THE THOMAS BAKER COLLECTION

In 1985 the Music Library of The University of Western Ontario acquired the bulk of the music collection of Thomas Baker (c.1708-1775) of Farnham, Surrey from the English antiquarian dealer Richard Macnutt with Burnett & Simeone. Earlier that same year what is presumed to have been the complete collection, then on deposit at the Hampshire Record Office in Winchester, was described by Richard Andrewes of Cambridge University Library in a "Catalogue of music in the Thomas Baker Collection." It contained 85 eighteenth-century printed titles (some bound together) and 10 "miscellaneous manuscripts." Macnutt described the portion of the collection he acquired in his catalogue The Music Collection of an Eighteenth Century Gentleman (Tunbridge Wells, 1985).

Other buyers, including the British Library, acquired 11 of the printed titles and 4 of the manuscripts.

Thomas Baker was a country gentleman and his library, which was "representative of the educated musical amateur’s tastes, include[d] works ranging from short keyboard pieces to opera" (Macnutt, i). Whether he was related to the Rev. Thomas Baker (1685-1745) who was for many years a member of the choirs of the Chapel Royal, St. Paul’s Cathedral, and Westminster Abbey, is not clear. However, his collection did contain several manuscripts of Anglican Church music.

The portion of the Thomas Baker Collection now at The University of Western Ontario, consisting of 83 titles, is admirably described on the Music Library’s website (http://www.lib.uwo.ca/music/baker.html) by Lisa Rae Philpott, Music Reference Librarian. All the items can be retrieved from the Western Libraries catalogue (www.lib.uwo.ca) using the terms "Thomas Baker Collection" in a Keyword search. The collection is housed in the Gustav Mahler-Alfred Rosè Room of the UWO Music Library.

For Handelians the collection contains several items of interest, including first editions of Walsh’s prints of the Utrecht TeDeum and Jubilate (1732), Samson (1743), and Hercules (1745), the first two subscribed "Thos. Baker Farnham in Surry [sic] 1761." Of even more interest is an apparently otherwise unrecorded version of the libretto to Samson (London: printed for J & R Tonson, 1743), continued on p. 3

continued on p. 3
HANDEL CALENDAR

The American Handel Society welcomes news or information about events of interest to Handelians. If possible, please include an address, telephone number and URL, where readers may obtain details. For information on Handel concerts around the world, please visit also http://gfhandel.org/

Imeneo
Glimmerglass Opera
Imeneo: John Tessier
Tirinto: Michael Maniaci
Rosmene: Amanda Pabyan
Argenia: Craig Phillips
Clorira: Meghan Monaghan
Conductor: William Lacey
Producer: Christopher Alden
Sets: Marsha Ginsberg
Costumes: Doey Luethi
Lighting: Adam Silverman
23, 29, 31m July 2004
3m, 6, 9m, 15m, 19, 21 August 2004
Cooperstown, New York
http://www.glimmerglass.org

Agrippina
Santa Fe Opera
Claudio: Brindley Sherratt
Agrippina: Christine Goerke
Nerone: Kristine Jepson
Narciso: David Walker
Ottone: Christophe Dumas
Poppaea: Lisa Saffer
Director: Francisco Negrín
Conductor: Harry Bicket
Designer: Allen Moyer
24, 28 July 2004
6, 11, 18, 26 August 2004
Santa Fe Opera Theatre, Santa Fe, New Mexico
http://www.sfopera.org

HANDEL program
• Overture to Giulio Cesare
• Scherzando sul tuo volto, Prelude, Cara sposa & Lascia ch’io pianga (Rinaldo)
• Si fuggano i tormenti (Scipione)
• Crudel, tu non farai (Amadigi)
• Concerto Grosso op 3/2
• Overture to Lotario
• Se il cor ti perde (Tolomeo)
• Pena tiranna (Amadigi)
• Ah! Ruggiero (Alcina)
• Caro! Bella! (Giulio Cesare)
• Concerti Grossi op 6/5 & 11
Suzie LeBlanc, soprano
Daniel Taylor, countertenor
Manitoba Chamber Orchestra
Conductor: Roy Goodman
17-19 October 2004
Concert in Winnipeg (19 October)
http://www.manitobachamberorchestra.org

Purcell: Fairy Queen Suite
Handel: "Scherzi infida" from Ariodante
Handel: "Fammi combattere" from Orlando
Handel: "Va tacei e nascosto" from Giulio Cesare
Handel: Water Music
David Daniels, countertenor
Orchestra of St. Luke’s
Conductor: Sir Roger Norrington
21 October 2004, 8 pm
Isaac Stern Auditorium, Carnegie Hall, New York City, New York
http://www.carnegiehall.org

Giulio Cesare
- semi-staged
Giulio Cesare: David Walker
Cleopatra: Lisa Saffer
Deanne Meek
Jane Gilbert
Stephen Salter
Ryland Angel
Boston Baroque
22, 23 October 2004, 7:30 pm
New England Conservatory of Music’s Jordan Hall, Boston, Massachusetts
http://www.bostonbaroque.org
http://www.newenglandconservatory.edu/jordanhall/

Rodelinda
The Metropolitan Opera
Rodelinda: Renée Fleming
Berlario: David Daniels//David Walker
Grimoaldo: Kobie van Rensburg
Edoige: Stephanie Blythe
Unulfo: Bejun Mehta
Garibaldo: John Relyea/Oren Gradus
Conductor: Harry Bicket
Stephen Wadsworth (director)
Thomas Lynch (set designer)
Peter Kaczorowski (lighting designer)
Martin Pakledinaz (costume designer)
2, 6, 11, 15, 18, 22, 27 December 2004
1 (matinee), 6 January 2005
Lincoln Center, New York City, New York
http://www.metopera.org/
http://www.lincolncenter.org

Rodelinda
Glyndebourne Festival
Rodelinda: Emma Bell
Berlario: Marijana Mijanovic, mezzo-soprano
Grimoaldo: Timothy Robinson
Edoige: Jean Rigby
Unulfo: Matthew White
Garibaldo: Paul Gay
Glyndebourne Chorus
Orchestra of the Age of Enlightenment
Conductor: Emmanuelle Haïm
Director: Jean-Marie Villégier
Set Designers: Nicolas De Lajartre/Pascale Cazales
Costume Designer: Patrice Cauchetier
Lighting Designer: Bruno Boyer
30 June 2004
6, 9, 18, 23, 25, 28, 31 July 2004
http://www.glyndebourne.com/

To continue on p. 6
preserved unbound in its original wrappers. In addition, at least three of the four manuscripts of miscellaneous 18th-century keyboard and vocal music (MUS MZ 1236-1238 and 1239) contain works by Handel that warrant further investigation, including a copy of the Coronation Anthem *Zadok the Priest* with keyboard accompaniment (MUS MZ 1236).

For my own research the most interesting item is found in a manuscript headed "William White, his book, August ye IX M.DCC.L." and owned in 1779 by "Thos. Hall Junor [sic]" of Preston Candover (MUS MZ 1241; a microfilm of this manuscript is found at British Library R.P. 3010). All but one piece in this manuscript seems to have been copied by William White, himself, about whom nothing further is known. The volume begins with a short section of "Rules for learning to sing music," followed by psalm settings, hymn tunes, anthems and services, some in score and others only in single parts. Composers represented include such well-known names as Orlando Gibbons, Henry Purcell (the D Major *Te Deum and Jubilate* in score), and William Croft. Of perhaps more interest are works by "Dr Thomas Deane, Organist of Warwick," "Jono Smith" (perhaps John Smith of Market Lavington who published some sacred music), and "Jno Broadripp" (presumably John Broderip, organist at Bath and Wells).

The one item by Handel is found on pages 51-57 and headed "An Anthem Taken out of ye 1st vers of ye 148th Psal[m]in New Version Pr Mr Handel." It begins with the four vocal parts (in treble and bass clefs) of the penultimate chorus of the Cannons Anthem *O Praise the Lord with One Consent*, HWV 254, "Ye boundless realms of joy exalt your Maker’s fame." On page 55 the copyist spilled ink and smeared some of the parts before the bass line could be entered. Pages 56-57 contain the top two vocal parts only of the concluding chorus of this anthem, "Your voices raise, ye Cherubim and Seraphim, to sing His praise. Alleluja." The other parts and the text were never added.

Just what we are to make of this I am not entirely sure. However, it is the first evidence I have found that 18th-century English church musicians might have considered two choruses excerpted from a larger anthem originally accompanied by instruments to be appropriate for performance by themselves as an anthem. It is also the only example I have found of movements from this particular Cannons Anthem being copied into a miscellaneous volume of sacred music.

The Thomas Baker Collection at The University of Western Ontario contains much of interest to students of Handel and of 18th-century English music in general. Coupled with the extensive Opera Collection of some 2,200 manuscript and printed volumes from the 17th to the early 20th centuries, and its pendant Metastasio Collection of printed editions and microfilm copies of scores and libretti of works by the influential Italian writer, the UWO Music Library provides outstanding resources for scholarly work. Perhaps more members of The American Handel Society will find their way to London, Ontario in the coming years.

Graydon Beeks

FROM THE PRESIDENT’S DESK

I want to assure the members of The American Handel Society that the late arrival of this April 2005 edition of the Newsletter is not in any way the fault of the Editor, Kenneth Nott. At my request he delayed publication until several crucial decisions could be made concerning the AHS Festival to be held in Santa Fe, New Mexico next March. I am happy to report that the outcome of those decisions was positive, and that “Handel in Santa Fe” will, indeed, take place as planned on March 17-20, 2005. There is a call for papers elsewhere in this issue of the Newsletter, and details about travel and housing will be forthcoming.

The major change in plans is that, instead of performance of the 1732 version of Esther, which proved not to be financially feasible, the concluding concert on Sunday, March 20th at St. John’s Episcopal Cathedral in Albuquerque will feature performances of some of the music Handel composed for the Chapel Royal, sung by the Cathedral Choir with guest soloists and baroque orchestra under the direction of our British colleague, Professor Donald Burrows. We hope that this concert will coincide with the appearance of Professor Burrows’ new book on Handel and the Chapel Royal. Other concerts are in the planning stages, including one by the Albuquerque Baroque Players. Please plan to attend what promises to be a splendid musical, scholarly, and gastronomical feast.

Congratulations are in order to two of our board members. Marty Ronish, who has been the driving force behind the upcoming Santa Fe festival, has recently taken a new job as Music Editor for National Public Radio in Washington, D.C. She will continue to oversee our festival, and has been promised full support by her new employers. Wendy Heller, who is currently chairing the committee for the J. Merrill Knapp Research Fellowship, has recently received tenure at Princeton University.

The Handel festivals in Göttingen and Halle have recently taken place (a report will appear in next month’s issue). Upcoming events of interest include performances of the opera Imeneo at the Glimmerglass Festival in New York and papers on Handel to be presented at the program of the 11th Biennial Conference on Baroque Music in Manchester, England. If members attending any of these or other events have reflections they would be willing to share, I am sure these reflections would be welcomed by the Editor of the Newsletter.

Graydon Beeks

THE AMERICAN HANDEL SOCIETY MOURNS THE PASSING OF THE FOLLOWING SCHOLARS AND PERFORMERS:

**Percy Young** (1912-2004)
Author of major studies of Handel and Elgar

**Denis Stevens** (1922-2004)
Conductor and Monteverdi scholar

**Iona Brown**
Noted violinist and leader of the Academy of St. Martin’s-in-the-Fields
the festival. But Menotti had always wanted to have a parallel
testival in the United States. In the 1970s he looked for a
suitable location, and with the help of the National
Endowment for the Arts he settled on Charleston, South
Carolina. The Southeast at that time lacked a major summer
music festival. In Italy, Spoleto had proven a charming
location for a festival: a slightly shabby town with old theaters
and a cathedral (with frescoes by Lippi) on a plaza. The
festival essentially took over the town; everyone could walk to
all events, and Rome is about an hour away by train or car.
With a population of about 50,000 in the peninsular city
(historic district), Charleston, a sleepy port town, provided a
similar ambience. There were enough performance venues,
and like Spoleto the city itself was a stunning location.
(Charleston has more pre-1860 structures than any other
American city.) The festival flourished, due to a supportive
mayor (Joseph P. Riley, Jr., now in his successful twenty-ninth
year of office) and local college (the College of Charleston
modified its academic calendar to support the festival).
Location was one of the keys to success; a short-lived third
festival in Melbourne, Australia, died in the 1980s after only
two tries. Menotti found out his "franchise" would not succeed in a large city.

From 1977 the Charleston festival, known officially as
Spoleto Festival USA, took place in late May and early June,
now usually running for seventeen days beginning with the
Memorial Day weekend. In the early years of the American
festival the chorus (the Westminster Choir from Princeton,
New Jersey) and orchestra (young professionals assembled for
the festival) traveled to Italy from Charleston, as did many of
the chamber music performers. Productions were traded or
shared in certain cases, but each festival had different operas
in the same calendar year. In the 1990s Menotti ran afoul of
the Board of Directors and withdrew. The Charleston festival
is now under the artistic direction of Nigel Redden, well
known from his work with the summer festival at Lincoln
Center in New York City.

From the beginning of the American festival there have
been two if not three opera productions a year, plus some
works in that usefully vague category of "music theater" (new
works by Philip Glass, Laurie Anderson, Heiner Goebbels,
Steve Reich, and Meredith Monk, among others). Venues
have included, in recent years, two mid-sized houses (about
800-900 seats): the Sottile Theater (a converted music
theater) and Memminger Auditorium (an abandoned school
auditorium in decidedly shabby condition). But the main
venues for opera have always been a large municipal
auditorium, the Gaillard, a 60s-era brick and concrete box
which seats over 2500 (and has cavernous fallout shelters
underneath), and the more intimate Dock Street Theatre.
The Gaillard has housed everything from a memorable Lady
Macbeth of Mtensk (1982, with solid wooden sets which moved
stunningly), Ken Russell’s ill-conceived Madama Butterfly
(1983, updated to World War II, including a nuclear bomb),
to Menotti’s own sunny yet decadent production of Parsifal
(1990). The 1996 Falstaff was so delightful (musically and
visually) that I saw it five times. In 2002 there was an
engrossing Fliegende Höllander in Wagner’s original (pre-
premiere) version, both as to the names of the characters,
orchestration, and ending.

The Dock Street Theatre has always been a busy venue
from the inception of the festival. This theater was
constructed during the 1930s with WPA money inside the
remnants of the venerable Planters’ Hotel (c1800), at the
corner of Church and Queen (formerly Dock) Streets. It is
thus near the original sight of what is claimed to be one of
America’s oldest theaters (1737). The 1993s date should give
a clue about the historical accuracy of the "reconstruction"; it
has about 450 seats including box-style seats on the second
level. The is some attempt at 18th-century-style decoration,
including doors at the side of the stage, the arms of George II
above the proscenium, and fake candelabras. But there is a
certain seedy charm to the place, despite the (necessary)
noisy air-conditioning and hard wooden seats and chairs. The
acoustics are not great, but it is a small hall. Every 17-day
festival fills it with two daily chamber music performances
(under the watchful eye of Charles Wadsworth) plus an
evening play (which might run over a dozen times) and the
"small" opera production. This has limited set design since
the stage and backstage areas are small. (Equipment often has
to spill out onto a street). A 1984 Ariadne auf Naxos required
over an hour for the set change.

The productions at the Dock Street have run the gamut:
everything from Menotti’s own The Consul (1977) and The
Medium (1979) to badly "baroquized" revivals of Graun’s
Montezuma (1988) and Handel’s Acis and Galatea (1994, at
"low pitch": the modern orchestra played from manuscript
parts transposed down a half step for reasons never
explained). But there was a terrifically powerful
L'incoronazione di Poppea (1991), which survived the Leppard-
like orchestration and heavy cutting (no mythological
characters), and two productions which used historically-
informed instruments in the pit: Cavalli’s Giusone (1998, with
La Stravaganza Köln) and Dido and Aeneas (2001, Grant
Llewellyn, conductor). In 1989 and 1990 Menotti himself
directed Le Nozze di Figaro, with a then-unknown Renée
Fleming as the Countess.

Besides the miscalculated Acis, Handel has been
represented by an anniversary year (1985) production of
Ariodante, with Concert Royal under James Richman and
stylized choreography by Catherine Turc. A who’s who cast
was assembled: Judith Malanfrente the Ariodante, Julianne
Baird the Ginevra, Ann Monoyios the Dalinda, Jeffrey

THE AMERICAN HANDEL
SOCIETY WILL HOLD ITS
2005 CONFERENCE IN SANTA FE,
NEW MEXICO, MARCH 17-20, 2005.

The Society extends a call for papers on any topic relevant to
the study of Handel and his music. As the conference is to
include a performance of Handel’s Chapel Royal music, the
program committee would particularly welcome proposals
related to those works, but all proposals will be evaluated in
intrinsic merit.

Applicants should submit a proposal of not more than 500
words to: AHS Program Committee, Professor Prof. Roger
Freitas, Eastman School of Music, 26 Gibbs Street, Rochester,
NY 14604

Proposals may also be sent by electronic mail to:
rfreitas@esm.rochester.edu

Proposals should be sent no later than October 1, 2004.
There is something of a modern tradition to cast Handel's two castrato roles differently in order to clarify the drama, and so mezzo-soprano Sarah Castle, originally from New Zealand, was assigned Andronico. She made a good stab at it, but the tessitura lay too low for her. As Asteria, Robin Bitch Wiper acted well but her tone was unfocused. She clearly has pushed her voice to fill much larger houses and could not scale things down for the Dock Street. As mentioned before, she had trouble keeping up with Bicket's lively tempos. Jennifer Dudley was an effective Irene, even if the character was played too much for laughs, and Andrew Gangestad was a forthright Leone.

The production ran just under three hours including two intermissions, and the cuts adopted were the "standard" ones familiar from recordings and other productions. Each act lost about two arias, but everything that was left was given complete, with ornamented da capos. Supertitles were provided, but no libretto was on sale. Spoleto Festival USA has a bad record in this department; Menotti always wanted audiences to immerse themselves in what he offered, never making anything the object of study. But there was a lively and informative round-table panel discussion with the conductor and production team before the first performance. There were seven performances from May 24 to June 5, 2003, all of them sold out. Unfortunately I must report that Tamerlano received very little "buzz" on the festival streets; Lakmé's vocal acrobatics were much more to the taste of festival audiences.

William D. Gudger

SPECIAL OFFERS FROM THE AMERICAN HANDEL SOCIETY

The American Handel Society is offering sets of back issues of the Newsletter for the price of $10 per year (three issues each), going back to the first year, 1986. All volumes are available, but some numbers are in short supply. We reserve the right to supply photocopies of individual numbers where necessary. In addition, the AHS has a limited number of copies of Handel and the Harris Circle at the price of $7. This attractive and important booklet, written by Rosemary Dunhill, provides a useful introduction to the rich Harris family archive, recently deposited at the Hampshire Record Office in Winchester and discussed by Donald Burrows in the December 1996 issue of the Newsletter. For further details, contact the Newsletter Editor.

HANDEL-L

HANDEL-L is a discussion list open to everybody wishing to discuss the music, life and times of George Frideric Handel and his contemporaries. Subscribers are welcome to initiate or respond to a wide variety of topics. "Lurkers" are welcome to monitor proceedings anonymously.

All Handel enthusiasts, at any level of specialisation, are encouraged to provide reviews and feedback concerning recordings, opera productions, concerts, and literature. HANDEL-L combines this appreciation of Handel's music with comments, short reports, and discussion from scholars, performers, and journalists who maintain a serious interest in the composer and his world: the discussion list is a valuable source for breaking the latest Handel news around the world.

To join HANDEL-L visit http://groups.yahoo.com/group/handell/
Concerti Grossi op.3
Organ concerto in F major
Concerto in G minor
Combattimento Consort Amsterdam
Conductor: Jan Willem de Vriend
7 July 2004, 8:15 pm
Mozart – Symphony nr. 33; Horn concerto
Handel – Suite No. 1 in F, from 'Water Music'
David Pyatt, horn
Radio Kamerorkest
Ton Koopman, conductor
9 July 2004, 8:15 pm
Mozart – Symphony nr. 35; Bassoon concerto
Handel – Music for the Royal Fireworks
Hajime Konoye fagot
Radio Kamerorkest
Ton Koopman dirigent
10 July 2004, 8:15 pm
Grote Zaal
Water Music (Children’s Concert)
Combattimento Consort Amsterdam
Conductor: Jan Willem de Vriend
10 July 2004, 3-4 pm
Suite from Tferpischor, HWV 8b
‘Ognito venio’ from Agrippina, HWV 6
‘Tu giurasti’ from Il trionfo del tempo, HWV 46
Suite from Alcina, HWV 34
‘L’angue offeso’ from Giulio Cesare, HWV 17
‘Where shall I fly’ from Hercules, HWV 60
Ouverture from Orlando, HWV 31
‘Cara speme’ from Giulio Cesare, HWV 17
Suite from Ariodante, HWV 33
‘Scherza infida’ from Ariodante, HWV 33
‘Dopo notte’ from Ariodante, HWV 33
Kozena, soprano
Les Violons du Roy
28 July 2004, 8:15 pm
Jephtha
Jephtha: Paul Agnew, tenor
Storgè: TBD, mezzosopraan
Iphísc: TBD, soprano
Hamor: TBD, countertenor
Zebút: TBD, bass
Angel: TBD, treble
Opera Fuoco
Conductor: David Stern
11 August 2004, 8:15 pm
Grote Zaal
2004 FESTIVAL DE BEAUNE
Beaune, France
http://www.festivalbeaune.com

Amadigdi di Gaula
- Co-production Teatro Olimpico Roma
Amadigi: Sonia Prina, contralto
Oriana: Roberta Invernezzi, soprano
Melissa: Eleonora Contucci, soprano
Dardano: Lucia Ciriillo, contralto
Concerto Italiano
Director: Rinaldo Alessandrini
17 July 2004, 9 pm
Cour des Hospices
Hercules
- production Festival d’Aix-en-Provence
Hercules: William Shimmel, bass
Dejanira: Joyce di Donato, mezzo-soprano
Hyllus: Toby Spence, tenor
Iole: Camilla Tilling, soprano
Lichas: Malena Ermann, alto
Les Arts Florissants
Director: William Christie
23 July 2004, 9 pm
Cour des Hospices

Recital
Andreas Scholl, countertenor
Airs for the castrato composed for Senesino by Bononcini, Pasquini, Scarlatti, and Handel
Accademia Bizantina
Director: Ottavio Dantone
31 July 2004, 9 pm
Basílique Notre-Dame
Il Trionfo del Tempo e del Disinganno
Beauty: Véronique Gengemi, soprano
Time: Kresimir Spcer, tinar
Pleasure: Ann Hallenberg, alto or Anna Bonitatibus ?
Truth: Mariana Mijanovic, alto
Les Musiciens du Louvre
Director: Marc Minkowski
1 August 2004, 9 pm
Basílique Notre-Dame

John Christopher Smith: The Enchanter
includes Gluck’s "La Danza"
Premiere: 18 July 2004
Dehnberger Hoftheater, Lauf (near Nuremberg), Germany
http://www.dehnbergerhoftheater.de
9 October 2004
Fränkischer Sommer, Ansbach, Germany
http://www.frakenkischesommer.de
10 October 2004
Fränkischer Sommer, Weißenburg in Bayern, Germany
http://www.frakenkischesommer.de

Motets by Lotti, Monteverdi, Duruflé
Anthem by Dering, Weelkes, Byrd, Gibbons, Purcell
HANDEL: from Messiah
N° 26 Chorus: All we like sheep
N° 27 Accompagnato: All they that see him
N° 28 Chorus: He trusted in God
HANDEL: from Coronation Anthem II', HWV 259
II. Let justice and judgement
HANDEL: from "Haman and Mordecai" (Esther c. 1718) HWV 50a
N° 21 Aria (Haman) "How art thou fall’n"
N° 22 Final Chorus "The Lord our enemy has slain"
Edition: Clifford Bartlett
Haman: Stefano Di Fraia, baritone
Esther: Roberta Andaló, soprano
Mordecai: Leopoldo Punziano, tenor
Alto: Davide Tróia, countertenor
2 bassi: Stefano Di Fraia, baritone - Italo Proferisce, basso
The Choral Scholars, Naples (12 singers)
Ronald Butts-Boehmer, director
21 July 2004, 7:30 pm
San Lorenzo Maggiore, Naples
Presented by Associazione Alessandro Scarlatti, Napoli
choralscholars@libero.it

Giulio Cesare
- Co-production with Theater Basel
Giulio Cesare: Daniela Barcellona / Patricia Bardonb
Cleopatra: Elena de la Merceda / Lynne Dawson
Cornelia: Ewa Podlesa / Merce Obiolb
Sesto: Maite Beaumonta / Mary Phillisp
Sesto: Itxaro Mentxakab
Nireno: Jordi Domènecb / Brian Asawab
Curio: David Menéndez / Àlex Sanmartib
Nireno: Itxaro Mentxakab
Achilles: Oliver Zwargab / Philip Cutlipb
Cor del Gran Teatre del Liceub
Orquesta Simfònica i Cor del Gran Teatre del Liceub
Musical Director: Michael Hofstetter
Stage Director: Herbert Wernickeb
Realized by: Björn Jensen
Sets, Costumes: Herbert Wernickeb
Lighting: Hermann Münzer
Dramaturgy: Xavier Zuber
23a, 25ma, 27a, 29a July 2004
Gran Teatre del Liceub, Barcelona, Spain
http://www.liceubarcelona.com