

BOSTON SYMPHONY ORCHESTRA | Andris Nelsons, *Ray and Maria Stata Music Director*
141st Season, 2021-2022

Thursday, March 10, 8pm

Saturday, March 12, 8pm

Andris Nelsons conducting

Bo Skovhus, baritone (Wozzeck)

Christine Goerke, soprano (Marie)

Renée Tatum, mezzo-soprano (Margret)

Toby Spence, tenor (Captain)

Christopher Ventris, tenor (Drum Major)

Mauro Peter, tenor (Andres)

Franz Hawlata, bass (Doctor)

Zachary Altman, bass-baritone (1st Apprentice)

David Kravitz, baritone (2nd Apprentice)

Alex Richardson, tenor (Fool)

Linus Schafer Goulthorpe, boy soprano (Marie's child)

Soldiers and Lads: Alex Richardson, tenor 1; Neal Ferreira, tenor 2 and solo soldier; David Kravitz, baritone 1;

Markel Reed, baritone 2; Zachary Altman, bass 1; David Cushing, bass 2

Women: Emily Misch, soprano, Michelle Trainor, mezzo-soprano

Children: Shira Argov, Jesse Bargar, Antonia Rosalind Hotspur Duffield, Juliet Genevieve Hotspur Duffield, Navaa Malihi

BERG *WOZZECK*, OPUS 7

OPERA IN 3 ACTS (15 SCENES)

LIBRETTO BY ALBAN BERG AFTER GEORG BÜCHNER

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Concert performances, sung in German with English supertitles

Wozzeck will be performed without intermission. There will be brief pauses after acts I and II.

Cast in order of singing:

The Captain	TOBY SPENCE, tenor
Wozzeck, a soldier	BO SKOVHUS, baritone
Marie, his common-law wife	CHRISTINA GOERKE, soprano
Margret, Marie's neighbor	RENÉE TATUM, mezzo-soprano
Andres, a soldier	MAURO PETER, tenor
The Doctor	FRANZ HAWLATA, bass
The Drum Major	CHRISTOPHER VENTRIS, tenor
Apprentices	ZACHARY ALTMAN, DAVID KRAVITZ, baritones
The Fool	ALEX RICHARDSON, tenor
Marie's child	LINUS SCHAFFER GOULTHORPE, boy soprano

Soldiers, lads: ALEX RICHARDSON, tenor I; NEAL FERREIRA, tenor 2 and solo soldier; DAVID KRAVITZ, baritone 1; MARKEL REED, baritone 2; ZACHARY ALTMAN, bass 1; DAVID CUSHING, bass 2

Women: EMILY MISCH, soprano; MICHELLE TRAINOR, mezzo-soprano

Children: SHIRA ARGOV, JESSE BARGAR, ANTONIA ROSALIND HOTSPUR DUFFIELD, JULIET GENEVIEVE HOTSPUR DUFFIELD, NAVAA MALIHI

Setting: A German town with a military barracks and a university, time unspecified

Act I

Scene 1. The Captain's rooms, early morning

Scene 2. A field near the town, late afternoon

Scene 3. Marie's rooms, evening

Scene 4. The Doctor's rooms, a sunny afternoon

Scene 5. The street by Marie's rooms, evening

Act II

Scene 1. Marie's rooms, a sunny morning

Scene 2. City street, day

Scene 3. The street by Marie's rooms, a gloomy day

Scene 4. A tavern garden, late evening

Scene 5. Guardroom in the barracks, night

Act III

Scene 1. Marie's rooms, night

Scene 2. A forest path by the pond, dark

Scene 3. A dive bar, night

Scene 4. A forest path by the pond, moonlit

Scene 5. The street by Marie's rooms, a bright, sunny morning

Earl Lee, Assistant Conductor

Bradley Moore, Rehearsal Pianist and Coach

Brett Hodgdon, Rehearsal Pianist and Coach (children)

Nathan Troup, Staging Coordinator

English Supertitles © 2001 Sonya Friedman, assigned to Miriam Lewin

SuperTitle system provided by Digital Tech Services, LLC, Portsmouth, VA

Casey Smith, Supertitles Technician

Ruth DeSarno, Supertitles Caller

Bank of America is proud to sponsor the BSO's 2021-22 season.

Credits and further information are at the end of this program.

THE PROGRAM IN BRIEF...

The Austrian composer Alban Berg began his opera *Wozzeck* on the eve of World War I and finished it in its aftermath. The opera is based on the play by the German playwright Georg Büchner, left incomplete at his early death in 1837. The opera's poor, uneducated antihero is a soldier in the Hessian army. His strange ways have made him a figure of fun and abuse to his superiors, the Doctor, the Captain, and the Drum Major; he makes scarcely enough money to support his common-law wife, Marie, and their illegitimate child. *Wozzeck*'s nature and circumstances lead to his madness and to the work's tragic and strange conclusion. The score is dedicated to Alma Mahler.

Berg was still a relatively untried composer with few real successes when he completed *Wozzeck*, though he was known for his association with his teacher Arnold Schoenberg. A successful performance of two of his Three Pieces for Orchestra and a copy of the opera's vocal score convinced the conductor Erich Kleiber to stage the work at the Berlin Staatsoper. A critical success, this intensely expressionistic and poetic work was slowly taken up by other companies in Europe, its American premiere was given by the Philadelphia Opera Company and Leopold

Stokowski in 1931, and it has since become a standard work in the major opera houses of the world. The only previous BSO performances of the complete opera were under Seiji Ozawa's direction in April 1987 with Benjamin Luxon singing the title role.

Robert Kirzinger

Alban Berg

***Wozzeck*, Opera in Three Acts (15 scenes)**

Albano Maria Joannes Berg was born in Vienna on February 9, 1885, and died there on December 23, 1935. He began work on *Wozzeck* in 1914 concurrent with completing his Three Pieces for Orchestra. Delayed by his military service during World War I and the difficulty of the task, he completed the full score in early 1922. Music from the opera, Three Fragments from *Wozzeck* for soprano and orchestra, created at Hermann Scherchen's urging, was premiered in Frankfurt-am-Main under Scherchen's direction on June 22, 1924, with soprano Beatrice Sutter-Kotlar as soloist. The first performance of the full opera took place December 14, 1925, in a production by the Berlin Staatsoper, Erich Kleiber conducting. Leo Schützendorf sang the title role and Sigrid Johanson that of Marie.

The score of Berg's *Wozzeck* calls for vocal soloists plus chorus for supernumerary parts (soldiers, women, dancers, children). The main pit orchestra consists of 4 flutes (all 4 doubling piccolos), 4 oboes (4th doubling English horn), 4 clarinets in B-flat (1st clarinet in A, 3rd and 4th doubling E-flat clarinet), bass clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets in F, 4 trombones (alto, 2 tenors, bass), contrabass tuba, timpani, percussion, xylophone, triangle, crash cymbals, suspended cymbal, large tam-tam, small tam-tam, several snare drums, rute (birch twigs), bass drum with cymbal, harp, celesta, and strings (first and second violins, violas, cellos, and double basses). In addition, an opera production calls for a separate military band in Act I, scene 3, consisting of piccolo, 2 flutes, 2 oboes, 2 E-flat clarinets, 2 bassoons, 2 horns, 2 trumpets (in F), 3 trombones, contrabass tuba, triangle, snare drum, bass drum with rute. A chamber orchestra in Act II, scene 3, is scored for flute (doubling piccolo), oboe, English horn, E-flat clarinet, clarinet in A, bass clarinet, bassoon, contrabassoon, 2 horns, 2 violins, viola, cello, and double bass—the same ensemble called for by Arnold Schoenberg's Chamber Symphony, Opus 9. An onstage small dance band in Act II, scene 4, calls for 2 fiddles (violins), accordion, and guitar. The bar scene in Act II, scene 4, calls for out-of-tune upright piano.

Wozzeck is about 90 minutes long without intermission.

SYNOPSIS

[Berg's own descriptions and designations are given in square brackets.]

Act I [*Wozzeck* in his relation to the world around him: Five Character Pieces]

Scene 1. [Baroque Suite] The Captain's room. *Wozzeck* shaves the Captain, who ridicules him. A distracted *Wozzeck* sings of the poor being in thrall to economic circumstances.

Scene 2. [Rhapsody on three chords] *Wozzeck* and Andres cut sticks from the bushes. *Wozzeck* is beset by hallucinations. Perplexed, Andres sings folk songs to deflect *Wozzeck*'s manic mood.

Scene 3. [Military March and Lullaby] Marie's room with a window on the street. The Drum Major passes by, saluting her, at the head of a band. Marie's neighbor Margret snidely notes her interest in the dashing figure; Marie retorts, then sings a lullaby to the child. *Wozzeck* appears and briefly tells her of his visions before leaving.

Scene 4. [Passacaglia on a twelve-note theme] At the Doctor's. The Doctor informs *Wozzeck* of the next stages in his experimental diet, becoming clinically excited as his subject recounts his hallucinations. The Doctor offers *Wozzeck* a raise of a penny for his newly strange behavior.

Scene 5. [Andante affettuoso, quasi Rondo] At Marie's. Marie asks the Drum Major to march by her. After brief objections, she recognizes the futility of resisting his advances. She yields: "Oh well, it's all the same to me."

Act II [Dramatic Development: Symphony in five movements]

Scene 1. [Sonata-allegro movement] Marie's room. Marie admires the earrings the Drum Major gave her. *Wozzeck*'s unexpected arrival stirs her guilt. *Wozzeck* laments their poverty while observing the sleeping child, gives Marie his pay, and leaves. Her guilt flares.

Scene 2. [Fantasy and Triple Fugue] A street in town. The Captain and the Doctor mock each other, the latter terrifying the Captain with a dire diagnosis. They turn their derision on *Wozzeck* as he hurries by, alluding to Marie's dalliance with the Drum Major. *Wozzeck* reacts confusedly while the Doctor observes him closely.

Scene 3. [Largo for chamber orchestra] At Marie's. *Wozzeck* confronts her with his awareness of her infidelity; she responds with contempt. "Rather a knife in me than touch me." "Rather a knife?" he repeats bemusedly.

Scene 4. [Scherzo] A tavern, with people dancing. Two drunks sing a snatch of song. Marie and the Drum Major dancing together drive Wozzeck to distraction. The men strike up a song, Andres sings with a guitar and a drunken apprentice launches into a rant.

Scene 5. [Introduction and Rondo] The guard room. Chorus of snoring soldiers. Wozzeck can't sleep. The boasting Drum Major enters and taunts Wozzeck, then beats him up.

Act III [Catastrophe and Epilogue: Six Inventions]

Scene 1. [Invention on a melody] Marie's room. Marie seeks solace for her guilt in the Bible. Seeing the child exacerbates her angst. She wonders why Wozzeck hasn't come by.

Scene 2. [Invention on a single pitch, B] A forest path by a pond at dusk. Wozzeck tells Marie to rest; she is restless to return to town. He kisses her earnestly as the moon rises. "How the moon rises red!" "If not me, no one!" He stabs her, then rushes away.

Scene 3. [Invention on a rhythm] A dive bar. A ragged piano accompanies dancers. Wozzeck sings a bar tune, dances with Margret, then suddenly stops. Margret sings a little song, then notices blood on Wozzeck's hand. The apprentices amplify her questions. Wozzeck bolts out.

Scene 4. [Invention on a six-note chord] A forest path by a pond at night. Desperately seeking the knife, Wozzeck stumbles on Marie's body. He finds the knife and throws it into the pond, but retrieves it to throw it further out. He decides he must wash himself clean, and wades into the pond until he drowns. The Doctor and the Captain pass by.

Orchestral Interlude [Invention on a key, D minor]

Scene 5. [Invention on a steady eighth-note rhythm] The street by Marie's. Children at play. One tells the others of the murdered woman, and all rush off to look except Marie's child, who continues playing obliviously.

Wozzeck opens with a shaving scene: "Slower, Wozzeck, slower!" the Captain beseeches the soldier Wozzeck, going on to moralize to and ridicule his underling, whose laconic "Jawohl, Herr Hauptmann," draws a sharp line between the character's personalities. The trajectory of the scene prefigures the opera's variety and richness, with the composer's transparent, ironic music initially mirroring the shaving scene's prosaic absurdity. The tenor's slightly ridiculous lyricism becomes the baritone Wozzeck's wondering emotion as he sings of his out-of-wedlock child and of his poverty.

The Captain is played as confident and self-important, a tenor whose blithe worldview is shaken only by the clinical sadism of the Doctor. In their successful navigation of their world, they stand in stark contrast to the hapless, bewildered Wozzeck, the uneducated but dangerously introspective soldier at the mercy of his circumstances. Likewise, the humor of the Captain's and Doctor's scenes works in tandem with episodes of deep pathos and chilling horror to evoke the rich realism of life itself, a realism often missing from this axiomatically melodramatic genre. This is true *verismo* opera, opera that delves into the reality of what it means to be human.

Alban Berg crafted his own libretto for the opera from the collection of scenes that make up Georg Büchner's unfinished drama *Woyzeck*. Born in 1813 in Goddelau, Germany, near Frankfurt, Georg Büchner was a medical student with strong political views whose small literary output—he died of typhus at age 23—included a novella about the schizophrenic poet Jakob Lenz and a play about the guillotined French revolutionary Georges Danton. As a scientist, he wrote a brilliant paper on the nervous system of a species of Rhine River fish; this earned him a doctorate and a post on the scientific faculty of the University of Zürich. He wrote *Woyzeck* (Berg's spelling of the name is due to a flaw in an early printing of the play) in 1836, basing it on a real case of an ex-soldier who was executed in Leipzig for killing his wife. Büchner's scientific training, as well as his experience writing of the mental disturbances of Jakob Lenz, led him to create authentic symptoms of madness in the character of the soldier whose fatal instability is brought to crisis by outside forces.

The subtle humanity with which the playwright invests his antihero and his fate is Shakespearean, but the play's episodic, fragmentary presentation of its brief, sharply etched scenes is modern. Though we don't know how Büchner would have revised the play had he lived, the effectiveness of its terse language and structure in the surviving sketches is undeniable. Alban Berg was deeply excited by a production of the play he attended in May 1914, and although he was still working on his *Three Pieces for Orchestra*, Op. 6, he simultaneously began sketching the opera. The process was disrupted by World War I and other events, though in the end the composer's brief experience in the Austrian army enabled a closer connection to the world of his main character, notable in the proximity of casual violence and class divisions, and, on a sonic level, the "snoring chorus" of soldiers in Act II, scene 5. Such notions would otherwise have been largely abstract to Berg, an upper-middle-class product of the outwardly opulent Viennese Belle Époque.

That *Wozzeck* was written at all, and that it would become one of the most celebrated operas of the 20th century, is remarkable. Berg was no precocious musical genius, but, having had the piano lessons usual for children of the Bergs' social level, he began composing, mostly songs, in his mid-teens. His formal advanced musical training began, surprisingly enough, at age 19 with Arnold Schoenberg. The works dating from his apprenticeship include his Seven Early Songs, his Opus 1 Piano Sonata, and the String Quartet, Opus 3, all of which demonstrate an exploratory, chromatic approach to melody and harmony. The first work Berg attempted without Schoenberg's guidance was his set of five Altenberg Lieder for voice and orchestra (1911-12), which features highly colorful orchestration and luxurious, expressive vocal lines that foreshadow much of *Wozzeck*.

The premiere of the Altenberg Songs was a disaster, culminating in an audience revolt. In addition, they were rejected by Berg's mentor Schoenberg, who seemed to think Berg was experimenting for experiment's sake. Berg's response was to write the comparatively massive Three Pieces for Orchestra, a kind of elegy for the Romantic era that he dedicated to Schoenberg. Some eight years passed before that score's Prelude and Reigen were premiered under Anton Webern's direction in Berlin. That performance was witnessed by the conductor Erich Kleiber, newly appointed director of Berlin's Staatsoper, to whom Berg had already presented a piano reduction of the score to *Wozzeck*. Kleiber, anxious to promote the Schoenberg camp of new music in the face of steep opposition, promised to stage the opera, even if it cost him his job. (It nearly did.)

Meanwhile Berg, at the conductor Hermann Scherchen's urging, produced a small suite of *Wozzeck* scenes (Three Fragments from *Wozzeck*) for orchestra with soprano, the successful premiere of which created anticipation for the complete work. With Kleiber conducting, Leo Schützendorf in the title role, and Sigrid Johanson as Marie, *Wozzeck* premiered at the Berlin Staatsoper to critical acclaim on December 14, 1925, and ran for ten performances. In spite of the score's difficulties, the production had come together without extraordinary rehearsal time. The opera was soon taken up by other companies, arriving in the U.S. only six years later, where it was given by the Philadelphia Opera Company under Leopold Stokowski's direction.

As strange and new as Berg's music was to its first hearers, its essential aptness to the subject matter remains its greatest strength. Much has been made of Berg's use of a variety of formal approaches in the fifteen scenes of the opera (see synopsis), but these ideas were hardly new to Berg. The intricate network of Leitmotifs—small musical gestures associated with specific ideas or characters—derived from Wagner, while instrumental genres such as sonata form and multi-movement symphonic arcs can be found in the operas of Mozart or Verdi. Berg went further, concluding that each of his short, self-contained scenes determined its own form, e.g., Baroque suite for the opening scene, Passacaglia (variations over a repeated chord progression) for Act I, scene 4, five movements of a "symphony" for Act II, the six varied inventions of Act III.

Within these abstract forms, and reflecting Büchner's play, Berg repeatedly mixes in vernacular music: Andres's folk song in Act I, scene 2, and his song with guitar within the symphonic scherzo of Act II, scene 4; the piano polka, *Wozzeck*'s own song, and Margret's Schwabia song in the Act III bar scene; the "Tschin boom!" march music that ushers in the Drum Major in Act I. These moments, experienced and created by the characters themselves, emerge from and are absorbed back into the opera's densely chromatic musical fabric seamlessly, offering the listener recognizable landmarks within a chromatic kaleidoscope.

Ultimately, *Wozzeck*'s nuance, architectural variety, and brilliantly imagined instrumental sonorities speak for themselves. The music is so completely aligned with the opera's emotional content—the absurdist humor, infuriating condescension, bewildered violence, despair—and paints the characters so vividly that the listener is simply swept up in the opera's universal and compassionate humanity, even in the face of the bleak horror of the murder and the hint of a tragic cycle beginning anew: "Hey you, your mother is dead!" "Hop hop. Hop hop."

Robert Kirzinger

Composer and writer Robert Kirzinger is the Boston Symphony Orchestra's Director of Program Publications.

The only prior BSO performances of Berg's complete Wozzeck were concert performances at Symphony Hall in April 1987; Seiji Ozawa conducted a cast including Benjamin Luxon in the title role and Hildegard Behrens as Marie. In the first BSO performances of any music from the opera, BSO assistant conductor and concertmaster Richard Burgin led the orchestra and soprano Patricia Neway in Berg's Three Fragments from Wozzeck in February/March 1958, and Erich Leinsdorf conducted the orchestra in the Three Fragments with soloist Phyllis Curtain February 1964 and with Evelyn Lear in November/December 1969. Leinsdorf led two performances of the complete opera with Fellows of the Tanglewood Music Center on August 11 and 17, 1969, at Tanglewood.

TO READ AND HEAR MORE...

For a complete BSO performance history of any piece on the program, readers are encouraged to visit the BSO Archives' online database, "HENRY," named for BSO founder Henry Lee Higginson, at archives.bso.org.

The Cambridge Companion to Berg, edited by Anthony Pople, is a useful source of information on the composer and his music (Cambridge paperback). The best general studies of the composer's life and work are Douglas Jarman's *The Music of Alban Berg* (University of California) and George Perle's two-volume *The Operas of Alban Berg*, which deals with the non-operatic music as well (also University of California). Jarman also provided the Berg entry for the 2001 edition of *The New Grove*. Perle's 1980 *Grove* entry on Berg was reprinted in *The New Grove Second Viennese School: Schoenberg, Webern, Berg* (Norton paperback). Willi Reich's somewhat hagiographic biography of Berg includes Reich's analyses of Berg's works in consultation with the composer, including an essay on *Wozzeck*. There is a good English translation by Victor Price of Büchner's play in a single volume with his *Danton's Death* and *Leonce and Lena* (Oxford World's Classics).

Baritone Bo Skovhus recorded the role of Wozzeck live with Ingo Metzmacher and the Hamburg State Opera, available as an audio recording (EMI). An outstanding film version—not performed on a stage—of the opera was made by Hamburg State Opera in 1970 with conductor Bruno Maderna, starring Toni Blankenheim in the title role and Sena Jurinac as Marie and directed for film by Rolf Liebermann (Arthaus DVD). The Metropolitan Opera's 2019 production of *Wozzeck* by artist William Kentrige, with music direction by Yannick Nézet-Séguin and starring Peter Mattei as Wozzeck and Elza van den Heever as Marie, is available on demand for streaming from the Metropolitan Opera's website and other channels. The Salzburg Festival production of Kentrige's staging, with music direction of the Vienna Philharmonic Orchestra and Vienna State Opera Chorus by Vladimir Jurowski, Matthias Goerne as Wozzeck, and Asmik Grigorian as Marie, is available on DVD (harmonia mundi). Among many other DVD recordings are a 1987 Vienna State Opera production by Adolf Dresen, with music direction by Claudio Abbado, Franz Grundheber as Wozzeck, and Hildegard Behrens as Marie (Arthaus), and less traditional stagings by Dutch National Opera (Naxos), Bolshoi Theatre (Bel Air Classics), Berlin Staatsoper (EuroArts), and Gran Teatre del Liceu, Barcelona (Opus Arte). Although not a film of the opera, Werner Herzog's classic *Woyzeck*, starring Klaus Kinski, is a chilling film version of Büchner's play (Anchor Bay).

ARTISTS

Andris Nelsons

Ray and Maria Stata Music Director, endowed in perpetuity

The 2021-2022 season is Andris Nelsons' eighth as the Boston Symphony Orchestra's Ray and Maria Stata Music Director. In summer 2015, following his first season as music director, his contract with the BSO was extended through the 2021-2022 season. In February 2018, he was also named Gewandhauskapellmeister of the Gewandhausorchester Leipzig. In October 2020, the BSO and GHO jointly announced extensions to Mr. Nelsons' contracts. His contract with the BSO was extended until 2025, and his GHO contract until 2027. An evergreen clause in his BSO contract reflects a mutual intention for long-term collaboration beyond the years of the agreement. In fall 2019, Mr. Nelsons and the BSO hosted the Gewandhausorchester in historic concerts at Symphony Hall that included performances by the GHO as well as concerts featuring the players of both orchestras together.

The fifteenth music director in the orchestra's history, Andris Nelsons made his BSO debut at Carnegie Hall in March 2011, his Tanglewood debut in July 2012, and his BSO subscription series debut in January 2013. He has led the orchestra on three European tours and one of Japan; a scheduled February 2020 tour to East Asia was canceled due to the COVID-19 emergency. In the pandemic-affected 2020-2021 BSO season, Mr. Nelsons led the BSO in six of the fifteen concerts streamed as part of the orchestra's BSO NOW virtual season recorded in Symphony Hall. The diverse repertoire ranged from Beethoven symphonies and music of Schumann and Brahms to several recent works by leading young American composers. His BSO repertoire in the 2021-2022 season ranges from favorites by Rachmaninoff and Sibelius to world and American premieres of BSO-commissioned works by HK Gruber, Jörg Widmann, Unsuk Chin, and Kaija Saariaho. This season also marks the culmination of Mr. Nelsons' multi-season joint project with the BSO and GHO to perform and record major works of Richard Strauss, to be released by Deutsche Grammophon.

Andris Nelsons and the BSO's ongoing series of recordings of the complete Shostakovich symphonies for Deutsche Grammophon, so far encompassing ten of the fifteen symphonies, has earned three Grammy Awards for Best Orchestral Performance and one for Best Engineered Album. The latest installment, featuring symphonies nos.

1, 14, and 15 and the Chamber Symphony, Op. 110a, was released in June 2021. Future releases will explore the composer's concertos for piano, violin, and cello, and his monumental opera *Lady Macbeth of the Mtsensk District*. Mr. Nelsons' other recordings with the BSO include the complete Brahms symphonies for the BSO Classics label and a Naxos release of recent American works commissioned and premiered by the orchestra. Under an exclusive contract with Deutsche Grammophon, he has also recorded the complete Beethoven symphonies with the Vienna Philharmonic (released in 2019) and is recording the Bruckner symphonies with the GHO.

Mr. Nelsons frequently leads such orchestras as the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, and the Concertgebouw in Amsterdam, and appears with such opera companies as the Bayreuth Festival and the Royal Opera House, Covent Garden. Born in Riga in 1978 into a family of musicians, Andris Nelsons began his career as a trumpeter in the Latvian National Opera Orchestra before studying conducting. He was Music Director of the City of Birmingham Symphony Orchestra (2008-2015), Principal Conductor of Nordwestdeutsche Philharmonie in Herford, Germany (2006-2009), and Music Director of the Latvian National Opera (2003-2007).

Bo Skovhus (Wozzeck)

Born in Ikast, Denmark, baritone Bo Skovhus studied at the Conservatory in Aarhus, the Royal Opera Academy in Copenhagen, and in New York. His career began 1988 at the Volksoper in Vienna with a brilliant Don Giovanni. In 1997 he was awarded the title of Austrian Kammersänger. In February 2019 he gave highly acclaimed performances as the lead in Krenek's *Karl V.* at the Bavarian State Opera Munich. Other milestones of the recent past include overwhelming successes as Kusmitsch Kowaljow in Shostakovich's *The Nose* at the Hamburg State Opera in 2019; as Titus in the 2018 world premiere of Michael Jarrell's *Berenice* at Opéra national de Paris, conducted by Philippe Jordan; as Wozzeck at Deutsche Oper am Rhein in 2017; and as the title role in Aribert Reimann's *Lear* at the Paris Opera in 2016 and at Maggio Musicale Fiorentino in 2019, both conducted by Fabio Luisi. Among the highlights of his future engagements, this summer Mr. Skovhus sings the role of Werner Albrecht in *Bluthaus*, one of three operas by composer Georg Friedrich Haas with playwright Händl Klaus as librettist, at Bavarian State Opera's new Ja, Mai festival. Besides performing in the major opera houses in Europe, America, and Japan, Mr. Skovhus devotes himself intensively to Lied singing. As a concert singer he has appeared with outstanding orchestras throughout Europe, the U.S., and Japan. His extensive repertoire focuses on works of Gustav Mahler and of Scandinavian composers, as well as pieces such as Frank Martin's *Six Monologues from Everyman* and Zemlinsky's *Lyric Symphony*. He has recorded many of the central roles of his opera and concert repertoire on CD/DVD as well as a series of recital albums. Having made his BSO debut at Tanglewood in 1995, Bo Skovhus makes his subscription series debut this week.

Christine Goerke (Marie)

Soprano Christine Goerke appears in the major opera houses of the world, including the Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Glimmerglass Opera, Royal Opera House–Covent Garden, Paris Opera, Deutsche Oper Berlin, La Scala, Maggio Musicale Fiorentino, Teatro Real, and the Saito Kinen Festival. She has sung much of the great soprano repertoire, starting with the Mozart and Handel heroines and now earning acclaim in the major Strauss and Wagner dramatic roles as well as Puccini's *Turandot*, Beethoven's *Leonore*, and Ellen Orford in Britten's *Peter Grimes*. Ms. Goerke has appeared in concert with such ensembles as the Cleveland and Hallé orchestras, the Los Angeles and New York philharmonics, and the BBC, Boston, Chicago, Sydney, and New Zealand symphony orchestras, working with conductors including Sir Mark Elder, Sir Charles Mackerras, Kurt Masur, Zubin Mehta, Andris Nelsons, Seiji Ozawa, David Robertson, Robert Shaw, Christian Thielemann, Michael Tilson Thomas, and Edo de Waart. This season, Ms. Goerke tours Europe with the Bayreuth Festival, returns to the Metropolitan Opera in *Turandot*, Houston Grand Opera in *Dialogues of the Carmelites*, and Paris Opera in *Elektra*, and appears in concert with the Baltimore and Montreal symphony orchestras. 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 *Liebesslieder* Waltzes, the *Stabat Mater*s of Poulenc, Szymanowski, and Dvořák, and Britten's *War Requiem*. Recently named associate artistic director of Michigan Opera Theater, Ms. Goerke is 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 subscription series debut in September 1998 and her Tanglewood debut with the orchestra in August 1999.

Renée Tatum

Mezzo-soprano Renée Tatum is rapidly gaining critical acclaim on the most prestigious opera stages in the United States. This season she sings Cornelia in Handel's *Julius Caesar* with Atlanta Opera and conductor Gary Thor Wedow and Fricka in *Das Rheingold* with Nashville Opera and Dean Williamson; Beethoven's Ninth Symphony with the Indianapolis Symphony Orchestra and Krzysztof Urban'ski, and performs in recital with pianist Douglas Sumi for the Needham Concert Society. Other recent performances include her return to the Metropolitan Opera for Nico Muhly's *Marnie*; Waltraute and Flosshilde in Wagner's *Ring* Cycle at the Met and with San Francisco Opera; a Flower Maiden in *Parsifal* at the Met with Yannick Nézet-Séguin; Mahler's *Resurrection* Symphony with the Savannah Philharmonic; Brahms's Alto Rhapsody with the Cecelia Chorus of New York City; Francisca in Bernstein's *West Side Story* at the Grand Tetons Music Festival with Donald Runnicles, Jenny in Brecht/Weill's *Threepenny Opera* with Boston Lyric Opera, Wagner's *Das Rheingold* in concert with the New York Philharmonic, and *Das Rheingold* and Strauss's *Salome* with the Boston Symphony Orchestra and Andris Nelsons. Renée Tatum made her subscription series debut in March 2014 and her Tanglewood debut with the BSO in July 2017.

Christopher Ventris

Christopher Ventris is one of the world's leading Heldenotenors, enjoying a reputation as the preeminent Siegmund and Parsifal of his generation. From his acclaimed Bayreuth Festival debut as Parsifal with Daniele Gatti conducting, he went on to appearances in the role with such companies as Vienna State Opera, Bavarian State Opera, Royal Opera House–Covent Garden, Opéra National de Paris, Zurich Opera House, and San Francisco Opera. As Siegmund in Wagner's *Die Walküre*, he has appeared at Vienna State Opera, the Bayreuth Festival, Semperoper Dresden, Washington National Opera, and Dutch National Opera. He has worked with such conductors as Marc Albrecht, Philippe Auguin, Semyon Bychkov, Bernard Haitink, Hartmut Haenchen, Marek Janowski, Kent Nagano, Sir Simon Rattle, Donald Runnicles, Christian Thielemann, and Franz Welser-Möst. Other Wagner roles have included Rienzi, Tannhäuser, Lohengrin, and his acclaimed role debut as Tristan at Théâtre de la Monnaie under Alain Altinoglu in 2019. Mr. Ventris has sung Britten's Peter Grimes at Zurich Opera House and Deutsche Oper Berlin, Florestan in Beethoven's *Fidelio* at Washington National Opera, Sergei in Shostakovich's *Lady Macbeth of the Mtsensk District* in Geneva, Madrid, London, and Brussels, and Jimmy Mahoney in Weill's *Rise and Fall of the City of Mahagonny* at Berlin State Opera, Zurich Opera House, and Vienna State Opera. He made his Metropolitan Opera debut as Števa in Janáček's *Jenůfa* and his Teatro alla Scala debut as Max in Weber's *Der Freischütz*. He returned to the Metropolitan Opera in the 2019-20 season for his role debut as Drum Major in William Kentridge's production of *Wozzeck* under Yannick Nézet-Séguin. Christopher Ventris performed with the BSO at Tanglewood in 2001; he makes his subscription debut with this week's concerts.

Toby Spence

An honors graduate and choral scholar from New College, Oxford, tenor Toby Spence studied at the Opera School of the Guildhall School of Music and Drama. He was the winner of the Royal Philharmonic Society 2011 Singer of the Year award. Mr. Spence has sung with such orchestras as the Berlin, Los Angeles, and Vienna philharmonics, Bavarian Radio, London, and San Francisco symphony orchestras, and Cleveland Orchestra, and has appeared as soloist at the Salzburg Easter Festival and Edinburgh International Festival. He has worked with conductors including Christoph von Dohnányi, Sir Simon Rattle, Michael Tilson Thomas, Sir Antonio Pappano, Valery Gergiev, Yannick Nézet-Séguin, Gustavo Dudamel, Roger Norrington, and Charles Mackerras. As a recitalist, he has sung for BBC Radio 3 and at London's Wigmore Hall, LSO St Luke's, Janáček Brno International Festival, and Aldeburgh Festival. He has made recordings for Deutsche Grammophon, Decca, BMG, Philips, Collins, Linn Records, Hyperion, and EMI. Mr. Spence's 2021-22 season includes role debuts as Wagner's Parsifal for Opera North and Alwa in Berg's *Lulu* for La Monnaie and concert performances of Mahler's *Das Lied von der Erde* with Orquestra Sinfónica do Porto Casa da Música and conductor Stefan Blunier, Jack in Tippett's *The Midsummer Marriage* with the London Philharmonic Orchestra and Edward Gardner, Mozart's Requiem with Malta Philharmonic Orchestra and Lawrence Renes, and Elgar's *The Kingdom* with the Krakow Philharmonic and Paul Goodwin. Recent opera roles include Aschenbach in Britten's *Death in Venice*, Florestan in Beethoven's *Fidelio*, Ghandi in Glass's *Satyagraha*, Lensky in Tchaikovsky's *Eugene Onegin*, the title role in Gounod's *Faust*, Captain Vere in Britten's *Billy Budd*, Eisenstein in Johann Strauss II's *Die Fledermaus*, and Antonio in Thomas Adès's *The Tempest*. Toby Spence made his BSO debut in March 2011.

Mauro Peter

In his 2021-22 season, Swiss tenor Mauro Peter joins the Munich Philharmonic in Mozart's Requiem, Amsterdam's Royal Concertgebouw Orchestra in Bach's *St. John* Passion, and Orquesta Sinfonica de Galicia in Debussy's cantata

L'Enfant prodigue, and sings Tamino in *The Magic Flute* at Semperoper Dresden and at the Salzburg Festival with the Vienna Philharmonic. He gives recitals at Schubertiade Hohenems with pianist Kit Armstrong and Schubertiade Schwarzenberg with pianist Helmut Deutsch. He is celebrated internationally for his Mozart roles including Belmonte, Ferrando, Don Ottavio, and Tamino with such houses as Canadian Opera Company, Bavarian State Opera, Opéra de Lyon, Paris Opera, Royal Opera House–Covent Garden, Teatro alla Scala, Theater an der Wien, and Zurich Opera House. Since 2013 he has been a permanent member of the Zurich Opera House, where he has enjoyed success with Hans Zender's *Schuberts Winterreise* and the title role of Handel's *Belshazzar*. Since participating in the Salzburg Festival's Young Singers Project while studying at the Munich University of Music and Theater and the August Everding Theater Academy, Mr. Peter has appeared at the festival in productions of *Così fan tutte*, as Andres in *Wozzeck*, and as Tamino in *The Magic Flute*. In concert he has worked with conductors such as Ivor Bolton, Constantinos Carydis, Teodor Currentzis, Gustavo Dudamel, Ádám Fischer, Sir John Eliot Gardiner, Philippe Herreweghe, Nikolaus Harnoncourt, Daniel Hope, Vladimir Jurowski, Ton Koopman, Fabio Luisi, Zubin Mehta, Riccardo Minasi, Jonathan Nott, Trevor Pinnock, and Andrés Orozco-Estrada. Also dedicated to song, Mr. Peter performs frequently with Helmut Deutsch at Europe's most prestigious halls and festivals. Mauro Peter makes his BSO debut in these concerts.

Franz Hawlata

Highly sought after in opera as well as in concert and lied, the bass Franz Hawlata performs in great halls throughout the world. Mr. Hawlata was born in Eichstätt, Bavaria, Germany, and studied musicology there before entering the University of Music and Performing Arts Munich, where he studied with Ernst Häfliger, Hans Hotter, and Erik Werba. In 1986 he made his debut with the Gärtnerplatztheater in Munich. In 1992 he started his international career with productions of Busoni's *Turandot* in Lyon and Mozart's *The Marriage of Figaro* in Pretoria. Mr. Hawlata has given more than 200 performances at the Vienna State Opera in such roles as Rocco in Beethoven's *Fidelio*, the title role of Berg's *Wozzeck*, Mozart's Leporello in *Don Giovanni*, Papageno and Sarastro in *The Magic Flute*, Osmin in *The Abduction from the Seraglio*, and Figaro in *The Marriage of Figaro*, Strauss's Baron Ochs in *Der Rosenkavalier*, Orest in *Elektra*, and Sir Morosus in *The Silent Woman*, Wagner's Daland in *The Flying Dutchman* and Pogner in *Die Meistersinger*, and Caspar in Weber's *Der Freischütz*. Mr. Hawlata made his Metropolitan Opera debut as Baron Ochs and was highly acclaimed as Leporello at London's Royal Opera. He made his role debut as Hans Sachs in *Die Meistersinger von Nürnberg* at the Bayreuth Festival. Among his numerous recordings are Lieder by Carl Loewe, Spohr's *Faust*, Loewe's *The Three Wishes*, Marschner's *The Vampyr*, Nicolai's *Merry Wives of Windsor*, and Dvořák's *Rusalka*. Recent and upcoming engagements include Sir Morosus in *The Silent Woman* at the Bavarian State Opera and Don Pinto de Fonseca in Weber's *The Three Pintos* in Leipzig. Franz Hawlata made his BSO debut in September/October 2016.

Zachary Altman

Making his BSO debut with these concerts, bass-baritone Zachary Altman is gaining notice in wide-ranging repertoire in major theaters across Europe and the United States. His 2021-22 engagements include Bottom in Britten's *A Midsummer Night's Dream* and Rossini's Petite Messe Solennelle with Opera Malmö, Leporello in Mozart's *Don Giovanni* in his Scottish Opera debut, and his Opera Tampa debut as the Four Villains in Offenbach's *Tales of Hoffmann*. Mr. Altman performs with such companies as Opéra de Lyon, Teatro La Fenice, Hamburg State Opera, Theater Basel, and Opera San Jose (where he was a principal resident artist 2012-14), Virginia Opera, Opera Philadelphia, and Royal Danish Opera. He gave the world premiere of Simon Sargon's *Out of the Depths* with Voices of Change in Dallas, a piece expressly written for him. He has also been a young artist with both Fort Worth Opera and Sarasota Opera, and received awards from the Marilyn Horne Foundation and the Metropolitan Opera National Council District Auditions. He received both his graduate and undergraduate degrees from Manhattan School of Music, where his performance as Joe Harland in John Musto's *Later the Same Evening* was recorded and released on Albany Records.

David Kravitz

Acclaimed baritone David Kravitz's recent opera engagements include leading roles at Washington National Opera (Davis Miller in the world premiere of D.J. Sparr's *Approaching Ali*), Chautauqua Opera (Captain Balstrode in Britten's *Peter Grimes*), Skylight Music Theatre (Scarpia in Puccini's *Tosca*), Opera Santa Barbara (The Forester in Janáček's *The Cunning Little Vixen*), Boston Lyric Opera (Abraham in MacMillan's *Clemency*), Emmanuel Music (Nick Shadow in Stravinsky's *The Rake's Progress* and Nick Carraway in Harbison's *The Great Gatsby*), and New England Philharmonic (the title role of Berg's *Wozzeck*). He created the lead role of De Sade in Nicola Moro's *Love*

Hurts at the Piccolo Teatro in Milan and Symphony Space in New York. In concert he has appeared with the Boston Symphony Orchestra, Philadelphia Orchestra, Baltimore Symphony, Virginia Symphony, Santa Fe Chamber Music Festival, Emmanuel Music, Boston Modern Orchestra Project, and Boston Baroque. In the 2021-2022 season, he performs with Opera Las Vegas reprising Davis Miller in *Approaching Ali*, sings Duke Bluebeard in *Bluebeard's Castle* with the MIT Symphony Orchestra, and in Mozart's Requiem with the Lexington Symphony under Jonathan McPhee. Mr. Kravitz has recorded for the Naxos, BIS, Sono Luminus, Koch International Classics, BMOP/sound, Albany Records, and New World labels. His distinguished legal career has included clerkships with the Hon. Sandra Day O'Connor and the Hon. Stephen Breyer. David Kravitz made his subscription series debut in October 2006 and his Tanglewood debut with the BSO in July 2008.

Alex Richardson

Tenor Alex Richardson returns to the Metropolitan Opera in the 2021-22 season to cover the role of Laertes in Brett Dean's *Hamlet* and joins Santa Fe Symphony as a soloist in Handel's *Messiah*. Mr. Richardson has appeared at the Metropolitan Opera as the Shepherd in *Tristan und Isolde* under Sir Simon Rattle and 4th Jew in *Salome* under Johannes Debus and has covered Loge in *Das Rheingold*, the 1st Knight in *Parsifal*, Lucas in *The Exterminating Angel*, and Alwa in *Lulu*. He sang Mario in Daniel Catán's *Il postino* and Cavaradossi in *Tosca* at Opera Southwest, Don José in *Carmen* with the Fort Wayne Symphony, and Alfredo in *La traviata* at the Northern Lights Music Festival. At Santa Fe Opera he was Soldier Ruiz Alonzo in Golijov's *Ainadamar*, directed by Peter Sellars, subsequently performing the role of the Bullfighter in *Ainadamar* in his debuts with the Atlanta and Chicago symphony orchestras and at the Ojai and Ravinia festivals. Originally from Las Cruces, New Mexico, Mr. Richardson holds degrees from the University of Colorado at Boulder and Manhattan School of Music. He has been honored by competitions including the Licia Albanese-Puccini Foundation, the Laureen Butler Competition of El Paso Opera (first place), and the Metropolitan Opera National Council Auditions (two-time regional winner). An alumnus of the Tanglewood Music Center, Alex Richardson made his BSO debut in March 2014.

Linus Schafer Goulthorpe

Praised for the remarkable purity of his voice, 13-year-old Linus Schafer Goulthorpe enjoys performing modern opera, Baroque oratorio, and art song. His professional stage debut was as the title role in NEMPAC Opera Project's 2019 production of Rachel Portman's *The Little Prince*. Mr. Schafer Goulthorpe has performed in the role of Miles in *The Turn of the Screw* with the Boston Conservatory's master of opera program twice and with Enigma Chamber Opera. Other organizations he sings with include the San Francisco Opera Guild, the Boston Symphony Children's Choir, and the National Children's Chorus. Mr. Schafer Goulthorpe studies voice with Carley DeFranco. He spends his spare time playing piano, soccer, and chess, sailing, reading, and visiting his grandparents in New Orleans and England. This week's concerts mark Linus Schafer Goulthorpe's debut as a soloist with the BSO.

CREDITS AND FURTHER INFORMATION

First associate concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolo Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Todd Seeber performs on an 1835 Kennedy bass, the "Salkowski Kennedy," generously donated to the orchestra by John Salkowski, a member of the bass section from 1966 to 2007.

Steinway & Sons Pianos, selected exclusively for Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

Special thanks to Fairmont Copley Plaza and Commonwealth Worldwide Executive Transportation.

Broadcasts of the Boston Symphony Orchestra are heard on 99.5 WCRB.

In consideration of the performers 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 and taking pictures of the artists—whether photographs or videos—are prohibited during the performance.