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The Lord of Cries

NOVEMBER 19, 2022
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John Corigliano
& Mark Adamo

The Lord of Cries

SATURDAY **NOVEMBER 19, 2022** 7:30 PM

BMOP 25 YEARS

ODYSSEY OPERA

A production of
Boston Modern Orchestra Project
In partnership with
Odyssey Opera of Boston

The Lord of Cries

A tragedy for singers and orchestra
Adapted from *The Bacchae* of Euripides,
with elements of the novel *Dracula* by Bram Stoker

MUSIC BY JOHN CORIGLIANO
BOOK BY MARK ADAMO

SATURDAY **NOVEMBER 19, 2022** 7:30PM
JORDAN HALL AT NEW ENGLAND CONSERVATORY

ACT I

Prologue: Taking the Mask
Chorus: London in Chaos
Jonathan in Madness
Montage
The Stranger in Chains

INTERMISSION

ACT II

Dialogue in the Ruins
Lucy and the Wolf-prince
Vengeance of the Lord of Cries

GIL ROSE, conductor

Presented in concert | Sung in English with supertitles
This performance will run approximately 2 hours, 30 minutes

Support for the East Coast premiere of THE LORD OF CRIES is provided in part by the law firm of Davis Malm.

CAST

Dionysus, God of Frenzy; the Lord of Cries	**Anthony Roth Costanzo**, countertenor
Correspondent for the *Westminster Gazette*	**Will Ferguson**, tenor
Agave, attendant of Dionysus	**Leah Brzyski**, soprano
Autonoe, attendant of Dionysus	**Rachel Blaustein**, soprano
Ino, attendant of Dionysus	**Felicia Gavilanes**, mezzo-soprano
Jonathan Harker, an attorney	**David Portillo**, tenor
Abraham Van Helsing, John Seward's advisor	**Matt Boehler**, bass
John Seward, son of the mayor of London; leader of Carfax Asylum	**Jarrett Ott**, baritone
Lucy (Westenra) Harker, spouse of Jonathan Harker	**Kathryn Henry**, soprano
Captain	**Matthew DiBattista**, tenor

CREATIVE & PRODUCTION TEAM

Chorus Master	**Mariah Wilson**
Stage Manager	**Carla Maniscalco-Giovinco**
Assistant Stage Manager	**Kay Steele**
Rehearsal Pianists	**Yoko Hagino**, **Julia Scott Carey**

CLIVE GRAINGER

TONIGHT'S PERFORMERS

ORCHESTRA

FLUTE
Sarah Brady
Rachel Braude

OBOE
Jennifer Slowik
Laura Pardee Schaefer

CLARINET
Jan Halloran
Gary Gorzcyca

BASSOON
Ron Haroutunian
Greg Newton

HORN
Whit Hill
Neil Godwin
Alyssa Daly
Sarah Sutherland

TRUMPET
Eric Berlin
Dana Oakes
Andrew Sorg

TROMBONE
Hans Bohn
Alexei Doohovskoy

BASS TROMBONE
Chris Beaudry

TUBA
Ben Vasko

TIMPANI
Craig McNutt

PERCUSSION
Robert Schulz
Bill Manley
Mike Williams
Aaron Trant

HARP
Ina Zdorovetchi

PIANO
Julia Scott Carey

SYNTHESIZER
Yukiko Sekino

VIOLIN I
Gabriela Díaz
Colleen Brannen
Piotr Buczek
Ben Carson
Sonia Deng
Nicole Parks
David Rubin
Betsy Hinkle
Aleksandra Labinska
Sue Faux

VIOLIN II
Katherine Winterstein
Susan Jensen
Paola Caballero
Lilit Hartunian
Judith Lee
Annegret Klaua
Sasha Callahan
Kay Rooney
Edward Wu

VIOLA
Peter Sulski
Noriko Futagami
Alexander Vavilov
Joan Ellersick
Emily Rideout
Amelia Hollander Ames
Emily Rome

CELLO
David Russell
Nicholas Johnson
Darry Dolezal
Ming-Hui Lin
Ben Swartz

DOUBLE BASS
Anthony D'Amico
Bebo Shiu
Kate Foss

CHORUS

SOPRANO
Allyson Bennett
Kristen Buabin
Ashley Victoria Jones
Aurora Martin
Laura McHugh
Erin Merceruio Nelson
Kay Patterson
Cynthia López Peréz

MEZZO-SOPRANO
Emerald Barbour
Jade Espina
Ashley Gryta
Kristin Hagan
Kyle Hutchinson
Kimberly Martinez
Madison Smith
Mauri Tetrault

TENOR
David Rivera Bozón
Colin Campbell
Daon Drisdom
Brian Gonzalez
Thai Johnson
Srinivisan Raghuraman

BASS
Wayne Arthur
Keith Brinkley
RaShaun Campbell
Anthony Pilcher
Marcus Schenck
Juan Suarez

SYNOPSIS

ACT I

PROLOGUE: TAKING THE MASK *Out of time.* The god Dionysus reveals that he had come down to earth centuries before; he'd warned the people of Thebes not to deny his power, lest they experience his revenge. They learned their lesson, bloodily; but now their descendants have forgotten it. He must return, to Victorian, Christian London; but that city won't listen to him in the persona of a god of the Greeks. What identity should he assume to make them understand?

CHORUS: LONDON IN CHAOS *London, 1897.* The Chorus sings, and a newspaper Correspondent tells, of an epidemic: London's young women are being hypnotized into leaving their bedrooms and wandering into London's parks, where they encounter three strange Sisters in white. When they return, they are half-enchanted, and slightly wounded in the throat. The city teeters on the brink of chaos; London's Lord Mayor Seward has died of fright, and in their terror the people have turned to his only son—Doctor John Seward, leader of Carfax Asylum, "father and comfort of London's mad"—to stop the scourge and save the city. Seward has imposed martial law, imprisoning the city's young women too, which disturbs the city's freethinkers; but his guards did capture the Sisters. The Correspondent observes that the Sisters did not resist arrest, singing only of "our brother, our master: the Lord of Cries! Deny him not his place…".

JONATHAN IN MADNESS *Seward's chambers in Carfax Asylum; also, the ruin of Carfax Abbey.* Jonathan Harker, straitjacketed, raves incoherently. Seward explains to the senior Dr. Van Helsing that "some petty boyar from the East" claimed ownership of the ruined Carfax Abbey; though the deed looks authentic, Seward denies any foreigner's claim to Carfax's "holy ground." He sent Jonathan Harker to cheat the boyar out of his claim; instead, Jonathan returned with a shattered mind. Suddenly, Jonathan utters the same phrase as the sisters—"the Lord of Cries"—but lapses back into unintelligibility. Jonathan's wife Lucy enters: while she mourns her husband's travail, it is also clear that she and Seward desire each other. In another lucid moment, Jonathan tells Seward "Now he has asked you once," before being dragged off. An attendant gives Lucy the diary Jonathan kept while visiting the boyar; she leaves to study it. Alone, Seward imagines the portrait of his father telling him to continue to "repress, restrain;" that denial— of his feelings for Lucy, the legitimacy of the boyar's claim, and the threat to London—is what makes him strong.

MONTAGE *Four locations. Lucy's bedroom; the Correspondent's newspaper office; the deck of the schooner* Semele*; and Jonathan's cell in Carfax Asylum.* Lucy awakes, screaming, from a dream of an "Eastern prince," who dares her to "ask for what you want; ask it in." She opens Jonathan's diary. The Correspondent reports a strange and sudden storm. The captain and crew of the *Semele* report, with increasing terror, their suspicion that something alien is onboard the ship; sailor after sailor goes missing. Lucy reads that Jonathan encountered the three Sisters at the castle of the boyar; they, like the foreign prince in her dream, kept daring Jonathan to "ask for what he wants." The Correspondent reports that when the *Semele* blew into view, it was manned only by corpse of its captain bound to its mainmast, and then some immense dog leapt onto the sand and ran away as soon as the ship crashed. Lucy closes the diary; Jonathan has a vision of the Lord of Cries.

THE STRANGER IN CHAINS *Seward's office; the ruin of Carfax Abbey.* Seward demands to interrogate the Sisters: Van Helsing tells him that they escaped during the storm which blew the *Semele* aground. They did find an intruder in Carfax Abbey, though,

who resisted arrest as little as the Sisters did. Seward demands to see him, and guards bring in a lissome Stranger (Dionysus) dressed as the "Eastern prince" of Lucy's dream—and who, Seward notes, casts no reflection in a mirror. He claims that he is the agent of Carfax Abbey's rightful owner, who is also responsible for the enchantment of London's women; as if in a dream, all in the office seem transported to the ruined chapel of Carfax Abbey, where the Stranger sings of savage but cathartic religious rites that took place in an ancient temple here before this Christian church replaced it. He promises that if the abbey is returned to its rightful owner, the plague will end and peace will return to London. Seward refuses, ordering the Stranger to his cell. "Now he has asked you twice," Dionysus says, echoing Jonathan, before being led away. Van Helsing, fearful, implores Seward to yield; Seward refuses. Lucy, entering, learns from Van Helsing that Jonathan will never recover; she will be married to an invalid the rest of her life. Devastated, but denying it, she hands Seward Jonathan's diary, daring him to "ask for what he wants"— that is, Lucy—the way the women dared Jonathan. Seward weakens, but will not yield. The earth rumbles; Dionysus, appearing in his true form, attended by the three Sisters, exhorts the city's imprisoned young women to break loose from their chains. They escape; but, even as the asylum collapses, Seward vows never to surrender.

ACT II

DIALOGUE IN THE RUINS *The ruined streets of London: a park in the distance.* The Sisters praise the beauty of the devastated city. The Correspondent reports that no authorities can reach Carfax Asylum; all the maps lead, magically, elsewhere. Seward appears; the Sisters ask, one time more, on the Stranger's behalf, if Seward will acknowledge his claim. Seward, for the third and final time, refuses. The Sisters, turning seductive, claim they know how Seward can stop the Stranger, but at one terrible cost; he will have to become as savage as he, and cut off the Stranger's head. Seward resists—the Stranger is the animal, not he—but the Sisters dare him to acknowledge that he desires, one time only, to experience the freedom and ecstasy of being the beast. In an anguish of relief, Seward "asks for what he wants."

LUCY AND THE WOLF-PRINCE *Lucy's bedroom.* Lucy pleads for a response from Jonathan, but gets none. Dionysus, as the Wolf-Prince of another of Lucy's dreams, appears; thinking she's dreaming, she welcomes him for (what we learn is) the third time he's appeared to her. She, too, notes that he casts no reflection. Dionysus asks her to "ask him in," over the threshold; she declines. Lucy claims happiness, but Dionysus nudges her; is she truly happy that Jonathan is now a child to her, not a husband? That Seward continues to deny their love? Lucy claims that she's happy because she's virtuous; Dionysus challenges her that what she's calling virtue is merely life-killing duty, and doesn't she yearn to feel alive? Lucy yields, asks him in.

VENGEANCE OF THE LORD OF CRIES *Gray, shadowy daybreak: the still-smoking ruins of the asylum.* Van Helsing reveals how Seward, on horseback, stormed into the park, chasing the fleeing women. Seward appears, bloody, half-naked, ecstatic, holding what he thinks is the head of the Stranger; he calls on Lucy and London to celebrate how he has saved them. Slowly, painfully, Van Helsing talks Seward out of his trance; he makes him realize that, tricked by the Stranger, he's actually beheaded Lucy. Dionysus, celebrating his vengeance, offers at last to show Seward and Van Helsing his reflection; we see only the devastated human characters. The Chorus laments Seward's fate, warning the audience not to repeat his mistakes.

FROM THE CREATORS

by Mark Adamo

ON ECSTASY AND RUIN

Scapegoating: it is always with us. Whether it targets actual goats, as in Leviticus, or merely undocumented immigrants, as in today's America, the pattern persists. The anti-gay bishop dragged, blinking, from his boyfriend's bed; the attorney targeting all his city's prostitutes save those he frequents; the puppet of foreign interests railing against the 'rigged' process that elected him—what have they in common? Only this: the need to blame and attack others for that which we can neither resist, nor accept, in ourselves.

The most profound dramatic exploration of this theme, and the one best suited to the opera house, remains *The Bacchae* of Euripides, written 1600 years ago. Its plot is simple. A violent, ecstatic, foreign god inflames the women of Thebes and threatens to recruit them permanently unless their city accepts his divinity. The city's leader is, secretly, as curious and violent and desiring as the god is. But he cannot admit this. He denies the god, as a criminal, an alien, a fraud. The god gives the leader three chances to acknowledge his birthright. The leader refuses; once, twice, three times. After the third refusal, the god seduces the leader himself, and exacts upon him a terrible revenge.

Classics don't age. That's what makes them classics. But—while the theme of *The Bacchae* is timeless—the play's enmeshment in arcane high-Athenian religion can mask its relevance to a contemporary audience. I wanted to tell this story in an idiom clearly intelligible to modern listeners; *The Bacchae* remains a modern play. But I didn't want to locate it in so flatly contemporary a setting that the play's uncanniness would be lost.

And then I remembered Bram Stoker's *Dracula*, which is to *The Bacchae* what Nahum Tate's *King Lear* is to Shakespeare's: that is, the same story, with only a falsely happy ending distinguishing the compromised copy from the terrifying original. Euripides admitted what Stoker repressed: the monster isn't on the mountain, or in the city, but in the mirror. (Which is why the novel belongs to the history of horror, whereas the play belongs to History, period.)

I concluded that mapping *Dracula* onto *The Bacchae* could accomplish two things. By using only what the book shared with the play, I could strip away all the unnecessary Gothic kitsch of the novel. (This may be the first adaptation of the Stoker to feature not one coffin, corpse, or crucifix, nor a single drop of blood; indeed, the word vampire appears not at all in the libretto.) And because Stoker's Victorian England is more familiar to today's listeners than Euripides's Thebes is, the opera could use the novel to make the themes of *The Bacchae* clearer than even the original play could.

When researching another opera libretto I adapted from Greek sources, I came across the quote that "all classicism is neo-classicism"—meaning that, from earliest times, the past, in the theatre, has always been a mask we wear to speak more clearly about the present. I can't summarize more succinctly the method, and the goal, of *The Lord of Cries*.

PROGRAM NOTES

by Clifton Ingram

At first blush, Euripides's classical tragedy *The Bacchae* and Bram Stoker's epistolary novel *Dracula* may not appear to have much in common—after all, the two works were created over two thousand years apart. Yet the thematic connectivity of the two is exactly the premise of composer John Corigliano and librettist Mark Adamo's new opera, *The Lord of Cries*, which reimagines the ancient Greek tragedy as a 19th-century gothic horror story. As Adamo notes in his essay, the genesis of this mash-up stems from a desire to set the timeless themes of *The Bacchae* in a modern idiom. The choice to give the setting of Euripides a face-lift is not an unexpected one in contemporary theater these days, so Adamo's explanation begs the question: Besides an obsession with red liquids, what ties together these two stories beyond wine and blood? After all, one is about a power struggle between mortal and god, and the other a gothic mystery about a vampire.

As it happens, Corigliano and Adamo steal a page from Euripides and open their opera by letting Dionysus speak for himself. A brief prologue clears the air nicely, featuring the god of wine's declaration that he is returning "to another pristine city that lied about itself, to itself, and sacrificed its children before its illusions." But first, Dionysus explains, he must find a new form suitable to reteach his "disconsolate lessons," which humanity has forgotten since the original lesson in ancient Thebes. The ominous implication here is that the Greek god has chosen the role of the infamous vampire count, making him a kind of "Dionysus-cum-Dracula." But what do Dionysus and the vampire Count have in common? How do these two characters fit together to reinforce Corigliano and Adamo's desires to reveal the timeless themes implicit in these literary sources? And what is the forgotten lesson that Dionysus wishes to teach again, anyway?

First, a primer might prove useful for those unfamiliar or in need of a refresher on Euripides's *The Bacchae*. The basic plot of the play is that Pentheus, the king of Thebes, refuses to acknowledge Dionysus as a son of Zeus, outright denying his godhood, and prohibits the practice of any of his rites in the city. The wine god had recently returned from exile in Asia and for this reason was seen as a foreign influence by some. For his continued denial of a god, King Pentheus is severely punished, driven mad, tricked by Dionysus, then killed. More specifically, he is torn apart by Maenads, a group of wine-frenzied women who partake in the drunken rites involved in worshiping Dionysus. To maximize the horror of this myth, amongst the Maenads are Pentheus's very own aunts and mother, Agave. (Notably, Adamo borrows Agave and her three sisters—Autonoe, Ino, and Semele—to name Dionysus-Dracula's three attendants, who wreak havoc in the opera, and to name the ghost ship on which the god-vampire arrives in London.)

One interpretation for Pentheus's denial of Dionysus's divine birthright is a xenophobic refusal of an outside encroaching power, especially one from the East. Euripides was writing in the second half of the 4th century BCE, when what we now call Greece had seen multiple military invasions from the Persian Empire. However, the ancient playwright had a reputation for expressing a unique and signature cynicism towards war and violence. An excellent example of this is the striking pathos for the conquered that is at the heart

of *The Trojan Women*, an anti-war tragedy written a decade before *The Bacchae*. So Euripides's emphasis on empathy in the face of tragic violence makes this interpretation seem simplistic and even dubious.

However, it is still worth mentioning that Dionysus-Dracula experiences xenophobia in *The Lord of Cries*, as does Dracula in the novel. On more than one occasion in the opera, the Victorian-coded characters demonstrate the historical limits of their cultural perspectives in an attempt to dismiss the Lord of Cries as "some petty boyar from the East." In Stoker's *Dracula*, this kind of "othering" is also present: a literary effect, meant to enhance the vampire's mystique, an orientalist trope common in the gothic literature of the 19th century.

However, Corigliano and Adamo dig more deeply into another kind of othering: the distancing of oneself from one's desires. Indeed, the consequence of the repression of desire is Corigliano and Adamo's main theme—and Dionysus's forgotten lesson. King Pentheus's refusal of Dionysus is also a denial of his godly portfolio, which included wine, horticulture, fertility, inebriation, insanity, liberation, ritual madness, religious ecstasy, and the theater itself. Generally speaking, this makes Dionysus a god of desires. Especially applicable here is the kind of desire which is hidden or salacious, the kind that reveals itself when one has imbibed too much—in essence, the taboo, the kind of desire that makes up the undercurrent of the human psyche. So a refusal of Dionysus is also a refusal to acknowledge or accept one's own urges.

By setting their Dionysian tragedy in industrial London, Corigliano and Adamo's opera leans heavily on this "morality play of repressed desires" format: Dionysus has returned to the world disguised as Dracula to show the true power (and horror) of desires (especially repressed ones) that—despite the intervening millennia and all the progress in thought and technology since ancient Thebes—were still present in Victorian London and are still with us today, too. In the opera, John Seward takes on the role of King Pentheus, whose denial of the god-vampire is really more a denial of his own interest in and desire to take part in the dangerous reverie and havoc that the Lord of Cries is wreaking across London. Like Pentheus, the depths of Seward's repression—in this case, his attraction to Lucy, a married woman and the wife of a patient—is what causes his tragic undoing, manifesting in the extreme after being held in for so long. In this way, Adamo points out that "Euripides admitted what Stoker couldn't: that the monster isn't on the mountain, or in the city, but in the mirror. Which is what makes the novel thrilling, but the play profound."

At the same time, *The Lord of Cries* is clearly indebted to some of Stoker's thrills. The opera's score includes a quote from American philosopher Martha Nussbaum, who writes:

> The theater is not so much the place where humans set themselves off from the rest of nature, secure in their moral virtue, but the place, instead, where these fluidities and insecurities are enacted, these risks explored. Where, with pity, terror, and peculiar awe, a community pieces itself together from the fragments of limbs torn in ecstatic rage. Dionysus presides.

This coming-together as an audience, bearing witness to destruction, ecstatic ruin, disembodiment, not to forget dismemberment—all fictional, of course, but still meaningful—is at the heart of what makes horror tick as a genre. In the genre of horror, there is a desire to unsettle and destabilize a sense of taste and morality—recalibrating one's view of reality itself—and to invert and subvert feelings of safety and danger. This is what makes the Dracula story such an apt choice for a recasting of the Euripidean tragedy. Our god-vampire tells us he is setting out to educate through disruption and then does so, in a rather arch flourish full of twisted irony. *The Lord of Cries* is a bit like a slasher flick, where we know the summer camp counselors are doomed from the get-go, but we have to watch the movie to find out all the creative ways the killer will get the job done. The surprises come in the unfolding of characters' certain fate, variations on a theme to appreciate for their creativity and nuance.

The opera is also a bit like a monster movie, where the quality of the entertainment is derived from the quality of the creature or evil. Despite the opera's emphasis on Seward's personal struggle, Dionysus-Dracula is the true protagonist of the work. This focus on the villain or anti-hero is very similar to something rather unique about Euripides's *The Bacchae*, as well—where the drama relies on the direct interaction between human and god. Typically in ancient Greek tragedy, the god would be introduced at the very end in an *ex machina* fashion, but instead Euripides uses the character Dionysus throughout the play as a foil to the imperfections of the other characters.

Even if Corigliano and Adamo dabble with horror, however, *The Lord of Cries* is still a tragedy at its ancient-Greek core, a genre akin to horror in that it is not so much about a surprise at the end but *how* the already-known ending comes to be. In a way, this is creating the unexpected from the expected. In this way, with *The Lord of Cries* Corigliano and Adamo fulfill the Euripides's parting lines as well:

> The gods appear in many forms,
> carrying with them unwelcome things.
> What people thought would happen never did.
> What they did not expect, the gods made happen.
> That's what this story has revealed.

CREATORS

JOHN CORIGLIANO Composer

The American John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's numerous scores—including three symphonies and eight concerti among over one hundred chamber, vocal, choral, and orchestral works—have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. Recent scores include *Conjurer* (2008), for percussion and string orchestra, commissioned for and introduced by Dame Evelyn Glennie; Concerto for Violin and Orchestra: *The Red Violin* (2005), developed from the themes of the score to the François Girard's film of the same name, which won Corigliano the Oscar in 1999; *Mr. Tambourine Man: Seven Poems of Bob Dylan* (2000) for orchestra and amplified soprano, the recording which won the Grammy for Best Contemporary Composition in 2008; Symphony No. 3: *Circus Maximus* (2004), scored simultaneously for wind orchestra and a multitude of wind ensembles; and Symphony No. 2 (2001: Pulitzer Prize in Music.) Other important scores include String Quartet (1995: Grammy Award, Best Contemporary Composition); Symphony No. 1 (1991: Grawemeyer and Grammy Awards); the opera *The Ghosts of Versailles* (Metropolitan Opera commission, 1991, International Classical Music Award 1992); and the Clarinet Concerto (1977.) One of the few living composers to have a string quartet named for him, Corigliano serves on the composition faculty at the Juilliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, which has established a scholarship in his name; for the past fourteen years he and his partner, the composer-librettist Mark Adamo, have divided their time between Manhattan and Kent Cliffs, New York.

MARK ADAMO Librettist

Hailed by *The New Yorker* as "one of America's most formidable lyric composers," composer-librettist Mark Adamo made his mark on the opera world in 1998 with the debut of his first work *Little Women,* which *The New York Times* described as "a *bona fide* American classic." Known for his "way of finding a drama's emotional nerve and projecting it to an audience," (*Financial Times*, London) his four subsequent operas—*Lysistrata, The Gospel of Mary Magdalene*, *Becoming Santa Claus,* and *The Lord of Cries*—have "opened yet other pathways on his remarkable exploration of what an opera can be" (*American Record Guide*).

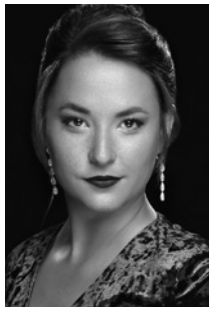
As opera and symphonic performances have resumed in 2021-2022, his work has returned to stages in Santa Fe (the celebrated world premiere of *The Lord of Cries*), San Francisco and Houston (the world premiere of *Last Year: Concerto for Solo Cello and String Orchestra*), Chicago (the regional premiere of *Becoming Santa Claus*), and London and Buenos Aires (the U.K. and Argentine premieres of *Little Women*).

Introduced by Houston Grand Opera in 1998 and revived there in 2000, *Little Women* is one of the most frequently performed American operas of the last twenty-five years; it has been given more than 140 national and international engagements. The Houston Grand Opera revival (2000) was telecast by PBS/WNET on *Great Performances* in 2001 and released on CD by Ondine that same year; in fall 2010, Naxos released this performance on DVD and on Blu-ray.

Comparable enthusiasm greeted the debut of Adamo's second opera—the larger-scaled *Lysistrata*, adapted from Aristophanes' comedy and including elements from Sophocles' *Antigone*. *Lysistrata* was commissioned by Houston Grand Opera for its 50th anniversary and introduced in March 2005. Its New York City Opera debut in March 2006 led to concert performances by Washington National Opera (May 2006) and Music at the Modern by the Van Cliburn Foundation (May 2007) before a new staging at Fort Worth Opera in May 2012. San Francisco Opera commissioned and introduced Adamo's *The Gospel of Mary Magdalene* in June of 2013, which re-centered the title character at the heart of the Christianity origin myth; and *Becoming Santa Claus* was commissioned and introduced by Dallas Opera in 2015 and released on DVD/Blu-Ray in September of 2017 before its recent Chicago revival.

Adamo began his education in the Tisch School of the Arts at New York University, where, as a freshman in the Dramatic Writing Program, he received the Paulette Goddard Remarque Scholarship for outstanding undergraduate achievement in playwriting. He went on to earn a Bachelor of Music Degree *cum laude* in composition in 1990 from the Catholic University of America. His music is published exclusively by G. Schirmer, Inc.

CAST



RACHEL BLAUSTEIN Autonoe

Praised for her "brilliant lyric soprano," Rachel Blaustein is quickly gaining recognition for her riveting stage presence and innate musicality. Rachel was one of the ten national finalists for the 2022 Metropolitan Opera Laffont Competition, earning a spot as one of the next generation of Opera Stars, and winning the Fernand Lamesch National Finalist Award. This season, Ms. Blaustein will perform the role of the Countess Almaviva in Annapolis Opera's production of *Le nozze di Figaro*, and will be seen in concert with Opera Edwardsville and the Mid-Atlantic Symphony Orchestra. Rachel will also make recordings of both *The Garden of the Finzi-Continis* and *The Lord of Cries*, which have commercial releases in 2023.

Ms. Blaustein made her Santa Fe Opera debut in summer 2021 as Autonoe in the world premiere of John Corigliano's *The Lord of Cries*. Last season, she also made her Tulsa Opera debut as Lauretta in *Gianni Schicchi* and returned to Chicago Opera Theatre as Frasquita in *Carmen,* where she appeared previously as the Queer Kid in the Midwest premiere of Kamala Sankaram's *Taking up Serpents* and in Daniel Catan's *La hija de Rappaccini*. She also created the role of Micòl in the World Premiere of Ricky Ian Gordon's new opera *The*

Garden of the Finzi-Continis for New York City Opera where she received rave reviews: *the New York Times* claimed she "brought a sweetness to Micòl that persevered through her character's capriciousness." She finished the season joining the Opera Theatre of Saint Louis to sing the role of Ruth and cover Rose in the World Premiere of Tobias Picker's *Awakenings*, and joined the Metropolitan Opera for their workshop of Kevin Puts' *The Hours*.

Previous engagements included Tatyana in *Eugene Onegin* with Opera NEO, Adina in *L'elisir d'amore* with Opera Santa Barbara, performances as soprano soloist in Bach's Mass in B minor with the Milwaukee Symphony Orchestra, Nannetta in *Falstaff* with Chautauqua Opera, and Kenzie in the Lyric Opera of Chicago's Lyric Unlimited touring production of *Earth to Kenzie*.

A native of Olney, Maryland, she holds a Bachelor's degree in Voice with a Minor in Drama from Hofstra University and a Master of Music from the Peabody Institute of The Johns Hopkins University.

MATT BOEHLER Van Helsing

Bass Matt Boehler has received critical acclaim for both his dramatic skill and his vocal prowess. Boehler's calendar over the past several years has included engagements at some of classical music's most prestigious venues. He has sung at The Metropolitan Opera in both *Iolanta* and *The Nose*, Théâtre Royal de La Monnaie in *Daphne*, and Canadian Opera Company in *The Magic Flute*. Recently, Mr. Boehler made his Florida Grand Opera debut in *Rigoletto* and returned to Des Moines Metro Opera in *A Midsummer Night's Dream*. His upcoming engagements in the 2022-2023 season include Figaro in *Le nozze di Figaro* with Madison Opera and bass soloist in Beethoven's Ninth Symphony with Madison Symphony Orchestra.

A widely recognized collaborator in contemporary opera, Mr. Boehler made his Santa Fe Opera debut in 2021 in the world premiere of *The Lord of Cries* (Corigliano/Adamo), which he reprises in 2022 with Boston Modern Orchestra Project. Elsewhere, he has premiered the roles of Ob in *Becoming Santa Claus* (Adamo) with Chicago Opera Theater, Director in *Aquanetta* (Gordon/Artman) with Prototype Festival, Uncle in *Elizabeth Cree* (Puts/Campbell) with Opera Philadelphia, and has appeared as Mr. Mister in *The Cradle Will Rock* with Opera Saratoga.

Equally at home on the concert stage, he has been heard as soloist with the New York Philharmonic in *Elektra*, the Baltimore Symphony Orchestra and The Ravinia Festival in Bernstein's *Mass,* the National Cathedral in Washington, D.C. in Mozart's Requiem, and with the Spoleto Festival in Philip Glass' *Kepler*. Additionally, Mr. Boehler is an accomplished composer; his chamber opera *Fat Pig*, commissioned and presented by Victory Hall Opera with libretto by Miriam Gordon-Stewart, premiered there in 2022. He has been recently commissioned by Washington National Opera, tenors David Portillo and Daniel Shirley, and mezzo Sasha Cooke, who has recorded his recent collaboration with poet Todd Boss for the upcoming release of her album *How Do I Find You* on the Pentatone label.

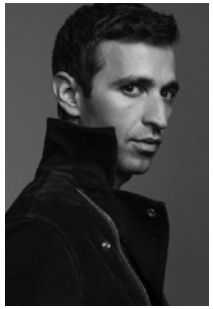
LEAH BRZYSKI Agave

Rising coloratura soprano Leah Brzyski is quickly establishing herself as a noteworthy performer throughout the United States. This season, Ms. Brzyski joins Minnesota Opera's Resident Artist Program to sing the role of Miss Wordsworth in *Albert Herring*. She returns next season to sing the roles of Frasquita in *Carmen* and Jeannette in Joseph Bologne's *The Anonymous Lover*.

A recent graduate of Yale University, she was seen in the roles of Königin der Nacht in *Die Zauberflöte*, Sandmädchen and Taumädchen in *Hänsel und Gretel*, and as the title role in Stravinsky's *Le Rossignol*. In 2020, Ms. Brzyski made her debut with Bel Cantanti Opera and Opera Ithaca as the leading roles in *Don Pasquale* and *Cendrillon* (Viardot). She has also performed as a soloist with esteemed companies including the Detroit Symphony Orchestra, the Lansing Symphony Orchestra, Opera Grand Rapids, Orchestra New England, and The New Haven Symphony Orchestra.

Attracting praise for her versatility, Ms. Brzyski is also a passionate performer of contemporary opera. She premiered works for the Pulitzer Prize-nominated composer Ricardo Zohn-Muldoon in the opening year of the VIPA Festival (Valencia, Spain) and will premiere one of his newest compositions in 2021 with the Cygnus Ensemble in New York. She will then make her international debut as a soloist at the Beijing Modern Music Festival. Last season, Ms. Brzyski joined Bel Cantanti Opera to create the role of Sylvestra in the debut of Frances Pollock's new opera, *Briscula*.

Ms. Brzyski has also had great success in the competition circuit, winning 1st place in the 2020 Grand Junction Symphony Guild's Young Artist Competitio, the Dorothy-Lincoln Smith Competition D.C. Chapter, and The American Prize Competition. She won 2nd place in the Opera Ithaca Competition (2019), 3rd place in the Hal Leonard Competition (2017), Encouragement Award Winner in the Pasadena Vocal Competition (2021), Young Artist Winner of the Harold Haugh Light Opera Competition (2017), District Winner of the Metropolitan National Council Auditions (2020), and was a Major Prize winner in the Opera Index Competition (2019).



ANTHONY ROTH COSTANZO Dionysus; The Lord of Cries

Countertenor Anthony Roth Costanzo began performing professionally at the age of 11 and has since appeared in opera, concert, recital, film, and on Broadway. He is a 2022 GRAMMY® winner, a recipient of the 2020 Beverly Sills Award from the Metropolitan Opera, a winner of the 2020 Opera News Award, and Musical America's 2019 Vocalist of the Year.

In the 2021-22 season, he returned to the Metropolitan Opera in his acclaimed performance of the title role in *Akhnaten*, as well as in *Rodelinda*. He reopened St. Ann's Warehouse in a staged concert, was named the New York Philharmonic artist-in-residence, and made his debut at the Santa Fe Opera in the title role of the world premiere of John Corigliano's *The Lord of Cries*. He also appeared with Madrid's Teatro Real, Philharmonia Baroque, Stanford Live, and Boston Baroque, among others. His second album, a collaboration with Justin Vivian Bond, will be released this winter on Decca Gold. Costanzo recently created and

produced the New York Philharmonic's Bandwagon initiative, the orchestra's innovative and ongoing response to the pandemic.

Costanzo has appeared with many of the world's leading opera houses including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, English National Opera, Houston Grand Opera, Opera Philadelphia, Los Angeles Opera, Canadian Opera Company, Glyndebourne Opera Festival, Dallas Opera, Teatro Real Madrid, Spoleto Festival USA, Glimmerglass Festival, and Finnish National Opera. In concert he has sung with the New York Philharmonic, The Cleveland Orchestra, National Symphony Orchestra, San Francisco Symphony, Berlin Philharmonic, NDR at the Elbphilharmonie in Hamburg, and the London Symphony Orchestra, among others.

Costanzo has begun working as a producer and curator in addition to his singing, creating shows for Opera Philadelphia, National Sawdust, Philharmonia Baroque, The Barnes Foundation, St. John The Divine, Princeton University, WQXR, The State Theater in Salzburg, Master Voices and Kabuki-Za Tokyo. In film, he played Francis in the Merchant Ivory film, *A Soldier's Daughter Never Cries*, for which he was nominated for an Independent Spirit Award.

He graduated Magna Cum Laude and Phi Beta Kappa from Princeton University, where he has returned to teach, and received his Master of Music from the Manhattan School of Music, where he now serves on the board of Trustees.

MATTHEW DiBATTISTA Captain

Described as "brilliant" by *Opera News*, Tenor Matthew DiBattista is continually in demand on some of the world's most prestigious stages having performed opera and concert works throughout the United States and Europe. He has sung with such conductors as Charles Dutoit, Seiji Ozawa, James Conlon, Sir Andrew Davis and Robert Shaw. Known for an exceptionally varied repertoire, Mr. DiBattista has performed over 60 different roles to date spanning the entire operatic repertoire. He has been on the roster of the Metropolitan Opera and performed several seasons with Lyric Opera of Chicago (*Parsifal, Capriccio, Der Rosenkavalier, Lucia di Lammermoor, Madama Butterfly*). Recent performances included Monostatos in *Die Zauberflöte* and Beppe in *I Pagliacci* with Palm Beach Opera, Monsieur Taupe in *Eugene Onegin* with Santa Fe Opera and The Madwoman in Benjamin Britten's *Curlew River* with Enigma Chamber Opera. Upcoming performances include the title role in Britten's *The Prodigal Son* and Britten's *Serenade for Tenor, Horn and Strings* with the Bach, Beethoven and Brahms Society.

Other successes include work with the Boston Symphony Orchestra ("The promising young tenor Matthew DiBattista sang well as Flavio." *The New York Times*), Glimmerglass Opera, Florida Grand Opera ("Matthew DiBattista was splendid in the multiple character-tenor turns, with a beautifully produced voice at his command." *Opera News*), Cincinnati May Festival, Boston Pops, New Orleans Opera, Michigan Opera Theatre, Opera Omaha, Tulsa Opera, Opera Boston, Virginia Opera, Opera Colorado, Tanglewood Music Center, Boston Lyric Opera, Wichita Symphony, Fresno Symphony, Dayton Philharmonic, Milwaukee Chamber Orchestra, Charleston Symphony, Long Beach Opera ("Matthew DiBattista portrayed the title character with a Chaplin-esque blend of whimsy and pathos. The luminous quality of DiBattista's tenor was suited to both the mischievous, animated scenes as well as the poignant, affecting arias." *Culture Spot LA*) and appeared almost nine straight seasons as principal artist with Opera Theatre of Saint Louis ("As the villain Bégearss, the mega-talented Matthew DiBattista was appropriately showy…" *Opera News*).

WILL FERGUSON Correspondent

A native of Richmond, Virginia, tenor William Ferguson appeared with the Santa Fe Opera as Caliban in the North American premiere of Thomas Adès' *The Tempest* and bowed in Sydney with Opera Australia singing Truffaldino in a new production of *The Love for Three Oranges*—a recording of which was released on the Chandos label. In New York, Ferguson has performed Beppe in *I Pagliacci* at The Metropolitan Opera as well as *Candide,* Nanki-Poo*,* the Funeral Director in *A Quiet Place,* Hérisson de Porc-Épic in *L'Étoile,* and The Electrician in *Powder Her Face,* all with New York City Opera. Additional credits include appearances as George in *Our Town*, Enoch Snow in *Carousel*, and Eisenstein in *Die Fledermaus* all at Central City Opera; Don Basilio/Curzio with the Los Angeles Philharmonic and Milwaukee Symphony; Remendado, Spoletta, and Guillot de Morfontaine at The Dallas Opera; a staged production of Handel's *Messiah* with the Pittsburgh Symphony; *Powder Her Face* at Opéra Festival de Quebec; Andres in *Wozzeck* at Opera Festival of New Jersey; Jason in the world premiere of Anthony Davis' *Wakonda's Dream* at Opera Omaha; Pang in *Turandot* at Opera Philadelphia; Ferrando in *Cosi fan Tutte* at the Aspen Music Festival; and Fenton in *Falstaff* and Gonzalve in *l'Heure Espagnole* at Tanglewood (both with Maestro Ozawa). European appearances include The Palau de les Arts Reina Sofia in Valencia, Spain; Teatro Massimo in Palermo, Sicily; and the Salzburger Landestheater. He holds Bachelor's and Master's degrees from The Juilliard School.

A passionate concert and recital performer, Mr. Ferguson has appeared with The American Symphony Orchestra, BBC Orchestra (London), Boston Symphony Orchestra, Houston Symphony, Los Angeles Philharmonic, Milwaukee Symphony, Musica Sacra New York, National Symphony Orchestra, New York Philharmonic, Oratorio Society of New York, Orchestra of St. Luke's, Radio Filharmonisch Orkest (Netherlands), and San Francisco Symphony. His concert repertoire includes Handel's *Messiah,* over 50 different Bach Cantatas as well as *Christmas Oratorio,* B-minor Mass*, St. Matthew* and *St. John Passions*, Britten's *War Requiem,* Beethoven's Symphony No. 9*,* Mozart's Requiem*,* and Orff's *Carmina Burana.* Mr. Ferguson appears as Brian on the recording and DVD of *Not The Messiah,* an oratorio based on Monty Python's *Life of Brian*.

FELICIA GAVILANES Ino

Acclaimed as "sensitive and impassioned" by *Opera News*, Boston-based lyric mezzo Felicia Gavilanes is gaining a reputation as an exciting and versatile singing actress. An Emerging Artist Alumna with Boston Lyric Opera, Felicia is a frequent performer in both mainstage and concert roles with BLO. As The Double in Paul Ruder's *The Handmaid's Tale* with BLO, the *Wall Street Journal* wrote "Felicia Gavilanes brought a poignant innocence to Offred in the Time Before," *The New York Times* called her

duet with Jennifer Johnson Cano "remarkably tender" and *The Arts Fuse* called it a "well-rendered and emotionally moving highlight." Other roles with Boston Lyric Opera include Rosina in *The Barber of Seville Outreach* and Rosina (cover) in *Il Barbiere di Siviglia*, First Bridesmaid, and Cherubino (cover) in *Le nozze di Figaro*.

Recent company and role debuts include Teatro Lírico Nacional de Cuba (Dido in *Dido and Aeneas*), Odyssey Opera (Léœna in *La Belle Hélène*), Winter Opera St. Louis (Zulma in *L'Italiana in Algeri*), and Gulfshore Opera (Maria in *Lauda per la natività*). Other operatic roles include Donna Elvira in *Don Giovanni*, Mrs. DeRocher in *Dead Man Walking*, Flora in *La Traviata*, Baba the Turk in *The Rake's Progress*, Asakir in *Sumeida's Song*, Tisbe in *La Cenerentola*, and La Ciesca in *Gianni Schicchi*.

Recent concert performances include Alto Soloist in the Mozart Requiem, Haydn's "Paukenmesse," Mozart's Coronation Mass, and the Vivaldi Gloria, Queen Jezebel/Angel in Mendelssohn's *Elijah*, a concert of Mozart favorites with the Tallahassee Symphony Orchestra, and numerous recital engagements with Boston Lyric Opera. Inspired by foreign languages and travel, Felicia has been featured in engagements from the Gran Teatro de la Habana to the Staatstheater Darmstadt to the Basilica di Santa Maria in Trastevere, Rome.

A dual citizen of the U.S. and Italy, Felicia completed her Bachelor of Arts in Italian Literature and Music from Dartmouth College. She received her Master of Music with Honors from the New England Conservatory and her Doctorate from Florida State University.

KATHRYN HENRY Lucy Harker

Hailed for her "clean coloratura and silvery voice," Kathryn Henry is quickly making a name for herself as one of the most promising young sopranos to watch. She graciously moves audiences with her "flawless sense of line" and "shimmering warmth of sound" that "combines dignity and strength with profound sorrow."

The 2021-2022 season brimmed with exciting performances. This summer she had the distinct honor of joining the Santa Fe Opera, where she performed the role of Lucy Harker in the world premiere of John Corigliano's T*he Lord of Cries* and covered the role of Helena in Britten's *A Midsummer Night's Dream*. Following her success as Micaëla in *La tragédie de Carmen*, Kathryn makes her highly anticipated return to the Florentine Opera Company as the title role in Viardot's *Cendrillon*.

Ms. Henry's further opera credits include Governess in *The Turn of the Screw*, First Lady in *Die Zauberflöte*, and the title role in *Suor Angelica*. As a Baumgartner Studio Artist with the Florentine Opera Company, she covered the role of La Contessa in *Le nozze di Figaro* and performed Barbarina. Additionally, she has covered Juliette in *Roméo et Juliette* with Wolf Trap Opera and Mimi in *La bohéme* with the Chautauqua Institution.

Acclaimed for her interpretation of song and symphonic works, Kathryn has appeared as a guest soloist with the Milwaukee Symphony Orchestra, Chautauqua Symphony Orchestra, and National Symphony Orchestra. In recital, she has performed alongside pianists Brian Zeger, Craig Rutenburg, and Mikael Eliasen. She continued to work on song repertoire while being a member of the 2020 Steans Music Institute at the Ravinia Festival. In the summer of 2017, Ms. Henry was invited to Japan as a guest singer in the Kyoto International Student Music Festival.

Kathryn was a finalist in the 2015 Metropolitan Opera National Council Auditions, the 2018 Eleanor McCollum Competition for Young Singers at Houston Grand Opera, the 2021 Jensen Foundation Vocal Competition, and the 2021 National Opera Association Carolyn Bailey and Dominick Argento Vocal Competition. She is a graduate of the Juilliard School in New York, where she was a Toulmin Foundation Scholar.

JARRETT OTT John Seward

American baritone Jarrett Ott, one of *Opera News'* twenty-five "Rising Stars," and called "a man who is seemingly incapable of an unmusical phrase," is enjoying an international career at the age of 35. In the 2022-23 season, Mr. Ott will make his debut at the Gran Teatre del Liceu as Lescaut in *Manon*, the Opéra Comique as Jan Nyman in Missy Mazzoli's *Breaking the Waves*, Dandini in *La Cenerentola* with Staatstheater Stuttgart, and Maximilian in *Candide* with the Hamburg Symphoniker at the Lausitz Festival. In the US, he will sing Conte in *Le nozze di Figaro* with Pittsburgh Opera and join colleagues for the inaugural Sag Harbor Song Festival on Long Island.

In the 2021-22 season, Mr. Ott debuted at Opéra national de Paris as Oreste in *Iphigenie en Tauride*; joined the Bayerische Staatsoper for a debut as Dandini in *La Cenerentola*; and performed Aeneas in *Dido and Aeneas* with The Grand Théâtre de Luxembourg, conducted by Emmauelle Haïm. He returned to the Staatstheater Stuttgart as Sharpless in *Madama Butterfly,* Figaro in *Il Barbiere di Siviglia,* and Faust in Schumann's *Scenes from Goethe's Faust*, and to North Carolina Opera as Marcello in *La bohème.* He appeared as a featured soloist alongside Emmauelle Haïm and Le Concert d'Astrée for a gala event at the Théâtre des Champs-Elysées in Paris and the Staatstheater Unter Den Linden in Berlin.

Other recent engagements include as W.P. Inman in the East Coast premiere of *Cold Mountain* as well as Papageno in *Die Zauberflöte* with Opera Philadelphia; Guglielmo in *Così fan tutte*, Harlekin in *Ariadne auf Naxos,* Maximilian in *Candide*, and Masetto in *Don Giovanni* with The Santa Fe Opera; Jupiter in Offenbach's *Orpheus in the Underworld* with New Orleans Opera; Curly in *Oklahoma!* with Glimmerglass Festival; Zurga in *The Pearl Fishers* with North Carolina Opera; and Charlie in Jake Heggie's *Three Decembers* with Opera Memphis. On the concert stage, Ott has performed the title role in David Lang's world-premiere *prisoner of the state* with Jaap van Zweden and the New York Philharmonic, Stephano with Susanna Mälkki in Sibelius' *The Tempest,* and in *Weimar Nightfall: The Seven Deadly Sins,* conducted by Esa-Pekka Salonen, both at the Los Angeles Philharmonic.

A native of Pen Argyl, Pennsylvania, Jarrett Ott is based in New York and received his master's degree at the Curtis Institute of Music.

DAVID PORTILLO Jonathan Harker

Tenor David Portillo is praised by *Opera News* for "high notes with ease, singing with a luxuriant warm glow that seduced the ear as he bounded about the stage with abandon."

Projects for 2022-2023 include Tamino in *The Magic Flute* at the Metropolitan Opera, Ferrando in *Così fan tutte* with The Dallas Opera, title role of *Jephtha* with Jane Glover conducting the Music of the Baroque, Nadir in *The Pearl Fishers* with Austin Opera, and Don Ottavio in *Don Giovanni* in Osaka, Japan.

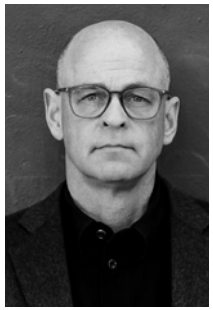
An accomplished recitalist and clinician, David Portillo recently collaborated with pianist Craig Terry for appearances with Vocal Arts DC, Harris Theater, Collaborative Arts Institue of Chicago, and the Cleveland Art Song Festival, and he presented a recital as part of the Source Song Festival in Minneapolis with pianist Warren Jones. He also celebrates collaborations with pianists Yasuko Oura and Kristin Roach.

Mr. Portillo's singing career is diverse and dynamic on the concert and opera stage. At the Metropolitan Opera, he has performed Steuermann in the newest production of *Der fliegende Holländer*, Count Almaviva in *The Barber of Seville*, Eduardo in Adès' *The Exterminating Angel*, Camille de Rosillon in *The Merry Widow*, Chevalier de la Force in *Dialogues des Carmélites*, and Jacquino in *Fidelio*. As Tamino in *The Magic Flute* he has performed at Washington National Opera, Houston Grand Opera, Glyndebourne Opera, Opera Frankfurt, and Pittsburgh Opera.

David was an alumnus of the Ryan Opera Center at the Lyric Opera of Chicago, where he later performed in Idomeneo as *Arbace*, as David in *Die Meistersinger von Nürnberg*, and Andres in *Wozzeck*, all conducted by Sir Andrew Davis. Other highlights include Opera Australia (Ferrando in *Così fan tutte*), Opera Philadelphia (Don Ottavio, Dr. Richardson in *Breaking the Waves*), Opera Theatre of St. Louis (Don Ottavio; Ferrando), San Diego Opera (Don Ramiro), Palm Beach Opera (Count Almaviva, Ernesto in *Don Pasquale*), the Saito Kinen Festival in Japan (Gonzalve, *L'heure espagnole*) Wiener Staatsoper (Count Almaviva), Bayerische Staatsoper (Pasquale, Orlando Paladino), and Festival d'Aix-en-Provence (Lurcanio).

David was born in San Antonio, TX and is a proud alumnus of University of Texas at San Antonio (BM Music Ed) and University of North Texas (MM Vocal Performance); he currently resides in Hoboken, NJ with his husband and dog named Ruth.

CREATIVE & PRODUCTION TEAM



GIL ROSE Artistic Director and Conductor

Gil Rose is one of today's most trailblazing conductors, praised as "amazingly versatile" (*The Boston Globe*) with "a sense of style and sophistication" (*Opera News*). Equally at home performing core repertoire, new music, and lesser-known historic symphonic and operatic works, "Gil Rose is not just a fine conductor, but a peerless curator, sniffing out—and commissioning—off-trend, unheralded, and otherwise underplayed repertoire that nevertheless holds to unfailingly high standards of quality. In doing so, he's built an indefinable, but unmistakable, personal aesthetic" (WXQR). A global leader in American contemporary music, Rose is the founder of the performing and recording ensemble the Boston Modern Orchestra Project (BMOP), who "bring an endlessly curious and almost archaeological mind to programming… with each concert, each recording, an essential step in a better direction" (*The New York Times*), as well as the founder of Odyssey Opera, praised by *The New York Times* as "bold and intriguing" and "one of the East Coast's most interesting opera companies."

Since its founding in 1996, the "unique and invaluable" (*The New York Times*) BMOP has grown to become the premier orchestra in the world for commissioning, recording, and performing music of the twentieth and twenty-first centuries. Under Rose's leadership, BMOP has won seventeen ASCAP Awards for Adventurous Programming, been selected as *Musical America's* Ensemble of the Year in 2016, and in 2021 was awarded a *Gramophone* Magazine Special Achievement Award in recognition of its extraordinary service to American music of the modern era. Under Rose's baton, BMOP has been featured at numerous festivals including the Festival of New American Music (Sacramento, CA), Concerts at the Library of Congress (Washington, DC), and the MATA Festival in New York.

In 2013, Gil Rose expanded his musical vision with the founding of Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire from all eras. Working with an international roster of singers and directors, Odyssey has presented more than 35 operas in Boston, with innovative, thematically linked seasons. The company has also established itself as a leader of modern opera in the United States, having given three world premieres and numerous U.S. premieres.

In addition to his role as conductor, Rose is leading the charge for the preservation and advancement of underperformed works through recordings. BMOP/sound, the independent record label Rose founded in 2008, has released over 86 recordings of contemporary music by today's most innovative composers, including world premieres by John Cage, Lukas Foss, Chen Yi, Anthony Davis, Lisa Bielawa, Steven Mackey, Eric Nathan, and many others. With Rose as executive producer, the label has secured five GRAMMY® nominations and a win in 2020 for Tobias Picker's opera *Fantastic Mr. Fox*. Odyssey Opera's in-house label has released five CDs, most recently a complete version of Camille Saint-Saëns's *Henry VIII*.

Beyond Boston, Gil Rose enjoys a busy schedule as a guest conductor and educator. Equally at home on the podium in both symphonic and operatic repertoire, Rose has led performances by the Tanglewood Opera Orchestra, the Netherlands Radio Symphony, the American Composers Orchestra, the National Symphony of Ukraine, the Matsumoto Festival

of Japan, the New York City Opera, and the Juilliard Symphony among others. In addition to being former faculty at Tufts University and Northeastern University, Rose has worked with students across the U.S. at institutions such as Carnegie Mellon University, MIT, New England Conservatory, and the University of California at San Diego. He is a visionary curator of music, inaugurating the Ditson Festival of Music at Boston's Institute of Contemporary Art and programming three seasons for the Fromm Concerts at Harvard series.

JULIA SCOTT CAREY Rehearsal Pianist

Julia Scott Carey began her music training at the New England Conservatory Preparatory School, and was one of the first students admitted to the Harvard-New England Conservatory joint degree program, through which she received a master's degree in composition. She received a second master's degree in collaborative piano from Boston University.

Julia is the Minister of Music at the Central Square Congregational Church in Bridgewater, where she leads the adult and children's choirs from the keyboard. She is one of the accompanists for the Tanglewood Festival Chorus and the Boston Symphony Children's Choir. She also serves as the accompanist for the Metropolitan Chorale, the Dedham Choral Society, the Boston College University Chorale, and the Boston Saengerfest Men's Chorus. She previously served as the pianist for the Handel and Haydn Society's Educational Vocal Quartet, the Wellesley College Chamber Singers, and the Boston Children's Chorus. She is also a founder and core ensemble member of Juventas New Music Ensemble, and she has performed in White Snake Projects' world premiere opera productions for the past three years.

As a composer, her orchestral works have been performed by numerous orchestras, including the Boston Symphony Orchestra and the Boston Pops, and her works have been broadcast on national TV and radio in the United States and in Russia. She was the youngest composer ever published by the Theodore Presser Company. She was also chosen to arrange a folk song for Yo-Yo Ma and Lynn Chang to play at Deval Patrick's inaugural ball.

She has served as a music director or accompanist for over forty opera and musical theater productions. Productions for which Julia was the music director include Cy Coleman's *City of Angels* with the Longwood Players, Alexander Zemlinsky's *Der Zwerg* with OperaHub, and Puccini's *Gianni Schicchi* with the Hubbard Hall Opera Company. Also passionate about early music, Julia music directed a staged performance of four of Louis-Nicolas Clérambault's Cantatas with the Harvard Early Music Society, which was taken on tour to Versailles. She also music directed a performance of John Eccles' *Semele* with the same organization.

Julia lives in Winchester with her husband and daughter. In addition to music, she loves cooking, running, and spending time on Cape Cod.

YOKO HAGINO Rehearsal Pianist

Yoko Hagino was born and raised in Japan, where she began her piano studies at the age of four. As a child, she performed her own compositions, which took her to Europe and the U.S., including performances as a concert soloist with the Czech Symphony, University of Southern California Symphony, Kyoto City Symphony, and Ensemble Orchestra Kanazawa. Ms. Hagino has appeared as a soloist with Osaka Century Orchestra, UMass Boston Chamber Orchestra, Key West Symphony Orchestra, White Rabbit Symphonietta, and performed various Piano Concertos from Bach to Contemporary. Ms. Hagino is a prize winner of the Steinway Society Piano Competition, the First International Chamber Music Competition, the All-Japan Selective Competition of the International Mozart Competition and Chamber Music Competition of Japan.

She received her Bachelor's and her Master's degrees with honors from Tokyo National University. She earned an Artist Diploma from the Longy School of Music, where she studied with Victor Rosenbaum and won the school's concerto competition. Ms. Hagino completed a Performance Diploma at Boston Conservatory, where she was a student of Michael Lewin and also received the Churchill Scholarship. She also studied with Seymour Lipkin privately.

Besides numerous performances in Japan, Yoko Hagino performed at Jordan Hall in Boston, at the William Kapell Music Festival, at Steinway and Sons in Kamen, Germany, and appeared live on Suisse Romande Radio in Switzerland. As a devoted chamber musician and a passionate performer of contemporary music, she has performed in many concerts, such as Boston Symphony Chamber Music Community Concert Series, Fromm Players at Harvard, The Boston Conservatory New Music Festival, Monadnock Music, Goethe Institute Boston, Brandeis University New Music Festival, and the Summer Institute of Contemporary Performance Practice at the New England Conservatory. She often collaborates with a large number of composers, and has premiered hundreds of their works. Yoko frequently performs with Ensemble Sound Icon, Ludovico Ensemble, and the Boston Modern Orchestra Project. She has been a staff pianist at the Boston Conservatory, faculty of Concord Conservatory, The Key West Young Artist Program, and Morgan State University Summer Opera Workshop in Baltimore.

CARLA MANISCALCO-GIOVINCO Stage Manager

Carla Maniscalco-Giovinco is a Boston-based music professional working in a diverse array of roles. After receiving a bachelor's degree from the Aaron Copland School of Music in New York, and a master's and Graduate Performance Diploma from the Longy School of Music in Cambridge, she went on to pursue a performance career alongside teaching and production management.

During her performance studies she developed a love of all aspects of theater, which led her to production management. Carla feels that working behind the scenes can be just as rewarding as being in the spotlight. She has experience working on wardrobe, run crew and stage and production management with several regional companies, Odyssey Opera, Summer Institute for the Vocal Arts, MassOpera, NEMPAC Opera and North Shore Music Theater, and Opera del West being among them. Working on all aspects of a production from the initial idea to the final execution is thrilling and exhilarating.

KAY STEELE Assistant Stage Manager

Kay Steele is an administrator, vocalist, and stage manager from Milton, Massachusetts, with a passion for new opera. Kay is delighted to be back in Boston after spending the past four years studying at the State University of New York at Fredonia, receiving degrees in Voice Performance and Arts Administration. Recent opera roles include Elisetta in *Il matrimonio segreto* with Hillman Opera (Fredonia, NY), the principal role of Ari in the premiere of *‹o›respawn_object_infinite‹/o›* with the Fredonia School of Music, and the role of Second Spirit in *The Magic Flute* with Nahant Music Festival. Kay is a former winner of the Boston Pop's Fidelity Investments Young Artists Competition, receiving the

opportunity to perform as a soloist under the baton of Keith Lockhart. Kay has worked in administrative roles with the Western New York Chamber Orchestra, Syracuse Opera, Shelter Music Boston, Sarasota Opera, Opera Maine, and Milton Community Concerts, and is currently pursuing a Master of Science in Arts Administration at Boston University, and working in an assistantship with the university's dance department.

MARIAH WILSON Chorus Master

Dr. Mariah Wilson is a conductor interested in telling relevant stories through music and collaboration throughout the arts. Her doctorate is in Choral Conducting from Boston University, with a dissertation project on "How Choral Music Can Illuminate The Cancer Experience." She also has degrees from Brigham Young University in Piano Performance and Choral Conducting, with Orchestral Conducting certificates from courses in Berlin, Vicenza, and Paris, where she was awarded highest honors.

She has conducted Boston's Back Bay Chorale, Harvard's Radcliffe Choral Society, Boston's Opera Institute, BU's Treble Chorus, Utah Lyric Opera, and was a coach on faculty for BU's Tanglewood Institute. In addition to conducting, Mariah has sung with the Grammy-winning Oregon Bach Festival Chorus, and recorded with the Handel and Haydn Society, the Analog Chorale, and BYU Singers (*Eric Whitacre 2)*. Her interest in bringing musicians together across cultural differences has led to exchanges with choirs in Mexico, Indonesia, Palestine, and Israel with director André deQuadros. Her interest in telling lesser-known stories has inspired her composition of Biblical song cycles from women's perspectives, and a musical about early settlers of San Francisco, premiered last year. She strives to spread thoughtfulness and beauty in the world through music.

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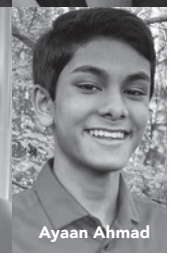
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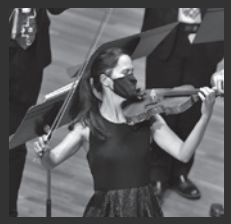

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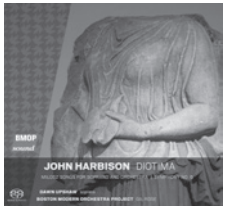

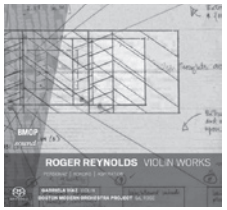

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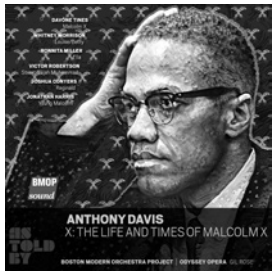

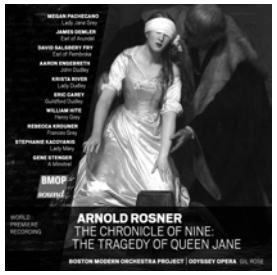

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Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of Boston's premier venues 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 was selected as Musical America's 2016 Ensemble of the Year, the first symphony orchestra to receive this distinction. In 2021, *Gramophone* magazine bestowed BMOP with a Special Achievement Award in recognition of their service to American music.

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses,* Charles Wuorinen's *Haroun and the Sea of Stories*, and Lei Liang's *A Thousand Mountains, A Million Streams*. 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. BMOP has actively pursued a role in music education through composer residencies, and collaborations with colleges. 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 2003 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 eight 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. In 2020, BMOP/sound won the Grammy for Best Opera Recording for Tobias Picker's *Fantastic Mr. Fox*.

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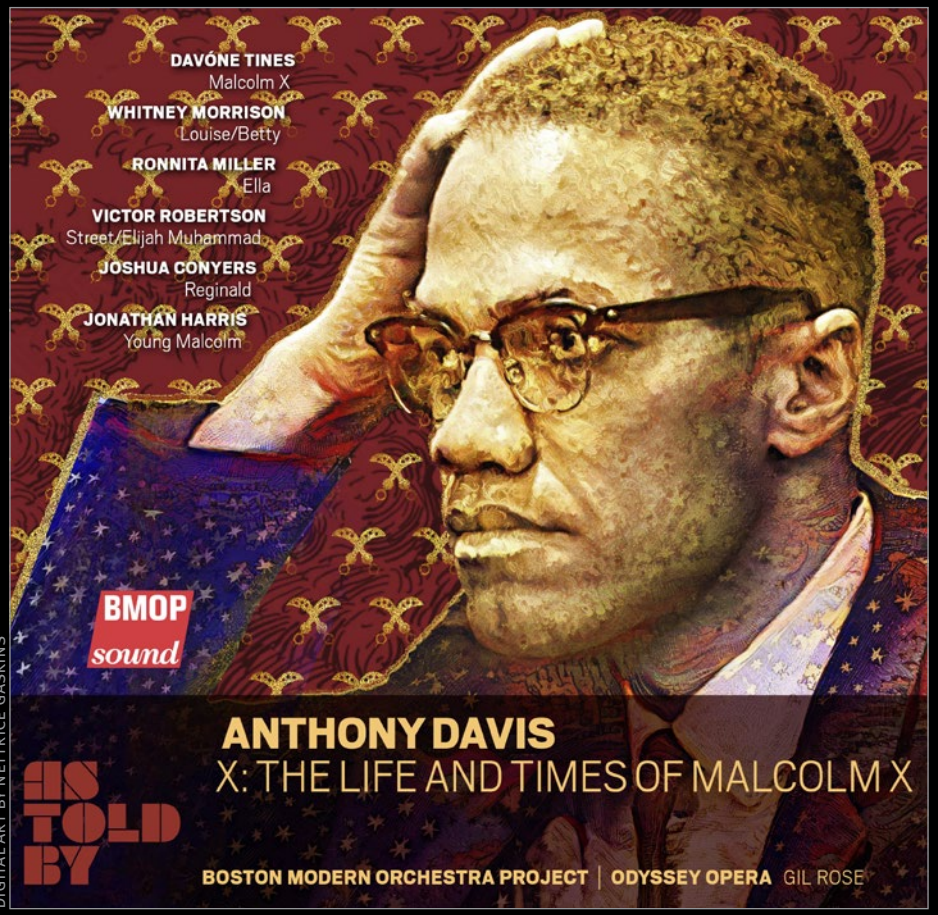

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