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GUNTHER SCHULLER: THE FISHERMAN AND HIS WIFE

GUNTHER SCHULLER 1925-2015

THE FISHERMAN AND HIS WIFE

LIBRETTO BY JOHN UPDIKE after the Brothers Grimm

SONDRA KELLY mezzo-soprano

STEVEN GOLDSTEIN tenor

DAVID KRAVITZ baritone

KATRINA GALKA soprano

ETHAN DEPUY tenor

BOSTON MODERN ORCHESTRA PROJECT | ODYSSEY OPERA

Gil Rose, conductor

THE FISHERMAN AND HIS WIFE (1970)

- [1] Scene I A humble hut, with net curtains and a plain stool; dawn 5:20
- [2] Scene II Seaside; water sparkling blue, sky dawn-pink yielding to fair blue 5:26
- [3] Scene III The hut; lunchtime 6:40
- [4] Scene IV Seaside; sea green and yellow, light faintly ominous 2:17
- [5] Scene V A cottage, with a pleasant garden and velvet chair 6:12
- [6] Scene VI Seaside; water purple and murky blue, hint of a storm 2:34
- [7] Scene VII A castle, with a great rural vista, tapestries, and an ivory canopied bed 11:14
- [8] Scene VIII Seaside; water dark gray, definite howling of sullen wind 6:12
- [9] Scene IX Flourishes and fanfares of brass 4:51
- [10] Scene X Seaside; much wind, high sea and tossing, sky red along edges, red light suffuses 1:56
- [11] Scene XI A papal palace 7:42
- [12] Scene XII Seaside; storm, lightning, sea quite black. The pit of creation. 2:17
- [13] Scene XIII A humble hut 2:05

TOTAL 64:48

By Gunther Schuller

FROM "THE FUTURE OF OPERA" — JUNE 1967

Life in the arts is never so simple, so black-and-white. There are in the history of the arts many examples of cross-fertilization between one discipline and another. Poetry, painting, and music have all enjoyed periods of rapprochement, in which their individual techniques and conceptions have overlapped and cross-bred. One need think only of the symbolist poets and their relationship to music and composers. In the history of opera we see many points of view on the relationship between drama and music, ranging from the theater-set-to-music of Rossini's *Barbiere di Siviglia*, for example, to the quasi-symphonic non-theater of Wagner's *Ring des Nibelungen*. Verdi's whole development can be seen in terms of an increasingly deeper integration of drama and music; if we adhere to that particular definition of opera, Verdi is the ultimate opera composer. But there are many worlds of opera. Mozart's recitatives and arias are also opera at its highest, and who is to say that the "set piece" opera, revived in our century by Brecht and Weill, is incapable of future development? The melodrama of Puccini and the expressionism of *Wozzeck* are other examples of what traditional opera can encompass. Stylistically, opera can absorb the entire gamut of contemporary compositional techniques, from serialism to jazz improvisations. And it may be that the future of opera will depend on its ability to absorb successfully these and other musical idioms.

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RALPH GRIFITH AS THE FISH DURING THE OPERA NEW ENGLAND TOUR, 1974-75.

An artistic form as complex as opera can make its impact in many ways. It may overwhelm us primarily through its dramatic power, the urgency of its subject; it may seduce us through the sublimity of its music; it may dazzle us with its visual splendor and stage spectacle; or it may combine all of these elements into a perfected balance. Last but not least, it may be the projection of these elements by a particular singer or cast that electrifies us. All of these ingredients, together or individually, may make great opera. And it is at this level and on these terms that opera, as it exists today, communicates to a relatively large and devoted audience.

To combine all these elements into a significant experience is not easy. And there are not many places, especially in the United States, where composers can gain the experience needed to write an artistically successful opera. For it takes—barring the exceptional genius—more than an intellectual comprehension of the various components of opera. It takes a *feeling* for dramatic situations, their pacing, the momentum required to carry an action successfully forward, an ability to set moods through music—in short, that mysterious ingredient that separates dramatic music from the symphonic, with the latter’s potential for much greater abstraction of musical thought and technique.

* * *

Opera is still a superb arena for the projecting of dramatic situations, emotional states, philosophies, even political creeds, not to mention the sheer joy of experiencing that most personal of musical instruments, the human voice. There is a timelessness about these ingredients to which human hearts and minds will continue to respond. The care and feeding of opera is, of course, a precarious business; and if the operatic masterpieces of the twentieth century are still small in number, they have nevertheless proven that opera is capable of development and rejuvenation, and, like the Chinese of old, of absorbing its conquerors.

The full version of this essay first appeared in the June 10, 1967 issue of Opera News. Reprinted here with permission of Opera News and the Schuller estate.

THE FISHERMAN AND HIS WIFE is an opera in one act with a libretto by John Updike after the Grimm fairytale. Scored for vocal soloists, choir, and chamber orchestra, it was premiered by the Opera Company of Boston, conducted by the composer and directed by Sarah Caldwell, at the Savoy Theater in Boston, MA, on May 6, 1970.

By Dr. Laura Stanfield Prichard

In order to celebrate its sixtieth anniversary, The Junior League of Boston commissioned a children’s opera to be dedicated to Boston’s children. In 1967, they approached Sarah Caldwell, director of the Opera Company of Boston, and although she had another composer in mind, she missed the meeting when the decision was made and found herself working with Gunther Schuller. A respected conductor (first leading the Boston Symphony in 1964), Schuller thought deeply about the conductor’s art (*The Compleat Conductor*, Oxford, 1997) and conducted the premiere himself. Longtime New England Conservatory board President David Scudder recalls Schuller’s contemporaneous work at NEC, “He was like a controlled hurricane and totally astonishing. He established a jazz studies program, a third stream program, hired new faculty, many of whom are still at NEC, and also expanded the administration.” His would be a musical score bursting with energy, wry humor, and emotional urgency.

The development of the opera was marked by stormy collaborations between director and composer, and to some extent, between composer and librettist. Work began on the scenario in 1968, and director Sarah Caldwell pushed back throughout the evolution of the score, struggling with the composer’s desire to keep writing and revising until the last possible



SARAH CALDWELL, CA. 1975. PHOTO BY JAMES McTAGGART. PHOTO COURTESY OF STANGER COLLECTION.

moment. The autograph manuscript score gives us several clues: the composer dated the final (258th) page “the morning of the 1st performance” in Boston on May 6, 1970. The date is followed by two exuberant comments: “End of Opera” and “Hallelujah!” When the student preview of the work began (the day before the opera opened), the orchestral parts were still being assembled across town in a Holiday Inn by three professional New York copyists. The orchestra was asked to sight read during the children’s performance, and some walked out before the conclusion.

The rest of the Opera Company of Boston’s twelfth season featured a “triumphant” version enhanced with film of Wagner’s *Fliegende Holländer* (January 1970 in MIT’s Kresge Auditorium), two performances of Donizetti’s *La Fille du Regiment* starring Beverly Sills (in Cousens Gymnasium at Tufts), an antiwar opera by American composer Robert Kurka (*The Good Soldier* in Boston College’s hockey rink and MIT’s Rockwell Cage), and *Rigoletto* (June 1970 in Kresge). After the 1971 season, the Opera Company of Boston moved into the Orpheum/Aquarius Theater, ending its peripatetic approach to production.

Schuller asked John Updike to act as librettist, and together they shrewdly adapted a fable from the Brothers Grimm: “The Fisherman and His Wife.” The transformation theme (the magical fish is really a prince) is a recurrent motif in Updike’s writing, and he brought out parallels between the fisherman’s wife and Eve in their shared desire to be godlike. The tale makes ironic references to religion, greed, and marital strife, three topics often explored in Updike’s prose. The tale has also inspired a poem by Pushkin, novels by Günter Grass and Ursula Le Guin, the title of a song by Charles Mingus, and a scene in Virginia Woolf’s *To the Lighthouse*.

In the version published by Jakob and Wilhelm Grimm in 1812, a poor fisherman reports to his wife that he set free a flounder that claimed to be “ein verwunschener Prinz” [an enchanted prince]. Encouraged by his wife to return to an ever more turbulent and colorful seaside, he

summons the fish with an incantation and asks for a series of rewards, beginning with a nicer house and progressing through many improvements of their station in life. The sea progresses from “clear” through green, gold, violet, dark blue, to stinking gray-black waves and pitch-black lightning storms. Each time, the flounder assents, responding, “Geh nur, sie hat es schon” (Go back, she has it already). Eventually the wife wishes to command the heavens and asks to become like to God; and with that, the sea is becalmed, and the man returns home to the Fischerhütte (simple hut) where his wife “can still be found sitting today.” The fable becomes more poetic and florid as the intensity of the weather increases, and the abrupt end has a touch of ironic humor, in that God might find deepest satisfaction in the simplest of settings.

Updike added one leading character (The Cat, coloratura soprano), changed the flounder to a large, red halibut, and worked with Schuller to pepper the score with detailed scenic and staging requirements. They felt strongly that a conservative, simple approach to movement should be maintained throughout, in contrast to many more inventive, innovative practices in vogue in theatrical productions of the 1960s-70s. The original cast was led by Muriel Greenspon (The Wife, mezzo soprano), Louisa Budd (The Cat, soprano), David Lloyd (The Fisherman, tenor), and Donald Gramm (The Magic Fish, bass-baritone), with fantastical sets by the Helen Pond and Herbert Senn team, and delightful, full-body costumes by Patton Campbell. The opera received a student preview (May 6, 1970 at noon) and two public performances at Boston’s Savoy Theater (May 7 and 10, 1970), was broadcast from a live studio performance at the WBZ-TV that Fall (with some of the taped Gregorian chant cut from the filmed version), and was presented to an audience of children from forty local schools at Wellesley College in 1975.

Schuller’s handwritten score and parts are published by G. Schirmer, and the work was revived by BMOP for a memorial concert at NEC for what would have been the composer’s

ninetieth birthday in 2015. A score is held at the Boston Athenaeum and materials relating to the premiere (films, reviews, scores, notes, a libretto with director’s comments) are part of the Sarah Caldwell Collection at Boston University’s Howard Gotlieb Archival Research Center.

THE LIBRETTIST

John Updike (1932-2009) published more than twenty novels and was a regular contributor to and critic for *The New Yorker* and *The New York Times Review of Books* for fifty years. His style evolved from witty essays written as President of the *Harvard Lampoon* to arcane and rich poetic fiction exploring Christian theology, (in)fidelity, and marital discord. His best-known books were his series beginning with *Rabbit, Run* (1960) and *The Witches of Eastwick* (1984). Updike was introduced to composer Gunther Schuller by the New England Conservatory’s longtime Chairman of the Board David Scudder in the late 1960s. Scudder remembers, “It was amazing to see these two geniuses work together. John was amazing to watch and very disciplined from morning to night about his writing. Gunther was the complete opposite: he had at least twelve things going on at once [...] he tended to do things very last minute and say, ‘I have it all, it is in my mind.’ This was harrowing for John, but somehow they did their collaboration and it turned into a very interesting curiosity.” The libretto echoes the original fable in its dependence on refrains and repeated texts, slowing the action and allowing Schuller to bring back earlier musical material. The most overt psychological probing is featured in a short bluesy duet between the Cat and the Magic Fish requiring vocal acrobatics.

The work’s development was stormy, with composer and director sparring over staging and completion of the music. Schuller divided the music into thirteen scenes, demanding specific scenic elements and blocking, such as “Cat meows and jumps into bed with wife”

after Fisherman's departure. She rises, dresses, and after a long, thoughtful soliloquy, "throws fish out the window," from the beginning of Scene I. The music is varied and clever, mirroring John Updike's witty prosody with a diverse palette of jazz, rock, bel canto, and twelve-tone styles. True to the spirit of the Brothers Grimm, the music of the sea is increasingly dark and foreboding, and the music partners well with the witty libretto, making surprising allusions to contemporary chamber music (like the Cat's "Ligetian premonitions").

THE COMPOSER

When Gunther Schuller passed away in 2015, he had become one of the most influential teachers and leaders at Boston's New England Conservatory and the Tanglewood Music Center. He was a critic of avant-garde trends in operatic staging, but advocated for Third Stream incorporations of jazz into classical contexts. The son of New York Philharmonic violinist Arthur Schuller (who had played for Sarah Caldwell in her Met National [touring] Company), Gunther worked with Miles Davis, Gil Evans, and the Modern Jazz Quartet and was the first to introduce a jazz curriculum into an American conservatory.

Like Benjamin Britten, Gunther Schuller was born on November 22, the feast day of Cecilia, patron saint of music. A prolific, Pulitzer Prize-winning composer, he was mainly known for his orchestral works, but was at his most piquant when writing for the voice, since the addition of text allowed him to combine his sense of humor, twenty years of orchestral work (including fourteen years as principal horn at the Met), and gift for developing pieces aimed at younger audiences. *The Fisherman and His Wife* (1970) and *The Visitation* (1966) are his two contributions to opera.

As with many of Schuller's scores from this period, jazz and rock elements are supported by electronic amplifiers, electric guitar, Hammond organ, live singers, "jazz" choruses, and taped voices (spoken, unison singing, and screaming). The score has a classical core,

calling for an orchestra balanced between twelve classical strings (6 violins, 2 violas, 2 celli, 2 double-basses) and eleven wind players (most doubling) with harp, celesta/piano, and two percussionists. The trumpet and trombone require both cup and straight mutes, and the tuba is occasionally muted. The orchestra is asked to improvise in one section. The wife's music requires a noble, but imperious mezzo-soprano and the Magic Fish is at turns robust and intimate.

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Laura Stanfield Prichard writes and speaks for *Odyssey Opera*, *Boston Lyric Opera*, and *Boston Baroque*. She teaches at Harvard and is a regular guest of the *San Francisco Opera*, *SF Symphony*, and *Chicago Symphony*.

Further information about the opera may be found in Daniel Kessler's *Sarah Caldwell: The First Woman of Opera (2010)*, the composer's autobiography (*Gunther Schuller: A Life in Pursuit of Music and Beauty, 2013*), and Linda Osborn's blog from the 2015 Boston revival (*The Music Detective, Odyssey Opera website*).



JOHN UPDIKE CA. 1970. PHOTO BY MICHAEL CHIKRIS. COURTESY OF GRANGER COLLECTION.

THE FISHERMAN AND HIS WIFE

Music by Gunther Schuller

Libretto by John Updike, after the Brothers Grimm

ILSEBILL, THE WIFE Sondra Kelly, mezzo-soprano

THE FISHERMAN Steven Goldstein, tenor

THE MAGIC FISH David Kravitz, baritone

THE CAT Katrina Galka, soprano

THE GARDENER Ethan DePuy, tenor

[1] Scene I

A humble cottage interior. A single candle of illumination, two small windows with net curtains, a straw bed left, small crucifix on wall. A plain stool in middle of room. Darkness, Moon shining through window, turning to pink dawn. Fisherman rises, lights candle, dresses.

CAT

(Behind door) Meow. Meow.

Fisherman goes out deliberately. Cat jumps into bed with Wife, waking her. Wife sits up, startled.

WIFE

My husband, is it you? Ah, it is you. Tell me, where have you been? How was the night?

CAT

Meow.

WIFE

How was the night; its ceiling of stars like jewels, its walls of whispering, its floor of grass and secret flowers, its many great rooms of darkness.

CAT

Meow.

WIFE

The night is your palace, while I sleep here, on a bed of straw in this wretched hut, no bigger than a vinegar jug, that stinks of fish, of fish, pfoo! (*Wife sweeps heap of fish heads into bucket, gestures towards bed.*) All night I burn, my window of stars like jewels, and hear a whispering, my blood unfolding secret flowers in my tiny room of darkness? My mind is a palace, yet I sleep here, on a bed of straw, in this wretched hut, no bigger than a vinegar jug, that stinks of fish, of fish, pfoo! (*Throws bucket of fish heads out the window. Gestures toward bed again.*) My husband dreams of minnows that shine like jewels, the sea's sad whispering, and carp and cod and pike and flounder, and loves our little darkness. I yearn for a palace, yet we sleep here, on a bed of straw, in this wretched hut, no bigger than a vinegar jug, that stinks of fish, of fish, pfoo!

Wife sits in chair and sobs. Cat meows sympathetically, sniffs air, considers, and dives out of the window after the fish heads.

[2] Scene II

Seaside, rocks left, sea right. Water sparkling blue, sky dawn pink yielding to fair blue. Fisherman discovered sitting fishing from the rocks. Cat joins him, rubs against him, meows interrogatively.

FISHERMAN

All night I dream of minnows that shine like jewels, the sea's sweet whisperings, of carp...

CAT

Meow.

FISHERMAN

...and cod...

CAT

Meow.

FISHERMAN

...and pike...

CAT

Meow.

FISHERMAN

...and flounder...

CAT

Meow.

FISHERMAN

...asleep in briny darkness. The sea is a palace, I come straight here, full of peace and awe, from my wonderful hut, no bigger than a vinegar jug, perfumed with fish, with fish, hoo! (*He has a bite. Cat all agog. He pulls out a crab, throws it back philosophically, rebaits hook, lets out more line.*) The sea is a palace, its rooms are deep, its kings are whales, its ministers creep, great worms swim there with a single eye, sharks, and gigantic octopi. Things without mercy, things without brains, sea serpents bigger than railroad trains, hoo! (*Another bite. Longer struggle. Pulls up writhing octopus, cat is horrified, Fisherman throws octopus back.*) The sea is a palace, room after room, deep are its dungeons, dark is its gloom. Some things wriggle, some things creep, and somewhere God in the deepest room may be asleep. (*Lets out more line. Sea, sky darken. Cat expresses mounting alarm.*) Deeper! Deeper! Deeper! *Great struggle, ending in a man-sized flounder.*

FISH

Fisherman, listen to me! I am not a real fish; I am an enchanted prince. What good will it do you to kill me? I shall not taste well. So put me back in the water again, and let me swim!

FISHERMAN

Spare me your speeches. A fish that can talk is no fish to eat. I never eat talking fish. They do not taste well. So back you go in the water again. Swim away.

FISH

Fisherman, listen to me!

FISHERMAN

Spare me your speeches.

FISH

I am not a real fish;

FISHERMAN

A fish that can talk...

FISH

I am an enchanted prince.

FISHERMAN

...is no fish to eat.

FISH

What good will it do you to kill me?

FISHERMAN

I never eat talking fish.

FISH

I shall not taste well.

FISHERMAN

They do not taste well.

FISH

So put me back in the water again and let me swim.

FISHERMAN

So back you go in the water again. Swim away!

Exit Fish. Sea, sky brighten. Fisherman sighs, packs up gear, exits right.

CAT

(*to audience*) A fish that can talk! (*Spoken.*) I simply cannot believe it!

Water splashes. Cat runs off, frightened.

[3] Scene III

Fisherman's hut. Pot of something cooking on the stove; lunch. Cat arrives, sniffs pot eagerly, is batted away by Wife. Fisherman enters.

WIFE

Husband...

FISHERMAN

Yes, wife?

WIFE

Did you catch anything today?

FISHERMAN

No.

WIFE

Nothing?

FISHERMAN

Well, there was a crab.

WIFE

Where is it? I can make you crab salad.



FISHERMAN
I threw it back...

WIFE
You threw it back?

FISHERMAN
...into the sea.

WIFE
How stupid! Is that all you caught?

FISHERMAN
Well, there was an octopus.

WIFE
Where is it? I will make you octopus stew.

FISHERMAN
I threw it back...

WIFE
You threw it back?

FISHERMAN
...into the sea.

WIFE
How very stupid. Is that all you caught?

FISHERMAN
Yes. *(Cat meows to remind him, silently mimics fish.)* Oh
yes, there was a talking fish.

WIFE
A talking fish?

FISHERMAN
A talking fish.

WIFE
It talked?

FISHERMAN
It said it was an enchanted fish, though to me it looked
like a flounder.

WIFE
(Sarcasically, knowing the answer.) You threw it back?

FISHERMAN
I threw it back.

WIFE
How very, very, very stupid.

FISHERMAN
Dear wife, it said, and I believe it, that it would not taste
well. Talking makes the flesh bitter. It narrows the gills; it
sours the tail.

Meanwhile Cat is manipulating the pot off the stove.

WIFE
It makes the flesh bitter?

FISHERMAN
(Eagerly agreeing, thinking his point has carried.) And
narrows the gills...

WIFE
(Shrieking.) You fool!

FISHERMAN
...and sours the tail.

WIFE
You caught this fish...

FISHERMAN
It was a flounder...

WIFE
...that was a prince...

FISHERMAN
...it said it was...

WIFE
...and didn't make...

FISHERMAN
...it swam away.

WIFE
...a wish!

FISHERMAN
A wish?

WIFE
You should have asked it for a wish.

While singing Fisherman pats cat, embraces wife fondly, surveys hut with satisfaction.

FISHERMAN
What would I wish with a wish? All I would want is here, a loving wife, a loyal pet, a floor, a roof, a chair, a bed, a stove to feed my belly, a cross to feed my soul, windows to feed my eyes, your voice to feed my ears, to feed my nose the perfume of fish. *(Spoken.)* What would I wish with a wish?

WIFE
The floor, it is rotten *(stamps foot)*, the roof, it is leaking *(pokes hole with broom)*, the chair is unsteady *(knocks it over)*. The bed *(scatters straw)* is of straw. *(Kicks cat.)* This shack is much too small! *(Gestures expansively.)* Husband, how much better it would be to have a little cottage with a yard, a fence, and pretty curtains and a bed of feathers we could lie upon together. *(Caresses him; he slumps, both wary and pleased.)* Husband, how much sweeter it would be to have a little cottage painted white,

with pictures on the walls and gravel paths, and flowers growing neatly in our garden. Husband, how much nicer it would be to have a cushioned velvet chair for me where I could sit and knit and read my prayers. Husband, tell the Fish I want a cottage.

FISHERMAN
A cottage?

WIFE
You have saved his life; he can do this much for you!

FISHERMAN
(Defeated, leaving, to himself.) It is not the right thing to do.

Fisherman exits. Wife sits expectant in her chair, preening.

[4] Scene IV

Seaside. Sea green and yellow; light the same, faintly ominous. Fisherman and Cat enter, tiptoeing to the edge of the sea, tentatively.

FISHERMAN
Man, O man, if man you be, or flounder, flounder in the sea. Ilsebill, my willful wife, dislikes our simple way of life.

FISH
(Rising from the sea.) What does she want?

FISHERMAN
She says that when I caught you, when I had you on the hook, I should have wished for something if you are a magic prince.

FISH
What does she want?

FISHERMAN
She says she is tired of our hut, no bigger than a vinegar jug. She says she wants a cottage with a garden and a feather bed.

FISH
Go home, she has it already.
Fisherman leaves. Cat stays.

CAT
Can you really talk?

Fish meows like a cat.

[5] Scene V

The hut has become a cottage. Windows give on pleasant garden. Bed a real bed; all features of the cottage, except crucifix, have enlarged. Wife, dressed in bourgeois style, is sitting on a velvet chair, perceptibly higher off the ground than the stool. Wife rises and shows husband around.

WIFE
Look what we wished with our wish. All we would want is here. A feather-bed, a velvet chair, a shining stove, an eight-day clock, a floor that's good and solid, a roof that doesn't leak. Outdoors, my husband, look; a garden, and some ducks to feed our table, away with fish, pfoo!

Wife produces ribbon and bell and ties it with flourish around the neck of the cat—who is not grateful.

WIFE
Look what we wished with our wish.

FISHERMAN
Now we shall be contented. There is nothing more to be wished.

WIFE
(Looks at Fisherman sideways.) We shall see.
Evening has come. Time accelerates. They go to bed. The cat, bell ringing, goes out window. Darkness, ticking of eight-day clock. The moon moves across the sky to indicate the passage of time. The moon stops as if to watch. Beyond the window there is an unmistakable fuss of quacking and bell ringing. The moon proceeds. The cat comes back in the window, feathers at his mouth. Dawn. The fisherman arises, dresses, and collects his gear. Lights candle. Cat meows. Meows. Wife sits up in bed.

WIFE
Husband.

FISHERMAN
Yes, wife?

WIFE
This cottage is too small.

FISHERMAN
Too small?

WIFE
It is not big enough.

FISHERMAN
Last night it looked big enough.

WIFE
This morning it seemed too small.

Fisherman looks at Cat. Cat shrugs.

WIFE
(Caressing husband) Husband, how much nicer it would be to have a little castle made of stone, with soldiers at the gate and tapestries and crystal chandeliers and floors

of marble. Husband, how much grander it would be to have a great big castle all for us, with horses in a stable, with cows and sheep, and dainty little girls to do the dusting. Husband, how much better it would be to have a bed of ivory ten feet tall, and silver pans, and chairs of silk and gold. Husband, tell the fish I want a castle.

FISHERMAN

A castle...

WIFE

A little castle.

FISHERMAN

...for you and me?

WIFE

(Embracing Fisherman and Cat together. Cat rings bell.)

For us, a castle! A castle! Tell the Fish that Kitty wants a castle!

FISHERMAN

But the magic fish, he may say no.

WIFE

You have saved his life, he can do this much for you!

FISHERMAN

(Sadly.) It is not the right thing to do.

[6] Scene VI

Seaside. Water purple and murky blue; hint of a storm. Fisherman and cat enter, tiptoeing to edge of sea.

FISHERMAN

Man, O man, if man you be, or flounder, flounder in the sea. Ilsebill, my willful wife, dislikes our simple way of life.

Fish rising from the sea. He has grown more resplendent and awesome.

FISH

What does she want?

FISHERMAN

She says she is tired of our cottage.

FISH

But I just gave it to her.

FISHERMAN

She says she wants a castle.

FISH

I just gave her a cottage with a garden and a feather bed.

FISHERMAN

She says she wants a castle made of stone, with soldiers at the gate, and chandeliers and horses in a stable, and a bed of ivory ten feet tall.

FISH

...of ivory ten feet tall...

FISHERMAN

Oh yes, and floors of marble, and chairs of silk and gold, and dainty little girls to do the dusting. *(Shrugs.)* This is what my wife wants.

FISH

Go home, she has it already.

Fisherman is stunned.

FISHERMAN

Is it true?

Fish disdains to answer, goes underwater.



[7] Scene VII

The cottage is now a castle. Windows give on great rural vista; furniture within is large, tapestries, great heavy table, ivory canopied bed, etc. Crucifix now quite dwarfed on the wall. Wife, dressed as medieval lady, seated in throne-like chair, feet off the ground. Cat dressed in frilled collar, velvet slouch hat with plume, boots, holds guitar. Servants, maids dusting, footmen in attendance, etc. Fisherman enters.

CHORUS

Look what you wished with your wish. All you can want is here. An ivory bed, a golden chair, and chandeliers, and candlesticks; a floor that's rosy marble, a roof of solid rock.

Gardener pokes head in window.

GARDENER

Outdoors, my master, look.

CHORUS

Look what you wished with your wish.

GARDENER

An orchard and some deer and herds of sheep and steer; a stable full of thoroughbreds with slender legs and noble heads; and acres ripe with corn and wheat, and honeybees to keep it sweet, and, like a jewel within a labyrinth, a pond of fish.

CHORUS

Look what you wished with your wish.

FISHERMAN

Now we shall be contented. There is nothing more to be wished.

WIFE

We shall see.

As he approaches Wife, cumbersome and rigid in her fancy dress, and helps her awkwardly from the chair, it becomes dramatically noticeable that he, like the crucifix, is unchanged, and against all this brilliance his drab grey peasant outfit stands out. Night descends. Moon, a three-quarters moon now, passes across sky. Moon stops. Cat comes to edge of stage, plays guitar.

CAT

And like a jewel within a labyrinth a pond of fish!

Exits through window. Sound of splashing. Moon proceeds. Cat returns dripping wet, wiping mouth. Dawn. Wife awakes, creeps out of bed, goes to window, looks out.

WIFE

How beautifully the day begins. The sun is like a gentle god who lifts his head above the hills no faster than his heartbeat wills. The moon is like a lovely wife who fades before her master's smile that it may better shine. *(To husband, asleep.)* So would I be thine, how beautifully the day begins. The birds announce the birth of light, the clouds disperse to pave its way with blue, the broad blue of each day. The green of fields goes on and on until the green becomes a blue; my heart expands, I would be queen over the world of green so that I could yield it to you.

Wakes him.

WIFE

Husband.

FISHERMAN

Yes, wife.

WIFE

Good morning.

FISHERMAN

Good morning.

WIFE

Did you sleep well.

FISHERMAN

Yes, thank you, very well.

WIFE

What did you dream?

FISHERMAN

I dreamed I caught a fish that did not talk.

WIFE

Husband!

FISHERMAN

Yes, wife.

WIFE

I want to be queen.

FISHERMAN

You want to be queen?

WIFE

Queen.

FISHERMAN

Queen of what?

WIFE

Queen of all this lovely land.

FISHERMAN

But you cannot be queen.

WIFE

Why not?

FISHERMAN

Because I am not king.

WIFE

Ask the fish to make you king.

FISHERMAN

He will not.

WIFE

You have saved his life. He can do this much for you.

FISHERMAN

I will not ask him.

WIFE

Why not?

FISHERMAN

Because I will not be king.

WIFE

You will!

FISHERMAN

I will not be king.

WIFE

(Spoken.) Then what will you do?

FISHERMAN

(Spoken.) I will go down to the seaside and try to catch a fish that will not talk.

WIFE

If you will not be king, then how can I be queen?

FISHERMAN

You cannot!

WIFE
If I cannot be queen, then I must be the king.

FISHERMAN
Then you must be you, the king?

WIFE
Husband, go ask the fish to make me king.

FISHERMAN
He will not.

WIFE
He will! Go ask him.

FISHERMAN
He's tired.

WIFE
He'll do it. He loves you.

FISHERMAN
He does not.

WIFE
You love him. You love him more than you love me!

FISHERMAN
I do not.

WIFE
Then ask him. You have saved his life. He can do this much for you!

FISHERMAN
It is not the right thing to do.

WIFE
Husband, how much grander it would be to rule the land as far as we can see, to have an army of ten thousand strong salute us every morning, on arising. Husband,

how much sweeter it would be if everything I thought became a law, and every sneeze became a holiday, and every cough a cause for national mourning. Husband, how much nicer it would be to have a palace bigger than the moon, and marble stairs ascending into mist, and halls it takes a week to walk, and mirrors taller than the treetops overhead and chandeliers of diamonds big as goose eggs, and thousands, thousands waiting for commands. Husband, tell the fish to make me king.

She is possessed by her vision; Fisherman and Cat back frightened from her.

FISHERMAN
He will not.

WIFE
He will! Go ask him.

FISHERMAN
He's tired.

WIFE
He'll do it. He loves you.

FISHERMAN
He does not.

WIFE
You love him. You love him more than you love me!
She sits in chair, cries. Touched, he moves forward.

FISHERMAN
I do not. I love you.

WIFE
(*Spoken.*) You think I wouldn't be a good king.

FISHERMAN
I think...it is not the right thing to do.

Exits, shaking his head. Wife lifts head enough to peek after him—and smile and wink at audience.

[8] Scene VIII

Seaside. Water dark gray; definite howling of sullen wind. Fisherman and cat enter, go to edge of sea.

FISHERMAN
Man, O man, if man you be, or flounder, flounder in the sea, Ilsebill, my willful wife, dislikes our simple way of life. (No response from the sea. Fisherman timidly begins again.) Man, O man, if man you be, or flounder, flounder... (To Cat, gratefully.) No answer. Let's go.

They begin to tiptoe away, but cat turns and meows interrogatively toward sea. Fish arises, awful in his splendor.

FISH
What does she want?

FISHERMAN
She s-s-says...

FISH
What does she say?

FISHERMAN
...she says she w-wants...

FISH
What does she want?

FISHERMAN
...she wants to be king.

FISH
Go home. She is king already.
Fisherman leaves. Cat stays.

CAT
A fish that can talk? I simply cannot believe it.

FISH
Why should a fish that talks be anymore strange than a man that can swim?

CAT
But a fish that not only talks, but grants wishes!

FISH
Why should a fish that grants wishes be anymore strange than a woman who makes them.

CAT
I think you are the Devil.

FISH
How so? I am a prince.

CAT
You are the Prince of Darkness.

FISH
Not so. I am nothing if not obliging. (*Bows.*)

CAT
You have ruined my mistress. She was a good wife.

FISH
She will make a good king.

CAT
She used to make porridge; now she only makes wishes.

FISH
She will make porridge again.

CAT
She used to love my master.

FISH

She loves him still. Let me explain. You think a fish that talks is very strange. I tell you, at the bottom of the sea are stranger things by far, a fish shaped like a star, another that for all its natural life lives attached beneath the chin or anterior dorsal fin of a shark! But nothing in this dreadful slippery dark is stranger than the fish called man and wife. No, nothing in this natural life is stranger than a man and wife. You think a fish that talks is very strange. I tell you, at the bottom of the sea a crab with eyes on stalks upon its elbows walks, and munches with its shoulders when it eats! Gigantic-antic whales toss islands on their tail for a lark! But nothing in this dreadful slippery dark...

CAT

...is stranger than the fish called man and wife.

FISH

No, nothing in this natural life is stranger than a man and wife.

CAT

A husband and a wife are like two mice who think their shadow is a wicked cat; they huddle in a ball to make the cat grow small and tell each other lies to keep awake, when one means "maybe so," he or she says "yes" or "no" to strike a spark.

CAT AND FISH

For nothing in this dreadful slippery dark is stranger than the fish called man and wife. No, nothing in this natural life is stranger than a man and wife.

Cat meows. Fish makes soundless bubble mouth. Cat exits. Fish exits.

[9] Scene IX

Fisherman enters.

CHORUS

Look what you wished with your wish! All you can want is here.

(Spoken.) A bed of feathers taken from the breasts of hummingbirds,

A throne of jewels taken from the heart of Africa,

A floor that is one continuous emerald four feet thick,

A roof that is so high clouds gather in the rafters,

And candlesticks each one of which would buy a castle, and chandeliers, each one of which would support an army.

Lords and ladies wait upon you,

And out of doors there are entire flocks of peacocks,

And herds of reindeer brought from the North Pole,

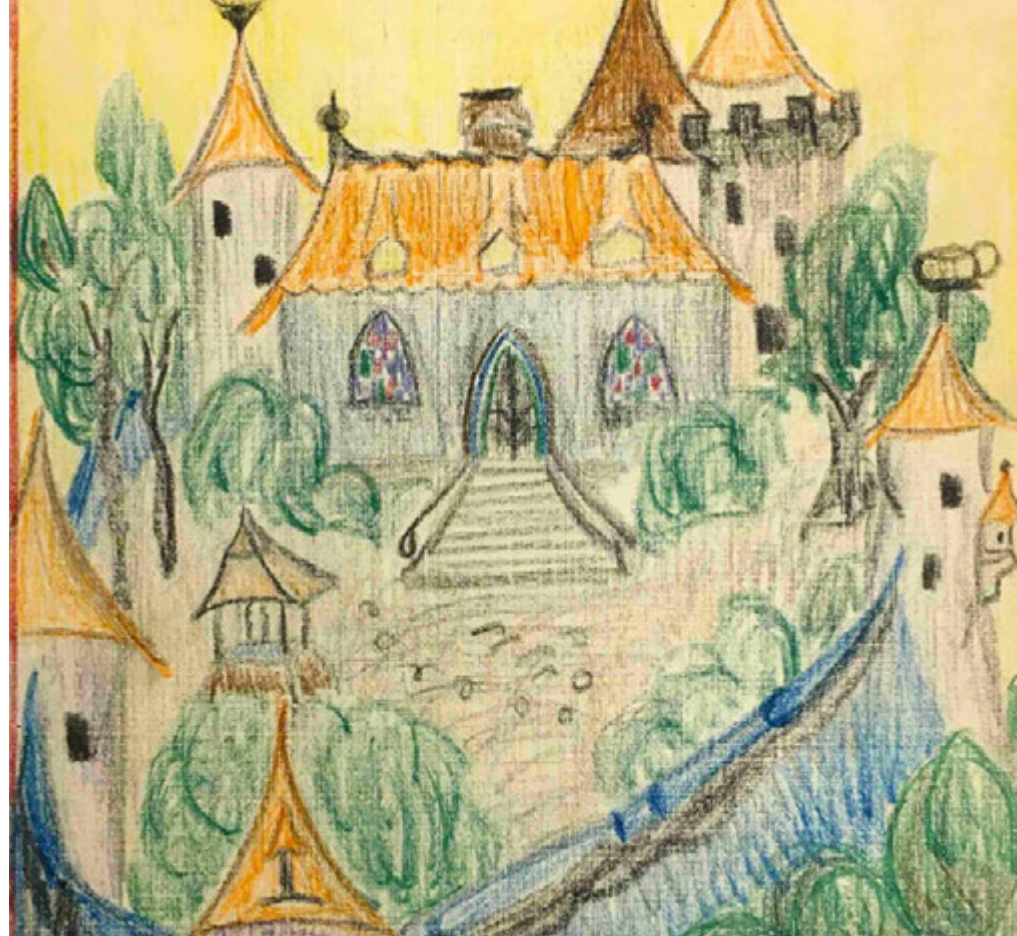
And four dozen penguins brought from the South Pole,

And eighty-eight elephants from India,

And twenty-two tigers to catch rats in your stables,

And even the rats are wearing collars inset with rubies,

And the straw is a special compound of soybeans and pure gold,



And there are vegetable gardens where every turnip has its own private gardener,

And a flower garden where every tulip has a private nursemaid to sing it to sleep,

And a pond scarcely smaller than the Caspian Sea, stocked full of exotic, priceless fish.

(*Sung.*) Look what you wished with your wish.

FISHERMAN
(*Looking way up to Wife.*) Well, now you are king.

WIFE
(*So wrapped with robes, she is rigid under her huge crown.*) Yes, I am king.

FISHERMAN
(*Spoken.*) Well, how do you like it?

WIFE
I like it.

FISHERMAN
Now we shall be contented.

WIFE
We shall see.

FISHERMAN
We shall see? There is nothing more to be!

WIFE
(*Looking straight out over his head.*) Who says there is nothing more to be?

While she thinks, entire court in suspense. Cat, dressed as jester in bells, springs onto stage, says as a joke:

CAT
She could be Pope.

Laughter, cries of "Pope!", "She could be Pope!", etc. Silence sifts back. All return eyes to throne.

WIFE
Yes, I want to be Pope!

FISHERMAN
Pope? You can't be Pope! There is but one Pope in Christendom.

WIFE
Silence, vassal. I will be Pope!

FISHERMAN
Wife, the fish cannot do it.

WIFE
He can. If he made me king he can make me Pope. (*Sings from throne, not looking at him.*) Husband, I will be Pope, I will be Pope, I will be Pope, I will be Pope, I will be Pope. Husband, tell the fish to make me Pope!

FISHERMAN
Now, wife, what's the sense of you being Pope. You don't know a thing about theology. There's never been a woman Pope. The fish can't make a woman Pope. (*Shakes head, gesticulates.*)

WIFE
You have saved his life. He can do this much for you!

FISHERMAN
It is not the right thing to do.

He exits sadly, amid silence. Cat prances before throne, genuflects, shakes bells

CAT
The Pope!

[10] Scene X

Seaside. Much wind; sea high and tossing; sky has a strip of blue, but red along edges; red light suffuses, feeling of damnation near.

FISHERMAN
Man, O man, if man you be, or flounder, flounder in the sea, Ilsebill, my willful wife, dislikes our simple way of life.

Fish rises. The Cat is not with him. The Fish and Man seem to be meeting in the desolate climate just before the end of the world.

FISH
What does she want?

FISHERMAN
Do not grant it. For heaven's sake do not grant it.

FISH
What is it?

FISHERMAN
She wants...nothing.

FISH
She wants more than nothing.

FISHERMAN
For the Lord's sake deny her.

FISH
What does she want?

FISHERMAN
She wants to be Pope.

FISH
Go home. She is Pope already.

Both slump, slowly exit, as if defeated under weight of woman's will.

[11] Scene XI

FISHERMAN
(*Looking around, dazzled.*) Wife?

WIFE
Yes, husband.

FISHERMAN
(*Finding her.*) Ah, well, now you are Pope!

WIFE
Yes, I am Pope. You must kiss my ring.

FISHERMAN
Oh, very well. (*He goes to the throne. Spoken.*) Well, how do you like it?

WIFE
I like it very much.

FISHERMAN
You can be nothing more. Now we shall be contented.

WIFE
We shall see.

WIFE
I cannot sleep. I cannot think what more there is to be. Desire rages like a monster locked within my breast. He sleeps. Sometimes I am tempted to wish again to be a simple wife of a simple fisherman in love with fish. At first I wished for a cottage and then for a castle then I was king, now I am Pope. There is nothing more, my heart is



dead, strangled on its wishes! I am an O of desire and an O is nothing. How beautifully the day begins. The sun is like a gentle god who lifts his head above the hills no faster than his heartbeat wills. The moon is like a lovely wife who fades before her master's smile that it may better shine. I will wish for the power to have the sun and moon stop! Rise. Husband! Awake! *(She goes and strikes him.)* Wake up!

FISHERMAN
What is it, wife?

WIFE
I wish to have the power to move the sun and moon.

FISHERMAN
Yes, wife.

Rolls over, back to sleep. She punches him awake.

WIFE
I wish to be like God.

FISHERMAN
(Sits up in horror, tries to shush her. Spoken.) What did you say?

WIFE
I want the moon to set when I say so, and I want the sun to rise when I say so. I want to be like—

He puts his hands over his ears, and thus no sound comes out of her wide-open mouth, pronouncing "God."

FISHERMAN
O, wife.

WIFE
Go tell the fish!

FISHERMAN
Poor wife, it cannot be. Do not wish for such a thing. The fish can make you Pope and king but he cannot make you God.

Goes on his knees, embraces her. She strokes his head.

WIFE
All night I burn my window of stars like jewels and hear a whispering, my blood unfolding secret flowers in my tiny room of darkness. Husband, I tell you from my heart I shall never rest, my heart shall never have a quiet hour. If I cannot move the sun and moon, if they rise and set without my will, I will suffer forever, and die.

FISHERMAN
...and die...

WIFE
If you love me, go!

FISHERMAN
It is not the right thing to do.

[12] Scene XII

Seaside. Storm, lightning, sea quite black. The pit of creation. Fisherman invisible at first.

FISHERMAN
(Shouting through bullhorn.) Man, O man, if man you be, or flounder, flounder in the sea, Ilsebill, my willful wife, dislikes our simple way of life.

Fish slowly rises. His white body gives off enough light for the Fisherman to be dimly visible. Infernal effect.

FISH
What does she want now?

FISHERMAN
She wants to be like God. She wants to move the sun and moon about.

FISH
Go home. She is...

FISHERMAN
If she is God, I have no wife.

FISH
She is your wife. Go home. She is there already, waiting for you.

[13] Scene XIII

FISHERMAN
He did not make you God.

WIFE
No.

FISHERMAN
He gave us back our old hut.

WIFE
Yes.

FISHERMAN
(Looks around, delighted.) Look, no bigger than a vinegar jug.

WIFE
No.

FISHERMAN
Are you contented now?

WIFE
Yes.

They embrace.

FISHERMAN AND WIFE
Look what we wished with our wish! All we could want is here. A bed of straw, a rotten floor, a leaky roof, a shaky stool...

WIFE
...a stove to feed the belly...

FISHERMAN
...a cross to feed the soul...

FISHERMAN AND WIFE
...windows to feed our eyes...

WIFE
...your voice to feed my ears...

FISHERMAN
...to feed my nose the perfume of fish.

FISHERMAN AND WIFE
(Spoken.) What would we wish with a wish?



L TO R: STEVEN GOLUSTEIN, SONDRA KELLY, DAVID KRIVITZ, NATRINA GALVA, AND GUY JOSE EMVOP AND ODYSSEY OPERA AT JORDAN HALL, 2015.
PHOTO BY KATHY WITTMAN, BALL SQUARE FILMS



COE LYNN MCINNICH

Gunther Schuller represented, for countless musicians, concertgoers, and record buyers around the world, American music-making at its best, almost as much as Leonard Bernstein did a half century earlier. He was a composer, conductor, horn player, jazz performer, writer, administrator, publisher, and teacher, all wrapped up into one tidy bundle

of seemingly endless energy, like American music itself. However, Schuller did not always steer clear of controversy—the very masses that admired him were sometimes baffled by his uncompromising attitudes and blunt statements.

His father played violin in the New York Philharmonic Orchestra for many decades, and it was he who oversaw Schuller's early training. Schuller mastered the French horn with remarkable speed as a student at the Manhattan School of Music (1939–1941)—in 1942, aged just 16, his horn playing was heard across the country in the American radio premiere of Shostakovich's then brand-new "Leningrad" Symphony. A series of high-profile orchestra jobs followed: first the American Ballet Theater Orchestra, then the Cincinnati Symphony Orchestra, and then 14 seasons in the Metropolitan Opera Orchestra. During the 1950s Schuller became interested in jazz and made a name for himself as a performer in that field, playing with Miles Davis, Dizzy Gillespie, and other jazz stars; in the years to come, Schuller combined jazz and traditional composition in new ways—something that he called "third stream music." After the 1958–1959 season, Schuller gave up his career at the Met to build a new career as a composer.

Success in the sometimes-persnickety world of American serious composition came to Schuller nearly as easily and quickly as success as a performer did, and by 1964 he was on the composition faculty of Yale University. He taught and administered at the Manhattan School of Music, the New England Conservatory, and Tanglewood.

In 1975 he founded his own record label and music publishing companies, GM Recordings and Margun Music (the names are drawn from the first names of Schuller and his wife Marjorie Black). He also wrote several books, including the cherished manual *Horn Playing* (London and New York, 1962) and the landmark studies *Early Jazz: Its Roots and Development* (London and New York, 1968) and *The Swing Era: the Development of Jazz 1930–45* (New York and Oxford, 1989). In 1997 he poured his many years' experience as a professional conductor into *The Compleat Conductor*.

As a composer, Schuller ranks among the most eclectic of his generation or any other. Schoenberg's techniques meets jazz meets Stravinskian rhythmicism meets Haydn in ways that one could never imagine without the score on the table. And his output is very large: 20-plus concertos for solo instrument(s) and orchestra, several dozen other orchestral items (including the 1965 Symphony and the 1994 Pulitzer Prize-winning *Of Reminiscences and Reflections*), better than 70 miscellaneous chamber pieces for ensembles and combinations of all kinds, a pair of operas, and a library of arrangements of other composers' music.



LYNN WAYNE

Sondra Kelly, whether she is seeing into the future as Ulrica, cackling her way into the hearts of Hansel and Gretel, or reliving her mother's death at the stake as Azucena, is known for her sumptuous dramatic mezzo-soprano and passionately strong characterizations.

Ms. Kelly's professional career began at the Metropolitan Opera, where she appeared in more than two hundred and fifty performances of twenty-three different roles ranging from Mozart to Wagner. She has worked with many notable conductors and directors such as James Levine, Carlos Kleiber, James Conlon, Otto Schenk, Franco Zeffirelli, and Gian Carlo del Monaco, to name a few. She made her much anticipated

European debut at the Deutsche Oper Berlin as Ulrica in a new production of Verdi's *Un ballo in maschera* directed by Götz Friedrich. Soon after that other debuts included the Grand

Theatre de Geneve, TML de Lausanne, Bregenzer Festspiele, and Hennessy Opera throughout Japan, China, and Vietnam.

As a formidable interpreter of the dramatic mezzo repertoire, her successes include Ulrica in Berlin where her singing was described as "sumptuous" and "...some of the most beautiful singing heard at the Deutsche Oper" in Opera Magazine, the same role in Lausanne, Switzerland; San Juan, Puerto Rico; and the Lyric Opera of Kansas City; Azucena in *Il trovatore* for Connecticut Opera; Regina, Saskatchewan; Charlotte, North Carolina; Green Bay, Wisconsin; San Juan, Puerto Rico; and Tampa, Florida; and Herodias in *Salome* for Utah Opera, where the Salt Lake Tribune singled her out for "her strong voice and effective projection of the calculating Herodias' not so righteous indignation...", also for Lyric Opera of Kansas City and Connecticut Opera.

Other repertoire includes Carmen in *Carmen*, Madame de Croissy from *Dialogues of the Carmelites*, Madame Flora from *The Medium*, Fricka from *Die Walküre*, Berta from *Il barbiere di Siviglia*, The Innkeeper from *Boris Godunov* and The Marquise from *La fille du régiment*, amongst others.

Most recently she has accepted a faculty position at the University of Hartford, Hartt School of Music. There she teaches voice, opera stagecraft, acting for singers, as well as directing. She is also resident stage director for Opera Connecticut, Co-founder and Artistic Director for the New England Opera Intensive, and Artistic Director for VOX New England, a non-profit organization cultivating classical singers in Worcester, MA.

Her recordings include Sony Classical, Deutsche Grammophon, and Koch Schwann, and her DVDs are all "Live from the Met."

Steven Goldstein, New York-born tenor, enjoys a career both on the opera stage and as an actor in theater and films. He has performed with Odyssey Opera in *La Belle Hélène* and *Patience* as well as their co-production with BMOP in *The Fisherman and His Wife*. Steven has sung many roles with companies including Squeak (*Billy Budd*), Harry (*La Fanciulla del West*), Third Jew (*Salome*), Scaramuccio (*Ariadne*), and Bardolfo (*Falstaff*), all with the



NILE HAWVER

Seattle Opera; Monostatos (*Die Zauberflöte*) and First Jew (*Salome*) with LA Opera; Don Basilio (*Le Nozze di Figaro*) with Vancouver Opera; Victorin (*Die Tote Stadt*), Don Curzio (*Nozze*), and Borsa (*Rigoletto*) with New York City Opera; Pedrillo (*Die Entführung aus dem Serail*) with Israeli Opera; as well as with Cleveland Opera, Chicago Opera Theater, Gotham Chamber Opera, Tanglewood Music Festival, Bard Summerscape Festival, and the Metropolitan Opera where he debuted in 2011 as one of the Servants in *Capriccio*. He has also created roles in many new contemporary pieces, including works by Libby Larsen, Gerald Busby, and James Sellars. As an actor his performance highlights include *Our Town* on Broadway with Spalding Gray; the world premieres of *I Was Most Alive with You* (Huntington Theatre Company); *Boys' Life, Oh Hell, The Lights* (Lincoln Center Theatre); *Romance, The Vosey Inheritance, Shaker Heights* (Atlantic Theater Company, founding member); *Keep Your Pantheon* (LA Theater Center); *Intimate Apparel* (Center Stage Baltimore); *Harmony* (La Jolla Playhouse); and the Boston premiere of *Big Fish* (SpeakEasy Stage Co.). Steven has appeared in the TV shows *quarterlife, Law & Order, and The Guiding Light*, and in films including *The Untouchables, Signs and Wonders, The Spanish Prisoner, The Night We Never Met, Homicide, House of Games, and Things Change*.

David Kravitz has been hailed as "a charismatic baritone" by *The New York Times*, "magnificently stentorian and resonant" by *Opera News*, and "a first-rate actor" by *Opera* (UK). His exceptionally diverse opera roles include Captain Balstrode in *Peter Grimes* (Chautauqua Opera), The Forester in *The Cunning Little Vixen* (Opera Santa Barbara), Scarpia in *Tosca* (Skylight Music Theatre), Leporello in *Don Giovanni* (Jacksonville Symphony), Don Pizarro in *Fidelio* (Grand Harmonie), Don Magnifico in *La Cenerentola* (Opera Saratoga), Nick Shadow in *The Rake's Progress* (Emmanuel Music), Wozzeck in *Wozzeck* (New England Philharmonic), and Tevye in *Fiddler on the Roof* (Charlottesville Opera). He created the lead role of Davis



Miller in *Approaching Ali* with Washington National Opera; other contemporary opera roles include Abraham in *Clemency* with Boston Lyric Opera and Nick Carraway in *The Great Gatsby* with Emmanuel Music. His many concert appearances include the Boston Symphony Orchestra, the Philadelphia Orchestra, the Baltimore Symphony, the Virginia Symphony, the Santa Fe Chamber Music Festival, Emmanuel Music, Boston Modern Orchestra Project, and Boston Baroque. Mr. Kravitz's unusually broad repertoire ranges from Bach to Verdi to Sondheim to cutting-edge contemporary composers such as Matthew Aucoin, Mohammed Fairouz, Paul Moravec, and Elena Ruehr. Mr. Kravitz has recorded for the Naxos, BIS, Sono Luminus, Koch International Classics, BMOP/sound, Albany Records, and New World labels. His distinguished legal career has included clerkships with the Hon. Sandra Day O'Connor and the Hon. Stephen Breyer.



Katrina Galka, lyric coloratura soprano, has sung both regionally and internationally as a guest soloist at such companies as the Atlanta Opera, Portland Opera, Arizona Opera, Dallas Opera, New Orleans Opera, Opera San Jose, Opera Theatre of Saint Louis, Odyssey Opera, On Site Opera, Glimmerglass Festival, the Seiji Ozawa Music Academy in Japan, and the Wiener Staatsoper, where she sang Fritzi in the world premiere of *Die Weiden*. Ms. Galka has also appeared in concert with the Florida Orchestra, Oregon Symphony, and Las Vegas Philharmonic.

Katrina is a three-time regional award winner in the Metropolitan Opera National Council Auditions. She is a first-place winner of the Mario Lanza Scholarship and has received further awards from the National Opera Association Vocal Competition, the Jensen Foundation, the Marcello Giordani

International Vocal Competition, and the Heida Hermanns International Vocal Competition. Katrina additionally enjoys crossover work, having performed the roles of Johanna in *Sweeney Todd*, Cunegonde in *Candide*, and Luisa in *The Fantasticks*.



Ethan DePuy, tenor, praised for his "masterful acting" and "fine singing," brings his unique dramatic style to works from the Baroque era to now.

DePuy's career began on the operatic stage, where he has performed roles with Chautauqua Opera, Charlottesville Opera, Arizona Lyric Opera Theater, Opera Sacra, the Western New York Chamber Orchestra, Boston Opera Collaborative, and the Brevard Music Center. A specialist in the works of J.S. Bach and Benjamin Britten, he has performed in concert with the Boston Modern Orchestra Project, Music at Marsh Chapel, the Boston Landmarks Orchestra, the Handel and Haydn Society, and American Bach Soloists in San Francisco.

A native of Rochester, NY, Ethan has appeared as soloist on several commercially released albums, including James Kallembach's *Most Sacred Body* (Gothic) and Jeremy Gill's *Before the Wrestling Tides*.



Gil Rose is a musician helping to shape the future of classical music. Acknowledged for his “sense of style and sophistication” by *Opera News*, noted as “an amazingly versatile conductor” by *The Boston Globe*, and praised for conducting with “admiral command” by *The New York Times*, over the past two decades Mr. Rose has built a reputation as one of the country’s most inventive and versatile conductors. His dynamic performances on both the symphonic and operatic stages as well as over 75 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 has won fourteen ASCAP awards for adventurous programming and was selected as Musical America’s 2016 Ensemble of the Year, the first symphony orchestra to receive this distinction. Mr. 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, Arsvis, Chandos, Cantaloupe, ECM, Naxos, New World, and BMOP/sound.

In September 2013, he introduced a new company to the Boston opera scene, Odyssey Opera, dedicated to eclectic and underperformed operatic repertoire. Since the company’s inaugural performance of Wagner’s *Rienzi*, which took the Boston scene by storm, Odyssey Opera has continued to receive universal acclaim for its annual festivals with compelling themes and unique programs, presenting fully staged operatic works and concert performances of overlooked grand opera masterpieces. In its first five years, Mr. Rose has brought 22 operas to Boston, and introduced the city to some important new artists. In 2016 Mr. Rose founded Odyssey Opera’s in-house recording label with its first release, Pietro Mascagni’s

Zanetto, followed by a double disc of one act operas by notable American composer Dominick Argento in 2018. Future projects include the world premiere recording of Mario Castelnuovo-Tedesco’s *The Importance of Being Earnest*.

He has led the longstanding Monadnock Music Festival in historic Peterborough, New Hampshire. Since his appointment as Artistic Director in 2012, Mr. Rose has conducted several premieres as well as cycles of the symphonies of Beethoven and Mendelssohn. He made his opera stage directing debut in two revivals of operas by Dominick Argento as well as conducting, directing, and producing a production and world premiere recording of Ned Rorem’s opera *Our Town* in the historic Peterborough Townhouse.

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. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz’s *Béatrice et Bénédicte*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center. He has since returned to City Opera in 2017 (as Conductor and Director) in Zankel Hall at Carnegie Hall and 2018 conducting a double bill of Rameau & Donizetti’s settings of *Pigmalione*. In 2019, he will make his debut conducting the Juilliard Symphony in works of Ligeti and Tippett.

As an educator, he has served on the faculty of Tufts University and Northeastern University, and has worked with students at a wide range of colleges such as Harvard, MIT, New England Conservatory, Carnegie Mellon University, and the University of California at San Diego, among others.

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 four-time Grammy Award nominee.



The **Boston Modern Orchestra Project** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. A unique institution of crucial artistic importance to today's musical world, the Boston Modern Orchestra Project (BMOP) exists to disseminate exceptional orchestral music of the present and recent past via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's historic Jordan Hall in a series that offers the most diverse orchestral programming in the city. The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Louis Andriessen's *Trilogy of the Last Day*, and Tod Machover's *Death and the Powers*. A perennial winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured

at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America's 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction.

BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers. BMOP/sound has garnered praise from the national and international press; it is the recipient of five Grammy Award nominations and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

BMOP expands the horizon of a typical "night at the symphony." Admired, praised, and sought after by artists, presenters, critics, and audiophiles, BMOP and BMOP/sound are uniquely positioned to redefine the new music concert and recording experience.

FLUTE

Sarah Brady (piccolo)

OBOE

Jennifer Slowik (English horn)

CLARINET

Jan Halloran*

Michael Norsworthy

(E) clarinet, bass clarinet)

BASSOON

Ron Haroutunian*

Margaret Phillips

(contrabassoon)

SAXOPHONE

Geoff Landman* (alto)

Greg Blair (baritone)

HORN

Clark Matthews*

Alyssa Daly

TRUMPET

Terry Everson

TROMBONE

Hans Bohn

TUBA

Takatsugu Hagiwara

PERCUSSION

Craig McNutt*

Jonathan Hess

PIANO

Juhyun Lee

CELESTA

Kevin Galiè

ORGAN

Linda Osborn

HARP

Amanda Romano

ELECTRIC GUITAR

Jerome Mouffe

VIOLIN I

Heidi Braun-Hill*

Lilit Hartunian

Sean Larkin

VIOLIN II

Megumi Stohs*

Colleen Brannen

Nivedita Sarnath

VIOLA

Peter Sulski*

David Feltner

CELLO

Kate Kayaian*

Ming-Hui Lin

BASS

Anthony D'Amico*

(electric bass)

Bebo Shiu

CHORUS

Chelsea Beatty

Samuel Bowen

Lindsay Conrad

Ethan DePuy

Seth Grondin

Hilary Walker

*Principals

Gunther Schuller

The Fisherman and His Wife

Producer: Gil Rose

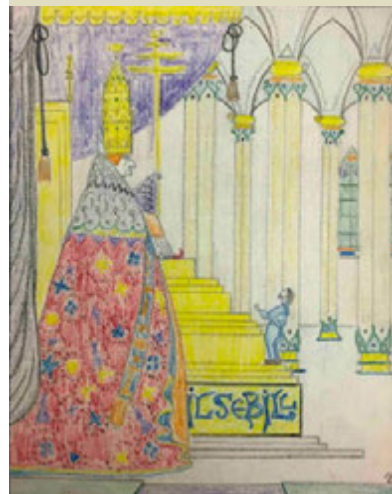
Recording and postproduction engineer: Joel Gordon

Assistant engineer: Peter Atkinson

SACD authoring: Brad Michel

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