Tanglewood 2019
Boston Symphony Orchestra
138th season, 2018–2019

Saturday, July 20, 8pm
THE JACKIE AND LARRY HORN FAMILY CONCERT

ANDRIS NELSONS conducting

ELGAR  Variations on an Original Theme, Opus 36, “Enigma”
   Theme (Andante)  8. W.N. (Allegretto)
   1. C.A.E. (L’istesso tempo) 9. Nimrod (Adagio)
   2. H.D.S.-P. (Allegro) 10. Intermezzo (Dorabella)
   6. Ysobel (Andantino) 13. ***Romanza (Moderato)
   { Intermission }

Kevin PUTS  “The Brightness of Light,” for Soprano, Baritone, and Orchestra (2019)
   Libretto by Kevin Puts
   (world premiere; co-commissioned by the Boston Symphony Orchestra, Andris Nelsons, music director, through the generous support of the New Works Fund established by the Massachusetts Cultural Council, a state agency)
   Introduction (Ms. Fleming)
   First Correspondence (Ms. Fleming and Mr. Gilfry)
   A Soul Like Yours (Mr. Gilfry)
   Ache (Ms. Fleming and Mr. Gilfry)
   Georgia and Alfred (Orchestral Interlude No. 1)
   Violin (Ms. Fleming)
   Faraway (Mr. Gilfry)
   Taos (Ms. Fleming)
   The Thing You Call Holy (Ms. Fleming and Mr. Gilfry)
   The High Priestess of the Desert (Orchestral Interlude No. 2)
   Friends (Ms. Fleming)
   Sunset (Ms. Fleming)
RENÉE FLEMING, soprano
ROD GILFRY, baritone
WENDALL K. HARRINGTON, projection designer
JAMES DARRAH, director
Eric Sedgwick, rehearsal pianist
Text appears after “Notes on the Program.”

Credits for “The Brightness of Light”

Projections programming by Paul Vershbow
Text animation by David Biedny
Visual research by Susan Hormuth and Mary Recine
Typography by Bo G. Eriksson
Joseph Miller, projectionist

This program would not have been possible without the extraordinary archival resources and
generous cooperation of the Georgia O’Keeffe Museum and the Beinecke Rare Book &
Manuscript Library.

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equipment during the performance, including tablets, cellular phones, pagers, watch
alarms, messaging devices of any kind, anything that emits an audible signal, and anything
that glows. Thank you for your cooperation.
Please note that the use of audio or video recording devices, or taking pictures of the artists—whether photographs or videos—is prohibited during concerts.

The American soprano Renée Fleming, whose appearances here since her Boston Symphony Orchestra debut at Tanglewood in 1991 have encompassed orchestral performances, recitals, and master classes, is this summer’s Koussevitzky Artist, named for the Tanglewood Festival’s visionary founder Serge Koussevitzky, and created to honor living artists whose presence at the BSO’s summer home has made a significant impact on Tanglewood history. This summer, Ms. Fleming sings in two BSO-commissioned world premieres—Kevin Puts’s “The Brightness of Light” and André Previn and Tom Stoppard’s “Penelope”—as well as offering master classes with the young singers of the Tanglewood Music Center and participating in two Tanglewood Learning Institute sessions, on “The Brightness of Light” and “Music and the Mind.”

“The Brightness of Light”
Music and libretto by Kevin Puts

In 2015, I received the honor of a commission from my alma mater, the Eastman School of Music in Rochester, New York. The school’s orchestra was planning a trip to perform at Lincoln Center and wanted to include a new work written by an alumni composer to feature an alumni performer. The performer they had in mind was Renée Fleming and—to my great excitement—she accepted the offer, thereby initiating one of the most treasured collaborations of my career.

We wanted to focus on an iconic American woman as the subject, and I happened on a quote by Georgia O’Keeffe: My first memory is of the brightness of light, light all around.

I could imagine this line sung right at the start. I learned that O’Keeffe had written thousands of letters over the course of her lifetime, many of them to Alfred Stieglitz, the renowned photographer and art curator who became her husband. Sarah Greenough’s indispensable two-volume My Faraway One (Vol. 2 forthcoming) includes the complete correspondence between O’Keeffe and Stieglitz from their first contact in 1915 until Stieglitz’s death in 1946. With intense emotion—and often humor—these letters chronicle O’Keeffe’s journey from a young artist enthralled by and indebted to the older Stieglitz to her complete immersion in the North American Southwest where she lived alone for many years, finding inspiration for her best-known works. The letters themselves are the property of the Beinecke Rare Book & Manuscript Library at Yale University, and I am deeply grateful for the right they granted me to craft a “libretto” made of excerpts from the letters. Letters from Georgia was premiered by Ms. Fleming and the Eastman Philharmonia at Alice Tully Hall on November 14, 2016, with Neil Varon conducting.
Having wholeheartedly embraced the role of O’Keeffe, Renée proposed expanding the work to include an equal part for Stieglitz. I welcomed this challenge of creating a larger work which would encompass their years both together and apart, from the first cautious exchanges between the two artists, through their impassioned and complicated relationship, to the years long after Stieglitz’ death, when I imagine O’Keeffe writing to him even still.

By design, all the music from Letters found its way into The Brightness of Light. Ironically perhaps, it was the vivid, poetic language of these two artists best known for their visual art which I found most inspiring in the creation of these works.

It has been a great privilege to work with the baritone Rod Gilfry who brings his tremendous gifts to the role of Stieglitz. I am grateful to Wendall Harrington for creating the projections which accompany the work, to Bette and Joseph Hirsch for their generous support of the work’s first incarnation, and to all the co-commissioners who have made its creation possible.

KEVIN PUTS

Kevin Puts  (b.1972)

“The Brightness of Light,” for Soprano, Baritone, and Orchestra (2019)

This is the world premiere performance of “The Brightness of Light,” an expansion of an earlier work by Kevin Puts, “Letters from Georgia,” which was premiered on November 14, 2016, at Alice Tully Hall in New York City with Renée Fleming as the soprano soloist and the Eastman Philharmonia under Neil Varon’s direction. The co-commissioners of “The Brightness of Light” include, as specified in the score, the University of Texas at Austin/Texas Performing Arts; the Boston Symphony Orchestra (Andris Nelsons, Music Director); Colorado Symphony (Brett Mitchell, Music Director); National Symphony Orchestra (Gianandrea Noseda, Music Director); Eastman School of Music/Howard Hanson Institute for American Music; and Artis-Naples for the Naples Philharmonic (Andrey Boreyko, Music Director). “The Brightness of Light” is based on “Letters from Georgia,” originally commissioned by the Eastman School of Music.

Since I cannot sing, I paint.

—Georgia O’Keeffe

Kevin Puts was approached in 2015 by the Eastman School of Music to write a piece for a fellow Eastman alum, the soprano Renée Fleming, to be performed by the Eastman Philharmonia in New York City. The result was Letters from Georgia, an orchestral song cycle setting correspondence from Georgia O’Keeffe assembled into a libretto by the composer. Puts by that time had become known as an opera composer: his first operatic project, Silent Night, composed for Minnesota Opera, won the 2012 Pulitzer Prize, and his The Manchurian Candidate was premiered by Minnesota Opera in spring 2015. (His chamber opera Elizabeth Cree was
premiered by Opera Philadelphia in 2017. All three set libretti by Mark Campbell.) As the composer relates in his own program note (see opposite page), it was Fleming who suggested the piece be expanded to incorporate the dramatic and balancing presence of Alfred Stieglitz, here sung by the baritone Rod Gilfry.

Born in Saint Louis, Missouri, Puts came to classical music through recordings of such composers as Beethoven and Dvořák in his parents’ collection, but he was also inspired by film soundtracks. A particular favorite film composer was John Williams, whose music for Star Wars and other films Puts tried to emulate at the piano as a kid. Drama, storytelling, and character development, the central forces of classic film music, have always been key elements of Puts’s own work, even before he began concentrating on opera as a genre. When he did begin composing opera relatively recently, it was a kind of relief to be able to have fully fleshed-out characters actualized with words and deeds as well as with music. Poetry, too—the sound of words and the liveliness of imagery—is also a strong inspiration, as is evident from the texts the composer selected for The Brightness of Light.

Puts attended the Eastman School, where he earned his bachelor’s degree and returned for his doctorate; he earned his master’s degree at Yale. Among other honors, he received the Rome Prize of the American Academy of Rome for the 2002-03 academic year. Puts is a strong advocate for younger composers: he directs the Minnesota Orchestra’s Composer Institute, teaches at the Peabody Institute at Johns Hopkins University in Baltimore, and also taught at the University of Texas.

The Brightness of Light is the first of Puts’s pieces to be played by the Boston Symphony Orchestra, but many of the BSO’s players have performed his music. The Boston Symphony Chamber Players played his Seven Seascapes in 2017, and his Millennium Canons was commissioned for the Boston Pops, who premiered it under Keith Lockhart in June 2001; it was brought back for the 2002 Pops season. Here at Tanglewood, several of his chamber music pieces have been performed by TMC Fellows.

Puts’s orchestral works include his Symphony No. 2 for the Cincinnati Symphony Orchestra and a multimedia orchestral work The City, co-commissioned by the Baltimore Symphony Orchestra along with the Cabrillo Festival and Carnegie Hall, which was premiered in Baltimore in 2016. He has written a number of pieces for soloist(s) with orchestra, including concertos for string quartet, flute, oboe, clarinet, percussion, marimba, violin, and cello. Among current projects is a consortium commission for a concerto for the two-violin plus double bass trio Time for Three, a classically trained, improvising, singing ensemble with a wide stylistic range. Also in development for a future season is a full-scale new opera commissioned by the Metropolitan Opera, which will star Renée Fleming. Meanwhile a commercial recording by Minnesota Opera of his Pulitzer-winning opera Silent Night will be released on CD. Silent Night Elegy, an orchestral fantasy based on the opera, was premiered by the San Francisco Symphony in October 2018. This September his Virelai will be premiered by the Saint Louis
Symphony Orchestra led by Stéphane Denève in his first concert as that ensemble’s music director.

Although *The Brightness of Light* is not an opera—the composer thinks of it more as an orchestral song cycle—the libretto exhibits a compelling dramatic arc complete with a kind of dénouement, assembled thoughtfully and painstakingly from image-filled, poetic selections from a huge cache of letters between Georgia O’Keeffe and Alfred Stieglitz. Puts asked the renowned visual artist Wendall Harrington to create, from images centered on O’Keeffe, her art, and her world, projections that add a further dimension to the piece and continually remind us of the painter’s distinctive work.

Georgia O’Keeffe (1887-1986), arguably the most popular and familiar U.S.-born painter in history, famously lived and worked in Taos, New Mexico, for much of her life, but she grew up in Wisconsin and Virginia and pursued art studies peripatetically. It was via a friend that a few of her abstract drawings found their way to the photographer and gallerist Alfred Stieglitz at his 291 gallery on New York’s Fifth Avenue, where he exhibited several in spring 1916. The Hoboken-born Stieglitz (1864-1946) was educated in Germany and came to photography in part via the study of chemistry; he started receiving recognition for his photographic work already in his early twenties. Returning to New York City in 1890, he began promoting photography as an art form, and along with exhibiting his own work promoted the work of other photographers. He established the 291 gallery in 1908. Following his encounter with O’Keeffe’s art and then the woman herself, she became the subject of much of his photography between 1918 and 1925. He divorced his wife of thirty years, Emmeline Obermeyer, in 1924 and married O’Keeffe a few months later. Complications ensued. Stieglitz had an intense and ongoing affair with another woman, and by the end of the 1920s O’Keeffe was largely independent, spending significant time in New Mexico and elsewhere, and over the course of the 1930s becoming one of the most sought-after living artists. Nevertheless she and Stieglitz remained emotionally close until his death in 1946.

Kevin Puts’s *The Brightness of Light* begins with an *Introduction*, a brief textual and somewhat more expansive orchestral evocation of O’Keeffe’s connection to the luminous universe. “First Correspondence” introduces the characters as they are in 1916: O’Keeffe begins with a prosaic query and is answered more volubly by the older, more confident Stieglitz. In turn her words bloom, at the same time becoming more personal. The vocal melodic lines expand correspondingly, as does the coloristic activity of the orchestra. Pulsing sixteenth-notes in the vibraphone, a recurring sonic idea, provide energy and tension. Note the slight overlap of O’Keeffe’s second letter with the end of Stieglitz’s signoff; later in the setting the complete overlap of their sung texts represents total intimacy. Another detail: the pauses throughout the soprano’s melodic lines reflect O’Keeffe’s hesitation, reflected in her confession that “Words and I—are not good friends at all.” In the following song, Stieglitz’s “A Soul Like Yours,” he expresses his breathless infatuation, ending with repetitions of O’Keeffe’s name. “Ache” is
O’Keeffe’s reply, brief imagistic interjections by Stieglitz seeming like physical manifestations of her memories of him.

In “Georgia and Alfred” (Orchestral Interlude No. 1), Puts displays one of his most important talents, already heard in the Introduction—that of creating through music, especially his fine ear for orchestration, an “emotional contour” and sense of the environment, part physical, part metaphysical, that underlies the narrative. A sixteenth-note sextuplet pulse in the vibraphone and flutes contrasts with the sustained, wispy harmonies in the lower winds. Strings join with quiet harmonies, but eventually sparks start to fly, little flurries of activity in vibes, piano, violins, and flutes.

At the end of the interlude the violinist is asked to “Begin tuning violin with great, amateurish difficulty,” announcing the humorous “Violin,” which also serves to re-center our attention on O’Keeffe as a hermetic being. She addresses Stieglitz but is somehow centered in her solitude. Stieglitz’s impassioned “Faraway” acknowledges the inevitability of their separation: “Haven’t I worked all these years to set you free from me?”

“Taos,” like the Introduction, “Violin,” “Friends,” and “Sunset,” is one of the original Letters from Georgia movements, which Fleming requested be incorporated essentially whole into the bigger piece (though they’re reordered for narrative purposes). Each puts the focus on the best-known version of O’Keeffe, essentially alone in the desert, working intensely on her very personal, unique art. By contrast, “The Thing You Call Holy” is an intense duet that brings them together while setting the stage for her independent artistic life. “The High Priestess of the Desert” (Orchestral Interlude No. 2), is active and energetic in its depiction of O’Keeffe’s focus and imagination as she engages in that pursuit. Taking artistic license, Puts thought of the two final songs as letters written by O’Keeffe to Stieglitz during the years and decades after his death. “Friends” is anti-rhapsodic, introspective yet practical in its language. O’Keeffe’s violin, or an idealized version of it, is her own accompaniment. With the glowing harmonies of “Sunset,” the painter herself expands and glows, ultimately becoming one with her art, with the whole of her world.

ROBERT KIRZINGER
Composer/annotator Robert Kirzinger is Associate Director of Program Publications of the Boston Symphony Orchestra.

“The Brightness of Light”
Music by Kevin Puts
Libretto by Kevin Puts, with all text drawn from the letters of Georgia O’Keeffe and Alfred Stieglitz
INTRODUCTION

(.GO) My first memory is of the brightness of light—light all around.

FIRST CORRESPONDENCE

(.GO) Dear Mister Stieglitz—I am the young woman
whose charcoals you saw.
If you remember what they said to you—
I would like to know—
if you want to tell me.

(AS) Dear Miss O’Keeffe—
What am I to say?
It is impossible to put into words
what I saw and felt.
I do want to tell you
they gave me much joy.
I do not know what you had
in your mind.
But they have brought you
closer to me.
With greetings,
Alfred Stieglitz

(.GO) Mister Stieglitz—
I like what you write me—maybe—
I make them—just to express myself.
Things I feel and want to say.
Words and I—are not good friends at all.
On the train—New York to Virginia.
I got a telegram saying my mother is dead.
I wish you would write me.
If you want to.
Not if you don’t want to.
Dear Miss O’Keeffe—
For two days I carried a letter in my pocket—addressed to you.

I am writing because I am afraid to sleep—

Why did I finally tear it up?

Last night—a very bad dream about Mama.

Words are so terrible—
a living, aching silence,

My hands were on her face.
I know the shape so well.
Isn’t it absurd that I am afraid now?

How you must suffer now…

Thank you for letting me feel I can talk to you.

A living, aching silence,

I seem to want to tell you everything I know.

A living, aching silence…

Maybe I can sleep now.

Goodnight.

A SOUL LIKE YOURS

A greeting from Boston—
taking my daughter to camp in New Hampshire.

The drawings you sent are as fine as anything I know.
I want the world to see them.
In one, I feel the powers of the night.
To look into a soul like yours—a great privilege.
I feel it roaming through space and night.
Twenty-three years ago today
I got married.

You yearn for someone to understand
every heartbeat of yours.
The yearn goes out—whether you wish it or not.
I can never see
enough into human souls.
How I understand
every pulse beat of yours.
The story of those drawings—
your children—I
their guardian.
A Woman’s Soul
laid bare in all its beauty,
crying out into the starlight night.
Goodnight, Georgia O’Keeffe.
It’s like a beautiful folk melody—the sound.
Georgia O’Keeffe.
Georgia O’Keeffe...

ACHE
(GO) I’ve been lying here
listening for you in the dark—
aching for you
way to my fingers’ ends—
As I came up the street
into the sunset—I wondered—
can I stand it—the terrible
fineness and beauty of the
intensity of you.

(AS) Rarest flower on earth
—that has no withering.
(GO) The hot setting sun so brilliant—
shining white I could
hardly walk toward it—
wanting you
with such an all over ache—
loving—feeling—all the parts
of my body touched and kissed.
(AS) Light and Air—
Height and Depth—
the Spirit of Life, Life itself.
You dearest thing that ever
Breathed on earth.
Everything that’s wondrous
In the world.

(GO) Maybe you don’t know
how mad I seem to be growing—
you will have to think for me
when I can’t think for myself—
all of me waiting for you
to touch the center of me
with the center of you—
the reaching of something
in the whole body
for the center of heaven—

(AS) I hear a song
no mortal has ever heard.
I hear her voice—her spirit
bathes me in light.

GEORGIA AND ALFRED (Orchestral Interlude No. 1)

VIOLIN

(GO) Dearest—
It is a wonderful night.
I’ve been hanging out the window
waiting to tell someone about it—

I’ve labored on the violin
till all my fingers
are sore—
You never in your wildest dreams
imagined anything worse
than the noises
I get out of it

FARAWAY
(AS) My Sweetestheart
In her element—
Faraway still right here.
It’s great to know you
so terrifically alive.
You the wild child
of the soil, I city-bred
of the city.

Three letters from you—
my hands all atremble.
When I read “Dearest—”
I toppled and burst out crying.
Still my Georgia—everything right.

Taos was in the stars.
And you are free.

Haven’t I worked all these years
to set you free from me?
But our parting as we did—
your steeling yourself,
your letters not those
of former years

I cried into the night.
I robbed you of your faith
when you were strengthening mine.

Georgia—Georgia—I’ll win back your faith.
Georgia—Georgia—
You must believe.

Taos was in the stars.
And you are free.

TAOS
(GO) In this sun
one just feels suspended in heat—
expecting to disappear
at any moment.

It was a really beautiful afternoon—
The simple Pueblo village—
all of mud—
and the dancing—everyone in colors of such
rich saturated pigment—
the brilliant sun and blue sky.

It went on and on—
the brilliancy of color—the live eyes—
it is terribly exciting—and at the same time
quieting like the ocean.

I want to wear a sheet
and ride like the Indian men
that came tearing through the Pueblo
gate in a body—all riding like mad.

I just feel so like expanding here—
way out to the horizon—
and up into the sunshine—
and out into the night.

THE THING YOU CALL HOLY
(AS) The house is still.
And the morning
gray and winterlike.

It was eleven years ago Sunday
That you hopped off the train
in Pennsylvania Station
ran up to me and kissed me!
Like a happy child.
Eleven years.
I see all its phases—
All the days and hours and moments
of ecstasy and pain

The poison of resentments
The poison of jealousy—
The worst poison in the world.
The growth of something very beautiful between us.

(GO) I must write you tonight,
to tell you what living here means to me.

(AS) I see the studio [on] 59th Street—
all the wonder and beauty and life—

(GO) As yet, no particular friends—
and I don’t want any.

(AS) All the terrible ordeal—the whole
evolution of us.

(GO) Think of me with hands like
dark brown gloves—dirty fingernails, my nose
sore on top from sunburn.

(AS) But I live in the land of ghosts
and can’t go on. You do not need me anymore.
I’d like to die in your arms—
A black cross against a blue sky—

(GO) And now you cry for the center of me
That has been pushed away
For so long.

(AS) You are to paint—and live—
The thing you call holy.

(GO) I just want to get out where
there is space and breath—

(AS+GO) That thing you call holy.

(GO) My love to you, Little Boy.

(AS) A black cross against a blue sky—

(GO) My love to you, Little Boy.

(AS) Georgia.
That will be my final
Thought and word.

(GO) What is here is very right.

(AS) Goodnight, Georgia O’Keeffe.

(GO) It is really terribly right.

THE HIGH PRIESTESS OF THE DESERT (Orchestral Interlude No. 2)

FRIENDS

(GO) Darling: it is so long
and I do not write you.
Now you must realize
I am old enough
so that people
I have called friends
have died—
but my dogs are here.
Friends—maybe the best—
and very beautiful too.
Maybe the man
who gave me the dogs
is my friend.
Is the man
who brings me a load of wood
my friend—I give him
a loaf of bread I’ve made
because I know
the bread is good.
Is my framer my friend?
He has been
a great help to me
for many years.
The people I visited
when New York broke me down
were certainly friends.
I have a new woman here
to take care of me.
She may not stay.
The term “friend” is an odd word.
Goodnight, my dearest.
I am sleepy
and a little cold.

SUNSET
(GO) Tonight I walked into the sunset.
The whole sky—was just blazing—
and grey blue clouds were riding all through the holiness of it—
and the whole thing lit up with flashes of lightning.

I walked out past the last house—
past the locust tree—
and sat on a fence for a long time—
looking—
you see there was nothing but sky and flat prairie land—
land that seems more like ocean than anything else I know.

It is absurd the way I love this country.

And the SKY—my dearest—you have never seen SKY—

It is wonderful.

Guest Artists

Renée Fleming

Renée Fleming is one of the most acclaimed singers of our time. In 2013 President Obama awarded her America’s highest honor for an individual artist, the National Medal of Arts. She brought her voice to a vast new audience in 2014, as the first classical artist ever to sing “The Star-Spangled Banner” at the Super Bowl. Winner of the 2013 Grammy Award (her fourth) for Best Classical Vocal Solo (for her album “Poèmes”), Ms. Fleming has sung for momentous occasions around the world, from the 2006 Nobel Peace Prize ceremony to an historic first in 2012, when she sang on the balcony of Buckingham Palace in the Diamond Jubilee Concert for Queen Elizabeth II. In 2008 she became the first woman in the 125-year history of the Metropolitan Opera to headline an opening night gala. Last year Decca released her most recent album, “Broadway,” which includes music from The Light in the Piazza, a show she starred in this summer at the Royal Festival Hall in London. Among her numerous awards are the Fulbright Lifetime Achievement Medal, Germany’s Cross of the Order of Merit, Sweden’s Polar Prize, France’s Chevalier de la Légion d’Honneur, and honorary doctorates from Harvard, Duke, Carnegie Mellon, the University of Pennsylvania, the Eastman School of Music, and the Juilliard School. Her memoir, The Inner Voice, has been published around the world and is currently in its sixteenth paperback printing from Penguin. In March 2016 Renée Fleming was named an artistic advisor at large for the John F. Kennedy Center for the Performing Arts in Washington, D.C. In 2010 she was named the first-ever creative consultant at Lyric Opera of Chicago, where she curated the creation of the recent world premiere of an opera based on
the best-seller Bel Canto. She is currently a member of the Board of Trustees of the Carnegie Hall Corporation, the Board of Sing for Hope, the Board of Trustees of Asia Society, and the Artistic Advisory Board of the Polyphony Foundation. Ms. Fleming made her BSO debut in July 1991 at Tanglewood, as Ilia in Mozart’s Idomeneo led by Seiji Ozawa. Her subscription series debut was in December 1998, in Haydn’s The Creation with James Levine conducting. Among other Symphony Hall appearances, she gave the American premiere of a work written for her, Henri Dutilleux’s Le Temps l’Horloge, a BSO 125th-anniversary commission, in 2007, as well as the American premiere of its definitive revised version in 2016. She sang the role of Tatyana in a 2008 concert performance of Tchaikovsky’s Eugene Onegin with the Tanglewood Music Center Orchestra, and at Tanglewood in 2016 she performed music of Egon Wellesz and Alban Berg with the Emerson String Quartet (with whom she performs the world premiere of André Previn and Tom Stoppard’s Penelope this coming Wednesday, July 24, in Ozawa Hall) and Strauss’s Four Last Songs with the Boston Symphony Orchestra under Ken-David Masur. She sang the role of the Marschallin in concert performances of Strauss’s Der Rosenkavalier at the start of the 2016-17 subscription season with Andris Nelsons conducting, and appeared with the BSO most recently this past February, again with Maestro Nelsons, as soloist in the closing scene of Strauss’s Capriccio, and singing as an encore, in memory of André Previn, Blanche DuBois’s aria “I can smell the sea air” from Previn’s opera A Streetcar Named Desire. Ms. Fleming is this summer’s Koussevitzky Artist at Tanglewood (see page 21).

Rod Gilfry

Making his BSO and Tanglewood debuts this evening, American baritone Rod Gilfry, two-time Grammy Award nominee, singer, and actor, has performed in all the world’s music capitals. His most recent Grammy nomination was for his performance in the title role of Messiaen’s monumental opera Saint François d’Assise in Amsterdam. Best-known as an opera singer, he is also an acclaimed recitalist and concert artist, and appears frequently in musical theater classics. With a 77-role repertoire, Mr. Gilfry sings music ranging from the Baroque to works composed expressly for him. He came to worldwide attention when he created the role of Stanley Kowalski in the 1998 premiere of André Previn’s A Streetcar Named Desire at San Francisco Opera opposite Renée Fleming. Most recently, he originated the role of Walt Whitman in Matthew Aucoin’s Crossing in Boston, Claudius in Brett Dean’s Hamlet with the Glyndebourne Festival, Mr. Potter in Jake Heggie’s It’s a Wonderful Life in Houston, and David Lang’s the loser in New York City. Mr. Gilfry’s 2018-19 season includes the role of Prospero in Katie Mitchell’s production of Miranda with the Opéra-Comique on tour at the Opéra National de Bordeaux and Théâtre de Caen. He reprises his roles in It’s a Wonderful Life at San Francisco Opera and the loser at Los Angeles Opera, and also sings Don Alfonso in Così fan tutte at Santa Fe Opera, conducted by Harry Bicket. Concert highlights include Mozart’s Requiem and Kirchner’s Songs of Ascent with the Los Angeles Chorale, and excerpts from Crossing at the
American Civil War Museum with Matthew Aucoin playing piano. In the 2017-18 season, Mr. Gilfry returned to the Metropolitan Opera to sing Alberto Roc in the American premiere of Thomas Adès’s *The Exterminating Angel* and to Santa Fe Opera to sing the Music Teacher in *Ariadne auf Naxos*. He also reprised his acclaimed performance in *Crossing* at Los Angeles Opera and the Brooklyn Academy of Music, as well as Brett Dean’s *Hamlet* at the Adelaide Festival. In concert, he sang *Elijah* with the Phoenix Symphony, Beethoven’s Symphony No. 9 with the Pacific Symphony, and a concert of Mozart arias with the San Bernardino Symphony. He gave a Broadway standards concert with Sylvia McNair and Kevin Cole at the Ravinia Festival, as well as a recital and series of master classes at James Madison University as part of the National Association of Teachers and Singing (NATS) convention. In addition to his full-time performance schedule, Mr. Gilfry is an associate professor of vocal arts at the University of Southern California Thornton School of Music.

Wendall K. Harrington

Visual artist and educator Wendall K. Harrington’s career has embraced diverse disciplines, including theater, publishing, and multi-image/video design and production. As a designer of scenic projections for the stage, her work has been seen on Broadway in numerous shows, such as *All the Way*, *Annie*, *Driving Miss Daisy*, *Grey Gardens*, *The Good Body*, *Drowning Crow*, *The Capeman*, *Amy’s View*, *The Civil War*, *Putting It Together*, and *The Who’s Tommy*. Other theatrical credits include *Old Hats* and *Angels in America* at the Signature Theatre, *Golden Child* at the Public Theatre, *Hapgood* at Lincoln Center, and *A Christmas Carol* at the Paramount. She has done production design for operas including *Werther* at the Met, Julie Taymor’s staging of *The Magic Flute* in Florence, *Ghosts of Versailles*, *Brundibár*, *Rusalka*, and *Nixon in China*, and in ballet, *Anna Karenina*, *Pictures at an Exhibition*, *Cinderella*, and *The Firebird* for Alexei Ratmansky, *Ballet Mécaneique* for Doug Varone and Dancers, *Othello* for American Ballet Theatre, *The Nutcracker* for San Francisco Ballet, and a new *Don Quixote* for the Joffrey Ballet. Her concert work includes *Songs of Innocence and Experience*, William Bolcom’s setting of the Blake poems; *The Talking Heads’ “Stop Making Sense”* Tour, and tours for Simon & Garfunkel, Chris Rock, and John Fogerty. For her work in the theater, Ms. Harrington has received the Drama Desk Award, Outer Critics Circle Award, American Theatre Wing Award, TCI Award for Technical Achievement, Obie Award for Sustained Excellence of Projections, Michael Merritt Award for Collaboration, Ruth Morley Design Award, and Players Club Person of the Year. She directed and designed the world premiere of Doug Cuomo’s opera *Arjuna’s Dilemma* as well as *Snapshots*, an evening of new string quartets and image. She has written an adaptation of *The Diary of Petr Ginz* to serve as an introduction to *Brundibár*, presented by Opera Theatre of St. Louis and Palm Beach Opera. She is currently adapting Virginia Woolf’s *Orlando* for the ballet. In the mid-’80, as design director of *Esquire* magazine, Ms. Harrington was responsible for the publication’s re-design and re-launch. Two years later, as editor-at-large for *Esquire*, she
conceived and edited Randy Shilts’s “My Life on the AIDS Tour,” which was nominated for a National Magazine Award and published in Best American Essays of 1990. In 1979 she founded Luminous Productions, Inc., where she produced and directed multi-image and video projects for corporate clients. “The Multi-Image Murders” and “Fifty Who Made the Difference” won several awards, including Gold Awards from IFPA, the Chicago Film Festival, and U.S. Industrial Film Festival. Ms. Harrington lectures widely on the art of projection design and is the head of the MFA program in projection design at the Yale School of Drama.

James Darrah
Director and designer James Darrah’s work exploring the intersection of theater, opera, and film is in demand in venues all over the world. Working in classical music at the convergence of opera, theater, and film, he brings together disparate creators and mediums for community-focused collaborations that pair narrative heft and intimate character studies with abstracted, enigmatic realizations of place. He is currently the artistic director of the ONE Festival, a new artist- and team-driven performance series and creative residency with Opera Omaha; creative director of the Music Academy of the West’s Vocal Institute, and a faculty member at UCLA, where he completed an MFA. Mr. Darrah’s current and recent projects include directing multiple world premiere operas with leading composers of new music as well as exploring his focus on the aesthetic possibilities of opera within art film. In 2018 he directed the premiere of a new production of composer Missy Mazzoli and librettist Royce Vavrek’s latest opera, Proving Up, at the ONE Festival and at the show’s New York premiere at the Miller Theater. This marks the latest work in an ongoing collaboration that began in 2016, when Mr. Darrah directed the world premiere of Mazzoli and Vavrek’s award-winning operatic adaptation of Lars von Trier’s Breaking the Waves with Opera Philadelphia and the work’s New York premiere with the Prototype Festival in 2017. He directed the world premiere of composer Ellen Reid and librettist Roxie Perkins’s Pulitzer Prize-winning opera prism in his LA Opera debut in 2018 and at the Prototype Festival in 2019. With composer Jennifer Higdon, he crafted a new production of her first opera, Cold Mountain, as part of his ongoing residency with Music Academy of the West. He also returned to Badisches Staatstheater Karlsruhe, where his production of Handel’s Alcina was revived for the 2019 International Handel Festspiele; directed a new production of Philip Glass’s Les Enfants terribles for the Opera Omaha ONE Festival 2019, and directed La Voix humaine, an art film of Poulenc’s opera. In 2020 he will direct a new production of I capuleti e i montecchi with Opera Omaha. He has received the national Princess Grace Award in Theater, the James Pendleton Foundation Grant, a nomination for the 2015 International Opera Awards, and Musical America’s New Artist of the Month for December 2015. Mr. Darrah directed the Bernstein Centennial Celebration concert last summer at Tanglewood with the Boston Symphony Orchestra, Andris Nelsons, and Michael Tilson Thomas.