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Janáček: *The Cunning Little Vixen*

NEW YORK
PHILHARMONIC

Alan Gilbert and the
New York Philharmonic
2010–11 Season

Alan Gilbert and the New York Philharmonic: 2010–11 Season

Alan Gilbert's journey of musical discovery can be traced on *Alan Gilbert and the New York Philharmonic: 2010–11 Season*; the series' wide-ranging repertoire reflects his programmatic belief that individual works, both familiar and brand-new, should be combined in innovative ways in order to surprise, challenge, and delight the listener.

"When I became the Music Director of the New York Philharmonic a year ago, I was excited by the prospect of creating a close connection with the audience," Alan Gilbert has said, adding, "I wanted our listeners to know that we choose every work we perform out of a real commitment to its value, so that even if someone isn't familiar with a piece, they would feel comfortable coming to hear it simply because we programmed it."

Alan Gilbert and the New York Philharmonic: 2010–11 Season — 12 high-quality recordings of almost 30 works,

available internationally — represents the breadth of Alan Gilbert's programs in his second season as Music Director. Building on the success of last year's *Alan Gilbert: The Inaugural Season*, the first time an orchestra offered a season's worth of recorded music for download, the new series is more accessible and more flexible, offering performances either as a complete series or as individual works.

The 2010–11 series allows listeners to explore and own music that spans world premieres of Philharmonic commissions to works by past masters. Subscribers also receive bonus content, including audio recordings of Alan Gilbert's onstage commentaries, the program notes published in each concert's *Playbill*, and encores given by the soloists — all in the highest possible audio quality available for download.

For more information about the series, visit nyphil.org/itunes.

New York Philharmonic

Alan Gilbert, *Conductor*
Doug Fitch, *Director*
Karole Armitage, *Choreographer*
Edouard Getaz, *Producer*
A production created by Giants Are Small
G.W. Mercier and Doug Fitch, *Scenic Design*
Clifton Taylor, *Lighting Design*
Doug Fitch, *Costume Design*
Cookie Jordan, *Make-Up Design*

Recorded live June 22–25, 2011,
Avery Fisher Hall at Lincoln Center for the Performing Arts

JANÁČEK (1854–1928) ***Příhody lišky Bystroušky*** **(*The Cunning Little Vixen*)** (1922–23)

1:34:29

Act One

How They Caught the Vixen	11:45
Vixen in the Farmyard of the Forester's Lodge	9:51
Vixen the Politician	3:05
Vixen Runs Away	2:01

Act Two

Vixen Expropriates	4:13
Vixen's Philandering	13:18
Vixen's Courtship and Love	18:48

Act Three

Vixen Got Ahead of Harašta	17:54
How the Vixen Died	6:27
The Young Vixen	7:07

New York Philharmonic

Cast

Forester	Alan Opie
Forester's Wife/Owl	Melissa Parks
Schoolmaster/Mosquito	Keith Jameson
Badger/Parson	Wilbur Pauley
Harašta, a poultry dealer	Joshua Bloom
Pásek, an innkeeper	John Kawa
Mrs. Pásková, innkeeper's wife	Tami Petty
Pepík, the Forester's grandson	Jennifer Bates
Frantík, Pepík's friend	Serena Benedetti
Young Vixen	Noah Sadik
Vixen	Isabel Bayrakdarian
Fox	Marie Lenormand
Cricket	Kiki Porter
Grasshopper	John Albert
Frog	Yves Mervin-Leroy
Lapák, a dog	Kelley O'Connor
Cock/Jay	Emalie Savoy
Chocholka, a hen	Devon Guthrie
Woodpecker	Lacey Benter
Hen	Kirsten Kane
Hen	Helen Karloski
Hen	Margarita Martinez
Hen	Erica Powell
Hen	Elena Williamson
Butterfly/Cricket cover	Jane Albert
Chipmunk/Frog cover	Seth Ewing-Crystal
Hedgehog	Dylan Hamme
Bird Boy	Richard Hausman
Moth/Grasshopper cover	Andrea Morokutti
Beetle	Anthony Pedone
Rabbit	Sofus Rose
Terynka	Emily Wagner

New York Choral Artists
Joseph Flummerfelt, Director

Metropolitan Opera Children's Chorus
Anthony Piccolo, Director

Production

Jimmy Smith	Assistant Director
John Rourke Conners	Assistant Set Designer
Sebastian Adamo	Assistant Lighting Designer
Bennyroyce Royon	Assistant Choreographer
Laine Goerner	Production Stage Manager
Teri Jo Fuson	Assistant Stage Manager
Michael S. LoBue	Production Electrician
Paul Sonleitner	Lighting Programmer

Tim McLoraine	Projection Design
Nicholas DeMaison	Ambient Soundscape

Artistic Staff

Daniel Boico	Assistant Conductor
Dan Saunders	Head Coach/Principal Rehearsal Pianist
Gareth Morrell	Rehearsal Pianist/Musical Consultant

Giants Are Small

Partners and Co-Founders:

Doug Fitch
Edouard Getaz (Intercontinental Pictures LLC)
Frederic Gummy (Projet 109 SA)

Production Services:

Intercontinental Pictures LLC/Incoprod LLC, New York

Administration/Project Coordination:

Roxana Ramseur
Lianne Schuur

Public Relations:

Carol Getaz

Props Master & Logistics:

Lee Clayton

New York Philharmonic

Costumes:

David Burke, Costume Supervisor
Roxana Ramseur, Assistant Costume Designer/Costume Engineer
Marit Aagaard, Costume Crafts Head
Kelli Haase, Wardrobe Mistress
Mia Bednowitz, Costume Shopper and Stitcher
Mariela Novoa, Stitcher/Dresser
Matt Kessler, Crafts Assistant
Virginia Ohnesorge, Stitcher
Amy Kaskeski, Dresser
Amanda McDowall, Dresser

Thingmakers (in alphabetical order):

Isabel Becerra
Sophia Janowitz
Kirsten Mathas
Kate Noll
Seemo Perretti
Michael Shannon
Julieta Talavera
Kirche Zeile

Cook Shaw, Child Fit Model

Jeff Fender, Dyer
Rob Ritter, Shopper

Trees, scrims, and runway constructed by Tom Carroll Scenery

Lighting equipment: Four Wall

Rehearsed at the New 42nd Street Studios.



Opposite: The Forester and a young frog, at the end of the opera. Following pages: The New York Philharmonic performing in a field of sunflowers; The Schoolmaster being taunted by the Vixen





Alan Gilbert on This Program

The Cunning Little Vixen is a great opera, a beautiful piece that can be appreciated on many levels. It presents its story in three separate scenes that together create a kind of composite picture of a life — specifically, of the Vixen's life — and, by extension, creates a composite picture of life itself. And while the opera is highly symbolic and representational — it is about animals and, in a fantasy-like way, explores communication and contact between animals and people — it really is about the cycle that human beings experience over and over through time.

There are long stretches of the opera that are purely instrumental — that is to say, when no voices are singing — and the challenge for a stage director is how to use those musical expanses in a meaningful way. Janáček is a great opera composer, but his music is also completely pure, not representing anything except a directly human, spiritual place. The feelings and the emotions that it provokes are universal and, in many cases, indescribable. This makes the opera perfect for a treatment — a fully staged one, in this case — in a concert hall, a nontraditional venue for a lyric theater piece. Doug Fitch's approach is sophisticated, with an appropriately light touch that allows the music to speak for itself. I can't think of any orchestra I'd rather hear playing these gorgeous expanses of pure sonic brilliance, and Doug's proven way in the way he approaches opera infuses just what this particular work needs.

Opposite: The Vixen and the Fox celebrating their love



Notes on the Program

By James M. Keller, Program Annotator

Příhody lišky Bystroušky (The Cunning Little Vixen)

Leoš Janáček

The seventh of Leoš Janáček's nine operas began as a stack of about 200 drawings, made by the artist Stanislav Lolek in the 1890s, that depicted forest creatures, domestic animals, and the people who interact with them. More than two decades later the editor-in-chief of *Lidové noviny* (*The People's Paper*), a Brno newspaper committed to cheerful and optimistic content, acquired the portfolio of Lolek's drawings and tried to convince anyone among his employees to write some copy that would bind the images into a narrative. Finding no takers, he placed the file on the desk of Rudolf Těsnohlídek, an editor who happened to be absent that day. On his return, Těsnohlídek tried valiantly to wriggle out of the assignment, to no avail. He grudgingly set to work in February 1920, and that April, May, and June the newspaper published the result in serial form, as what we might call a sequence of 51 comic strips.

Titled *Příhody lišky Bystroušky* (often translated as *The Adventures of Vixen Sharp-ears*), the story-with-pictures proved immensely popular. Janáček was introduced to the comic when he overheard his housekeeper, Marie Stejskalová, chortling over an episode in which the vixen carries a flower while being courted by a male fox. She later recounted:

In Short

Born: July 3, 1854, in Hukvaldy, near Příbor, Moravia (now in the Czech Republic)

Died: August 12, 1928, in Moravská Ostrava, Moravia

Work composed: apart from a tiny sketch on June 21, 1921, this opera was composed from January 1922 through March 17, 1923; libretto by Janáček after a story by Rudolf Těsnohlídek

World premiere: November 6, 1924, at the Brno National Theatre, František Neumann, conductor

New York Philharmonic premiere: these performances

I handed him the newspaper, he looked at the picture, read to himself, and began to smile, and I said to him, "Sir, you know so well what animals say, you're always writing down those bird calls — wouldn't it make a marvelous opera!" He said nothing. But he began collecting every installment of *Bystrouška*.

For a while Janáček was absorbed in other operatic projects — completing *Kát'a Kabanová*, preparing for the premiere of *The Excursions of Mr. Brouček* — but by the middle of 1921 he told *Lidové noviny* that he was collecting "suitable companions for Vixen Bystrouška."

At the beginning of 1922, Janáček set to work composing what he described as "a merry thing with a sad end," using a libretto that he himself had adapted liberally from Těsnohlídek's series. (Sixty-eight years old at the time, he added, "I am taking a place at that sad end myself.") The

In the Artist's Words

Director and designer Doug Fitch has provided the following commentary on *The Cunning Little Vixen*:

Janáček's *The Cunning Little Vixen* is a musical paean to what might be called (with a little irony) the humanity of nature. It is also a memento mori about the nature of being human, written by Janáček as an old man facing his own mortality and looking for ways to make sense of it all at the end of his life.

Ever since Aesop wrote his famous fables, the anthropomorphizing of animals has been a means to emphasize human foibles — to illustrate our strengths and weaknesses by attaching them to stereotypes of animal characteristics. It is somehow easier to laugh at ourselves and accept who we are when we see it reflected by the inevitability of the natural world.

I think there was something about this world in the forest, which revealed to Janáček that perhaps the meaning of life is experience — experience itself! By embracing the essence of nature, he came to see himself within it and realized that life, rather than ending with death, engenders and ensures new life. Generations regenerate. He moved from being to becoming.

One of my drawing teachers said, "What's more abstract than a so-called 'realistic' drawing? You put a bunch of graphite lines on a flat piece of paper and it suddenly looks just like you!" A musical score is like that too: black dots placed on a page by someone who heard something and notated it. It is a drawing of sound. When interpreted by makers of music, those dots can evoke a whole atmosphere: a forest glen ... after a storm; clear light, musty humus; no humans are visible and little bugs are dancing to old-time music.

In the opera you hear on this recording, Janáček created a kind of acoustic poetry that encapsulates the nature of nature. Perhaps beauty is imposed by humans on a world that is otherwise just "doing its thing." For there is a major difference between humans and the other animals: let us call it self-consciousness. Among the attributes of self-consciousness you could list "appreciation." What an appreciative experientialist Janáček was — imposing such beauty on the world.

Notes on the Program (continued)

score was largely complete by October, with revisions extending through March 1924. In his 1924 autobiography Janáček pointed out:

Each of my operas has grown for a year or two in my thoughts without my hindering its growth by a single note. For a long time I had a real headache with every work. I just played with Liška Bystrouška as if she were tame. It's strange how the rusty red of her fur continually blazed in my eyes.

In Těsnohlídek's serial novella, the Vixen Bystrouška is brought home by a Forester who raises her with his dachshund (which she befriends) and his hens (which she gradually devours). She escapes to the forest, returns periodically to the Forester's farm on hunting forays, and eventually meets a gentleman Fox, with whom she starts a family. Janáček restructured this narrative considerably, eliminating the various barnyard raids and expanding the romance between the Fox and the Vixen.

The most colossal change in the plot was the fate of the Vixen. She had been living happily when the newspaper serial ended, but in the opera she dies, shot by a poacher. This is a shocking moment, and yet it does not necessarily come across as the climactic point of the opera's drama. It is merely a moment in the ongoing cycle of life. The story continues through two further scenes. In the first, the Forester grouches to his friend the Schoolmaster about growing old — a fate he is sharing with Lapák, his dog — and they reminisce about their friend the Parson, who has been transferred to a

different parish and has written that he is lonely. In the final scene the Forester, now alone, waxes nostalgic. "Is it a fairy tale or is it true?" he wonders, marveling at the beauty of the world that surrounds him. Dozing off, he dreams of — or perhaps actually sees — one of the Vixen cubs, and his gun drops to the ground as nature continues its everlasting cycle around him.

Instrumentation: four flutes (two doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, xylophone, small orchestra bells, triangle, cymbals, large and small snare drums, bass drum, celesta, harp, and strings, in addition to the large cast of solo and choral singers.

The Edition: This performance adheres to the edition by Jiří Zahradka, published in 2010 by Universal Edition, Vienna; English translation by Norman Tucker. Used by arrangement with European American Music Distributors LLC, U.S. and Canadian agent for Universal Edition AG, Vienna, publisher and copyright owner.

Opposite: As the opera approaches its end, the Forester falls asleep. Following pages: Insects making music; The Cock presiding over his flock of Hens; the Vixen driving the Badger from his home; The Schoolmaster, the Forester, and the Parson reminiscing at the local tavern; The Vixen with her children; the Vixen studying Harašta as he takes aim at her children

What's in a Name?

Janáček's opera is titled, in Czech, *Příhody lišky Bystroušky*, which means "The Adventures of Vixen Sharp-ears." Rudolf Těsnohlídek, who penned the text for the comic strip from which the libretto is derived, had intended something different. He recounted of his work on the project, "I scribbled so wildly that they couldn't decipher it at the printing house and threatened to go on strike." Due to his illegible

handwriting, the vixen, whom he had named Bystronožka ("Sharp-footed one"), made it into print as Bystrouška ("Sharp-eared one"), a slip-up that seemed not worth worrying about. In English-speaking lands, the title has long settled in as *The Cunning Little Vixen*, with the "cunning" part not really being part of the original idea — but then, neither was "Sharp-ears."















New York Philharmonic

2010–2011 Season

ALAN GILBERT *Music Director, The Yoko Nagae Ceschina Chair*

Daniel Boico, *Assistant Conductor*

Leonard Bernstein, *Laureate Conductor, 1943–1990*

Kurt Masur, *Music Director Emeritus*

Violins

Glenn Dicterow
Concertmaster
The Charles E. Culpeper
Chair

Sheryl Staples
Principal Associate
Concertmaster
The Elizabeth G. Beinecke
Chair

Michelle Kim
Assistant Concertmaster
The William Petschek
Family Chair

Enrico Di Cecco

Carol Webb

Yoko Takebe

Minyoung Chang+
Hae-Young Ham
The Mr. and Mrs. Timothy
M. George Chair

Lisa GiHae Kim

Kuan-Cheng Lu

Newton Mansfield
The Edward and Priscilla
Pilcher Chair

Kerry McDermott+

Anna Rabinova

Charles Rex
The Shirley Bacot Shamel
Chair

Fiona Simon

Sharon Yamada

Elizabeth Zeltser
The William and Elfriede
Ulrich Chair

Yulia Ziskel

Marc Ginsberg
Principal

Lisa Kim*
In Memory of Laura
Mitchell

Soohyun Kwon
The Joan and Joel I. Pickett
Chair

Duoming Ba

Marilyn Dubow
The Sue and Eugene
Mercy, Jr. Chair

Martin Eshelman
Quan Ge
The Gary W. Parr Chair

Judith Ginsberg

Stephanie Jeong

Hanna Lachert

Hyunju Lee

Joo Young Oh

Daniel Reed

Mark Schmoockler

Na Sun

Vladimir Tsypin

Violas

Cynthia Phelps
Principal
The Mr. and Mrs. Frederick
P. Rose Chair

Rebecca Young*

Irene Breslaw**
The Norma and Lloyd
Chazen Chair

Dorian Rence

Katherine Greene
The Mr. and Mrs. William J.
McDonough Chair

Dawn Hannay

Vivek Kamath

Peter Kenote

Kenneth Mirkin

Judith Nelson

Robert Rinehart
The Mr. and Mrs. G. Chris
Andersen Chair

Cellos

Carter Brey
Principal
The Fan Fox and Leslie R.
Samuels Chair

Eileen Moon*
The Paul and Diane
Guenther Chair

The Shirley and Jon
Brodsky Foundation Chair

Evangeline Benedetti

Eric Bartlett
The Mr. and Mrs. James E.
Buckman Chair

Elizabeth Dyson

Maria Kitsopoulos

Sumire Kudo

Qiang Tu

Ru-Pei Yeh
The Credit Suisse Chair
in honor of Paul Calello

Wei Yu

Wilhelmina Smith++

Basses

Eugene Levinson
Principal
The Redfield D. Beckwith
Chair

Orin O'Brien
Acting Associate Principal*
The Herbert M. Citrin Chair

William Blossom
The Ludmila S. and Carl B.
Hess Chair

Randall Butler

David J. Grossman

Satoshi Okamoto

Flutes

Robert Langevin
Principal
The Lila Acheson Wallace
Chair

Sandra Church*

Mindy Kaufman

Piccolo

Mindy Kaufman

Oboes

Liang Wang
Principal
The Alice Tully Chair

Sherry Sylar*

Robert Botti
The Elizabeth and Frank
Newman Chair

English Horn

The Joan and Joel Smilow
Chair

Clarinets

Ricardo Morales
Principal Designate

Mark Nuccio
Acting Principal
The Edna and W. Van Alan
Clark Chair

Pascual Martinez
Forteza
Acting Associate Principal*
The Honey M. Kurtz Family
Chair

Alucia Scalzo++

Amy Zoloto++

E-Flat Clarinet

Pascual Martinez
Forteza

Bass Clarinet

Amy Zoloto++

Bassoons

Judith LeClair
Principal
The Pels Family Chair

Kim Laskowski*

Roger Nye

Arlen Fast

Contrabassoon

Arlen Fast

Horns

Philip Myers
Principal
The Ruth F. and Alan J.
Broder Chair

Stewart Rose++*

Acting Associate Principal

Cara Kizer Aneff**

R. Allen Spanjer

Erik Ralske+

Howard Wall

David Smith++

Trumpets

Philip Smith
Principal
The Paula Levin Chair

Matthew Muckey*

Ethan Bendsdorf

Thomas V. Smith

Trombones

Joseph Alessi
Principal
The Gurnee F. and
Marjorie L. Hart Chair

Amanda Davidson*

David Finlayson
The Donna and
Benjamin M. Rosen Chair

Bass Trombone

James Markey
The Daria L. and William C.
Foster Chair

Tuba

Alan Baer
Principal

Timpani

Markus Rhoten
Principal
The Carlos Moseley Chair

Kyle Zerna**

Percussion

Christopher S. Lamb
Principal
The Constance R. Hoguet
Friends of the
Philharmonic Chair

Daniel Druckman*
The Mr. and Mrs. Ronald J.
Ulrich Chair

Kyle Zerna

Harp

Nancy Allen
Principal
The Mr. and Mrs. William T.
Knight III Chair

Keyboard

In Memory of Paul Jacobs

Harpsichord

Lionel Party

Piano

The Karen and Richard S.
LeFrak Chair

Harriet Wingreen

Jonathan Feldman

Organ

Kent Tritle

Librarians

Lawrence Tarlow
Principal

Sandra Pearson**

Sara Griffin**

Orchestra Personnel Manager

Carl R. Schiebler

Stage Representative

Louis J. Patalano

Audio Director

Lawrence Rock

* Associate Principal
** Assistant Principal
+ On Leave
++ Replacement/Extra

The New York Philharmonic
uses the revolving seating
method for section string
players who are listed
alphabetically in the roster.

Honorary Members of the Society

Emanuel Ax
Pierre Boulez
Stanley Drucker
Lorin Maazel
Zubin Mehta
Carlos Moseley

New York Philharmonic

Gary W. Parr
Chairman

Zarin Mehta
President and Executive
Director

The Music Director



Alan Gilbert became Music Director, The Yoko Nagaie Ceschina Chair of the New York Philharmonic in September 2009. The first native New Yorker to hold the post, he ushered in what *The New York Times* called “an adventurous new era” at the Philharmonic. In his inaugural season he introduced a number of new initiatives: the positions of The Marie-Josée Kravis Composer-in-Residence, held by Magnus Lindberg; The Mary and James G. Wallach Artist-in-Residence, held in 2010–11 by violinist Anne-Sophie Mutter; an annual three-week festival, which in 2010–11 is titled *Hungarian Echoes*, led by Esa-Pekka Salonen; and *CONTACT!*, the New York Philharmonic's new-music series. In the 2010–11 season Mr. Gilbert has lead the Orchestra on two tours of European music capitals; two performances at Carnegie

Hall, including the venue's 120th Anniversary Concert; and a staged presentation of Janáček's *The Cunning Little Vixen*. In his 2009–10 inaugural season Mr. Gilbert led the Orchestra on a major tour of Asia in October 2009, with debuts in Hanoi and Abu Dhabi, and performances in nine cities on the EUROPE / WINTER 2010 tour in February 2010. Also in the 2009–10 season, he conducted world, U.S., and New York premieres, as well as an acclaimed staged presentation of Ligeti's opera, *Le Grand Macabre*.

In January 2011 Alan Gilbert was named Director of Conducting and Orchestral Studies at The Juilliard School, a position that will begin in fall 2011. This adds to his responsibilities as the first holder of Juilliard's William Schuman Chair in Musical Studies, establishing



Mr. Gilbert as the principal teacher for all conducting majors at the school. He is also conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg's NDR Symphony Orchestra. He has conducted other leading orchestras in the U.S. and abroad, including the Boston, Chicago, and San Francisco symphony orchestras; Los Angeles Philharmonic; Cleveland and Philadelphia Orchestras; and the Berlin Philharmonic, Munich's Bavarian Radio Symphony Orchestra, and Amsterdam's Royal Concertgebouw Orchestra. From 2003 to 2006 he served as the first music director of the Santa Fe Opera.

Alan Gilbert studied at Harvard University, The Curtis Institute of Music, and The Juilliard School. From 1995 to 1997 he was the assistant conductor of The

Cleveland Orchestra. In November 2008 he made his acclaimed Metropolitan Opera debut conducting John Adams's *Doctor Atomic*. His recording of Prokofiev's *Scythian Suite* with the Chicago Symphony Orchestra was nominated for a 2008 Grammy Award, and his recording of Mahler's Symphony No. 9 received top honors from the *Chicago Tribune* and *Gramophone* magazine. On May 15, 2010, Mr. Gilbert received an Honorary Doctor of Music degree from The Curtis Institute of Music.

The Artists



Doug Fitch (Director, Scenic and Costume Design) has worked in media that ranges from architecture and food to opera and puppetry. Last season he directed the New York Philharmonic's performances of Ligeti's *Le Grand Macabre*, conducted by Music Director Alan Gilbert and produced by Giants Are Small. The production utilized the "live animation" technique Mr. Fitch originated with producer Edouard Getaz at Avery Fisher Hall in 2005 for Stravinsky's *L'Histoire du soldat*, which involves filming and projecting a miniature theater of moving images. He has designed and staged productions of Puccini's *Turandot* for Santa Fe Opera; Humperdinck's *Hansel and Gretel* for Los Angeles Opera; Wagner's *Das Rheingold* for the Royal Stockholm Philharmonic Orchestra; Weill's *Rise and Fall of the City of Mahagonny*; *What Next?*, Elliott Carter's only opera, conducted by James Levine at Tanglewood (a film version of which was featured at New York's Museum of Modern Art); as well as several productions for the

National Symphony Orchestra (NSO) at the Kennedy Center. Mr. Fitch designed and directed a double bill of Virgil Thomson's *Four Saints in Three Acts* and the world premiere of David Bruce's *A Bird in Your Ear* at Bard College with soprano Dawn Upshaw. For the NSO, at Wolf Trap, he staged a version of Tchaikovsky's *Swan Lake* featuring light, shadow, a single dancer, and a child narrator. This season Mr. Fitch made his Orchestre Philharmonique de Radio France directorial debut (at Paris's Salle Pleyel): using projected images painted with water on a calligraphy board he recounted the story of Schoenberg's *Pelleas et Melisande*, conducted by Alan Gilbert. In January he designed and directed Mozart's *The Abduction from the Seraglio*, the inaugural production of Chile's new Teatro del Lago. Currently he is directing a Giants Are Small production of Prokofiev's *Peter and the Wolf*, a project that originated with the Los Angeles Philharmonic at the Walt Disney Concert Hall in 2008 and has since evolved into a live-animation spectacle to be performed in a giant tent and scheduled to tour North America in 2012.



Karole Armitage (Choreographer) was rigorously trained in classical ballet and began her professional career in 1973 as a member of the Ballet du Grand Théâtre de Genève, Switzerland, a company devoted exclusively to the repertory of George Balanchine. In 1976 she joined Merce Cunningham's company, where she remained for five years. Through her unique and acute knowledge of the aesthetic values of Balanchine and Cunningham, Ms. Armitage has created her own voice in the dichotomy of classical and modern dance, and is seen by some critics as the true choreographic heir to these two masters of 20th-century American dance. She is inspired by disparate, non-narrative sources that range from 20th-century physics to 16th-century Florentine fashion, as well as pop culture and new media. Throughout the 1980s she led her own New York-based dance company. Ms. Armitage was appointed director of Maggio Danza in Florence, Italy. From 1999 to 2003 she was the resident

choreographer of the Ballet de Lorraine in France. She has created dances for numerous companies throughout Europe and the United States, and has directed operas from the Baroque and contemporary repertoire for many of the prestigious houses of Europe, including San Carlo in Naples, Het Muziektheater in Amsterdam, Théâtre du Châtelet in Paris, and Opéra de Lorraine in Nancy. Ms. Armitage also directed the choreographed monodrama *Ariadne Unhinged* for New York's Gotham Chamber Opera. She has choreographed for the camera for pop icons Madonna and Michael Jackson and the filmmakers Merchant and Ivory. Her choreography was first seen on Broadway in the musical *Passing Strange*, followed by the revival of *Hair*, which opened on Broadway in 2009. This year she is choreographing a movie musical in China created exclusively for the Chinese market, and will collaborate on Cirque du Soleil's new tent production.

The Artists (continued)



Born in Lausanne, Switzerland, **Edouard Getaz** (Producer) works both as a director and a producer with his company, Intercontinental Pictures. He produced the New York Philharmonic's May 2010 presentation of Ligeti's opera *Le Grand Macabre*, conducted by Alan Gilbert, and its 2005 presentation of Stravinsky's *L'Histoire du soldat*, both at Avery Fisher Hall. Under the umbrella of Giants Are Small, he also produced Prokofiev's *Peter and the Wolf* with the Los Angeles Philharmonic in 2008. Mr. Getaz has produced public events worldwide, ranging from major fashion shows to giant projections on large historical buildings. He is currently co-producing and video-directing a new version of Giants Are Small's *Peter and the Wolf*, a show scheduled to tour throughout North America in a giant tent in 2012. Mr. Getaz's first directorial endeavor was the short film *Virgin Red* (2005), which was screened at several major international film festivals. His second short, *Freud's Magic Powder*, was premiered at the Locarno Film Festival

in 2009. Mr. Getaz is now developing his first full-length feature film. For almost 15 years he contributed to the programming of the Cully Jazz Festival, which became one of the most prominent jazz festivals in Switzerland. He subsequently worked with Claude Nobs, Montreux Jazz Festival's legendary producer and founder. In 1998 Mr. Getaz co-founded Creatives, the event communications agency where he was the artistic director for five years. He earned a master's degree in law and has studied film direction and production at New York University.



G.W. Mercier (Scenic Design) is a set, costume, and puppet designer with more than 350 designs realized. He designed the set and costumes for *Juan Darien: A Carnival Mass* by Julie Taymor and Elliot Goldenthal at the Vivian Beaumont Theater, which received a Tony nomination for scenery, and two Drama Desk nominations for scenery and costumes. Off-Broadway, at the Vineyard Theater, he received two additional

Drama Desk nominations for scenery for *Dream True* by Tina Landau and Ricky Ian Gordon and *Bed and Sofa* by Polly Penn and Lawrence Klavan. Mr. Mercier is the recipient of the Daryl Roth Creative Spirit Award for Outstanding Talent and Vision in Design. His recent work includes *The Music Man*, directed by Mark Cuddy for Geva Theatre in Rochester, New York; *Dead Man's Cell Phone* by Sarah Ruhl, directed by Anne Bogart at Playwrights Horizons; *What We're Up Against* by Theresa Rebeck, directed by Loretta Greco at the Magic Theatre in San Francisco; and *Resurrection* by Daniel Beaty, directed by Oz Scott for Arena Stage.



Clifton Taylor (Lighting Design) has collaborated with Doug Fitch on several projects, including last year's production of Ligeti's *Le Grand Macabre* by the New York Philharmonic, conducted by Alan Gilbert. They have worked together in Chile at the new Teatro del Lago in Patagonia; at the Tanglewood Music Center, under

the direction of James Levine; and for the National Symphony Orchestra in Washington, D.C. Mr. Taylor's Broadway credits include *Frozen*, *Jay Johnson: The Two and Only*, and *Hot Feet*. His Off-Broadway credits over the past 25 years include the long-running play *Freud's Last Session*, several *Encores!* productions at New York's City Center, and others at many theaters around New York. His opera credits include Mozart's *The Abduction from the Seraglio*; the U.S. Premiere of Elliott Carter's *What Next?*; Karole Armitage's choreographed monodrama *Ariadne Unhinged* for Gotham Opera; Weill's *The Rise and Fall of the City of Mahagonny* for the Tanglewood Music Festival; *Pamina Devi, a Cambodian Magic Flute* for the Vienna New Crowned Hope Festival; and Rameau's *Pigmalion* for the Opéra national de Lorraine at Paris's Théâtre du Châtelet. In the world of dance, Mr. Taylor's designs have been commissioned by American Ballet Theatre, San Francisco Ballet, and Alvin Ailey American Dance Theater, among many others. He is the resident designer for the Armitage Gone! and Elisa Monte Dance Companies, and has been the lighting director for the Fall for Dance Festival at New York's City Center since its inception in 2004. In addition, Mr. Taylor is a sought-after lecturer on lighting and projection design. Under grants from the Asian Cultural Council, he has created numerous master classes both in Cambodia and Indonesia, where he has ongoing relationships with several arts organizations and foundations.

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Cookie Jordan (Make-Up Design) was the make-up designer for the New York Philharmonic's production of Ligeti's *Le Grand Macabre* in May 2010. Her Broadway credits include *The Mother ... with the Hat*, *Lombardi*, *Fela* (wig and make-up design), *The Miracle Worker*, *A View from the Bridge*, and *South Pacific*. Her Off-Broadway credits include *Fela*; *Nigeria*; *Liberty Smith* at Ford's Theater in Washington, D.C.; the national tours of *Dirty Dancing* and Disney's *High School Musical*; and *Neighbors* at the Public Theater.



Baritone **Alan Opie** (Forester) is a regular guest at The Metropolitan Opera, Milan's Teatro alla Scala, Vienna's Staatsoper, Munich's Bayerische Staatsoper, Deutsche Oper Berlin, Glyndebourne Festival Opera, English National Opera (ENO), and Royal Opera House, Covent Garden. At ENO he was nominated for the Outstanding Achievement in Opera Olivier Award for his performance of Verdi's *Falstaff*. Mr. Opie's recent appearances have included Puccini's *Madama Butterfly* at Covent Gar-

den; Verdi's *La traviata* at San Diego Opera; Janáček's *The Makropulos Affair* at La Scala; Bernstein's *Candide* with Naples's Teatro San Carlo; *Falstaff* with l'Opéra du Rhin and Washington National Opera; and Puccini's *Tosca* and Verdi's *Luisa Miller* with the Canadian Opera Company. His extensive concert work has included performances of Mendelssohn's *Elijah* in San Francisco and Dallas; Walton's *Belshazzar's Feast* in Dallas and at Carnegie Hall; Britten's War Requiem in Washington, D.C.; Vaughan Williams's *Sea Symphony* in Los Angeles; Elgar's *The Kingdom* with the Halle Orchestra in honor of the 150th anniversary of Elgar's birth; and Elgar's *Apostles* as part of the BBC Proms 2007 season. Alan Opie has recorded for the CBS, EMI, Hyperion, Chandos, and Decca labels. His releases include *Alan Opie Sings Bel Canto Arias*; Britten's *Gloriana*, *Albert Herring*, *Peter Grimes* (Grammy Award), *Death in Venice*, and *The Rape of Lucretia*; the title role in Dallapiccola's *Ulisse*; Tonio in Leoncavallo's *I Pagliacci*; Enrico in Donizetti's *Lucia di Lammermoor*; Smirnov in Walton's *The Bear*; Don Carlos in Verdi's *Ernani*; Count di Luna in Verdi's *Il Trovatore*; Figaro in Rossini's *Il barbiere di Siviglia*; and Beckmesser in Wagner's *Die Meistersinger von Nürnberg* led by Georg Solti, which also received a Grammy Award.



Mezzo-soprano **Melissa Parks** (Forester's Wife/Owl) made her New York Philharmonic debut as Mescalina in the critically acclaimed production of Ligeti's absurdist opera *Le Grand Macabre* conducted by Alan Gilbert in May 2010. Earlier that season she had made her Italian debut as Mrs. Lovett in Stephen Sondheim's *Sweeney Todd* with the Teatro Comunale di Bologna, Teatro Luciano Pavarotti di Modena, Teatro Rossini di Lugo, and Teatro Municipale di Piacenza. Her 2010–11 season roles included Katisha in Gilbert & Sullivan's *The Mikado* with Michigan Opera Theatre, Marcellina in Mozart's *The Marriage of Figaro* with Madison Opera, and Mistress Quickly in Verdi's *Falstaff* with Utah Opera — where she returns the following season to perform Baba in Menotti's *The Medium*. Ms. Parks has appeared with The Metropolitan Opera in Donizetti's *La Fille du Régiment* and Weill's *The Rise and Fall of the City of Mahagonny*; as Dritte Dame in R. Strauss's *Elektra* with Seattle Opera; Dame Quickly

in Verdi's *Falstaff* with Cleveland Opera; and Erda in Wagner's *Das Rheingold* with New Orleans Opera. Ms. Parks recently reprised the role of Mrs. Peachum in Weill's *The Beggar's Opera*, conducted by Lorin Maazel at his Castleton Festival.



Tenor **Keith Jameson** (Schoolmaster/Mosquito) began the 2010–11 season as Flute in Britten's *A Midsummer Night's Dream* at Lyric Opera of Chicago, followed by the Simpleton in Musorgsky's *Boris Godunov* at Dallas Opera. In concert he returned to Boston Baroque for performances of Handel's *Messiah* and Monteverdi's *Il combattimento di Tancredi e Clorinda*. Future roles include Triquet in Tchaikovsky's *Eugene Onegin* with Los Angeles Opera; Goro in Puccini's *Madama Butterfly* with Arizona Opera; Grandpa Joe in Peter Ash's *The Golden Ticket*, based on Roald Dahl's *Charlie and the Chocolate Factory*, with Atlanta Opera; and the Novice in Britten's *Billy Budd* with The Metropolitan Opera. In concert he performed *Messiah*

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and Haydn's *The Creation* with Boston Baroque. Last season he appeared at The Metropolitan Opera as Gherardo in Puccini's *Gianni Schicchi*, and as Remendado in a new production of Bizet's *Carmen*, conducted by Yannick Nézet-Séguin (also broadcast in HD). Additional roles have included Don Basilio in Mozart's *The Marriage of Figaro* at Lyric Opera of Chicago and Pietro in Franz Schreker's *Die Gezeichneten* with Los Angeles Opera, conducted by James Conlon. In the summer of 2011 Mr. Jameson returned to Santa Fe Opera for performances as Goro in *Madama Butterfly* and Clarin in Lewis Spratlan's *Life Is a Dream*.



American bass **Wilbur Pauley** (Badger/Parson) appeared with the New York Philharmonic as Astradamors in Ligeti's *Le Grand Macabre* in May 2010. He has performed in almost 90 concerts with the New York Philharmonic since his debut at age 18 with the Westminster Symphonic Choir in Wagner's *Das Liebesmahl*

der Apostel, led by Pierre Boulez. His solo debut was as the basso profundo in Stravinsky's *Les Noces* under John Lanchbery. His other performances with the Orchestra have included the bass solo in Beethoven's *Choral Fantasy*, with Zubin Mehta, and the role of Peter in J.S. Bach's *St. Matthew Passion*. Highlights of Mr. Pauley's 30-year career include the world premiere of John Corigliano's *The Ghosts of Versailles* at The Metropolitan Opera; Weill's *The Rise and Fall of the City of Mahagonny* at the Salzburg Festival; two Broadway engagements — the musical *Band in Berlin*, and *The Merchant of Venice* with Dustin Hoffman; and some dozen film sound tracks, including *Beauty and the Beast*, *Dead Man Walking*, *Enchanted*, and Disney's 2010 feature *Tangled*. In 1992 Mr. Pauley founded the male vocal ensemble Hudson Shad. Recent New York City performances include Iannis Xenakis's *Oresteia* at Columbia University's Miller Theatre, and the Carnegie Hall premiere of *The Seven Deadly Sins* with Ute Lemper and the Toronto Symphony Orchestra. In March 2010 Mr. Pauley made his debut with the Orchestre symphonique du Luxembourg in Xenakis's *Ais*, and in November 2010 he appeared in Britten's *A Midsummer Night's Dream* at Lyric Opera of Chicago. In March–April 2011 he made his debut at the Teatro Colón in Buenos Aires, performing Astradamors in the La Fura Dels Baus's production of *Le Grand Macabre*. He returns to Lyric Opera in 2011 to perform in R. Strauss's *Ariadne auf Naxos*.



Baritone **Joshua Bloom** (Harašta, a poultry dealer) was born in Melbourne, Australia, and completed his B.A. in history at the University of Melbourne. In 1998 he made his Opera Australia debut in Rossini's *Il barbiere di Siviglia* on tour with OzOpera; he became a Young Artist, and later a Principal Guest Artist, for the company and received Green Room Awards for Dandini in Rossini's *La cenerentola* and Nick Shadow in Stravinsky's *The Rake's Progress*. Other roles for Opera Australia have included Schaunard in Puccini's *La bohème*, Guglielmo in Mozart's *Così fan tutte*, Figaro in Mozart's *The Marriage of Figaro*, Escamillo in Bizet's *Carmen*, Leporello in Mozart's *Don Giovanni*, and Count Rodolfo in Bellini's *La Sonnambula*. In 2002 he was an Opera Foundation Australia Stipendiat at the Vienna Staatsoper, performing Fiorello in *Il barbiere di Siviglia* and the Imperial Commissioner in Puccini's *Madama Butterfly*. Mr. Bloom joined San Francisco Opera's Merola Program, performing Puccini's *Gianni Schicchi* and

Dottore Bartolo in *Il barbiere di Siviglia*. Other roles in San Francisco included Angelotti in Puccini's *Tosca*, Garibaldo in Handel's *Rodelinda*, Ribbing in Verdi's *Un ballo in maschera*, and the Black Minister in the U.S. premiere of Ligeti's *Le Grand Macabre* — a role he repeated in May 2010 with the New York Philharmonic. He made his Chicago Opera Theater debut in Berlioz's *Béatrice et Bénédict*, appeared in Mozart's *The Magic Flute* and R. Strauss's *Salome* for the Santa Fe Opera, and sang Don Alfonso in *Così fan tutte* for San Francisco Opera's Western Opera Theater. His engagements also include Masetto in Mozart's *Don Giovanni* and Truffaldino in R. Strauss's *Ariadne auf Naxos* for The Metropolitan Opera; a new commission by Gerald Barry in concert with the Los Angeles Philharmonic, conducted by Thomas Adès; and a return to Opera Australia as Figaro.



Soprano **Serena Benedetti** (Františ, Pepík's friend) was a winner of a Marian Anderson Career Grant for Emerging

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Classical Artists. Highlights of her operatic appearances have included Susanna in Mozart's *The Marriage of Figaro* with the Sarasota Opera, Musetta in Puccini's *La bohème* with the Palm Beach Opera, Fiordiligi in Mozart's *Così fan tutte* with the Utah Symphony and Opera, Violetta in Verdi's *La traviata* with the Lake Placid Sinfonietta, Marcellina in Beethoven's *Fidelio* with Virginia Opera, and Adina in Donizetti's *L'elisir d'amore* at Lyric Opera Cleveland. She joined the roster of the New York City Opera for the 2006 season. Debuts in 2011 have included the Ludwig van Beethoven Festival in Warsaw, Poland, singing Richard Strauss *Lieder* with pianist J.J. Penna; recitals at Carnegie Hall's Weill Recital Hall and at Merkin Concert Hall; and appearances with the Chelsea Symphony, in repertoire ranging from Mozart to Debussy and Schoenberg. Last season's concert highlights included performances of Brahms's *A German Requiem*, Orff's *Carmina burana*, and Handel's *Messiah* with the Indianapolis Chamber Orchestra, and Barber's *Knoxville: Summer of 1915* and Mahler's Symphony No. 4 with the Eroica Ensemble in Memphis, Tennessee. She recently performed these works with New York's Chelsea Symphony at Barge-music. She made her Carnegie Hall debut in Handel's *Messiah* led by John Rutter, and has returned there for appearances with the New York Oratorio Society and Mid-America Productions in repertoire ranging from Vivaldi to Mendelssohn. She has also performed in the Sacred Music in a Sacred Space Series at St. Ignatius Loyola in New York with Kent Tritle.



Soprano **Isabel Bayrakdarian** (Vixen) won first prize in the 2000 Operalia competition founded by Plácido Domingo. She has since performed in many of the world's major opera houses and concert halls, and has sung the role of the Vixen at the Teatro del Maggio Musicale Fiorentino and at the Saito Kinen Festival, both with Seiji Ozawa. In the 2011–12 season she will be heard at the Aspen Music Festival, with the Vancouver Symphony Orchestra, and in a new production of Zemlinsky's *Der Zwerg* at the Gran Teatro del Liceu in Barcelona. She also appears in recital with the University of Chicago, in a tour through British Columbia, Canada, and at London's Wigmore Hall with cellist Steven Isserlis. Highlights of her recent seasons include Mahler's Symphony No. 2, *Resurrection*, with the Toronto Symphony Orchestra and Peter Oundjian; *Cleopatra* arias with the Seattle Symphony Orchestra and Nicholas McGegan; Górecki's Symphony No. 3 with the Danish National Symphony Orchestra; a recital debut at London's Wigmore Hall; the premiere of *Trobairitz Ysabella*

by Serouj Kradjian, with the Manitoba Chamber Orchestra led by Anne Manson; and return performances at the Canadian Opera Company as Pamina in Mozart's *The Magic Flute* and Euridice in Gluck's *Orfeo ed Euridice*. Born in Lebanon, of Armenian heritage, and now a Canadian citizen, Ms. Bayrakdarian has been honored with many awards, including four Juno awards — Canada's highest recording prize — and a 2009 Grammy Nomination for *Gomidas Songs* on the Nonesuch label. She can be heard on the Grammy Award-winning sound track of *The Lord of the Rings: The Two Towers*.



French mezzo-soprano **Marie Lenormand** (Fox) was last heard at Houston Grand Opera as Cherubino in Mozart's *The Marriage of Figaro*, a role she sang recently at Rouen Opera. An alumna of the Houston Grand Opera Studio, she has appeared in her native France as Olga in Tchaikovsky's *Eugene Onegin* and as Nicklausse and the Muse of Poetry in Offenbach's *Les Contes d'Hoffmann*. She has sung Urbain in Meyerbeer's *Les Huguenots* at Bard

Summerscape in New York, Fragoletto in Offenbach's *Les Brigands* at the Grand Théâtre du Luxembourg; Lapák, a dog, in Janáček's *The Cunning Little Vixen* in Florence; and Dorabella in Mozart's *Così fan tutte* at Rouen Opera. Ms. Lenormand has previously performed the roles of Arsamene in Handel's *Xerxes* with Boston Baroque, Annio in Mozart's *La clemenza di Tito* with l'Opéra d'Avignon, Siebel in Gounod's *Faust* with Madison Opera, and Cherubino with Cincinnati Opera. Additionally, she has sung Siegrune in Wagner's *Die Walküre* at Paris's Théâtre du Châtelet under Christoph Eschenbach; was heard in Chabrier's *L'Étoile* in Angers and Nantes; and sang Rosina in Rossini's *Il barbiere di Siviglia* and Dorabella in *Così fan tutte* in Stuttgart. She sang with François-Xavier Roth and Les Siècles in Mozart's Requiem in Aix-en-Provence, and with Ars Lyrica Houston. Upcoming engagements include Romeo in Bellini's *I Capuleti e i Montecchi* with Opera Boston, and two roles in *Così fan tutte*: Dorabella with Kansas City Opera, and Despina with New York City Opera. Ms. Lenormand was named "Musical Revelation of the Season" this year by the Syndicate of the French National Press for her interpretation of the title role of Thomas's *Mignon*.

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Born in California, mezzo-soprano **Kelley O'Connor** (Lapák, a dog) has performed Berio's *Folk Songs* with Daniel Harding and the London Symphony Orchestra at the Berlin Festival; excerpts from Rous-sel's *Padmâvatî* with Christoph Eschenbach and the National Symphony Orchestra; and J.S. Bach's *Missa brevis* with Franz Welser-Möst and The Cleveland Orches-tra in the 2010–11 season. Other recent appearances have included Beethoven's Ninth Symphony with Kurt Masur and the Shanghai Symphony Orchestra; Lieber-son's *Neruda Songs* with Stéphane Denève and the Seattle Symphony Orchestra, as well as with the Royal Scottish National Orchestra; Mahler's Symphony No. 2, *Res-urrection*, with Gustavo Dudamel and the Simón Bolívar Symphony Orchestra, David Robertson and the Saint Louis Symphony Orchestra, and Edo de Waart and the Milwaukee Symphony; and Britten's *Spring* Symphony with Robert Spano and the Atlanta Symphony Orchestra. Ms. O'Connor joined Mr. Dudamel and the Los Angeles

Philharmonic on an international tour with Bernstein's *Jeremiah* Symphony. She made her Lyric Opera of Chicago debut as Hip-polyta in the company's new production of Britten's *A Midsummer Night's Dream*. She appeared as Federico García Lorca in Osvaldo Golijov's *Ainadamar* — a role she created for the world premiere at Tangle-wood under the baton of Robert Spano and which she has subsequently sung in New York, London, Los Angeles, Chicago, Santa Fe, Ojai, Atlanta, and Adelaide, Australia. Ms. O'Connor's discography includes *Ainadamar* with Robert Spano and the Atlanta Symphony Orchestra and Beethoven's Symphony No. 9 with Franz Welser-Möst and The Cleveland Orchestra, both on Deutsche Grammophon.



This season soprano **Emalie Savoy** (Cock/Jay) was the soloist in Mendels-sohn's *Elijah* with the Oratorio Society of New York at Carnegie Hall led by Kent Tritle; she performed the title role in Satie's *Socrate* led by James Levine with The MET Chamber Ensemble at Zankel

Hall; and sang the title role in R. Strauss's *Ariadne auf Naxos* conducted by Christoph von Dohnányi at the Tanglewood Music Center. Ms. Savoy is the recipient of the 2011 George London Foundation prize in memory of Leonie Rysanek, and was a second-prize winner at the 2011 Gerda Lissner International Vocal Competition. Engagements in the 2011–12 season include her Metropolitan Opera debut as Kristina in Janáček's *The Makropulos Case*. Ms. Savoy has studied voice with Deborah Savoy and Karen Ranung and is currently a student of Marlena Malas. She completed her bachelor's and master's studies in vocal performance at The Juil-liard School, with additional master class repertoire study with Renée Fleming, Roger Vignoles, Stephanie Blythe, Andrew Davis, Craig Rutenberg, and Edith Wiens. Ms. Savoy is currently a member of the Lindemann Young Artist Development Program at The Metropolitan Opera.



Soprano **Devon Guthrie** (Chocholka, a hen) is an artist diploma student in the

opera studies program at The Juilliard School, where she received her master's degree and studies with Marlena Malas. In the 2010–11 season at Juilliard she sang Drusilla in Monteverdi's *L'Incoronazione di Poppea* and covered the role of Mařenka in Smetana's *The Bartered Bride*, and covered the role of Amore in Gluck's *Orfeo ed Euridice* at The Metropolitan Opera. In past seasons at Juilliard Ms. Guthrie covered the roles of Blanche in Poulenc's *Les Dialogues des Carmélites* and Dalinda in Handel's *Ariodante*; performed the roles of Laurie in Copland's *The Tender Land* (as a part of The Focus Festival), Susanna in Mozart's *The Marriage of Figaro*, and Lucia in Britten's *The Rape of Lucretia*, and she was featured in Juilliard's Vocal Arts Honors Recital. Ms. Guthrie won the art song division of the Liederkrantz Competition and placed second in the Houston Grand Opera Eleanor McCol-lum Competition. This past summer she apprenticed at the Santa Fe Opera, where she covered the role of Rosaura in the world premiere of Lewis Spratlan's *Life Is a Dream*. Past seasons have included the role of Donna Elvira in Mozart's *Don Giovanni* at the Tanglewood Music Festival led by James Levine and participation in the Bard Music Festival. At the Manhattan School of Music Ms. Guthrie performed in Weill's *Street Scene* as Rose Maur-rant, and as Belinda in Purcell's *Dido and Aeneas*. Solo engagements have included Ricky Ian Gordon's *Orpheus and Euridice*, Mahler's Symphony No. 4 with the Reno Philharmonic, Barber's *Knoxville: Summer of*

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1915 with the Manhattan School of Music Symphony Orchestra, and Schubert's *The Shepherd on the Rock* with pianist Brian Zeger at the reopening of Alice Tully Hall.



Mezzo-soprano **Lacey Benter** (Woodpecker) received her master's degree in music from The Juilliard School in May 2010 where she began her vocal studies with Marlena Malas. The Cedar Rapids, Iowa, native graduated from Lawrence University in Appleton, Wisconsin, in June 2009 with a bachelor of music degree in vocal performance with a minor in theater arts. While at Lawrence she performed several roles for the main stage opera productions including Meg Page in Nicolai's *The Merry Wives of Windsor* and Lazuli in Chabrier's *L'Étoile*. She also took part in many musical theater productions, appearing as Fraulein Schneider in *Cabaret*, Princess Puffer in *The Mystery of Edwin Drood*, and several roles in a production of *Working*. More recently she has appeared on the Juilliard stage as Ma Moss in Copland's *The Tender Land* and as Madame de Croissy in Poulenc's *Les Dialogues des Carmélites*,

La Marchande de Journaux in Poulenc's *Les Mamelles de Tirésias*, Zita in Puccini's *Gianni Schicchi*, and as a part of an ensemble cast in New York Festival of Song at Juilliard's 2011 concert in Alice Tully Hall. Last summer she attended the Castleton Festival and worked with Lorin Maazel in Puccini's *Il trittico*, appearing as Ciesca in *Gianni Schicchi* and as Mistress of the Novices in *Suor Angelica*. During her Juilliard studies, Ms. Benter was the recipient of the Regina Sarfaty Rickless Voice Scholarship, Tatiana Troyanos Scholarship, Highley Scholarship, and the Novick Career Advancement Grant.



Emily Wagner (Terynka) trained as a dancer under scholarships at the Flint Youth Ballet, Virginia School of the Arts, and the American Ballet Theatre School. Her most influential training came from her private coach Sabrina Pillars of the New York City Ballet. She has performed both nationally and internationally, with highlights including appearances with the Ballet Austin, Eglevsky Ballet, Ballet Noir, BalletX, and the Movement Network of

Amsterdam. In 2005, under special invitation, she performed Peter Breuer's *Bolero* in Salzburg, Austria, with the Salzburg Ballett. Another recent highlight was her performance for the Prince of Monaco in Monte Carlo in 2009 with Karole Armitage. Emily Wagner dances as a tango artist with The New Generation Dance Company, is a guest artist with the Pennsylvania Ballet, and is currently beginning her third season as a dancer with Armitage Gone! Dance.

The **New York Choral Artists**, a professional chorus founded by Joseph Flummerfelt in 1979, appears regularly with the New York Philharmonic. Recent performances with the Orchestra have included Ligeti's *Le Grand Macabre* in May 2010; Ravel's *L'Enfant et les sortilèges* in 2006 and at Carnegie Hall in February 2009; Puccini's *Tosca* in June 2008; Verdi's *Requiem* in 2006; the world premiere, in 2002, of John Adams's *On the Transmigration of Souls*; and Brahms's *A German Requiem* in September 2001, in commemoration of the events of September 11. Other performance highlights include celebrating the rededication of the Statue of Liberty in 1986 and the 100th anniversary of Carnegie Hall, and the U.S. premiere of Paul McCartney's *Standing Stone* with the Orchestra of St. Luke's. The New York Choral Artists have sung under the batons of Bernstein, Chailly, Sir Colin Davis, Leinsdorf, Masur, Muti, Nelson, Shaw, Slatkin, Tilson Thomas, and others.

The chorus's discography features many recordings with the New York Philharmonic, including *On the Transmigration of Souls* with Lorin Maazel and Mahler's Symphony No. 3 with Leonard Bernstein, both of which won Grammy Awards; Beethoven's Symphony No. 9 and Schoenberg's *Gurrelieder* with Zubin Mehta; Shostakovich's Symphony No. 13, *Babi Yar*, with Kurt Masur; and Stephen Sondheim's *Sweeney Todd*. Recordings with other orchestras include Stravinsky's *Symphony of Psalms*, *Oedipus Rex*, and *Requiem Canticles*; Beethoven's *The Ruins of Athens*; Gershwin's *Porgy and Bess*; an album of Christmas songs featuring soprano Kathleen Battle; and a Christmas album conducted by Joseph Flummerfelt.

The New York Choral Artists are managed by Jacqueline Pierce.



Named Conductor of the Year in 2004 by *Musical America*, **Joseph Flummerfelt** is the founder and musical director of the New York Choral Artists and an artistic director of Spoleto Festival U.S.A. He

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was conductor of the Westminster Choir for 33 years.

Mr. Flummerfelt has led more than 50 performances with the Spoleto Festival Orchestra in both Italy and the U.S. and has appeared as guest conductor with numerous American orchestras. He made his New York Philharmonic conducting debut in a performance of Haydn's *The Creation*, and in 2001 he led the Orchestra and the Westminster Choir in the world premiere of Stephen Paulus's *Voices of Light*. He has collaborated with such conductors as Abbado, Barenboim, Bernstein, Boulez, Chailly, Sir Colin Davis, Gilbert, Giulini, Maazel, Masur, Mehta, Muti, Ozawa, Sawallisch, Shaw, and Steinberg, among many others.

Joseph Flummerfelt's choirs have been featured on 45 recordings, including Grammy Award-winning versions of Mahler's Symphony No. 3 with Bernstein, Samuel Barber's opera *Antony and Cleopatra*, and John Adams's *On the Transmigration of Souls*. He has also received two other Grammy nominations, and his Delos recording of Brahms's choral works, *Singing for Pleasure*, with the Westminster Choir, was chosen by The New York Times as a favorite among Brahms recordings.

Mr. Flummerfelt's many honors include Le Prix du Président de la République from L'Académie du Disque Français and four honorary doctoral degrees. He is sought out as a guest conductor and master teacher of choral conducting, and also oversees most of the choral presentations of the New York Philharmonic.

The Metropolitan Opera Children's Chorus has been a successful training ground for several generations of talented young singers. Currently, there are approximately 100 children involved in the chorus ranging in age from 7 to 14. They attend twice-weekly afterschool classes for beginner, intermediate, and advanced singers, taught by chorus director Anthony Piccolo, where they concentrate on English, Italian, French, German, and Russian diction, vocal technique, and music history, as well as the music they will sing on stage. In the past two seasons the Met Children's Chorus has appeared in numerous Met productions and Live in HD transmissions, including performances of Verdi's *Attila*; Bizet's *Carmen*; Berlioz's *La Damnation de Faust*; Humperdinck's *Hansel and Gretel*; Tchaikovsky's *The Queen of Spades*; R. Strauss's *Der Rosenkavalier*; Puccini's *La bohème*, *Tosca*, *Il trittico*, and *Turandot*; and Berg's *Wozzeck*. Members of the chorus have also appeared in significant solo roles in Musorgsky's *Boris Godunov*, Debussy's *Pelléas et Mélisande*, and Mozart's *The Magic Flute*. Twelve members of the chorus sing in this production of *The Cunning Little Vixen*.



Anthony Piccolo was appointed Children's Chorus Director of The Metropolitan Opera in January 2009 and has prepared the Met children in 19 new productions and revivals. These include major principal roles in Musorgsky's *Boris Godunov* (conducted by Valery Gergiev) and Debussy's *Pelléas et Mélisande* (conducted by Simon Rattle), as well as Verdi's *Attila* (conducted by Riccardo Muti) and Berg's *Wozzeck* (conducted by James Levine). Prior to joining the Met he was assistant chorus master and children's chorus director at the New York City Opera for 20 years where, among 80 new productions and revivals, he prepared the children in *The Cunning Little Vixen* and Britten's *The Turn of the Screw*. As a chamber pianist, he has recently performed violin and cello sonatas by Beethoven and Debussy, and works by Falla, Stravinsky, Prokofiev, and Shostakovich. Also a composer, Anthony Piccolo's Imaginary Symphony No. 1 (which had its premiere at Carnegie Hall) and "Fever Time" (both employing children's chorus), as well as three of his chamber works, will be released by PARMA Recordings next year.



Daniel Boico became the New York Philharmonic Assistant Conductor in the 2009–10 season. He made his Philharmonic debut on January 23, 2009, and in December 2009 he led the Orchestra in Rotary International's Concert to End Polio, featuring violinist Itzhak Perlman. He conducted all of the Philharmonic's Young People's Concerts in the 2009–10 and 2010–11 seasons, in addition to working with Music Director Alan Gilbert and guest conductors.

Mr. Boico has collaborated with numerous international soloists, including pianists Daniel Barenboim and Shai Wosner, and violinists Gil Shaham and Shlomo Mintz. He recently led London's Royal Philharmonic Orchestra at the Gabala International Music Festival in Gabala, Azerbaijan, and returned to Mexico City to conduct the Orquesta Sinfónica Nacional de México. Past engagements have included the Moscow Philharmonic, Moscow State Symphony, Novosibirsk Philharmonic, Perm Opera and Ballet, Berlin Radio Symphony Orchestra, Taipei Symphony Orchestra, Israel Philharmonic Orchestra, and La

The Artists (continued)

Orquesta Filarmónica de la UNAM. In August 2000 he made the world premiere recording of Nino Rota's cello concertos with cellist Dmitry Yablonsky and I Virtuosi Italiani for the Chandos label.

Born in Israel and raised in Paris and the United States, Daniel Boico studied with Russian professor Ilya Musin at the St. Petersburg Conservatory, and also assisted him in performance projects. Mr. Boico later was a prizewinner at the Prokofiev and Pedrotti conducting competitions. He was music director of the Skokie Valley (Illinois) Symphony Orchestra; assistant to the music director of the Civic Orchestra of Chicago; a visiting professor and director of orchestras at Grand Valley State University, Michigan; and an apprentice conductor with the Chicago Symphony Orchestra, where he worked with music director Daniel Barenboim, principal guest conductor Pierre Boulez, and Zubin Mehta.

Giants Are Small (Production Company), officially founded in 2007 after two years of experimental developments, was started by visual artist and opera director Doug Fitch, filmmaker and producer Edouard Getaz, and multimedia entrepreneur Frederic Gummy. Its first production was Stravinsky's *L'Histoire du soldat* with the New York Philharmonic in 2005. This was the first time that live animation — a technique utilizing puppeteering miniature elements in front of a camera to create moving images that are projected in real time, in synch with the orchestra's performance — was brought to a wide

audience. In 2008 the company presented a new version of Prokofiev's *Peter and the Wolf* with the Los Angeles Philharmonic in a production that merged live classical music, live animation, and video effects together in real time. In 2010 Giants Are Small created a production of Ligeti's *Le Grand Macabre* with the New York Philharmonic, conducted by Alan Gilbert, which was declared a multimedia spectacular by *New York* magazine and Best Classical Performance of the Year (2010) by *The New York Times*. *Giants Are Small* is currently in co-production with Big Heart Theatrical, a production company headed by former Disney executive Annie Hamburger, and And-Entertainment, the company of Andrew Lloyd Webber's former CFO Robert Butters, to present an innovative version of *Peter and the Wolf*, scheduled to tour throughout the U.S. in a giant tent in 2012.

New York Choral Artists Joseph Flummerfelt, Director

SOPRANOS

Wendy Baker
Jennifer Bates*
Margery Daley
Toni Dolce
Lori Engle
Phenisher Harris
Melissa Casey-Jose
Margarita Martinez*
Tami Petty*
Erika Grace Powell*
Arlene Travis
Elena Williamson*

ALTOS

Maria Bedo
Emily Eyre
Megan Friar
Misa Iwama
Kate Maroney
Kirsten Kane*
Helen Karloski*
Erin Kemp
Jacqueline Pierce
Janice Wilson
Rhesa Williams

TENORS

James Bassi
Martin Doner
Matthew Deming
John Kawa*
Matthew Kreger
Adam MacDonald
Drew Martin

BASSES

Daniel Alexander
Dennis Blackwell
Frank Barr
Mischa Frusztajer
Kevin Grace
Steven Moore
Charles Sprawls
Peter Van Derick
Scott Wheatley
Lewis White

*Step-outs

Metropolitan Opera Children's Chorus Anthony Piccolo, Director

Jane Albert	Dylan Hamme	Andrea Morokutti	Kiki Porter
John Albert	Richard Hausman	Neel Nagarajan	Sofus Rose
Seth Ewing-Crystal	Yves Mervin-Leroy	Anthony Pedone	Noah Sadik

Cover Cast

Forester	Jan Opalach
Schoolmaster/Mosquito	Peter Tantsits
Vixen	Ani Maldjian
Fox	Abigail Nims

(Current as of June 10, 2011)

New York Philharmonic

The **New York Philharmonic**, founded in 1842 by a group of local musicians led by American-born Ureli Corelli Hill, is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It currently plays some 180 concerts a year, and on May 5, 2010, gave its 15,000th concert — a milestone unmatched by any other symphony orchestra in the world.

Alan Gilbert began his tenure as Music Director, The Yoko Nagae Ceschina Chair, in September 2009, the latest in a distinguished line of 20th-century musical giants that has included Lorin Maazel (2002–09); Kurt Masur (Music Director from 1991 to the summer of 2002; named Music Director Emeritus in 2002); Zubin Mehta (1978–91); Pierre Boulez (1971–77); and Leonard Bernstein, who was appointed Music Director in 1958 and given the lifetime title of Laureate Conductor in 1969.

Since its inception the Orchestra has championed the new music of its time, commissioning or premiering many important works, such as Dvořák's Symphony No. 9, *From the New World*; Rachmaninoff's Piano Concerto No. 3; Gershwin's Piano Concerto in F; and Copland's *Connotations*. The Philharmonic has also given the U.S. premieres of such works as Beethoven's Symphonies Nos. 8 and 9 and Brahms's Symphony No. 4. This pioneering tradition has continued to the present day, with works of major contemporary composers regularly scheduled each season, including John Adams's

Pulitzer Prize- and Grammy Award-winning *On the Transmigration of Souls*; Stephen Hartke's Symphony No. 3; Augusta Read Thomas's *Gathering Paradise*, Emily Dickinson *Settings for Soprano and Orchestra*; Esa-Pekka Salonen's Piano Concerto; Magnus Lindberg's *EXPO*; and Christopher Rouse's *Odna Zhizn*.

The roster of composers and conductors who have led the Philharmonic includes such historic figures as Theodore Thomas, Antonín Dvořák, Gustav Mahler (Music Director, 1909–11), Otto Klemperer, Richard Strauss, Willem Mengelberg (Music Director, 1922–30), Wilhelm Furtwängler, Arturo Toscanini (Music Director, 1928–36), Igor Stravinsky, Aaron Copland, Bruno Walter (Music Advisor, 1947–49), Dimitri Mitropoulos (Music Director, 1949–58), Klaus Tennstedt, George Szell (Music Advisor, 1969–70), and Erich Leinsdorf.

Long a leader in American musical life, the Philharmonic has over the last century become renowned around the globe, appearing in 430 cities in 63 countries on 5 continents. In October 2009 the Orchestra, led by Music Director Alan Gilbert, made its debut in Hanoi, Vietnam. In February 2008 the Orchestra, led by then-Music Director Lorin Maazel, gave a historic performance in Pyongyang, Democratic People's Republic of Korea — the first visit there by an American orchestra and an event watched around the world and for which the Philharmonic earned the 2008 Common Ground Award for Cultural Diplomacy. Other historic tours have included the 1930 Tour to Europe, with Toscanini;

the first Tour to the USSR, in 1959; the 1998 Asia Tour with Kurt Masur, featuring the first performances in mainland China; and the 75th Anniversary European Tour, in 2005, with Lorin Maazel.

A longtime media pioneer, the Philharmonic began radio broadcasts in 1922, and is currently represented by *The New York Philharmonic This Week* — syndicated nationally 52 weeks per year, and available on nyphil.org. On television, in the 1950s and 1960s, the Philharmonic inspired a generation through Bernstein's Young People's Concerts on CBS. Its television presence has continued with annual appearances on *Live From Lincoln Center* on PBS, and in 2003 it made history as the first Orchestra ever to perform live on the Grammy Awards, one of the most-watched television events worldwide. In 2004 the Philharmonic became the first major American orchestra to offer downloadable concerts, recorded live. The most recent initiative is *Alan Gilbert and the New York Philharmonic: 2010–11* — downloadable concerts, recorded live, available either as a subscription or as 12 individual releases. Since 1917 the Philharmonic has made nearly 2,000 recordings, with more than 500 currently available.

On June 4, 2007, the New York Philharmonic proudly announced a new partnership with Credit Suisse, its first-ever and exclusive Global Sponsor.

Executive Producer: Vince Ford

Producers: Lawrence Rock and Mark Travis

Recording and Mastering Engineer: Lawrence Rock

Performance photos: Chris Lee

Alan Gilbert portrait: Hayley Sparks

Janáček's The Cunning Little Vixen used by arrangement with Boosey & Hawkes, Inc.


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Exclusive Timepiece of the New York Philharmonic



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