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Wednesday Evening, May 2, 2007, at 6:00

Saturday Afternoon, May 5, 2007, at 2:00

The Tristan Project (New York premiere)

LOS ANGELES PHILHARMONIC

ESA-PEKKA SALONEN, *Conductor*

BILL VIOLA, *Visual Artist*

PETER SELLARS, *Artistic Collaborator*

Isolde

CHRISTINE BREWER, *Soprano*

Tristan

ALAN WOODROW, *Tenor*

Brangäne

ANNE SOFIE VON OTTER, *Mezzo-soprano*

König Marke

JOHN RELYEA, *Bass-Baritone*

Kurwenal

JUKKA RASILAINEN, *Bass-Baritone*

Melot

THOMAS ROLF TRUHITTE, *Tenor*

Sailor's Voice/Shepherd

MICHAEL SLATTERY, *Tenor*

Steersman

JINYOUNG JANG, *Bass-Baritone*

CONCERT CHORALE OF NEW YORK

JAMES BAGWELL, *Director*

MARK BARTON, *Lighting Design*

ELSA GRIMA, *Stage Manager*

ALEX MACINNIS/BILL VIOLA STUDIO, *Video Playback Coordinator*

This production of *Tristan und Isolde* was co-commissioned by Lincoln Center for the Performing Arts, the Los Angeles Philharmonic Association, and the Paris National Opera.

The video of *Tristan und Isolde* was produced by Bill Viola Studio, Kira Perov, Executive Producer, in collaboration with the Paris National Opera; the Los Angeles Philharmonic Association; Lincoln Center for the Performing Arts; the James Cohan Gallery, New York; and Haunch of Venison, London.

(program continued)

Major funding for the Opéra National de Paris production and the Lincoln Center for the Performing Arts presentation of *Tristan und Isolde* has been provided by The Gregory and Regina Annenberg Weingarten Fund/American Friends of the Paris Opera & Ballet. Additional generous support provided by Mr. and Mrs. Sid R. Bass and Mary Sharp Cronson.

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Avery Fisher Hall

PROGRAM

RICHARD WAGNER

Tristan und Isolde

Act One

Intermission

Act Two

Intermission

Act Three

Tristan und Isolde is approximately five hours long, including two intermissions.

Friday Evening, May 4, 2007, at 7:00, in the Stanley H. Kaplan Penthouse: A Tristan Project discussion with Esa-Pekka Salonen, Bill Viola, and Kira Perov, moderated by John Schaefer. All Tristan Project ticket-holders are welcome. Seating is limited, and is available on a first-come, first-served basis.

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We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members. Please make certain your cellular phone, pager, or watch alarm is switched off during the performance.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces, not during the performance. The taking of photographs and the use of recording equipment are not allowed in the building.

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Special thanks to Jack Kirkman, Mitchell Kurtz, Richard Norton, Adirondack Studios & Scharff Weisberg.

The Best Things Happen to Those Who Wait

The journey to this performance of *Tristan und Isolde* actually started six years ago at a gallery in London on New Bond Street, for it was there that I first encountered Bill Viola's *Five Angels for the Millennium* series, an astonishing and transporting meditation on the forces of life, death, and transcendence. I had casually dropped in on the show but remained there completely transfixed for hours. It was then that I knew that I deeply desired to have Bill Viola develop a project for us that would in some way involve music. Shortly thereafter, I arranged to see Bill and his executive producer, Kira Perov, at his studio in Long Beach, California. What emerged from a very wide-ranging discussion was Bill's desire to work with Esa-Pekka Salonen, music director of the Los Angeles Philharmonic, and the director Peter Sellars—both artists with whom Lincoln Center already had strong collaborative relationships.

After receiving the enthusiastic support of Deborah Borda and the Los Angeles Philharmonic, who immediately agreed to lead the production of the project, the effort of getting the three potential collaborators in a room together began—a process which finally concluded with a dinner a year later. And to our complete astonishment, Bill, Esa-Pekka, and Peter emerged from that dinner with the desire to collaborate on Richard Wagner's *Tristan und Isolde*, an opera Esa-Pekka had long wanted to conduct. With this decision, Gerard Mortier of the Opéra National de Paris planned a full production of the project for Paris, following the world premiere of the *Tristan Project* with the Los Angeles Philharmonic, as part of the orchestra's second season at its acclaimed new home, Walt Disney Concert Hall.

At the first performance one was immediately aware of experiencing a remarkable artistic creation—a unique fusion of music, visual imagery, and theater that fully illuminated the sublime transcendence that lies at the heart of *Tristan und Isolde*. As Beethoven wrote for a piano that did not yet exist, in witnessing this production one sensed that Wagner was writing for an era when the artistry of new media, unimaginable in his own century, would fully realize his ideas about music and theater.

After its premiere in Los Angeles, a fully staged production of *Tristan und Isolde* was presented by the Opéra National de Paris, and, in its long and winding road to New York, several weeks ago it was revived by the Los Angeles Philharmonic at Disney Hall, and we now feel very privileged that it is has finally found a home at Lincoln Center.

Jane Moss
Vice-President for Programming
Lincoln Center for the Performing Arts

Notes on the Program

Moving Image World for *Tristan und Isolde*

by Bill Viola

“The wound is the place where the light enters you.” —Rumi

Richard Wagner’s *Tristan und Isolde* is the story of a love so intense and profound that it cannot be contained in the material bodies of the lovers. In order to fully realize their love, Tristan and Isolde must ultimately transcend life itself. This theme of the spiritual nature of human love is an ancient one whose roots can be traced out beyond the specific medieval origins of the Celtic legend, and deep into the Hindu and Buddhist traditions of Tantra that lie submerged in the Western cultural unconscious. It was Peter Sellars who first made me aware of *Tristan’s* connection to the Eastern sources that have long preoccupied me. I was soon drawn into Wagner’s 19th-century work by the latent traces of their magnetic pull and the stark but rich simplicity of the composer’s conception.

In terms of working method, I first listened to various versions of the music but then worked primarily from the libretto to visualize an image world flowing within, and without the dramatic storyline being enacted on the stage. Moving images live in a domain somewhere between the temporal urgency of music and the material certainty of painting, and so are well suited to link the practical elements of stage design with the living dynamics of performance. I knew from the start that I did not want the images to illustrate or represent the story directly. Instead, I wanted to create an image world that existed in parallel to the action on the stage, in the same way that a more subtle poetic narrative mediates the hidden dimensions of our inner lives.

The images are intended to function as symbolic, inner representations that become, to echo the words of Seyyed Hossein Nasr, “reflections of the spiritual world in the mirror of the material and the temporal.” They trace the movement of human consciousness through one of its most delicate, poignant states: the surrender to an absolute, all-consuming love. The range of experience of this power extends over an entire lifetime, from the excited, naive heartbeats of a teenager’s first love to the expansive realization of a much larger Love that is the fundamental, universal principle of human existence, glimpsed later in life and described in detail by saints and mystics in all cultures throughout history.

The images in the three acts contain interweaving, recurring threads but are distinct in reflecting different stages of the lovers’ path toward liberation.

Act I presents the theme of Purification, the universal act of the individual’s preparation for the symbolic sacrifice and death required for the transformation and rebirth of the self. The mutual decision to drink death plunges the lovers beneath the surface to reveal the infinite ocean of an invisible immaterial world.

Act II concerns the Awakening of the Body of Light—the release, through the cleansing illumination of love, of the luminous spiritual form encased within the dark inertia of the material body. The theme is bringing light into the world, but when the outer world finally encroaches on their ecstatic union, a temporal and material darkness descends on the lovers, whose only release lies in the pain of separation and self-sacrifice.

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Act III describes the Dissolution of the Self in the stages of dying, the delicate and excruciating process of the separation and disintegration of the physical, perceptual, and conceptual components of conscious awareness. We are plunged into the agony and delirium of death and suffering, replete with visions, dreams, and hallucinatory revelations that play across the surface of a dying man's mind. When the flames of passion and fever finally engulf the mind's eye, and desire's body can never be met, the reflecting surface is shattered and collapses into undulating wave patterns of pure light. Finally, the lovers ascend in turn and are drawn up in peace to a realm beyond the polarities of male and female, birth and death, light and darkness, beginning and end.

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Synopsis

by Peter Sellars

Act I

Two damaged, angry, desperate, and hurt human beings are on a long trip in the same boat. Neither expects to survive the journey. For Isolde, suicidal despair takes the form of violent, destructive mood swings, bitter sarcasm, uncontrolled weeping, and the need to talk everything out. For Tristan, it is the scarred, painful silence of emotional blockage and denial (during the entire trip Tristan has refused to acknowledge Isolde's presence). Their closest friends, Brangäne, a healer and seer, and Kurwenal, an old soldier, are determined to help them through their darkest hours, and to prevent them from inflicting more harm on themselves or each other.

Years before, Tristan had killed the Irish knight Morold in combat and himself been wounded by Morold's poison-tipped blade. This wound could only be healed by Morold's fiancée, the princess and shamaness Isolde. Under the name Tantris he went to her to be cured. She removed the poison and cured the wound, saving his life. When he looked up into her eyes, she put down her weapon. He went back to his own country.

Now he has returned, but not, as Isolde had hoped, to deepen and consummate their relationship. Instead, he has come to collect her, as a kind of courier service, to present her as a trophy bride to his friend, King Mark of Cornwall. She is privately devastated and publicly humiliated.

The women have brought with them on the journey a secret stash of potent ointments and elixirs, a gift from Isolde's mother. Among them, the most sacred and beautiful is a philter of nectar of the purest, most distilled essence of love. Alternatively, there is a death drink, a quick solution to snuffing out a wasted life when the pain becomes just too unbearable.

At the climax of the trip, Isolde toasts Tristan with the lethal cocktail. They look into each other's eyes and drink avidly, each eager for a blessed exit and extinction. What they do not realize is that Brangäne has switched the vials, and they are drinking in pure love. For an infinite instant they think they have crossed the border from life into death; their hearts are free. Their secret love begins to flow in an irresistible, transforming torrent as the ship comes into port and King Mark is announced with blazing trumpets. The bright lights of the world of power and prestige eclipse their dream, and they are left confused and amazed.

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Act II

As dusk deepens, the sound of hunting horns echoes through the woods. Tristan's "best friend" Melot has organized a night hunt for King Mark. In the dying light Brangäne foresees that the true quarry is Tristan himself. Isolde has eyes and ears only for the beauty of nature, the harmonies of the evening, and the better self that lives in every human heart. Her heart is illuminated by the moon, the goddess of love, the feminine power that surges through the universe. When she puts out the last torch, Tristan, who is waiting deep in the forest, will join her in the moonlight. Brangäne senses that spies are everywhere. She begs Isolde to keep the torch burning, and leaves for her watchtower. Isolde smothers the flame and waits for her lover's approach in the dark.

Their initial adrenalin rush of danger and exhilaration gives way to disbelief, then to slightly awkward banter, and, finally, to hard work. Isolde asks Tristan directly why he tried to betray her. What possessed him? With her help, and in painful bursts of self-recognition, gradually everything that Tristan sealed off comes pouring out. The allure of brilliant fame, the world's honors, and the flash of success warped his personality, making him a stranger to himself. He hurt his closest friends without realizing it, and the growing disparity between his public image and his always low personal sense of self-worth produced a seething self-hatred. He felt unworthy of the woman whose praises he was singing, and tried to compensate by plunging into military adventurism.

Isolde begins to understand that the man she saw as arrogant and cold was in fact frightened and desperate. But she also has to acknowledge how deeply she was hurt, and how much of that hurt she still carries. The basis for a serious relationship now can only be built as they deal with each other's failures, disappointments, and deceptions, separating the empowering and transforming imagination that sustains romance from the lies, evasions, and falsehoods that poison trust.

Together they step into the realm of night, the nocturnal self, the vast space in every human being that has nothing to do with anyone's day job. All thinking, all appearance, all remembrance are extinguished in a night of perfect love "heart on heart, mouth on mouth, merged into one breath." As their rapture reaches its peak, Brangäne's warning voice peals across the night sky like clouds rolling in from the sea. The reality that all joy in this world will pass away, all beauty will die or be killed, sublimates and elevates the love music—we hear the celestial voice of compassion expounding the Buddha's four noble truths to mortals.

Isolde begins to wonder what will happen in the morning. Mark and Melot are watching in the woods. Tristan has a strange premonition of his own death and declares that he is ready to die tonight. Isolde gently reminds him of his little word "and" in "Tristan and Isolde." From now on he should try to include her in his dreams and nightmares—he is no longer alone. Tristan is Isolde and Isolde is Tristan. Even in death they will live in a love without fear, nameless, endless, with no more suffering and no separation.

The day breaks. Melot takes the direct path to political power, denouncing forbidden love with great moral indignation and calling for maximum penalties to be imposed on vulnerable people. King Mark knows this path offers neither restitution nor justice. As he pours out his heart we realize that the King is just a man, that he was Tristan's first lover, and that the "love that dare not speak its name" is as strong as any other love. He is infinitely tender with the man who betrayed him. He is in hell. He hopes one day to know why.

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Tristan ran from King Mark to find Isolde, and then he ran from Isolde by offering her to Mark. Covered in shame, Tristan sees that the only thing he has to offer Isolde, if she chooses to stay with him, is a life of failure and death. He has no home. He never had a home. He never knew his father or his mother, who died bringing him into the world. Isolde's words of comfort are miraculous. Wherever they go together will be their home; she loves Tristan more deeply in his failure than in his success.

Thirty seconds later he is dead. After provoking Melot, he is killed without resistance.

Act III

After love, the last task in a human life is death. We plunge into a dying man's last agony, hallucinations, flashbacks, visions. The senses are intermittent, but the pain is continuous. One door is opening and another is closing.

Tristan is in a coma for weeks. Kurwenal brings the body back to the ancestral home in Kareol. On a cliff overlooking the sea he waits and watches his best friend's long, slow descent into death. A shepherd farther up the mountain plays on a pipe an endless ancient melody drifting in the chilly air as the day wanes. Kurwenal has asked the shepherd to change his tune if he sees a ship approaching. He has sent for Isolde who, if she is still alive, is the only healer who can bring Tristan back from the realm of death.

Tristan stirs. The ancient melody is calling him back into this world. He tries to describe the land on the other side, a state of infinite, ultimate forgetfulness. Here, the sunlight is blinding, the searing pain in his body is unbearable. Within "the light is not yet out, the house is still not dark; Isolde lives and wakes; she called me from the night."

Tristan is sure that he sees her ship in the distance, that she is coming to him again to heal his wounds. But there is no ship. His life keeps passing before his eyes as he slips below the threshold of consciousness. Childhood memories, thoughts of the parents he never knew mingle with the intense reliving of his previous near-death experiences. Pain floods his brain. The heat of his body is unendurable, the spirit is tearing at the flesh. At the maximum breaking point of mental and physical anguish, an instant of blazing, fiery clarity: the magic drink—was it poison or love potion?—was brewed by no one other than himself, from all of the hurt, sorrow, suffering, and joy of his own life.

A ship appears on the horizon as Tristan sustains his final heart attack. Kurwenal runs to receive Isolde. In a final paroxysm of indescribable waves of pain, Tristan tears off his bandages and bleeds freely and joyously. He hears Isolde's voice coming to him as he dies.

Could he not wait for her one more hour? She pleads for him to continue breathing. She has so much to tell him. She came as his bride, how can she be punished with his funeral? Her shock and overwhelming grief deepen into silence.

A second ship is sighted. Mark and Brangäne are landing. Melot leads their advance party. Kurwenal kills Melot and then himself. The group has come, too late, on a mission of forgiveness and reconciliation.

Now Isolde stirs. Looking deeply at Tristan, she sings, "See him smiling, softly, softly, see the eyes that open fondly, oh my friends, don't you see, don't you feel and see? Is it only I who hear these gentle, wondrous strains of music, joyously sounding, telling all things, reconciling, coming through him, piercing through me, rising upward in the ocean of sound, in the infinite all of the cosmic breath, to drown, descending, void of thought, into the highest, purest joy."

Tristan und Isolde (1857–59)

RICHARD WAGNER

*Born May 22, 1813, in Leipzig**Died February 13, 1883, in Venice*

Shivery and Sweet Infinity

by John Henken

In the beginning was the chord. Richard Wagner's opera *Tristan und Isolde* opens with a quietly unstable chord in the woodwinds (over a sighing motif in the cellos) that is as emotionally charged as it is musically ambiguous. Wagner basically takes the whole opera to resolve this restless assembly of intervals, and in terms of music history it is hardly resolved yet. Whole books have been written on the subject and the terminology is daunting. It is hard to know what this chord is in any music until you hear where it goes—then you can look back and define the chord's function.

That is one of the things *The Tristan Project* does in a larger sense. *Tristan und Isolde* boggled its earliest audiences. Was it a lethal profanation of musical ideals or a desperately needed renewal of moribund rituals? Hearing some of the reverberations of this music may help us understand the method and the madness of this groundbreaking work.

The influence of *Tristan*—whether in acceptance or rejection—was inescapable for most artists of its generation and those formed in the crucible of the late 19th and early 20th centuries. Painters from Odilon Redon and Aubrey Beardsley to Salvador Dalí treated *Tristan* subjects. The opera was an explicit point of reference for novels and short stories by Thomas Mann and Gabriele D'Annunzio, but French symbolist poets and naturalist novelists also confessed—stridently claimed, even—allegiance to Wagner's theories in general and *Tristan* in particular.

Wagner's ideas about *Gesamtkunstwerk*—total art—unifying music, words, and visual elements, were also very influential for the more theoretically inclined filmmakers in the early days of cinema. And as soon as movies acquired sound, they acquired Wagner in both stylistically imitative scores and in a more literal fashion. *L'Age d'or* (1930)—Luis Buñuel's first sound film, a collaboration with Dalí—has a scene with the main characters coupling in the mud at an outdoors concert, accompanied by Isolde's "Liebestod," a typical Surrealist subversion. (Buñuel's adaptation of *Wuthering Heights* as *Abismo de pasión* (1953) also quotes *Tristan*.) In Tod Browning's *Freaks* (1932), an astonishing tale of love and revenge among circus performers, the sideshow little person Hans is poisoned. As he lies near death, one of his friends plays the instrumental air that the shepherd pipes in the third act of *Tristan*, as Tristan lays in pre-Liebestod delirium on the Cornish coast.

It was composers, of course, who were most besotted and beset. The Tristan chord echoed in countless imitations, and was soon put to other, often ironic or satirical, uses. Claude Debussy consciously strove to exorcise the ghost of Wagner from his music for his opera *Pelléas et Mélisande* (begun in 1893), but nonetheless harmonized Mélisande's theme with Tristan chords (among other Wagnerisms). In "Golliwogg's Cakewalk" from his *Children's Corner* suite of piano pieces (1906–1908), a quotation of the opening of *Tristan*—to be played with "great emotion," Debussy solemnly instructs—trips up the dancing Golliwogg, only to be stamped on mercilessly.

This highly selective sampling of Tristanerie could be extended almost

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indefinitely, as artists continue to obsess with the story and its musical ramifications. The combination of an archetypal story line with utterly apt musical expression made *Tristan und Isolde* a perfect storm of association and reference for almost any situation of yearning, unfulfilled love.

* * *

In the 1850s Wagner was a composer on the run. While Kapellmeister to the King of Saxony, Wagner had taken active part in the republican insurrection of 1848. When Prussian troops gained control of Dresden in 1849, he was forced to flee, first to the shelter of Franz Liszt in Weimar, then to Switzerland on a fake passport.

Among the other political refugees in Switzerland was Georg Herwegh, who introduced Wagner to the quietly radical philosophy of Arthur Schopenhauer in the fall of 1854. Schopenhauer's Buddhist-derived ideas about release from the karmic cycle of suffering through denial of the will were pivotal for Wagner's subsequent music dramas, as was Schopenhauer's esthetic elevation of music above the other arts.

"I have now become exclusively preoccupied with a man who—albeit only in literary form—has entered my lonely life like a gift from heaven," Wagner wrote to Liszt in December 1854 in a letter in which he also makes his earliest reference to *Tristan*. "It is Arthur Schopenhauer, the greatest philosopher since Kant, whose ideas—as he himself puts it—he is the first person to think through to their logical conclusion.... His principal idea, the final denial of the will to live, is of terrible seriousness, but it is uniquely redeeming."

This being Wagner, there was much more to come before *Tristan und Isolde* had its premiere in Munich nearly 11 years later. Wagner wrote his own librettos, drawing on painstakingly researched historical models and many conceptual sources, progressing from prose sketches to completed librettos with extensive revision at every step. Wagner's main narrative source for *Tristan und Isolde* was the epic *Tristan* by 13th-century poet Gottfried von Strassburg. In *The Music of the Future* (1860), Wagner wrote that with *Tristan* he "plunged into the inner depths of soul events, and from the innermost center of the world, I fearlessly built up its outer form. A glance at the contents of this poem will show you at once that I have rejected the exhaustive detail which an historical poet is obliged to employ so as to clarify the outward developments of his plot, to the detriment of a lucid exposition of its inner motives, and I have trusted myself to the latter alone."

The musical precursors of the Tristan chord and the haunted opening phrases of the opera are almost as numerous and varied as are its aftershocks, ranging from the slow movement of Mozart's String Quartet K.428 to Louis Moreau Gottschalk's sentimental piano meditation *The Last Hope*, which had just started its popular rounds in 1854. A more immediate influence was Hans von Bülow's orchestral fantasy *Nirvana*, which Wagner had been studying in detail in October 1854, just as he was starting to sketch the *Tristan* text. (He did not begin musical sketches for another two years.) *Nirvana* includes intimations of both the opening of *Tristan* and a parallel transfiguration/resolution at the end. Several songs by Liszt also suggest the *Tristan* chord, and Liszt's ideas about chromatic harmony, and thematic transformation generally, were highly influential on Wagner.

By 1859 Wagner had finally finished the music for *Tristan* and was trying to get the work staged. Wagner considered *Tristan* an entirely practical piece, but it was planned or proposed for stages in Strasbourg, Karlsruhe,

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Rio de Janeiro (!), Dresden, Hanover, Stuttgart, Prague, Vienna, and Paris with only frustration as results. Wagner came to realize that while Tristan's production requirements might be comparatively modest, its musical demands on the principals and orchestra exceeded anything then known.

It is these demands that made the score the landmark that it is. The two lead singers carry most of the burden, needing extraordinary musicianship and stamina as well as superlative acting skills, but the large orchestra is also kept continuously challenged with chromatic polyphony and coloristic effects ranging from piercing blasts to the most delicate solos.

Wagner had begun conducting what we now call the Prelude and Liebestod ("Love-death") as instrumental excerpts from *Tristan* years before the opera was finally staged in Munich in 1865. But in those orchestral performances, Wagner called the prelude "Liebestod" and labeled the close of the opera "Transfiguration." That gets at the conceptual and musical core more pertinently, for the famous prelude does encapsulate the yearning of a love hanging between past and future death. The prelude is the first of the work's great A-B-A arches, and its crest musically prefigures the climax of the first act.

After the prelude, a sailor sings an unaccompanied song, which goads Isolde into recounting the circumstances of her position to her maid Brangäne in several exchanges. Wagner's concern for the "lucid exposition of inner motives" is apparent here in the way the orchestra interprets the ambiguities of the text. Every time that Isolde refers to Tristan gazing in her eyes (or evading her glance), the big cresting tune from the prelude is heard behind her. Though Isolde is slow to reveal or even recognize her love for Tristan verbally, the orchestra makes her feelings plain.

The use of recurring musical fragments, or leitmotifs, to identify and develop dramatic elements, is a commonly discussed feature of Wagner's later operas. Encyclopedias have been written cataloging the leitmotifs of the *Ring* tetralogy, and similar efforts have been made with *Tristan*. Here though, the leitmotifs are generally more plastic and less specific, with different commentators ascribing different meanings to the same fragments. The ear soon makes the important connections, however. For example, after the unseen sailor sings his song again, Isolde refers directly to Tristan, supported by the opening bits of the prelude in the orchestra, until she cries out "Todgeweihtes Haupt" ("Death-devoted head"). The woodwinds blast a loud A-flat chord, subsiding into a hushed A chord in the brass. Wagner brings back this quite recognizable effect many times, in places where the text refers to death and Tristan, whether explicitly or implicitly.

Wagner himself did not use the term leitmotif. What he considered his "most delicate and profound art" was the art of transition. "My greatest masterpiece in the art of the most delicate and gradual transition is without doubt the great scene in the second act of *Tristan und Isolde*," the composer wrote to Mathilde Wesendonck in October 1859. "The opening of this scene presents a life overflowing with all the most violent emotions—its ending the most solemn and heartfelt longing for death. These are the pillars: and now you see, child, how I have joined these pillars together, and how the one of them leads over into the other. This, after all is the secret of my musical form, which, in its unity and clarity over an expanse that encompasses every detail, I may be bold enough to claim has never before been dreamt of."

The transition Wagner referred to is the passage from day to night during the lover's tryst. This is a seething sea of leitmotifs, and the transition is as much emotional as it is pictorial. "To enjoy *Tristan* it is only necessary to have had one serious love affair; and though the number of persons possessing this

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qualification is popularly exaggerated, yet there are enough to keep the work alive and vigorous,” George Bernard Shaw wrote in 1889. “In England it is not yet familiar; we contentedly lap dose after dose of such pap as the garden scene in Gounod’s *Faust* and think we are draining the cup of stage passion to the dregs. The truth is that all the merely romantic love scenes ever turned into music are pallid beside the second act of *Tristan*. It is an ocean of sentiment, immensely German, and yet universal in its appeal to human sympathy.”

Act III opens bleakly, with its own string-dominated prelude. This act is in many ways a bookend to Act I, only centered on Tristan rather than Isolde (her *Liebestod* notwithstanding). A shepherd plays an unaccompanied instrumental tune that parallels the sailor’s song from the beginning, a tune that finally calls the wounded Tristan to life, where he reflects on his past and his hopes, confiding in his friend Kurwenal as Isolde did with Brangäne in Act I. As Tristan’s agitation and excitement increase, the music moves rapidly through different key signatures and meters, including a climactic passage in 5/4 just before Isolde’s arrival.

Wagner’s choice of the word Transfiguration (“*Verklärung*”) for Isolde’s final solo is apt, for that is what is happening musically as well as existentially. Many of the opera’s leitmotifs—particularly those from Isolde’s anticipation in Act II—are taken up and transfigured in amazing combinations that make powerful emotional as well as musical connections, a symphonic mix of interactive elements that sustains a soaring apotheosis that not only finally resolves the Tristan chord and the opening musical ambiguities, but transfigures the human passions.

Despite the Schopenhaurian renunciation, for some listeners *Tristan* represented not the denial of the will, but its self-absorbed vaunting. The lure *Tristan* exerts seemed like an intoxicating and highly addictive drug to its admirers and detractors alike. The philosopher Friedrich Nietzsche, once the most ardent of Wagnerites, came to view Wagner’s music dramas as sensuously sick enticements to moral corruption, without ever losing his craving for them. In 1888 he wrote, “to this day I am still looking for a work of equally dangerous fascination, of an equally shivery and sweet infinity, as *Tristan*—and I look in all the arts, in vain...”

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Meet the Artists

Esa-Pekka Salonen



Esa-Pekka Salonen, the tenth conductor to head the Los Angeles Philharmonic, is now in his 15th season as music director. His current tenure is the second-longest in the Philharmonic's history. Mr. Salonen, who was born in Helsinki in 1958, studied at the Sibelius Academy in Finland. In 1979 he made his conducting debut with the Finnish Radio Symphony Orchestra, and in 1984 his American debut conducting the Los Angeles Philharmonic. He was recently appointed principal conductor of London's Philharmonia. In addition, Mr. Salonen has won acclaim for his work as a composer.

Among the many highlights of Mr. Salonen's career with the Los Angeles Philharmonic have been world premieres of works by composers John Adams, Franco Donatoni, Anders Hillborg, William Kraft, Magnus Lindberg, Witold Lutosławski, Bernard Rands, Kaija Saariaho, Rodion Shchedrin, Steven Stucky, Tan Dun, and Augusta Read Thomas, as well as his own works. He has led critically acclaimed festivals of music by Ligeti, Schoenberg, Shostakovich, Stravinsky, Berlioz, and Beethoven, and the *Tristan Project*. He and the Philharmonic have toured extensively since 1992. In October 2003 Mr. Salonen and the Los Angeles Philharmonic opened Walt Disney Concert Hall, designed by Frank Gehry.

In March 2003 Mr. Salonen signed an exclusive four-year recording contract with Deutsche Grammophon. The following year, DG released a disc devoted to his recent orchestral works, featuring *Foreign Bodies*, *Insomnia*, and *Wing on Wing*. In January 2006 Mr. Salonen and the Philharmonic recorded their first CD together for DG, the first live recording from Walt Disney Concert Hall. (Mr. Salonen and the Philharmonic also have four live concert recordings available for download on iTunes from DG Concerts.) Before signing with DG, Mr. Salonen recorded regularly with the Los Angeles Philharmonic for Sony Classical.

Mr. Salonen is the recipient of several major awards, including the Siena Prize from the Accademia Chigiana in 1993, the first conductor ever to receive the prize; the Royal Philharmonic Society's Opera Award in 1995; and their Conductor Award in 1997. In 1998 he was awarded the rank of Officier de l'Ordre des Arts et des Lettres by the French government. *Musical America* named him 2006 Musician of the Year.

Bill Viola



Bill Viola (visual artist) is a pioneer in the medium of video art and is recognized today as one of the leading video artists on the international scene. His work can be found in the permanent collections of major museums worldwide. For 35 years he has made videotapes, architectural video installations, sound environments, electronic music performances, and works for television broadcast. His writings have been widely published. Mr. Viola's video installations employ state-of-the-art technologies and are distinguished by

their precision and direct simplicity. They explore the spiritual and perceptual side of human experience, focusing on universal human themes—birth, death, the unfolding of consciousness—and have roots in both Eastern and

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Western art as well as the spiritual traditions of Zen Buddhism, Islamic Sufism, and Christian mysticism.

After graduating from Syracuse University in 1973, Mr. Viola studied and worked with the composer David Tudor, and under Tudor's direction he participated in the Rainforest group, experimenting with music and sonic sculpture. His experience with music composition and performance profoundly informed his visual work. He has been the recipient of numerous awards, including a 1989 MacArthur Foundation grant and honorary doctorates of fine arts, the most recent from the Royal College of Art, London, in 2004.

Major exhibitions of his work include *Bill Viola: Installations and Videotapes*, the Museum of Modern Art, New York, 1987; *Unseen Images*, organized by Kunsthalle Düsseldorf, 1992; *Buried Secrets* at the U.S. Pavilion, 46th Venice Biennale, 1995; and *Bill Viola: A 25-Year Survey*, organized in 1997 by the Whitney Museum of American Art. In 2002 Mr. Viola completed *Going Forth By Day*, commissioned by the Guggenheim Museum, New York and Deutsche Guggenheim Berlin, also shown in *Bill Viola: Temporality and Transcendence* at the Guggenheim Bilbao in Spain. In 2003 the J. Paul Getty Museum organized *Bill Viola: The Passions*; other venues included the National Gallery, London; the Fundación "La Caixa" in Madrid; and the National Gallery of Australia, Canberra. One of the largest exhibitions of Viola's installations to date, *Bill Viola: Hatsu-Yume (First Dream)* (October 26, 2006–January 8, 2007), drew more than 340,000 visitors to the Mori Art Museum in Tokyo. A reduced version of the exhibition traveled to the Hyogo Prefectural Museum in Kobe, Japan.

His 1994 video/film *Déserts*, created to accompany the music composition *Déserts* by Edgard Varèse, was commissioned by the Ensemble Modern and ZDF German Television, receiving its American premiere at the Hollywood Bowl in 1999 with the Los Angeles Philharmonic conducted by Esa-Pekka Salonen. In 2000 Mr. Viola created a suite of three new video pieces for the rock group Nine Inch Nails' "Fragility" world tour. In 2004 he began collaborating with director Peter Sellars, conductor Esa-Pekka Salonen, and executive producer Kira Perov to create a new production of Richard Wagner's opera, *Tristan und Isolde*, which was presented in project form by the Los Angeles Philharmonic in December 2004. The complete opera received its world premiere at the Opéra National de Paris, Bastille, in April 2005.

Peter Sellars



KEVIN HIGA

Renowned theater, opera, and festival director **Peter Sellars** (artistic collaborator) is one of the most innovative and powerful forces in the performing arts in America and abroad. A visionary artist, Mr. Sellars is known for ground-breaking interpretations of classic works. Whether it is Mozart, Handel, Shakespeare, Sophocles, or the 16th-century Chinese playwright Tang Xianzu, Mr. Sellars strikes a universal chord with audiences, engaging contemporary social and political issues.

Mr. Sellars has staged operas at the Chicago Lyric Opera, the Glyndebourne Festival, the Netherlands Opera, the Opéra National de Paris, the Salzburg Festival, and the San Francisco Opera, among others, establishing a reputation for bringing 20th-century and contemporary operas to the stage, including works by Olivier Messiaen, Paul Hindemith, and György Ligeti. Inspired by the compositions of Kaija Saariaho, Osvaldo Golijov, and Tan Dun, he has guided the creation of productions of their

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work that have expanded the repertoire of modern opera. He has been a driving force in the creation of many new works with longtime collaborator John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, and, most recently, *A Flowering Tree*, which premiered in Vienna in November 2006.

Other recent projects have included a Chicano version of Stravinsky's *The Story of a Soldier*; an Antonin Artaud radio play coupled with the poetry of the late June Jordan, *For an End to the Judgment of God/Kissing God Goodbye*, staged as a press conference on the war in Afghanistan; and a production of the Euripides play *The Children of Herakles*, focusing on contemporary immigration and refugee issues and experience.

Mr. Sellars has led several major arts festivals, including the 1990 and 1993 Los Angeles Festivals; the 2002 Adelaide Festival in Australia; and the 2003 Venice Biennale International Festival of Theater in Italy. Most recently he was artistic director of New Crowned Hope, a month-long festival for which he invited international artists from diverse cultural backgrounds to create new work in the fields of music, theater, dance, film, the visual arts, and architecture for the city of Vienna's Mozart Year, celebrating the 250th anniversary of Mozart's birth.

Mr. Sellars is a professor in the department of world arts and cultures at UCLA and a resident curator of the Telluride Film Festival. He is the recipient of a MacArthur Fellowship, the Erasmus Prize, the Sundance Institute Risk-Takers Award, and the Gish Prize, and was recently elected to the American Academy of Arts and Sciences.

Christine Brewer Grammy-winning American soprano **Christine Brewer's** (Isolde) appearances in opera, concert, and recital are marked with her own unique timbre, at once warm and brilliant, combined with a vibrant personality and emotional honesty reminiscent of the great sopranos of history. Her range, golden tone, boundless power, and control make her a favorite of the stage as well as a sought-after recording artist.

Wagner's *Tristan und Isolde* figures prominently in Ms. Brewer's 2006–07 season: she began the season with her first fully staged Isolde at the San Francisco Opera with Donald Runnicles; has concert performances with the Montreal Symphony Orchestra; and reprises the ground-breaking *Tristan Project* in Los Angeles and in these Lincoln Center performances. Concert performances include a tour of the Netherlands and Brussels with the Flanders Orchestra, the Poulenc *Gloria* with the BBC Orchestra and Sir Andrew Davis, the Britten *War Requiem* with the St. Louis Symphony and David Robertson, and Zemlinsky's *Lyric Symphony* and *Florentine Tragedy* at Ravinia with James Conlon. A devoted recitalist, Ms. Brewer offers recitals at London's Wigmore Hall, the Concertgebouw in Amsterdam, at the Kennedy Center, and in San Francisco, St. Louis, and Portland (Maine).

She has appeared with many of the world's great conductors, including Kurt Masur, Robert Shaw, Pierre Boulez, Wolfgang Sawallisch, Michael Tilson Thomas, Lorin Maazel, Zubin Mehta, Sir Simon Rattle, Christoph von Dohnányi, Antonio Pappano, Sir Charles Mackerras, Herbert Blomstedt, Sir Neville Marriner, Leonard Slatkin, Sir Colin Davis, Valery Gergiev, and Charles Dutoit.

On the opera stage Ms. Brewer has been seen in a variety of roles, including the title role in *Ariadne auf Naxos* at the Metropolitan Opera, the Opéra de Lyon, the Théâtre du Châtelet, the Santa Fe Opera, and the

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English National Opera; the title role in Gluck's *Iphigénie en Tauride* at the Edinburgh Festival, in Rio de Janeiro, and in Madrid; and the title role in *Die ägyptische Helena* at Santa Fe Opera.

Her recordings include a contribution to Hyperion's Schubert series with pianist Graham Johnson; Janáček's *Glagolitic Mass* and Dvořák's *Te Deum* with Robert Shaw and the Atlanta Symphony Orchestra (Telarc); Dvořák's *Stabat Mater* (Naxos); and an appearance as soloist on a recording of opera choruses (Telarc). Opera Theatre of St. Louis produced and released two recital recordings by Ms. Brewer. Recent recordings include Barber's *Vanessa* (Chandos) with the BBC Symphony and the Grammy-winning Bolcom *Songs of Innocence and of Experience* (Naxos), both conducted by Leonard Slatkin; Mahler's Symphony No. 8 (EMI) with Sir Simon Rattle conducting the City of Birmingham Symphony Orchestra; a disc of *lieder* for Hyperion's new Richard Strauss series with pianist Roger Vignoles; *Fidelio* in English and *Great Operatic Arias* (Chandos) with the London Philharmonic and David Parry; Mozart's Requiem with Donald Runnicles and the Atlanta Symphony Orchestra (Telarc); and Britten's *War Requiem* with the London Philharmonic Orchestra and Kurt Masur (LPO Live). Recent releases include the Strauss *Four Last Songs* and the Liebestod from *Tristan und Isolde* with Donald Runnicles and the Atlanta Symphony Orchestra on Telarc (August 2006), and *Fidelio* in German with Sir Colin Davis and the London Symphony Orchestra on LSO Live.

Alan Woodrow

Canadian tenor Alan Woodrow (Tristan) studied at the Royal Conservatory of Music in Toronto and the London Opera Centre, where he was sponsored by the English National Opera. On completing these studies he joined ENO as a principal tenor and quickly developed into the dramatic *fach*. It is in this repertoire that he has emerged at an international level.

Mr. Woodrow retains a highly productive relationship with the English National Opera, where he has sung the Prince (*Love for Three Oranges*), Bob Boles (*Peter Grimes*), Bacchus, Drum Major, and Andrei (*Khovanshchina*). He sang Der Kaiser (*Die Frau ohne Schatten*) at the Basel Opera, Prince (*Love for Three Oranges*) in Tel Aviv, and Ladislaw (*The Two Widows*) at the Guelph Spring Festival.

More recent projects have included Der Kaiser at the Bayerische Staatsoper, the Deutsche Oper Berlin, and the Gran Teatre del Liceu Barcelona; Bacchus at the Teatro San Carlo Napoli; Aegisth at the Bayerische Staatsoper; Herod for Scottish Opera; and his first Siegfried at the Tiroler Festspiele. He repeated the role of Siegfried in the Seattle Opera *Ring* cycle, where he also sang the Prince (*Rusalka*), and made role debuts at the Gran Teatre del Liceu as Rienzi, the Canadian Opera Company as Clemente (*Venus and Adonis*), and the New National Theatre Tokyo as Siegmund (*Die Walküre*).

Mr. Woodrow's French debut was as Siegfried in the new *Ring* cycle at the Théâtre du Capitole, Toulouse, a role he has repeated for the National Irish Youth Orchestra, the Perth International Arts Festival, the Gran Teatre del Liceu, the Opéra Royal de la Wallonie Liège, the Tiroler Festspiele Erl, the Festival Amazonas in Manaus, and the Teatro Real in Madrid. Engagements this and last season include Bacchus for the Teatro Verdi Trieste, Siegmund for the Opéra de Rouen, Aegisth for the Théâtre du Capitole, in Toulouse, Herod for the Teatro Massimo di Palermo, and Guido Bardi (*A Florentine Tragedy*) for La Scala. He returned to the Teatro Bellini di Catania in the title role of Strauss' *Guntram* and will make his role debut as Tristan (*Tristan und Isolde*) at the Tiroler Festspiele Erl, at the

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Théâtre du Capitole, Toulouse, and for the West Australian Opera. He returns to the Opéra Royal de la Wallonie Liège and to the Seattle Opera for the *Ring* cycle and as Alfred (*Die Fledermaus*) and will sing Siegfried with the Bochumer Symphoniker, the Staatstheater Nürnberg, and the National Symphony Orchestra Taiwan.

Anne Sofie von Otter

Anne Sofie von Otter (Brangäne) is considered one of the finest singers of her generation and is sought after by many of the major conductors, orchestras, and opera and recording companies of the world. Born in Sweden, Ms. von Otter began her studies in Stockholm and continued with Vera Rozsa at London's Guildhall. She commenced her professional career as a principal member of the Basel Opera before she was launched on an international career that has now spanned more than two decades. Particularly renowned for her interpretation of Octavian in *Der Rosenkavalier*, she has not only recorded that role for EMI with Bernard Haitink, but also performed it in Stockholm, Munich, Chicago, Covent Garden, and at the Paris Bastille, as well as in Vienna, at the Metropolitan Opera, and in Japan with the late Carlos Kleiber (the last available on DVD).

Ms. von Otter has scored many successes on the main operatic stages of Europe. She also enjoys an ongoing relationship with the Met, where she has sung numerous performances of *Rosenkavalier*, *La clemenza di Tito*, and *Idomeneo*, as well as Debussy's *Pelléas et Mélisande*, marking her stage debut in the role. An equally busy concert career has taken Ms. von Otter regularly to the major halls of Europe and North America, and she enjoys a regular partnership with some of the world's pre-eminent conductors. Also an acclaimed recitalist, she performs around the globe with her accompanist, Bengt Forsberg.

Ms. von Otter's recording relationship with Deutsche Grammophon began in 1985, and she boasts an extensive discography: together with Bengt Forsberg, she has made many award-winning *lieder* and chamber music recordings. With orchestra she has recorded with Gardiner, Levine, Pinnock, Abbado, Boulez, and Minkowski. Her opera catalog includes Dorabella with Solti; Monteverdi's *Ottavia*, Gluck's *Orfeo*, and *Sesto* and *Idamantes* with Gardiner; *Cherubino* with Levine; *Marguérite* with Chung; *Dido* with Pinnock and R. Strauss' *Composer* with Sinopoli. A frequent performer of opera in concert, Ms. von Otter has also recorded live Debussy's *Mélisande* (Haitink, for Naive); *Judith* in *Bluebeard's Castle* (BPO/Haitink for EMI); *Charlotte* in *Werther* (Opéra de Lyon/Nagano for Erato); *Ariodante*, *Hercules*, *Sesto* in *Giulio Cesare* (Musiciens du Louvre/Minkowski), and *Baba the Turk* in *Rake's Progress* (LSO/Gardiner), all for DG.

Recent DG releases have included *For the Stars*, the award-winning collaboration with Elvis Costello; orchestrated Schubert *lieder* with Abbado, which won a Grammy; and *Music for a While*, a Baroque recital with harpsichord and lute. Ms. von Otter's current release is the long-awaited *I Let the Music Speak*, a celebration of the music of Benny Andersson/Björn Ulvaeus.

Ms. von Otter has recently repeated her success as Bizet's *Carmen* in a new production at the Santa Fe Festival, with the current season's operatic appearances including Gluck's *Orphée* in Munich, *Mélisande* in a new production for the Copenhagen Opera, and her debut as Brangäne with Esa-Pekka Salonen and the Los Angeles Philharmonic. In concert, she will sing Handel's *Theodora* with Haïm, *Bluebeard's Castle* with Levine in Boston, and Ravel's *Shéhérazade* in Paris and Vienna with Chung.

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John Relyea

John Relyea (König Marke) continues to distinguish himself as one of today's finest bass-baritones. He has appeared in many of the world's most celebrated opera houses, including the Metropolitan Opera; San Francisco Opera, where he is an alumnus of the Merola Opera Program and a former Adler Fellow; Santa Fe Opera; Seattle Opera; Royal Opera House, Covent Garden; Paris Opera; Munich State Opera; and the Vienna State Opera. This season he returned to the Vienna State Opera as Escamillo and as the Four Villains in *Les contes d'Hoffmann*, and to the Metropolitan Opera as Giorgio in *I Puritani*, Don Basilio in a new production of *Il barbiere di Siviglia* (which was broadcast live in HD around the world), the Nightwatchman in *Die Meistersinger von Nürnberg*, and Colline in *La bohème*. This summer he appears at the Salzburg Festival as Caspar in *Der Freischütz*, and next season he returns to the Met for new productions of *Lucia di Lammermoor* as Raimondo and *Macbeth* as Banco, and to the Seattle Opera as Giorgio.

Mr. Relyea remains in high demand throughout the orchestra world, where he has appeared numerous times with such orchestras as the Philadelphia Orchestra, Boston Symphony Orchestra, New York Philharmonic, Pittsburgh Symphony, Cleveland Orchestra, Minnesota Orchestra, Atlanta Symphony Orchestra, Met Chamber Orchestra, Israel Philharmonic, Montreal Symphony, La Monnaie Symphony Orchestra, Swedish Radio Symphony Orchestra, Scottish Chamber Orchestra, City of Birmingham Symphony Orchestra, and Philharmonia Orchestra. Next season he returns to the London Symphony Orchestra, the Cleveland Orchestra, and the Cologne Philharmonie.

The many conductors with whom Mr. Relyea has worked with include Harry Bicket, Sir Colin Davis, Christoph von Dohnányi, Christoph Eschenbach, Bernard Haitink, Mariss Jansons, James Levine, Lorin Maazel, Sir Charles Mackerras, Sir Neville Marriner, Zubin Mehta, Sir Roger Norrington, Seiji Ozawa, Antonio Pappano, Michel Plasson, Sir Simon Rattle, Donald Runnicles, Robert Spano, Wolfgang Sawallisch, and Ilan Volkov. He appears regularly at the Tanglewood, Ravinia, Salzburg, and Edinburgh festivals, and the BBC Proms. He most recently made his debut at the Mostly Mozart Festival in the opening concert, televised live on PBS. In recital, he has been presented at Weill Recital Hall and the Metropolitan Museum of Art in New York City, Wigmore Hall in London, the University Musical Society in Ann Arbor, and the University of Chicago Presents series.

Mr. Relyea's most recent recording, Mahler's Symphony No. 8 with Sir Simon Rattle and the City of Birmingham Symphony Orchestra, was released on the EMI label. He also recorded *Idomeneo* with Sir Charles Mackerras and the Scottish Chamber Orchestra for EMI, and appears on the Metropolitan Opera's DVD presentations of *Don Giovanni* and *Die Meistersinger von Nürnberg*, both released by Deutsche Grammophon. Mr. Relyea is the winner of the 2003 Richard Tucker award.

Jukka Rasilainen

The Finnish bass-baritone **Jukka Rasilainen** (Kurwenal) studied in Rome with Tina Sciapini-Rella. While still a student, he debuted in *Don Giovanni* (Leporello) under the direction of Gian Carlo del Monaco. He became a member of the Opera Studio Zurich for the 1985–86 season. Between 1986 and 1993 he had a fixed contract as a bass-baritone and heroic baritone with the Städtische Bühnen Dortmund and the Vereinigte Städtische Bühnen Krefeld/Mönchengladbach. There he acquired a large repertoire, including *Wozzek* (title role), *Lucia di Lammermoor* (Raimondo), *Falstaff* (title role), *Nabucco* (title role), *Salome* (Jochanaan), and *Tosca* (Scarpia). In 1991 Mr.

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Rasilainen debuted in Flensburg in the title role of Wagner's *Der fliegende Holländer*. He then sang this part with great success in more than 12 productions at the Vienna State Opera, the Staatsoper unter den Linden Berlin, Deutsche Oper Berlin, Saxon State Opera Dresden, Tokyo, and Savonlinna. In 1992 he debuted at the Saxon State Opera Dresden, and he is still linked to this house through a residential contract. There, he participated in ten new productions and premieres.

In 2000 he sang the *Ring* cycle in Helsinki in a production by Götz Friedrich. From 2000–02 he sang the *Ring* (Wotan, Wanderer) in a production of Robert Wilson and under the direction of Franz Welser-Möst at the Zurich Opera House. Another important premiere was Strauss' *Elektra* (Orest) in a production by Martin Kusej and under the direction of Christoph von Dohnányi in 2003, again in Zurich.

In 2003 he sang in *Lobengrin* (Telramund) at the Edinburgh Opera Festival, *Siegfried* (Wanderer) in Tokyo, and *Tristan und Isolde* (Kurwenal) and *Falstaff* (title role) in Taiwan, and he debuted at the Bavarian State Opera in *Arabella* (Mandryka) and *Fidelio* (Pizarro). In 2004 he received the title *Kammersänger* at the Saxon State Opera from the Free State of Saxony. In 2005 he debuted in *Der fliegende Holländer* (title role) at the Bayreuth Festival. Additional highlights of the season 2005–06 were *The Tristan Project* (Kurwenal) with Ben Heppner and Waltraud Meier, and a new production of the *Ring* at the Théâtre du Châtelet (Wanderer, Wotan) produced by Robert Wilson and under the direction of Christoph Eschenbach. His engagements for the season 2006–07 include *Das Rheingold* (Wotan), *Siegfried* (Wanderer), *Die Walküre* (Wotan), *Carmen* (Escamillo), *Tristan und Isolde* (Kurwenal), *Die Frau ohne Schatten* (Barak), and *Der fliegende Holländer* (title role) at the Saxon State Opera Dresden; a Wagner concert tour in Switzerland; and *Der fliegende Holländer* (title role) at the Bavarian State Opera.

Thomas Rolf Truhitte

Thomas Rolf Truhitte's (Melot) career highlights have included the title role in *Parsifal* with Geneva Opera; Siegmund in *Die Walküre* with Brazil's Manaus Festival; Bacchus in *Ariadne auf Naxos* with L'Opéra de Monte Carlo; Don José in *Carmen* with Seattle Opera, Dayton Opera, Nashville Opera, Opera San Jose, Longview Opera, and Sacramento Opera; the title role in *Lobengrin* with Italy's Spoleto Festival; Max in *Der Freischütz* with Opéra-Théâtre de Metz; Erik in *Der fliegende Holländer* with Minnesota Opera; Froh in *Das Rheingold* with Seattle Opera and the Canadian Opera Company; his heldentenor debut as Siegmund in *Die Walküre* with Virginia Opera (opposite Jeannine Altmeyer); a return to Virginia Opera as Tristan in *Tristan und Isolde* and as Florestan in *Fidelio*; Pinkerton in *Madama Butterfly* with Virginia Opera and North Bay Opera; and Edgardo in *Lucia di Lammermoor*, Lensky in *Eugene Onegin*, Don Ottavio in *Don Giovanni*, Tamino in *Die Zauberflöte*, Tom Rakewell in *The Rake's Progress*, Curley in *Of Mice and Men*, Rodolfo in *La bohème*, and Danilo in *Die lustige Witwe* with Opera San Jose. Concert highlights include the Vilar Opera Gala in honor of Gian Carlo Menotti (with Mirella Freni and Nicolai Ghiaurov), *Das Lied von der Erde* with the Virginia Symphony, and these performances in *Tristan und Isolde* with the Los Angeles Philharmonic. Mr. Truhitte was recently chosen as a winner of the Loren L. Zachary National Vocal Competition.

Michael Slattery

Much of the career of the young American tenor **Michael Slattery** has been preserved on CD, with recording projects for Deutsche Grammophon, Harmonia Mundi, the BBC, Naïve, Arte, and Avie, including Harmonia Mundi's prize-

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winning recording of Handel's *Saul*, Mozart's *Bastien und Bastienne*, Handel's *Atalanta*, Scarlatti's *Cecilian Vespers*, *The Irish Heart*, and *Secret and Divine Signs*, which received Five Star ratings from *BBC Music Magazine* and *ClassicFM*.

Upon graduating from The Juilliard School, Mr. Slattery sang his first Mozart Requiem with Esa-Pekka Salonen and the Los Angeles Philharmonic. He also appeared with the Los Angeles Philharmonic last year in Philip Glass' *Akhnaten*, under the baton of John Adams. His concert career has also included Handel oratorios and Bach cantatas with the Philadelphia Orchestra, the Mostly Mozart Festival, and the Orchestra of St. Luke's at Carnegie Hall. Recently he gave his first master classes at Universities across the United States.

His talent for Leonard Bernstein's music has led him around the world: from Paris in a Bernstein Gala with the Orchestre National de France to Royal Festival Hall in London, where he sang the title role in Bernstein's *Candide*, a role he premiered in Rome and later covered for the New York Philharmonic. This season Mr. Slattery sings the title role in Monteverdi's *L'Orfeo* at Glimmerglass Opera, having sung the role last year with Emmanuelle Haïm at the Châtelet in Paris. This season also marks his debut at the Berliner Staatsoper in Monteverdi's *Vespers* and *L'Orfeo*. Mr. Slattery's voice has been recorded for films and for television, where he makes nightly appearances as the operatic voice of the Pillsbury Doughboy. Outside his musical activities, Mr. Slattery devotes much of his spare time to painting, and four of his pieces were published in the French art magazine *ORAOS* and can be seen at www.michaelslattery.com. This summer Glimmerglass Opera will present an exhibit of his new works in conjunction with the launch of their new website.

Jinyoung Jang

Korean-American bass-baritone Jinyoung Jang's (Steersman) warm tone and sensitive musicality has allowed him to excel in the standard repertory, especially works of Mozart and Puccini. Mr. Jang is a recent graduate of the Los Angeles Opera's Artist in Residence program. During his tenure with LA Opera he performed several roles, including Zuniga in *Carmen*, Colline in *La bohème* (student matinee), and Frère Jean in *Roméo et Juliette*, and was responsible for most of the bass roles, including Ramfis and the King in *Aida*, Doctor in *Vanessa*, Neptune in *Idomeneo*, Ferrando in *Il trovatore*, and Raimondo in *Lucia di Lammermoor*. He has also made guest appearances with the Bakersfield Symphony singing Figaro in *Le nozze di Figaro*, Rocco in *Fidelio*, and Don Alfonso in *Così fan tutte*, and he sang the Steersman in *Tristan und Isolde* with the Los Angeles Philharmonic in 2004.

On the concert stage Mr. Jang has recently returned to the Bakersfield Symphony singing the baritone solo in the Fauré Requiem. He has also sung the Mozart Requiem with the Santa Barbara Chamber Orchestra, Beethoven's Ninth Symphony with the Santa Monica Symphony, and *Elijah* with Concordia University. Mr. Jang has won awards from the Pasadena Opera Guild and Opera Buffs, a Nunzio Crisci Opera Scholarship, a Marilyn Horne Scholarship (USC), and the NATS Competition in Los Angeles and Houston, and he was a regional finalist with the Metropolitan National Council Auditions (Mid-South).

Mr. Jang is an alumnus of the Knoxville Opera Studio. He was a bass soloist with Los Angeles Master Chorale from 2000–03 and was a member of the Concord Music Ensemble from 2002–03. He holds degrees and certifi-

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cates from the University of Southern California, the University of Tennessee, Southern Methodist University, and Seoul National University of Korea.

Los Angeles Philharmonic

The Los Angeles Philharmonic is defining the concept of a “21st-century orchestra” with innovation and exuberance under the dynamic leadership of Esa-Pekka Salonen, music director since 1992 and a distinguished composer in his own right. Now in its 88th season, the Philharmonic is recognized as one of the world’s outstanding orchestras, and is received enthusiastically by audiences and critics alike.

More than one million listeners experience live performances by the Philharmonic each year. The Philharmonic demonstrates a breadth and depth of programming unrivaled by other orchestras and cultural institutions, performing or presenting nearly 300 concerts throughout the year at its two iconic venues: Walt Disney Concert Hall and the Hollywood Bowl, a popular tradition since 1922. The orchestra’s involvement with Los Angeles also extends far beyond regular symphony concerts in a concert hall, embracing schools, churches, and neighborhood centers of a vastly diverse community.

The Los Angeles Philharmonic was founded by William Andrews Clark, Jr., a multi-millionaire and amateur musician, who established the city’s first permanent symphony orchestra in 1919. Walter Henry Rothwell became its first music director, serving until 1927 and, since then, nine renowned conductors have served in that capacity: Georg Schnéevoigt (1927–1929); Artur Rodzinski (1929–1933); Otto Klemperer (1933–1939); Alfred Wallenstein (1943–1956); Eduard van Beinum (1956–1959); Zubin Mehta (1962–1978); Carlo Maria Giulini (1978–1984); André Previn (1985–1989); and, since the 1992–93 season, Esa-Pekka Salonen.

Inspired to consider new directions, Mr. Salonen and the Philharmonic aim to find programming that remains faithful to tradition, yet also seeks new ground, new audiences, and ways to enhance the symphonic music experience. During its 30-week winter subscription season of 110 performances at Walt Disney Concert Hall, the Philharmonic creates festivals, artist residencies, and other thematic programs designed to delve further into certain artists’ or composers’ work.

The Los Angeles Philharmonic’s commitment to the presentation of music of our time is evident in its subscription concerts, in its exhilarating Green Umbrella series, and through its extensive commissioning initiatives. Celebrating its 25th anniversary this season (2006–07), the Los Angeles Philharmonic New Music Group is devoted exclusively to compositions on the cutting edge of the repertoire, and attracts leading composers and performers of contemporary music.

Music Director Esa-Pekka Salonen and the Philharmonic have led the way into the digital age, being the first orchestra to offer live performances for download exclusively online within a week of the performance. Through a partnership with Deutsche Grammophon, DG Concerts has brought Philharmonic concerts of music by Beethoven, Hillborg, and Lutosławski, as well as Reich, Pärt, and Andriessen to iTunes in 2006, with additional concerts scheduled during future seasons. In addition, DG recently (October 2006) released Mr. Salonen and the orchestra’s first live recording in Walt Disney Concert Hall, featuring music of Bartók and Mussorgsky, along with one of the Philharmonic’s signature works, Stravinsky’s *Rite of Spring*.

Concert Chorale of New York

The Concert Chorale of New York is a group of professional singers performing with various conductors and presentors. They have appeared at the

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Caramoor Festival with John Nelson in concert versions of *L'Allegro and Theodora*, with André Previn in *A Midsummer Night's Dream* and with Will Crutchfield in *La Cenerentola* and *La donna del lago*. Other credits include the Brooklyn Academy of Music's productions of Philip Glass' *Civil Wars*, John Adams' *Nixon in China* and *The Death of Klinghoffer*, and productions of *Dido and Aeneas*, *L'Allegro, Jesu, Meine Freude*, and Vivaldi's *Gloria* with the Mark Morris Dance Group. The Chorale has also worked with Gerard Schwarz at the 92nd Street Y, performing Bach's Magnificat and B-minor Mass, Handel's *Dixit Dominus*, and Beethoven's Ninth Symphony on various occasions. Other projects include *La Pêrichole* and *Orfêe* with Yves Abel and L'Opera Francais. Recordings include *Kismet* and *Man of La Mancha* with Paul Gemignani for CBS Records and a recording of Sondheim's *The Frogs* for Nonesuch. The Chorale was a participant in a project at the Performing Arts Center at Purchase in performances of Gilbert and Sullivan works and, with Jane Glover, a concert series featuring the works of Haydn, Bach, and Beethoven. The men of the Chorale are featured on a recording of the Pet Shop Boys on EMI Records. One of the highlights of the Chorale was performing Bach Cantatas with Erich Leinsdorf at the 92nd Street Y. The Chorale participated in *Live From Lincoln Center's A Salute to the American Musical*, which was nominated for an Emmy.

Recent performances include *La belle Hélène*, Chabrier's *Le roi malgré lui*, *Francesca di Rimini* and a concert of Dallapiccola and Nono with the American Symphony Orchestra, conducted by Leon Botstein. Other performances with the ASO include the Bruckner Requiem, Schreker's *Der ferne Klang* and recordings of *Die ägyptische Helena* and *Die Liebe der Danae*. They were also involved in a performance with Judy Collins at Carnegie Hall and the men of the Chorale sang with the Chicago Symphony Orchestra in a performance of *Tristan und Isolde*. Last summer the Chorale participated in the Goldenthal/Taymor production of *Grendel* for the Lincoln Center Festival.

The Chorale has also participated in the Carnegie Hall Link-Up Concerts and the highly acclaimed concert version of Rodgers' and Hammerstein's *Carousel* conducted by Leonard Slatkin. The Chorale was recently heard in the New York premiere of Paul McCartney's *Ecce Cor Meum*. The artistic administrator of the Concert Chorale of New York is Jacqueline Pierce.

James Bagwell James Bagwell maintains an active schedule throughout the United States as a conductor of choral, operatic, and orchestral literature. In December 2006 he made his major orchestra debut leading the Jerusalem Symphony in two concerts in Jerusalem and Tel Aviv, and in March he led a subscription concert with the Tulsa Symphony. In summer 2005 he led six sold-out performances of Copland's *The Tender Land* as part of the Bard Summerscape Festival. Last summer he returned to Summerscape conducting three Offenbach operettas, and he will return in 2007 to lead a production of *The Sorcerer*. Now in his eighth season as music director of Light Opera Oklahoma, he conducted three new productions last summer, including the company's return to the OK Mozart International Music Festival in Bartlesville, Oklahoma.

Active as a guest conductor, he conducted the Dessoiff Choirs, the Indianapolis Chamber Orchestra, and numerous concerts with the Bard Festival Chorale and the Bard Chamber Players. In October 2002 he premiered *Cinderella's Bad Magic* by microtonal composer Kyle Gann in Moscow as part of the Alternativa Festival.

PROGRAM

In 2005, Mr. Bagwell was named music director of the Dessoff Choirs. In 2003, he was named director of choruses for the Bard Music Festival. Since 2004, he has prepared the Concert Chorale of New York for concerts with the American Symphony Orchestra, the Los Angeles Philharmonic, and the Mostly Mozart Festival (broadcast nationally in 2006 on *Live From Lincoln Center*). He has trained choruses for the San Francisco Symphony, Los Angeles Philharmonic, NHK Symphony (Japan), American Symphony Orchestra, Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, and the Indianapolis Symphony Orchestra. He has worked with noted conductors including Esa-Pekka Salonen, Michael Tilson Thomas, Louis Langrée, Leon Botstein, Vladimir Ashkenazy, Raymond Leppard, James Conlon, Christof Perick, Jesús López-Cobos, Erich Kunzel, Leon Fleischer, and Robert Shaw. Since 1997 Mr. Bagwell has been music director of the May Festival Youth Chorus in Cincinnati, conducting regularly during the May Festival, Carolfest, and outreach concerts throughout the Cincinnati area. In addition to his work with the Youth Chorus, he prepared the May Festival Summer Chorus for eight seasons for the Riverbend Summer Festival.

Mr. Bagwell is artistic director for the New York Repertory Singers, and serves as conductor for the Berkshire Bach Society Choruses. From 1998–2001 he was artistic director and conductor of the Indianapolis Symphonic Choir and the Indianapolis Chamber Singers, a professional ensemble he formed in 1999. In 2000 he joined the faculty of Bard College, where he is director of the music program, and he will launch a new graduate program in choral conducting through the Bard Conservatory of Music in fall 2008.

Mark Barton Lighting designer **Mark Barton's** Off-Broadway credits include *All the Wrong Reasons*, *No Child...*, *Thom Pain (based on nothing)*, *Five Course Love*, and *Valparaiso*. Other recent work in New York City includes *Church* (P.S. 122) and *Bird Eye Blue Print* (Word of Mouth Festival).

Mr. Barton has worked on shows with many New York companies, including New York Theater Workshop, Salt Theater, Target Margin, Edge Theater, Rude Mechanicals, New Georges, Clubbed Thumb, P.S. 122, HERE, and The Talking Band. Elsewhere he has worked on productions of Elevator Repair Service's *GATZ* in Brussels, Amsterdam, Zurich, Minneapolis, Oslo, Trondheim, and Bergen. For the Curtis Opera Theater in Philadelphia he has lit *The Magic Flute*, *Postcard from Morocco* (directed by Emma Griffin), *Albert Herring*, and *L'Ormino* (directed by Chas Rader-Shieber), which he has also lit for Pittsburgh Opera. His regional credits include Asolo Repertory Theatre, Hangar Theatre, Syracuse Stage, Southern Rep, Virginia Stage Company. Mr. Barton extends special thanks to Ben Zamora and James F. Ingalls.

About the Video

Kira Perov Kira Perov is executive director of Bill Viola Studio. She has worked closely with Bill Viola, her partner and husband, since 1978, managing and assisting with the production of his videotapes and installations, documenting the work in photographs, and editing all publications, as well as coordinating and curating exhibitions worldwide. She has guided the production of *The Tristan Project* in many of its details and creative decisions. Before meeting Bill Viola, she was Director of Cultural Activities at La Trobe University in Melbourne, Australia, producing exhibitions and concerts, and later, at the Long Beach Museum of Art in California, compiled a ten-year history of video art exhibitions and video collection at the museum. Her photographs, including those documenting Mr. Viola's work, have been widely published.

Harry Dawson For 12 years Harry Dawson has collaborated with Bill Viola, expanding Mr. Viola's palette with his introduction of 35 mm film and contributing his extensive knowledge of lighting to Mr. Viola's video art installations. He draws on his 30 years of experience filming commercials, and documentaries that air on PBS, the Discovery Channel, and TNT, and can be seen daily in art and other Los Angeles museums such as the Museum of Contemporary Art, and the Natural History Museum, and also the Plains Indian Museum in Cody, Wyoming, and the National Cowgirl Museum and Hall of Fame in Fort Worth, Texas.

Alex MacInnis Alex MacInnis, a graduate of the University of California at Santa Barbara Film Studies program, has worked as an editor and videographer for over a decade, dealing with subjects as varied as tornados, mountain lions, religious inspiration, the invasion of Iraq, commuting in Los Angeles, and his love of ducks.

S. Tobin Kirk S. Tobin Kirk graduated from film school at Jan Jose State University and worked in commercial production before joining Bill Viola Studio in 2001. He has been producer of all of Mr. Viola's installation works since then, including parts two and three of the *Passions* series (James Cohan Gallery, J. Paul Getty Museum); *Going Forth By Day*, a high-definition video cycle (Deutsche Guggenheim Berlin and Guggenheim Museum, New York); *Living Witness* (E.ON Corporation, Düsseldorf); and *The Raft* (EMST, Athens).

Genevieve Anderson Genevieve Anderson received a BFA from the University of California at Santa Barbara. She is a filmmaker working with a technique of puppet animation she calls "live animation." Her films have won awards in Berlin, Chicago, and Seattle, playing at more than 65 festivals worldwide. She is co-founder of G.R.I.T (Girls Reeling It Together), a non-profit organization of women filmmakers who assist and support one another in the film industry. Ms. Anderson is a 2004 recipient of the Rockefeller Media Artists Grant. She has worked with the Bill Viola Studio since 2000.

Jeff Mills Jeff Mills has been working as a professional theater artist and musician for nearly 20 years. He received his acting training at the University of California at Santa Barbara, the National Theater Conservatory in Denver, and the Guildford School of Acting and Dance in Guildford, England. Along with various film, commercial, and voiceover engagements, Mr. Mills has worked extensively at theaters across the country, include the Theatre de

PROGRAM

la Jeune Lune in Minneapolis, the Denver Center Theater Company, Colorado Shakespeare Festival, the American Folklore Theater in Door County, Wisconsin, and Shakespeare Santa Barbara. He is currently working with the critically acclaimed BOXTALES Theater Company.

Lisa Rhoden Lisa Rhoden received her MFA from the University of Southern California. Following a summer session at the Royal Academy of Dramatic Arts in London, she began performing with the Shakespeare Theatre at the Folger in Washington, D.C., working with directors Michael Kahn, Paul Giovanni, and Toby Robertson in *Hamlet*, *Richard II*, *Anthony and Cleopatra*, *As You Like It*, and *The Beggar's Opera*. Regional theater credits include *Nora*, *Two Rooms*, *Uncle Vanya*, *Tartuffe*, *The Fantasticks*, *Female Transport*, *Children of a Lesser God*, *The Heiress*, *Charley's Aunt*, *Macbeth*, and *All's Well That Ends Well*. Film and television credits include *Big Apple*, *Without a Trace*, *The Handler*, *American Family*, and *Piñero*.

John Hay John Hay is an aerial artist who trained much of his life as a gymnast. For two years he was a member of the Canadian National Gymnastics Team (1995–97), winning medals in both national and international competitions, and was Province of Manitoba Athlete of the Year in 1997. Mr. Hay joined Cirque du Soleil's production of *O* in 1997 and for three years was one of their lead high aerial acrobats, as well as designing routines. Mr. Hay's credits with Bill Viola include *Going Forth By Day* and *Emergence*.

Sarah Steben Sarah Steben is a trapeze artist, acrobat, dancer, and stunt actor. Over the last eight years she has received many international awards for her circus talents and skills from international festivals in Stockholm, Geneva, Paris, and Monte Carlo. Ms. Steben has performed in with Cirque du Soleil in *Salimbanco* and *O* and created many roles as a trapeze artist appearing with such performers as Madonna and Aerosmith. This is the second work of Bill Viola's she has worked on; the first was *Emergence*.

Orestes Matacena Orestes Matacena, who frequently plays chilling villains, has worked in films and commercials with directors such as Charles "Chuck" Russell, Marcus Nispel, Barry Sonnenfeld, Doug Liman, Leon Ichaso, Michael Ritchie, and John Milius, in movies including *The Mask*, *Diggstown*, and *Wild Wild West*. Mr. Matacena is also a writer, director, and producer. *Tristan und Isolde* is his first work with Bill Viola.

Penelope Safranek Penelope Safranek most recently had the pleasure of playing Sister Temple in Pacific Resident Theatre's *Orpheus Descending*, which received the Los Angeles Drama Critics Award for Best Play, 2003–04. Other PRT plays include *Hedda Gabler*, *The Scarecrow*, *The Killing of Sister George*, *Master Builder*, *Ivanov*, and Molnar's *The Swan*. At the Long Wharf Theatre in New Haven, Connecticut, she appeared in *The Hostage* and *Pictures in the Hallway*; in New York, *Everyman* at the Cathedral of St. John the Divine and *Hunting of the Snark* at the Whitney Museum are counted among her favorites. Her film work includes Mrs. Warris in Lawrence Kazdan's *Mumford* and Issa Hesse's *Siren Island*.

Kenneth Bowers After graduating from the American Academy of Dramatic Arts in 1980, Kenneth Bowers spent two years with the Firebird Theater Company, traveling to schools in California, Nevada, and Oregon, building sets, making costumes, writing music and short plays, and making instruments. The next

PROGRAM

- eight years were spent acting in TV shows including *Alice Doesn't Live Here Anymore*, *Night Court*, and *LA Law*. Films include *Mannequin* and *Blue City*. In between acting jobs he works as an assistant director on feature films, TV shows, commercials, and music videos.
- Thomas Michael Ficke** Thomas Michael Ficke has been in the film, television, and commercial industry for over 19 years with more than 400 credits to his name, appearing covered in flames, jumping off cliffs, and rolling over trucks. He has coordinated and stunt doubled such actors as Tom Cruise, Ben Stiller, and Vin Diesel. Recent credits include Bill Viola's *Going Forth By Day*, *XXX: State of the Union*, *Constantine*, and *Ice Cube*.
- Robin Bonaccorsi** Robin Bonaccorsi has worked as a professional stunt performer for 16 years. She has appeared in over 90 feature films and television shows and more than 100 commercials. Recent credits include *Kiss Kiss Bang Bang*, *XXX: State of the Union*, *Terminator 3: Rise of the Machines*, *The Italian Job*, *Monk*, and Bill Viola's *The Raft*. For more information, visit www.StuntLady.com.
- Brian Garbellini** Brian Garbellini has worked as a camera assistant for 13 years assisting DP Harry Dawson on countless projects since they first worked together in 1993. Mr. Garbellini specializes in commercials and music videos, but his credits also include work for television, films, and documentaries and many art projects as well, the majority with Bill Viola.
- Bobby Wotherspoon** Chief lighting technician and gaffer Bobby Wotherspoon is a California native who began his work in the film industry in 1984. His credits in feature films and commercials include *Water Boy*, *Made*, *Clockstopper*, and *Spartan*. Mr. Wotherspoon began working with the Bill Viola Studio in 1998, and was gaffer on such projects as the *Passions* series and *Going Forth By Day*.
- Chris Centrella** Chris Centrella lives in Santa Barbara, California, and has more than 40 feature films to his credit. He has worked with such directors as Peter Weir (*Master and Commander* and *The Truman Show*) as well as Oliver Stone (*JFK*) and Martin Scorsese (*Casino*). This is Mr. Centrella's first project with Bill Viola.
- Robbie Knott** Veteran effects coordinator Robbie Knott brings a wealth of experience and disciplines to the Bill Viola Studios. Los Angeles-based Knott Limited Special Effects specializes in mechanical, pyrotechnic, atmospheric, and rigging effects for film, television, and stage. Engineering and logistics combine with vision and expertise to complement the artistry of Bill Viola. Mr. Knott's extensive film credits include *Dances with Wolves*, *Donnie Darko*, *Stuart Little*, *The Muppet Movie*, and Bill Viola's *Going Forth By Day*.
- Wendy Samuels** Wendy Samuels is co-founder and president of Burnt Hills, Ltd., a production design and mechanical effects company. While attending Butler University she owned and operated an art gallery. She studied at the University of California at San Diego and then pursued a fashion career for 15 years in San Francisco. In Ms. Samuels' 15 years of film experience as a production designer she has worked on more than 400 commercials, ten feature films (with directors such as Sean Penn), and various music videos, including work with Peter Gabriel.

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- Paul Bickel** Paul Bickel graduated from Ball State University in Muncie, Indiana, where he majored in sculpture and print-making. He has worked as an art director and prop master for 17 years, completing over 250 commercials and films. Mr. Bickel's film credits include *Talent*, *Pieces of Eight*, and *Stir*, and he has worked on commercials for Fox Sports, Chevrolet, and Mountain Dew.
- Virginia Susanne Lee** Virginia Susanne Lee has been a production designer of films, commercials, and music videos since 1980. Her design work has included some of the seminal music videos of the 1980s, and has included Madonna, David Bowie, Janet Jackson, Nine Inch Nails, and Fiona Apple. A commercial director since 1997, Ms. Lee was formerly with Coppo Films and is presently with Green Dot Films. Her background and interests include studies and degree programs in landscape architecture, architecture, fine art, and metaphysics. Ms. Lee is also a 2003 graduate of the Barbara Brennan School of Healing.
- James Doudna** James Doudna began his career in theater. In Santa Fe he worked with Kim Stanley, producing, directing, and designing sets for such productions as *One Flew Over the Cuckoo's Nest* and *La Ronde*. He performed in and worked in the art department on films such as Sergio Leone's *My Name Is Nobody* and Sam Peckinpah's *Convoy*. For the last 25 years he has worked primarily on television commercials, designing spots for clients from Apple Computers to Wingspan Bank.
- David Michael Max** David Michael Max, a Northern California native, began his career in film and television while in his teens. He worked for several years as an assistant director before transitioning to art and design in commercials and music videos. His numerous award-winning art direction and design credits include videos for the Rolling Stones, Fiona Apple, Sheryl Crow, the Red Hot Chili Peppers, and Janet Jackson.
- Cassandre de le Fortrie** Cassandre de le Fortrie earned her BFA in theater arts at the University of California at Irvine and then continued her studies at Chapman University, completing her MFA in film production. She received multiple festival awards for her film *Les Soldats*. Ms. de le Fortrie's seven years of wardrobe design experience ranges from theater, commercials, and music videos to feature films. Her credits include *Scorched* with John Cleese and Alicia Silverstone, *According to Spencer* with Giovanni Ribisi and Adam Goldberg, *Rose's Garden* with Tippi Hedren, and Bill Viola's *The Raft*.
- Michael Hemingway** Michael Hemingway graduated from California State University at Chico with a BA in communications, television, and film. He has 25-plus years of practical experience in production, post-production, broadcast, and cable television. Positions have included cameraman, director, on-air switcher, operations supervisor, senior account executive, and executive producer of visual effects. Credits include multiple television commercials, episodic television, feature films, and special projects, including Bill Viola's *Going Forth By Day*.
- Brian Pete** Brian Pete has been editing for film, concerts, and television for over 15 years, and is currently a senior editor at LaserPacific Media Corp. He began his association with Bill Viola in 2001, as the high-definition compositing editor on *Going Forth By Day*.

PROGRAM

Mike Sowa

For seven years Mike Sowa has been a senior high-definition video colorist at LaserPacific Media Corp., focusing primarily on the HD video mastering of feature films. He started his Telecine colorist work with LaserPacific in 1987, leaving for five years for experience with other editing facilities (Modern Videofilm and Universal Studios High Definition Center) before returning to LaserPacific in 1997.

Initiated in 1965, **Lincoln Center's Great Performers** series offers approximately 100 classical and contemporary music performances annually. One of the largest music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's Avery Fisher Hall, Alice Tully Hall, Walter Reade Theater, Clark Studio Theater, Stanley H. Kaplan Penthouse, and other various performance spaces throughout New York City, including the Church of St. Ignatius Loyola and John Jay College Theater. Last season Great Performers expanded to include presentations in the Rose Theater and The Allen Room at the Time Warner Center at Columbus Circle. The world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists are featured in Great Performers, as well as special repertoire-focused festivals, themed series, and educational activities. During the 1998–99 season, Great Performers added a new dimension to the classical music experience through its New Visions series. In productions specially commissioned by Lincoln Center, New Visions offers innovative stage presentations and groundbreaking collaborations among the world's leading directors, choreographers, and classical performers.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. As a presenter of more than 400 events annually, LCPA's series include American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, and the Mostly Mozart Festival. The Emmy Award-winning *Live From Lincoln Center* extends Lincoln Center's reach to millions of Americans nationwide. As a leader in arts and education and community relations, LCPA takes a wide range of activities beyond its halls through the Lincoln Center Institute, as well as offering arts-related symposia, family programming, and accessibility. And as manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and its 11 other resident organizations.

For *The Tristan Project* at Lincoln Center

Mitchell Kurtz, *Architectural Consultant*

Ed Greer, *Production Manager*

Screen system provided by Adirondack Studios

Projection equipment provided by Scharff Weisberg

PROGRAM

Tristan und Isolde Video Production Credits

Bill Viola, *Director*
Kira Perov, *Executive Producer*

S. Tobin Kirk, *Producer*
Genevieve Anderson, *Production Manager*
Chad Bickley, Walter Campbell, *Production Coordinators*

Harry Dawson, *Director of Photography*
Brian Garbellini, *Camera Assistant*
Dan Venti, David Thomas, *Second Camera Assistant*

Kenneth Bowers, *Assistant Director*
Josh Lawson, *Second Assistant Director*

Actors:

Jeff Mills, *Tristan (earthly bodies)*
Lisa Rhoden, *Isolde (earthly bodies)*
John Hay, *Tristan (heavenly bodies)*
Sarah Steben, *Isolde (heavenly bodies)*
Orestes Matacena, *Attendant*
Penelope Safranek, *Attendant*

Thomas Michael Ficke, *Stunt Coordinator*
Robin Bonaccorsi, *Stunt Actor*
Rocky Capella, Steven Ficke, Rex Reddick, *Stunt Divers*

Joshua Hutchings, *Lighting Programmer*

Michael Herron, *Video Playback*

Bobby Wotherspoon, *Gaffer*
James Barker, *Best Boy*
Luke Kalarickal, *Electric*
Michael Glover, *Electric*
Dana Kilgore, *Electric*
Sam Barker, *Electric*

Chris Centrella, *Key Grip*
Bill Summers, *Best Boy Grip*
Jeff Klutz, *Grip*
Hugh McCallum, *Grip*
Mike Duarte, *Grip*

Christian Hurley, Karl Eckhardt, *Techno Crane Operators*

Robbie Knott, *Special Effects Coordinator*
John Sipos, John Sterber, *Special Effects Lead Man*
Mark Dirkse, Joe Messer, Ken Ridell, Vince Mazula, *Special Effects Assistance*

Wendy Samuels, *Production Designer*
Paul Bickel, *Art Director*
Andi Doherty, Kirsten Opara, *Scenics*
Donnie Molls, *Art Assistant*

PROGRAM

Virginia Susanne Lee, Jim Doudna, *Production Designer*
David Michael Max, *Art Director*
Jeb Hendrix, *Art Assistant*
Todd Noel, Ed Kote, *Scenics*

Mark Coppos, *Ceramic Design*

Cassandre de le Fortrie, *Wardrobe Stylist*
Sarah Fleming, Amanda Gore, *Wardrobe Assistants*
Alex George, *Hair/Makeup*

Alston Chapman, Pete Johnson, Tim Kirk, Alison Lee, Ryan Musante, Felis Stella, Blake Viola, *Production Assistants*

Ben Shepard, *Medic*

Michael Hemingway, *Post Production Supervisor*
Alex MacInnis, *Editor/Live Video Mix*
Sven Kamm, *Additional Editing/Video Playback*
Brian Pete (LaserPacific Media Corp.), *On-line Editor*
Mike Sowa (LaserPacific Media Corp.), *Colorist*
Brian Ross (LaserPacific Media Corp), Marla Carter, *Digital Artists*

Theodore Kim (Chrominance), Charles S. Swartz (Entertainment Technology Center at USC), *Technical Advisors*

Special thanks to:

Gerard Mortier (Director, National Opera of Paris)
James Cohan (James Cohan Gallery, New York)
Graham Southern, Harry Blain (Haunch of Venison Gallery, London)
Leon Silverman (Executive Vice President, LaserPacific Media Corp.)

Bill Viola Studio

Bettina Jablonski, *Technical Director*
Dianna Santillano, *Curatorial Assistant*
Gene Zazzaro, *Curatorial Assistant*
Marie Slaton, *Administrator*
Thomas Piglin, *Electronic Engineer*
Kenny Chey, *Assistant*

Locations:

Bill Viola Studio, Long Beach, California
Coyote Lake Bed, Barstow, California
Downey Studios, California
Leo Carrillo State Beach, Malibu, California
Martin Luther King Jr. Pool, Long Beach, California
Oak Canyon Nature Center, Anaheim, California

Los Angeles Philharmonic

PROGRAM

Esa-Pekka Salonen,

Music Director,

Walt and Lilly

Disney Chair

Alexander

Mickelthwate,

Associate

Conductor

Joana Carneiro,

Assistant

Conductor, ASOL

Conducting Fellow

Steven Stucky,

Consulting

Composer for

New Music

Deborah Borda,

President

FIRST VIOLIN

Martin Chalifour,

Principal Concertmaster

Marjorie Connell Wilson Chair

Alexander Tregter, *Concertmaster*

Ernest Fleischmann Chair

Bing Wang, *Associate*

Concertmaster

Mark Baranov,

Assistant Concertmaster

Philharmonic Affiliates Chair

Tamara Chernyak

Michele Boyver

Rochelle Abramson

Camille Avellano

Elizabeth Baker

Mischa Lefkowitz

Edith Markman

Judith Mass*

Mitchell Newman

Barry Socher

Lawrence Sonderling

Stacy Wetzel

Aroussiak Baltaian***

Cheryl Norman***

SECOND VIOLIN

Lyndon Johnston Taylor, *Principal*

Dorothy Rossel Lay Chair

Mark Kashper, *Associate Principal*

Kristine Hedwall

Dale Breidenthal

Ingrid Chun

Chao-Hua Jin

Nickolai Kurganov

Guido Lamell

Johnny Lee

Varty Manouelian

Paul Stein

Yun Tang

Jonathan Wei**

Suli Xue

Grace Oh***

Jason Uyeyama***

VIOLA

Principal (vacant)

John Connell Chair

Dale Hikawa Silverman,

Associate Principal

Arthur Royval,

Assistant Principal

Jerry Epstein

Richard Elegino

Dana Hansen

John Hayhurst

Ingrid Hutman

Hui Liu

Meredith Snow

David Stockhammer*

Leticia Oaks Strong

Minor L. Wetzel

Elizabeth Wilson***

CELLO

Peter Stumpf, *Principal*

Bram and Elaine Goldsmith Chair

Daniel Rothmuller,

Associate Principal

Sadie and Norman Lee Chair

Ben Hong, *Assistant Principal*

Jonathan Karoly

Stephen Custer

David Garrett

Barry Gold

Jason Lippmann

Gloria Lum

Serge Oskotsky

Brent Samuel

Peter Snyder

BASS

Dennis Trembly, *Principal*

Christopher Hanulik, *Principal*

Oscar M. Meza,

Assistant Principal

David Allen Moore

Jack Cousin

Richard D. Kelley

Peter Rofé

John Schiavo

Frederick Tinsley

FLUTE

Anne Diener Zentner, *Principal*

Mr. and Mrs. H. Russell

Smith Chair

Principal (vacant)

Virginia and Henry Mancini

Chair

Catherine Ransom Karoly

Sarah Jackson

Diane Alancraig***

PICCOLO

Sarah Jackson

OBOE

Ariana Ghez, *Principal*

Marion Arthur Kuszyk,

Associate Principal

Anne Marie Gabriele

Carolyn Hove

ENGLISH HORN

Carolyn Hove

CLARINET

Michele Zukovsky, *Principal*

Lorin Levee, *Principal*

Monica Kaenzig

Mauk/Nunis Chair

David Howard

E-FLAT CLARINET

Monica Kaenzig

BASS CLARINET

David Howard

BASSOON

David Breidenthal, *Principal*

Shawn Mouser,

Associate Principal

Michele Grego

Patricia Kindel

CONTRABASSOON

Patricia Kindel

HORN

William Lane, *Principal*

Eric Overholt,

Associate Principal

Elizabeth Cook-Shen**

William and Sally Rutter Chair

Brian Drake

Loring Charitable Trust Chair

Bruce Hudson

Robert Watt, *Assistant Principal*

Bud and Barbara Hellman Chair

Ethan Bearman***

Nathan Campbell***

Paul Klintworth***

John Mason***

Brad Warnaar***

TRUMPET

Donald Green, *Principal*

James Wilt, *Associate Principal*

Boyde Hood

Kevin Brown***

Rob Roy McGregor***

Ray Michael Nowak***

TROMBONE

James Miller, *Associate Principal*

Abbott and Linda Brown

Chair

Herbert Ausman

John Lofton***

Thomas Burge***

Anthony Mazzocchi***

TUBA

Norman Pearson

Minturn Family Foundation

Chair

TIMPANI AND

PERCUSSION

Raynor Carroll,

Principal Percussion

James Babor

Perry Dreiman

KEYBOARD

Joanne Pearce Martin

Katharine Bixby Hotchkis

Chair

HARP

Lou Anne Neill

LIBRARIAN

Kazue Asawa McGregor

Kenneth Bonebrake

Stephen Biagini

PERSONNEL MANAGER

Jeffrey Neville

PRODUCTION DIRECTOR

Paul M. Geller

**on sabbatical*

***not on tour*

****extra musician for this tour*

The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

In those sections where there are two principals the musicians share the position equally and are listed in order of length of service.

The musicians of the Los Angeles Philharmonic are represented by Professional Musicians Local 47, AFM.

PROGRAM

Concert Chorale of New York

James Bagwell,
Director

TENOR

Reuven Aristiqueta
James Bassi
Thomas Blankinship
David Bryan
Lee Compton
Nathan Davis
Matthew Deming
Martin Doner
Brian Dougherty
Scott England
Steven Fox
James Fredericks
Cooper Grodin
Alex Guerrero
Robert Hughes
Patrick Ireland
John Kawa
Matthew Kreger
Adam MacDonald
Drew Martin
Matthew Pena
Joseph Palarca
J.R. Pierce
Jonathan Pilkington
Frank Ream
David Ronis
Michael Steinberger
Alex Wang
Thomas Wazzelle
Scott Williamson

BASS

Adam Alexander
Daniel Alexander
Alan Arak
James Bagwell
Frank Barr
Peter Bryans
Barry Carl
Thomas Comerford
Clyde Crewey
Raymond Diaz
Peter Fischer
Mischa Frusztajer
Roderick Gomez
Mark Kaczmarcyk
Timothy Krol
Robert Kuehn
Steven Moore
Jeff Morrissey
Joseph Neal
Ari Picker
Christopher Renquist
Christopher Roselli
Kevin Simpson
Daniel Spratlan
Charles Sprawls
Christopher Temporelli
Peter Van Derick
Scott Warren
Scott Wheatley
Lewis White

Jacqueline Pierce, *Artistic Administrator*

LINCOLN CENTER PROGRAMMING DEPARTMENT

Jane Moss, *Vice President, Programming*
Hanako Yamaguchi, *Director of Music Programming*
Jon Nakagawa, *Producer, Contemporary Programming*
Jenneth S. Webster, *Associate Director of Programming*
Lisa Takemoto, *Production Manager*
Kate Monaghan, *Associate Director, Programming*
Charles Cermele, *Associate Producer, Contemporary Programming*
Kimberly Zerpa, *Assistant to the Vice President*
Yukiko Shishikura, *Programming Associate*
David Kincaide, *Assistant, Community Programming*
Nancy Cross Shimmel, *Program Editor, Community Programming*