TANGLEWOOD MUSIC CENTER ORCHESTRA ENCORE PERFORMANCES, Program VII
Streaming from Monday, August 17, at 8pm through Sunday, August 23

TANGLEWOOD MUSIC CENTER ORCHESTRA
ANDRIS NELSONS conducting
CHRISTINE GOERKE, soprano (Brünnhilde)
AMBER WAGNER, soprano (Sieglinde)
JAMES RUTHERFORD, bass-baritone (Wotan)
JESSICA FASELT, soprano (Helmwige)
WENDY BRYN HARMER, soprano (Ortlinde)
KELLY CAE HOGAN, soprano (Gerhilde)
EVE GIGLIOTTI, mezzo-soprano (Siegrune)
DANA BETH MILLER, mezzo-soprano (Grimgerde)
RONNITA MILLER, mezzo-soprano (Schwertleite)
MARY PHILLIPS, mezzo-soprano (Rossweisse)
RENÉE TATUM, mezzo-soprano (Waltraute)

WAGNER Die Walküre, Act III
(concert of Sunday evening, July 28, 2019)
This concert was the third of three concerts played by the Tanglewood Music Center Orchestra encompassing a complete concert performance of Wagner’s “Die Walküre” on July 27-28, 2019, with each act played in a separate concert: Act I on Saturday night, July 27; Act II on Sunday afternoon, July 28; and Act III on Sunday evening, July 28.

Notes on the Program

THE BACKGROUND

In October 1848, after some years of studying the Teutonic and Norse mythologies and sagas, RICHARD WAGNER (1813-1883) produced his essay “The Nibelungen Myth as Scheme for a Drama.” Nearly three decades later, in August 1876, Der Ring des Nibelungen received its first complete performance, in the theater at Bayreuth that Wagner had built to his own specifications. He had written a prose sketch for Die Walküre, the third opera of his Ring cycle, in May 1852, and the libretto between June 1 and July 1 that same year. After sketching the music between June 28 and December 27, 1854, he wrote out the autograph score of Die Walküre between January 1855 and March 23, 1856. The first performance of Die Walküre took place on August 14, 1876, as part of the first complete Ring cycle at Bayreuth.

The history of the Ring is long and complicated, the prose sketch for what was originally conceived as a single opera entitled Siegfrieds Tod (Siegfried’s Death)—the predecessor to the work we now know as Götterdämmerung (Twilight of the Gods)—ultimately being expanded backwards as Wagner deemed it necessary to provide additional background to each successive stage of his epic drama. The prose sketches for Der junge Siegfried (The Young Siegfried, ultimately Siegfried), Das Rheingold, and Die Walküre date from the early 1850s, and it was also around this time that Wagner settled on the overall title for his seventeen-hour, four-night work: Der Ring des Nibelungen. Ein Bühnenfestival für drei Tage und einen Vorabend (“The Nibelung’s Ring. A Stage-Festival-Play for three days and a preliminary evening”). The musical sketches for Siegfrieds Tod date back to 1850, but the four operas of the Ring—Das Rheingold, Die Walküre, Siegfried, and Götterdämmerung—were composed essentially in order over a twenty-year span (the music of Die Walküre occupying him from June through December 1854), though this was interrupted—given the lack of prospects for seeing the Ring produced, but likely also because the musical composition itself had become unmanageable for him—during his work on Act II of Siegfried in July 1857. It was only after composing Tristan und Isolde and Die Meistersinger von Nürnberg (which he somehow thought would prove more practical from a production standpoint!) that he returned to work on the Ring in March 1869, with a strength, determination, and certainty that would flow unimpeded through the closing pages of Götterdämmerung, the full score of which he completed in November 1874.
Perhaps the most important thing the uninitiated listener needs to know about Wagner’s music is that, though conceived for the theater, it is essentially symphonic in its treatment of the orchestra, which the composer uses, in two basic ways, to support some of the largest musical structures ever conceived: (1) through his use of leitmotifs (not Wagner’s own term)—musical motives or themes that represent not just characters and objects, but even thoughts, attitudes, and psychological stances; and (2) through the large-scale repetition or reinterpretation of large chunks of music, thereby providing significant points of arrival within both the musical structure and the dramatic progress of the story. Beyond that, it’s also important to say that even Wagner himself could never conveniently summarize what the Ring is actually about and, because of changes he made to his text along the way, was ultimately left to suggest that the music itself had to provide the last word. On the other hand, there’s no question that the Ring touches upon a great many subjects of considerable importance—power, greed, love, gods, humans, society, loyalty, betrayal, hope, and redemption, among various other things that its chroniclers have seen fit to catalogue—in a manner that has engendered, whether convincingly or not, a vast variety of interpretive stances in both the Wagner literature and, for more than half a century, on stage, notably in the hands of the composer’s grandson Wieland Wagner (1917-1966) at Bayreuth and elsewhere, and the pathbreaking production at Bayreuth by Patrice Chéreau (1944-2013) on the occasion of the Ring’s centennial in 1976.

THE STORY

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

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

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

Terrified at the wrath of her enraged father Wotan, who follows in fast pursuit, Brünnhilde arrives at the Valkries’ rock with Sieglinde. Despondent over Siegmund’s death, Sieglinde has lost the will to live, but rallies upon hearing from Brünnhilde that she (Sieglinde) is pregnant by Siegmund. As the orchestra introduces the motif of “Siegfried as Hero,” Brünnhilde gives the unborn child his name. Sieglinde turns ecstatic; her next words, “O hehrstes Wunder!” (“Oh sublime wonder!”), are sung to the motif of “Redemption” (which will figure notably at the very close of the Ring cycle, when it is heard as the curtain falls on the final act of Götterdämmerung). Brünnhilde heads Sieglinde toward safety after entrusting her with the fragments of Siegmund’s shattered sword (to be reforged later by Siegfried in Act I of the cycle’s next opera).

Wotan arrives. As they try to hide Brünnhilde from him, the other Valkyries’ efforts to soften Wotan’s anger fall on deaf ears. He decrees her punishment for disobeying him: he will strip Brünnhilde of her godly powers and leave her asleep on the rock, fated to marry whatever man first finds her. Left alone with her father following the departure of her sisters, Brünnhilde pleads for at least some protection, begging Wotan to conjure around the Valkyries’ rock a magic fire that will prevent anyone but a hero from penetrating it. Her entreaties win out, and in his farewell to his daughter, which closes the opera, he accedes to her request, says his last good-bye, kisses her.
asleep (thereby also turning her mortal), and commands the fire-god Loge to surround the rocky crag with protective flames. The music to which he sings his final words—“Wer meines Speeres Spitzte fürchtet, durchschreite das Feuer nie!” (“He who’s fearful of my spear-point shall never pass through the fire!”)—tells us who that hero will be.

MARC MANDEL

Marc Mandel joined the staff of the Boston Symphony Orchestra in 1978 and managed the BSO’s program book from 1979 until his retirement as Director of Program Publications in 2020.

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Artists

ANDRIS NELSONS

The 2019-2020 season marked Andris Nelsons’ fifth anniversary as the Boston Symphony Orchestra’s Ray and Maria Stata Music Director. In addition to his concerts with the BSO at Symphony Hall and Tanglewood, Mr. Nelsons has led the Boston Symphony Orchestra on three European tours, as well as a tour to Japan and performances at New York’s Carnegie Hall. Named Musical America’s 2018 Artist of the Year, Andris Nelsons in February of that year became Gewandhauskapellmeister of the Gewandhausorchester (GHO) Leipzig, in which capacity he has brought the BSO and GHO together for a unique multi-dimensional alliance. Mr. Nelsons’ recordings with the BSO, all made live in concert at Symphony Hall, include an ongoing, award-winning, complete Shostakovich symphony cycle for Deutsche Grammophon; the complete Brahms symphonies on BSO Classics; and a Naxos release featuring the world premieres of BSO-commissioned works by the American composers Timo Andres, Eric Nathan, Sean Shepherd, and George Tsontakis. Andris Nelsons began his career as a trumpeter in the Latvian National Opera orchestra before studying conducting. He was music director of the City of Birmingham Symphony Orchestra from 2008 to 2015, principal conductor of the Nordwestdeutsche Philharmonie in Herford, Germany, from 2006 to 2009, and music director of Latvian National Opera from 2003 to 2007.

The following biographies of the soloists featured in this program are reproduced from the Tanglewood program book for the concert of July 28, 2019.

CHRISTINE GOERKE (Brünnhilde)

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

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

JAMES RUTHERFORD (Wotan)
Making his Tanglewood debut this weekend, bass-baritone James Rutherford studied singing at the Royal College of Music and the National Opera Studio. He was a BBC New Generation Artist and a prizewinner in many national and international competitions, including first prize in the inaugural Seattle Opera International Wagner Competition. In recent years he has concentrated on the dramatic German repertoire, performing roles in *Der Ring des Nibelungen* at the Royal Opera House–Covent Garden, Oper Frankfurt, and Chicago Lyric Opera; Wolfram in *Tannhäuser* with San Francisco Opera and Deutsche Oper Berlin, and Jochanaan in *Salome* at the Staatsoper Berlin and Wiener Staatsoper. In 2009 he began a major association with Oper Graz, singing his first Hans Sachs in a new production of *Die Meistersinger von Nürnberg* and returning for Barak in *Die Frau ohne Schatten*, Germain in *La traviata*, Iago in *Otello*, Orestes in *Elektra*, and the title role in *Guillaume Tell*. He made his debut at the 2010 Bayreuth Festival as Hans Sachs, returning for the same role in 2011. In the 2015-16 season, Mr. Rutherford began a relationship with Oper Frankfurt, making his role debut as Wotan that season to critical acclaim. Other recent operatic highlights include multiple returns to Oper Frankfurt, as Wotan, Ford (*Falstaff*), the Herald (*Lohengrin*), the Speaker (*Die Zauberflöte*), and Mandryka (*Arabella*); the title role of *Der fliegende Holländer* at Oper Stuttgart; Jochanaan in Vienna; Hans Sachs in San Francisco, Hamburg, Vienna, and Budapest; Mandryka in Amsterdam and Hamburg; Kurwenal (*Tristan und Isolde*) in Washington; *Falstaff* at Oper Graz; Orestes at the Teatro Nacional de São Carlos in Lisbon, and Monterone (*Rigoletto*) at the Royal Opera House. Recent concert engagements include *Belshazzar’s Feast* with the Bournemouth Symphony at the BBC Proms; a gala concert with the Philharmonia at Ravello Festival; Orest opposite Christine Goerke in *Elektra* in Boston and at Carnegie Hall with the Boston Symphony Orchestra in October 2015, with Andris Nelsons conducting; Adams’s *Nixon in China* at the BBC Proms and Berlin Festival, and *Der fliegende Holländer* with
Andris Nelsons and the City of Birmingham Symphony Orchestra, as well as regular returns to the Budapest Wagner Festival for *Das Rheingold*, *Die Walküre*, and *Die Meistersinger von Nürnberg*. Highlights of this and future seasons include a return to the Royal Opera House as the Father (*Hänsel und Gretel*); Wotan at Oper Frankfurt, Deutsche Oper am Rhein, and Teatro Real Madrid; Scarpia (*Tosca*) at Deutsche Oper am Rhein; Elgar’s *The Dream of Gerontius* with the Bournemouth Symphony Orchestra, and further appearances at Den Norske Opera Oslo and the Budapest Wagner Festival.

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

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

**WENDY BRYN HARMER** (Ortlinde)
Also making her Tanglewood debut on Sunday evening, soprano Wendy Bryn Harmer is a graduate of the Metropolitan Opera’s Lindemann Young Artist Development Program and has appeared in the Met’s productions of *Le nozze di Figaro*, *War and Peace*, *Khovanshchina*, *Parsifal*, *Die ägyptische Helena*, *Jenufa*, and the *Ring*. She also appeared in the Met’s HD broadcasts of Wagner’s *Ring* and Mozart’s *The Magic Flute*, subsequently released on DVD by Deutsche Gramophone. This season, Ms. Harmer returned to the Metropolitan Opera as Freia and Ortlinde in the *Ring*. In concert, she recently made her debuts with Boston Baroque in *Fidelio* and the Milwaukee Symphony Orchestra in Vaughn Williams’s *A Sea Symphony*. She has also appeared with the San Francisco Symphony in Beethoven’s Ninth Symphony, with the Montreal Symphony Orchestra in concert performances of *Das Rheingold*, and with the Mormon Tabernacle Choir as a soloist at the Schubert Festival. Born in Roseville, CA, Ms. Harmer graduated with a bachelor’s degree from the Boston Conservatory and attended the Music Academy of the West. She was also a member of the Merola Opera Program at San Francisco Opera and the Gerline Young Artist Program at Opera Theatre of St. Louis. Her many awards include a 2010 Richard Tucker Grant, the 2007 Jensen Award, the Teatro alla Scala Award at the 2007 Hans Gabor Belvedere Singing Competition, first place at the Palm Beach Opera Competition, the 2005 George London/Leonie Rysanek Award, and an award from the Marilyn Horne Foundation.
KELLY CAE HOGAN (Gerhilde)
American soprano Kelly Cae Hogan, who makes her Tanglewood debut this evening, is attracting international attention for her dramatic portrayals in Wagner, Strauss, Verdi, and Puccini. She sang Brünnhilde in Der Ring des Nibelungen for Opera North at the Royal Festival Hall in London, as well as on tour in several UK cities. She looks forward to more performances as Brünnhilde with Staatsoper Kassel in 2019 and 2020. She also appeared in the Metropolitan Opera’s 2018-19 revival of Wagner’s Ring. At the Met she also recently sang in Strauss’s Elektra with Yannick Nézet-Séguin, Shostakovich’s Lady Macbeth of Mtsensk with James Conlon, and in Janáček’s From the House of the Dead with Esa-Pekka Salonen. Ms. Hogan has worked with Washington Opera, New York City Opera, San Francisco Opera, Santa Fe Opera, Palm Beach Opera, Portland Opera, Cleveland Opera, Nashville Opera, Lyric Opera of Kansas City, Baltimore Opera, and Utah Opera, among others. On the concert stage she has sung with the Dallas Symphony, Syracuse Symphony, Montgomery Symphony, Anchorage Symphony, Trenton Symphony, Maine Pro Musica Orchestra, Romanian Philharmonic, Orquesta Nacional de Costa Rica, and Orchestre Philharmonique de Nice. A native of Iowa, Ms. Hogan was a winner of the American Opera Auditions and a New York winner of the MacAllister Awards. As a winner of the Liederkranz Competition she sang a debut concert in Alice Tully Hall at Lincoln Center. Ms. Hogan has served on the voice faculties of Indiana University and University of South Carolina.

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

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

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

**RENNÉE TATUM (Waltraute)**

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