

# **Fantastic Mr. Fox**

SUNDAY **DECEMBER 7, 2014** 3:00

**BMOP**



# Tobias Picker: Fantastic Mr. Fox (1998)

OPERA IN THREE ACTS

LIBRETTO BY DONALD STURROCK,

BASED ON *FANTASTIC MR. FOX* (1970) BY ROALD DAHL

(CONCERT PERFORMANCE)

SUNDAY **DECEMBER 7, 2014** 3:00

JORDAN HALL AT NEW ENGLAND CONSERVATORY

PRE-CONCERT TALK WITH TOBIAS PICKER 2:00

## ACT I

- Scene I Dawn in the valley
- Scene II The Foxhole
- Scene III Entrance to the Foxhole
- Scene IV The Foxhole Interior

*brief pause*

## ACT II

- Entracte: Chorus of Trees
- Scene I The Foxhole
- Scene II The Farmyards of Boggis, Bunce, and Bean
- Scene III The Foxhole
- Scene IV Outside the Foxhole

*brief pause*

## ACT III

- Scene I The Devastated Den
- Scene II An Obscure Corner of the Forest
- Scene III A Glade near the Devastated Den
- Scene IV The Farmyards of Boggis, Bunce, and Bean
- Scene V The Farmyards
- Scene VI The New Foxhole
- Scene VII The Devastated Den

*running time: approximately 80 minutes*

**John Brancy**  
**Krista River**  
**Andrew Craig Brown**  
**Edwin Vega**  
**Gabriel Preisser**  
**Elizabeth Futral**  
**Tynan Davis**  
**Theo Lebow**  
**Andrey Nemzer**  
**Gail Novak Mosites**  
**John Dooley**  
**Jonathan Blalock**  
**Abigail Long**  
**Abi Tenenbaum**  
**Zoe Tekeian**  
**Madeleine Kline**

Mr. Fox  
Mrs. Fox  
Farmer Boggis  
Farmer Bunce  
Farmer Bean  
Miss Hedgehog  
Rita the Rat  
Mr. Porcupine  
Agnes the Digger  
Mavis the Tractor  
Badger the Miner  
Burrowing Mole  
Bennie Foxcub  
Jennie Foxcub  
Lennie Foxcub  
Pennie Foxcub

Members of the  
**Boston Children's Chorus** Chorus of Trees  
**Anthony Trecek-King** Director

*Foxcub understudies:*

Mayavati Prabhakar (Pennie/Jennie)  
Connor Thomas Upton (Bennie/Lennie)

**Gil Rose** Conductor

Costumes based on Illustrations by Emily Carew Woodard for OPERA San Antonio and executed under the supervision of Tommy Bourgeois. Costumes were built by Susan A. Cox Associates and the SRO Associates, Inc.

Props for Fantastic Mr. Fox are provided by OPERA San Antonio. Hair and make-up design by Stephanie Williams.

Supertitles written and operated by Dan McGaha.

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*This concert is made possible in part by the Ellis L. Phillips Foundation*

*Fantastic Mr. Fox was commissioned by the Roald Dahl Foundation to benefit Roald Dahl's Marvelous Children's Charity.*

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## THIS AFTERNOON'S PERFORMERS

### FLUTE

Sarah Brady  
Rachel Braude

### OBOE

Jennifer Slowik  
Laura Pardee Schaefer

### CLARINET

J. Michael Norsworthy  
Amy Advocat

### BASSOON

Ronald Haroutunian  
Margaret Phillips

### HORN

Whitacre Hill  
Kevin Owen  
Alyssa Daly  
Lee Wadenpfehl

### TRUMPET

Terry Everson  
Richard Watson

### TROMBONE

Hans Bohn  
Alexei Doohovskoy

### TUBA

Takatsugu Hagiwara

### PERCUSSION

Robert Schulz  
Craig McNutt  
Nicholas Tolle

### PIANO

Linda Osborn

### HARP

Amanda Romano

### VIOLIN I

Charles Dimmick  
Megumi Stohs  
Katherine Winterstein  
Piotr Buczek  
Gabriel Boyers  
Shaw Pong Liu  
Heather Braun  
Colin Davis

### VIOLIN II

Heidi Braun-Hill  
Colleen Brannen  
Sasha Callahan  
Oana Lacatus  
Sarita Uranovsky  
Edward Wu  
Anna Korsunsky

### VIOLA

Joan Ellersick  
Kate Vincent  
Noriko Herndon  
Nathaniel Farny  
Abigail Cross  
Emily Rideout

### CELLO

Rafael Popper-Keizer  
Holgen Gjoni  
Katherine Kayaian  
Miriam Bolkosky  
Amy Wensink

### BASS

Anthony D'Amico  
Scot Fitzsimmons  
Bebo Shiu

### BOSTON CHILDREN'S CHORUS PREMIER CHOIR

Anthony Trecek-King, Artistic Director | Emily Howe, Assistant Conductor

Audrey Balan  
Hanifah Bostic  
Mara Breen  
Madeleine Carboneau  
Liliana Costa-Smith  
Jessica Dalrymple  
Chloe DeMello  
Emmaline Dillon  
Olivia Dundon-Duvall  
Chloe Duval

Ifeyinwa Egbunike  
Stella Fisher  
Liana Garrett  
Frances Garrett  
Nazeli Hagen  
Isabella Keefe  
Robin Kerr  
Madeleine Kline  
Grace Kromm  
Gabrielle Mathews

Ana Mejia  
Kyra Merisier  
Zariya Miller  
Zoe Papastoitsis  
Britta Purcell  
Marisa Rafal  
Naomi Rafal  
Abigail Robinson  
Jessie Rubin  
Jesse Simmons

Gabriella Sinclair  
Gabrielle Stanfield  
Laura Strasner  
Demetra Vernet  
Nafisa Wara  
Victoria Wu  
Baiyu Zhu

## SYNOPSIS

A modern fable, *Fantastic Mr. Fox* is a story about good vs. evil, animal vs. human, and nature vs. technology. With the help of the other creatures of the forest, Mr. Fox must outwit his enemies to keep his family safe. Mr. Fox finds that he may have stolen one hen too many from the henhouse, as the meanest farmers anywhere—Boggis, Bunce, and Bean (one fat, one short, one lean)—conspire to rid their lands of the Fox family once and for all. The Foxes are able to evade capture with the help of some woodland friends, leaving the farmers laying in wait while the animals help themselves to the fruit of the farmers' lands. Having had their revenge, the animals return for a sumptuous feast far from danger in the Foxes' new home, while the farmers continue to wait in the rain.

## PROGRAM NOTES

### GETTING IN TUNE WITH ROALD DAHL:

#### FANTASTIC MR. FOX FINDS A NEW HOME ON THE OPERA STAGE

BY THOMAS MAY

As a child, Tobias Picker became intrigued by Roald Dahl's fiction—only his first exposure wasn't the children's books that are beloved around the world, but Dahl's stories for grown-ups, to which his parents had taken a liking. "I watched *Alfred Hitchcock Presents* every week as a kid, and one of my favorites was a version of the story 'Lamb to the Slaughter.' I loved Dahl's sensibility from the start. But it wasn't till later that I got to know the things for children."

The key to the enduring appeal of Dahl's fiction for children, Picker believes, lies in his gift for writing stories that don't condescend to their young readers. "Dahl had a unique sense of humor that adults can also relish." And that's exactly the kind of work Picker wanted to emulate with his adaptation of *Fantastic Mr. Fox* for the opera stage. "I recoil at the phrase 'children's opera,' because so often it suggests an intentional dumbing down," he explains. "I think 'family opera' is a much better term for this. It's an inclusive opera, with something for both children and adults."

The writer and TV film producer Donald Sturrock describes the outlook instinctively shared by these two artists, though they never actually had the chance to meet: "Tobias made the story very much his own. He brought his energy and gifts as a composer to it, but also the enthusiasm, curiosity, and eagerness of a child. He also sees the world through child's eyes. That's one of the reasons why the story works quite well. Roald [Dahl] would have felt happy with the result, because it isn't full of artifice. Tobias connects organically to the story."

Sturrock got to know the often prickly writer in the years right before Dahl died in 1990. His book *Storyteller* (2010) is the definitive biography. After consulting closely with Dahl's widow Felicity ("Liccy") to commission several new pieces of music inspired by her

husband—pieces modeled after Prokofiev's *Peter and the Wolf*—Sturrock soon realized that *Fantastic Mr. Fox* would be an ideal source for an opera and crafted a libretto of his own.

Finding the right composer, though, proved more difficult. “One of my keystones was this: does the composer have an instinctive sense of the child still within?” Sturrock recalls. “I didn’t want a composer who would dumb down what they do. And to write a successful opera for kids, you also have to be able to write tunes.”

Flash back to the summer of 1996, when Picker—already an acclaimed composer of orchestral and chamber music—made his stunning debut as an opera composer at the Santa Fe Opera Festival with *Emmeline*. Based on a novel by the American writer Judith Rossner, *Emmeline* focuses on the suffering but also strength of a woman who is ostracized in 19th-century Maine.

In the audience were Sturrock and Felicity Dahl, still on the hunt for their *Fox* composer. It may seem ironic that *Emmeline*—an opera as stark and grim as a Greek tragedy—convinced them they’d found exactly what they were looking for. Yet both instantly agreed. “Licky turned to me and said, ‘He should do it.’ And from my own experience with opera, I knew her instinct was right,” says Sturrock. “We both heard a natural lyricism in Tobias’s music for *Emmeline* that made us confident.”

But he feared that the remarkable success of Picker’s first foray into opera meant he’d inevitably become too booked up to commit to their project, even if it did captivate him. In fact, Picker was soon approached by the Metropolitan Opera as well as Dallas Opera and received commissions from each. These eventually resulted in two more operas (*An American Tragedy* and *Thérèse Raquin*, respectively) that feature characters hemmed in by fateful, tragic circumstances, further mining the dark psychology explored in *Emmeline*.

As it happened, their timing couldn’t have been better. “Usually things that come in unsolicited are not very good,” says Picker, “but I recognized Donald’s libretto as a brilliant piece of work and was enthralled. I’d already decided I wanted to look for a children’s story for my next opera anyway, because I knew I would be writing a tragic opera for Dallas. So I wanted something to cleanse my palate, something that could appeal to a child’s sensibility.”

Licky Dahl invited the composer to visit her late husband’s writing hut in their home located in the village of Great Missenden in south central England. “I was able to soak up the atmosphere and the spirit of Roald by spending time there and saw the garden where he’d spotted the actual fox which had inspired the book.”

Sturrock, he adds, “understood what a composer wants from a libretto. The words were eminently settable. They sparkled like a shiny toy. There was an economy in the way he told the story but he also occasionally spiced it with clever things. Plus, it was very funny and witty, but also touching.”

Fans of Dahl’s original story will notice a few twists that create opportunities for music: the commentary (and atmosphere-setting) of the children’s Chorus of Trees, for example, or the tiny but piquant subplot of the amour between Miss Hedgehog and Mr. Porcupine. “Some of those things came from having heard *Emmeline*,” Sturrock says. “I could see what Tobias did particularly well. And I wanted to give kids an introduction to all the different kinds of opera voices—the whole range, deep bass and high soprano and between. The

construction, in a sense, is more like opera from the 18th century, with its rapid changes of scene from one place to another, where you suddenly encounter a new character.”

For OPERA San Antonio’s new production this past September, Resident Conductor Andres Cladera drew on his memories of falling in love with the art of opera at age 7, when he sang in a children’s chorus in his native Uruguay. Cladera described the sophistication that lies hidden behind the seeming simplicity of *Fox*’s score. “It’s a mistake to underestimate children and their ability to absorb musical concepts and musical emotions. Tobias knows they can assimilate music that is complex but beautiful. He can write a simple tune that kids might remember, with their sense of playfulness, but he doesn’t shy away from real emotions that you feel at any age. His music for the farmers and Agnes is truly scary.”

Picker was determined to present the new production of *Fantastic Mr. Fox* “as a great entertainment that emphasizes the colorful aspects of the animal world. That meant engaging someone with a visual sense to anchor this world, someone who is a real illustrator.”

“It’s such a shame that opera productions rarely go to actual artists or illustrators for the visual component,” says Sturrock, “so for this production I suggested we use a talented young artist to offer kids a real visual delight that’s true and has integrity rather than just being the work of a competent stage designer.”

The sensibility of the acclaimed artist Emily Carew Woodard (whose costumes for San Antonio’s *Fantastic Mr. Fox* appear in this afternoon’s production) thrilled Picker, who is keenly responsive to the visual arts, in a way that reminded him of his own reactions to Dahl. (Henriette Simon Picker, the composer’s mother, is an active painter in her mid-90s, with solo shows in Santa Fe and in New York’s Soho gallery scene.) “I fell in love with Emily’s illustrations, their incredible detail. There’s a real spiritual kinship between her work and Dahl’s, and they also share a sense of dark, at times twisted humor.”

The London-based Woodard spent lots of time studying animal behavior “and the humor animals can exhibit” when she began thinking of her designs for the production. “The animals have been personified, which would of course appeal to children,” she says, “but actually I think it’s an adult story in a children’s costume. What I’ve come up with overall is true to my aesthetic, which is inspired by Arthur Rackham and the golden era of the Victorian Age.”

In *Storyteller*, Sturrock declares that *Fantastic Mr. Fox* represents Dahl’s “most autobiographical” children’s story. “In the 1960s he was struggling to keep body and soul together. His son was injured in an accident, his daughter died, and his [first] wife [the actress Patricia Neal] had a terrible stroke. The book was written at the end of all of that. Roald saw himself as Mr. Fox—the guy who had pulled everyone through this with his tenacity and energy.”

All of these layers coexist—the charm, the eccentric wit and humor, the autobiographical, and of course the story’s power in our era of environmental devastation as a parable of nature out of balance thanks to humanity’s depredations. And they endow *Fantastic Mr. Fox* with its quality of being more than “just” a children’s tale.

*The Magic Flute* represents another example of an opera that can be approached from multiple angles: as a fairy-tale and quest story, a political allegory of Enlightenment, even a Jungian journey into the psyche.

“With *Fantastic Mr. Fox*,” says Picker, “I wanted to write something for children *and* adults — for the entire family. I like works that are multilayered.” Which might be the most efficient definition of the art of opera itself.

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© Thomas May 2014. This essay originally appeared in the program book of OPERA San Antonio. Thomas May is the program writer for OPERA San Antonio and also writes regularly for the Metropolitan Opera, San Francisco Opera and Symphony, Los Angeles Opera, and many other leading institutions. He blogs at [memeteria.com](http://memeteria.com).



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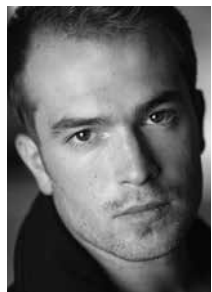
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**JOHN BRANCY** (Mr. Fox)

In the 2014-2015 season, John Brancy's debuts include Opera San Antonio as the title role in Tobias Picker's *Fantastic Mr. Fox* along with a gala appearance at the opening of San Antonio's new Tobin Center; Edmonton Opera as Papageno in *Die Zauberflöte*, and Opera Lyra Ottawa as Figaro in *Le nozze di Figaro*. His concert engagements include his debut with Musica Sacra in Handel's *Messiah* at Carnegie Hall, where he also performs a recital with pianist Ken Noda later in the season for "The Song Continues."

He makes his recital debut at the Kennedy Center with Vocal Arts DC, and reprises the same program with CAIC (Collaborative Arts Institute of Chicago) and Société d'art vocal de Montréal. He also returns this season to the New York Festival of Song (NYFOS), performing at Merkin Hall. Future seasons include a debut with the Glyndebourne Festival Opera Tour, Opera Theatre of Saint Louis, and a return to Carnegie Hall in recital as part of their "Evenings of Song" series.

Last season Mr. Brancy made important debuts at Oper Frankfurt as Sonora in *La fanciulla del West*, Gotham Chamber Opera in Charpentier's *La descente d'Orphée aux Enfers*, and Pacific Opera Victoria as Harlekin in *Ariadne auf Naxos*. Mr. Brancy's concert and recital engagements for the year included performances with the Saskatoon and Regina Symphonies, San Francisco Symphony, Boston Symphony Orchestra, Brooklyn Art Song Society, and Carnegie Hall. John Brancy is the 2013 Winner of the Marilyn Horne Song Competition.

EARL CHRISTIE

**KRISTA RIVER** (Mrs. Fox)

Mezzo-soprano Krista River has appeared as a soloist with the Boston Symphony, the St. Paul Chamber Orchestra, the North Carolina Symphony, the Cape Cod Symphony, the Santa Fe Symphony, Handel & Haydn Society, the Florida Orchestra, the Charlotte Symphony, and the Pittsburgh Bach and Baroque Ensemble. Winner of the 2004 Concert Artists Guild International Competition and a 2007 Sullivan Foundation grant recipient, her opera roles include Dido in *Dido and Aeneas*, Sesto in *La clemenza di Tito*, Cherubino in *Le nozze di Figaro*, Rosina in *Il barbiere di Siviglia*, Zerlina in *Don Giovanni*, Anna in Weill's *Seven Deadly Sins*, Nancy in Britten's *Albert Herring*, and the title role in Handel's *Xerxes*. For Ms. River's New York Recital debut at Weill Recital Hall at Carnegie Hall, the *New York Times* praised her "shimmering voice...with the virtuosity of a violinist and the expressivity of an actress." 2014-15 performances include appearances with Emmanuel Music, Boston Musica Viva, the Brooklyn Art Song Society, the Cape Ann Symphony, and Boston Baroque. Ms. River began her musical career as a cellist, earning her music degree at St. Olaf College. She resides in Boston and is a regular soloist with Emmanuel Music's renowned Bach Cantata Series.

**ANDREW CRAIG BROWN** (Farmer Boggis)

This season, bass-baritone Andrew Craig Brown makes his debuts at the Opera San Antonio in *Fantastic Mr. Fox* and *Salome* and with the Jacksonville Symphony Orchestra in performances of the Beethoven *Missa Solemnis*. This past summer he made his debut at the San Francisco Opera in *Madama Butterfly*. Other recent engagements have included Achilla in *Julius Caesar* and Colline in *La bohème* at the English National Opera, and his debuts with the Orchestra Sinfonica di Milano Giuseppe Verdi as Chick in *Wonderful Town* and at the Ludwig van Beethoven Easter Festival of Warsaw as Il Duca Ramiro in *Maria Padilla*, a role which he also recorded with the Polish Radio Symphony Orchestra in 2011. A graduate of Yale Opera, Mr. Brown appeared in the Yale School of Music productions of *Don Giovanni* as Leporello, *Le Rossignol* as L'Empreur, *Le Nozze di Figaro* as Dr. Bartolo, and *Così fan tutte* as Don Alfonso.

Equally at home on the concert stage, Mr. Brown has sung performances of Handel's *Messiah* with the Hartford Symphony Orchestra and the New Haven Symphony Orchestra; Beethoven's Symphony No. 9 with the Pasadena Symphony, New Haven Symphony Orchestra, and the Yale Philharmonia, and Bach's *Magnificat* and Handel's *Alexander's Feast* with the Baroque Artists of Champaign. Mr. Brown is a graduate of Yale University, where he earned both his Master's degree in music and his Artist Diploma while studying with Richard Cross.

**EDWIN VEGA** (Farmer Bunce)

Hailed as a "remarkable young tenor," Edwin Vega made his professional debut with English National Opera as Molqi in a new production of John Adams's *The Death of Klinghoffer*, a co-production with the Metropolitan Opera, directed by Tom Morris (Tony Award winner for *War Horse*). The *New York*

*Times* recently praised Mr. Vega as an "ardent, youthful tenor" as the title character in the staged world premiere of Prototype: Opera/Theater/Now's production of Mohammed Fairouz's *Sumeida's Song* (the first Arab-American opera to be fully produced on an American Stage). Engagements for 2014/15 include Farmer Bunce in *Fantastic Mr. Fox* and the Fourth Jew in *Salome* with Opera San Antonio, and Little Bat in *Susannah* with Toledo Opera. During the 2013-2014 season, Mr. Vega debuted with the Komische Oper Berlin in Zimmerman's *Die Soldaten* (Junge Offizier), Virginia Opera (Tanzmeister/*Ariadne auf Naxos*), and National Symphony Orchestra (Faninal's Major-Domo/*Der Rosenkavalier*). The 2012-2013 season included performances with Opera Omaha (Priest, Armored Guard/*The Magic Flute*), New York City Opera (Don Miguel cover/*La Perichole*), Cincinnati Opera (Faninal's Major-Domo, Italian Tenor (cover)/*Der Rosenkavalier*) and a return to the Metropolitan Opera Workshop. The season concluded with performances in *None But the Lonely Heart: The Strange Story of Tchaikovsky* and *Madame von Meck* and *L'incornazione di Poppea*.

**GABRIEL PREISSER** (Farmer Bean)

Praised for his “matinee idol charm and charisma,” “a beautiful, luscious baritone,” and “a compelling, commanding stage presence” by publications such as *Opera News*, the *Star Tribune*, and the *Houston Chronicle*, Gabriel Preisser received rave reviews once again for his performance of Lt. Gordon in the world première of Kevin Putz’s Pulitzer Prize-winning *Silent Night* with Minnesota Opera. He then took his portrayal of Lt. Gordon to Opera Philadelphia and Cincinnati Opera. Engagement

this season include Billy Bigelow in *Carousel* with the Minnesota Orchestra, Escamillo in Bizet’s *Carmen* with Lyric Opera of the North, Figaro in *Il barbiere di Siviglia* with St. Petersburg Opera, Farmer Bean in Tobias Picker’s *Fantastic Mr. Fox* with Opera San Antonio, Sciarraone in *Tosca* with the Orlando Philharmonic, and Angelotti/Jailor in *Tosca* with the Colorado Symphony.

Highlights of recent seasons include Falke in *Die Fledermaus* with the Minnesota Orchestra, Silvio in *Pagliacci* with Opera Naples, Mercutio in *Roméo et Juliette* with St. Petersburg Opera, Belcore in *L’elisir d’amore* with Shreveport Opera, Sam in *Trouble in Tahiti* with Florida Opera Theatre, *Carmina Burana* with the Gulf Coast Symphony, Händel’s *Messiah* with the Orlando Messiah Society, and a double bill as Le Mari in Poulenc’s *Les mamelles de Tirésias* and Bobby in Weill’s *Mahagonny-Songspiel* with Opera Parallèle. Mr. Preisser has garnered a reputation for his dynamic interpretations of several new works including the title role in Aldridge’s *Elmer Gantry*; Tom Joad in Gordon’s *The Grapes of Wrath*; Riolo in Catán’s *Florencia en el Amazonas*; and John Brooke in Adamo’s *Little Women*.

KARLI CADEL

**ELIZABETH FUTRAL** (Miss Hedgehog)

American soprano Elizabeth Futral has established herself as one of the world’s leading sopranos. With her stunning vocalism and vast dramatic range, she has embraced a repertoire that ranges from the Baroque to world premieres. The 2014/2015 season finds Ms. Futral singing her first Mimi in *La bohème* with Opera Birmingham, a double bill of Elle in Poulenc’s *La voix humaine* and Nedda in *I Pagliacci* with Opera Columbus, and Miss Hedgehog in Tobias Picker’s *Fantastic Mr. Fox* with

Opera San Antonio. Concert performances include the gala opening of the Tobin Center in San Antonio, Barber’s *Knoxville: Summer of 1915* and Mahler Symphony No. 4 with the Roanoke Symphony; Strauss’s Four Last Songs and Mahler’s Symphony No. 4 with the Charleston Symphony; Handel arias with Music of the Baroque, and Previn’s *Honey and Rue* with the Pacific Symphony. She will also perform in recital at Louisiana State University and Washington & Lee University.

During the 2013/2014 season Ms. Futral created two world premiere roles: Vera in Tobias Picker’s *Dolores Claiborne* with the San Francisco Opera, and Alice B. Toklas in Ricky Ian Gordon’s *27* for the Opera Theatre of Saint Louis. She returned to the Lyric Opera of Chicago as Elsa Schraeder in *The Sound of Music*, and to the Houston Grand Opera

as Desirée Armfeldt in *A Little Night Music*. She added Zdenka in Strauss’s *I* with the Minnesota Opera, sang *Lucia di Lammermoor* with Portland Opera and toured Haydn’s *Creation* with Music of the Baroque.

**TYNAN DAVIS** (Rita the Rat)

Tynan Davis, mezzo soprano, recently performed the role of Rita the Rat with Opera San Antonio. Other favorite gigs include a month-long tour with Wynton Marsalis and the Jazz at Lincoln Center Orchestra, a brief moment on The Tonight Show with Jimmy Fallon as an operatic zombie, and regular performances in Texas with Austin’s Conspirare and San Antonio’s SOLI Chamber Ensemble. The 2015 season includes *Salome* (a slave) with Opera San Antonio, the world premiere of Nico Muhly’s *How Little You*

*Are* with Conspirare, and the San Antonio Symphony’s Young People’s Concert: Link Up: The Orchestra Sings!, Akiko Fujimoto conducting. Tynan is a volunteer artist with Sing For Hope and an alumna of the Children’s Chorus of San Antonio. [tynandavis.com](http://tynandavis.com)

**THEO LEBOW** (Mr. Porcupine)

Tenor Theo Lebow most recently created the roles of Picasso and F. Scott Fitzgerald in the World Premiere of Ricky Ian Gordon’s opera *27* with Opera Theatre of St. Louis. The work was immediately recorded for CD release. In Summer of 2014, he sang Jacquinio in *Fidelio* with Shippensburg Music Festival, then appeared at the Bard Music Festival. In the past few seasons, Mr. Lebow has participated in some of the nation’s pre-eminent young artists programs. In 2012-13 he appeared in several roles with

Seattle Opera, including the leading role of Eduardo in their Young Artists production of Verdi’s *Un giorno di regno*. As a member of San Francisco Opera’s Merola Program, he sang Contino Belfiore in Mozart’s *La finta giardiniera*. In summers of 2011 and 2013, he was a member of Santa Fe Opera’s prestigious Apprentice Program.

Concert appearances include Carnegie Hall debuts in both Weill Hall and Stern Auditorium. In the spring of 2013, Mr. Lebow appeared as guest artist with the New York Festival of Song at both Caramoor and in New York City. He appeared in the 2011 Richard Tucker Gala. In Autumn 2013 he made his successful Canadian debut as Fenton in *Falstaff* with Opera Hamilton. Recent engagements include his debut with Opera San Antonio in *Fantastic Mr. Fox* and a return to Seattle Opera as Jupiter/Apollo in Handel’s *Semele*. Honors include the Encouragement Award from the Gerda Lissner Foundation, Semi-finalist in the Marcello Giordani Competition, and New York City Regional Finalist in the Metropolitan Opera National Council Auditions.


**ANDREY NEMZER** (Agnes the Digger)

During the early years of his career, Andrey Nemzer has become distinguished for the unique size, flexibility, and range of his instrument. He is the winner of 3rd Prize for Male Voice in the 2014 Operalia Competition, held in Los Angeles, California. Mr. Nemzer's 2014-2015 season includes his debut with Opera San Antonio as Agnes the Digger in Tobias Picker's *Fantastic Mr. Fox*, and covering the role of Arsace in San Francisco Opera's production of *Partenope*. A Winner of the 2012 Metropolitan

Opera National Council Grand Finals, Andrey Nemzer returned to their stage in 2013-2014, performing the role of the Guardian in *Die Frau ohne Schatten*, and also covered the role of Orlofsky in their new production of *Die Fledermaus*. That season's engagements also included the Pittsburgh Symphony for Orff's *Carmina Burana*.

In the 2012-2013 season, Mr. Nemzer covered the title role of *Giulio Cesare* in a new production for the Metropolitan Opera, and joined the Rhode Island Philharmonic for Handel's *Messiah*. A native of Moscow, Russia, he recently completed studies for an Artist Diploma at Duquesne University in Pittsburgh. Andrey Nemzer was the winner of the 2011 Mildred Miller International Vocal Competition, a Second Prize winner of the 2012 Gerda Lissner Foundation Competition, and a prizewinner in the 2010 Pittsburgh Baroque Competition.


**GAIL NOVAK MOSITES** (Mavis the Tractor)

With a vibrant, supple voice, strong diction, and engaging dramatic interpretation, Gail Novak Mosites debuts this season with Odyssey Opera of Boston, reprising the role of Mavis in Tobias Picker's *Fantastic Mr. Fox*, and with the Erie Chamber Orchestra as First Lady in *The Magic Flute*. Praised for her skill in contemporary music, Ms. Mosites debuted at Opera San Antonio in *Fantastic Mr. Fox* and as Carrie, Cinny and Julie in the orchestrated World Premier of *Speed Dating Tonight!* by

Michael Ching. The 2014 season also featured a "perfect Valencienne" in *The Merry Widow* with Opera Theater SummerFest and First Lady (*The Magic Flute*) with Undercroft Opera. Other significant roles include a light, but highly charismatic Lady Billows (*Albert Herring*), Violetta (*La Traviata*), Micaëla (*Carmen*), Antonia (*Tales of Hoffmann*), Servilia (*La clemenza di Tito*), Giulietta (*I Capuleti e i Montecchi*), Gianetta (*The Gondoliers*), Emma in Thomas Albert's *Lizbeth*, Cathleen (*Riders to the Sea*), and Masha in the premier of Gilda Lyons's *Moonlight Suite*. She also participated in the EPCASO program in Italy.

Gail has also sung with numerous local Pittsburgh organizations such as the Microscopic Opera Company, Undercroft Opera, the Pittsburgh Opera Chorus, Bach Choir of Pittsburgh, and Pittsburgh Savoyards. Ms. Mosites's recent concert and recital works include Mozart's *Exsultate jubilate*, Britten's *On This Island*, Saint-Saëns's Christmas Oratorio, Vaughan Williams's *Sea Symphony*, and Rutter's Requiem. Ms. Mosites holds a Master of Music from Carnegie Mellon University and a Bachelor of Science in Music Education from Duquesne University.


**JOHN DOOLEY** (Badger the Miner)

As an outstanding crossover singer whose musical theater talents equal his flair for opera, John Dooley's singing was recently hailed by *The Wall Street Journal* as "a warm, supple baritone." On the operatic side of his career, Mr. Dooley originated the roles of Lysander in Michael Ching's *A Midsummer Night's Dream: opera a cappella* and Johnny in Todd Goodman's *Night of the Living Dead*, as well as the American Premiere of Ashmodeus in Jonathan Dove's *Tobias and the Angel*. He has sung with Portland

Opera, Tulsa Opera, Central City Opera, Amarillo Opera, Opera Delaware, Opera Memphis, Opera San Antonio, Opera Theater of Connecticut, Opera Saratoga, Opera Roanoke, Ash Lawn Opera Festival, Opera on the James and The Microscopic Opera.

A member of Actors' Equity, Mr. Dooley most recently appeared in *Carousel* with the New York Philharmonic at Avery Fisher Hall, which culminated in an Emmy-nominated broadcast on PBS as a part of "Live from Lincoln Center" starring Kelli O'Hara, Nathan Gunn, and Stephanie Blythe. He was also featured in *The Best of Sondheim* with the Utah Symphony opposite Faith Prince, Alice Ripley, and Gregg Edelman, and *A Musical Christmas Carol* with Pittsburgh CLO. He has worked with Arizona Broadway Theater, Theater at Monmouth, Playhouse on the Square and South of Broadway Theatre Company. [www.johndooleybaritone.com](http://www.johndooleybaritone.com)


**JONATHAN BLALOCK** (Burrowing Mole)

Steve Smith of the *New York Times* states, "Jonathan Blalock is riveting in the title role: his voice sweet and true." Recent performances include Washington National Opera (*An American Soldier*), the Portland Symphony, Opera San Antonio (*Fantastic Mr. Fox*), West Edge Opera (*Hydrogen Jukebox*) and the PROTOTYPE festival (*Paul's Case*). In 2015 he will debut with Opera Roanoke as Ramiro in *La Cenerentola*, and he will reprise his role of Don Ottavio with Cedar Rapids Opera. He will sing the dual role of

Manager/Secretary in the U.S. premiere of Tarik O'Regan's *Heart of Darkness* with Opera Parallèle, and he will debut with Des Moines Metro Opera as Pedrillo in *Die Entführung aus dem Serail*.

Acclaimed for his work in modern opera, Jonathan has appeared in a number of world premieres, including *The Secret Agent* with the Center for Contemporary Opera in NYC and the Armel Festival in Hungary; Martin's *Before Night Falls* with Fort Worth Opera, and *Paul's Case* with Urban Arias. In addition, he made his Virginia Opera debut as Cēgeste in Philip Glass's *Orphée*, and has sung with Fort Worth Opera in the same composer's *Hydrogen Jukebox*. Blalock's training includes apprenticeships with Santa Fe Opera, Fort Worth Opera, Opera Carolina and Opera North. Other career highlights include Don Ottavio with Nevada Opera; *Messiah* with the Lexington Philharmonic and Winston-Salem Symphony; *Carmina Burana* with Las Cruces Symphony; Fenton with Mercury Opera in Rochester; Count Almaviva with Opera Middlebury, and Normanno, Howard Boucher, and Remendado with Fort Worth Opera.





**ABIGAIL LONG** (Bennie Foxcub)

An enthusiastic student of music and theater, ten year-old Abigail Long began performing at age six in the Musical Theater Experiences program. With fourteen children's productions under her belt, Abigail's roles have included Dorothy in *The Wizard of Oz*, Flounder in *The Little Mermaid*, and Jane Banks in *Mary Poppins*. *Fantastic Mr. Fox* is her first professional appearance. Abigail studies voice and piano with Glorivy Arroyo. In her spare time she enjoys tap dancing and writing songs—often both at the same time.



**ABI TENENBAUM** (Jennie Foxcub)

Abi Tenenbaum is a 7th grader at NuVu Studio in Cambridge, learning to make robots and design other cool stuff. Previous theater credits include *Alice* (Wheelock Family Theater), *Brundibar* (Central Square Theater), *Lizzie Borden* (Boston Lyric Opera), and *Aleko: the Gypsies* (Commonwealth Lyric Theater). In addition to singing and acting, Abi loves math, making animated movies, beating her mom at Boggle, and flying trapeze.



**ZOE TEKEIAN** (Lennie Foxcub)

Zoe Tekeian is twelve years old and is thrilled to be joining the Odyssey Opera/BMOP production of Tobias Picker's *Fantastic Mr. Fox*. She lives in Cambridge with her parents, her sister, and her pet hedgehog Edgar. Zoe began playing the violin when she was four, and last year joined the Boston Children's Chorus, where she is currently a member of the Concert Choir. When she's not making music, Zoe loves to play soccer, read, and spend time with her friends. Zoe would like to thank her chorus conductor for her mentorship and guidance.



**MADELEINE KLINE** (Pennie Foxcub)

Maddy is a junior at Lincoln-Sudbury Regional High School, where she is the music director of Accent A Cappella. She is also a member of the Boston Children's Chorus Premier Choir. Maddy is so excited to be a part of *Fantastic Mr. Fox*!



## BOSTON CHILDREN'S CHORUS

### ANTHONY TRECEK-KING, ARTISTIC DIRECTOR

The Boston Children's Chorus is a creative social integration organization that unites area children ages 7-18 across differences of race, religion and socioeconomic status to discover the power of singing and transcend social barriers in a celebration of shared humanity and love of music. Our focus is not on one specific community, but the energy of the intersection of all our communities. We bridge Greater Boston's many diverse groups and foster a sense of belonging and inclusion. Through intensive choral training and once-in-a-lifetime performing experiences locally, nationally and around the world, BCC enhances the education and social development of youth as future leaders and global citizens in the 21st century. See more at [bostonchildrenschorus.org](http://bostonchildrenschorus.org).

Named one of Boston's most stylish in 2012, Anthony Trecek-King is the Artistic Director of the award winning Boston Children's Chorus (BCC). Under his direction the chorus has earned a reputation as an ensemble of high distinction and in 2013 received the National Arts and Humanities Youth Program award from the White House. Trecek-King's performances have been heralded as possessing a "surprising range of dynamics and depth of expression." He has collaborated on performances with Keith Lockhart, John Williams, Simon Halsey, Yo-Yo Ma and Melinda Doolittle. Recently he directed the American Choral Directors Association National Junior High/Middle School Honor Choir in Dallas, Texas, and has conducted many All State and Festival choirs. In addition to Trecek-King's conducting work he hosted the choral music radio program "Together in Song," presented two talks for TEDx Boston and will play host on the new choral music television series "Sing That Thing." He holds a B.M. in Cello Performance from the University of Nebraska at Omaha and an M.M. in Orchestral Conducting from Florida State University. Currently he is completing his D.M.A. in conducting at the Boston University.



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 Ryan Turner, Artistic Director

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**st john passion** **20/14 15**

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SEASON 14 | 15

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Goethe-Institut, Boston

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<b>Joseph Phibbs</b> <i>Flex</i> for flute, violin, cello & piano
<b>Sergei Prokofiev</b> Quintet in g minor, Op. 39
<b>Andrea Clearfield</b> <i>Neruda Songs</i> for oboe & bass
<b>Antonin Dvorak</b> Piano Quartet No. 2 in E-flat Major, Op. 87

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**Vivian Chang Freiheit**, piano

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<i>Enjoy a complimentary glass of wine at the Goethe-Institut, transformed into an intimate cabaret setting with table seating.</i>
<b>Richard Strauss</b> Sonata in F Major, Op. 6, TrV 115
<b>Elliott Carter</b> Sonata for cello & piano (1948)
<b>Frank Bridge</b> <i>Elégie</i> , H. 47 (1904)
<b>Ludwig van Beethoven</b> Sonata No. 3 in A Major, Op. 69

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*with Mike Mei, calligrapher*  
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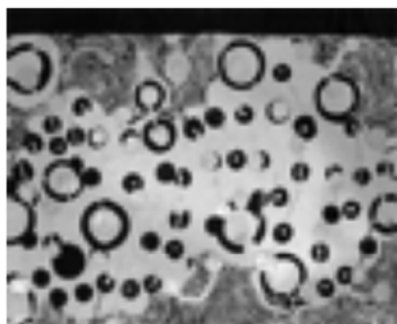
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[1001]

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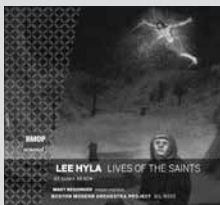
[1002]

**MICHAEL GANDOLFI** Y2K COMPLIANT

POINTS OF DEPARTURE |

THEMES FROM A MIDSUMMER NIGHT

Best of 2008 THE NEW YORK TIMES



[1003]

**LEE HYLA** LIVES OF THE SAINTS

AT SUMA BEACH

**Mary Nessinger** mezzo-soprano

Best of 2008 THE BOSTON GLOBE



[1004]

**GUNTHER SCHULLER** JOURNEY INTO JAZZ

VARIANTS | CONCERTINO

**Gunther Schuller** narrator

Best of 2008 DOWNBEAT MAGAZINE, NATIONAL PUBLIC RADIO,  
AMERICAN RECORD GUIDE



[1005]

**CHARLES FUSSELL** WILDE

HIGH BRIDGE PRELUDE

**Sanford Sylvan** baritone

2009 Grammy Award Nominee



[1006] 2-DISC

**ERIC SAWYER** OUR AMERICAN COUSIN

LIBRETTO BY JOHN SHOPTAW

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[1007] SACD

**LUKAS FOSS** THE PRAIRIE

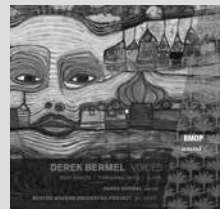
POEM BY CARL SANDBURG

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[1008] SACD

**DEREK BERMEL** VOICES

DUST DANCES | THRACIAN ECHOES | ELIXIR

**Derek Bermel** clarinet

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[1009]

**DAVID RAKOWSKI** WINGED CONTRAPTION

PERSISTENT MEMORY | PIANO CONCERTO

**Marilyn Nonken** piano and toy piano

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[1010]

**JOHN HARBISON** FULL MOON IN MARCH

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**Janna Baty** mezzo-soprano

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[1011]

**LOUIS ANDRIESSEN** LA PASSIONE

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**Cristina Zavalloni** mezzo-soprano

**Monica Germino** violin

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[1012] SACD

**JOHN CAGE** SIXTEEN DANCES

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[1013]

**ELLIOTT SCHWARTZ**  
CHAMBER CONCERTOS I-VI

"[The] most impressive feature is the spiky coloring...Schwartz gets through the skillful deployment of a small group of players."  
THE BOSTON GLOBE



[1014]

**KEN UENO** TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

**Wendy Richman** viola**Yukio Tanaka** biwa**Kifu Mitsuhashi** shakuhachi**Ken Ueno** overtone singer

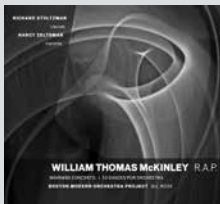
"An engaging collection." SEQUENZA 21



[1015] SACD

**DOMINICK ARGENTO** JONAH AND THE WHALE**Thomas Oakes** narrator**Providence Singers****Daniel Norman** tenor**Boston Modern Orchestra****Daniel Cole** bass**Project****Andrew Clark** conductor

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[1016]

**WILLIAM THOMAS MCKINLEY** R.A.P.

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13 DANCES FOR ORCHESTRA

**Richard Stoltzman** clarinet**Nancy Zeltsman** marimba

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[1017] 2-DISC (ONE DISC SACD)

**LISA BIELAWA** IN MEDIAS RES

UNFINISH'D, SENT | ROAM

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**Carla Kihlstedt** violin and voice**Lisa Bielawa** soprano**Colin Jacobsen** violin

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[1018]

**VIRGIL THOMSON** THREE PICTURES

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FIVE SONGS FROM WILLIAM BLAKE

**Thomas MeglIORANZA** baritone**Kristen Watson** soprano

"Played with devotion." AUDIOPHILE AUDITION



[1019]

**STEVEN MACKEY** DREAMHOUSE**Rinde Eckert** The Architect**Catch Electric Guitar Quartet****Synergy Vocals**

2011 Grammy Award nominee



[1020]

**ALAN HOVHANESS** EXILE SYMPHONY

ARMENIAN RHAPSODIES 1-3 | SONG OF THE SEA

CONCERTO FOR SOPRANO SAXOPHONE AND STRINGS

**Kenneth Radnofsky** soprano saxophone**John McDonald** piano"Complex, deliberate, ultimately captivating grandeur."  
THE BOSTON GLOBE

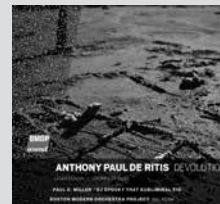
[1021]

**ERIC MOË** KICK & RIDE

EIGHT POINT TURN | SUPERHERO

**Robert Schulz** drumset

"Percussionist Robert Schulz drove the piece forward with muscular rhythms." THE BOSTON GLOBE



[1022] SACD

**ANTHONY PAUL DE RITIS** DEVOLUTION

LEGERDEMAIN | CHORDS OF DUST

**Paul D. Miller / DJ Spooky That Subliminal Kid** turntables

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[1023] 2-DISC

**JOHN HARBISON** WINTER'S TALE**David Kravitz** baritone**Dana Whiteside** bass**Janna Baty** mezzo-soprano**Christian Figueroa** tenor**Anne Harley** soprano**Paul Guttery** bass**Matthew Anderson** tenor**Aaron Engebret** baritone**Pamela Dellal** mezzo-soprano**Jeramie Hammond** bass

"Gil Rose conducted with conviction and precision." THE BOSTON GLOBE



[1024] SACD

**PAUL MORAVEC** NORTHERN LIGHTS ELECTRIC

CLARINET CONCERTO | SEMPRE DIRITTO! | MONTSERRAT:

CONCERTO FOR CELLO AND ORCHESTRA

**David Krakauer** clarinet**Matt Haimovitz** cello

[1025] 2-DISC

**THOMAS OBOE LEE** SIX CONCERTOS

FLAUTA CARIOCA | ... BISBIGLIANDO ... | VIOLIN CONCERTO

| MOZARTIANA | PERSEPHONE AND THE FOUR SEASONS |

EURYDICE

**Sarah Brady** flute**Rafael Popper-Keizer** cello**Robert Levin** piano**Jennifer Slowik** oboe**Irina Muresanu** violin**Ina Zdorovetchi** harp



[1026]

# **REZA VALI** TOWARD THAT ENDLESS PLAIN

FOLK SONGS, SET NO. 8 | FOLK SONGS, SET NO. 14

**Janna Baty** mezzo-soprano **Khosrow Soltani** Persian ney

"The piece is resourcefully made and compelling in effect" THE BOSTON GLOBE

Best of 2013 NATIONAL PUBLIC RADIO



[1027]

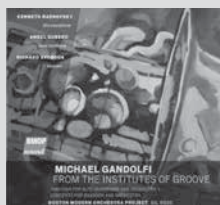
# **MARTIN BOYKAN** ORCHESTRAL WORKS

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**Curtis Macomber** violin **Sanford Sylvan** baritone

"... an engrossing, evolving thicket of vaulting lines" THE BOSTON GLOBE

"... displayed the utmost compositional craft and maturity" THE BOSTON MUSICAL INTELLIGENCER



[1028] SACD

# **MICHAEL GANDOLFI** FROM THE INSTITUTES OF GROOVE

FANTASIA FOR ALTO SAXOPHONE AND ORCHESTRA | CONCERTO FOR BASSOON AND ORCHESTRA

**Kenneth Radnofsky** alto saxophone

**Angel Subero** bass trombone

**Richard Svoboda** bassoon

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Best of 2013 THE BOSTON GLOBE



[1029]

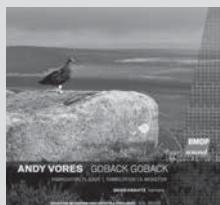
# **JACOB DRUCKMAN** LAMIA

THAT QUICKENING PULSE | DELIZIE CONTENTE CHE L'ALME BEATE | NOR SPELL NOR CHARM | SUITE FROM MÉDEÉ

**Lucy Shelton** soprano

"...the magnificent Lucy Shelton...is at her pristine best in Lamia's most harrowing moments." THE ARTS FUSE

Best of 2013 SEQUENZA 21



[1030]

# **ANDY VORES** GOBACK GOBACK

FABRICATION 11: CAST | FABRICATION 13: MONSTER

**David Kravitz** baritone

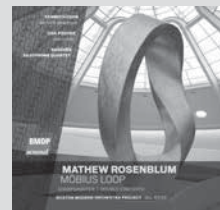


[1031]

# **ARTHUR BERGER** WORDS FOR MUSIC, PERHAPS

CHAMBER MUSIC FOR THIRTEEN PLAYERS | SEPTET | DIPTYCH: COLLAGES I AND II | COLLAGE III

**Krista River** mezzo-soprano



[1032]

# **MATHEW ROSENBLUM** MÖBIUS LOOP

SHARPSHOOTER | DOUBLE CONCERTO FOR BARITONE SAX AND PERCUSSION | MÖBIUS LOOP (QUARTET VERSION AND VERSION FOR QUARTET AND ORCHESTRA)

**Kenneth Coon** baritone saxophone

**Lisa Pegher** percussion

**Raschèr Saxophone Quartet**

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[1033] SACD

# **GEORGE ANTHEIL** BALLET MÉCANIQUE (ORIG. VERSION, 1924)

A JAZZ SYMPHONY

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[1034]

# **MILTON BABBITT** ALL SET

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**Lucy Shelton** soprano

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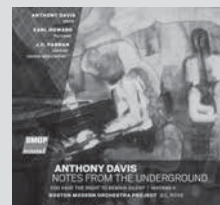
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# **LEWIS SPRATLAN** APOLLO AND DAPHNE VARIATIONS

A SUMMER'S DAY | CONCERTO FOR SAXOPHONE AND ORCHESTRA

**Eliot Gattegno** soprano and tenor saxophones

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# **ANTHONY DAVIS** NOTES FROM THE UNDERGROUND

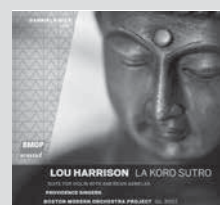
WAYANG V | YOU HAVE THE RIGHT TO REMAIN SILENT

**Anthony Davis** piano

**J.D. Parran** clarinet and contra-alto

**Earl Howard** Kurzweil

clarinet



[1037]

# **LOU HARRISON** LA KORO SISTRO

SUITE FOR VIOLIN WITH AMERICAN GAMELAN

**Providence Singers**

**Gabriela Diaz** violin

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[1038]

**SCOTT WHEELER** CRAZY WEATHER

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**ELENA RUEHR** O'KEEFFE IMAGES

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Jennifer Kloetzel cello

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BOSTON CLASSICAL REVIEW**GIL ROSE, ARTISTIC DIRECTOR**

LIZ LINDER



Gil Rose is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra fifteen ASCAP awards for adventurous programming as well as the John

S. Edwards Award for Strongest Commitment to New American Music.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. In September 2013 he introduced Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire, with a concert production of Wagner's *Rienzi*. Odyssey Opera continued to unanimous critical praise with a June festival of fully staged Italian operas, a September 2014 concert production of Korngold's *Die tote Stadt*, and a November double bill of operas by Dominick Argento. Formerly, he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose also served as the Artistic Director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Adès's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater. A 2015 release of the opera on BMOP/sound is impending.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey,



Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

He has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.

As an educator Mr. Rose served five years as Director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Copland's *The Tender Land*. In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a three-time Grammy Award nominee.

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Sought after by artists, ensembles, presenters, and cultural organizations that consider BMOP to be the top new music orchestra in the country, BMOP is uniquely positioned to redefine the new music concert experience.

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