

Saturday, July 16, 8pm

Summer Celebration at Tanglewood

BOSTON SYMPHONY ORCHESTRA
ANDRIS NELSONS conducting

WOLFGANG AMADEÛ MOZART
Don Giovanni, Opera in two acts, K.527
Libretto by Lorenzo da Ponte
Concert performance with supertitles

Don Giovanni, a licentious young nobleman
Leporello, Giovanni's servant
Donna Anna, a lady, the Commendatore's daughter
Don Ottavio, her betrothed
Donna Elvira, a lady from Burgos
Zerlina, a peasant girl
Masetto, a peasant, Zerlina's fiancé
The Commendatore/The Statue
Peasants, servants, demons

RYAN MCKINNY, baritone
WILL LIVERMAN, baritone
MICHELLE BRADLEY, soprano
AMITAI PATI, tenor
NICOLE CABELL, soprano
JANAI BRUGGER, soprano
CODY QUATTLEBAUM, bass-baritone
RYAN SPEEDO GREEN, bass
TANGLEWOOD FESTIVAL CHORUS,
JAMES BURTON, conductor

There will be an intermission after Act I.

This evening's performance by the Tanglewood Festival Chorus is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus

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SuperTitle System courtesy of DIGITAL TECH SERVICES, LLC, Portsmouth, VA
David Latham, supertitles technician | Ruth DeSarno, supertitles caller

Notes on the program

SYNOPSIS OF SCENES

Spain, 17th Century

ACT I Scene 1: The Commendatore's palace
Scene 2: A street
Scene 3: Open country near Don Giovanni's villa
Scene 4: Outside the villa
Scene 5: The interior of the villa

ACT II Scene 1: A street
Scene 2: A courtyard in front of the Commendatore's palace
Scene 3: A cemetery
Scene 4: Another part of the Commendatore's palace
Scene 5: Don Giovanni's palace

DON GIOVANNI* in Brief*Act I**

The overture in D minor sets the first, portentous part of the mood for this dark comedy; the comic aspect is supplied by the wry opening aria of DON GIOVANNI's long-suffering servant, LEPORELLO, who keeps watch for Giovanni. Giovanni, his face concealed, enters, detained by DONNA ANNA, whom he has just assaulted and who demands to know who he is. Anna's father, the COMMENDATORE, enters; Giovanni kills him in the ensuing fight. Anna returns with DON OTTAVIO; after fainting over her father's body, she demands Ottavio help her seek revenge.

DONNA ELVIRA, one of Giovanni's former conquests, pursues him, sincerely; Leporello seeks to reveal his master's true character to her via the vast catalogue of his "conquests" (640 in Italy, 230 in Germany, 100 in France, 91 in Turkey, and 1003 in Spain).

Having escaped, Giovanni attempts to seduce the peasant ZERLINA at her own wedding party. Donna Elvira attempts to intervene. Donna Anna and Don Ottavio enter; only as Elvira impugns Giovanni's character does Anna recognize Giovanni as the man who assaulted her and killed her father.

As part of his plan to seduce her, Giovanni has invited Zerlina and her fiancé MASETTO's wedding party to his villa to celebrate. Donna Anna and Elvira and Don Ottavio join the party, masked. During the busy ballroom finale Giovanni attempts to drag Zerlina away; when she screams, he unsuccessfully attempts to blame Leporello, offering to kill him on the spot.

Act II

Leporello claims to have had enough, but Giovanni blithely convinces him to stay (in cash). At Elvira's, Leporello changes into Giovanni's clothes to lure Elvira away while Giovanni seduces her maid. Masetto and his friends enter, seeking blood. Leporello sends the friends off to search; meanwhile he beats up Masetto. Zerlina comforts Masetto.

Leporello fears discovery and attempts to elude Elvira, who still thinks he's Giovanni. Anna and Ottavio, Zerlina and Masetto, descend upon Leporello; in terror, he reveals his identity, then escapes.

Giovanni and Leporello reunite in a graveyard. Giovanni's glibness at Leporello's consternation is interrupted by the voice of the Commendatore. They find his statue at his gravesite: the inscription reads, "On the ungodly villain who slew me, here I await vengeance." Giovanni demands Leporello invite the Statue to dinner, or he'll kill him and bury him on the spot.

Don Ottavio once again tries to convince Donna Anna to marry him right away; she resolves to continue to pursue justice for her father.

The final scene: Don Giovanni eats a sumptuous meal from which Leporello steals scraps. An onstage band accompanies the meal (with excerpts from Mozart's *Marriage of Figaro* and other familiar tunes of the day). Elvira rushes in, still hoping to win Giovanni and demanding that he amend his life. When he refuses, she disowns him and leaves. She screams offstage, then rushes back through the room. Terrified, Leporello discovers that the invited Statue has arrived. Giovanni is nonplussed. Defiantly, he agrees to go with the statue. Upon feeling its cold hand, he tries to free himself, but can't; he nonetheless refuses to repent. Flames engulf Giovanni as demon voices chide him.

Elvira, Anna, Zerlina, Masetto, and Ottavio enter, seeking Giovanni. Leporello tells them of the wondrous event, and the ensemble sings of moral resolution.

Wolfgang Amadè Mozart (1756-1791)

Don Giovanni, Opera in two acts, K.527, to a libretto by Lorenzo da Ponte

First performance: October 29, 1787, Nationaltheater, Prague.

The Boston Symphony Orchestra's only previous complete *Don Giovanni* was as a concert performance at Tanglewood on July 22, 2006, under James Levine's direction and featuring Mariusz Kwiecien as Giovanni, Ferruccio Furlanetto as Leporello, Tamar Iveri as Donna Anna, Matthew Polenzani as Don Ottavio, Soile Isokoski as Donna Elvira, Heidi Grant Murphy as Zerlina, Patrick Carfizzi as Masetto, and Morris Robinson as the Commendatore/Statue, along with the Tanglewood Festival Chorus, John Oliver, conductor.

Fully staged performances, directed by Ira Siff, were given by the Tanglewood Music Center in July 2009 in the Theatre under the direction of James Levine and TMC Conducting Fellow Christopher Altstaedt. The BSO has frequently performed the Overture and various excerpts from the opera.

Crimes and punishments? Mozart's *Don Giovanni* in context

by Mary Hunter

Of all the Mozart operas, *Don Giovanni*, composed in 1787 for Prague and revised in 1788 for Vienna, is the one that has been most frequently and consistently in the repertory since its premiere, that has stirred the most passionate and fervent responses and stimulated the most far-ranging philosophical interpretations.

In many ways *Don Giovanni* resembles Mozart's other Italian-language comic operas, as well as the hundreds of other works in this genre—variously designated *opera buffa*, *opera comica*, or *dramma giocoso*. Such operas typically had casts of 6 to 10 characters with a clear social hierarchy ranging from counts and countesses, military brass, or local dignitaries down to servants and peasants. Each of these social layers had its recognizable musical style from the high-flown *opera seria*-derived (that is, “serious” as opposed to comic opera), virtuosic singing of the higher-born characters to the more chattering style of those at the bottom of the pecking order, and a few characters between these two extremes. The plots always involved at least one love story, often used some kind of deceit as the engine that kept events moving, and typically involved mocking or upending the pretensions of the high-born to the advantage of the lower or middle layers of society. Unlike serious operas, whose settings were most often Classical or mythological and whose plots were often resolved by the appearance of a *deus ex machina*, comic operas usually took place in more or less contemporary settings, and, despite the occasional appearance of magic items, they represented a world that would have been more or less familiar to their audiences.

Don Giovanni mostly fits this bill. There are the requisite love stories and deceit is everywhere. The social hierarchy is also characteristic of the genre: the Commendatore, Donna Anna, and Don Ottavio are the high-born *seria* characters and Zerlina, Masetto and Leporello are at the bottom of the heap. Mozart's music reflects these distinctions, with the low-born characters often using either a more “folk-like” or a more “speech-like” idiom, and the high-born ones often singing in a more high-toned idiom. Donna Elvira and Don Giovanni are often described as *mezzo carattere* — that is, somewhere between *seria* and *buffa*. This designation fits both Donna Elvira's almost high-born social status as a “lady from Burgos” as well as her musical style, which begins by parodying *seria* style and ends by using it for more sympathetic ends. Giovanni's musical style is consistently closer to the comic end of the spectrum, but socially he is the equal of Don Ottavio and Donna Anna.

The mismatch between Don Giovanni's rank and his behavior and musical style does not in principle deviate from *opera buffa* conventions: the master brought to heel because of his inappropriate actions or desires is a staple of the genre. (Think the Count in *The Marriage of Figaro*.) But Don Giovanni is not just brought to heel; he is incinerated and sent to Hell. In the 17th-century Spain of the Spanish monk Tirso da Molina, who wrote the original Don Juan play, divine vengeance was an unremarkable end for a sinner. In the less churchy world of 18th-century Prague and Vienna, however, an avenging visitation from the beyond in a comic opera is extremely unusual and harder for us to make sense of. In the context of the social norms of the genre it might be understood as a response to the egregiousness of Don Giovanni's violations—not only did he dally with servants and ladies beneath his station, but he attacked the daughter of a commander. Indeed, the opera's alternate title *Il dissoluto punito* (“The Libertine Punished”) suggests exactly that reading. However, the avenging statue of the conclusion also invokes the automata (clockwork moving statues) very popular in Mozart's time, which might be more commensurate with that period's capacity to see Don Giovanni's transgressions as comic.

At the end of *Don Giovanni*, or *the Stone Guest*, Giuseppe Gazzaniga's operatic setting of the story performed in Venice only months before Mozart's and Da Ponte's opera premiered in Prague, the Commendatore knocks heavily on the door, the servants quake in minor keys, and Don Giovanni expatiates upon his torments before disappearing in flames beneath the stage. It is hard for a modern listener to take his fate very seriously; the Stone Guest is more automaton than heavenly messenger. There are no trombones when he speaks (Gazzaniga's orchestra has just oboes, bassoons, and horns in addition to the strings), no devastating diminished-seventh chords, no ensemble enactment of Giovanni's bravado alongside the servant's abject terror. And the music of the Commendatore's appearance at Don Giovanni's dinner is not anticipated in the overture, as it is in Mozart, who made the stage reappearance of this character feel like a return of a threat left hanging since the opening of the work. If Mozart's statue is an automaton, its connection with the supernatural world is nonetheless hard to ignore.

Scholars have pointed out the relationship between the Commendatore's arrival and Neptune's trombone-filled *deus ex machina* pronouncement at the end of Mozart's earlier *Idomeneo* (1780). Mozart's masterful deployment of the language of *opera seria* at this moment in *Don Giovanni* may, like the Neptune moment, have been intended as simply a striking *coup de théâtre*. However, this coup, along with complex characterizations and elaborate ensembles turned a story that had over the years become a fairly routine picaresque romp into something more challenging. Emperor Joseph II described the opera as "no meat for the teeth of my Viennese" despite its admirable beauties and compositional skill. Some 19th-century commentators (most famously E.T.A. Hoffmann and Søren Kierkegaard) described Don Giovanni as a kind of Svengali to women and men alike, ensnaring them all with the power of his personality, and even, for Kierkegaard, representing the "life force."

To understand Don Giovanni as a superhuman force is certainly one way of making the punishment fit the crime. Superhuman crimes can only be matched by divine retribution. But today Giovanni is more often seen as an all-too-human sexual predator rather than as the epitome of irresistible potency. Thus for modern audiences there can be something of a mismatch between the social nature of Giovanni's crimes and his punishment by the supernatural. We look for the Harvey Weinsteins and Jeffrey Epsteins of this world to be punished by the secular judicial system, not to be felled by heavenly thunderbolts. Some productions deal with this by presenting the Commendatore as a representation of the Don's conscience, which makes sense of the extraordinary music, but the opera gives no indication that he is remotely capable of regret, so the motivation for this psychological turn is weak at best. Other modern productions return the punishment to the social realm by having Giovanni's victims bring about his demise and having the Commendatore not be a statue at all, but this sits oddly with the power of the music. Allegories abound: Joseph Losey's 1979 film has the Don as the symbol of the rot at the heart of the Ancien Régime; turn of the 21st-century productions make the opera into an indictment of masculine entitlement. Audiences have seen Don Giovanni as mob boss, repressed homosexual, as washed-up Eurotrash, atheist, Black South Bronx drug dealer, you name it.

The libretto of *Don Giovanni* is inescapably about power, privilege, sex, and the necessary consequences for those who abuse them. Of course, both *The Marriage of Figaro* and *Così fan tutte*—like all buffa operas—also have these elements, but one can argue that these works are fundamentally about love and/or social harmony. However, even when *Don Giovanni's* post-demise comic resolution is included, the primary topic remains the exercise of power and its consequences. Moreover, Mozart's music makes it very hard to shrug the work off as "mere" entertainment. All directorial choices carry political and social weight relevant to the moment of performance. If, for example, Zerlina is portrayed as a cheeky minx, Donna Anna as pathologically chilly, and Donna Elvira as hysterical, as was the case in many performances before the 1970s, that could lead the audience to see Don Giovanni's assaults as less serious. If the women are all permanently damaged by Giovanni's behavior, that tells a different story, more in line with current gender ideologies. If the Don is played by an Italian, and Donnas Anna and Elvira by Nordic women, as was often the case in the 19th and earlier 20th centuries, that sends a racial message about Northern and Southern Europeans. If Giovanni is white and some or all of the other cast members are not, as is the case tonight, that is likely to play into the audience's understanding of the power dynamics of the opera, even if no allegory was specifically intended. Works of art—especially those as complex and problematic as *Don Giovanni*—don't sit still; we continually remake them to address our own concerns and milieux, and it is a continually fascinating exercise to weigh the sometimes congruent and sometimes competing claims of one's own preconceptions about the work against any given performance of it.

Mary Hunter is a Leroy Greason Professor Emerita at Bowdoin College. She is the author of *The Culture of Opera Buffa in Mozart's Vienna* (Princeton University Press, 1999) and *Mozart's Operas: A Companion* (Yale University Press, 2008) as well as numerous articles on late-18th-century music and the ideology of classical music performance.

Guest Artists

Michelle Bradley, a graduate of the Lindemann Young Artist Development Program, is garnering great acclaim as one of today's most promising Verdi sopranos. In the 2021-22 season she made her debut with the Lyric Opera of Chicago in the title role of *Tosca* and returned to the Metropolitan Opera as Liù (*Turandot*). In concert, she debuted with the San Francisco Symphony as the soprano soloist in Beethoven's Symphony No. 9 and with the Atlanta Symphony in *Aida* Act III, singing the title role. She also gave recitals for the San Diego Opera with pianist Brian Zeger. Future projects include a debut with San Francisco Opera and returns to the Metropolitan Opera and the Lyric Opera of Chicago, all in leading roles. Last season, Bradley made debuts with the Prague State Opera (*Aida*, title

role) and in recital with the Houston Grand Opera and the Philadelphia Chamber Music Society. She also appeared in concert with the Dallas Symphony in a gospel program and in a gala concert with San Diego Opera. In addition to these, Bradley has performed for many of the world's most prestigious presenters including the Vienna State Opera, the Kennedy Center, New World Symphony, Deutsche Oper Berlin, Orchestre de Paris, Philadelphia Orchestra, Santa Cruz Symphony, Théâtre du Châtelet, and New York's Park Avenue Armory among many others. Bradley is the 2017 recipient of the Leonie Rysanek Award from the George London Foundation, the 2016 recipient of the Hildegard Behrens Foundation Award, and a first-place winner in the Gerda Lissner and the Serge and Olga Koussevitzky vocal competitions. She is also the 2014 grand prize winner of the Music Academy of the West's Marilyn Horne Song Competition. Bradley received her master of music in vocal performance from Bowling Green State University. She has participated in master classes with Stephanie Blythe, Anne Sofie von Otter, Marilyn Horne, Deborah Voigt, James Morris, and Renata Scotto.

Nicole Cabell is one of today's most sought-after lyric sopranos and a winner of the BBC Singer of the World Competition in Cardiff. Her debut solo album, *Soprano*, was named "Editor's Choice" by *Gramophone* and has received critical acclaim and several prestigious awards, including the 2007 Georg Solti Orphée d'Or from the French Academie du Disque Lyrique. Her 2021-22 season includes a return to the San Francisco Opera in her role debut as Fiordiligi in *Così fan tutte*, performances in London and the U.S. with the London Symphony Orchestra and Simon Rattle performing George Walker's *Lilacs*, a solo recital with Cincinnati's Matinee Musicale, and concerts of Barber's *Knoxville: Summer of 1915* and Mahler's Symphony No. 4 with the Tucson Symphony. Her recent opera engagements include her debut with Opera Theatre of St. Louis as Mary in William Grant Still's *Highway 1, USA* with Leonard Slatkin, a streaming performance of Britten and Ellen Reid with the Los Angeles Chamber Orchestra, the Countess in *Le nozze di Figaro* with the Grand Theatre de Geneve, and Flavia in *Eliogabalo* with Dutch National Opera. On the concert stage, she has sung with the Yomiuri Nippon Symphony Orchestra, Orchestre National de Lille, and San Diego Symphony, among many others. She is likewise experienced as a recitalist, having sung at such venues as the Frankfurt Opera, Carnegie Hall, and the Harris Theater for Music and Dance in Chicago. Cabell's awards include first place in both the Palm Beach Opera Vocal Competition and the Women's Board of Chicago Vocal Competition. She was a semifinalist in the 2005 Metropolitan Opera National Council Auditions and earned first place in the American Opera Society competition in Chicago. In 2002 she was the winner of the Union League's Rose M. Grundman Scholarship and the Farwell Award with the Woman's Board of Chicago. She holds a bachelor's degree in vocal performance from the Eastman School of Music. Nicole Cabell made her BSO and Tanglewood debuts in August 2010 in Beethoven's Ninth Symphony, returning several times, most recently last week at the Shed as soloist in Barber's *Knoxville: Summer of 1915* with Andris Nelsons. She made her BSO subscription series debut in September 2014, returning in September 2019, and her Boston Pops Orchestra debut in May 2016.

Grammy-nominated baritone **Will Liverman** continues to bring his compelling performances to audiences nationwide. He starred in the Metropolitan Opera's reopening production of Terence Blanchard's *Fire Shut Up in My Bones* in fall 2021, in addition to reprising his roles in Philips Glass's *Akhmaten* (Horemhab) and Mozart's *The Magic Flute* (Papageno) during the Met's 2021-2022 season. Following a summer at Opera Theatre of St. Louis and Aspen Music Festival, additional highlights of Liverman's 2021-2022 season included the reprise of *Fire Shut Up in My Bones* with Lyric Opera of Chicago, a program of Spanish and Spanish-influenced music with Chamber Music Society of Lincoln Center, Florence Price's *Song to the Dark Virgin* with Chicago Sinfonietta, and Jonathan Dove's *Flight* with Dallas Opera. In February 2021, Cedille Records released Liverman's *Dreams of a New Day: Songs by Black Composers* with pianist Paul Sánchez. The album debuted at number 1 on the Billboard Traditional Classical chart. His album *Whither Must I Wander* with pianist Jonathan King (Odradek Records) was named one of the *Chicago Tribune's* Best Classical Recordings of 2020. Recent engagements include appearances at Opera Philadelphia, Opera Colorado, Santa Fe Opera, Dallas Opera, and Tulsa Opera, among others. His opera *The Factotum*, written together with DJ/recording artist K. Rico, was workshopped by the Lyric Opera of Chicago and the Ryan Opera Center in winter 2020. He originated the role of Dizzy Gillespie in the Daniel Schnyder opera *Charlie Parker's Yardbird* with Opera Philadelphia, later performing the role with English National Opera, Lyric Opera of Chicago, Madison Opera, and at the Apollo Theater. He was also recently featured in a Sphinx Virtuosi concert at Carnegie Hall, in addition to singing Schubert's *Die Winterreise* at The Barns at Wolf Trap Opera. Will Liverman is the recipient of the 2020 Marian Anderson Vocal Award as well as a 2019 Richard Tucker Career Grant and Sphinx Medal of Excellence. He holds his master of music degree from the Juilliard School and a bachelor of music degree from Wheaton College in Illinois. He makes his BSO and Tanglewood debuts this evening.

American bass-baritone **Ryan McKinny**'s relentless curiosity informs riveting character portrayals and beautifully crafted performances, reminding audiences of their shared humanity with characters on stage and screen. This season, McKinny brings his agile stage presence and comedic skill to performances of Mozart's *Le nozze di Figaro* on both U.S. coasts—as Figaro in a Richard Eyre production at New York City's Metropolitan Opera and in his Seattle Opera debut reprising the role in a Peter Kazaras production, under the baton of Alevtina Ioffe. Offstage, McKinny is collaborating on a documentary with Jamie Barton and Stephanie Blythe, and he commissions artists to write, direct, and film original stories with Helio Arts. During the pandemic, he has partnered with artists like J'Nai Bridges, Russell Thomas, John Holiday, and Julia Bullock to create innovative performances for streaming audiences at Dallas Opera, Houston Grand Opera, Lyric Opera of Chicago, On Site Opera, and the Glimmerglass Festival. McKinny's recent debut as Joseph De Rocher in Jake Heggie and Terrence McNally's *Dead Man Walking* at Lyric Opera of Chicago was praised by the *Chicago Tribune*. McKinny is a frequent guest artist at Los Angeles Opera and Santa Fe Opera, a long-time artistic collaborator of composer John Adams and director Peter Sellars, and an alumnus of the Houston Grand Opera Studio. He has made appearances at Washington National Opera, Lyric Opera of Chicago, Semperoper Dresden, Deutsche Oper Berlin, Staatsoper Hamburg, and Wolf Trap Opera. McKinny made a critically acclaimed Bayreuth Festival debut as Amfortas in *Parsifal*, a role he has performed around the world. Other Wagner roles include Kurwenal (*Tristan und Isolde*), Biterolf (*Tannhäuser*), Kothner (*Die Meistersinger von Nürnberg*), and the Dutchman in *Der fliegende Holländer*, as well as Wotan, Donner, and Gunther from the *Ring* cycle. The first recipient of Operalia's Birgit Nilsson Prize for singing Wagner, McKinny has also received the prestigious George London-Kirsten Flagstad Award, presented by the George London Foundation to a singer undertaking a significant Wagnerian career. McKinny represented the United States in the 2007 BBC Cardiff Singer of the World Competition, where he was a finalist in the Rosenblatt Recital Song Prize, and he was a Grand Finalist in the 2007 Metropolitan Opera National Council Auditions, captured in the film *The Audition*. He makes his BSO and Tanglewood debuts this evening.

Making her BSO and Tanglewood debuts in this concert, American soprano **Janai Brugger**, the 2012 winner of Operalia and of the Metropolitan Opera National Council Auditions, made her television debut last season when she sang a specially written Requiem composed by Laura Karpman for an episode of HBO's *Lovecraft Country*. She returned to Mahler's Fourth Symphony with Yannick Nézet-Séguin and the Philadelphia Orchestra and revived a favorite role, Pamina (*The Magic Flute*), for performances at Palm Beach Opera's first Outdoor Opera Festival. More recently she appeared as Michaela (*Carmen*) at Cincinnati Opera and returned to Dutch National Opera for their acclaimed production of Haydn's *Missa in tempore belli*, conducted by Lorenzo Viotti, directed by Barbora Horáková, and with additional music by electronic composer Janiv Oron. Brugger appeared at the Metropolitan Opera in the role of Clara in their celebrated production of *Porgy and Bess*, a role she has also sung with Dutch National Opera. At Lyric Opera of Chicago, she sang Ilia (*Idomeneo*) and Liù (*Turandot*), and at Cincinnati Opera she appeared as Susanna (*Le Nozze di Figaro*). In her artistic home at Los Angeles Opera, she sang the role of Servilia (*La Clemenza di Tito*), a role she previously sang at Dutch National Opera. Brugger travelled to the Royal Opera House, Covent Garden for revival performances of Pamina (*The Magic Flute*).

Grammy Award-winning bass-baritone **Ryan Speedo Green** has quickly established himself as an artist in international demand at the world's leading opera houses. In 2021-22 at the Metropolitan Opera, Green opened the house's season as Uncle Paul in Terrence Blanchard's *Fire Shut Up in My Bones*, reprised his Grammy Award-winning role of Jake in *Porgy and Bess*, and sang Colline in *La bohème*, Vaarlam in *Boris Godunov*, and Truffaldino in *Ariadne auf Naxos*, the latter broadcast as part of the Met's Live in HD series. Green also made his house debut with Washington National Opera as Escamillo in *Carmen*, directed by Francesca Zambello and conducted by music director Evan Rogister. Mr. Green's honors and awards have included, in 2011, National Grand Finals winner of the Metropolitan Opera National Council Auditions; first-prize winner in the 2014 Gerda Lissner Foundation competition, and finalist in the Palm Beach Opera Competition; he is also the recipient of a George London Foundation Award and grants from the Richard Tucker Foundation and the Annenberg Foundation. In fall 2016, Little, Brown published *Sing for Your Life*, by *New York Times* journalist Daniel Bergner, which tells the story of Mr. Green's personal and artistic journey from a trailer park in southeastern Virginia and from time spent in Virginia's juvenile facility of last resort to the Met stage. Green holds a master of music degree from Florida State University and a bachelor of music degree from the Hartt School of Music; he was a member of the Metropolitan Opera Lindemann Young Artist Development Program. Ryan Speedo Green made his BSO debut in March 2014 in Strauss's *Salome* led by Andris Nelsons; his Tanglewood debut in July 2015 as Angelotti in Act I of *Tosca* with Bramwell Tovey conducting; and, in his most recent BSO appearance, was soloist in Verdi's Requiem at Tanglewood in 2019.

Samoan tenor **Amitai Pati** recently made a spectacular European debut as Nadir in Bizet's *Les Pêcheurs de perles* at the Philharmonie de Paris. In the current season, Pati makes several notable international appearances, including his British operatic debut with English National Opera as Ferrando in *Così fan tutte* under Kerem Hasan. As a former Adler Fellow, he returns to San Francisco Opera as Don Ottavio in a new production of *Don Giovanni*, conducted by Bertrand de Billy and makes his Seattle Opera debut as Nemorino in Donizetti's *L'elisir d'amore*. On the concert stage, he joins the New Zealand Symphony Orchestra for Beethoven's *Missa Solemnis*. He recorded *La fanciulla del West* and *Madama Butterfly* with the Gulbenkian Orchestra under Lawrence Foster, due for release by Pentatone. Pati received his master's degree in advanced vocal studies at the Wales International Academy of Voice under the tutelage of tenor Dennis O'Neill. In 2014, he was invited to join the Young Singers Project in Salzburg, Austria, where he appeared alongside Elina Garanča, Juan Diego Flórez, and Ludovic Tézier. Following this, he became a participant of the 2016 Merola Opera Program, singing his first principal role as Ferrando in *Così fan tutte* under Mark Morash. He worked on a wide repertoire including Tamino in *Die Zauberflöte*, as well as Gastone in *La traviata* and Borsa in *Rigoletto*, both under the baton of Nicola Luisotti during his time in San Francisco. An experienced concert artist, Amitai Pati has toured with the New Zealand Youth Choir, Graduate Choir New Zealand, and the Auckland University Choir. He has sung in master classes with the many great singers including Joseph Rouleau, Della Jones, Dame Josephine Barstow, Dame Anne Murray, and Dame Kiri Te Kanawa. Along with his brother Pene Pati and their cousin Moses Mackay, Amitai is a member of the highly successful vocal trio SOL3 MIO, signed to Universal Music.

American bass-baritone **Cody Quattlebaum** is quickly establishing himself as one of the most exciting new vocal talents of his generation. Equally in demand for both operatic and concert repertoire—ranging from the Baroque to contemporary—his highlights for the 2021-2022 season included debuts at the Israeli Opera as Figaro in Mozart's *Le nozze di Figaro*; with Opéra National du Rhin as Rameau in the French premiere of Braunsfels' *Die Vögel*, and with San Francisco Opera as Masetto in *Don Giovanni*. On the concert platform, Quattlebaum joined the NDR Elbphilharmonie Orchestra under the baton of Carlos Miguel Prieto to perform Hanns Eisler's *Deutsche Sinfonie*. In the 2020-2021 season, Quattlebaum made his anticipated company debut with Teatro Real as Masetto in *Don Giovanni* under Ivor Bolton and his house debut at the Royal Opera House, Covent Garden as Schaunard in Puccini's *La bohème*. Further engagements include his BBC Proms debut in Handel's *Jephtha*; Berlioz's *Roméo et Juliette* with the RTVE Symphony Orchestra; Boito's *Mefistofele* Prologue with the Oakland Symphony Orchestra; a concert tour of J.S. Bach's *Coffee Cantata* with the Philharmonia Baroque Orchestra & Chorale and Richard Egarr; and a New Year's Concert Gala at the Teatr Wielki. Quattlebaum was also invited to sing Zuniga in *Carmen* at Dutch National Opera; Cithéron in Rameau's *Platée* with Des Moines Metro Opera; and Beethoven's *Missa Solemnis* with BBC National Orchestra of Wales. Recent highlights include Don Fernando (*Fidelio*) with Marc Minkowski at the Théâtres de la Ville de Luxembourg as well as Handel's *Brockes* Passion and Bach's *St. John* Passion, both at the Barbican with Richard Egarr and the Academy of Ancient Music. He sang Handel's *Dettingen Te Deum* and his opera *Arminio* (Segeste) at the Händel-Festspiele in Göttingen under Laurence Cummings. He was a member of the Dutch National Opera studio during the 2018-2019 season, and before that, a member of the prestigious Opernhaus Zürich International Opera Studio. Quattlebaum was a finalist in the 2018 Glyndebourne Cup 2018 and the Metropolitan Opera National Council competition in 2017, as well as the recipient of a Sara Tucker grant. Tonight's performance marks his BSO and Tanglewood debuts.

Tanglewood Festival Chorus

James Burton, BSO Choral Director and Conductor of the Tanglewood Festival Chorus

Originally formed under the joint sponsorship of Boston University and the Boston Symphony Orchestra, the all-volunteer Tanglewood Festival Chorus was established in 1970 by its founding conductor, the late John Oliver. Mr. Oliver stepped down from his leadership position at the end of the 2015 Tanglewood season. In 2017, James Burton was named the new Conductor of the Tanglewood Festival Chorus, also being appointed to the newly created position of BSO Choral Director. Though first established for performances at the BSO's summer home, the Tanglewood Festival Chorus was soon playing a major role in the BSO's subscription season as well as in BSO concerts at Carnegie Hall. The ensemble performs year-round with the Boston Symphony and Boston Pops and is considered one of the world's leading symphonic choruses.

The TFC also records frequently with the BSO and the Boston Pops. Its most recent BSO recording was Shostakovich's Symphony No. 2, *To October*, conducted by BSO Music Director Andris Nelsons as part of the orchestra's ongoing series of Shostakovich recordings for Deutsche Grammophon. The chorus has also recorded with conductors Seiji Ozawa, Bernard Haitink, James Levine, Leonard Bernstein, Colin Davis, Keith Lockhart, and John Williams. The TFC had the honor of singing at Senator Edward Kennedy's funeral and has performed with the

Boston Pops for the Boston Red Sox and Boston Celtics. It can also be heard on several movie soundtracks, including *Saving Private Ryan*. The chorus's performance of Duruflé's Requiem in February 2020 was the last concert the group gave before the pandemic. Before 2022, chorus's most recent Tanglewood performances were in summer 2019.

During the pandemic, choral singing at the BSO was kept on hold, but chorus members remained socially and musically active. The TFC contributed a special remote choir performance accompanied by James Burton for the 2020 Holiday Pops. The chorus finally returned to public performance in October 2021, singing the National Anthem at Fenway Park prior to a Red Sox American League Championship Series game. The chorus returned to Symphony Hall singing in the 2021 Holiday Pops concerts and gave a special late-night a cappella Postlude Performance with James Burton, titled "Sing to the Moon," in February 2022. The chorus was finally reunited with the BSO in performances of Britten's *War Requiem* in March 2022 under Sir Antonio Pappano. Most recently the chorus performed for this year's July 4th Spectacular on the Esplanade with the Boston Pops and Keith Lockhart.

The Tanglewood Festival Chorus is made up of volunteer singers who share their time and talents performing alongside the Boston Symphony Orchestra and Boston Pops. The chorus welcomes new singers who are passionate about choral music, and the next round of auditions will take place on August 17, 2022, at Symphony Hall. Find out more on our website: <https://www.bso.org/about/jobs/tfc-auditions>.

James Burton

James Burton is the BSO Choral Director and Conductor of the Tanglewood Festival Chorus, holding the Alan J. and Suzanne W. Dworsky Chair, endowed in perpetuity. Since his appointment in 2017, Burton has conducted performances at Symphony Hall and Tanglewood with the Boston Symphony Orchestra, the Boston Pops, the Tanglewood Festival Chorus, and the Boston Symphony Children's Choir, which he founded in 2018. Born in London, Burton has conducted UK orchestras including the Royal Liverpool Philharmonic, the Orchestra of the Age of Enlightenment, the Hallé, the Royal Northern Sinfonia, BBC Concert Orchestra, and Manchester Camerata. He has been a frequent guest of the Orquestra Sinfónica Nacional in Mexico City, and gives his debut with the Vermont Symphony Orchestra next season. James Burton has conducted professional choirs including the Gabrieli Consort, Choir of the Enlightenment, Wrocław Philharmonic Choir, and the BBC Singers. From 2002 to 2009 he was Choral Director at the Hallé Orchestra, where he was music director of the Hallé Choir and founding conductor of the Hallé Youth Choir, winning the Gramophone Choral Award in 2009. Burton has conducted performances at English National Opera, English Touring Opera, and Garsington Opera, and has served as assistant conductor at the Metropolitan Opera and Opéra Nacional de Paris.

James Burton is well known for his inspirational work with young musicians. In 2020 was appointed Director of Orchestral Activities and Master Lecturer at Boston University's School of Music, where he leads the school's orchestral performances and serves as principal studio teacher for the doctoral program in orchestral conducting. He founded a scholarship for young conductors at Oxford and has given master classes at the Royal Academy of Music and the Tanglewood Music Center. He was music director of the Schola Cantorum of Oxford from 2002 to 2017 and guest director of the National Youth Choir of Japan in 2017. James Burton's composition portfolio includes works performed by leading choral groups including The Sixteen and the BBC Singers. The King's Singers featured a work of his on a Christmas album. His 35-minute *The Lost Words* was commissioned by the BSO and performed at Tanglewood in 2019. His works are published by Edition Peters. James Burton studied at St John's College at Cambridge University and holds a master's degree in orchestral conducting from the Peabody Conservatory, where he studied with Frederik Prausnitz and Gustav Meier.

Tanglewood Festival Chorus

(Mozart *Don Giovanni*, Saturday, July 16)

In the following list, * denotes membership of 40 years or more, # denotes membership of 35-39 years, and + denotes membership of 25-34 years.

Sopranos

Catherine C. Cave +
Anna S. Choi +
Beth Ayn Curtis
Yuko Farrell
Mary A. V. Feldman *
Natalia Hubner
Donna Kim +
Kimberly Pearson
Stephanie M. Riley
Stephanie Steele
Healey Suto
Lauren Woo

Altos

Virginia Bailey
Janet L. Buecker +
Susan L. Kendall
Nora Kory
Gale Tolman Livingston *
Ana Morel
Kendra Nutting
Max Rook
Karen Thomas Wilcox #
Janet Wolfe

Tenors

Brad W. Amidon +
Ryan Burke
Stephen Chrzan
Keith Erskine
Ben Kuhn
Jesse Liu
Joseph Y. Wang +
Hyun Yong Woo

Basses

James W. Courtemanche #
Kamil Ekinci
William L. Farrell
Jim Gordon
Paul A. Knaplund
Will Koffel
Steven Rogers
Andrew Scoglio
Lawson L.S. Wong

Brett Hodgdon, Rehearsal Pianist
Ian Watson, Rehearsal Pianist
Felicia Gavilanes, Italian Diction Coach
Jana Hieber, Manager of Choral Activities
Daniel Mahoney, Chorus Assista

