The Picture of Dorian Gray

NOVEMBER 18, 2016

BMOP

ODYSSEY OPERA

GIL ROSE,
ARTISTIC DIRECTOR

BMOP2016|2017

JORDAN HALL AT NEW ENGLAND CONSERVATORY

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The Picture of Dorian Gray

FRIDAY **NOVEMBER 18, 2016** 8:00

ODYSSEY OPERA

BMOP

ODYSSEY OPERA

is pleased to announce the 2016-2017 Season.

WILDE OPERA NIGHTS

Operatic masterpieces inspired by the writings and world of Oscar Wilde

March 17+18, 2017 at 7:30pm
Wimberly Theatre
The Importance of Being Earnest
Fully Staged Opera by Mario Castelnuovo-Tedesco

April 14, 2017 at 7:30pm
Jordan Hall
The Dwarf (Der Zwerg)
Opera In Concert by Alexander von Zemlinsky

June 2+3, 2017 at 7:30pm
Boston University Theatre
Patience; or, Bunthorne's Bride
Fully Staged Opera by Arthur Sullivan and W.S. Gilbert

TICKETS ON SALE NOW

Lowell Liebermann: The Picture of Dorian Gray, op. 45 (1995)

OPERA IN TWO ACTS
LIBRETTO BY LOWELL LIEBERMANN,
BASED ON THE NOVEL BY OSCAR WILDE

FRIDAY **NOVEMBER 18, 2016** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
Pre-concert talk with Mr. Liebermann 7:00

ACT I

INTERMISSION

ACT II

Jon Jurgens	Dorian Gray
Matthew Curran	Basil Hallward
Thomas Meglioranza	Lord Henry Wotton
Deborah Selig	Sibyl Vane
David Kravitz	James Vane
Claudia Waite	Whore
Frank Kelley	Lord Geoffrey
Jeremy Ayres Fisher	Gamekeeper

Gil Rose, Conductor

CLIVE GRAINGER

TONIGHT'S PERFORMERS

FLUTE
Sarah Brady

FLUTE/PICCOLO
Rachel Braude

OBOE
Jennifer Slowik
Nancy Dimock

CLARINET
Michael Norsworthy
Jan Halloran

BASSOON
Adrian Morejon
Jensen Ling

FRENCH HORN
Whitacre Hill
Kevin Owen

TRUMPET
Terry Everson
Eric Berlin

TROMBONE
Hans Bohn

TIMPANI
Craig McNutt

PERCUSSION
Robert Schulz
Nicholas Tolle

HARP
Ina Zdorovetchi

CELESTA
Linda Osborn

VIOLIN I
Gabriela Diaz
Katherine Winterstein
Piotr Buczek
Zoya Tsvetkova
Tudor Dornescu
Sean Larkin
Sonia Deng
Nicole Parks

VIOLIN II
Heidi Braun-Hill
Klaudia Szlachta
Judith Lee
Micah Brightwell
Annegret Klaua
Lilit Hartunian
Nivedita Sarnath
Kay Rooney Matthews

VIOLA
Joan Ellersick
Peter Sulski
Noriko Futagami
Emily Rideout
Dimitar Petkov
Emily Rome

CELLO
Rafael Popper-Keizer
David Russell
Nicole Cariglia
Katherine Kayaian

BASS
Anthony D'Amico
Bebo Shiu

SYNOPSIS

Setting: London, 1890s

ACT I

Scene 1
The elegantly furnished studio of Basil Hallward, a well-known painter. Lord Henry Wotton, a decadent and cynical aristocrat, is chatting with Basil as the latter is finishing his painting of Dorian Gray, an extraordinarily handsome young aristocrat who has become the inspiration for his art. Lord Henry is eager to meet Dorian, who arrives just as Basil is telling Henry that he would be a bad influence on Dorian. While Dorian is posing for Basil, who is totally absorbed in his work, Lord Henry begins working his poisonous charm on Dorian. Basil completes the painting and declares it to be his masterpiece. Dorian, now conscious of the transience of his youth and beauty, can only comment on the fact that he will grow old while the picture will remain forever young, and declares that if it could only be the other way around, he would give his soul. An argument ensues, and Basil is startled at the sudden change in Dorian and accuses Henry of being a bad influence. Rather than let his painting come between their friendship, Basil is about to destroy it. Dorian stops him, saying that to do so would be murder. Lord Henry then asks his two friends to the opera that evening. Basil declines, but Dorian eagerly accepts. Dorian and Lord Henry depart, leaving a troubled Basil behind.

Scene 2
A month later, Lord Henry's house. Dorian declares to Lord Henry that he has fallen in love with a young unknown actress of great beauty and genius named Sibyl Vane. Lord Henry agrees to come with Basil to the next evening's performance, where they will see Sibyl portray Juliet. Dorian leaves, and Lord Henry muses on his fascination with Dorian and influence on him.

Scene 3
The next night, backstage at the theatre. Sibyl is dressing for the performance. Dorian enters, and the two have a rapturous love duet in which Dorian tells Sibyl that she represents to him all of the heroines in romance. Dorian exits, telling her that he has brought his friends to see her perform. Sibyl's brother James, a sailor, soon enters. He is departing for Australia. He has heard that a gentleman comes every night to see her and demands to know who he is. She coyly tells him that his name is Romeo. James warns her to beware and declares that if this man does her any wrong, he will track him down and kill him.

Scene 4
Backstage, following the performance. Dorian, Basil, and Lord Henry enter, as the booing and hissing of the audience can still be heard. Sibyl's acting was disastrous. Dorian is angry and embarrassed and sends the other two away. Sibyl enters triumphantly and tells Dorian that now that he has shown her what true love is, she could never again mimic it on stage, that to do so would be a profanation. Dorian responds that she has killed his love for her and has proven herself to be unworthy. She begs him not to leave her, but he rejects her and walks out, as she lies sobbing on the floor. In the soliloquy that follows,

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she begs for Dorian's return, and confusedly recalls fragments of Romeo and Juliet. The scene ends with her staring at the prop poison bottle she holds in her hand.

Scene 5

Dorian's house, the next morning. The picture is prominently displayed. Dorian enters and notices that the picture's expression has changed to one of cruelty. He remembers the wish he uttered in Basil's studio and decides that the picture is his visible conscience. He vows to make amends by marrying Sibyl. Lord Henry rushes in with news of Sibyl's death: she has committed suicide. Initially distraught, Dorian is quickly calmed down by the persuasive Lord Henry, who tells Dorian that Sibyl Vane was less real than the characters she portrayed. Henry leaves, with Dorian promising to meet him at the opera that evening. Once alone, Dorian looks again at the picture and finds the look of cruelty still in it. He then resolves to live a life of passion and pleasure, which will take its toll only on his picture. Basil then rushes in, overflowing with consolation and worry. He is horrified to find Dorian totally unconcerned and dressing for the opera. Basil tells Dorian that he has changed terribly, but Dorian soon brings Basil around in spite of himself. Basil leaves, promising never to speak again about the matter. Dorian rings for his butler and tells him to get two men to carry the painting up to the attic.

ACT II

Scene 1

Dorian's house, eighteen years later. Dorian and Basil enter, the latter considerably aged, but Dorian looking just as he did in the first act. Basil, before leaving for Paris on the midnight train for six months, has come to speak to the much-annoyed Dorian about the many rumors of his decadence and depravity that are circulating in society. Dorian tells Basil that he will show him his soul and tells him to follow him upstairs.

Scene 2

The attic, empty save for the picture covered with a cloth, a few boxes, and a table and chair with a knife and a roll of cord on it. Dorian pulls the cloth off the painting and Basil is horrified to recognize his own work in the bloody and distorted portrait. When Dorian reveals its secret, Basil declares that he must be far more evil than even the rumors suggest. He begs for Dorian to pray with him for forgiveness for his sins, but Dorian, in a sudden burst of fury, stabs Basil to death.

Scene 3

Late that same evening in a disreputable dockside bar, frequented by whores and sailors. Dorian enters. A whore accosts him and he shuns her. She mocks him by singing a ballad, "Silver threads among the gold." Dorian leaves suddenly, and the whore calls after him his old nickname, "Romeo." One of the sailors jumps up and races out after Dorian.

Scene 4

The street outside. The sailor, who is James, grabs Dorian and, pointing a gun at him, says he will kill him for wrecking the life of Sibyl Vane, his sister. Dorian pretends not to know who Sibyl Vane is. When James says she died eighteen years ago, Dorian tells him to put him under the street light. Thinking he has got the wrong person because Dorian doesn't look old enough, James lets him go. After Dorian runs away, the whore comes up to James and tells him that she has known Dorian for eighteen years: people say he sold

his soul to the devil for a pretty face. She says that if he gives her some money she will tell him where to find Dorian.

Scene 5

A hunting party at Lord Geoffrey's estate, a few days later. Dorian tells Lord Henry of his fear of death. Lord Geoffrey enters and aims his gun at a hare that Lord Henry points to. Dorian begs him not to kill such a beautiful creature, but Lord Geoffrey fires. A horrible human scream is heard—it seems that one of the beaters has gotten in the line of fire. Dorian is very shaken and sees it as a bad omen. The gamekeeper enters and tells them that the man killed was not one of theirs, that he appears to be a sailor. Dorian insists on seeing the body. It is brought out covered with a cloth. When it is uncovered, Dorian cries out in triumph: it is the body of James Vane. He declares he has never seen the man before.

Scene 6

A few weeks later, in Dorian's sitting room. Lord Henry looks tired and old, but Dorian is, as always, youthful. Dorian tells Lord Henry that he means to begin a new life, and that he has begun by sparing an innocent country girl from shame. Lord Henry mocks him and says all he has succeeded in doing is breaking her heart; besides, how does Dorian know that she is not floating at the moment in a millpond like Ophelia? Dorian is indignant and says that he should not have told him about it. When Lord Henry responds by saying that Dorian will always tell him everything, Dorian asks what he would say if he told him that he had murdered Basil. Lord Henry dismisses this and asks him to tell him instead the secret of his youth. Lord Henry muses on his own lost youth and on the wonderful life that Dorian has lived. Lord Henry leaves, asking Dorian to join him riding the next day.

Scene 7

The attic, immediately following. Dorian muses about his past, the corruption of his life, and the evil influence he has been on others. He wonders if there is any hope that doing good deeds could erase the signs of evil from the bloodstained and horribly disfigured picture. Removing the cloth, he sees only that there is now an added look of hypocrisy and cunning to it. Realizing that there is no going back, he decides to destroy the picture, the one bit of evidence against him. He picks up the same knife with which he stabbed Basil and stabs the picture. Dorian's horrible scream is heard. There has been a transformation: the picture is now as it was the day it was finished, and Dorian is old, wrinkled, horribly disfigured and covered in blood, with the knife in his heart.

NOTES ON THE OPERA

By Lowell Liebermann

I first read Oscar Wilde's *The Picture of Dorian Gray* when I was about thirteen years old. The book made an impression on me as no other book had yet done—I was haunted by it, by the richness of its characters and story, the poetry of its language, the fragrance of decadence that clung to its pages, and by its vision of art and aestheticism as ends unto themselves. I had by that time decided upon a career as a composer and was determined to one day turn the novel into an opera. I remember once when I was attending school the teacher asked each student to name in turn the most influential book he or she had ever read and briefly to explain why. Most of the answers were predictable: *The Bible, The Boyscout Handbook, Jonathan Livingston Seagull,* etc. It came my turn and I named *The Picture of Dorian Gray.* The teacher sniffed, said "I certainly hope not!" and moved on with alacrity to the next student.

Condemned in its own day as "immoral," it is the most moral of books, and one whose lesson in its mythic simplicity has lost none of its relevance with the passing of time. Unlike Dorian's picture, this is a work of art which has not aged. Wilde's achievement is extraordinary: he is one of a handful of modern writers who have created a story of such universality as to instantly become part of the collective unconscious of our culture. Indeed, it has a mythic resonance to equal the best of the Greek myths. The least literary man on the street knows what Dorian Gray's picture represents, even if this popular conception of *The Picture of Dorian Gray* is of a horror story, a view no doubt engendered by the public's familiarity with one of the several movie versions rather than with the original novel. Wilde's story functions on many levels simultaneously. Horror story, yes, but also a tragic romance, a Victorian morality tale, an aesthetic treatise, and a philosophical examination of the amorality of art and the question of appearances versus reality, i.e., form versus content.

This mixture makes for great richness just as Wilde's style does, an eclectic blend of Romanticism, Aestheticism and Classicism, where the oddest of bedfellows from the ancient Greeks to Huysmans have managed to create an offspring with a quite individual and unmistakable voice. And although Wilde's own style is a hybrid, the concept of art is to him a very pure thing, a thing of great density and weight that, when divorced from a moral imperative, has the power to corrupt. It is a very sacred thing, but like all sacred things, must be approached with fear and trembling, with fear for one's mortal soul. Basil tried to put all his life into his art and so paid dearly; Dorian tried to make his life his art, and paid even more dearly. Both were acts of blasphemy, and, in Wilde's very moral vision, both were punished. In this, one senses the reason for Wilde's own artistic detachment, the distancing he was always trying to achieve by way of his wit. Wilde loved art, and, since "each man kills the thing he loves," Wilde kept his distance from his own art.

The character of Lord Henry is in a sense Wilde's alter ego in the novel, even to the point of being described as looking like Wilde. He is the character who sets off all the events without actually getting his own hands dirty. He is always present, ready to summarize the proceedings in one clever remark or devastating aphorism. In a certain sense Henry's aphorisms are a brilliant metaphor for the novel itself: If one examines the true meaning of these aphorisms, one finds them to be meaningless. Henry seduces Dorian by the

clever way in which he says things, rather than by what he actually says. Again, it is the seduction of form over content, appearances versus reality.

Working with *The Picture of Dorian Gray* seemed like being handed a wonderful gift of a libretto. The novel is already very musically structured in its overall dramatic form, in the echoes and recapitulations of various themes and characters, in the poetry of its language. Very little new material was added, mostly in the love scene between Dorian and Sibyl, and in Sibyl's final scene, where I transposed some lines from Shakespeare's *Romeo and Juliet.* Sibyl's pet name for Dorian was changed from "Prince Charming" to "Romeo."

Musically speaking, I have aimed for a simplicity of style, an almost classical restraint in keeping with Wilde's own Apollonian ideals. My goal was to create a through-composed work whose two acts would each be a fully sung, unbroken symphonic span. The entire opera is based on a twelve-note row which is used in a tonal context. It is first heard at the beginning of the opera in pizzicato cellos and basses. It is harmonized as Dorian's theme and then as the painting's theme. As the painting disintegrates and becomes corrupted, so does its theme. The twelve consecutive scenes of the opera occur in the keys of the consecutive pitches of the note-row. In this manner the entire opera becomes one grand passacaglia, a variation of Dorian's theme, a picture of the picture—the tonal structure generated by a non-tonal device—a further metaphor for the form/content divide that generates the novel's dramatic structure.

It is seldom commented or noticed that at the end of the work, the only character who is left alive is Lord Henry. It seems only fitting that he, who is after all Wilde's persona in the book, would be the only one left, perhaps to dismiss it all with one final world-weary and cynical aphorism.

January 1996, New York City

JOSEPH MORAN

LOWELL LIEBERMANN (Composer)

Lowell Liebermann is one of America's most frequently performed and recorded living composers. He has written over one hundred thirty works in all genres, several of which have gone on to become standard repertoire for their instruments. His Sonata for Flute and Piano and *Gargoyles* for piano are among the most frequently performed contemporary works for their instruments. Mr. Liebermann has written two full-length operas, both enthusiastically received at their premieres: *The Picture of Dorian Gray*, the first American opera commissioned and premiered by l'Opéra de Monte-Carlo, and *Miss Lonelyhearts*, after the novel by Nathanael West, commissioned by the Juilliard School to celebrate its 100th anniversary.

He has been commissioned by a wide array of ensembles and instrumentalists including London's Royal Ballet, the Philadelphia Orchestra, Emerson Quartet, and flautist Sir James Galway. In the orchestral genre, Mr. Liebermann has composed four symphonies, a Concerto for Orchestra, three piano concertos, and concertos for many other instruments. His Symphony No. 2, commissioned for the centennial of the Dallas Symphony and premiered by them in February 2000 under the direction of Andrew Litton, was the ground-breaking first webcast ever of an orchestral concert. His Piano Concerto No. 2 was commissioned by the Steinway piano company and premiered by Stephen Hough with the National Symphony under the direction of Mstislav Rostropovich. Hough's recording of the concerto—conducted by the composer—received a Grammy Award nomination for Best Contemporary Classical Composition.

In the realm of chamber music, Mr. Liebermann has composed string quartets; cello sonatas; piano quintets, quartets, and trios, and works for many other combinations. A pianist himself, he has written a wealth of music for the solo instrument, collaborated with many notable musicians, and performed world premieres by Ned Rorem, William Bolcom, and others. Much of his piano music frequently appears on concert and competition programs. He was awarded the very first American Composers Invitational Award by the 11th Van Cliburn Competition after the majority of finalists chose to perform his Three Impromptus, selected from works submitted by forty-two contemporary composers.

Mr. Liebermann acted as Composer-in-Residence for the Dallas Symphony Orchestra for four years, a role he also pursued with the Pacific Music Festival in Sapporo, Japan; the Saratoga Performing Arts Center, and many other organizations. He joined the composition faculty of Mannes School of Music of the New School in 2012, where he founded the Mannes American Composers Ensemble, devoted to works of living American composers. He was appointed head of Mannes's Composition Department the following year.

Lowell Liebermann was born in New York City in 1961 and holds Bachelor's, Master's, and Doctoral degrees from the Juilliard School of Music. Among his many awards are a Charles Ives Fellowship from the American Academy and Institute of Arts and Letters and awards from ASCAP and BMI. In 2014, he became the inaugural recipient of the Virgil Thomson Award for vocal composition. He currently resides in Weehawken, New Jersey with his partner, pianist and conductor William Hobbs, their Australian Shepherd named Daphne, and an American Eskimo named Phoebus.

GUEST ARTISTS

JON JURGENS (Dorian Gray)

Tenor Jon Jurgens has established himself as a versatile young talent with a wide range of repertoire. He has been hailed by *Opera News* as "...a surprise discovery, an affable, open-throated Italianate tenor with a full, easy top and real lyric bloom..." Most recently, he performed the role of Pinkerton in *Madama Butterfly* (Hubbard Hall Opera Theater). Prior to that he sung the role of St. Brioche in *The Merry Widow* and Schmidt in *Werther*, while covering the roles of Camille and Werther (Boston Lyric Opera). Other recent highlights include the title role in *The Picture of Dorian Gray* (Opera Fayetteville) and the roles of Rodolfo in *La Bohème* (Opera Raw) and Don José in *Carmen* (Opera NEO). As a studio artist with Sarasota Opera, he has performed many roles including Curley in *Of Mice and Men,* Steuermann in *Der Fliegende Höllander*, and Don Basilio in *Le nozze di Figaro*. While at Sarasota, he also covered Edoardo in *Un giorno di regno* and the Duke in *Rigoletto*.

Mr. Jurgens was highly acclaimed as Tristan in Boston Lyric Opera's 2014 production of *The Love Potion*, and earlier that year he made his BLO debut as Gastone, while covering Alfredo, in *La traviata*. In the 2013-2014 season, Mr. Jurgens had the pleasure of making his debut with Chautauqua Opera in the roles of Fenton in *Falstaff* and Bob Boles in *Peter Grimes*. Mr. Jurgens completed his graduate work at Ohio State University, where he continues to study with Dr. Robin Rice. There, he performed the title role in the American stage premiere of Handel's *Faramondo*. A native of Central Ohio, Jon is very excited to make his debut with Opera Columbus next year as Don José in *Carmen*.

MATTHEW CURRAN (Basil Hallward)

Praised for his "smooth, rich sound" and "stylish power" by *The Baltimore Sun*, bass Matthew Curran brings a blend of intelligent musicianship and strong dramatic instincts to a variety of roles. Having sung on the stages of the Zürich Opera, Seattle, Atlanta, Memphis, and many other regional opera houses, he is a major talent on the rise. His operatic repertoire includes Filippo in Verdi's *Don Carlo*, Sarastro in Mozart's *Die Zauberflöte*, Oroveso in Bellini's *Norma*, Frère Laurent in Gounod's *Roméo et Juliette*, and Colline in Puccini's *La Bohème*. On the concert stage, he has sung Beethoven's Ninth Symphony; Handel's *Messiah*; the Mozart, Verdi, and Brahms Requiems, and the great Bach Oratorios. He is also an eager interpreter of song literature and new works.

2016-2017 engagements include Orbazzano in Rossini's *Tancredi* with Baltimore Concert Opera and Opera Southwest, a debut with Odyssey Opera singing Basil in Lowell Liebermann's *The Picture of Dorian Gray*, as well as the role of Terry in *Breaking the Waves*, a new opera by Missy Mazzoli and Royce Vavrek, in its New York premiere in the Prototype Festival. Handel's *Messiah* brings him to Prescott, Arizona, and he returns to Duke University Chapel to sing Jesus in Bach's *St. John Passion*. 2015-2016 included the role of Ramfis in *Aida* at both Opera Southwest and Baltimore Concert Opera, Don Iñigo Gomez in *L'Heure Espagnole* with Opera Memphis, and Pistola in *Falstaff* with Opera Delaware.

THOMAS MEGLIORANZA (Lord Henry Wotton)

American baritone Thomas Meglioranza was a winner of the Walter W. Naumburg, Concert Artists Guild, Franz Schubert/Music of Modernity, and Joy in Singing competitions. His operatic roles include Mozart's Don Giovanni and Count Almaviva, as well as Chou En-Lai in *Nixon in China*, Prior Walter in Peter Eötvös's *Angels in America*, and Pierrot in *Die tote Stadt* under the baton of Gil Rose. He has been an oratorio and pops soloist with many of the country's major orchestras, and has sung Copland's *Old American Songs* with the National Symphony, *Eight Songs for a Mad King* with the LA Philharmonic, Bach cantatas with Les Violons du Roy, John Harbison's Fifth Symphony with the Boston Symphony, Milton Babbitt's *Two Sonnets* with the MET Chamber Orchestra, and Roberto Sierra's *Missa Latina* with the Houston Symphony. Described in *The New Yorker* as "an immaculate and inventive recitalist" his *Songs from the WWI Era* program was one of the "Ten Best Classical Performances of the Year" according to the *Philadelphia Inquirer*. His discography includes several acclaimed albums of Schubert lieder and French mélodies with pianist Reiko Uchida, orchestral songs of Virgil Thomson with BMOP, and Bach cantatas with the Taverner Consort. He is a graduate of Grinnell College and the Eastman School of Music and is a Visiting Artist at the Longy School of Music of Bard College.

ARIELLE DONESON

DEBORAH SELIG (Sibyl Vane)

Soprano Deborah Selig's voice has been described by the press as "radiant," "beautifully rich," "capable of any emotional nuance," and "impressively nimble." During recent seasons, Ms. Selig has appeared as Pamina in *The Magic Flute* with Boston Lyric Opera; Musetta in *La Bohème* and Zerlina in *Don Giovanni* with Central City Opera; Pamina in *The Magic Flute*, Rose in *Street Scene*, Mary Warren in *The Crucible*, and Marion in *The Music Man*, all with Chautauqua Opera; Curley's Wife in Carlisle Floyd's *Of Mice and Men* and Donna Elvira in *Don Giovanni* with Kentucky Opera, and Bella in Tippett's *A Midsummer Marriage* with the Boston Modern Orchestra Project.

CHRISTIAN STEINER

DAVID KRAVITZ (James Vane)

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), David Kravitz's recent and upcoming opera engagements include lead roles at Washington National Opera (Davis Miller in the world premiere of *Approaching Ali*), Chautauqua Opera (Captain Balstrode in *Peter Grimes*), Skylight Music Theatre (Scarpia in *Tosca*), Opera Santa Barbara (The Forester in *The Cunning Little Vixen*), Grand Harmonie (Don Pizarro in *Fidelio*), Opera Saratoga (Don Magnifico in *La*

cenerentola), Ash Lawn Opera (Tevye in *Fiddler on the Roof*), Boston Lyric Opera (Abraham in *Clemency*), Emmanuel Music (Nick Shadow in *The Rake's Progress* and Nick Carraway in *The Great Gatsby*), and the New England Philharmonic (Wozzeck in *Wozzeck*). He recently created the lead role of De Sade in Nicola Moro's *Love Hurts* at the Piccolo Teatro in Milan, Italy.

Acclaimed as one of "the finest dramatic concert singers active today," Mr. Kravitz's concert appearances include the Boston Symphony Orchestra (to which he returns this season for *Der Rosenkavalier*), the Philadelphia Orchestra, the Baltimore Symphony, the Virginia Symphony, Boston Baroque, Boston Modern Orchestra Project, Emmanuel Music, and the Santa Fe Chamber Music Festival, under conductors such as James Levine, Andris Nelsons, Bernard Haitink, and Charles Dutoit. An exceptionally versatile artist, Mr. Kravitz's repertoire ranges from Bach to Verdi to Sondheim to contemporary composers such as Matthew Aucoin, Mohammed Fairouz, Paul Moravec, and Elena Ruehr. Mr. Kravitz has recorded for the Naxos, BIS, Koch International Classics, BMOP/sound, Albany Records, and New World labels. His distinguished legal career included clerkships with the Hon. Sandra Day O'Connor and the Hon. Stephen Breyer.

LISA KOHLER

CLAUDIA WAITE (Whore)

American soprano Claudia Waite is an active principal artist at the Metropolitan Opera. Since her debut with the company almost two decades ago, she has participated in such diverse productions as *Die Zauberflöte*, *Hänsel und Gretel*, *Dialogues of the Carmelites*, *War and Peace*, *Der Rosenkavalier*, *Nabucco*, *Don Giovanni*, *Elektra*, and *The Nose*. She has been a guest artist with Glimmerglass Opera, Opera Orchestra New York, New York City Opera, San Francisco Opera, Dallas Opera, Opéra de Lyon, New Israeli Opera, San Francisco Symphony, Tokyo Philharmonic, Houston Philharmonic, and many other major opera companies and orchestras around the world. Ms. Waite's repertoire includes some of opera's most dramatic leading ladies, including Sieglinde (*Die Walküre*), Leonora (*Fidelio*, *Il Trovatore*), and Turandot, as well as the comedic roles of Rosalinda (*Die Fledermaus*), Fata Morgana (*L'Amour des Trois Oranges*), and the titular character of *La Grande-Duchesse de Gérolstein*. Busy as a recitalist and concert artist, the soprano's repertoire includes Verdi's Requiem, Beethoven's *Missa Solemnis*, and Beethoven's Ninth Symphony, most memorably at the opening ceremonies of the 1998 Winter Olympics in Nagano, Japan under the baton of Maestro Seiji Ozawa. Her discography includes *An American Voice: Music of Robert Nelson* (Albany) and her videography includes *Il barbiere di Siviglia*, *The Nose*, *Macbeth*, and *Elektra*, all Live in HD broadcasts from the Met.

FRANK KELLEY (Lord Geoffrey)

Frank Kelley sings a wide variety of music throughout North America and Europe. He has performed many roles with the Boston Lyric Opera, Opera Boston, Odyssey Opera, Florentine Opera, Opera Theater of St. Louis, and the San Francisco Opera Company; appeared at the Gran Teatre del Liceu in Barcelona, the Théâtre de la Monnaie in Brussels, The Frankfurt Opera, Opéra de Monte Carlo, and in the Peter Sellars productions of *Die Sieben Todsünden*, *Das Kleine Mahagonny*, *Così fan tutte*, and *Le nozze di Figaro*. His recording *Elmer Gantry*, with the Florentine Opera Company and the Milwaukee Symphony for Naxos records, won two Grammy awards, and his recent recording of Carlisle Floyd's *Wuthering Heights* with Florentine Opera and Milwaukee Symphony has been highly acclaimed. Mr. Kelley has sung in concert with the Boston Symphony Orchestra, the Cleveland Orchestra, the Chicago Symphony Orchestra, the National Symphony, the Dallas Symphony, the St. Paul Chamber Orchestra, and the Orchestra of St. Luke's. He has performed medieval and renaissance music with Sequentia, the Boston Camerata, and the Waverly Consort, and he performs baroque music with the Handel and Haydn Society, Boston Baroque, Emmanuel Music, Music of the Baroque, and Aston Magna.

A resident of Boston, Mr. Kelley sings regularly with Emmanuel Music, both in their ongoing series of the complete Bach cantatas and in special projects, including the complete piano/vocal works of Beethoven, Schumann, and Brahms; Schubert lieder;

Don Giovanni; *St. Matthew Passion*; *Alcina*; *The Magic Flute*; *St. John Passion*; *The Rake's Progress*; *Susanna*; *Die Schöne Müllerin*; *Dichterliebe* with Russell Sherman, and *Die Sieben Todsünden*.

JEREMY AYRES FISHER (Gamekeeper)
Tenor Jeremy Ayres Fisher recently made his Boston debut with Boston Opera Collaborative in the title role of *Albert Herring*. He spent two summers as an Apprentice Artist with Opera Saratoga, where he was seen as Arturo in *Lucia di Lammermoor,* Borsa in *Rigoletto,* and Fireball Snedeker in *The Mighty Casey*. As an Apprentice Artist with Sugar Creek Symphony and Song, he performed Camp Williams and covered Will Tweedy in Carlisle Floyd's *Cold Sassy Tree.* He conducted his graduate studies at Northwestern University, where he sang Eisenstein in *Die Fledermaus,* as well as Des Grieux and Lensky in selections from *Manon* and *Eugene Onegin*. He was the house tenor at Prairie Fire Theatre for a number of years, singing the leads in major Gilbert and Sullivan operettas. Mr. Fisher received his Bachelor of Music degree from the University of Illinois at Urbana-Champaign, singing roles including Albert in *Albert Herring,* Hansel in Neely Bruce's *Hansel and Gretel,* Lt. Cable in *South Pacific,* and Benvolio in *Roméo et Juliette.*

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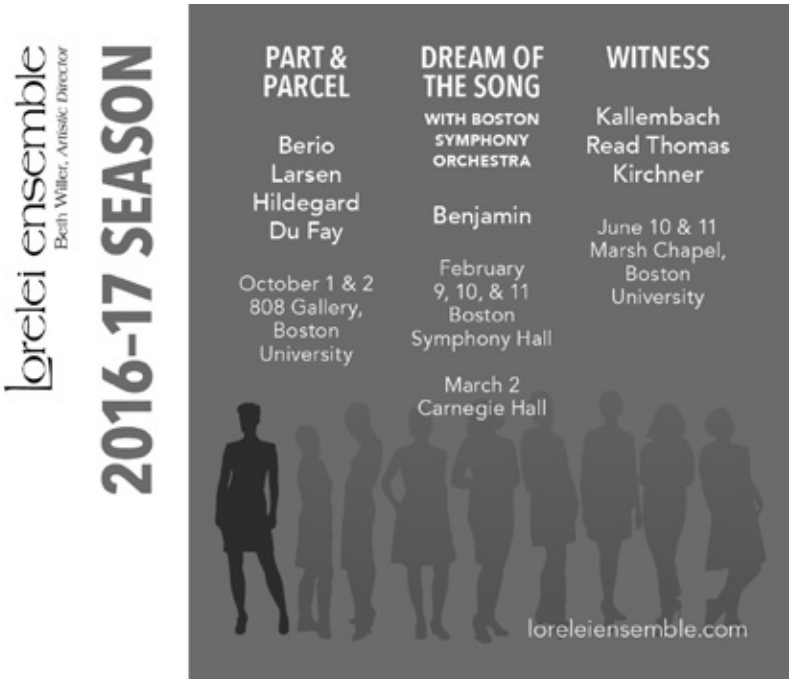

ARTISTIC DIRECTOR

LIZ LINDER

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

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

As a guest conductor on both the opera and symphonic platforms, he made his Tanglewood debut in 2002 and in 2003 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 the National Orchestra of Porto .In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, an inventive company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a 6-hour concert production of Wagner's *Rienzi*, and has continued on to great success with masterworks in concert, an annual fully-staged festival, and contemporary and family-friendly operas. Prior to founding Odyssey Opera he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Donizetti's *Maria Padilla*, Hindemith's *Cardillac*, and Peter Eötvös's *Angels in America*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

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

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

He has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento, as well as conducting, directing and producing the world premier recording of Ned Rorem's opera *Our Town*.

He has curated the Fromm Concerts at Harvard three times and served as the first curator of the Ditson Festival of Music at Boston's Institute of Contemporary Art. As an educator Mr. Rose served five years as director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and Professor of Practice.

In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a three-time Grammy Award nominee.

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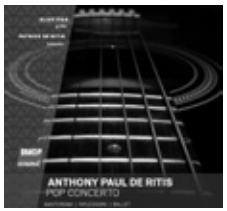

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Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's 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. 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 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 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.

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"movingly acted and sung...
strikingly enacted and voiced"

THE BOSTON GLOBE, JUNE 2014

Available from Amazon, all major digital retailers,
and in the lobby at this performance.