Gunther Schuller Memorial Concert

SUNDAY **NOVEMBER 22, 2015** 3:00

BMOP

MURDO MACLEOD, *THE GUARDIAN*

GUNTHER SCHULLER

NOVEMBER 22, 1925 – JUNE 21, 2015

Gunther Schuller Memorial Concert

IN COLLABORATION WITH THE NEW ENGLAND CONSERVATORY

SUNDAY **NOVEMBER 22, 2015** 3:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY

GAMES (2013)

JOURNEY INTO JAZZ (1962)

Text by Nat Hentoff
Featuring the voice of Gunther Schuller

Richard Kelley, trumpet
Nicole Kämpgen, alto saxophone
Don Braden, tenor saxophone
Ed Schuller, bass
George Schuller, drums

INTERMISSION

THE FISHERMAN AND HIS WIFE (1970)

Libretto by John Updike, after the Brothers Grimm

Sondra Kelly	Ilsebill, the Wife
Steven Goldstein	the Fisherman
David Kravitz	the Magic Fish
Katrina Galka	the Cat
Ethan DePuy	the Gardener

GIL ROSE, Conductor

Penney Pinette, Costume Designer

Special thanks to the Sarah Caldwell Collection,
Howard Gotlieb Archival Research Center at Boston University.

Support for this memorial concert is provided in part by
the Amphion Foundation, the Wise Family Charitable Foundation,
and the Koussevitzky Music Foundation.

MCC
masculturalcouncil.org

THIS AFTERNOON'S PERFORMERS

FLUTE
Sarah Brady

OBOE
Jennifer Slowik

CLARINET
Michael Norsworthy
Jan Halloran

BASSOON
Ronald Haroutunian
Margaret Phillips

ALTO SAXOPHONE
Geoffrey Landman

BARITONE SAXOPHONE
Greg Blair

HORN
Clark Matthews
Alyssa Daly

TRUMPET
Terry Everson

TROMBONE
Hans Bohn

TUBA
Takatsugu Hagiwara

PERCUSSION
Craig McNutt
Jonathan Hess

PIANO
Juhyun Lee

CELESTA
Kevin Galiè

ORGAN
Linda Osborn

HARP
Amanda Romano

ELECTRIC GUITAR
Jerome Mouffe

ELECTRIC BASS
Anthony D'Amico

VIOLIN I
Heidi Braun-Hill
Lilit Hartunian
Sean Larkin
Sarah Atwood
Natalie Calma
Marji Gere

VIOLIN II
Megumi Stohs Lewis
Colleen Brannen
Nivedita Sarnath
Kay Rooney Matthews
Edward Wu
Nicole Parks

VIOLA
Peter Sulski
Mark Berger
David Feltner
Emily Rideout
Emily Rome

CELLO
Katherine Kayaian
Ming-Hui Lin
Miriam Bolkosky

BASS
Anthony D'Amico
Bebo Shiu

CHORUS

Chelsea Beatty
Samuel Bowen
Lindsay Conrad
Ethan DePuy
Seth Grondin
Hilary Walker

THE FISHERMAN AND HIS WIFE

Setting: A seaside, legendary times

Scene i	A humble hut, with net curtains and a plain stool; dawn
Scene ii	Seaside; water sparkling blue, sky dawn-pink yielding to fair blue
Scene iii	The hut; lunchtime
Scene iv	Seaside; sea green and yellow, light faintly ominous
Scene v	A cottage, with a pleasant garden and velvet chair
Scene vi	Seaside; water purple and murky blue, hint of a storm
Scene vii	A castle, with a great rural vista, tapestries, and an ivory canopied bed
Scene viii	Seaside; water dark gray, definite howling of sullen wind
Scene ix	Flourishes and fanfares of brass
Scene x	Seaside; much wind, high sea and tossing, sky red along edges, red light suffuses
Scene xi	
Scene xii	Seaside; storm, lightning, sea quite black. The pit of creation.
Scene xiii	

SYNOPSIS

The discontented wife of a simple fisherman, living in a humble cottage by the seaside with their frisky cat, prevails upon him to ask succeedingly more ambitious favors of a great fish he has caught but thrown back. First it is an improved cottage; next a castle; then she wants to be king, then pope; but when she demands to play God, she is restored to her original modest state and seems all the happier for it.

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PROGRAM NOTES

By Robert Kirzinger

GUNTHER SCHULLER
Games
Journey into Jazz
The Fisherman and His Wife, opera in one act on a libretto by John Updike after the Grimm fairytale

THE WORLD LOST ONE OF ITS GREATEST MUSICAL CITIZENS this year when Gunther Schuller died at age eighty-nine, June 21, 2015, the first day of summer. Planned celebrations this fall of the composer's 90th birthday (today, November 22) have now become memorials, celebrations of Schuller's remarkable life and impact on the world of music. First performances of some of the many pieces he had completed in recent months took place poignantly in his absence, his indefatigable personality shining through. The three works on this program are rarities, which, taken with the many performances of chamber music in and around Boston, indicate the amazing breadth of his accomplishments as a composer.

Very little escaped Gunther Schuller's voracious musical appetite, in terms of either genre or style. Consistent in technique and in the details of his language, he was eclectic in pursuit of form and affect. His catalog numbers about 200 pieces; he concentrated on works for large orchestra but wrote everything from solo works to operas, with a great many pieces of varying sizes for a Hindemithian array of unusual ensemble types. He wrote abstract pieces exploring principles of sound, works with theatrical elements defying categorization, and works in the traditional forms, such as concertos and symphonies. There are the Third Stream, jazz-hybrid works; pieces aimed at younger audiences and for pedagogy; pieces inspired by visual art, music for mourning, music for celebration, music for virtuosos, musical jokes.

All this, the core of Gunther Schuller's being, but he also embraced all facets of music beyond composition. The son of a New York Philharmonic violinist, he grew up in New York City and was a precociously gifted horn player and flutist. In his teens, he played in the orchestra of the American Ballet Theatre, was a member of the Cincinnati Symphony Orchestra, and from 1945 to 1959 was principal horn of the Metropolitan Opera Orchestra. Between gigs at the opera under such conductors as Szell or Reiner, he worked with Miles Davis and Gil Evans. By the late 1950s he was working with some of the great innovators of jazz. He was especially associated with John Lewis and the Modern Jazz Quartet, and in 1957 presciently coined the term "Third Stream" to denote a marriage of contemporary classical music with jazz, expanding the formal and expressive potential of both styles. By the early 1960s he had given up performing on horn, but he remained a formidably learned and adventurous conductor until very late in his life, working with many of the major orchestras in the U.S. and Europe along with regional and student groups.

Schuller was of course also active on many other fronts, perhaps most significantly as a music educator and advocate. His first long-term faculty position was at the Tanglewood Music Center, to which he was appointed in 1963 by new Boston Symphony Orchestra music director Erich Leinsdorf to work with, then succeed, Aaron Copland. Schuller remained at Tanglewood for more than twenty years, eventually becoming director of the Tanglewood Music Center, and returned as a visiting composer, curator, and conductor on many occasions. He also served a ten-year stint as president of the New England Conservatory, where he introduced the first jazz program to a conservatory curriculum; while there he was central in the worldwide revival of ragtime. In the late 1970s Schuller solidified and extended his advocacy of contemporary music by starting his own music publishing and recording companies. Meanwhile, Schuller had also become an author. His first book was *Horn Technique* in 1962; he wrote two volumes of the history of jazz, *Early Jazz* and *The Swing Era*; a number of his essays were collected in *Musings*; and *The Compleat Conductor* was his treatise on preparation of orchestral music. The first volume of his memoirs, *Gunther Schuller: A Life in Pursuit of Music and Beauty*, was published in 2011. He was in the midst of completing the second (and final) volume at the time of his death this past June.

Gunther Schuller could and did composer under nearly any circumstances—in taxis, on airplanes, waiting for guests in the green room after a performance. By the time he stopped performing on horn in 1959 to concentrate on composition, he had composed two classics of the modern orchestral literature, *Spectra* and *Seven Studies on Themes of Paul Klee*. The kaleidoscopically characterful latter work has proved to be his most enduring orchestral hit. He wasn't at all immune to fashions and trends, but his motivation was more curiosity and the acquisition of new tools than modishness.

Among his three dozen or so concertos was his Concerto for Doublebass and Chamber Orchestra for Gary Karr, who played the premiere with the New York Philharmonic under Schuller's direction in 1968, and his *Concerto Quaternio* for violin, flute, oboe, trumpet, and orchestra, also for the Philharmonic. Even less standard is his Grand Concerto for Percussion and Keyboards, for eight percussionists, harp, celesta, and piano, premiered at Tanglewood in 2005. His Pulitzer Prize-winning *Of Reminiscences and Reflections*, composed in memory of his wife, was premiered by the Louisville Orchestra.

Naturally, many of his world premieres took place in and around Boston, by such groups as Collage New Music, Boston Musica Viva, the Pro Arte Chamber Orchestra, and others. Collage New Music premiered his song cycle *Singing Poems* earlier this month in Cambridge. A number of his works were premiered by the Boston Symphony Orchestra, including *Museum Piece* for Renaissance Instruments and Orchestra, commissioned by Boston's Museum of Fine Arts (1970; with New England Conservatory musicians also participating on instruments from the museum); *Deaï*, a work for two orchestras first played on a BSO tour in Tokyo, and more recently *Where the Word Ends*, one of the BSO's 125th anniversary commissions, premiered in Symphony Hall in 2009 under James Levine's direction. This past spring Andris Nelsons led the BSO in his *Dreamscape*, which was commissioned for the 75th anniversary of Tanglewood, where it was premiered in 2012. His recent *Magical Trumpets*, commissioned by the Tanglewood Music Center, was first performed during a Schuller tribute concert there this summer.

In the last couple of years, Gunther Schuller kvetched joyfully about how much work he had to do—he had nearly twenty commissions to complete for ensembles across the country. One of these was *Games*, commissioned by the Boston Symphony Orchestra for the Boston Symphony Chamber Players and premiered in Jordon Hall in February 2014.

At the time of the premiere, the composer wrote, "I gave this work, commissioned by the Boston Symphony for the fiftieth anniversary of the Boston Symphony Chamber Players, the name *Games*. It occurred to me that play and games are easily relatable, with many potential commonalities. And indeed, as it turned out, I did play a lot of musical games, even some jokes—not of the guffaw kind, rather more subtle, and perhaps more specifically discernible to the musicians than the average audience listener. Many of these games have to do with rhythms, playing with considerable vertical complexity, i.e. four or five different rhythmic ideas bumping into each other or battling it out in some way amongst themselves…. In the second section of the work, the music becomes much calmer (an Adagio), offering mostly melodic lines, as solos for the players of the ensemble—double bass, clarinet, etc. This is followed by a scherzando burlesco section, in which I had even more fun and games, sometimes purposely silly (for example having the horn play only one note, a middle F-sharp, for half a minute or so, semi-quoting and distorting one of the horn's most popular musical "licks"). Other little, somewhat hidden/disguised quotations from the orchestral/operatic repertory abound. Near the very end of *Games* the viola tries desperately to be heard against an onslaught of boisterous rhythmic inundation. At the very end I steal the last few bars of Mozart's hilarious *Musical Joke*. Needless to say I had a lot of fun writing this piece, for which I gratefully thank my friend, the Boston Symphony Orchestra."

The scoring is almost the full Chamber Players complement: flute, oboe, clarinet, bassoon, and horn, two violins, viola, cello, and bass. Cast in a single movement in a few short sections, *Games* moves very quickly from one idea to the next, making the most of the various possible combinations of instrumental colors and characters in a virtuosic display of ensemble writing. There are cheeky quotations and little jokes throughout.

Journey into Jazz and *The Fisherman and His Wife*, though not unique in Schuller's catalog, are nonetheless outliers. *Journey* is a kind of concerto for improvising jazz instruments and orchestra, but with narrator; it's one of only a handful of explicitly jazz /Third Stream works. *The Fisherman and His Wife* is one of two Schuller operas, the other being *The Visitation* (1966). Interestingly, both pieces were broadcast on television: *Journey into Jazz* with the New York Philharmonic led by Schuller with Leonard Bernstein narrating, and *The Fisherman and His Wife* on WBZ-TV Boston.

Journey into Jazz was commissioned by Broadcast Music International (BMI) for the First International Jazz Festival in Washington, D.C. Schuller led the premiere with the National Symphony Orchestra and a quintet comprising Don Ellis, trumpet; Eric Dolphy, alto sax; Benny Golson, tenor sax; Richard Davis, bass, and Joe Cocuzzo, drums. Nat Hentoff wrote the text of the narration, which was spoken by the actor Ray Reinhardt. The Boston Modern Orchestra Project and Gil Rose recorded the piece in 2002, with the composer narrating and a quintet including his sons Edwin (bass) and George (drums), with David Ballou, trumpet; Matt Darriau, alto sax, and Jason Hunter, tenor sax.

Nat Hentoff's narrative for *Journey into Jazz* has a children's-book quality. It triggers specific illustrations from the instrumental group, particularly the trumpet, the instrument played by Eddie, the narrative's main character. Along with the trumpet, the jazz band also plays a role within the narrative as the kid figures out how to go from being a decent trumpet player to being a good jazz musician. The jazz band is given freedom to improvise at several points along the way, with the trumpet at first fully notated as an indicator of its "square" status. The balance of the orchestra provides mostly sparse, atmospheric accompaniment.

The hour-long *The Fisherman and His Wife* was written for Sarah Caldwell's Opera Company of Boston, and was commissioned by the Junior League of Boston to commemorate their 60th anniversary. They asked that it be dedicated to the children of Boston. Schuller chose the novelist John Updike to provide the libretto, which was based on a fairy tale retold by the Brothers Grimm. In her memoir *Challenge*, Sarah Caldwell reported a difficult working relationship because of the composer's very definite notions about the opera's staging. Schuller had particular, and rather conservative, ideas about the medium of opera, decrying (in the essay "The Future of Opera") its tendency to follow the trends of avant-garde theater. He was also working close to the wire. The end of the score contains the notation "End of opera! Halleluja! The morning of the 1st performance, May 6, 1970 Boston." It was performed three times in early May 1970, and, as Odyssey Opera's Linda Osborn unearthed, recreated in a slightly different production filmed by WBZ-TV for television broadcast that fall. The original cast included mezzo-soprano Muriel Greenspon as the Wife; soprano Louisa Budd as the Cat; tenor David Lloyd as the Fisherman, and bass-baritone Donald Gramm as the Fish.

The story is likely a familiar one, existing in both European and Eastern versions. A fisherman and his wife live in squalor in a *merde-urinous* ditch (a "piss-pot" in Grimm, usually made nicer in translation). The fisherman catches a flounder, which tells him it's an enchanted prince and begs to be let go. Upon hearing this, the wife demands her husband go back to extract a wish from the fish for a nice house. The fish complies, and keeps complying with the wife's increasing ambition until, having been made Pope, she insists on being made God, at which point the couple is thrown back to their humble beginnings. In John Updike's libretto, they already start off in a better place—a humble cottage rather than a piss-pot, although it's "no bigger than a vinegar jug" and stinks of fish. The piece is a number-opera, with well-defined scenes and songs, paralleling the clearly demarcated scenes of the fairy tale.

The first character introduced is one not in Grimm, the Cat, whom the Wife uses as a foil to complain to in an aria about her wretched lot. Over sustained harmonies, instrumental details reflect and punctuate the stage action in the score and little touches of the libretto—a little woodwind scale accompanying the Cat's leap onto the bed, the clarinet's upward rush and oboe trill for the Wife's mention of minnows. The Fisherman's first aria closely follows, in a positive vein, the wife's, establishing the balances that inform the entire opera. At the end of the Fisherman's scene with the Fish, the Cat sings directly to the audience: "A fish that can talk! I simply cannot believe it!" Which is pretty funny. This little moment, like other such details, echoes elsewhere in the piece, which of course is full of varied repetitions and motifs reflected in both the libretto and the music.

The Wife's increasingly outlandish requests also create the larger trajectory whereby the music increases generally in activity and tension. Upon the Wife's becoming King, time stands still: over improvised instrumental passages, the perks of kingship are shouted from opposite sides of the stage. Her most extreme request, to be made God, is accompanied by much reduced orchestration, like a shocked, nervous hush.

In her research on the opera, Linda Osborn found details and photos of the original staging, as well as the WBZ film. The fish is a halibut—a more stageworthy fish than a flounder, evidently. The costumes and sets are bigger and more glorious to the point of absurdity with each elevation of the wife's position. The staging also included some absurdist elements, such as a huge finger with a ring when the Wife-as-Pope demands the Fisherman kiss her ring. The Cat's status changes in parallel with the Wife's. In the film version, these elements are even more amplified and ridiculous. In spite of its evident charms and famous authors (both future Pulitzer winners), *The Fisherman and His Wife* seems to have had no further productions after its original run and television broadcast.

© Robert Kirzinger 2015. *Composer and writer Robert Kirzinger has been the primary annotator for the Boston Modern Orchestra Project since 2006. He is on the staff of the Boston Symphony Orchestra as a writer, editor, and lecturer, and has taught writing at Northeastern University. He holds degrees in music composition from Carnegie Mellon University and the New England Conservatory.*

GUEST ARTISTS

RICHARD KELLEY (trumpet)

The career of trumpeter Richard Kelley is not only a testament to the versatility of his instrument, but also to the ability of one individual to excel across the broadest possible range of music. From symphony orchestras and chamber music to jazz, studio work, and Broadway shows, Mr. Kelley has built a formidable track record of working at the highest level of the profession.

Mr. Kelley is currently based in his hometown of Boston, where he performs regularly with the Boston Symphony Orchestra, Boston Pops, Boston Philharmonic, and Boston Classical Orchestra. Previously based in New York City, Mr. Kelley was the Principal Trumpeter of the Queens Symphony Orchestra and the Philharmonia Virtuosi. From 1987 to 1994, he was a member of the groundbreaking Meridian Arts Ensemble, and he continued to stretch the boundaries of brass chamber music as a member of Boston Brass from 1997 to 2005.

Mr. Kelley's work can be heard on a wide variety of recordings, from national commercials for Dr. Pepper and IBM to the Oscar and Golden Globe-winning soundtrack to Disney's *Pocahontas*. He has also collaborated with James Taylor, the rock band Boston, Jimmy Page and Steven Tyler of Aerosmith, and award-winning film composer and producer Danny Elfman. Mr. Kelley has performed with several jazz and funk bands and has been heard in countless Broadway performances. A passionate believer in the power of music education, Mr. Kelley taught for two years in Juilliard's "Music for Advancement" program for inner-city youth, and he continues to pass along his knowledge and love of music to younger generations in the Boston area.

NICOLE KÄMPGEN (alto saxophone)

Starting her career in Berlin, Germany in the early 80s, Nicole Kämpgen has been involved in a wide variety of ensembles: founding an all-female saxophone quartet; performing in various jazz ensembles, big bands, and horn sections in a number of settings; freelancing with various Berlin-based jazz players including Billy Bang, Tony Hurdle, Paul Brody, Mack Goldsbury, Michael Rodach, and Kenny Martin, and producing and performing in six musical theater productions. She has performed the music of Jim Pepper, arranged and conducted by Gunther Schuller, which was released as *Witchi Tai To* together with Ed Schuller, George Schuller, Kirk Lightsey, Bill Bickford, and the WDR Radio Orchestra. Other recordings include *Sonic Temples* with Ran Blake, where she appeared as a guest artist, and *Brooklyn Primal presents Evidence* with Ed Schuller, Bil McHenry, Jerome Harris, and Peter Davenport, which was released in June 2015.

CHRIS DRUKKER

DON BRADEN (tenor saxophone)

Don Braden is a Jazz musician of the highest caliber. For over 30 years he has toured the world leading his own ensembles on saxophone and flute, as a special guest, and as a sideman with Jazz greats Betty Carter, Wynton Marsalis, Freddie Hubbard, Tony Williams, Roy Haynes, and many others. He has composed music for ensembles ranging from duo to full symphony orchestra, in many styles, for recordings (including 19 CDs as a leader and over 80 as a sideman), film, and the television networks Nickelodeon and CBS. Braden is a leading arranger of contemporary standards, and has built a solid collection of newer American songs into his Jazz repertoire. He is also a world renowned educator, having spent over two decades giving master classes at countless schools and universities and running first class educational programs such as the Litchfield Jazz Camp, NJPAC's Wells Fargo Jazz For Teens, and most recently, the Harvard University Monday Jazz Band. He is an imaginative, technically excellent, soulful saxophonist, and his harmonic and rhythmic sophistication give him a unique approach to improvising as well as composing and arranging. Most important of all: he has a beautiful sound, and he swings! All this combines with his joyous yet disciplined personality to make him one of the most important musicians working today. More information on Don Braden is available at www.DonBraden.com.

ED SCHULLER (bass)

Since picking up the acoustic bass at age 15, Ed Schuller's musical path has taken him to touring the five continents and recording 136 LPs and CDs as a sideman and seven as a leader of his own bands. He has worked with Lee Konitz, Paul Motian, Joe Lovano, Jim Pepper, Mal Waldron, Ran Blake, Tim Berne, Gerry Hemingway, Gunter Hampel, Perry Robinson, The Mingus Epitaph Orchestra, Steve Lacy, the late Jeanne Lee, Mat and Joe Maneri, the Schulldogs, his father Gunther Schuller, and a host of others. His latest productions are *Ong Song*, a solo bass CD released on GM Recordings, and *Serendipity*, a live recording from Deutschlandradio Kultur with Joe Lovano and Paul Motian, released on Tutu Records. Ed Schuller just released a new recording featuring a band call Brooklyn Primal titled *Evidence* on GM Recordings. For more information, check out brooklynprimaljazz.com.

RICK LUETTKE

GEORGE SCHULLER (drums)

George Schuller, drummer, composer, arranger, and producer, has released several albums as a leader including *Listen Both Ways* (Playscape), *Life's Little Dramas* (Fresh Sound) and *JigSaw* (482 Music). He leads several groups including Circle Wide and George Schuller Trio and co-leads Yard Byard: The Jaki Byard Project. Schuller appears on Joe Lovano's *Rush Hour* (Blue Note) and has also recorded and/or produced CDs with Armen Donelian, Jason Robinson, Mike Musillami, Yard Byard, Russ

Johnson, Mike Baggetta, Katie Bull, Orange Then Blue, Ran Blake, Luciana Souza, Burton Greene, Peter Yarrow, and Gunther Schuller. Currently, Schuller has been touring with Lee Konitz Qt (legendary alto saxophonist), Armen Donelian Trio, and Ray Parker Trio. Since graduating from the New England Conservatory of Music in 1982, he has performed with Dee Dee Bridgewater, Nnenna Freelon, Jaki Byard, Dave Douglas, George Adams, Fred Hersch, George Garzone, Jerry Bergonzi, Mose Allison, and J. Geils, among many others. He was also a co-producer for the 2007 film documentary *Music Inn,* which was screened at the Tribeca, Berkshire, Galway, Munich, and Prague Film Festivals.

SONDRA KELLY (Ilsebill, the Wife)

Whether she is seeing into the future as Ulrica, cackling her way into the hearts of Hansel and Gretel, or reliving the death of her mother at the stake as Azucena, Sondra Kelly is known for her sumptuous dramatic mezzo and passionately strong characterizations. Ms. Kelly's professional career began at the Metropolitan Opera, where she appeared in more than 250 performances of 23 different roles, ranging from Wagner to Mozart. She has worked with many notable conductors and directors such as James Levine, Carlos Kleiber, James Conlon, Otto Schneck, Franco Zeffirelli, and Giancarlo del Monaco, to name a few. In 1993, she made her much anticipated European debut as Ulrica in a new production of *Un Ballo in Maschera* at the Deutsche Oper Berlin directed by Götz Friedrich. Many debuts followed in Austria, Switzerland, Japan, China, and Vietnam, as well as the United States. Her recordings can be found on labels including Sony Classical, Deutsche Grammophon, and Koch Schwann, and her videos and DVDs on the "Live from the Met" series.

STEVEN GOLDSTEIN (the Fisherman)

New York born tenor Steven Goldstein enjoys a career both on the opera stage and as an actor in theater and films. Steven has sung many roles including Squeak (*Billy Budd*), Harry (*La Fanciulla*), Third Jew (*Salome*), Scaramuccio (*Ariadne auf Naxos*), and Bardolfo (*Falstaff*), all with the Seattle Opera; Monostatos (*Die Zauberflöte*) and First Jew (*Salome*) with LA Opera; Don Basilio (*Le Nozze di Figaro*) with Vancouver Opera; Victorin (*Die tote Stadt*), Don Curzio (*Nozze*), and Borsa (*Rigoletto*) with New York City Opera; Pedrillo (*Die Entführung aus dem Serail*) with Israeli Opera; and with Cleveland Opera, Chicago Opera Theater, Gotham Chamber Opera, and the Metropolitan Opera, where he debuted in 2011 as one of the Servants in *Capriccio.* He has also created roles in many new contemporary pieces, including works by Libby Larson, Gerald Busby, and James Sellars. As an actor his performance highlights include *Our Town* on Broadway with Spaulding Gray; the premieres of *Boys' Life*, *Oh Hell*, and *The Lights* with Lincoln Center Theatre; *Romance* (premiere), *The Vosey Inheritance*, *The Water Engine*, *Shaker Heights* (premiere) with Atlantic Theater Company, of which he is a founding member; *Romance* and *Keep your Pantheon* (premiere) with LA Theater Center; *Intimate Apparel* (premiere) with Center Stage Baltimore; *Harmony* (premiere) with La Jolla Playhouse, and, this past spring, *Big Fish* with SpeakEasy Stage Co. Steven has appeared in the TV shows *Quarterlife*, *Law & Order*, and *The Guiding Light*, and in films including *The Untouchables*, *Signs and Wonders*, *The Spanish Prisoner*, *The Night We Never Met*, *Homicide*, *House of Games*, and *Things Change*.

CHRISTIAN STEINER

DAVID KRAVITZ (the Magic Fish)

Baritone David Kravitz has been hailed for his "large, multi-layered," and "exceedingly expressive" voice, his "deeply considered acting," and his "deep understanding of the text." Recently the *New York Times* described him as "a charismatic baritone" and praised his "vividly etched and satisfying interpretation," and *Opera News* declared him "magnificently stentorian and resonant." The last few seasons have featured his role and company debuts as Scarpia in *Tosca* at Skylight Music Theatre, Pizarro in *Fidelio* with Grand Harmonie, Don Magnifico in *La cenerentola* at Opera Saratoga, Balstrode in *Peter Grimes* at Chautauqua Opera, and Tevye in *Fiddler on the Roof* at Ash Lawn Opera. He also created the roles of Davis Miller in D.J. Sparr's *Approaching Ali* at Washington National Opera, and of Rabbi Lampert in Ben Moore's *Enemies, A Love Story* at Palm Beach Opera. Other recent opera appearances include Dallas Opera, Glimmerglass Opera, Lyric Opera of Kansas City, New York City Opera, Odyssey Opera, Opera Theatre of St. Louis, Boston Lyric Opera, Chicago Opera Theater, Atlanta Opera, Florentine Opera, and Opera Memphis.

An experienced and versatile concert artist acclaimed as one of "the finest dramatic concert singers active today," Mr. Kravitz has appeared as a soloist under some of the world's leading conductors, including James Levine, Charles Dutoit, Seiji Ozawa, Rafael Frühbeck de Burgos, Masaaki Suzuki, and Bernard Haitink. His recent concert appearances include the Boston Symphony Orchestra, Philadelphia Orchestra, the Virginia Symphony, the Baltimore Symphony, the Boston Pops, Boston Modern Orchestra Project, Emmanuel Music, and Boston Baroque. He has recorded for the Naxos, Sono Luminus, Bis, BMOP/sound, Albany Records, Koch International Classics, and New World labels.

KATRINA GALKA (the Cat)

Katrina Galka, lyric coloratura soprano, has performed with Opera Theatre of Saint Louis, appearing as Papagena in Isaac Mizrahi's *The Magic Flute*, and with Portland Opera as Adina in *L'elisir d'amore* and Frasquita in *Carmen.* As a current member of the Portland Opera Resident Artist program, Katrina will sing the roles of Papagena, Johanna in *Sweeney Todd,* and Elvira in *L'italiana in algeri* during the 2016 season. Other stage experience includes Rosalba (*Florencia en el Amazonas),* Servilia (*La clemenza di Tito)*, Carolina (*Il matrimonio segreto),* Eurydice (*Orpheus in the Underworld),* Elisa (*Il Re Pastore),* Pamina (*Die Zauberflöte),* and Serpina (*La serva padrona*). In concert, Ms. Galka has appeared at the Morton H. Meyerson Symphony Center in Dallas, Texas singing the role of Cunegonde in an evening of excerpts from Bernstein's *Candide.* Additional concert experience includes soprano solos from Handel's *Messiah,* Fauré's *Requiem,* Mozart's *Exsultate Jubilate,* Bach's *St. John Passion,* and Respighi's *Laud to the Nativity.*

Ms. Galka has been a prize winner in a number of regional, national and international competitions, including the Metropolitan Opera National Council Auditions, Mario Lanza Scholarship, Jensen Foundation Vocal Competition, Marcello Giordani International Vocal Competition, Heida Hermanns International Voice Competition, Dallas Opera Guild Competition, and National Opera Association's Vocal Competition. She is also a National Foundation for the Advancement of the Arts YoungArts winner and a United States Presidential Scholar in the Arts, for which she has appeared as a soloist at the John F. Kennedy Center.

ETHAN DEPUY (the Gardener)

Praised for his "masterful acting" and "fine singing," Ethan DePuy made his Chautauqua Opera debut as Dr. Caius in *Falstaff*. As a Young Artist with Ash Lawn Opera, he performed the roles of Motel in *Fiddler on the Roof*, Gherardo in *Gianni Schicchi*, Elder Gleaton in *Susannah*, and Salesman #1 in *The Music Man*. Other recent appearances include Nemorino in *L'elisir d'amore*, Basilio in *Le nozze di Figaro*, Jacey Squires in *The Music Man*, Alfred in *Die Fledermaus*, the title role in *Albert Herring*, Peter Quint in *The Turn of the Screw*, Chevalier de la Force in *Dialogues of the Carmelites*, and the Snake in *The Little Prince*. On the concert stage, he has performed Mozart's Requiem, Solemn Vespers, and Coronation Mass, Bach's Mass in B minor, Stravinsky's Mass, Schubert's Mass in G, and recently made his solo debut with the Back Bay Chorale in *The Romantic Generation*. At Boston University's Marsh Chapel, he has performed as tenor soloist in Bach Cantatas BWV 190, BWV 1, and BWV 66, Howells's Requiem, Rachmaninoff's *All Night Vigil*, and Buxtehude's *Membra Jesu Nostri*. The Rochester, NY native is a recipient of the 2013 Young Artist Encouragement Award from the Chautauqua Opera Guild. An accomplished choral artist, he joined the staff of Music at Marsh Chapel and the ensemble of Boston's Handel and Haydn Society in 2014.

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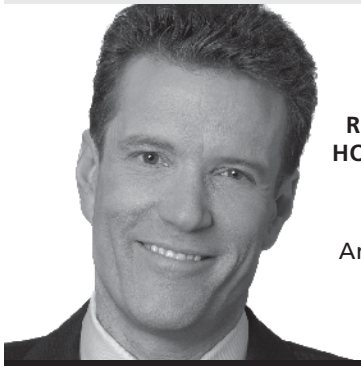

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GIL ROSE, ARTISTIC DIRECTOR

LIZ LINDER

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

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

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 and made his Japanese debut in 2015 substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*.

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*. Subsequent presentations have included concert performances of Korngold's *Die tote Stadt* and Massenet's *Le Cid*, along with two critically acclaimed Spring Festivals of staged opera. 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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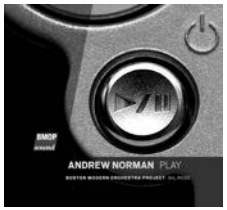

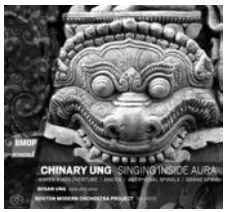

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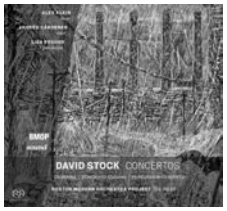

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