variety of ingenious solutions. They culminate in the overwhelming sequence of emotions of the final act as Dido faces her abandonment. That this is perhaps the most moving passage in the *Aeneid* only made Berlioz's musical task all the more formidable.

The *Aeneid* famously comprises two halves that encompass the epic worlds of the *Odyssey* (the Trojans' voyages in Books 1-6) and the *Iliad* (the series of wars as they claim a new home in Italy in Books 7-12). In refashioning the *Aeneid* for the operatic stage, Berlioz focuses on the wanderings and the fateful detour in Carthage, drawing on Books 1, 2, and 4. His libretto elaborates some characters—notably Cassandra—who are merely mentioned in Virgil and introduces theatrical strategies drawn from Shakespeare. (Berlioz's extraordinary synthesis of these two tutelary geniuses to create the world of *Les Troyens* is a richly fascinating topic unto itself.)

Yet Berlioz still mirrors the *Aeneid*'s overall structure by dividing *Les Troyens* into two separate settings, Troy and Carthage. Each contains subtle parallels and cross-references with the other, reinforcing the work's larger unity but also adding new layers of meaning. Thus Cassandra's obsession with the inevitable that deafens her to the pleas of her lover Cherebus has an ironic counterpart when Aeneas abandons Dido to follow his foreordained destiny.

Moreover, while he doesn't dramatize the *Aeneid*'s second half, Berlioz in fact uses the idea of the arrival in Italy as an especially original unifying musical motif. When we first hear the Trojan March, in conjunction with Cassandra's dire warnings, it suggests the imminent downfall of Troy. Yet its significance changes with each recurrence. By the end, the march's peculiarly memorable harmonic contour—with its hint of French Revolutionary fervor—becomes associated not only with the promise of Italy but with the unstoppable momentum of historical change.

Berlioz was especially savvy in constructing his libretto around moments that would allow for maximum musical resonance. Several of these are in fact wordless but among the most affecting passages in the opera: the exquisite pathos of the clarinet solo accompanying Andromache's silent grieving with her son or, best-known of all, the deliriously inventive miniature tone poem of the "Royal Hunt and Storm," in which the orchestra conveys the entire narrative of Dido and Aeneas acknowledging their love for each other.

In such moments, Berlioz reminds us that he has no interest in creating a merely decorative musical commentary on what is already a complete artwork in itself. A parallel can be found in his treatment of the lovers in his earlier "dramatic symphony" inspired by *Romeo and Juliet*. In his preface to that work, Berlioz writes that there is something in this love story so sublime that his imagination requires a "freedom which the limiting sense of sung words would never allow." The central pair of lovers, in other words, are not represented by singers (which are used elsewhere in the piece) but by purely instrumental music, employing what Berlioz calls "a language richer, more vivid, less hindered, and, by its very vagueness, more powerful."

Berlioz's response to Virgil embraces not just his characters and his dramatic situations but the very essence of his poetry. When he exclaims, "What a great composer Virgil is! What a melodist, what a harmonist!" Berlioz isn't just indulging in metaphorical exuberance. This is the aspect of Virgil that is especially difficult to grasp without knowing him in the original Latin. But Virgil as Berlioz knew him was not limited to his content or even to the arresting imagery of his epic similes: the style—indeed the very sounds—with which he expressed all this was at least as significant. In a very real sense, Virgil composed the *Aeneid*, painstakingly working from a prose sketch to work out, line by

line, the dactylic hexameter verse that is the poem's real music and that was meant not to be read but to be performed aloud.

The idea of the sounds of a poem reinforcing and commenting on their meaning is of course familiar in any language. What's special about Virgil's epic verse is the density of possibilities. The meter involves both stress and quantity, while Latin word order and syntax allow for greater flexibility, with the result that all of these elements can be played off of each other in a brilliant counterpoint of sound and sense. In the postscript to his translation of the *Aeneid*, Robert Fitzgerald reminds us that Dryden (another famous translator of the text) said Virgil's lines can actually play out in sound what they describe. Fitzgerald then cites an example from Book I: "Intonuere poli, et crebris micat ignibus aether," which he translates "It thundered from all quarters, as it lightened/Flash on flash through heaven." Even Fitzgerald's experienced hand can only hint at the rolling thunder and electric staccato of Virgil's Latin.

This stylistic aspect, which was part of Berlioz's profound knowledge of the poet, inspired a whole new level of descriptiveness in his own compositional art. *Les Troyens* brims with orchestral "special effects" and inventive evocations: the stopped horns for the first appearance of Hector's ghost (and chilling harmonics when he returns in the final act), the growling trombones for the serpents, the serene Mediterranean night music of Act IV, the lulling surge of the sea in Hylas' song—these are among the more obvious.

Berlioz himself enumerated the different kinds of music Virgil inspired: "You can easily enough imagine what the scenes of passion are like, also the love scenes and the depictions of nature, whether calm or stormy, but there are scenes too of which you cannot possibly have any conception. Among these is the ensemble in which all the characters and the chorus express their horror and fear as they learn that Laocoön has met his death devoured by snakes, also the finale of the third act and Aeneas' last scene in the fifth."

The sound-world Berlioz conjured for *Les Troyens* seems to be sparked in countless inventive ways from his response to Virgil's epic. He launches his mammoth opera literally in medias res—in the middle of things—without an overture, the winds and brass bursting forth in a jaunty (and, it turns out, foolhardy) mood of festivity. The Trojans have come out to celebrate the illusory peace, gathered before the dead Achilles' burial mound.

Later they will sound their falsely triumphal march while Cassandra listens in horror. It is a moment of emotional polyphony that shows, in microcosm, Berlioz's perfect attunement to the underlying ambiguity of Virgil's epic vision. His great achievement in *Les Troyens* was to incorporate the master's art and then transpose it to his own medium—"To discover the means of being expressive and true," as Berlioz said, "without ceasing to be a musician."

thomas may writes and lectures about music and theater.

## **Hector Berlioz**

### **"Les Troyens," Opera in Five Acts**

HECTOR BERLIOZ WAS BORN AT LA CÔTE-ST.-ANDRÉ, ISÈRE, FRANCE, ON DECEMBER 11, 1803, AND DIED IN PARIS ON MARCH 8, 1869. HE COMPOSED "LES TROYENS" (TO HIS OWN LIBRETTO, INSPIRED BY BOOKS 1, 2, AND 4 OF VIRGIL'S "AENEID") BETWEEN APRIL 1856 AND APRIL 1858, WITH REVISIONS CONTINUING UNTIL 1861. GIVEN THE INSURMOUNTABLE DIFFICULTIES FACED IN HIS EFFORTS TO PRODUCE THE OPERA COMPLETE, HE HAD TO SETTLE DURING HIS LIFETIME FOR A VERSION OF JUST THE LAST THREE ACTS (THE OPERA'S PART II), STAGED UNDER THE TITLE "LES TROYENS À CARTHAGE" (WITH A NEWLY ADDED PROLOGUE RECOUNTING THE EVENTS OF PART I) AT THE THÉÂTRE-LYRIQUE IN PARIS ON NOVEMBER 4, 1863, WITH ADOLPHE DELOFFRE CONDUCTING. "LA PRISE DE TROIE" (THE COMPLETE OPERA'S PART I) WAS FIRST PERFORMED ON DECEMBER 7, 1879, IN PARIS AS A CONCERT WORK, TEN YEARS AFTER THE COMPOSER'S DEATH, IN TWO PERFORMANCES ON THAT SAME DATE, UNDER EDOUARD COLONNE AT THE THÉÂTRE DU CHÂTELET (IN ONE OF HIS CONCERTS COLONNE) AND UNDER ERNEST REYER AT THE CIRQUE D'HIVER (IN THE CONCERTS PASDELOUP). THE FIRST STAGED PERFORMANCE OF THE COMPLETE OPERA (BUT WITH CUTS, AND IN GERMAN) WAS GIVEN IN TWO EVENINGS IN KARLSRUHE, GERMANY, ON DECEMBER 6 AND 7, 1890, WITH FELIX MOTTL CONDUCTING.

THE FIRST NEARLY COMPLETE STAGING OF “LES TROYENS” IN MODERN TIMES (BUT SUNG IN ENGLISH) WAS CONDUCTED BY RAFAEL KUBELIK WITH THE ROYAL OPERA, COVENT GARDEN, IN LONDON, IN 1957. THE FIRST ENTIRELY COMPLETE STAGE PERFORMANCE WAS GIVEN—IN ENGLISH—BY SCOTTISH OPERA, AT THE KING’S THEATRE IN GLASGOW, ON MAY 3, 1969, TO MARK THE CENTENARY OF BERLIOZ’S DEATH, WITH ALEXANDER GIBSON CONDUCTING. THE FIRST ENTIRELY COMPLETE STAGE PERFORMANCE IN FRENCH WAS GIVEN BY THE ROYAL OPERA, COVENT GARDEN, LATER THAT SAME YEAR, ON SEPTEMBER 17, 1969, LED BY COLIN DAVIS (WHO HAD ALREADY GIVEN THE FIRST UNCUT CONCERT PERFORMANCE, SUNG IN ENGLISH, THE YEAR BEFORE, ON SEPTEMBER 1, 1968, WITH THE LONDON SYMPHONY ORCHESTRA AT THE ROYAL ALBERT HALL). FURTHER DETAILS OF THE OPERA’S PERFORMANCE HISTORY ARE GIVEN STARTING ON PAGE 66, FOLLOWING THE PROGRAM NOTE.

IN ADDITION TO THE VOCAL SOLOISTS AND CHORUS, “LES TROYENS” CALLS FOR AN ORCHESTRA OF TWO FLUTES AND PICCOLO, TWO OBOES AND ENGLISH HORN, TWO CLARINETS AND BASS CLARINET, FOUR BASSOONS, FOUR HORNS, TWO TRUMPETS, TWO CORNETS, THREE TROMBONES, TUBA, TRIANGLE, BASS DRUM, CYMBALS, TENOR DRUM, PROVENÇAL DRUM, ANTIQUE CYMBALS, TAM-TAM, TIMPANI, SIX OR EIGHT HARPS, AND STRINGS. THE STAGE BAND REQUIRES THREE OBOES, THREE TROMBONES, NINE SAXHORNS, TIMPANI, CYMBALS, THUNDER MACHINE, ANTIQUE SISTRA (A SISTRUM BEING A LYRE-SHAPED INSTRUMENT, OF EGYPTIAN ORIGIN, HELD IN ONE HAND), TARBUKA (A GOBLET-SHAPED, NORTH AFRICAN OR EGYPTIAN DRUM), AND TAM-TAM.

#### BERLIOZ AND “LES TROYENS”

Berlioz, the outstanding musical figure among French Romantics, was a pioneer in Parisian music in the 1830s, offering the public a series of brilliant vocal and orchestral works, and wielding a sharp pen as music critic of the *Journal des débats*. Within twenty years his standing had fallen sadly to the point where he no longer had the courage or the resources to give concerts in Paris, knowing that the public and the press would barely notice if they happened or not. The composition of *The Trojans* in the years 1856 to 1858 was an act of desperate bravado as far as the public was concerned, but from his personal point of view it was the repayment of a lifelong debt.

The subject of the opera had been with him since childhood. When, in London in 1848, he first drafted his *Memoirs*, he recalled his early passion for Virgil and the emotional crisis caused by his father’s reading of that part of Book IV of the *Aeneid* which tells of the death of Dido. “Virgil,” he says, “was the first to find a way to my heart and to enflame my growing imagination.” We may well suppose that the idea of *The Trojans* was fermenting slowly in his mind from the beginning, and that when its time was ripe he set all else aside to compose it.

On the eve of his second marriage, in October 1854, Berlioz completed (as he thought) his *Memoirs* and there confessed to an idea for a vast opera: “The subject strikes me as grand, magnificent and profoundly moving, which proves beyond a doubt that Parisians would find it insipid and boring.” He reported that the idea had been tormenting him for three years, years that had been almost barren of music; discouraged by indifference at home and increasingly in demand as a conductor abroad, Berlioz had begun to see composition as a luxury he could not afford. With the greatest difficulty his friends persuaded him to expand his little sacred scene *La Fuite en Egypte* (“The Flight into Egypt”) into the larger trilogy *L’Enfance du Christ*, and the success of this in turn persuaded him that he might after all allow himself to begin the Virgilian drama he had long dreamed of. Liszt’s mistress, the Princess Caroline Sayn-Wittgenstein, a woman of formidable intellect and artistic ambition on others’ behalf, using language that admitted no refusal, urged Berlioz to set to work. Knowing full well that if he composed the opera it would cause him nothing but suffering, and that it would be misunderstood and imperfectly performed (if it were performed at all), he yielded.

In April 1856 he drafted the libretto in rhymed, slightly archaic, French verse, and then composed the five acts one by one. The question of an overture he left aside for the time being, but eventually decided not to write one, pleased with the dramatic impact of an agitated wind accompaniment as the curtain rises to the sound of the Trojans’ hollow rejoicing. For the finale of this first act he composed the grand, multi-layered *Marche troyenne* which accompanies the procession as the Wooden Horse is dragged into the city of Troy.

The whole opera was completed in April 1858, in just under two years, although Berlioz still had many changes to make while he lobbied theater directors and even the Emperor himself in a vain dream of having the work played at the only theater in Paris capable of mounting it properly, the Opéra. He had composed it with their resources in mind.

It was a bitter pill to swallow when Wagner's *Tannhäuser* was staged at the Opéra at the Emperor's command, while *Les Troyens* was passed over. No expense was spared, yet *Tannhäuser* was a noisy failure, and Wagner left Paris muttering venomous curses against the French. After much prevarication it became clear that the Opéra would never stage *Les Troyens*, so Berlioz accepted an offer from a smaller, more adventurous management, the Théâtre-Lyrique, where for a while he believed it might be worthily staged. But opportunism and the usual shortage of funds soon brought the manager to Berlioz's door with excuses and apologies. Under the title *Les Troyens à Carthage* only the last three of the five acts were staged, and for these the orchestration had to be reduced. The first two acts, dealing with the fall of Troy, were published separately as *La Prise de Troie*. The truncated work was performed twenty-two times in the autumn of 1863. The public was impressed, not thrilled, and Berlioz himself became embittered by the cuts which seemed to reduce his work progressively until only shreds of the original were left. Of *La Prise de Troie*—the first two acts of the opera—Berlioz never heard more than a single scene. For the remaining years of his life he became yet further estranged from Parisian musical life, preferring the company of his friends and his favorite authors, Shakespeare above all.

*La Prise de Troie* was first performed in 1879 as a concert work, when two rival Paris conductors, Padeloup and Colonne, gave it in two concerts simultaneously. Attempts to stage parts of the work were sporadic, and for nearly a hundred years the opera was universally regarded as more or less unperformable, the monstrous legacy of an eccentric and uneven composer, only to be appreciated by fanatics. Even critics who were thoroughly familiar with Wagner's works kept insisting that *Les Troyens* was too long for human endurance. Since the historic revival of *Les Troyens* at Covent Garden, London, in 1957 under Rafael Kubelik, this sorry history has changed into a story of majestic success. The first publication of the full score on the centenary of the composer's death in 1969, and the broadening recognition that the work not only stands at the summit of Berlioz's career but also belongs to the repertory of mighty masterpieces like *Tristan und Isolde* and *Otello*, has given a new perspective to all Berlioz's music and vindicated his own desperate faith in it.

#### BERLIOZ AND THE TRADITION OF FRENCH OPERA

*Les Troyens* was always intended to take its due place in an established tradition Berlioz held in high honor, that of French classical opera and its more recent manifestation, French grand opera. For Berlioz the finest of all models was Gluck. Only Beethoven, in Berlioz's view, approached the stature of Gluck, and then only in a different sphere of expression. Gluck's capacity for passionate feeling within a classically restrained language stirred Berlioz deeply, and his devotion never wavered. It is reflected in many pages of *Les Troyens* where Virgil's world is evoked in serene yet heartfelt accents. Cassandra's opening aria ("Malheureux roi!") and Cherebus' invocation of the beauties of nature ("Mais le ciel et la terre"), both in the first scene of Act I, are good examples of this echo of Gluck's world. Berlioz kept repeating that he felt Gluck, Virgil, and Shakespeare would understand him if only they were alive to see his work, as if he had an intuition of mutual admiration.

Gluck's mantle passed to Spontini, whose operas *La Vestale* and *Fernand Cortez* Berlioz greatly admired. He admired Meyerbeer too, although he was ultimately repelled by the falsity of grand opera. Like most French operas, *Les Troyens* has much for the chorus and the ballet. There are spectacular scenes that require elaborate stagecraft and lighting. The processions, the temple scenes, and the splendor of Priam's and Dido's courts all belong to a revered French tradition which presupposes impressive décor, costumes, and action grandly conceived. Yet Berlioz was not primarily a visual composer and seems sometimes to speak as much to the imagination as to the eye. In the case of the Wooden Horse, there is evidence that Berlioz felt that no stage could do it justice, for although he clearly planned the processional scene to reach its climax with the entrance of the horse, in the end his instructions keep the horse offstage while the chorus report what is going on. No modern production, needless to say, can resist the staging of such a machine, but in a concert

performance Berlioz's belief that the mind's eye can see everything it needs to see (if the music is functioning properly) will surely be shown to be correct.

The "Royal Hunt and Storm" that precedes Act IV was intended to be accompanied by vivid stage action, with hunters on horseback, cascading waterfalls, and the crash of thunder and lightning. So clumsy was the attempt made in 1863 to stage this piece that it was immediately cut from the production, and since that time it has often been played in front of a lowered curtain. The music scarcely needs the enactment of all that; if we know what the music portrays, our closed eyes will surely see something of what Berlioz had in mind, although whether our own imagination can ever fully match his is to be doubted. Time and again in his correspondence and writings Berlioz emphasized the "expressive veracity" of his score, and no sensitive ear can fail to respond to it.

One feature of current practice at the Opéra that appealed to Berlioz greatly was the expanded role of offstage bands. In 1847, when Verdi adapted his *I lombardi* for the Paris Opéra as *Jérusalem*, the theater engaged Adolphe Sax to provide a group of twelve brass players and some percussion to play offstage. Sax paid court to Meyerbeer, who then put no less than twenty-two brass players in full view on stage in his *Le Prophète* in 1849. Most of these musicians played saxhorns, the family of brass patented by Sax and destined to find a permanent home in brass bands and as "Wagner tubas," and it was the same saxhorns that Berlioz employed, in somewhat reduced numbers, in *Les Troyens*. The finale of Act I, as the procession is heard in the distance approaching with the Wooden Horse, is built on three groups at different distances from the stage, made up of conventional brass, saxhorns, oboes, and harps, a total of over twenty musicians.

#### MUSIC AND DRAMA IN "LES TROYENS"

All of Berlioz's symphonies call for offstage instruments, and his scores often specify which instruments are on the right and which on the left. His essay on the art of conducting is full of instructions about the proper platform arrangement for orchestras, and—most famously—his Requiem calls for four extra brass brands at the four corners of the main orchestra. He had always been absorbed by the spatial dimension of music, so it was natural for him in his grandest opera to recreate in the theater the cities of Troy and Carthage and the vast plains that surround them.

Space, in the geographical sense, is one of the opera's themes, for, like Virgil, Berlioz has the whole Mediterranean as his theater. The two locations of the action, Troy and Carthage, are merely preliminary to the ultimate destiny of the Trojan people as citizens of Imperial Rome. The Trojans, *les Troyens*, are indeed at the center of an epic story in which Priam, Cassandra, even Dido, are merely incidental figures. The cry of "Italie!" is heard on the lips of Cassandra and the Trojan women as they immolate themselves at the end of Act II, again from Mercury at the end of Act IV, and finally from Aeneas himself as he summons his men for their final journey that takes them away from Carthage. Time, too, is extended on an epic scale. The first words we hear, "Après dix ans," remind us of the long toil of the Trojan War. Thereafter there is the constant sense of a destiny that will call Aeneas to flee from Troy and build a new city in Italy. Hector's ghost (in Act II) and the ghosts of Priam, Cassandra, Cherebus, and Hector (in Act V) are reminders of the role of fatum in shaping the future. The close of the opera, as Dido mounts her funeral pyre, gave Berlioz much trouble, since he felt committed to Virgil's sense of Imperial destiny. He even at one stage contemplated a reference to France's colonies in North Africa. He then had Dido invoke the name of Hannibal as the Carthaginian who would one day take revenge on the Romans for Aeneas' desertion. The final scene was a vision of Scipio, Caesar, Augustus, Virgil, and a train of artists and Roman legions filing past Clio, the Muse of History, in front of the Capitol in Rome. Eventually Berlioz replaced this with a shorter ending, with the Carthaginians hurling a furious imprecation against the Romans as the *Marche troyenne* rings out gloriously in the orchestra as a symbol of Rome, the new Troy.

Berlioz invoked Shakespeare as in some sense the co-author, with Virgil, of his epic opera. This is most literally the case in the love duet at the end of Act IV, whose verses are based on the exchanges of Jessica and Lorenzo in *The Merchant of Venice*, "In such a night as this...." The appearance of ghosts is clearly derived from *Hamlet*, *Macbeth*, and the history plays. Quite consciously aping Shakespeare's blend of comic and tragic, Berlioz introduced two sentinels in the last act who exchange chat about their girlfriends and grumble about the unpredictable ways of their superiors.

In a more general sense, Berlioz would claim that the supremacy of feeling in many scenes is a reflection of his passion for Shakespeare. Aeneas and Dido both have great monologues in Act V that could be classed as profoundly Shakespearean, Aeneas in a state of Hamlet-like indecision, Dido in a storm of self-destructive agony. One of the most touching scenes is the appearance in Act I of Andromache, Hector's widow, with her son Astyanax. Neither of them sings, yet there is no more moving music of mourning than this. Berlioz knew instinctively that for the most heartrending scenes he could do more with instruments than with voices. The symbolism of Andromache's silence and the fact of great emotion being bestowed on an instrument (the clarinet) confirm Berlioz's faith in wordless music, as if *Les Troyens* still upheld the symphonic ideals of *Roméo et Juliette*, whose love scene is similarly expressed by instruments alone.

Intense feeling is more literally personal in the character of Hylas, the young Trojan sailor, whose nostalgic song opens Act V. Berlioz was thinking of his son Louis, then just beginning a career in the navy and always far from home. The heaving sea (in the cellos) and the sailor's poignant melody are timeless reminders of incurable yearning. Other secondary characters are strikingly vivid. Ascanius, Aeneas' son, escapes from Troy with his father, but he is still not old enough to fight. He is entrusted to Dido in one of Berlioz's most moving passages. Anna, Dido's sister, is touchingly portrayed as sympathetic to the queen's distress but too shallow to see beyond the excitement of falling in love. Narbal, Dido's minister, is pessimistic, seeing too clearly that no good can come of the visitors' prolonged stay in Carthage, but sorrowful, not bitter, when the worst happens. Iopas, the court poet, sings an enchanting pastoral idyll.

It has often been observed that the cities of Troy and Carthage each drew from Berlioz a separate musical tone or mood, what Verdi would have called a *tinta*. The Trojans' rejoicing at the start has no bass line because it is illusion; the solemn procession, with Priam and his court, in celebration of what they think is a hard-won victory is solemn but banal, since disaster is unseen. Aeneas' terrifying account of the death of Laocoön, breathlessly delivered, is the first sign that all is not well, since Cassandra's predictions of disaster have been treated by all, not just by her lover Cherebus, as the ravings of a lunatic. But the music tells us all along that she is right. Death and disaster, lurking throughout Act I, strike at the city in Act II, and we seem to hear the fire and smoke of destruction from which only a handful, including Aeneas and his son, escape.

When the curtain opens on the city of Carthage in Act III, however, all is bright and brilliant, with a radiance in the music that gives no hint of tragedy. Under Dido's benign rule, the city is prosperous and happy. Normal enemies like the Numidians can be beaten off; Dido's inner longing can be kept under control. Only when the Trojan March is heard in the minor key, as Aeneas and his men arrive seeking shelter, does the tone shift. The storm that interrupts the Royal Hunt may bring Aeneas and Dido lustfully together, but storms bode ill, and Narbal is the one to bemoan the danger that Aeneas' stay presents. He knows that destiny has other plans, so we watch the dancers dance, we listen to Iopas' idyllic song, we watch Ascanius remove from Dido's finger her former husband's ring, we revel in the sweetness of the Mediterranean night, we hear the lovers pour out their hearts to each other in the great duet, all the while knowing that the blow will fall, as it does when the god Mercury strikes Aeneas' shield with the ominous threefold cry of "*Italie!*"

Act V is full of sadness. Hylas, the young sailor, yearns for home. The Trojans lament the call of fate that forces them to leave Carthage where life seems (but only seems) to be so agreeable. Aeneas is sad to the point of despair that he has to obey the gods, a truly tragic figure compelled by fate to cause the death of the one he loves. He hesitates and changes his mind more than once, but we know he is helpless. This is more powerfully expressed in Dido's music than in his, for her final monologue when she pours out her despair is at the very summit of Berlioz's art. Her farewell to her beloved subjects carries a depth of sadness that truly aligns him with Virgil, Shakespeare, and Gluck.

The blend of modern and traditional is a striking aspect of Berlioz's mature craft. He writes for the latest instruments, yet his dramatic ideal goes back to the eighteenth century. He draws on the most intense emotional expression, yet preserves a sense of classical dignity quite alien to the work of Verdi or Wagner. It is perhaps not surprising that such a personal and unorthodox approach to opera should take so long to win recognition, for there were few in his own time who could grasp his purpose. Wagner himself heard Berlioz read the libretto to him in 1859 and confessed he could make

no sense of what Berlioz was trying to do. Berlioz, likewise, could make no sense of *Tristan und Isolde*. Time now allows us to love and admire the work of both men without having to succumb to the rivalries and conflicts that dogged them in their lives.

Hugh Macdonald

HUGH MACDONALD is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. A frequent guest annotator for the BSO, he taught at Oxford and Cambridge universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.

THE AMERICAN PERFORMANCE HISTORY OF "LES TROYENS" began with a concert performance of Part I, "Act II," led by Theodore Thomas as part of "Thomas's May Festival" on May 6, 1882, at the 7th Regiment Armory in New York. (Since, by this time, the opera's Part I—originally in two acts—had been divided by Berlioz into three acts for performance on its own, this "Act II" would have begun with what we know as the original Part I's "No. 4: Marche et Hymne," immediately following the Cassandra/Chorebus duet [which in this version ends with a full close, rather than continuing directly into No. 4], and ended with "No. 11: Final: Marche Troyenne.") The first stage performance in America (in an abbreviated version) was given, in English, by Boris Goldovsky and the New England Opera Theater on March 27, 1955, in Boston, at the Opera House (which once stood on Opera Place just a bit west of Symphony Hall). San Francisco Opera gave what it called the "American professional stage premiere" on November 4, 1966, at that city's War Memorial Opera House with Jean Périsson conducting, this being a cut version (about three hours long) showcasing French mezzo-soprano Régine Crespin as both Cassandra and Dido, effectively reducing even the role of Aeneas to supporting-cast status. Sarah Caldwell and the Opera Company of Boston gave the first complete American staging of *Les Troyens* on February 3 (Part I) and 4 (Part II), 1972, at the Aquarius Theater in Boston. (Caldwell's performance of both parts on Sunday, February 6, has circulated on compact disc.) The first complete concert performance in America took place the following month, on March 17, 1972, with John Nelson conducting the Pro Arte Chorale and Orchestra at Carnegie Hall in New York.

JAMES LEVINE'S PERFORMANCE HISTORY WITH "LES TROYENS" extends back thirty years, to his concert performance of Part II with the Cincinnati Symphony Orchestra and Chorus on May 28, 1977, at the Cincinnati May Festival, and his complete concert performance, in two parts, with the Chicago Symphony Orchestra and Chorus at the Ravinia Festival on June 30 (Part I) and July 1 (Part II), 1978. It was Levine who also led the first absolutely complete Metropolitan Opera performance, which opened the Met's centennial season in the fall of 1983. (This was the initial revival of the Met's first-ever "Troyens" production, which had been introduced with Rafael Kubelik conducting on October 22, 1973; the performances in 1973-74 omitted the entrance music for the builders, sailors, and farm-workers near the start of Part II [Nos. 20-22 of the critical score] and the two scenes [Nos. 45-46] immediately preceding Dido's monologue, "Je vais mourir..." at the end of Part II.) Levine led the subsequent revival of that production in 1993 and most recently introduced a new Met production in February 2003, the performances that season being the most recent occasion *Les Troyens* was given in that house.

THE MUSIC FROM "LES TROYENS" PLAYED MOST FREQUENTLY BY THE BOSTON SYMPHONY ORCHESTRA has been the "Royal Hunt and Storm" from the opera's Part II, first under Henri Rabaud in February 1919 and later under Thomas Beecham (January 1928), Charles Munch (on numerous occasions between 1952 and 1963, including a 1959 recording for RCA), Erich Leinsdorf (August 1969), Colin Davis (November 1974, and later at Tanglewood in August 1980), and Seiji Ozawa, who led the most recent BSO performances in October 1994 in Boston and New York, followed by tour performances that December in Tokyo and Osaka. Ozawa's program at that time also included the Prelude to "Les Troyens à Carthage" (written by Berlioz to introduce Part II of the complete opera when performed separately), and featured the Tanglewood Festival Chorus, John Oliver, conductor, in all of the "Royal Hunt and Storm" performances except the final one in Osaka. On July 23, 1977, at Tanglewood, Sarah Caldwell led the BSO in a sequence of orchestral and vocal excerpts featuring mezzo-soprano Shirley Verrett as both Cassandra and Dido. The only other BSO performances of

music from *Les Troyens* were of Cassandra's Act I aria in October 1899 (with contralto Gertrude May Stein under Wilhelm Gericke's direction), and "Hail to the Queen" (an English-language version of the Carthaginian national anthem, "Gloire à Didon," from early in Part II of the opera) on December 31, 1974, led by Colin Davis with the Tanglewood Festival Chorus, plus audience participation, to open a "Last Night of the Proms"-type New Year's Eve gala at Symphony Hall.

#### To Read and Hear More...

The Cambridge Opera Handbook *Hector Berlioz: Les Troyens*, edited by Ian Kemp, is now out of print and, though findable used, expensive should you find it (Cambridge University Press, 1989). Paul Robinson's *Opera and Ideas from Mozart to Strauss* includes a fifty-page chapter on "The Idea of History: Hector Berlioz's *Les Troyens*," which examines how Berlioz's choice and treatment (both dramatically and musically) of his subject—the fulfillment of Aeneas' destiny—reflects the inevitability of history in terms of the opera's setting and Berlioz's portrayals of the principal characters (Cornell University paperback). A comprehensive modern Berlioz biography in two volumes—*Berlioz, Volume I: The Making of an Artist, 1803-1832* and *Berlioz, Volume II: Servitude and Greatness, 1832-1869*—by Berlioz authority David Cairns appeared in 1999 (University of California paperback). Another important modern biography, from 1989, is D. Kern Holoman's *Berlioz*, subtitled "A musical biography of the creative genius of the Romantic era" (Harvard University Press). *Berlioz*, by Hugh Macdonald, general editor of the Berlioz critical edition, offers a compact introduction to the composer's life as part of the Master Musicians series (Oxford paperback). Even more compact is Peter Bloom's *The life of Berlioz*, in the series "Musical lives" (Cambridge University paperback). Bloom also served as editor of *The Cambridge Companion to Berlioz* (Cambridge University paperback) and of *Berlioz: Past, Present, Future*. The latter book, published in 2003 to mark the bicentennial of the composer's birth, is a compendium of articles by various musical and cultural historians who examine, among other things, Berlioz's own responses to music of his past, his interactions with musical contemporaries, and views proffered about him in subsequent generations (Eastman Studies in Music/University of Rochester Press). Most recently, Bloom has produced *Berlioz: Scenes from the Life and Work*, published this past March (Eastman Studies in Music). Hugh Macdonald's Berlioz article from *The New Grove Dictionary of Music and Musicians* (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, also including the 1980 Grove articles on Weber and Mendelssohn). That article was retained, with revisions to the discussion of Berlioz's musical style, in the 2001 edition of Grove. In addition, Macdonald served as editor for *Selected Letters of Berlioz*, a fascinating volume of the composer's letters as translated by Roger Nichols (Norton). Julian Rushton's *The Music of Berlioz* (2001) provides detailed consideration of the composer's musical style and works (Oxford paperback). Brian Primmer's *The Berlioz Style* offers another good discussion of the music (originally Oxford). The best English translation of Berlioz's *Memoirs* is David Cairns's (Everyman's Library; also once available as a Norton paperback). Still also available is the much older edition by Ernest Newman (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*, first published in 1950, is a distinguished and still very important older study (Columbia University Press). Barzun's own single-volume abridgment, *Berlioz and his Century*, remains available as a University of Chicago paperback.

James Levine leads a 1983 Metropolitan Opera performance of *Les Troyens*—a DVD release of what was originally a "Live From the Met" telecast—featuring Plácido Domingo as Aeneas, Jessye Norman as Cassandra, Tatiana Troyanos as Dido, and Allan Monk as Cherebus (Deutsche Grammophon; previously issued on Pioneer Classics). On compact disc, Sir Colin Davis's two recordings of the complete opera remain paramount—the first from 1969, with Jon Vickers (Aeneas), Berit Lindholm (Cassandra), Josephine Veasey (Dido), Peter Glossop (Cherebus), and the Chorus and Orchestra of the Royal Opera House, Covent Garden, dating from the time of the first uncut production there (Philips), the more recent from 2000, recorded live during concert performances featuring Ben Heppner (Aeneas), Petra Lang (Cassandra), Michelle DeYoung (Dido), and Peter Mattei (Cherebus) with the London Symphony Orchestra and Chorus (LSO Live). Another important DVD release, from a 2003 production at the Théâtre du Châtelet in Paris, has John Eliot Gardiner conducting the Orchestre Révolutionnaire et Romantique with Gregory Kunde (Aeneas), Anna Caterina Antonacci (Cassandra, the role she will sing in the BSO's season-opening concert

performances of *Les Troyens* at Tanglewood this summer), and Susan Graham (Dido); note that this production employs, in a reconstruction by Berlioz scholar Hugh Macdonald, a shortened version of Berlioz's original ending (later replaced) in which the Carthaginians' cursing of the Trojans upon Dido's death is followed by a vision of Imperial Rome portraying the Trojans' destiny as the founders of that city (BBC/Opus Arte). A complete recording made under Charles Dutoit's direction with the Montreal Symphony Orchestra and Chorus features Ben Heppner (Aeneas), Deborah Voigt (Cassandra), and Françoise Pollet (Dido); this includes the Prelude to Part II that Berlioz wrote to introduce the Carthage portion of the opera (Part II) when it is performed on its own, plus an added scene (reconstructed by Hugh Macdonald from the surviving piano score) preceding Aeneas' entrance in Part I (Decca). The great French mezzo-soprano Régine Crespin is showcased as both Cassandra and Dido in a set of excerpts (totaling nearly eighty minutes) recorded in 1965 with Georges Prêtre leading the orchestra and chorus of the Paris Opéra; unfortunately, the musical selection is such that even the role of Aeneas, sung here by Guy Chauvet, is substantially reduced (EMI). The great English mezzo-soprano Janet Baker recorded the two final scenes of the opera (Dido's death) in 1969 with Alexander Gibson conducting the London Symphony Orchestra, Bernadette Greevy (Anna), Gwynne Howell (Narbal), Keith Erwen (Iopas), and the Ambrosian Opera Chorus (EMI). Of historic interest is a near-complete (3-3/4 hours) 1947 concert broadcast led by Sir Thomas Beecham featuring Jean Giraudeau (Aeneas) and Marisa Ferrer (Cassandra and Dido) with the Royal Philharmonic Orchestra and BBC Theatre Chorus (Malibran Music CDs). Among the numerous live performances that have circulated on "private" labels is one from February 6, 1972, given by Sarah Caldwell with the Opera Company of Boston—from the opera's first, essentially complete staging in America, with Ronald Dowd as Aeneas, Maralin Niska as Cassandra, Régine Crespin as Dido, Louis Quilico as Cherebus, and Eunice Alberts as Anna (Premiere Opera Ltd. and House of Opera, though current availability is unclear).

Marc Mandel

### Guest Artists

#### Marcello Giordani (Aeneas)

Tenor Marcello Giordani opened the Metropolitan Opera's 2007-08 season as Edgardo in Donizetti's *Lucia di Lammermoor* in a new production by Tony Award-winning director Mary Zimmerman. Last fall he made two unscheduled appearances at the Met: as Roméo in Gounod's *Roméo et Juliette* and as Pinkerton in *Madama Butterfly*, replacing the scheduled tenors on short notice. He has since returned to the Met this season for Puccini's *Manon Lescaut* (shown live in movie theaters throughout the U.S., Europe, and Japan) and his role debut as Verdi's Ernani. This season also includes his debut in Verdi's *La forza del destino* with the Maggio Musicale Fiorentino, in Florence, Italy, under the direction of Zubin Mehta; his debut in concert performances of Puccini's *Edgar* with Opera Orchestra of New York; concert performances as Aeneas in Berlioz's *Les Troyens* with the Boston Symphony Orchestra under James Levine; a gala concert for Opera Orchestra of New York in Carnegie Hall; "Marcello Giordani and Friends" at Florida's Vero Beach Opera; and the role of Des Grieux in *Manon Lescaut* at the Teatro Massimo Bellini of Catania. Other recent highlights include *La bohème* at the Arena di Verona; *Tosca* at the Festival Puccini of Torre del Lago; his BSO debut in *The Damnation of Faust* with James Levine and the orchestra at Tanglewood last August, followed by European tour performances in Lucerne, Essen, Paris, and London; Metropolitan Opera appearances last season as Pinkerton, Enzo in *La Gioconda*, Rodolfo in *La bohème*, and Gabriele Adorno in *Simon Boccanegra*; a master class at the Manhattan School of Music; Des Grieux in Barcelona and Zurich; the annual recital of the Marilyn Horne Foundation; a recital at the U.S. Supreme Court at the invitation of Justice Ruth Bader Ginsburg; the title role of Giordano's *Andrea Chénier* at the Teatro Massimo Bellini of Catania, and his debut as Paolo il Bello in Zandonai's *Francesca da Rimini* in Zurich. Television appearances have included the Richard Tucker Gala and the Christmas midnight mass at St. Patrick's Cathedral. Mr. Giordani's discography includes the first studio recording of Verdi's *Jérusalem* (Philips) and two solo recordings—tenor arias by Bellini, Bizet, Donizetti, Mascagni, Rossini, Verdi, and others, on Naxos; and classical songs from Giordani's native Sicily, on VAI. He is also featured on "Many Voices," a compilation on Sony Classical of songs by Steven Mercurio. His roles on DVD include Pinkerton in *Madama Butterfly* from the Arena di Verona (TDK) and Rodolfo in *La bohème* from the Zurich Opera House (EMI).

Scheduled for release on DVD are *La bohème* from the Arena di Verona, *La forza del destino* from the Maggio Musicale Fiorentino, and the Metropolitan Opera's production of *Manon Lescaut*. The opening night performance of *La forza del destino* will also appear in movie theaters throughout the U.S. and Europe as part of La Scala's new venture for the recording, distribution, and broadcasting of opera productions in high-definition video and digital audio.

#### Yvonne Naef

Yvonne Naef's recent appearances as Marguerite in Berlioz's *The Damnation of Faust* on tour with the Boston Symphony Orchestra and James Levine, as Kundry under Bernard Haitink in Zurich, in Mahler's Second Symphony with the Philadelphia Orchestra and Christoph Eschenbach, in Berlioz's *Les Troyens* and Mahler's *Kindertotenlieder* at the Opéra-Bastille in Paris, and as Judith in *Bluebeard's Castle* with Christoph von Dohnányi in Hamburg and Frankfurt have enhanced her reputation as one of today's most sought-after mezzo-sopranos on both the concert and operatic stages. Her opera repertoire includes the major mezzo roles in Verdi's operas—which she has sung at the Metropolitan Opera, Royal Opera House, Vienna State Opera, and Opéra de Paris—as well as the French repertoire, Russian operas, and the operas of Richard Wagner. A native of Switzerland, Ms. Naef has performed a wide range of concert repertoire, from Bach to Boulez, with the most important orchestras and conductors at such venues as Vienna's Konzerthaus and Musikverein, Berlin's Philharmonie, Hamburg's Musikhalle, Munich's Gasteig, St. Thomas Church in Leipzig, the Lucerne Festival, the Tonhalle in Zurich, Salle Pleyel in Paris, Milan's Teatro alla Scala, London's Royal Albert and Festival Halls, Tanglewood, and Carnegie Hall. Noted for her performances of Mahler's symphonies and song cycles, she has performed that composer's Second, Third, and Eighth symphonies, *Kindertotenlieder*, *Rückert Lieder*, *Lieder eines fahrenden Gesellen*, *Lieder aus Des Knaben Wunderhorn*, and other songs under the direction of Boulez, Levine, Eschenbach, Bychkov, Welser-Möst, Cambreling, Frühbeck de Burgos, Nagano, and Nott, and has also performed in recital. Recent and future engagements include the role of Cassandra in concert performances of *Les Troyens* with James Levine and the Boston Symphony Orchestra, Eboli in *Don Carlo* with the Opéra-Bastille, Sieglinde in *Die Walküre* with Hamburg State Opera, Wagner's *Ring* cycle, also with James Levine, at the Metropolitan Opera, and Verdi's Requiem in Baden-Baden. Ms. Naef has appeared on numerous radio and television broadcasts and on CD and DVD recordings, including *Il trovatore* from Covent Garden (BBC), Mahler's Second Symphony from the Schleswig-Holstein Festival, *Das Rheingold* from the Baden-Baden Festival, Schoenberg's *Moses und Aron* (DGG), Bach's *Christmas Oratorio* and cantatas (Philips), Rossini's *Petit Messe solennelle* (Edel BC), Schoeck's *Penthesilea* (PAN Classics), Beethoven's Ninth Symphony (Euroarts), songs by Berlioz and Wagner (Claves), Brahms's Alto Rhapsody, and Schoenberg's *Gurrelieder*. Yvonne Naef made her BSO debut at Tanglewood in 2003, in Verdi's Requiem under Rafael Frühbeck de Burgos, subsequently singing in BSO performances under James Levine of Mahler's Eighth Symphony at Symphony Hall, Carnegie Hall and Tanglewood. Her most recent BSO appearances, also with James Levine, were in Berlioz's *The Damnation of Faust*, at Symphony Hall in February 2007, then at Tanglewood last summer, followed by tour performances in Lucerne, Essen, Paris, and London.

#### Anne Sofie von Otter (Dido)

Mezzo-soprano Anne Sofie von Otter is sought after by many of the world's major orchestras, conductors, opera companies, and recording companies. Born in Sweden, she began her studies in Stockholm and continued with Vera Rózsa at London's Guildhall School. She was a principal member of Basel Opera before launching an international career that has now spanned more than two decades. She is particularly renowned for her interpretation of Oktavian in *Der Rosenkavalier*, a role she has recorded for EMI with Bernard Haitink and has performed at Stockholm, Munich, Chicago, Vienna, Covent Garden, the Opéra-Bastille in Paris, and the Met, as well as in Japan with the late Carlos Kleiber (a performance available on DVD). Her repertoire also includes Gluck's Orfeo and Alceste, the title roles of Handel's *Ariodante* and *Xerxes*, Ruggerio in *Alcina*, Sesto in *Giulio Cesare*, Sesto in Mozart's *La clemenza di Tito*, Clairon in Strauss's *Capriccio*, the Composer in *Ariadne auf Naxos*, Nerone and Ottavia in Monteverdi's *L'incoronazione di Poppea*, Concepción in Ravel's *L'heure espagnole*, and the title role of Carmen. At the Metropolitan Opera she has sung numerous performances of *Der Rosenkavalier*, *La clemenza di Tito*, and *Idomeneo* as well as making her stage debut as Mélisande in Debussy's *Pelléas et Mélisande*. Highlights of last season included her acclaimed debut as Brangäne in Wagner's *Tristan und Isolde* in Los Angeles and New York (a semi-

staging by Peter Sellars conducted by Esa-Pekka Salonen), *Bluebeard's Castle* with the Boston Symphony and James Levine in Boston and New York, and Ravel's *Shéhérazade* in Paris and Vienna with Myung-Whun Chung. The current season brings her debut as Didon in the Kokkos staging of *Les Troyens* at Geneva Opera, a new *Orphée* in Stockholm with Mats Ek, Lully's *Thésée* with Emanuelle Haim at Paris's Théâtre des Champs-Élysées, and a May 2008 residency at Vienna's Musikverein, to include orchestral concerts with Philippe Jordan. Concert engagements take her throughout Europe and America. An acclaimed recitalist, she performs around the world with her accompanist Bengt Forsberg. Anne Sofie von Otter's recording relationship with Deutsche Grammophon began in 1985. Her discography encompasses award-winning Lieder and chamber music recordings, orchestral repertoire ranging from Bach to Berg, and an extensive opera catalogue including Debussy's *Mélisande*, Bartók's *Judith*, Monteverdi's *Ottavia*, Gluck's *Orfeo*, Mozart's *Sesto*, *Idamante*, and *Cherubino*, Strauss's *Composer*, *Charlotte* in *Werther*, *Baba the Turk* in *The Rake's Progress*, and Handel's *Ariodante*, *Hercules*, and *Sesto* in *Giulio Cesare*. Other Deutsche Grammophon releases include "For the Stars," an award-winning collaboration with Elvis Costello; the Baroque recital "Music for a While"; "I Let the Music Speak," celebrating the music of Benny Andersson and Bjorn Ulvaeus, and, most recently, "Theresienstadt," which was awarded France's Diapason d'or de l'Année 2007. Anne Sofie von Otter previous BSO appearances, all with James Levine conducting, have included Mahler's *Das Lied von der Erde* in November 1994, *Judith* in *Bluebeard's Castle* in November 2006, and repeat performances this season, two weeks ago, of Mahler's *Das Lied von der Erde*.

#### Dwayne Croft (Chorebus; Ghost of Chorebus)

The 1996 winner of the prestigious Richard Tucker Foundation Award, American baritone Dwayne Croft has performed with prominent opera companies throughout the world. Since joining the Metropolitan Opera's Young Artist Development Program in 1989, Mr. Croft has appeared in more than 300 performances of twenty-five roles with the company, including *Pelléas et Mélisande*, the title roles in *Billy Budd*, *Don Giovanni*, *Il barbiere di Siviglia*, and *Eugene Onegin*, Count Almaviva in *Le nozze di Figaro*, *Germont* in *La traviata*, Nick Carraway in the world premiere of Harbison's *The Great Gatsby*, Ernesto in Bellini's *Il pirata*, Ford in *Falstaff*, Guglielmo in *Così fan tutte*, de Sirex in *Fedora*, Valentin in *Faust*, Sharpless in *Madama Butterfly*, Marcello in *La bohème*, *Chorebus* in *Les Troyens*, and Rodrigo in *Don Carlo*. He has appeared in seven televised Metropolitan Opera productions and on five occasions has opened the Met season. During 2007-08, Mr. Croft creates the role of Robert E. Lee in Philip Glass's *Appomattox* with San Francisco Opera and returns to the Met as *Germont*, *Puccini's Lescaut*, and *Marcello*. Highlights of his concert engagements include two works by Berlioz—*Lélio* with the San Francisco Symphony and *Les Troyens* with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood. In Europe, Mr. Croft made his Vienna Staatsoper debut as Count Almaviva followed by *Don Giovanni* and the title role in *Il barbiere di Siviglia*. At the Salzburg Festival he has sung Count Almaviva, Posa, Ford, and Jaufré Rudel in Kaija Saariaho's *L'Amour de loin*. In Paris he has sung Posa, Eugene Onegin, Don Giovanni, and Sharpless. Mr. Croft made his debuts at the Châtelet in Takemitsu's *My Way of Life*, at Venice's Teatro la Fenice as Eugene Onegin, and at Genoa's Teatro Carlo Felice as Billy Budd. Following his German operatic debut as Guglielmo with Cologne Opera, he was immediately reengaged for his signature role, Eugene Onegin. In North America, in addition to his work with the Metropolitan Opera, he appeared as Don Giovanni for his official debut with Washington Opera, returning for Posa, Guglielmo, and Billy Budd. His unscheduled debut there came in 1995 when, after singing a Met matinee performance as Guglielmo, he boarded a private jet to Washington to replace an ailing colleague that evening as Marcello. Mr. Croft has appeared with Lyric Opera of Chicago as Figaro in both *Il barbiere di Siviglia* and Corigliano's *The Ghosts of Versailles*; he has also appeared with San Francisco Opera, Los Angeles Opera, Santa Fe Opera, Baltimore Opera, and the Canadian Opera Company. His German concert debut was as Scherasmin in Weber's *Oberon* with the Gürzenich Orchestra in Cologne, recorded for EMI. He has also recorded Lescaut in *Manon Lescaut* and Takemitsu's *My Way of Life*. Mr. Croft appeared in London's Royal Albert Hall for a "Pavarotti Plus" gala concert, returning to London for Covent Garden's "Gold and Silver Anniversary Concert" honoring Plácido Domingo. He makes his Boston Symphony Orchestra debut with these performances of *Les Troyens*.

#### Kwangchul Youn (Narbal)

As a member of the Berlin State Opera ensemble from 1993 until 2004, Korean bass Kwangchul Youn sang roles in *Aida*, *La bohème*, *Christoph Kolumbus*, *Don Carlo*, *Don Giovanni*, *Elektra*, *Fidelio*, *Il nozze di Figaro*, *Die Meistersinger von Nürnberg*, *Parsifal*, *Robert Le Diable*, *Tosca*, *Tristan und Isolde*, and *The Magic Flute*. He has since performed at Gran Teatre del Liceu in Barcelona, Karlsruhe State Opera, Leipzig Opera, Opéra National de Paris, the Théâtre du Châtelet in Paris, Vienna State Opera, and at such festivals as the Dresdner Musikfestspiele, the Ludwigsburger Schlossfestspiele, Ravinia, the Salzburg Festival, the Klangbogen Wien, and regularly at the Bayreuth Festival. In 2004-05 he made debuts at the Metropolitan Opera, Madrid's Teatro Real (with his role debut as King Heinrich in *Lohengrin*), and Washington Opera. Concert engagements have taken him to various orchestras in Berlin, to Amsterdam (VARA Radio), to the Orchestra Sinfònica de Barcelona, to Bonn, to the Chicago Symphony Orchestra, to Cologne, Dresden, to the Gulbenkian Foundation Lisbon, to Lyon, Madrid, Monte Carlo, and Vienna, among others. His recordings include *Die Meistersinger* with the Bayreuth Festival under Daniel Barenboim, *Croesus* under René Jacobs (harmonia mundi), *Le nozze di Figaro*, *Così fan tutte*, *Don Giovanni*, and *Tiefland* (all Arte Nova), and *Daphne* with the WDR Symphony Orchestra Cologne (Decca; 2006 Grammy nomination). In 2006-07, Kwangchul Youn returned to the Opéra National de Bastille in Paris for *Lucia di Lammermoor* and *Les Troyens*, and to the Berlin State Opera for *Tristan und Isolde* and *Don Carlo*. He made his debut in Bilbao with *Die Zauberflöte*; has sung *Anna Bolena* in concert with the RSO Vienna under Bertrand de Billy and *Gurrelieder* in Berlin and Monte Carlo with the Rundfunk-Symphonie-Orchester Berlin; made debuts at the Musikverein in Vienna and at the Accademia Santa Cecilia in Rome, and sang the *Missa Solemnis* with the Berlin Philharmonic Orchestra under Haitink in Berlin and at the Salzburg Easter Festival. Last summer he returned to Bayreuth for *Tannhäuser*, *Das Rheingold*, and *Die Walküre*. Recent and future engagements include his Frankfurt Opera debut in *Don Carlo*; returns to the Opéra National de Bastille in *Luisa Miller* and to the Vienna State Opera in *Lohengrin*; and concerts at the Konzerthaus Vienna and at La Scala (under Daniel Barenboim), with the Rundfunk-Symphonie-Orchester Berlin, and with the Munich Philharmonic (under Christian Thielemann). He makes his Boston Symphony Orchestra debut with these concert performances of *Les Troyens* under James Levine.

#### Clayton Brainerd (Panthus)

In the 2007-08 season, bass-baritone Clayton Brainerd performs Mozart's Requiem and Beethoven's Ninth Symphony with the Seattle Symphony and Bach's *St. Matthew* Passion at the University of Nebraska, and returns to the Boston Symphony Orchestra for concert performances of Berlioz's *Les Troyens* under James Levine. Last season, Mr. Brainerd made his Washington Opera debut in the U.S. premiere of Nicholas Maw's *Sophie's Choice*; sang Brotan's *Stabat Mater* with the Portland Symphonic Choir and Beethoven's *Missa Solemnis* with the Seattle Symphony; and was the Commendatore in *Don Giovanni* with Grand Rapids Opera. He has sung *Elijah* with the Mormon Tabernacle Choir, Britten's *War Requiem* in Anchorage, Alaska, and *Messiah* with the Montreal Symphony. In addition, Mr. Brainerd sang Wotan in *Siegfried* with New Orleans Opera, and covered Wotan in five complete *Ring* cycles for Scottish Opera. In 2005 he sang Hans Sachs in *Die Meistersinger von Nürnberg* with Berkeley Opera. Highlights of past seasons include replacing James Morris as Wotan in *Die Walküre* at the Teatro Colón in Buenos Aires; performing and recording excerpts from Mussorgsky's *The Dream of the Peasant Grishko* with the New Jersey Symphony under Zdenek Macal; singing Kurvenal in a performance and recording of *Tristan und Isolde* at Carnegie Hall with the Opera Orchestra of New York; and singing Scarpia in *Tosca* with Teatro Arriaga in Bilbao, Spain. Mr. Brainerd's versatility encompasses not only the Wagnerian repertoire of Wotan, the Wanderer, and Gunther in Wagner's *Ring* and the title role of *The Flying Dutchman*, but also roles in the Italian and French operatic repertoire, including Scarpia in *Tosca*, the four villains in *The Tales of Hoffmann*, Golaud in *Pelléas et Mélisande*, and Mephistopheles in *The Damnation of Faust*. Clayton Brainerd made his Boston Symphony debut in February 1999, as the Bonze in the BSO's concert staging of *Madama Butterfly* led by Seiji Ozawa, and returned in May 2006 as the Messenger in Stravinsky's *Oedipus Rex* with Christoph von Dohnányi conducting.

#### Jane Bunnell (Hecuba)

Mezzo-soprano Jane Bunnell recently made her debut with the Saito Kinen Festival as Auntie in *Peter Grimes*, conducted by Seiji Ozawa, and also joined Washington Opera's tour to Japan for appearances in *Sly* and *Otello* with Plácido Domingo. Other recent engagements have included

Octavian in *Der Rosenkavalier* at the Oper der Stadt Bonn; *Roméo et Juliette*, *Otello*, *I vespri siciliani*, *Les Contes d'Hoffmann*, *Le nozze di Figaro*, *Faust*, and *Die Walküre* with the Metropolitan Opera; and her Boston Symphony debut as Mary in *The Flying Dutchman* under James Levine. Upcoming engagements include *Die Walküre* on tour in Japan with the Metropolitan Opera, where she has sung many roles since her debut as Annio in *La clemenza di Tito*. Also with the Met she has recorded Tebaldo in *Don Carlo* and a Flower Maiden in *Parsifal*, and sang Emilia for the "Metropolitan Opera Presents" telecast of *Otello*. She has appeared in a wide variety of roles with New York City Opera and was featured in that company's premieres of Argento's *Casanova* and Mozart's *L'oca del Cairo*, as well as its "Live From Lincoln Center" telecasts of *Die Zauberflöte* and *La rondine*. She has also performed at Houston Grand Opera, Opera Roanoke, the Teatro Comunale di Firenze, Opera Pacific, the Opera Festival of New Jersey, Lake George Opera, the Casals Festival, San Diego Opera, Dallas Opera, Minnesota Opera, San Diego Opera, Seattle Opera, Virginia Opera, Sarasota Opera, Chicago Opera Theatre, Lyric Opera of Kansas City, and Florida Grand Opera. In Europe she has sung at the Théâtre du Capitole, Toulouse, Vienna Volksoper, Schwetzingen Festival, and Oper der Stadt Köln. She has been a frequent guest artist for Lincoln Center's Mostly Mozart Festival, the Seattle Symphony, and the New York Chamber Orchestra at the 92nd Street Y. Ms. Bunnell made her Boston Symphony debut as Mary in concert performances under James Levine of *Der fliegende Holländer* in March 2005, and sang the role of Flosshilde in *Götterdämmerung*, Act II, with James Levine conducting the Tanglewood Music Orchestra in July 2005.

#### Philippe Castagner (Hylas)

Making his Boston Symphony debut as Hylas in Part II of *Les Troyens*, Canadian-American tenor Philippe Castagner has been acclaimed for his appearances in symphonic concerts, in opera, and in recital. Born in Canada and raised in New Jersey, Mr. Castagner joined the Metropolitan Opera Lindemann Young Artist Development Program in 2002 and made his Metropolitan Opera debut that season as the First Prisoner in *Fidelio* and, later, as Beppe in *I pagliacci*. Since then he has appeared with New York City Opera, Portland Opera, and Granite State Opera, the New York Philharmonic, and the Pittsburgh, Dallas, and American symphony orchestras, and has performed in recital at Carnegie Hall's Zankel Hall, the 92nd Street Y, Washington's Terrace Theater, and Boston's Gardner Museum. The 2007-08 season brings debuts with a number of orchestras and opera companies. He sings Beethoven's Ninth Symphony with Michael Tilson Thomas and the Los Angeles Philharmonic at the Hollywood Bowl and with Gustavo Dudamel and the Simón Bolívar Orchestra in Caracas. He also sings Beethoven with Louis Langrée and the Mostly Mozart Orchestra; performs Beppe with Vancouver Opera; travels to Bilbao, Spain, to sing Ferrando in *Così fan tutte* and to Arizona Opera for Tamino in *Die Zauberflöte*; appears with the New World Symphony singing Vaughan Williams's *On Wenlock Edge*; performs Handel's *Messiah* at Carnegie Hall and Bach's *St. Matthew Passion* in Bethesda, Maryland, and gives a number of recitals under the auspices of Young Concert Artists, as well as for the Harvard Theater Collection and San Francisco Opera. During 2006-07, Mr. Castagner made his New York Philharmonic debut with Loren Maazel in Ravel's *L'Enfant et les sortilèges*, which led to his reengagement for performances in 2009. In addition, he sang Tamino in Vancouver Opera's production of *Die Zauberflöte* and Golo in Robert Schumann's *Genoveva* at the Bard Festival, and made a theatrical appearance as Freddy Eynsford-Hill in *My Fair Lady* with the New York Philharmonic. Philippe Castagner and his wife reside in Brooklyn, New York.

#### James Courtney (Greek Captain; Second Trojan Sentry)

Commanding a broad repertory that extends from Verdi, Wagner, Puccini, and Berg to Bach, Handel, and Beethoven, bass-baritone James Courtney is one of the most active vocalists in the United States today. He has performed with leading opera companies and symphony orchestras around the world, in collaboration with such conductors as James Levine, Seiji Ozawa, Kurt Masur, Lorin Maazel, and Mstislav Rostropovich. Highlights from his twenty-nine seasons and 1,700 performances with the Metropolitan Opera include *Lulu*, *Wozzeck*, *Salome*, *Die Meistersinger von Nürnberg*, *The Flying Dutchman*, and *Parsifal*. He has also appeared with Lyric Opera of Chicago, Florentine Opera of Milwaukee, Opéra de Montréal, San Francisco Opera, and Seattle Opera. He made his BSO debut at Tanglewood in July 1991, as the Voice of Neptune in Mozart's *Idomeneo*, returning for that summer's season-ending performance of Beethoven's Ninth Symphony with Christoph von Dohnányi and the Cleveland Orchestra. He was a soloist in Verdi's Requiem with the BSO in

February 1992 at Symphony Hall, and sang the role of Pistol in BSO concert performances of Verdi's *Falstaff* in February 1993.

#### Eric Cutler (Iopas)

Winner of the 2005 Richard Tucker Award, American tenor Eric Cutler has been hailed as one of his generation's most promising singers. This season he makes his role debut in *La Damnation de Faust* at De Vlaamse Opera; sings Tamino in *Die Zauberflöte* at both the Metropolitan Opera and Houston Grand Opera; and returns to Opera Australia for another role debut, Edgardo in *Lucia di Lammermoor*, and to Boston Lyric Opera as Nemorino in *L'elisir d'amore*. On the recital stage, he performs in Kansas City under the auspices of the Harriman-Jewell Series and at his alma mater, Luther College. The summer of 2006 brought his critically acclaimed debut with the Royal Opera, Covent Garden, as Ernesto in *Don Pasquale* as well as his debut at the Edinburgh Festival as Tamino under Claudio Abbado and Mozart's Mass in C minor at the Proms under Sir Charles Mackerras. Last season he sang Iopas in *Les Troyens* for his Paris Opera debut, Arturo in *I puritani* at the Metropolitan Opera (a performance telecast to theaters and to be issued on DVD), Ferrando in *Così fan tutte* for his Lyric Opera of Chicago debut, his Boston Symphony debut at Tanglewood in Haydn's *Mass in Time of War* (August 2007), and a concert performance of *Die Zauberflöte* at the Hollywood Bowl. Highlights of recent seasons include singing Andres in *Wozzeck* at the Met under James Levine, his role debut as Gounod's Romeo at Opera Australia, debuts at Madrid's Teatro Real (as Belmonte in *Die Entführung aus dem Serail*) and with the Vlaamse Opera (as Leicester in *Maria Stuarda*), recital debuts at London's Wigmore Hall and at New York's Weill Recital Hall, and Mozart's Requiem with the Los Angeles Philharmonic. His first solo recording, music of Barber, Schumann, Hahn, and Liszt on EMI with pianist Bradley Moore, was named "Record of the Month" by *Opera News*. Other Met roles have included Léopold in Halévy's *La Juive* and Vogelgesang in *Die Meistersinger von Nürnberg* (telecast on PBS and available on DVD), as well as the First Prisoner in *Fidelio* and the First Student from Wittenberg in Busoni's *Doktor Faust*. He made his Houston Grand Opera debut as Belmonte, his Opera Theatre of St. Louis debut as Tamino, and his Wolf Trap Opera Company debut as Don Ottavio in *Don Giovanni*. Noteworthy concert appearances have included *Messiah* with the Baltimore Symphony, his New York solo recital debut under the auspices of the Marilyn Horne Foundation, and a gala to honor Ms. Horne at the University of Michigan. With the MET Chamber Ensemble under James Levine, he sang a concert version of Stravinsky's *Renard* and performed songs by Erik Satie.

#### Christin-Marie Hill (Anna)

Making her Boston Symphony debut as Anna in *Les Troyens*, mezzo-soprano Christin-Marie Hill began her musical career as a jazz vocalist in Paris before beginning the transition into classical music in 1999. She has since added a wide range of operatic roles to her repertoire, including Carmen, Jezibaba (*Rusalka*), Ulrica (*Un ballo in maschera*), Dido and the Sorceress (*Dido and Aeneas*), Maddalena (*Rigoletto*), the Witch (*Hansel and Gretel*), Prince Orlofsky (*Die Fledermaus*), and La Principessa (*Suor Angelica*). In 2006, as a Tanglewood Music Center Vocal Fellow, she was Stella in the U.S. stage premiere of Elliott Carter's *What Next?* under the direction of James Levine at Tanglewood. Last summer at Tanglewood she sang William Bolcom's song cycle for mezzo-soprano and orchestra, *A Whitman Triptych*. Upcoming engagements include a return to Tanglewood this summer as Leokadja Begbick in Kurt Weill's *The Rise and Fall of the City of Mahagonny*, also under Levine, and a 2009 appearance with the Rochester Symphony. Ms. Hill has appeared with the San Francisco Opera Merola Program, Minnesota Opera, Lyric Opera of Kansas City, the Connecticut Early Music Festival, Pensacola Opera, Des Moines Metro Opera, and Utah Festival Opera. She has performed in concert with the Tanglewood Music Center Orchestra, Springfield Symphony, New River Valley Symphony, the Prairie Ensemble, Sinfonia di Camera, Concerto Urbano, the University of Illinois Symphony, the Schubert Club, and the Blacksburg Master Chorale of Virginia. A native of Evanston, Illinois, she received a fellowship in voice from the University of Illinois as well as career grants from the San Francisco Opera, the Rislov Foundation, the Kaplan Foundation, and the 2005 Elardo International Opera Competition. Ms. Hill holds degrees in French literature, sociology, and vocal performance from the University of Illinois.

#### David Kravitz (Trojan Soldier; First Trojan Sentry)

Baritone David Kravitz has received wide critical acclaim for his singing, acting, and careful attention to text, on both the operatic and the concert stages. He appeared with the Boston Symphony Orchestra last season under the baton of James Levine in Schoenberg's *Moses und Aron*, and returned this March for the roles of Peter and Pilate in Bach's *St. Matthew Passion* under Bernard Haitink. In the 2005-06 season he joined the roster of New York City Opera, appearing as Olivier in Strauss's *Capriccio*. Last season's opera roles included Ko-Ko in *The Mikado* with Opera Theatre of St. Louis and the title role in *Wozzeck* with the New England Philharmonic; other opera roles have included Leporello and the title role in *Don Giovanni*, Figaro in *The Barber of Seville*, Count Almaviva in *The Marriage of Figaro*, Papageno in *The Magic Flute*, Don Alfonso in *Così fan tutte*, Nick Shadow in *The Rake's Progress*, and Captain Corcoran in *HMS Pinafore*. He has performed as a featured soloist at Carnegie Hall (to which he returns this year for Handel's *Messiah*), Avery Fisher Hall, and Boston's Symphony Hall and Jordan Hall, under such conductors as Seiji Ozawa, Roger Norrington, Grant Llewellyn, Martin Pearlman, Craig Smith, David Hoose, and Gil Rose. Mr. Kravitz has presented world and regional premieres of works by John Harbison, Andy Vores, Edward Cohen, and George Rochberg, among others, and has recorded for Koch International Classics and New World. Highlights of the current season include Handel's *Semele* with Opera Boston, Mahler's *Lieder eines fahrenden Gesellen* with the New England Philharmonic, Purcell's *King Arthur* with Boston Baroque, and return engagements with Opera Theatre of St. Louis, Emmanuel Music, and the Cantata Singers.

#### Kate Lindsey (Ascanius)

Mezzo-soprano Kate Lindsey appears twice with James Levine and the Boston Symphony Orchestra this season—she made her BSO debut in John Harbison's BSO-commissioned Symphony No. 5 in mid-April, and she sings Ascanius in these season-ending concert performances of Berlioz's *Les Troyens*. Ms. Lindsey returned to the Metropolitan Opera this season as Cherubino in *Le nozze de Figaro*, Stéphanos in *Roméo et Juliette*, and the Madrigal Singer in *Manon Lescaut*. A recent graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, she made her debut there as Javotte in *Manon* and has since appeared as the Second Lady in the new English-language children's version of *The Magic Flute* (which was broadcast in HD in movie theaters around the world), Tebaldo in *Don Carlo*, and Siebel in *Faust*. Other recent engagements have included several debuts—with Boston Lyric Opera as Cherubino, with the Cleveland Orchestra in performances of Haydn's *Harmoniemesse* conducted by Franz Welsch-Möst, and with the Met Chamber Ensemble in Zankel Hall. Ms. Lindsey has also appeared as Stéphanos, Rosina in *Il barbiere di Siviglia*, and Mercedes in *Carmen* at Opera Theatre of Saint Louis (where she was a Gerdine Young Artist), as Angelina in *La Cenerentola* at Wolf Trap Opera, and as Rosina at Washington East Opera. A native of Richmond, Virginia, Ms. Lindsey holds a bachelor of music degree with distinction from Indiana University. Her many awards include the 2007 Richard F. Gold Career Grant, the 2007 George London Award in memory of Lloyd Rigler, the 2007 Lincoln Center Martin E. Segal Award, and a 2006 Sullivan Foundation Grant. She was first-place winner of the 2005 Licia Albanese Puccini Foundation Competition, a regional finalist in the 2004 Metropolitan Opera National Council Auditions, first-place winner in the Student Division of the 2004 Palm Beach Opera Competition, and a major winner in the 2004 Opera Index Competition.

#### Ronald Naldi (Helenus)

Making his Boston Symphony debut in these performances of *Les Troyens*, lyric tenor Ronald Naldi has sung in more than 100 operas, among them *Nabucco*, *Macbeth*, *Un giorno di regno*, *Rigoletto*, *La traviata*, *Le villi*, *La bohème*, *Madama Butterfly*, *Gianni Schicchi*, *Don Giovanni*, *Così fan tutte*, *Die Entführung aus dem Serail*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Don Pasquale*, *La sonnambula*, *Faust*, *Boris Godunov*, *The Bartered Bride*, and *A Midsummer Night's Dream*. With St. Luke's Chamber Ensemble he has sung more than 200 performances of chamber operas by Haydn, Mozart, Offenbach, Rieti, Bakst, Fioravanti, and Rossini. He made his Metropolitan Opera debut in *Les Troyens* and has since sung Rodolfo in *La bohème*, Arturo and Normanno in *Lucia*, the Marquis in *The Ghosts of Versailles*, Tchekalinsky in *Pique Dame*, Vogelgesang in *Die Meistersinger von Nürnberg*, Ismaele in *Nabucco*, and the Shepherd in *Oedipus Rex*, among others. This season brings Met performances as Malcolm in *Macbeth*, and Helenus in *Les Troyens* with the Boston Symphony in Boston and at Tanglewood conducted by James Levine. With Coro Lirico he recently sang the title role in Mozart's *Idomeneo*. Mr. Naldi has sung at the festivals of Spoleto, Waterloo, and the Garden

State Arts Center, and has toured China, Egypt, the Arab Emirates, and Pakistan with the Ambassadors of Opera. He has sung an extensive repertory of thirty oratorios and has performed with more than twenty symphony orchestras, working with such noted conductors as Levine, Gergiev, and Mackerras. A native of New Jersey, he holds degrees from Indiana University and later studied with Luigi Ricci in Rome under a Fulbright grant. He made his professional debut with the Rome Chamber Opera in Pergolesi's *Maestro di cappella*.

#### **Eric Owens (Ghost of Hector; Mercury)**

American bass-baritone Eric Owens is equally at home singing new music and classic works, in concert, in recital, and in opera. Opera engagements for the current season include his debut with Lyric Opera of Chicago as General Leslie Groves—a role he originated—in John Adams's *Doctor Atomic*; the King of Scotland in Handel's *Ariodante* at San Francisco Opera, and Oroveso in Bellini's *Norma* with the Opera Company of Philadelphia. Concert performances include Beethoven's Ninth Symphony with the Los Angeles Philharmonic at the Hollywood Bowl; concert performances of Adams's most recent opera, *A Flowering Tree*, with the London Symphony Orchestra (also recorded by Nonesuch); his Chicago Symphony debut in Mozart's Mass in C minor; Verdi's Requiem with the Milwaukee Symphony Orchestra; Paulus's *To Be Certain of the Dawn* with the Minnesota Orchestra (to be recorded for commercial release); concert performances of Berlioz's *Les Troyens* with the Boston Symphony Orchestra under James Levine; and *A Flowering Tree* with the Radio Filharmonisch Orkest in Amsterdam. He is featured on a Telarc recording of Mozart's Requiem with Donald Runnicles and the Atlanta Symphony. In addition to both popular and critical acclaim, Eric Owens has been recognized with multiple awards, including the 2003 Marian Anderson Award, a 1999 ARIA award, and first prize in the Plácido Domingo Operalia Competition, the Metropolitan Opera National Council Auditions, and the Luciano Pavarotti International Voice Competition, among many others. A native of Philadelphia, he serves on the Board of Trustees of the National Foundation for Advancement in the Arts and Astral Artistic Services. Visit [www.eric-owens.com](http://www.eric-owens.com) for additional information. Mr. Owens's only previous Boston Symphony appearances were in December 2006, in John Adams's *El Niño* with David Robertson conducting.

#### **Julien Robbins (Priam; Ghost of Priam)**

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 Opera 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, *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. He made his Boston Symphony debut with Beethoven's *Choral Fantasy* in October 1982, returning for music of Vivaldi in March 1983. His most recent BSO performances were in Berlioz's *Roméo et Juliette* with James Levine conducting, in December 2004 in Boston and at Carnegie Hall.

#### **Tanglewood Festival Chorus**

##### **John Oliver, Conductor**

The Tanglewood Festival Chorus opened its 2007-08 season in October 2007 performing Ravel's *Daphnis et Chloé* with James Levine and the Boston Symphony Orchestra in Boston and at Carnegie Hall. Also this season with the BSO the chorus performs the world and New York premieres of William Bolcom's Eighth Symphony and concert performances of Berlioz's *Les Troyens* with James Levine; Bach's *St. Matthew* Passion with BSO Conductor Emeritus Bernard Haitink, and Elgar's *The*

*Dream of Gerontius* with Sir Colin Davis. In summer 2008 at Tanglewood, the chorus will perform *Les Troyens*, *Eugene Onegin*, and *The Rise and Fall of the City of Mahagonny* with James Levine, Mahler's Symphony No. 2, *Resurrection*, with Bernard Haitink, Beethoven's Mass in C with Rafael Frühbeck de Burgos, and Beethoven's Ninth Symphony with Christoph von Dohnányi, as well as its annual Prelude Concert led by John Oliver in Seiji Ozawa Hall. Following its summer 2007 Tanglewood performances, the chorus joined Mr. Levine and the BSO 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.

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the group is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The Tanglewood Festival Chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

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

### Tanglewood Festival Chorus

#### John Oliver, Conductor

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

#### SOPRANOS

Deborah Abel • Emily Anderson • Joy Emerson Brewer • Myfanwy Callahan • Jenifer Lynn Cameron • Catherine C. Cave • Anna S. Choi • Lorenzee Cole • Karen Ginsburg • Bonnie Gleason • Beth Grzegorzewski • Eileen Huang • Donna Kim • Yoo-Kyung Kim • Nancy Kurtz • Barbara Levy\* • Ruthie Miller • Kieran Murray • Livia Racz • Hannah Rosenbaum • Melanie W. Salisbury • Johanna Schlegel • Clara Schuhmacher • Joan P. Sherman\* • Dana Sullivan • Alison L. Weaver

#### MEZZO-SOPRANOS

Virginia Bailey • Martha A. R. Bewick • Betty Blanchard Blume • Betsy B. Bobo • Lauren A. Boice • Elizabeth Clifford • AnnMarie Darrow • Diane Droste • Paula Folkman# • Dorrie Freedman# • Irene Gilbride# • Mara Goldberg • Jessica Hao • Betty Jenkins • Gale Livingston# • Louise-Marie Mennier • Antonia R. Nedder • Andrea Okerholm • Roslyn Pedlar • Kathleen Schardin • Katherine Slater • Ada Park Snider# • Julie Steinhilber# • Martha F. Vadrine • Cindy Vredeveld • Jennifer Walker • Marguerite Weidknecht • Jan Zimmerman

#### TENORS

John C. Barr • Brendan P. Buckley • Fredric Cheyette • Stephen Chrzan • Tom Dinger • Ron Efromson • Keith Erskine • Len Giambrone • J. Stephen Groff# • David M. Halloran • John W. Hickman# • Stanley Hudson# • Timothy Jarrett • James R. Kauffman • Carl Kraenzel • Lance Levine • Henry Lussier\* • Glen F. Matheson • Mark Mulligan • Kevin Parker • David R. Pickett • Dwight E. Porter# • Guy F. Pugh • Peter Pulsifer • Sean Santry • Arend Sluis • Peter L. Smith • Stephen E. Smith • Stratton P. Vitikos

#### BASSES

Tyler Alderson • Thomas Anderson • Daniel E. Brooks# • Nicholas A. Brown • Matthew E. Crawford • Arthur M. Dunlap • Michel Epsztein • Jim Gordon • Marc J. Kaufman • David Kilroy • John Knowles\* • G.P. Paul Kowal • Timothy Lanagan • Nathan Lofton • David K. Lones# • Christopher T. Loschen • Lynd Matt • Stephen H. Owades\* • Michael Prichard • Steven Ralston • Karl Josef Schoellkopf • Kenneth D. Silber • Scott Street • Bradley Turner • Thomas C. Wang • Terry L. Ward • Peter J. Wender# • Matthew Wright

Mark B. Rulison, Chorus Manager  
Meryl Atlas, Assistant Chorus Manager  
Michel Epsztein and Henry Lussier, Diction Coaches  
Martin Amlin and Jodi Goble, Rehearsal Pianists