Saturday, July 27, 8pm – Die Walküre, Act I

THE LEONARD BERNSTEIN MEMORIAL CONCERT

Sunday, July 28, 2:30pm – Die Walküre, Act II
Sunday, July 28, 6:30pm – Die Walküre, Act III

THE JENKINS FAMILY CONCERTS

TANGLEWOOD MUSIC CENTER ORCHESTRA
ANDRIS NELSONS conducting

AMBER WAGNER, soprano (Sieglinde)
CHRISTINE GOERKE, soprano (Brünnhilde)
STEPHANIE BLYTHE, mezzo-soprano (Fricka)
SIMON O’NEILL, tenor (Siegmund)
JAMES RUTHERFORD, bass-baritone (Wotan)
FRANZ-JOSEF SELIG, bass (Hunding)
JESSICA FASELT, soprano (Helmwige)
WENDY BRYN HARMER, soprano (Ortlinde)
KELLY CAE HOGAN, soprano (Gerhilde)
EVE GIGLIOTTI, mezzo-soprano (Siegrune)
DANA BETH MILLER, mezzo-soprano (Grimgerde)
RONNITA MILLER, mezzo-soprano (Schwertleite)
MARY PHILLIPS, mezzo-soprano (Rossweisse)
RENÉE TATUM, mezzo-soprano (Waltraute)

Please note that each of these concerts is performed without an intermission. Act I on Saturday night runs about 65 minutes, Act II on Sunday afternoon runs about 95 minutes, and Act III on Sunday evening about 75 minutes.

The 2019 Leonard Bernstein Memorial Concert is supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.

WAGNER “Die Walküre,” Music drama in three acts, second evening of “Der Ring des Nibelungen” Libretto by the composer

A synopsis of the plot begins on page 24.
Characters in order of singing:

Siegmund ............................................. Simon O’Neill, tenor
Sieglinde ........................................... Amber Wagner, soprano
Hunding ............................................. Franz-Josef Selig, bass
Wotan ................................................ James Rutherford, bass-baritone
Brünnhilde ......................................... Christine Goerke, soprano
Fricka ................................................. Stephanie Blythe, mezzo-soprano
Gerhilde ............................................. Kelly Cae Hogan, soprano
Helmwige ........................................... Jessica Faselt, soprano
Waltraute ........................................... Renée Tatum, mezzo-soprano
Schwertleite ....................................... Ronnita Miller, mezzo-soprano
Ortlinde ............................................. Wendy Bryn Harmer, soprano
Siegrune ............................................ Eve Gigliotti, mezzo-soprano
Grimgerde .......................................... Dana Beth Miller, mezzo-soprano
Rosswesse .......................................... Mary Phillips, mezzo-soprano

Moritz Gnann, assistant conductor
Nathan Aspinall and Killian Farrell, section rehearsal conductors
Andrew Eggert, staging coordinator
Linda Hall, rehearsal pianist

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David Latham, supertitles technician
Ruth DeSarno, supertitles caller

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In consideration of the artists and those around you, please turn off all electronic 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.
NOTES ON THE PROGRAM

Richard Wagner (1813-1883)

“Die Walküre”

*First performance of the complete opera: June 26, 1870, Munich. First performance of “Die Walküre” as part of Wagner’s complete “Ring” cycle: August 14, 1876, Bayreuth, Germany. Noteworthy performances at Tanglewood of extended excerpts from Wagner’s “Ring” have included a performance of “Die Walküre,” Act I, by the Tanglewood Music Center Orchestra led by James Levine on July 16, 2005, as the first half (followed after intermission by the third act of “Götterdämmerung”) of that summer’s Leonard Bernstein Memorial Concert, with Deborah Voigt as Sieglinde, Clifton Forbis as Siegmund, and Stephen Milling as Hunding; and a Boston Symphony Orchestra performance of “Die Walküre,” Act III, led by Lothar Koenigs on July 20, 2013, with Katarina Dalayman as Brünnhilde, Amber Wagner as Sieglinde, and Bryn Terfel as Wotan.*

THE BACKGROUND

In October 1848, after some years of studying the Teutonic and Norse mythologies and sagas, Richard Wagner produced his essay “The Nibelungen Myth as Scheme for a Drama.” Nearly three decades later, in August 1876, *Der Ring des Nibelungen* received its first complete performance, in the theater at Bayreuth that Wagner had built to his own specifications. He had written a prose sketch for *Die Walküre*, the third opera of his Ring cycle, in May 1852, and the libretto between June 1 and July 1 that same year. After sketching the music between June 28 and December 27, 1854, he wrote out the autograph score of *Die Walküre* between January 1855 and March 23, 1856.

The history of the *Ring* is long and complicated, the prose sketch for what was originally conceived as a single opera entitled *Siegfrieds Tod* (*Siegfried’s Death*)—the predecessor to the work we now know as *Götterdämmerung* (*Twilight of the Gods*)—ultimately being expanded backwards as Wagner deemed it necessary to provide additional background to each successive stage of his epic drama. The prose sketches for *Der junge Siegfried*, *Das Rheingold*, and *Die Walküre* date from the early 1850s, and it was also around this time that Wagner settled on the overall title for his seventeen-hour, four-night work: *Der Ring des Nibelungen. Ein Bühnenfestspiel für drei Tage und einen Vorabend* (“The Nibelung’s Ring. A Stage-Festival-Play for three days and a preliminary evening”). The musical sketches for *Siegfrieds Tod* date back to 1850, but the four operas of the *Ring*—*Das Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung*—were composed essentially in order over a twenty-year span (the music of *Die Walküre* occupying him from June through December, 1854), though this was interrupted—given the lack of prospects for seeing the *Ring* produced, but likely also because the musical composition itself had become unmanageable for him—during his work on Act II of *Siegfried* in July 1857. It was only after composing *Tristan und Isolde* and *Die Meistersinger von Nürnberg* (which he
somehow thought would prove more practical from a production standpoint!) that he returned to work on the Ring in March 1869, with a strength, determination, and certainty that would flow unimpeded through the closing pages of Götterdämmerung, the full score of which he completed in November 1874.

Perhaps the most important thing the uninitiated listener needs to know about Wagner’s music is that, though conceived for the theater, it is essentially symphonic in its treatment of the orchestra, which the composer uses, in two basic ways, to support some of the largest musical structures ever conceived: (1) through his use of leitmotifs (not Wagner’s own term)—musical motives or themes that represent not just characters and objects, but even thoughts, attitudes, and psychological stances; and (2) through the large-scale repetition or reinterpretation of large chunks of music, thereby providing significant points of arrival within both the musical structure and the dramatic progress of the story. Beyond that, it’s also important to say that even Wagner himself could never conveniently summarize what the Ring is actually about and, because of changes he made to his text along the way, was ultimately left to suggest that the music itself had to provide the last word. On the other hand, there’s no question that the Ring touches upon a great many subjects of considerable importance—power, greed, love, gods, humans, society, loyalty, betrayal, hope, and redemption, among various other things that its chroniclers have seen fit to catalogue—in a manner that has engendered, whether convincingly or not, a vast variety of interpretive stances in both the Wagner literature and, for more than half a century, on stage, notably in the hands of the composer’s grandson Wieland Wagner (1917-1966) at Bayreuth and elsewhere, and the pathbreaking production at Bayreuth by Patrice Chéreau (1944-2013) on the occasion of the Ring’s centennial in 1976.

MARC MANDEL
Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

THE STORY OF “DIE WALKÜRE”

Introduction

In Das Rheingold, the prologue to the tetralogy, Alberich, the ruler of a subterranean race called the Nibelungs, steals the Rhinegold from its resting place in the waters of that river and forges it into a ring that brings its wearer ultimate power (hence the name of the cycle, “The Nibelung’s Ring”): Alberich is the Nibelung of the title). Wotan, the head god, steals the ring from Alberich, who in turn lays upon the ring a curse that condemns its wearer to death. Wotan loses the ring to the giants Fasolt and Fafner as part of his payment to them for their building of the gods’ fortress-home Valhalla. Fafner kills Fasolt so he can have the ring, and the treasure that accompanies it, for himself (he’ll turn up again in Siegfried, transformed into a dragon). Wotan resolves to regain the ring, but, for reasons too complicated to explain here, he can only do this indirectly, through an individual not acting explicitly as Wotan’s own agent. To this end he
fathers the twins Siegmund and Sieglinde by a mortal mother—which sets the stage for the action of Die Walküre, the second evening of Wagner’s Der Ring des Nibelungen.

The first two acts of Die Walküre tell the story of Siegmund and Sieglinde: separated as infants, they now meet, immediately fall in love, and consummate that love. Despite the compassion and protection of the Valkyrie Brünnhilde—Wotan’s favorite daughter, who is the opera’s title character—Siegmund is killed by Sieglinde’s husband Hunding, Wotan’s wife Fricka having insisted that Wotan uphold the sanctity of marriage by letting Siegmund die. It is Brünnhilde’s attempt to save Siegmund, defying Wotan’s command that she not do so, that determines her fate at the end of Die Walküre, as explained below. Ultimately, now that his plan involving Siegmund has failed, Wotan’s hope for regaining the ring will rest in Siegfried, the son of Siegmund and Sieglinde (again, see below); but that hope, too, will be thwarted, as the events of Siegfried and Götterdämmerung run their course—a course far too long to chronicle further here.

Act I (concert of Saturday, July 27, 8pm)
Pursued by enemies during a storm, Siegmund stumbles exhausted into an unfamiliar house. Sieglinde finds him lying by the hearth, and the two feel an immediate attraction. They are interrupted by Sieglinde’s husband, Hunding, who asks the stranger who he is. Calling himself “Wehwalt” (“Woeful”), Siegmund tells of his difficult life, only to learn that Hunding is a kinsman of the enemies he has just been fleeing. Hunding warns Siegmund that, though he is safe for the night as a guest, they will fight to the death in the morning.

Alone, Siegmund calls upon his father, “Wälse” (the name used by Wotan at the time he fathered Siegmund and Sieglinde), for the sword Wälse once promised him that he would find in his time of greatest need. Sieglinde reappears, having given Hunding a sleeping potion. She tells of her wedding, at which a one-eyed stranger thrust into the trunk of the great ash-tree, around which the house is built, a sword that has since resisted every effort to pull it out (“Der Männer Sippe...”). Sieglinde confesses her unhappiness to Siegmund. He embraces her and promises to free her from her forced marriage to Hunding. As moonlight floods the room, Siegmund compares their feelings to the marriage of love and spring (“Winterstürme wichen dem Wonnemond...”). Sieglinde likens Siegmund to the spring she’s awaited for so long, going on to ask him if his father was really “Wolfe” (“Wolf”), the name Siegmund had used for him earlier. When Siegmund now gives his father’s name as “Wälse,” Sieglinde recognizes him as her twin brother. Siegmund pulls the sword from the tree and claims Sieglinde as his bride.

Act II (concert of Sunday, July 28, 2:30pm)
On a mountainous height, Wotan tells his warrior daughter, the Valkyrie Brünnhilde, that she must defend his mortal son Siegmund in his upcoming battle with Hunding. She leaves joyfully to do what he has asked (“Hojotoho!”), as Fricka, Wotan’s wife and the goddess of marriage, appears. Fricka insists that Wotan must defend Hunding’s marriage rights against Siegmund. She ignores
Wotan’s argument that Siegmund could save the gods by winning back the Nibelung Alberich’s all-powerful ring from the dragon Fafner. When Wotan realizes he is caught in his own trap—being himself the guardian of contracts, he will lose his power if he does not enforce the law—he submits to his wife’s demands. After Fricka has left, the frustrated god, in an extended narrative passage, tells Brünnhilde about the theft of the Rhinegold and Alberich’s curse on it (“Als junger Liebe Lust mir verblich…”). Brünnhilde is shocked to hear her father, his plans in ruins, order her to fight for Hunding.

Siegmund comforts his fearful bride and watches over her when she falls asleep. To the initial occurrence in the Ring of the ominous “Fate Motif,” Brünnhilde appears to him as if in a vision, telling him that he will soon die and go to Valhalla (“Siegmund! Sieh auf mich!...”). He replies that he will not leave Sieglinde and threatens to kill both himself and his bride—even after Brünnhilde tells him that Sieglinde is pregnant with their child—if his sword has no power against Hunding to keep the siblings together. Moved by his steadfastness, Brünnhilde decides to defy Wotan and help Siegmund. Siegmund bids farewell to Sieglinde when he hears the approaching Hunding’s challenge. The two men fight and Siegmund, with Brünnhilde’s assistance, nearly prevails—but he is killed by Hunding when Wotan appears and shatters his sword. Brünnhilde rushes away with Sieglinde and the fragments of the sword. Wotan contemptuously kills Hunding with a wave of his hand, then leaves to punish Brünnhilde for her disobedience.

Act III (concert of Sunday, July 28, 6:30pm)

Act III begins with the music known in its purely orchestral concert incarnation as “Ride of the Valkyries.” As the curtain rises, Brünnhilde’s eight airborne Valkyrie-sisters are gathering at the Valkyries’ rock, where they are collecting the bodies of slain heroes before transporting them to Valhalla to serve as guardians of the gods’ home. In the opera house, the music is punctuated by the warrior maidens’ “Hojotoho!” war cry; the less heavily scored sections accompany their cheerful banter as they unshoulder their burdens. Wagner includes in his music “such realistic effects as the thunderous gallop and the panting and whinnying of the horses” (to quote Ernest Newman).

Terrified at the wrath of her enraged father Wotan, who follows in fast pursuit, Brünnhilde arrives at the Valkyries’ rock with Sieglinde. Despondent over Siegmund’s death, Sieglinde has lost the will to live, but rallies upon hearing from Brünnhilde that she (Sieglinde) is pregnant by Siegmund. As the orchestra introduces the motif of “Siegfried as Hero,” Brünnhilde gives the unborn child his name. Sieglinde turns ecstatic; her next words, “O hehrstes Wunder!” (“Oh sublime wonder!”), are sung to the motif of “Redemption” (which will figure notably at the very close of the Ring cycle, when it is heard as the curtain falls on the final act of Götterdämmerung). Brünnhilde heads Sieglinde toward safety after entrusting her with the fragments of Siegmund’s shattered sword (to be reforged later by Siegfried in Act I of the cycle’s next opera).
Wotan arrives. As they try to hide Brünnhilde from him, the other Valkyries’ efforts to soften Wotan’s anger fall on deaf ears. He decrees her punishment for disobeying him: he will strip Brünnhilde of her godly powers and leave her asleep on the rock, fated to marry whatever man first finds her. Left alone with her father following the departure of her sisters, Brünnhilde pleads for at least some protection, begging Wotan to conjure around the Valkyries’ rock a magic fire that will prevent anyone but a hero from penetrating it. Her entreaties win out, and in his farewell to his daughter, which closes the opera, he accedes to her request, says his last good-bye, kisses her asleep (thereby also turning her mortal), and commands the fire-god Loge to surround the rocky crag with protective flames. The music to which he sings his final words—“Wer meines Speeres Spitze fürchtet, durchschreite das Feuer nie!” (“He who’s fearful of my spear-point shall never pass through the fire!”)—tells us who that hero will be.

MARC MANDEL
(Synopses of Acts I and II courtesy Metropolitan Opera, with additions and emendations by Marc Mandel)

Guest Artists

Amber Wagner (Sieglinde)
American soprano Amber Wagner has been featured in Opera News as one of twenty-five artists poised to break out and become a major force in classical music in the coming decade. Ms. Wagner’s 2018-19 season began with a return to the Metropolitan Opera for her role debut as Giorgetta in Il trittico, conducted by Bertrand de Billy. She returned also to Opera Australia to sing the title role in Puccini’s Turandot, and later reprised the role of Sieglinde in Die Walküre with Oper Frankfurt, conducted by Sebastian Weigle. Operatic highlights of Ms. Wagner’s recent seasons include her role debut as Aida with Opera Australia; her company debut with Opera Australia as Sieglinde; her company debut with the Bayerische Staatsoper in the title role of Ariadne auf Naxos, conducted by Kirill Petrenko; performances with Lyric Opera of Chicago to debut as Leonora in Verdi’s Il trovatore, conducted by Asher Fisch, and to sing Elisabeth in Tannhäuser, conducted by Sir Andrew Davis; her return to the Metropolitan Opera as Senta in Der fliegende Holländer, conducted by Yannick Nézet-Séguin, and her return to Oper Frankfurt to sing Senta and Sieglinde. A frequent soloist in Verdi’s Requiem, Ms. Wagner has performed the work with ensembles such as the Melbourne Symphony, Toronto Symphony Orchestra, Los Angeles Master Chorale, Milwaukee Symphony Orchestra, the Orchestre Philharmonique de Nice, Houston Symphony, Taipei Symphony, Pacific Chorale, Kansas City Symphony, Tucson Symphony, and Colorado Symphony. Other symphonic highlights include Strauss’s Four Last Songs with the Orquesta Filarmónica de Jalisco, Spokane Symphony, and Oregon Symphony; Strauss songs with the Orchestre Philharmonique de Nice; Mahler’s Symphony No. 8 with the Aspen Music Festival conducted by Robert Spano; Sieglinde in concert performances of Act I of
Die Walküre with the Colorado Symphony; Beethoven’s Symphony No. 9 with the Grant Park Music Festival and Russian National Orchestra at the Napa Valley Festival del Sole, and Rossini’s Stabat Mater with the Oregon Symphony. Amber Wagner is a winner of the Metropolitan Opera National Council Audition Grand Finals and the Liederkranz Foundation Competition, as well as a recipient of a Richard Tucker Career Grant Award, Kirsten Flagstad Award from the George London Foundation, and Sullivan Foundation Career Grant. She is also the first-place winner of the Palm Beach Opera and Palm Springs Opera Guild Competitions. Ms. Wagner has appeared at Tanglewood once before, in July 2013, singing Sieglinde in a concert performance of Act III of Die Walküre with Lothar Koenigs conducting.

Christine Goerke (Brünnhilde)
Soprano Christine Goerke has appeared in the major opera houses of the world, including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Santa Fe Opera, Washington National Opera, Houston Grand Opera, Glimmerglass Opera, Royal Opera House–Covent Garden, Paris Opera, Théâtre du Châtelet, Théâtre du Capitole de Toulouse, Deutsche Oper Berlin, La Scala, the Maggio Musicale Fiorentino, Teatro Real in Madrid, and the Saito Kinen Festival. She has sung much of the great soprano repertoire, starting with the Mozart and Handel heroines and now earning critical acclaim in the dramatic Strauss and Wagner roles. She has received praise for such portrayals as the title roles in Elektra, Turandot, and Ariadne auf Naxos, Brünnhilde in the Wagner’s Ring cycle, Kundry in Parsifal, Ortrud in Lohengrin, Leonore in Fidelio, Eboli in Don Carlo, the Dyer’s Wife in Die Frau ohne Schatten, Cassandra in Les Troyens, and Ellen Orford in Peter Grimes. Ms. Goerke has also appeared with such leading orchestras as the New York Philharmonic, Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Sydney Symphony, New Zealand Symphony, BBC Symphony, and the Hallé Orchestra. She has worked with some of the world’s foremost conductors, including James Conlon, Sir Andrew Davies, Sir Mark Elder, Christoph Eschenbach, Claus Peter Flor, James Levine, Sir Charles Mackerras, Kurt Masur, Zubin Mehta, Andris Nelsons, Seiji Ozawa, David Robertson, Donald Runnicles, Esa-Pekka Salonen, the late Robert Shaw, Patrick Summers, Christian Thielemann, Michael Tilson Thomas, and Edo de Waart. Her recording of Vaughan Williams’s A Sea Symphony with Robert Spano and the Atlanta Symphony Orchestra won the 2003 Grammy Award for Best Classical Recording and Best Choral Performance. Other recordings include Brahms’s Liebeslieder Waltzes, the Stabat Maters of Poulenc, Szymanowski, Dvořák (the latter having earned a Grammy nomination), and Britten’s War Requiem (which won the 1999 Grammy Award for Best Choral Performance). This season, Ms. Goerke returned to Lyric Opera of Chicago for Siegfried, the Canadian Opera Company for Elektra, and the Metropolitan Opera for the complete Ring. She also appeared in concert with the Royal Concertgebouw Orchestra and the Atlanta Symphony Orchestra. She was the recipient of the 2001 Richard Tucker Award, the 2015
Musical America Vocalist of the Year Award, and the 2017 Opera News Award. Christine Goerke made her Boston Symphony debut in September 1998 and her Tanglewood debut in August 1999, her appearances with the BSO having included music of Beethoven, Britten, and, most recently, in October 2015, the title role of Elektra in Boston and New York. She has previously appeared with the Tanglewood Music Center Orchestra in July 2000 as Alice Ford in Act III of Verdi’s Falstaff in that summer’s Leonard Bernstein Memorial Concert with Seiji Ozawa conducting, and in Mahler’s Symphony No. 8 with Andris Nelsons conducting in August 2015 in the TMC 75th Anniversary Gala Leonard Bernstein Memorial Concert.

Stephanie Blythe (Fricka)
A renowned opera singer and recitalist, mezzo-soprano Stephanie Blythe is among the most highly respected and critically acclaimed artists of her generation. She has performed on many of the world’s great stages, among them Carnegie Hall, the Metropolitan Opera, Covent Garden, Paris National Opera, and the San Francisco, Chicago Lyric, and Seattle operas. She was named Musical America’s Vocalist of the Year in 2009, received an Opera News Award in 2007, and won the Richard Tucker Award in 1999. Ms. Blythe recently released her first crossover recording on the Innova label with pianist Craig Terry. Her many roles include, among others, the title roles in Carmen, Tancredi, Mignon, and Giulio Cesare; Dalila in Samson et Dalila; Orfeo in Orfeo ed Euridice; Frugola, the Principessa, and Zita in Il trittico; Fricka in Das Rheingold and Die Walküre; Waltraute in Götterdämmerung, Azucena in Il trovatore, and Ulrica in Un ballo in maschera. She created the role of Gertrude Stein in Ricky Ian Gordon’s 27 at Opera Theatre of Saint Louis. Ms. Blythe has also appeared with many of the world’s finest orchestras, including the New York Philharmonic, Boston Symphony, Chicago Symphony, Los Angeles Philharmonic, San Francisco Symphony, Philadelphia Orchestra, Hallé Orchestra, Orchestra of the Age of Enlightenment, the Ensemble Orchestre de Paris, and the Concertgebouworkest. She has appeared at the Tanglewood, Cincinnati May, and Ravinia festivals, and at the BBC Proms. The many conductors with whom she has worked include Harry Bicket, James Conlon, Charles Dutoit, Mark Elder, Christoph Eschenbach, Rafael Frühbeck de Burgos, Alan Gilbert, James Levine, Fabio Luisi, Nicola Luisotti, Sir Charles Mackerras, John Nelson, Andris Nelsons, Antonio Pappano, Mstislav Rostropovich, Robert Spano, Patrick Summers, and Michael Tilson Thomas. Ms. Blythe has been presented in recital in New York by Carnegie Hall in Stern Auditorium and Zankel Hall, Lincoln Center, Town Hall, the 92nd Street Y, and the Metropolitan Museum of Art. A champion of American song, she has premiered several song cycles written for her, including Twelve Poems of Emily Dickinson by the late James Legg, Covered Wagon Woman by Alan Smith (commissioned by the Chamber Music Society of Lincoln Center and recorded with that ensemble), and Vignettes: Ellis Island, also by Alan Smith. As a faculty member of the Tanglewood Music Center Vocal Arts Program, she holds the Donald and Laurie Peck Master Teacher Chair. She is artistic director of the Fall Island Vocal Arts Program.
Arts Seminar at the Crane School of Music. Since her BSO debut at Tanglewood in 1998, Stephanie Blythe has appeared with the orchestra on numerous occasions at Tanglewood and in Boston, as well as at Carnegie Hall. In 2011 she was soloist in Brahms’s Alto Rhapsody with the Tanglewood Music Center Orchestra in that summer’s Leonard Bernstein Memorial Concert, and she appeared with the BSO most recently in July 2017, as Fricka in the concert performance of Wagner’s Das Rheingold led by Andris Nelsons.

Simon O’Neill (Siegmund)
Simon O’Neill, who makes his Tanglewood debut this week, is one of the finest heroic tenors on the international stage. He has frequently performed with the Metropolitan Opera, the Royal Opera House–Covent Garden, the Berlin, Hamburg, and Bayerische Staatsoper, La Scala, the BBC Proms, and the Bayreuth, Salzburg, and Edinburgh festivals, appearing with such famed conductors as Barenboim, Rattle, Levine, Muti, Gergiev, Pappano, Boulez, and Thielemann, among others. This season, Mr. O’Neill made his debuts with the Toronto Symphony with Sir Andrew Davis and the Orquestra de la Comunitat Valenciana with Henrik Nánási as Siegmund in concert performances of Die Walküre. He also made his debut with the Hallé Orchestra in the title role of Wagner’s Siegfried with Sir Mark Elder in performances at the Edinburgh Festival and in Manchester. He returned to the Wiener Staatsoper in the title role of Parsifal with Valery Gergiev and as Siegmund with Oper Leipzig under Ulf Schirmer, the Bayerischer Staatsoper under Kirill Petrenko, and Berlin Staatsoper with Daniel Barenboim. On the concert stage, he performed Mahler’s Symphony No. 8 with several ensembles, including at the Edinburgh and Baltic festivals with Daniel Harding and at the BBC Proms with Thomas Søndergård; Gürrellieder with the Spanish National Orchestra in Madrid with David Afkham; Janáček’s Glagolitic Mass under Pietari Inkinen in Prague as well as with the Berliner Staatskapelle under Sir Simon Rattle, and Mahler’s Das Lied von der Erde with the Munich Philharmonic in Paris with Gergiev, the Czech Philharmonic in Prague with Rattle, the Deutsches Symphonie-Orchester Berlin with Ticciati, and with Dudamel and the New York Philharmonic. The latest entry in Mr. O’Neill’s extensive, multiple Grammy-nominated discography is this year’s album “Distant Beloved” on Decca, which features works by Beethoven, Schumann, Strauss, and Wagner. He became an Officer of the New Zealand Order of Merit in the 2017 Queen’s Birthday Honours list. He holds a doctor of music degree (honoris causa) from Victoria University of Wellington and is an alumnus of the University of Otago, the Manhattan School of Music, and the Juilliard Opera Center. He is a Fulbright Scholar, was awarded the 2005 Arts Laureate of New Zealand, and was a grand finalist in the 2002 Metropolitan Opera National Auditions, returning as guest artist in 2007. In February 2012, Mr. O’Neill sang Beethoven’s Missa Solemnis with the Boston Symphony Orchestra in Boston and at Carnegie Hall.
James Rutherford (Wotan)
Making his Tanglewood debut this weekend, bass-baritone James Rutherford studied singing at the Royal College of Music and the National Opera Studio. He was a BBC New Generation Artist and a prizewinner in many national and international competitions, including first prize in the inaugural Seattle Opera International Wagner Competition. In recent years he has concentrated on the dramatic German repertoire, performing roles in Der Ring des Nibelungen at the Royal Opera House—Covent Garden, Oper Frankfurt, and Chicago Lyric Opera; Wolfram in Tannhäuser with San Francisco Opera and Deutsche Oper Berlin, and Jochanaan in Salome at the Staatsoper Berlin and Wiener Staatsoper. In 2009 he began a major association with Oper Graz, singing his first Hans Sachs in a new production of Die Meistersinger von Nürnberg and returning for Barak in Die Frau ohne Schatten, Germont in La traviata, Iago in Otello, Orestes in Elektra, and the title role in Guillaume Tell. He made his debut at the 2010 Bayreuth Festival as Hans Sachs, returning for the same role in 2011. In the 2015-16 season, Mr. Rutherford began a relationship with Oper Frankfurt, making his role debut as Wotan that season to critical acclaim. Other recent operatic highlights include multiple returns to Oper Frankfurt, as Wotan, Ford (Falstaff), the Herald (Lohengrin), the Speaker (Die Zauberflöte), and Mandryka (Arabella); the title role of Der fliegende Holländer at Oper Stuttgart; Jochanaan in Vienna; Hans Sachs in San Francisco, Hamburg, Vienna, and Budapest; Mandryka in Amsterdam and Hamburg; Kurwenal (Tristan und Isolde) in Washington; Falstaff at Oper Graz; Orestes at the Teatro Nacional de São Carlos in Lisbon, and Monterone (Rigoletto) at the Royal Opera House. Recent concert engagements include Belshazzar’s Feast with the Bournemouth Symphony at the BBC Proms; a gala concert with the Philharmonia at Ravello Festival; Orest opposite Christine Goerke in Elektra in Boston and at Carnegie Hall with the Boston Symphony Orchestra in October 2015, with Andris Nelsons conducting; Adams’s Nixon in China at the BBC Proms and Berlin Festival, and Der fliegende Holländer with Andris Nelsons and the City of Birmingham Symphony Orchestra, as well as regular returns to the Budapest Wagner Festival for Das Rheingold, Die Walküre, and Die Meistersinger von Nürnberg. Highlights of this and future seasons include a return to the Royal Opera House as the Father (Hänsel und Gretel); Wotan at Oper Frankfurt, Deutsche Oper am Rhein, and Teatro Real Madrid; Scarpia (Tosca) at Deutsche Oper am Rhein; Elgar’s The Dream of Gerontius with the Bournemouth Symphony Orchestra, and further appearances at Den Norske Opera Oslo and the Budapest Wagner Festival.

Franz-Josef Selig (Hunding)
Making his Tanglewood debut in the TMCO’s concert performance of Die Walküre, bass Franz-Josef Selig has established himself internationally at the world’s major opera houses in roles including Gurnemanz, King Marke, Sarastro, Rocco, Osmin, Daland, Fiesco, and Fasolt, appearing at the Bayerische Staatsoper, Wiener Staatsoper, Teatro Real Madrid, and Metropolitan Opera, among many other venues. He has worked with such conductors as Sir
Colin Davis, James Levine, Christian Thielemann, Sir Simon Rattle, Marek Janowski, Semyon Bychkov, Riccardo Muti, Yannick Nézet-Séguin, Antonio Pappano, Philippe Jordan, Daniel Harding, and Zubin Mehta. In 2018-19 he sings Seneca in Monteverdi’s *L’incoronazione di Poppea* at Staatsoper Berlin; the Marchese of Calatrava and Padre Guardiano in a new production of *La forza del destino* at Frankfurt Opera, and King Marke in a new production of *Tristan und Isolde* at the Théâtre Royal de la Monnaie in Brussels. On the concert stage, Mr. Selig joins the Rundfunkchor Berlin and Kammerakademie Potsdam under Gijs Leenaars for Beethoven’s *Missa Solemnis*, the WDR Symphony Orchestra conducted by Dima Slobodeniouk for Mozart’s Requiem, and conductor Markus Stenz in Utrecht for Schumann’s *Scenes from Goethe’s Faust*. In addition to his numerous concert and opera engagements, Mr. Selig finds time for recitals, most recently with Gerold Huber in Katowice, Cologne, and Frankfurt, and concerts of the Liedertafel with Mr. Huber, Markus Schäfer, Christian Elsner, and Michael Volle in Stuttgart, Schaffhausen, and Madrid. Numerous CD and DVD releases document Mr. Selig’s artistic breadth. These include a DVD of the Metropolitan Opera’s production of Wagner’s *Ring*, in which he sings Fasolt, and which won the Grammy Award for Best Opera Recording in 2013. The next year saw the release of a DVD of the Jan Philipp Gloger production of *The Flying Dutchman*, with Mr. Selig as Daland and Christian Thielemann conducting. In June 2014, AVI released his first CD of songs, “Prometheus Lieder,” with pianist Gerold Huber, featuring songs by Schubert, Wolf, and Strauss. In July 2015, Deutsche Grammophon released a new recording on CD of Mozart’s *Abduction from the Seraglio* under Yannick Nezét-Séguin, with Mr. Selig as Osmin. In May 2006, with Christoph von Dohnányi conducting the Boston Symphony Orchestra, Franz-Josef Selig sang the role of Tiresias in Stravinsky’s *Oedipus Rex*.

Jessica Faselt (Helmwige)
American soprano Jessica Faselt, who makes her Tanglewood debut on Sunday evening, is the recipient of a 2019 Sarah Tucker Study Grant from the Richard Tucker Foundation and was awarded the 2019 Tito Cappobianco Memorial Award by Opera Index. She is a member of the Lindemann Young Artist Development Program at the Metropolitan Opera. Twice honored in the Metropolitan Opera National Council Auditions, in 2017 Ms. Faselt was a semifinalist and, in 2018, received the Birgit Nilsson Award of the American-Scandinavian Foundation after competing in the Grand Finals Concert with the Met Orchestra. In 2017-18 Ms. Faselt was a studio artist with Florida Grand Opera in Miami, covering the title roles of Strauss’s *Salome* and Catán’s *Florescence en el Amazonas*. She was a Gerding Young Artist with Opera Theatre of St. Louis in 2015 and was again engaged by the company in 2016, covering the title role in Strauss’s *Ariadne auf Naxos*. In the company’s 2016 Center Stage Concert, she sang Donna Anna in the first-act duet of *Don Giovanni* and the Marschallin in the closing trio of *Der Rosenkavalier* with the St. Louis Symphony Orchestra led by Stephen Lord. Other roles have included Fiordiligi in *Cosi fan tutte*, Hanna in *The Merry Widow*, Rosalinda in *Die Fledermaus*, Vitellia in *La
clemenza di Tito, and Mrs. Grose in *The Turn of the Screw*. Ms. Faselt completed her master’s degree at the University of Cincinnati College Conservatory of Music and her bachelor of music at the University of Iowa.

Eve Gigliotti (Siegrune)
Mezzo-soprano Eve Gigliotti makes her Tanglewood debut this evening. This season, Ms. Gigliotti returned to the Metropolitan Opera as Siegrune in *Die Walküre* and reprised *The Little Prince* with Opera Parallèle. Future seasons include a return to San Francisco Opera and a highly anticipated residency at National Sawdust, entitled “Film Stills,” which she will produce and perform. During the 2017-18 season, Ms. Gigliotti joined the Los Angeles Philharmonic for the U.S. premiere of *A Trip to the Moon*; San Francisco Opera for its production of Wagner’s *Ring*; the Eugene and Seattle symphony orchestras for Handel’s *Messiah*, and Opera Parallèle as the Pilot in *The Little Prince*. After her 2010 debut with the Metropolitan Opera as Méricèdes in *Carmen*, Ms. Gigliotti returned in 2010-11, reprising that role and also appearing as Siegrune in Robert Lepage’s production of *Die Walküre* led by James Levine, broadcast worldwide in HD. She also appeared as Siegrune in the Metropolitan Opera’s *Ring* cycle in 2012-13 season. Among her other roles have been Dodo in the world premiere of Missy Mazzoli’s *Breaking the Waves* with Opera Philadelphia, Auntie in *Peter Grimes*, Ruth in Nico Muhly’s *Dark Sisters*, and Suzuki in *Madama Butterfly* at Ash Lawn Opera. An active recitalist, she recently gave the world premiere of Mohammed Fairouz’s oratorio *Al-Quds: Jerusalem*. She can be heard on the 2012 album “OPERA America Songbook,” performing “Archaeology,” a song written specifically for her by the acclaimed composer/librettist team David Little and Royce Vavrek.

Wendy Bryn Harmer (Ortlinde)
Also making her Tanglewood debut on Sunday evening, soprano Wendy Bryn Harmer is a graduate of the Metropolitan Opera’s Lindemann Young Artist Development Program and has appeared in the Met’s productions of *Le nozze di Figaro*, *War and Peace*, *Khovanshchina*, *Parsifal*, *Die ägyptische Helena*, Jen’ufa, and the *Ring*. She also appeared in the Met’s HD broadcasts of Wagner’s *Ring* and Mozart’s *The Magic Flute*, subsequently released on DVD by Deutsche Gramophone. This season, Ms. Harmer returned to the Metropolitan Opera as Freia and Ortlinde in the *Ring*. In concert, she recently made her debuts with Boston Baroque in *Fidelio* and the Milwaukee Symphony Orchestra in Vaughan Williams’s *A Sea Symphony*. She has also appeared with the San Francisco Symphony in Beethoven’s Ninth Symphony, with the Montreal Symphony Orchestra in concert performances of *Das Rheingold*, and with the Mormon Tabernacle Choir as a soloist at the Schubert Festival. Born in Roseville, CA, Ms. Harmer graduated with a bachelor’s degree from the Boston Conservatory and attended the Music Academy of the West. She was also a member of the Merola Opera Program at San Francisco Opera and the Gerdine Young Artist Program at Opera Theatre of St. Louis. Her many awards
include a 2010 Richard Tucker Grant, the 2007 Jensen Award, the Teatro alla Scala Award at the 2007 Hans Gabor Belvedere Singing Competition, first place at the Palm Beach Opera Competition, the 2005 George London/Leonie Rysanek Award, and an award from the Marilyn Horne Foundation.

Kelly Cae Hogan (Gerhilde)
American soprano Kelly Cae Hogan, who makes her Tanglewood debut this evening, is attracting international attention for her dramatic portrayals in Wagner, Strauss, Verdi, and Puccini. She sang Brünnhilde in Der Ring des Nibelungen for Opera North at the Royal Festival Hall in London, as well as on tour in several UK cities. She looks forward to more performances as Brünnhilde with Staatstheater Kassel in 2019 and 2020. She also appeared in the Metropolitan Opera’s 2018-19 revival of Wagner’s Ring. At the Met she also recently sang in Strauss’s Elektra with Yannick Nézet-Séguin, Shostakovich’s Lady Macbeth of Mtsensk with James Conlon, and in Janáček’s From the House of the Dead with Esa-Pekka Salonen. Ms. Hogan has worked with Washington Opera, New York City Opera, San Francisco Opera, Santa Fe Opera, Palm Beach Opera, Portland Opera, Cleveland Opera, Nashville Opera, Lyric Opera of Kansas City, Baltimore Opera, and Utah Opera, among others. On the concert stage she has sung with the Dallas Symphony, Syracuse Symphony, Montgomery Symphony, Anchorage Symphony, Trenton Symphony, Maine Pro Musica Orchestra, Romanian Philharmonic, Orquesta Nacional de Costa Rica, and Orchestre Philharmonique de Nice. A native of Iowa, Ms. Hogan was a winner of the American Opera Auditions and a New York winner of the MacAllister Awards. As a winner of the Liederkranz Competition she sang a debut concert in Alice Tully Hall at Lincoln Center. Ms. Hogan has served on the voice faculties of Indiana University and University of South Carolina.

Dana Beth Miller (Grimgerde)
Rapidly establishing herself as one of the most promising dramatic mezzo-sopranos on the stage today, Dana Beth Miller has been engaged by leading opera houses around the world, including the Metropolitan Opera, Lyric Opera of Chicago, Deutsche Oper Berlin, San Francisco Opera, Washington National Opera, Grand Théâtre de Genève, New York City Opera, Seattle Opera, Dallas Opera, Boston Lyric Opera, and Cincinnati Opera, among others. During the 2018-19 season, Ms. Miller joined the Metropolitan Opera for its Ring cycle to cover the role of Grimgerde in Die Walküre and returned to Boston Lyric Opera as Offred’s Mother in Poul Ruders’s The Handmaid’s Tale. Her many appearances in recent seasons have included Santuzza in Cavalleria rusticana with New Orleans Opera, Amneris in a new production of Aida with English National Opera, Erda in Das Rheingold with Arizona Opera, Verdi’s Requiem as mezzo-soprano soloist with the Oregon Symphony, Dame Quickly in Falstaff with Opera Colorado, Margret in the David McVicar production of Wozzeck with the Grand Théâtre de Genève, and
Ulrica in *Un ballo in maschera* with Florida Grand Opera, among others. Among her many honors, she has won several district and regional awards in the Metropolitan Opera National Council Auditions. Ms. Miller holds a bachelor’s degree in vocal performance from the University of North Texas College of Music. Dana Beth Miller made her BSO debut this past February, singing The Abbess in concert performances of Puccini’s *Suor Angelica* with Andris Nelsons conducting.

Ronnita Miller (Schwertleite)
American mezzo-soprano Ronnita Miller continues her upward career trajectory in 2018-19, her sixth season as a permanent member of the ensemble at Deutsche Oper Berlin. Performances there this season included Berlioz’s *Roméo et Juliette* before she traveled to Lyric Opera of Chicago to sing her signature role of Erda in *Siegfried*. Ms. Miller then sang Erda in *Das Rheingold* at Teatro Real, Madrid, before returning to the Metropolitan Opera as the First Norn, Schwertleite, and Erda (cover) in *Der Ring des Nibelungen*. Last season at Deutsche Oper Berlin, Ms. Miller sang the roles of the Third Lady in *Die Zauberflöte*, Mary in *Der fliegende Holländer*, the Handmaiden in *L’Invisible*, Fenena in *Nabucco*, Marcellina in *Le nozze di Figaro*, and Lucia in *Cavalleria rusticana*. She then traveled to San Francisco Opera to sing Erda and the First Norn in *Der Ring des Nibelungen*. Other recent highlights include Ulrica in *Un ballo in maschera* and Madelon in *Andrea Chénier*, and her appearances in revival performances of some of the roles that have brought her the admiration of Berlin audiences, such as Marthe Schwertlein (*Faust*) and Erda and First Norn (*Der Ring des Nibelungen*). She joined Semperoper Dresden as Erda under the baton of Christian Thielemann. Other guest appearances have included the role of Armando (*Le Grand Macabre*) under Simon Rattle with both the London Symphony Orchestra and the Berlin Philharmonic, as well as Verdi’s Requiem at Opernhaus Hannover. Ronnita Miller makes her Tanglewood debut with this week’s TMCO performance of Wagner’s *Die Walküre*.

Mary Phillips (Rossweisse)
American mezzo-soprano Mary Phillips is closely associated with the music of Wagner. She has performed most of the mezzo roles in the *Ring*, also making an acclaimed role debut as Brangäne in *Tristan und Isolde* for Dallas Opera, as well as returning to the Metropolitan Opera as Schwertleite in *Die Walküre*, in which she also covered the role of Fricka. She has sung Fricka and Waltraute in *Die Walküre* and Waltraute in *Götterdämmerung* at Canadian Opera; Erda in Scottish Opera’s *Ring*, and Wellgunde and Rossweisse in Seattle Opera’s *Ring* cycles. She is also in demand as a soloist in the symphonies of Mahler and Beethoven. Committed to contemporary American music, Ms. Phillips has sung Mrs. Alexander in the Met’s production of Philip Glass’s *Satyagraha*, Sister Helen Prejean in Jake Heggie’s *Dead Man Walking* at Austin Lyric Opera, and Heggie’s
song cycle *The Starry Night* at the Ravinia Festival, Zankel Hall, and the Library of Congress. Her facility with contemporary works led to her New York Philharmonic debut in the world premierses of Michael Torke’s *Four Seasons* and Aaron Jay Kernis’s *Garden of Light*. Since making her BSO debut at Tanglewood in August 2004 in Beethoven’s Ninth Symphony, she has also appeared with the orchestra as Schwertleite in a concert performance of *Die Walküre*, Act III, in July 2013, and as the Third Maid in *Elektra* opposite Christine Goerke in October 2015, in Boston and at Carnegie Hall. She has previously appeared with the Tanglewood Music Center Orchestra as the Third Maid in *Elektra* in July 2006 and in Beethoven’s Ninth Symphony in August 2007.

Renée Tatum (Waltraute)

Mezzo-soprano Renée Tatum is rapidly gaining critical acclaim on the most prestigious opera stages in the United States. This season, Ms. Tatum returned to the Metropolitan Opera for Nico Muhly’s *Marnie* and to sing Waltraute and Flosshilde in Robert Lepage’s production of *Der Ring des Nibelungen*. On the concert stage, she joined the Savannah Philharmonic for Mahler’s *Resurrection* Symphony and the Cecelia Chorus of New York City for Brahms’s Alto Rhapsody. She has also recently been heard as Flosshilde and Waltraute in San Francisco Opera’s *Ring* cycle, Francisca in *West Side Story* at the Grand Tetons Music Festival with Donald Runnicles, Jenny in *The Threepenny Opera* with Boston Lyric Opera, and a Flower Maiden in *Parsifal* at the Metropolitan Opera with Yannick Nézet-Séguin. Concert performances have included Penderecki’s *Credo* with the Indianapolis Symphony, Duruflé’s Requiem with the Back Bay Chorale, and Bach’s *Christmas Oratorio* with the Cecilia Chorus. She was also heard in concert with Warren Jones at the Manchester Music Festival and in a concert presentation of *Das Rheingold* with the New York Philharmonic. Other recent performances include the role of Gabriele Bertolier in *Van Gogh’s Ear* at the Pershing Square Signature Center and a concert entitled “Opera Italiana Forever Young” for Central Park Summer Concerts. Ms. Tatum sang the role of Flosshilde in the BSO’s July 2017 concert performance of *Das Rheingold* led by Andris Nelsons, having previously appeared with the BSO in Beethoven’s Ninth Symphony at Tanglewood in August 2015 and for her BSO debut as the Page in a concert performance of Strauss’s *Salome* under Andris Nelsons in March 2014.

Tanglewood Music Center Orchestra
(Wagner, *Die Walküre*: Act I, July 27, 8pm; Act II, July 28, 2:30pm; Act III, July 28, 6:30pm, 2019)

Violin
Francesca Bass
Ethan Balakrishnan
Ruth Yeolmae Chang
Katherine (Kit Ying) Cheng
James Cooke °
Cameron Daly + (1st violins)
Shannon Fitzhenry
Catherine French °
isabella Geis
Ye Chan Goo
Qianru Elaine He
Joshua Huang
Yanki Karatas, Celine Jeong Kim
Ye Ji Kim ◊
Chisa Kodaka
Ji-Yeon Lee
Yoonhee Lee ◊
Clement Luu ◊
Wei Lu
Emerson Millar
Rachel Orth ◊
Jeeyoung Park
Evan Pasternak

Jason Qiu + (2nd violins)
Jacob Schafer ◊
Carolyn Semes * (2nd violins)
Maria van der Sluot ◊
Jinu Suk
Emily Switzer ◊
Helenmarie Vassiliou ^
(2nd violins)
Anna Luisa Volkwein
Sophie Wang
Tiffany Wee
Eliza Wong * (1st violins)
Momo Wong ^ (1st violins)
Austin Wu ◊
Stephanie Xu ◊
Alexander Yakub ◊
Sage Yang

Viola
Joseph Burke
Caleb Cox *
Celia Daggy +
Elizabeth Doubrawa
Abraham Martín Fernández
Brandin Kreuder

Mark Liu
Johanna Nowik ◊
Nicholas Pelletier
Alaina Rea
Lyrica Smolenski
Sophia Sun
Sarah Switzer
Matthew Weathers ^
Heejung Yang

Cello
Sameer Apte
Isaac Berglind
Ethan Brown
Hana Cohon
Graham Cullen ^
Benjamin Fryxell
Jonah Krolik
John Lee *
Shangwen Liao +
Young In Na
Lauren Peacock
Henry Shapard
Tsung-Yu Tsai
Tsz To Wong

Double Bass
Evan Bish
Daniel Carson *
Brittany Conrad +
Marguerite Cox
Edward Kass ^
Kebra-Seyoun Charles ◊
Kathryn Nottage
Gabriel Polinsky
Todd Seeber °
Nash Tomey ◊
Nathan Varga ◊

Flute
Yerim Choi +
Hannah Hammel
Evan Pengra Sult ^
Victor Wang *

Piccolo
Hannah Hammel
Yerim Choi
Victor Wang ^

Oboe
Emily Beare *
Russell Hoffman
Andrew van der Paardt
Joo Bin Yi + ^

English horn
Russell Hoffman *
Andrew van der Paardt + ^

Clarinet
Giovanni Berton *
Kelsi Landon Doolittle
Max Opferkuch ^
Ryan Toher +

Bass Clarinet
Ben Quarles * + ^

Bassoon
Jordan Brokken ^
Morgan Davison +
Rachael Lee
Julianne Mulvey *

Horn
Nick Auer ◊
Rachel Childers ◊
Rachel Côté
Eileen Coyne ◊
Esteban Garcia
Victoria Knudtson ^
Armando Lavariega Llaguno +
Jason Snider ◊
Maxwell Stein *
Ben Wulfman

Trumpet
Omri Barak ^
Tetsuya Lawson
Morgen Low
Federico Montes +
Alan Tolbert *

Bass Trumpet
Michael Cox * +
David Kidd ^

Trombone
Michael Cox ^
David Kidd +
Jake Mezera *

Bass Trombone
Lisa Stoneham ◊

Contrabass Trombone
Cameron Owen

Tuba
Ole Heiland

Timpani
Joe Desotelle
Harrison Honor ^
Gregory LaRosa
Will McVay +
Jonathan Wisner *

Percussion
Harrison Honor +
Gregory LaRosa
David Riccobono ^
Jonathan Wisner

Harp
Héloïse Carlean-Jones *
Chloe Tula + ^

Offstage Brass
Mark Fabulich ◊

Ryan Mix ◊
Matthew Szymanski ◊

Librarians
Elizabeth Bellisario
Mark Fabulich ◊
Monica Ji Yoon Mun
Ellen Ogihara

Personnel Manager
Dave Tarantino

* Principal, Act I
+ Principal, Act II
^ Principal, Act III
◊ BSO member
◊ Guest