Haroun and the Sea of Stories

SATURDAY **JANUARY 19, 2019** 8:00

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New England Conservatory

Haroun and the Sea of Stories

SATURDAY **JANUARY 19, 2019** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
PRE-CONCERT TALK HOSTED BY ROBERT KIRZINGER AT 7:00

CHARLES WUORINEN HAROUN AND THE SEA OF STORIES
Opera in Two Acts
Libretto by James Fenton

HAROUN KHALIFA	Heather Buck
RASHID KHALIFA	Stephen Bryant
BUTT-HOOPOE	David Salsbery Fry
IFF, THE WATER GENIE	Brian Giebler
MALI, KING OF GUP	Wilbur Pauley
ONEETA, PRINCESS BATCHEAT	Michelle Trainor
SNOOTY BUTTOO	Matthew DiBattista
PRINCE BOBO	Charles Blandy
SORAYA	Heather Gallagher
MR. SENGUPTA/ KHATTAM-SHUD	Neal Ferreira
BAHGA	Thomas Oesterling
GOOPY	Steven Goldstein
GENERAL KITAB	Aaron Engebreth

GIL ROSE conductor

Tonight's performance is made possible by the generostiy of three anonymous donors.

CLIVE GRAINGER

TONIGHT'S PERFORMERS

FLUTE
Sarah Brady
Rachel Braude
Ashley Addington

OBOE
Jennifer Slowik
Nancy Dimock

CLARINET
Michael Norsworthy
Jan Halloran
Gary Gorczyca

BASSOON
Ronald Haroutunian
Jensen Ling
Margaret Phillips

HORN
Kevin Owen
Alyssa Daly
Neil Godwin
Alex Stening

TRUMPET
Terry Everson
Eric Berlin

TROMBONE
Hans Bohn
Victoria Garcia

BASS TROMBONE
Chris Beaudry

TUBA
Taka Hagiwara

TIMPANI
Craig McNutt

PERCUSSION
Robert Schulz
Nick Tolle
Jonathan Hess

HARP
Ina Zdorovetchi

PIANO
Linda Osborn

VIOLIN I
Gabriela Diaz
Megumi Stohs
Susan Jensen
Gabriel Boyers
Zena Hsu
Yumi Okada
MaeLynn Arnold
Colin Davis

VIOLIN II
Katherine Winterstein
Colleen Brannen
Piotr Buczek
Lilit Hartunian
Alyssa Wang
Nivedita Sarnath
Annegret Klaua
Paola Caballero

VIOLA
Peter Sulski
Noriko Futagami
Emily Rome
Abigail Cross
Alexander Vavilov
Sam Kelder

CELLO
Rafael Popper-Keizer
David Russell
Jing Li
Katherine Kayaian

BASS
Anthony D'Amico
Bebo Shiu
Kate Foss

CHORUS
Mariah Wilson, Assistant Conductor and Chorus Master

SOPRANO
Lauren Cook*
Celeste Godin*
Kathryn McKellar*
Kay Patterson

MEZZO-SOPRANO
Tascha Anderson*
Alexandra Dietrich*
Elena Snow*
Mauri Tetreault

TENOR
Colin Campbell
Jeremy Fisher
Michael Merullo

BARITONE
Allyn Court
Benjamin Pfeil
Nathan Rodriguez
Cody McDonnell

* Birds

ADDITIONAL ROLES
Announcer—Jeremy Fisher
Man in Mustachios and Yellow Check Pants—
Wes Hunter, Nathan Rodriguez
First Herald—Allyn McCourt
Second Herald—Michael Merullo
Third Herald—Colin Campbell

PRODUCTION STAFF

Brooke Stanton	Costume designer
Rachel Padula	Wigs
Amber Voner	Makeup
Sally Dean Mello	Illustrations
Callie Chapman	Projections
Linda O'Brien	Lighting Design
Amanda Otten	Stage Manager
Gil Rose	Stage Direction
Kathy Whittman, Ball Square Films	Production photos

Supertitles provided by Cori Ellison

SYNOPSIS

ACT I

Rashid, a professional storyteller, explains to his son Haroun that his supply of wonderful tales comes from the Stream of the Sea of Stories. Haroun's mother, Soraya, feeling neglected by her imaginative husband, runs away with Mr. Sengupta, which causes the heartbroken Rashid to completely lose his storytelling powers.

Haroun and Rashid ride with Butt the Bus driver to the Land of K. There, Snooty Buttoo, a corrupt tyrant who rules with oppression and terror, hires Rashid to tell "praising" stories about him at a political rally. Snooty Buttoo takes Rashid and Haroun to his houseboat, where Rashid worries that his potential failure at the rally will have grim consequences. Iff, the water genie of the Sea of Stories, appears to Haroun. In an effort to save his father, Haroun agrees to travel with Iff and Butt the Hoopoe (formerly known as Butt the Busdriver) to the Moon of Katani, where Haroun drinks wishwater from the Sea of Stories. They are shocked to find the water polluted, a fact confirmed by Mali the Floating Gardener and some talking fish, and they rush to the Land of Gup for more information. In Gup City, General Kitab, Rashid (mistakenly arrested as a spy), and Prince Bolo have discovered that the Sea of Stories is being poisoned by the evil Khattam Shud of the Land of Chup. In the war between the Gups and the Chups, Khattam Shud has taken the King's daughter, Princess Batcheat, prisoner. Haroun sets off to rescue the Princess.

ACT II

In the land of Chup, Haroun and his friends are sucked onto the Dark Flagship of Khattam Shud, where machines poison the waters. Using some leftover wishwater and some magic from Iff, Haroun destroys Khattam's ship. In the Citadel of Chup, the Gups defeat the Chups. As the Citadel of Chup collapses, Haroun rescues Princess Batcheat. As a reward, The King of Gup offers to fulfill a wish for Haroun. Haroun asks to return to the Land of K with Rashid. His gift for telling stories restored, Rashid tells the crowd at the rally the tale of Haroun and the Sea of Stories. Seeing Snooty Buttoo's resemblance to Khattam Shud, the people revolt against the tyrant. Haroun and Rashid return home, where they find Soraya. She has realized her folly and left Mr. Sengupta. Rashid and Haroun welcome her back, and their little family is happily reunited.

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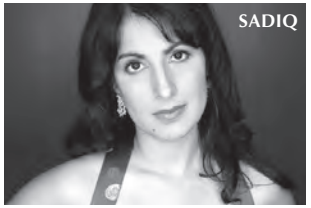

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PROGRAM NOTES

By Clifton Ingram

To read *Haroun and the Sea of Stories* is to start in the middle of things, albeit not in classical *in medias res* as many literary warhorses do. (Think: Homer's *Odyssey*, "The Three Apples" from *Arabian Nights*, or Dante's *Divine Comedy*, where we must rely on the story-within-the-story to learn about our characters' experiences.) *Haroun* does begin *ab ovo* ("from the egg"), from the beginning of the story, in a more or less traditional way. But storytelling can be tricky enough when told start-to-finish. *Haroun*'s reliance on types of nested narratives allows the stories-with-the-story to echo and reinforce each other, ultimately resonating their meaning to stronger effect. For example, here's one way to parse our young hero's interconnected goals throughout the narrative:

- In order for our young hero Haroun to save his family, he must first restore his father's Gift of Gab.
- In order to save his father (restore his power and confidence), Haroun must save the Land of K from the corrupt politician Snooty Buttoo.
- In order to save the Land of K, Haroun must first find and save the Sea of Stories (thereby restoring his father's storytelling ability to defeat Snooty Buttoo).
- In order to restore the Sea of Stories, Haroun must travel to the Land of Chup and defeat the Prince of Silence, Khattam-Shud.

Simple, right? Maybe not. There is a holistic quality in how the nested narratives—the adventures within the adventure—are joined and layered. They rely on each other for the final victory of storytelling—in the end, they must defeat Khattam-Shud, as the telling of this defeat is what ultimately defeats Snooty Buttoo, not to mention the home-wrecking Mr. Sengupta—which is more a triumph of effect and feeling than any logical conclusion to the story. Here, the *deus ex machina* that saves the day is the act of storytelling itself, which is both a whimsical notion and somehow plausible in an abstract sense. It is not so much about following every twist and turn of the plot, but about the fun to be had with the optimistic openness of a child protagonist along the way. Even more simply put, Haroun's adventures do not need to make sense to be meaningful—even if the novel does both, in its own way.

No doubt, *Haroun and the Sea of Stories* is a tale about storytelling. Salman Rushdie's very choice of title emphatically hits home that this is one of "those" meta-narratives, a heady "story-about-the-nature-of-stories" story. And there *is* much going on in and behind the text and throughout the libretto of James Fenton's deft adaptation of Rushdie's 1990 novel. It is a veritable verbal playground for an experienced composer like Charles Wuorinen to set an opera. But for all its adult depth, Rushdie's novel reads more like a children's fairytale—why? Indeed, the literary atmosphere of *Haroun and the Sea of Stories* is saturated with tongue-in-cheek punning, intertextual tips-of-the-hat, and all-around whimsical wordplay. It is the kind of bookishly clever storytelling that reminds us of those childhood chimeras—like Lewis Carroll's *Alice in Wonderland* or Norton Juster's *The Phantom Tollbooth*—the ones that we revisit out of nostalgia as adults, only to find a familiar fantastic landscape from our sepia-tinged memories rife with previously missed meanings, often of surprisingly mature content, in contemporary technicolor.

One point here is that the reading (and re-reading) of the story changes the story itself, that by the very act of reading we are always-already inadvertently projecting ourselves into the text. Another point is that seemingly benign "literary nonsense" can easily prove to be quite the opposite. The textual reversals and inversions of reality's grey heaviness often end up carrying their own special weightless seriousness. *Haroun and the Sea of Stories* does so by means of faulty cause-and-effect, madcap misappropriation and misunderstanding, new-fangled neologism, and pantomime-like portmanteau. *Haroun* is a message in a bottle for growing minds: the type of Disney or Pixar-esque animated romp that we would call "Fun for all ages." But beyond the simple pleasures of the text, *Haroun and the Sea of Stories* contains all the ingredients necessary for a good parody or satire—and can be easily read as one, as seems to be Fenton and Wuorinen's desire in shaping their opera.

But this is all really just to say that *Haroun* is about the multi-faceted power that stories hold. Their imagination-fueled potency of possibility is activated not only by the telling of the tale, but also by its reception. Haroun's own nemesis, the nefariously despotic Khattam-Shud, speaks to this power during his explanation for poisoning the Sea of Stories with all the twisted arch logic expected of a James Bond villain. According to this Arch-Enemy of All Stories, the world is not meant for entertainment and imagination, for Fun. Instead, Khattam-Shud believes, "The world is for Controlling. And inside every single story, inside every Stream in the Ocean, there lies a world, a story-world, that I cannot Rule at all." Khattam-Shud, like a true tyrant, fears that which he cannot control. This is not surprising, of course; Rushdie's helpful glossary at the back of his fourth novel reveals that Khattam-Shud's name literally means "completely finished" or "over and done with," implying a rigid and humorless fundamentalism in regard to the telling and interpretation of the very stories that he seeks to eliminate. This illuminates perhaps a more significant element about cultural storytelling: how important the stories we are *allowed* to tell is to culture-creation. And make no mistake, *Haroun* was written in the face of much oppression for Rushdie.

The value of freedom of expression to society is ultimately being examined in *Haroun*. This freedom determines how we as witnesses are able to access the different meanings of our own lives by proxy, literally or otherwise. After all, ultimately this freedom determines what we share and learn from each other. And so, perhaps the dominant thrust of this fanciful tale is that the more types of stories we have, the more bountiful we are able to find our lives' meaning. *Haroun and the Sea of Stories* then becomes about what music critic Peter G. Davis aptly describes as "free imagination trapped in a world of oppressive thought control." Through this lens, *Haroun* is a tale about the triumph of imagination over autocracy.

The steadfast composer Charles Wuorinen, who has remained loyal to 12-tone serialism for much of his long career, had the following to say about his writing the *Haroun* opera and staying true to the original novel:

> *I wanted to try to emulate the character of the book and have it both ways. I mean, in the world of serious music, there's a very strong populist push these days, and that's something that I want no part of, but that fact doesn't need to get in the way of pure entertainment.*

Wuorinen's devotion to the serial technique is in some ways a political one, as serialism is all too often considered an overly academic and "unmusical" invention of early 20th century atonal pioneers. Using serialism therefore might seem contradictory to some as a means to write an opera about the triumph of freedom of expression. But for Wuorinen the tried-and-true technique seems more a means of salvation as it necessitates a constant innovation of his craft, a way for the composer to avoid the too easily consumable, of getting stuck in a rut. And Wuorinen's contempt for "populist" neo-Romanticism is very much on record. In this light, Wuorinen's setting a whimsical story like *Haroun and the Sea of Stories* with the 12-tone method feels like a thrown gauntlet, a challenge to those that would dictate another person's artistic and creative choices—a statement that "I'm doing it my way" regardless of music scene's political pressures. A self-described "maximalist," Wuorinen uses serialism as a means to create vast amounts of motion, a "music luxuriant with events"—everything but the kitchen sink, as it were. Indeed, the music of *Haroun and the Sea of Stories* is kaleidoscopically opulent at times, never resting long on one idea, full of energy and hopefulness for the possibility around the next corner, much like its youthful protagonist. The restless music is charged with what the composer finds so attractive about Rushdie's novel, "an admirable absence of self-pity and bitterness … a social and political message against people who want to shut everyone up and strangle the imagination." And in the same way that the whole is greater than a recognition of its parts in following the plot of *Haroun*, Wuorinen suggests that the opera's ever-mutating maximalist effect is more important than locating the music's internal logic: "There is a [pitch-class] set underneath, though if anyone can find it, I'll give them a cigar. The overarching shape ultimately was given to me by the drama." Wuorinen's explanation sounds a bit like Iff the Water Genie's explanation of P2C2E (Processes Too Complicated to Explain) to Haroun. Iff's message here might be that there are things that cannot be explained, that a steadfast hope for experience to show the way might be the best option—a subliminal message to Rushdie's son for the struggles ahead.

For all its constant shifting of textures and densities, we can easily find the holistic in the opera. The role of the tyrannical Khattam-Shud is by no coincidence also sung by the same tenor that performs Mr. Sengupta, the clerk who has stolen Soroya (Haroun's mother) away from Rashid and family. The story's ultimate villain, who aims to destroy the Sea of Stories, is the same as the more worldly villain that has come between Haroun's parents and sent Rashid into a powerless depression at the start of the drama. With their many echoes and parallelisms, the nested narratives of *Haroun* contain their own allegorical tale for the reader to find and use.

The most important nested narrative of all is the context in which Salman Rushdie wrote his fourth novel—that is, the narrative of Rushdie's own private life and how it is interconnected with the already-nested stories of *Haroun*. For those not as familiar with Rushdie's work, the Bombay-born author was launched into literary success with his second novel, *Midnight's Children* (1981), which won the Booker Prize with its uniquely sci-fi blend of magical realism with postcolonial and historical fictions. This combination creates a type of fiction that speaks truths about the reality that it is altering; and paradoxically it does so through this very artifice, as the fantastic fabrications are at the very root from which the fiction diverges from reality in the first place.

In February of 1989, Ayatollah Ruhollah Khomeini issued a *fatwā* due to controversy regarding Rushdie's third novel, *The Satanic Verses*, forcing the author into hiding for

fear of his life (he would remain in hiding until 1998). The strain would prove enough to divide his family (like Haroun's family is divided). A few years after the publishing of *Haroun* in 1990, Rushdie would be divorced from his second wife, American novelist Marianne Wiggins. It seems Rushdie wished to explain this unfortunate change in the family's circumstances to his then 11-year-old son Zafar through the novel. Indeed, *Haroun* is based on the type of stories that Rushdie would improvise for Zafar at bath and bed times. In this way, *Haroun and the Sea of Stories* is a "message in a bottle" to Rushdie's son, for him to read and remember his father from afar and throughout time as he grew older. In essence, a story that could change with a growing mind. The acrostic poem of the book's dedication, which is notably used as text both to open and close the opera by Fenton and Wuorinen, is perhaps the greatest key to unlocking your own meaning in the opera *Haroun and the Sea of Stories*.

Zembla, Zenda, Xanadu:
All our dream-worlds may come true.
Fairy lands are fearsome too.
As I wander far from view
Read, and bring me home to you.

Clifton Ingram is a Boston-based composer, performer (Rested Field, guitars/electronics), and writer interested in the fault lines between contemporary and historical traditions. He holds degrees in music (composition) and classics from Skidmore College and The Boston Conservatory.

CAST

HEATHER BUCK (Haroun Khalifa)

Heather Buck's operatic repertoire ranges widely, from creating such roles as Haroun in Wuorinen's *Haroun and the Sea of Stories* at NYCO, Alma in Wuorinen's *Brokeback Mountain* at Madrid's Teatro Real, and Ku in Prestini's *Gilgamesh*; to singing US stage premiers of Lachenmann's *Little Matchgirl*, Rihm's *Proserpina* (*title role*), and Dusapin's *Faustus, the Last Night* (*Angel*); to enjoying standard repertoire such as *Beatrice et Bénédict* (*Héro*, Opera Boston*), Der Freischütz* (Ännchen, Opera Boston), *L'Elisir d'Amore* (Adina), *Barbiere di Siviglia* (Rosina), *Pearl Fishers* (Leïla), *Magic Flute* (Queen of the Night), *A Midsummer Night's Dream* (Tytania), *and La Bohème* (Musetta). She also performed the role of Merteuil in the West Coast premiere of Francesconi's *Quartett*. She appeared with Odyssey Opera as Joan of Arc in Dello Joio's *The Trial at Rouen*, Argento's *Miss Havisham's Wedding Night*, and first worked with Gil Rose and BMOP in Adès' *Powder Her Face* (The Maid), a role she also performed in Aspen, Brooklyn, Metz, Bilbao and London.

In concert, Heather appeared both at the Kennedy Center and Trinity Wall Street in Glass' Symphony No. 5, Beijing's National Center for the Performing Arts in Mahler's 2nd Symphony, Marinsky Theater in Tan Dun's *Water Passion after St. Matthew*, the Concertgebouw in Dusapin's *Faustus, the Last Night*, Boston's Symphony Hall in Handel's *Messiah*, Ottawa's National Arts Centre with the NAC Orchestra in Mozart's Mass in C Minor, and Avery Fisher Hall and Carnegie Hall with the American Symphony Orchestra. She sang Bernstein's *Songfest* (Trinity Church Time's Arrow Festival), Salonen's Five Images After Sappho (Utah Symphony Orchestra), Druckman's *Counterpoise* (Los Angeles Symphony New Music Group), Orff's *Carmina Burana* (San Antonio Symphony, North Carolina Symphony), and the US premiere of Saariaho's *Leino Laulut* (American Composers Orchestra).

STEPHEN BRYANT (Rashid Khalifa)

Grammy nominee Stephen L. Bryant's distinguished career has taken him around the world, with acclaimed performances in the US, Europe, the Middle East and Asia. In the 2017-18 season he sang as soloist in Tan Dun's *Water Passion after St. Matthew* with Soundstreams Canada. 2016-17 highlights included Handel's *Messiah* with the Virginia and Pacific symphonies, Bach's B Minor Mass with Orchestra Iowa and the South Dakota Symphony Orchestra, as well as performances with the Grand Rapids Bach Festival.

A premiere interpreter of the works of Academy Award-winner Tan Dun, Bryant created the role of Dante in the world premiere of the opera *Marco Polo* and was nominated for a Grammy for "Best Opera Recording" for the opera's release on Opus Arte. He reprised the role at London's Barbican Centre, the Bergen International Festival, and de Nederlandse Opera. He has also performed *Water Passion after St. Matthew* with the

Los Angeles Master Chorale, Internationale Bachakademie Stuttgart, MDR Leipzig Radio Symphony; and Tan Dun's *Orchestra Theatre II* with the Hamburger Symphoniker. Other concert appearances include Mendelssohn's *Elijah* with the New York Philharmonic and the Philadelphia Orchestra; Handel's *Messiah* with the Indianapolis and Pittsburgh symphonies; Mozart's *Requiem* with Princeton Pro Musica; and Verdi's *Requiem* with the Washington National Opera Orchestra.

Stephen has appeared in numerous roles with New York City Opera, most recently in *A Quiet Place* and *Intermezzo*. Other performances include Mr. Gobineau in *The Medium* at the Spoleto Festival USA; Robert Gonzales in Stewart Wallace's *Harvey Milk* and the Bonze in *Madama Butterfly* with San Francisco Opera; Capulet in *Roméo et Juliette* with Opera Theatre of St. Louis, Michigan Opera Theatre, Chautauqua Opera, and Toledo Opera; George Milton in *Of Mice and Men* with Arizona Opera; and Indiana Elliot's Brother in Thomson's *The Mother of Us All* with Santa Fe Opera.

DAVID SALSBERY FRY (Butt-Hoopoe)

BMOP debut: Narrator in recording of Fussell's *Cymbeline* (2018). Praised for his "extremely sensual and almost impossibly deep tones" by *concerti*, bass David Salsbery Fry is the grand prize winner and reigning laureate of the Bidu Sayão International Vocal Competition. A tireless advocate for new music, in the 2016-17 season alone he created roles in three world premiere operas: Scott Wheeler's *Naga*, Louis Karchin's *Jane Eyre*, and Chaya Czernowin's *Infinite Now* ("World Premiere of the Year" in the 2017 *Opernwelt* critics survey). This summer he will premiere the role of the Head of the Shin Bet in Adam Maor's *The Sleeping Thousand* at Festival d'Aix-en-Provence. He has also performed in four workshops for The Metropolitan Opera and given the world premiere performances of several solo and chamber works, including the song cycle *ten songs of yesno* by Osnat Netzer.

Other notable engagements include Méthousaël/Sadoc in Gounod's *La reine de Saba* for Odyssey Opera, Osmin in *Die Entführung aus dem Serail* for St. Petersburg Opera, Don Basilio in *Il barbiere di Siviglia* for Vero Beach Opera, Truffaldin in *Ariadne auf Naxos* and Wuorinen's *Never Again the Same* at Tanglewood, Arkel in *Pelléas et Mélisande* and Sarastro in *Die Zauberflöte* in Tel Aviv, his Mostly Mozart debut in Stravinsky's *Renard*, and Olin Blitch in *Susannah* with Opera at Rutgers.

Mr. Fry studied at Juilliard, the University of Maryland, and Johns Hopkins and apprenticed with The Santa Fe Opera. His recordings are available from Albany, BMOP/sound, Navona, Naxos, VIA Records and WERGO. David is a proud member of the American Guild of Musical Artists (AGMA) and recently announced his candidacy for President of AGMA. More information on Mr. Fry's candidacy can be found at www.avoiceforall.org.

BRIAN GIEBLER (Iff, the Water Genie)

Garnering praise for his "most impressive… bright, clear tone and lively personality" (*New York Times*), American tenor Brian Giebler is a "faultless high tenor" (*Seattle Times*) with "lovely tone and deep expressivity" (*New York Times*). From Evangelist in Bach's St. Matthew Passion with the GRAMMY®-nominated Choir of Trinity Wall Street under Julian Wachner to Stravinsky with The Cleveland Orchestra under Franz Welser-Möst, "the sweetness of Giebler's impressive high tenor" and his "expressive and elegant phrasing" (*Cleveland Classical*) has captivated audiences around the world. Recent seasons' highlights include solo engagements with The Cleveland Orchestra, Virginia Symphony Orchestra, Syracuse Symphoria, American Classical Orchestra, Charlottesville Opera, Musica Sacra (Carnegie Hall), Handel & Hadyn Society, Mark Morris Dance Group, and the Oregon, Baldwin Wallace, Carmel, and Victoria Bach Festivals. While his light lyric tenor is sought-after for his interpretations of the music of Bach and Handel (and their contemporaries), he has also earned a fine reputation for his work in premieres by prominent modern-day composers such as Paola Prestini (collaborating on a work for Minnesota Opera), Martin Bresnick, Julian Wachner, William Antoniou (*Anathema: The Turing Opera* at National Sawdust), and James Dashow. Mr. Giebler took 2nd Place in the 2018 Lyndon Woodside Oratorio-Solo Competition at Carnegie Hall, won the 2018 People's Choice Award at the American Traditions Vocal Competition, and was a prize winner at the 2016 Biennial Bach Vocal Competition sponsored by the American Bach Society. Later this season, he will make solo débuts with the Grand Rapids Symphony, Boston Baroque (Arnalta in Monteverdi's *Poppea*), Boston Early Music Festival, Baltimore Choral Arts, and with The English Concert, touring Handel's *Semele* (Apollo) under Harry Bicket. For more information, including details about his upcoming debut solo album, visit *www.briangiebler.com*.

WILBUR PAULEY (Mali, King of Gup)

In four decades as a professional entertainer, Wilbur Pauley has accumulated credits in a variety of musical and theatrical disciplines. His work in classical music extends from medieval liturgical dramas to contemporary operatic premieres, including roles in *The Ghosts of Versailles* at The Met, *McTeague* and *Amistad* at Lyric Opera of Chicago, Atlas and *Where's Dick?* at Houston Grand Opera, and *Haroun and the Sea of Stories* at New York City Opera. Mr. Pauley first performed in Boston at the Gardiner Museum in 1981 in the medieval liturgical drama *Play of St. Nicholas*. He appeared with the Boston Concert Opera as Timur in *Turandot* in 1985. The Boston Lyric Opera's 1994 production of *Elmer Gantry* brought Mr. Pauley back to town. And, last year, he sang hymns which inspired Charles Ives to compose his four violin sonatas, at the Celebrity Series at Jordan Hall.

Mr. Pauley has appeared internationally at Teatro Colón in Buenos Aires, Teatro Nacional in Lisbon, Israel Philharmonic Orchestra, the Triennale in Cologne, and other European festivals in Edinburgh, Spoleto, Ravenna, Ilmajoki and Salzburg. Some of his numerous North American engagements have included Santa Fe Opera, San Francisco Symphony,

Glimmerglass Opera, Philadelphia Orchestra, Edmonton Opera, St. Paul Chamber Orchestra, Orchestre Symphonique de Montreal, Brooklyn Philharmonic and the Chamber Music Society of Lincoln Center. He has sung for nineteen seasons at Lyric Opera of Chicago.

Outside the classical music world, Wilbur Pauley has appeared twice on Broadway: in the Peter Hall production of *The Merchant of Venice* (with Dustin Hoffman), and in the musical *Band In Berlin*. His voice can be heard on ten Disney film soundtracks, including the original *Beauty and the Beast*, *Aladdin*, *Pocahontas*, *Tangled*, and the 2017 *Beauty and the Beast*.

In 1992 Wilbur Pauley founded the male vocal ensemble Hudson Shad. He has appeared with Hudson Shad in almost 200 performances (from Arezzo to Zagreb) of Weill's *Seven Deadly Sins* and has twice recorded the work, once with Radio Symphony Orchester Wien and Marianne Faithfull, and once with the New York Philharmonic under Kurt Masur. His arrangements have also been recorded by the late cabaret artist Nancy LaMott and by the rock group They Might Be Giants.

MICHELLE TRAINOR (Oneeta/Princess Batcheat)

Michelle Trainor, a Massachusetts native, makes her Boston Modern Orchestra Project debut singing Oneeta/Princess Batcheat in *Haroun and the Sea of Stories*. She also debuts four other roles in the 2018-19 season. She began with a return engagement to Odyssey Opera singing the role of Benoni in Gounod's *La Reine de Saba.* She returned to Boston Lyric Opera and made her debut with Michigan Opera Theatre singing Berta in *The Barber of Seville*. Michelle will be ending her season singing Ofglen in *The Handmaid's Tale* with BLO as well as Mrs. Peachum in *The Beggar's Opera* with Emmanuel Music. She most recently debuted the role of Mrs. Peachum in *The Threepenny Opera,* Jocasta in Stravinsky's *Oedipus Rex,* and she created the role of Helen McDougal in the World Premiere of Julian Grant and Mark Campbell's *The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare* with Boston Lyric Opera. Other recent highlights include singing the role of Marcellina in *Le Nozze di Figaro*, her Odyssey Opera debut as Ghita in Zemlinsky's *Der Zwerg,* soprano soloist in Vaughan Williams' *A Sea Symphony*, and soprano soloist in Beethoven's *Ninth Symphony*. She joined Boston Symphony Orchestra in their performance of *Der Rosenkavalier* and sang Isolde's *Liebestod* with Brookline Symphony Orchestra.

MATTHEW DIBATTISTA (Snooty Buttoo)

Described as "brilliant" by Opera News, tenor Matthew DiBattista is in demand on some of the world's most prestigious stages. He has sung with such conductors as Charles Dutoit, Sir Andrew Davis, James Conlon, Seiji Ozawa, Keith Lockhart, and Robert Shaw. Matthew has previously performed and recorded Ned Rorem's *Our Town* and Charles Fussell's *Cymbeline* (available on BMOP/sound) with BMOP at the Monadnock Music Festival.

In the 2017-18 season, Mr. DiBattista made debuts with Michigan Opera Theatre as Borsa in *Rigoletto*, the Santa Fe Opera as Goro in *Madama Butterfly* and Scaramuccio in *Ariadne auf Naxos*. His 2018-19 season includes Triquet in *Eugene Onegin* and the Witch in *Hansel und Gretel* with Michigan Opera Theatre, soloist in Britten's *War Requiem* with the Wichita Symphony, and the Doctor in Poul Ruder's *The Handmaid's Tale* with Boston Lyric Opera. Recent engagements include a debut with Minnesota Orchestra as the First Jew in *Salome*, Normano in *Lucia di Lammermoor* with Lyric Opera of Chicago, Don Basilio in *Le nozze di Figaro* with Boston Lyric Opera, his return to Lyric Opera of Chicago as Faninal's Major-Domo in *Der Rosenkavalier*, Opera Theatre of Saint Louis as Tanzmeister in *Ariadne auf Naxos*, and soloist in Verdi's *Requiem* with Wichita Symphony Orchestra.

In addition to performances with Lyric Opera of Chicago (*Parsifal*, *Capriccio*), Mr. DiBattista has performed with the Boston Symphony Orchestra (*Die Meistersinger*, *Tosca*, *Norma*), Glimmerglass Opera (*Central Park*, *Falstaff*), Opera Boston *(Angels in America*, *The Rise and Fall of the City of Mahagonny*, *The Nose*, *Midsummer's Dream*), Long Beach Opera and Chicago Opera Theater (*Thérèse Raquin*, *The Good Soldier Schweik*), Boston Lyric Opera (*Madama Butterfly*, *Midsummer Night's Dream*) and as principal artist with Opera Theatre of Saint Louis (including *Pagliacci, The Death of Klinghoffer*, *The Magic Flute*, *The Ghosts of Versailles*). He has won great acclaim in a tour de force assignment—the four servants in *Les contes d'Hoffmann* (performances in Miami, Denver, Boston, St. Louis, Palm Beach).

CHARLES BLANDY (Prince Bobo)

Charles Blandy, tenor, has been praised as "a versatile tenor with agility, endless breath, and vigorous high notes" (*Goldberg Early Music Magazine*), and "breathtaking" and "unfailingly, tirelessly lyrical" by the *Boston Globe*. He made his BMOP debut in Virgil Thompson's *Four Saints in Three Acts*, available on BMOP/sound. In recent years he sang the Evangelist in Bach's *St. Matthew Passion*, with Emmanuel Music. He regularly appears in their ongoing Bach Cantata series. He also appeared with Music of the Baroque in Mozart's "Great" C minor Mass; and Bach's B minor Mass with the Apollo Chorus of Chicago, and later Orchestra Iowa. He has sung Handel's *Messiah* with the Saint Paul Chamber Orchestra, Portland Baroque Orchestra and American Bach Soloists. With Emmanuel Music he performed in John Harbison's *The Great Gatsby*; Stravinsky's *Rake's Progress*, Mozart's *Abduction from the Seraglio* and *Magic Flute*, and Handel's *Ariodante*. He has appeared with the American Classical

Orchestra, Bach Choir of Bethlehem, Handel and Haydn Society, Exsultemus, and the Charlotte Symphony. He studied at Tanglewood, Indiana University, and Oberlin College. He is originally from Troy NY.

HEATHER GALLAGHER (Soraya)
Recent engagements include the world premiere of *The Nefarious, Immoral But Highly Profitable Enterprise of Mr. Burke and Mr. Hare* (Margaret, Boston Lyric Opera), *The Barber of Seville* (Berta; Boston Midsummer Opera), Calixto Bieito's *Carmen* (Mercedes; Carmen cover, BLO) and *Patience* (Lady Saphir, Odyssey Opera). Other credits include *The Love Potion* (Isolt's Mother, BLO), *Trouble in Tahiti* (Dinah, Metrowest Opera), the New England premiere of Mohammed Fairouz's *Sumeida's Song* (Asakir, Boston Opera Collaborative) and the title role in *Carmen* with Metrowest Opera.

Ms. Gallagher is a recipient of numerous awards and honors. She is a Boston Lyric Opera Emerging Artist Alumna, and a recipient of BLO's 2016 Stephen Shrestinian Award for Excellence in addition to an Encouragement Award from the Licia-Albanese Puccini Foundation (2011), First Place in the 2015 Peter Elvins Vocal Competition, First Place in Metrowest Opera's 2014 Competition, and a Two Year Fellowship from the Atlantic Music Festival.

In addition to performance, Ms. Gallagher is a private voice teacher and educator. She helped pioneer the thriving *Music! Words! Opera!* program as a Teaching Artist with Boston Lyric Opera and currently holds teaching positions at Community Music Center of Boston, NEMPAC and St. Brendan's Catholic School in Dorchester. In addition, she has her own thriving private music studio (voice, piano, ukulele) in East Boston.

NEAL FERREIRA (Mr. Sengupta/Khattam-Shud)
Praised for his "rich, powerful voice" and "bravura-filled stage presence," Neal Ferreira is a promising lyric tenor with a handsome, masculine tone quality. He most recently appeared with Boston Lyric Opera as a member of the Jazz Trio in Bernstein's *Trouble in Tahiti*, and with the Boston Youth Symphony Orchestra as Le Remendado in *Carmen*.

This October, Ferreira created the role of Master Turner in the world premiere of *Brother Nat*, a new opera based on Nat Turner's historic slave insurrection of 1831, with book/lyrics by Jabari Asim and Liana Asim and music by Allyssa Jones. Upcoming engagements include his role debut as Tamino in *The Magic Flute* with the Boston Youth Symphony Orchestra at Symphony Hall in March 2019, as well as his first performance of the tenor solos in Beethoven's Symphony No. 9 with the Wellesley Symphony Orchestra in May 2019. In June 2019 he will return to Emmanuel Music to sing the role of Captain Macheath in Benjamin Britten's version of *The Beggar's Opera*.

Mr. Ferreira made his Tanglewood debut with the Boston Symphony Orchestra in the summer of 2018 in a concert performance of *La bohème* under the baton of Maestro Andris Nelsons. He first performed with the BSO in the 2016-17 season as Ein Tierhändler in *Der Rosenkavalier* with Renée Fleming and Susan Graham. He made his Odyssey Opera debut later that season as Jack in Mario Castelnuovo-Tedesco's *The Importance of Being Earnest*, and he has since returned to the Odyssey stage singing the role of Giovanni D'Aire in Donizetti's rarely heard *L'assedio di Calais*.

A much sought-after interpreter of new music, Mr. Ferreira's recently appeared as the Visitor in Boston Lyric Opera's production of Philip Glass' *In the Penal Colony.* He originated the role of Ferdinand in the world premiere of Joseph's Summer's *The Tempest* with the Shakespeare Concerts in 2015, and he can be heard on the original cast recording released on Albany Records. He is also featured on the premiere recording of James MacMillan's chamber opera, *Clemency*.

Mr. Ferreira holds a Master of Music degree in Vocal Performance from New England Conservatory, and a Bachelor of Arts degree in Music from Providence College in 2002.

THOMAS OESTERLING (Bagha)
Thomas Oesterling, tenor, is heard frequently on the opera and concert stages of New England. The Boston Globe has praised him for the 'Sweetness, awe and clarity' of his singing of Uriel in Haydn's *Creation* under the baton of Robert Shaw. As Eisenstein in *Die Fledermaus* for Commonwealth Opera, he was acclaimed for having "played Eisenstein to the height of comic foppishness, bringing to bear a voice equally at home in the most serious and demanding ... repertoire." His roles include Don Ottavio in *Don Giovanni*, Count Almaviva in *The Barber of Seville*, and Acis in *Acis and Galatea*, which he performed most recently with Ensemble Courant at UNC Chapel Hill. He has created a recital program entitled 'Birth of the Lied' with fortepianist Sylvia Berry to perform classical songs with period keyboard instruments, performed recently at the Groton School, New England Conservatory and Amherst College.

Mr. Oesterling is also a proponent of new music, having participated in the premieres or revivals of many new works, including Lee Hoiby's *The Scarf* and James Yannatos' *The Rocket's Red Blare* with Intermezzo Opera, Leonard Bernstein's *A quiet place*, and the world premiere of *The Fall of the House of Usher* by Phillip Glass at the American Repertory Theatre.

Mr. Oesterling is an alumnus of Washington University, holds a Master of Music degree from The Boston Conservatory and a diploma from the Boston University Opera Institute. He currently teaches voice at Amherst College and New England Conservatory Preparatory Division.

STEVEN GOLDSTEIN (Goopy)
New York born tenor Steven Goldstein enjoys a career on both the opera stage and in theater and films. In Boston he was most recently in the premier of Craig Lucas' new play, *I Was Most Alive with You*, at the Huntington Theatre and *Patience* with Odyssey Opera. Steven is a founding member of the Atlantic Theater Company with whom he has performed in many productions. His performances in both the theater and in opera have been described as "outstanding", "powerful and emotionally supported tenor", "a standout", "a star moment". Highlights of his acting

credits include the acclaimed production of *Our Town* on Broadway with Spalding Gray; *Boys' Life*, *Oh Hell*, *The Lights* (Lincoln Center Theatre); *The Vosey Inheritance*, *Romance*, *The Water Engine*, *Shaker Heights* (Atlantic Theater Company); *Intimate Apparel* (Baltimore Center Stage); *Glengarry Glen Ross* (The McCarter Theater); and *Harmony* (La Jolla Playhouse). In film Steven has appeared in *The Untouchables*, *House of Games*, *Homicide*, *Things Change*, *The Spanish Prisoner*, *Signs and Wonders*, and *Love The Hard Way*, as well as guest appearances on the television shows "quarterlife", "Law and Order" and "The Guiding Light".

As a singer Steven has been engaged over the years by the New York City Opera, San Francisco Opera, Seattle Opera, LA Opera, Chicago Opera Theater, Israeli Opera, Cleveland Opera, Tanglewood Music Festival and Vancouver Opera. He has also created roles in many new contemporary pieces. Spring 2011 saw Steven make his Metropolitan Opera debut in Richard Strauss' *Capriccio* under the baton of Sir Andrew Davies. Steven was last seen with BMOP for their concert of *The Fisherman and His Wife,* in conjunction with Odyssey Opera.

AARON ENGEBRETH (General Kitab)

Aaron Engebreth enjoys a varied solo career in opera, oratorio, recital and devotes considerable energy to the performance of established music and contemporary premieres, frequently collaborating with many of today's preeminent composers. He made his Kennedy Center debut in 2012, and has been a guest of the Tanglewood, Ravinia and Monadnock Music Festivals as well as many fine symphony orchestras, among them Virginia, San Diego and Charlotte. Recent appearances include concerts and commercial recordings with the Boston Modern Orchestra Project, Lexington, Bangor and Boston Landmarks' Symphony Orchestras, Vancouver International Song Institute, and the Firebird Ensemble. This past concert season featured a New York City Opera debut as monodrama soloist in Argento's *A Waterbird Talk*, a Bernstein Centenary recital in collaboration with Boston Symphony Orchestra and Museum of Fine Arts, performances with Le Central de Lyon, Concert de l'Hostel Dieu, Rutter's Messe des enfants with Écully Musical, and as Bunthorne in *Patience* with Odyssey Opera.

As a recording artist, Mr. Engebreth is featured with the Boston Early Music Festival and Radio Bremen, both nominated for Grammy Awards for Best Operatic Recording: *Thésée* and *Psyché*, by Lully. He produced and recorded *The Complete Songs of Virgil Thomson* with Florestan Recital Project and New World Records, which is garnering international acclaim. Other releases: the world premiere of *Six Early Songs of Samuel Barber* and Larsen's *The Peculiar Case of Dr. H. H. Holmes*, both for Florestan Records; Jon Deak's *The Passion of Scrooge* with the Firebird Ensemble; *The Complete Songs of Daniel Pinkham* with Florestan Recital Project, the first volume of which was named one of the five best contemporary music releases of the year by NPR and American Public Media. With Gil Rose, Mr. Engebreth is featured in Thomson's *Four Saints in Three Acts* (BMOP/sound) and Argento's *A Waterbird Talk* (Odyssey Opera).

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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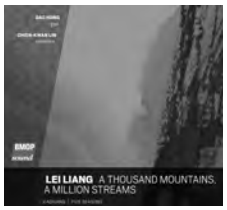

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The BMOP staff would like to express gratitude towards our late board member, Larry Phillips, President of the Ellis L. Phillips Foundation.
He was a new music lover and a longtime supporter of BMOP. Larry also served as Chair of the BMOP Board of Directors. Thank you for your kindness, support, and friendship. You will be missed.

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