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ARNOLD ROSNER
THE CHRONICLE OF NINE: THE TRAGEDY OF QUEEN JANE
WORLD PREMIERE RECORDING

ARNOLD ROSNER

1945-2013

THE CHRONICLE OF NINE:

THE TRAGEDY OF QUEEN JANE OP. 81 (1984)

LIBRETTO BY FLORENCE STEVENSON

MEGAN PACHECANO soprano

JAMES DEMLER baritone

DAVID SALSBERY FRY bass

AARON ENGBRETH baritone

KRISTA RIVER mezzo-soprano

ERIC CAREY tenor

WILLIAM HITE tenor

REBECCA KROUNER contralto

STEPHANIE KACOYANIS contralto

GENE STENGER tenor

BOSTON MODERN ORCHESTRA PROJECT | ODYSSEY OPERA

Gil Rose, conductor

DISC 1 (81:36)

ACT I

- [1] Prelude 7:37
- [2] Ballad 4:39
- [3] Scene 1 10:43
- [4] Scene 2 7:39
- Scene 3: Wedding Ballet
- [5] — Intrada 2:37
- [6] — Minuet 4:10
- [7] — Round Dance 3:11
- [8] Scene 4 6:28

ACT 2

- [9] Prelude 5:03
- [10] Ballad 3:32
- [11] Scene 1 8:52
- [12] Scene 2 8:25
- [13] Scene 3 8:39

DISC 2 (49:42)

ACT 3

- [1] Prelude 6:51
- [2] Ballad 4:23
- [3] Scene 1 8:57
- [4] Scene 2 16:24
- [5] Scene 3 13:04

By Arnold Rosner

The Chronicle of Nine is in the copious tradition of operas about thrones and those who jockey around them: in this case concerning the character of Lady Jane Grey (ca. 1537–1554), whose marriage and ascendancy were arranged more or less in spite of her, and who was overthrown and ultimately condemned by the forces of the (rightful) Mary (Tudor). The libretto is by Florence Stevenson and combines a straightforward dramatization of the events with great sensitivity to the people who lived them. Several important scenes in the opera are duets. The composer has tried to intensify the mood of these both melodically and coloristically: the love duet between Jane and her (arranged) husband Guildford Dudley emphasizes harp and vibraphone; the dialogue for Jane and Mary before the execution uses only an accompanying ensemble of six cellos. Of course, there is still room for grand crowd scenes and heavy orchestral preludes; indeed, the four orchestral movements have been extracted to form Symphony No. 7, "The Tragedy of Queen Jane."

As for titling the opera, *The Chronicle of Nine* was the original name of Ms. Stevenson's stage play, and she meant it to refer to the number of days of Jane's reign. But in the opera the title refers not only to that but to the number of active singing roles and the number of scenes in which there is vocal action. (The composer tries to ascribe to coincidence the opera's nine-squared opus number—81!)

For much of the text, the vocal music is less in a set-aria tradition than in the manner of impassioned recitative or through-melody, as one finds in one way or another in such



MEGAN PACHECANO AS LADY JANE GREY AND ERIC CAREY AS GUILDFORD DUDLEY KATHY WITTMAN, BALL SQUARE FILMS.

operatic composers as Monteverdi and Wagner. In the English language, however, perhaps the closest comparison is with Vaughan Williams's *Riders to the Sea*. In part for contrast to this, a tenor, acting as a minstrel, sings an introductory vocal ballad between the prelude and first scene of each act; these are of a more "arioso" style and relate to the style of Elizabethan lute songs.

THE CHRONICLE OF NINE: THE TRAGEDY OF QUEEN JANE is an opera in three acts with libretto by Florence Stevenson, based on the play of the same name. Scored for vocal soloists, choir, and full orchestra, it was premiered on February 1, 2020, conducted by Gil Rose, at Jordan Hall in Boston, MA.

By Carson Cooman

THE STORY

The opera takes place in London, England during 1553–54. Each act begins with an orchestral prelude [1|1] followed by an introductory ballad sung by a minstrel. The first of these ballads [1|2] welcomes the audience and prepares them for a sad story. The action of Act 1 centers around Jane Grey's arranged marriage to Guildford Dudley. Jane's parents inform her of the marriage plans [1|3]. Jane does not wish to marry and, after arguing with her parents, she rushes out. In the next scene [1|4], Jane is alone in her chambers and sings an aria of faith and lament using words from the Passion text in Luke's gospel: "Father! Into thy hands I commend my spirit."

A grand wedding ballet (consisting of a series of instrumental dances) marks the marriage of Jane and Guildford. All the guests enter during an opening "Intrada," [1|5] with Jane and Guildford at the rear. An elegant "Minuet" [1|6] is danced by a small group, while most of the wedding party watches from the sides. Jane and Guildford join in near the end. A vigorous "Round Dance" [1|7] for the entire party follows. The opening "Intrada" returns

to conclude the wedding ballet. All the guests bow and salute each other; they exit in a majestic recessional, leaving only Guildford's parents: John and Lady Dudley.

John and Lady Dudley engage in a discussion [1|8]. John tells of the ambush that he has planned for Mary Tudor. However, he is paranoid and very worried that people are plotting against him, even though he can find no concrete proof. While John and Lady Dudley worry about the future, they do feel confident that Jane will be proclaimed queen and that Mary will be crushed by their military forces. It begins to hail: rusty-colored hailstones (as if tinged with blood). John wonders what sort of omen it might be.

The orchestral prelude to Act 2 is a dirge for the sickly King Edward, who has died [1|9]. The minstrel then sings of Edward's death and the robe, jewels, and crown that will mark Jane as queen [1|10]. Jane is brought to the bustling council chamber to hear the proclamation of Edward's death and a discussion of the succession [1|11]. John tells of how Henry VIII named Mary and Elizabeth as heirs, but their brother Edward decided otherwise because Mary was Catholic and Elizabeth was the daughter of Anne Boleyn. Edward thus passed the succession to Lady Frances Brandon (Jane's mother) who has passed it to Jane. Jane protests again that she does not wish this position, but her objections are ignored, and all vigorously proclaim her to be queen.

During the grand proclamation, the Earl of Pembroke and the Earl of Arundel slip away from the group to climb to a distant balcony high above the council chamber [1|12]. Pembroke and Arundel are secretly loyal to Mary, and they discuss their treacherous plan to support Jane's coronation publicly while simultaneously plotting to aid Mary. Arundel had warned Mary of John Dudley's ambush plot, so she was able to escape to safety. Pembroke comments that he is sorry that young Jane will suffer for a situation that was not her doing. An impassioned Arundel tells him to spare no sympathy for any Dudley (even one by marriage); he tells of how John Dudley had imprisoned him and shares his delight at soon achieving his bloody revenge against the Dudleys. Pembroke and Arundel discuss their plan to trick

John into bringing his forces out from the fortified tower so that Mary can attack him successfully. They depart after pledging their continued loyalty to Mary.

In the military planning room, Jane and her advisors prepare to defeat Mary when she marches on London [1|13]. Pembroke says that somebody important must lead the troops to victory: Jane's father (Henry Grey) or father-in-law (John Dudley). Jane seizes upon the suggestion of sending John Dudley (who was planning to defend the tower) out in front. Though slightly reluctant at first, John agrees to lead and ride for his queen. Secretly, Pembroke and Arundel are delighted that their trick has worked, as they know that the defeat they are engineering will greatly weaken Jane's position.

The battle and defeat are depicted in the orchestral prelude to Act 3: a brilliant clarion *battaglia* that eventually dies away to nothing [2|1]. After the prelude, the minstrel begins Act 3 by singing of John Dudley's defeat, Mary's ascension to the throne, and Jane's imprisonment; at the end, he describes the bright sunlit Monday, approaching the day of Jane's beheading [2|2]. Jane's husband, Guildford, is allowed to visit her in prison. Although married, they have not consummated their relationship, and the opening scene, though tentatively at first, is something of a love duet [2|3]. At the end, Jane sings of her hope that she is now pregnant with a son and muses on Queen Mary's kindness, while Guildford sings tenderly of the kindness of "this queen" (meaning Jane).

Mary visits Jane's prison cell [2|4]. Although initially she had hoped to spare Jane's life, Jane's father and uncles, under the leadership of Wyatt, have again attempted to proclaim Jane as ruler; but their rebellion has failed. To protect the crown from further jeopardy, Mary says with regret that she cannot sign Jane's pardon, and thus the execution will proceed. In order to assuage her own conscience, Mary tries to get Jane to admit that she was personally guilty of the plots against her. Jane refuses to do so, and Mary admits that it is a cruel thing she must now do. Mary will send her priest to say prayers for Jane. Jane answers that Mary has more need for these prayers than she does.

The final scene begins with a version of the “Cries of London”—the street vendors hawk their wares (strawberries, plums, oysters, charms against the plague, etc.) [2|5]. There is an undercurrent of dread as the crowd acknowledges the impending execution of Jane: “A child for the gallows.” Mary and Arundel observe the gathering crowd from a balcony. A regretful Mary still considers signing a pardon for Jane. However, Arundel convinces her it is necessary and even compares Jane’s death to an ancient custom of child sacrifice to ensure a fruitful harvest. While Mary is skeptical, she does not sign the pardon. The vendors and crowd continue to gather, and their cries grow in intensity. The hanging block is moved into position, and Jane is brought forth. Jane sings her farewell: she proclaims her innocence though admits that she was perhaps complicit in her silence. She again quotes from the Gospel of Luke: “Into thy hands, I commend my spirit, O God!” The crowd is full of morbid expectation. Arundel is triumphant, while Mary looks away sadly. Jane is beheaded, and the crowd disperses.

THE OPERA

At the start of 1980, Arnold Rosner had just completed the most important decade of his creative life as a composer. During the 1970s, he wrote many of his significant pieces: brilliant and mature works that were major artistic statements and spoke with a unique voice. These included big orchestral pieces like his 5th and 6th symphonies, his evening-length requiem, and several of his greatest chamber works (including his sonatas for oboe and horn and his 4th string quartet). By the end of the decade, he had even begun to see an increasing degree of performance activity. Although he had composed orchestra pieces from a young age, it was not until serving as composer in residence for the Colorado Philharmonic (a summer orchestra) in 1975 that he finally heard some serious performances of his orchestral works (and even conducted something of his own for the first time: the premiere of his 5th symphony).

Thus it is perhaps not surprising that in 1980 he felt ready to tackle a major project, the opera that would in fact become his largest work. In the early 70s, Rosner had hoped to write an opera based on Ingmar Bergman’s iconic film *The Seventh Seal*. Although he eagerly began writing music, he was eventually denied permission by Bergman, and so he recast the music he had written into parts of his Requiem (1973). He wrote: “Having been defeated by Ingmar Bergman in my first attempt to write an opera, it took me a while to consider the idea again, but in 1980 my friend and bridge partner Jack Millstein, an attorney who also dabbled in theatrical production, told me of a drama by one Florence Stevenson. It was called *The Chronicle of Nine* and was something of a history of Lady Jane Grey. I contacted the author who was more than happy to give me permission to write an operatic version.”

Florence Stevenson’s play about Jane Grey went through various versions and titles. Eventually she ended up calling it *The Chronicle of Queen Jane*. Rosner, with his love of math and numbers, used her earlier title, *The Chronicle of Nine*. The nine refers to Jane’s nine-day reign. (Rosner alludes to this musically in several ways, including the nine alternating sections of the opening orchestral prelude.) It was Rosner’s lifelong practice that once he had completed a musical composition (producing the ink score and parts), he would destroy all sketch and draft material (including correspondence). This means that there exists no documentation to show in detail the genesis of the opera’s libretto or music. It is thus unclear whether Stevenson was actively involved in adapting her play into an opera libretto or whether she simply gave Rosner permission to make whatever changes he needed for musical purposes. Given her professional involvement as a writer with some musical organizations (including the Metropolitan Opera), it is not surprising that she was enthusiastic about the idea of an operatic adaptation.

As with most of his works, Rosner wrote the opera entirely of his own impetus—with no commission or even a vague plan for a possible performance. It occupied him from the middle of 1980 through September of 1984. (Although it was his primary artistic activity during that time, he did also complete two unrelated smaller works during that period.)

Given Rosner's complete lack of connections to major arts organizations and the general lack of interest in any uncommissioned opera, the work was heard only in small part during his lifetime. The four orchestral movements (in a slightly different order than they appear in the opera) became his Symphony No. 7, "The Tragedy of Queen Jane" (1982), which was recorded on Albany Records. Marking various birthdays, he also self-produced several concerts in New York City that involved his vocal music; he included on these performances some of the arias and scenes from the opera in piano reduction. Jane's large "Good Friday Aria" ("Into thy hands, I commend my spirit") also appeared with piano on the Albany CD set of his complete vocal music. The full extent and power of this complete opera was to remain unrealized (outside of Rosner's head) until the Odyssey Opera / BMOP production in 2020.

The Tudor time and subject matter of the opera was a perfect match for Rosner's musical language. His love of Renaissance modal polyphony and late-Medieval/early-Renaissance dance music is evident in nearly all his works, but it comes very much to the fore in the music of the opera. The result is quintessential Rosner: strong influences from early music; free, triadic modality; a flexible rhythmic language, including much use of asymmetrical meters; and lush, Romantic orchestration.

The opera is full of rich, expressive details and stylizations. The minstrel ballads that begin each act evoke the strummed accompaniment of the lute, though with the coloration of the full orchestra. The nervous energy of the characters' scheming, plotting, and worrying is reflected in the conversation and council scenes, which bound along—flying through modes like hyper Medieval polyphony. Jane's distinctive "Good Friday Aria" begins with a contrapuntal canzona for the brass. The initial accompaniment to the vocal music recalls the triadic modal resplendence of Vaughan Williams. As things get more intense, false relations (major/minor effects) increase, reaching a great climax. Mary and Jane's later scene in the prison is scored for the entire cello section alone, which acts as a kind of viol consort underpinning the expressive psychological turmoil of the two characters.

The orchestral interludes are stand-outs, especially the prelude to Act 2 (a dirge for King Edward), which is one of Rosner's finest orchestral movements. The prelude to Act 1 sets the mood for the entire opera with its interleaved contrast between quiet mystical resplendence and boisterous, energetic music. This depicts the two worlds: Jane's innocence and spirituality, and the treacherous political sphere into which she is unwillingly thrust. The distinctive dances of the wedding ballet evoke their historical models strongly while also being wholly Rosnerian in style. The dramatic battle that leads to the defeat of Jane's forces happens (wisely) not on stage but in the orchestra: the brilliant battle-music of the prelude to Act 3, eventually dying away sadly.

As one might expect, the two large choral scenes are particularly exciting. After the somewhat turbulent discussion of succession, Jane is proclaimed queen in an exuberant paean for orchestra and chorus. And the opera's final scene gathers energy in the "Cries of London" before reaching an almost overwhelming pre-execution climax.

The overall opera was a major artistic achievement for the composer who remained proud of it until his death. Given Rosner's general lack of effectiveness at connections and self-promotion, and the large scale of the piece, it is wholly unsurprising that it was not performed. The disappointment he experienced was far from the only one in his professional life. To some, it may perhaps seem strange to imagine the drive to produce such a major work that nobody was asking for and that had no realistic performance possibilities at that time. Rosner certainly never articulated a completely thought-out philosophy that would have explained this sort of motivation, but he made a few comments that shed light on it. His drive to write music was clearly separate from any sense of people asking for the music or even from it being performed. However, there is no question that he did want the music to be heard, and he wanted to be known and recognized as a composer. At one point, during an intense conversation, he made an impassioned comment to me along the lines of "writing this music is really the only reason I'm here"—meaning the only reason for his existence as a person. Even so, I believe that the drive to write some of the big pieces probably mystified

even him at times, though of course he couldn't afford to dwell on it. He once told me that while he was working on this opera, there was one evening when, in the midst of copying the full score, he just stopped for a few minutes and stared at the stack on the table of the hundreds of pages that were copied already (with hundreds more pages to go). For a moment, he thought, "What am I doing???" But then he pushed the thought aside, picked up the pen and kept going. He told me that anecdote and then just shrugged, almost as if saying, "What else was I going to do?" Rosner was generally not a person inclined to engage in self-reflective anecdotes, but those are a few things that perhaps relate to the mystery of a composer driven by an internal compulsion to write so many major works. (Of course, he is not the first nor the last composer to do this.)

After Rosner's death in 2013, a group of us who had known him well in life (including his sister, Irene Rosner David, the musicologist and Rosner's lifelong friend Walter Simmons, and I) began to undertake several ambitious editing and recording projects to make his music more widely available. A number of CDs of major orchestral works (and his Requiem) have been recorded by the London Philharmonic and released on Toccata Classics. Another major project was the preparation of this opera for its February 2020 premiere production and recording by Odyssey Opera and the Boston Modern Orchestra Project.

Although Rosner never wrote another grand opera, he did complete two chamber operas that each involve a few singers and small orchestra. These works reflect the increasing prominence that Jewish subjects took in his output during the 1990s. *Bontsche Schweig* (1994) is based on a Jewish folk legend as retold by Isaac Loeb Peretz. Rosner said that after the lack of interest in producing his grand opera, he decided he would try writing a smaller opera with more modest forces. His last major work, *Spinoza* (2011), was an opera concerning the 17th century philosopher Baruch Spinoza's trial and expulsion from the Portuguese Jewish religious community in Amsterdam. Rosner was inspired to write it after rekindling a dormant friendship with Stephanie "Steffi" Lewis, a classmate of his from high school, who was the widow of the prominent philosopher David Lewis. Also active herself

in philosophy, Steffi Lewis suggested that the subject of Spinoza's trial could make a good opera, and she provided advice to Rosner as he wrote the libretto. *Bontsche Schweig* was performed several times in piano reduction. *Spinoza* awaits a performance.

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Carson Cooman is Composer in Residence for the Memorial Church of Harvard University. He worked extensively with Arnold Rosner during the last decade of Rosner's life and was designated by the composer as his archivist.



GENE STENGER AS A MINSTREL. PHOTO BY KATHY WITTMAN/BALL SQUARE FILMS

The Chronicle of Nine: The Tragedy of Queen Jane

Music by Arnold Rosner

Libretto by Florence Stevenson

From the play of the same name, later renamed *The Chronicle of Queen Jane*, by Florence Stevenson, with additional words from the Gospel according to Luke.

Lady Jane Grey

Megan Pachecano soprano

Earl of Arundel

James Demler baritone

Earl of Pembroke

David Salsbery Fry bass

John Dudley

Aaron Engebret baritone

Lady Dudley

Krista River mezzo-soprano

Guildford Dudley

Eric Carey tenor

Henry Grey

William Hite tenor

Frances Grey

Rebecca Krouner contralto

Lady Mary

Stephanie Kacoyanis contralto

A Minstrel

Gene Stenger tenor

ACT 1

[1|1] Prelude

[1|2] Ballad

Minstrel, strumming on his lute, enters apron of stage and strolls throughout ballad; curtain remains down.

MINSTREL

Welcome all you lords
And all you ladies so fine,
Come and listen to my chronicle,
To the chronicle of nine.
I've come to sing you a ballad,
Just a rhyme, you might say,
Without reason, though it does tell a sad story
And the story is reason enough.
What does anything mean of itself
And in itself save that it is a part of something else?
Life happens, does it not?
An herb flower, pulled from its bed,
Dies but lives, to flavor food.
Saving your presence,
My lords and ladies,
Come and listen to my chronicle,
To the chronicle of nine.
Minstrel, still strumming, slowly exits.

[1|3] Scene 1

Curtain rises on Grey family room. Jane is present and Henry enters.

HENRY

Well, Jane, we've had good news from court.

JANE

From court? How does the king fare?

HENRY

To my mind, his physicians overdose the lad with their medicines.

JANE

He wrote to me that he'd won at tennis three times last week. I took that to mean he's getting stronger.

HENRY

Well, kings must always win, you know.

JANE

Edward's fair minded. (*Frances enters.*) He'd not consent.

FRANCES

Who'd not consent to what?

HENRY

We spoke of the king, Frances. I told Jane, we'd heard from court and she inquired after him.

FRANCES

Has she other news?

HENRY

Not yet. Jane, oh do sit down, my dear.

FRANCES

Hold yourself erect, please; sit as a princess should, not like a sack of meal! Well, Henry, proceed.

HENRY

Child, our despatch came from the regent, who'd asked to be remembered to you. I've had a similar request from his son, young Guildford...

JANE

From Guildford Dudley? But why should that be, Father? I hardly know him.

HENRY

Come, Jane, Lord Dudley writes that he waxes most ardent when he speaks of you.

JANE

Ardent? It is another of Lord Dudley's lies.

FRANCES

Hold, Jane, you are too saucy.

JANE

But Mother, last year when Lord Dudley had the king dub him Duke of Northumberland, you laughed and called him an upstart rogue who smelt of the carpentry shop and still had shavings in his hair.

FRANCES

Jane Grey, are you a parrot who must repeat my every incontinent word?!

HENRY

Now hear me, Jane. Lord Dudley, the duke of Northumberland, has done us a very great honor.

FRANCES

Instruct her as to the nature of that honor.

HENRY

If you'd cease to interrupt me, I should. Jane, the lord regent of England has requested your hand in marriage for his son, Lord Guildford Dudley.

JANE

You deem this an honor, Father?

FRANCES

Yes! and one we've accepted in your name.

Jane, nervously, sits down, slightly backing away from Frances.

FRANCES

The marriage contracts are being drawn up and the women ordered to begin sewing your bridal garments.

JANE

No, I'll not wed him.

FRANCES

Don't say me "no"!

Jane stands, with greater courage.

JANE

Why should Lord Dudley want my hand for his son? What is he planning now?

FRANCES

Planning, naught but an advantageous alliance for the house of Dudley. Most advantageous for an adventurer of his stripe!

JANE

There, you do despise him, and yet would give me to him.

FRANCES

Despise him—I admire him, a most resourceful man ready to seize opportunity when it comes his way.

JANE

I do not want a husband. I do not want to marry.

FRANCES

Come, we Tudor women must marry. It's decreed in heaven. You'll find him to your liking. He's handsome and lusty like his brothers; their wives do not complain.

JANE

Mother, I have promised myself to God, to work for him, to help abolish Papistry throughout the land.

FRANCES

Then I charge you, offer up your loins and breed brats to sing his praises.

JANE

I'll not marry Guildford Dudley!

HENRY

We've given our word, dear Jane.

JANE

But I've not given my word, and I never shall!

Jane angrily rushes out.

FRANCES

I knew it. I told you how she'd be. Was there ever wench so contrary?

HENRY

Take heart, my love, once they're wed, you'll see what game I mean to play.

FRANCES

Play games with a gamester of Lord Dudley's ilk; I'll not give you odds on winners.

HENRY

I'll not be the loser, nor will you.

FRANCES

We've a fortnight for our preparations.

Curtain falls.

[1|4] Scene 2

Curtain rises on Jane, in her room, at her mirror. She is wearing a robe and about to make evening prayer.

JANE

Into thy hands I commend my spirit, O God. Into thy hands I commend my soul.

(Jane touches or ponders various religious objects, opens her Bible, reading.)

And the other said, "Jesus, remember me when you come in your kingly power," and he said unto him, "Truly, (looking upward, eyes off Bible) I say to you this day, you will be with me in Paradise."

(Redirecting her glare to Bible page.)

It was now about the sixth hour and there was darkness over the whole land until the ninth hour while the sun's light failed and the curtain of the temple was torn in twain, then Jesus with a loud voice cried, "Father! (Clasps Bible, hands closed around it) Into thy hands I commend my spirit, O God. Into thy hands I commend my soul." And having said this, he breathed his last.

Sets Bible aside. Returns to mirrors in preparation for retiring. Curtain slowly falls.

[1 | 5-7] Scene 3: Wedding Ballet

Quick rising curtain to brilliantly lit and appointed chamber. Rear of stage, two guards are seen with raised crossed swords, in front of an elegant curtain through which celebrants enter in pairs during "Intrada," which is a stately promenade. Jane and Guildford enter last.

Intrada

Minuet

Round Dance

Tempo d'entrada: Bow and salute one another, leaving in pairs in majestic recessional. (John and Lady Dudley linger behind; otherwise exit order reverses the entrance order of Intrada.)

Attacca (*Curtain remains up.*)

[1|8] Scene 4

John, Lady Dudley remain in now dim chamber.

LADY DUDLEY

You're trembling; it's a cold night for July; your man's on his way to Lady Mary with news of the king?

JOHN

Of the king, my dear, I've said her brother's ill and begs that she attend him.

LADY DUDLEY

Ah, that's clever, an ambush, John?

JOHN

Fifty men lie in wait for her.

LADY DUDLEY

Was it necessary to send our other son upon this mission?

JOHN

There's no danger; she'll be taken unawares. It had to be done tonight; if she'd escaped us and ridden north, there's many might have joined her.

LADY DUDLEY

And many more are loyal to you.

JOHN

I'm not sure of that, I've heard whisperings of late and followed them—

LADY DUDLEY

And found what?

JOHN

Just empty rooms, empty rooms, heavy with the smell of men's sweat, all the spices of occupancy.

LADY DUDLEY

It's your imagination; the king's will is signed, we've but to proclaim Jane queen. Who'd risk his neck for Mary with her masses and her Pope; would the people welcome a Papist to the throne?

JOHN

It's they that might rise to her defence. She's King Henry's first-born daughter, a Tudor in direct line to rule.

LADY DUDLEY

Lady Jane should be Tudor enough to please them; she's ripe for bearing sons. Mary's close on forty and dry and wasted as a woman twenty years her senior. No seed will take root in her womb. Come home, John, in a few days the council meets, and you must be rested when you proclaim Jane queen.

JOHN

They smile on me too much, the lot of them, so they smiled on Somerset a year ago. All of us smiled and betrayed him to his death. I won his place so easily I could lose it as easily.

LADY DUDLEY

You're stronger than Somerset, the council will do your bidding as they always have.

JOHN

Edward was living then and is dying now; my regency's ended.

LADY DUDLEY

And another ready to begin. It will as you have planned. Jane and Guildford will sire you your race of Dudley kings.

JOHN

Listen, it's hailing. I see the hailstones are of a rusty hue as if tinged with blood. Many fell when the last king died. What manner of omen can that be?

ACT 2

[1|9] Prelude

The prelude may be played with curtain down as usual, or as a grand staged dirge for King Edward. In this instance, the curtain must be lowered at the end for the subsequent ballad.

[1|10] Ballad

Minstrel, as in Act 1, strolls, strumming, along apron of stage.

MINSTREL

Now Edward was a king,
But he was ill and slight.
And so it passed, my friends,
That he did die one night.
Jane Grey was sore frightened
But she was Tudor born.
And to the council chamber
Went the maiden so forlorn.
Now Jane will be a queen
And wear a velvet gown,
With jewels upon her bosom
And with a golden crown.

LADY DUDLEY

Heaven's tears. Come my dearest, dearest love, you need your rest, and I need you beside me.

Curtain falls.

[1|11] Scene 1

Council chamber, entrances on either side, balcony on upper story on stage right. Curtain rises. Bustling council (men's chorus), including John, Henry, Arundel, Pembroke, Guildford, Lady Dudley, Frances try to press Jane in and to her place. As regent, John occupies central position.

COUNCIL

Gracious majesty, your highness.

FRANCES

Come sit here, your majesty.

JANE

Must I?

LADY DUDLEY

Go greet your wife.

GUILDFORD

I need no prompting, Mother. Jane, my love, my little queen, I bid you welcome home.

LADY DUDLEY

My dearest Jane, how well, how refreshed you seem.

JANE

I am not well, Lady Dudley, indeed I—will you more plague me? Away!

GUILDFORD

Is this how you greet me, you—

FRANCES

Silence, both of you, mark you how the council stares.

JOHN

The council will take its place, please.

ARUNDEL

Should we not do homage to our queen?

Councilmen find their seats.

JANE

My lords, I pray you, listen to me.

JOHN

My dearest Lady Jane, sure your words are of the greatest moment. But, I beg you, first let's to the purpose of our meeting. (*addresses Council*) My lords, as regent, it is my duty, to bring before you this first official proclamation of the death of our sovereign lord, King Edward the Sixth, on the morning of seven July, one thousand, five hundred fifty-three.

HENRY

May God have mercy on his soul.

JANE

Amen.

COUNCIL

Amen.

JOHN

The late King Edward, as well we know, was a righteous prince with deep concern for his country and his people. And as his end drew near, he fretted sadly that he might not provide for them. And so he framed this will. Here it is, my lords, (*hands will to Pembroke*) signed, as you can see, by his gracious majesty.

PEMBROKE

Sure, it's Edward's signature right enough. I pray, let us hear the last wishes of our king.

JOHN

My lords, King Henry the Eighth did name his daughters Mary and Elizabeth as next in line for the throne. But young Edward saw no wisdom in his father's choice. He'd not have his sisters' heirs.

JANE (*stands*)

Why is that, my lord, when he loved them both so much?

FRANCES (*stands*)

Hold your peace, damn you.

JANE

But it is the truth.

Frances pushes Jane back to her seat.

ARUNDEL

It is the truth.

JOHN

Ay, of a certainty it is the truth but more than both his sisters did Edward love his God. And Mary Tudor having disobeyed both Edward and his father in her refusal to accept reforms of our religion. She has forfeited all rights to the throne.

HENRY

Yes, all rights to the throne.

JANE (*stands again*)

My cousin Elizabeth sings no masses.

JOHN

Ay, Lady Elizabeth sings no masses, but she is the daughter to Anne Boleyn, and who, my lords, will respect a nation governed by a bastard. (*Jane, distraught, is seated again.*) In the interests of the state, he had no other cause



DAVID SALTER FRY AS THE EARL OF ARUNDEL AND JAMES DEMAER AS THE EARL OF PEMBROKE. PHOTO BY KATHY WITTMAN. BALL SQUARE FILMS

than to offer the crown to Lady Frances Brandon who in turn did pray that the succession pass instead to her daughter Jane. And so it was that Jane Grey has been declared queen of England, the only lawful queen. It was his majesty's further wish that all male heirs of the said Lady Jane Grey should have the right of succession. Do you honor this device, my lords?

ARUNDEL (*stands, nodding, and council stands, in gestures of salute and agreement*)

Are we not here for that purpose, my Lord Northumberland?

COUNCIL

Gracious majesty.

JANE (*still seated*)

No, I pray you, do not make me be a queen; the crown belongs to Mary.

JOHN

Let me hear all of your voices, my lords.

JOHN, GUILDFORD, HENRY, FRANCES, LADY DUDLEY, & COUNCIL (*all join in praise and gestures of congratulations and obeisance to Jane*)

Long live Queen Jane. Long live Jane Grey, our queen. Gracious majesty.

Arundel and Pembroke leave, unnoticed, and make their way upstairs to balcony.

COUNCIL

Gracious majesty.

All but Arundel and Pembroke leave. Jane is ushered out by Frances and Lady Dudley. Curtain remains up.

[1|12] Scene 2

Arundel has comfortably reached balcony high above council chamber; awaits Pembroke.

PEMBROKE (*reaches balcony level, panting*)
Lord, 'tis a spot for falcons only.

ARUNDEL

You were not followed?

PEMBROKE

We must not stay, our absence will be marked. What of the Lady Mary?

ARUNDEL

My warning reached her in time. She's gone north.

PEMBROKE

When do we hatch the tale?

ARUNDEL

Let Lady Jane be crowned our queen, the while we spread the whisper of Mary all about, then will our worthy Admiral Dudley's fragile craft be engulfed before his sails are unfurled to catch the sea breeze.

PEMBROKE

Fragile indeed, 'tis a pity that he must bait his traps with such a tender bird.

ARUNDEL

A Grey wed to a Dudley, spend your sympathy more frugally, my Lord Pembroke.

PEMBROKE

Still you treasure your ancient grudges.

ARUNDEL

Henry Grey betrayed my sister. John Dudley kept me rotting in the tower the best part of a year. I'm not like to forget that, I promise you. Have you ever dealt in the

tower prisons, Pembroke? Seen the rats run across the floor; lain two hundred nights without a woman fondling you? My cell was cold with river mist. Nor did I like the view with the reeking scaffold. (Arundel produces a scarlet handkerchief)

PEMBROKE

What's this? A shred of cloth? What meaning can it have?

ARUNDEL

Scarlet cloth, Pembroke, and what vat dyed it? A child dipped it in poor Somerset's blood. Some day I'll brighten its hue in Dudley gore. (*Folds cloth and returns it to his pocket*) Enough, we must talk of strategy, if Dudley holds the tower.

PEMBROKE

He must not hold the tower, there'd be a long and bloody siege.

ARUNDEL

We must coax him forth, ambush him quickly. Once we have him, his men will desert.

PEMBROKE

Smoke the eagle from his mountain, but how?

ARUNDEL

The how will present itself at the proper time; our forces multiply as his divide. A vulture tops the Dudley standard now.

PEMBROKE

Long live Queen Mary.

Slow curtain.

[113] Scene 3

Curtain rises on military planning room, replete with maps, banners in tribute to Jane and to England, and other objects of war. Jane is present, as are John, Henry, Arundel, and Pembroke. A messenger rushes about, and the other men read his note and bustle and whisper over it.

JANE

What's this news come from the north, my lord duke?

JOHN

Mary and her rabble mean to march on London.

PEMBROKE

I say, we're lost!

JOHN

I say, you're daft! Why consider defeat, our arsenal's well-stocked, our men ready?

JOHN

A sufficient force by land and sea and this army of peasants will be routed.

ARUNDEL

How many ships ride along the Thames?

JOHN

Fifty and all my captains alerted. We could sail within the hour.

PEMBROKE

It seems your grace has been long prepared for action.

JOHN

Aye, my lord, and well preparèd too; all the men are primed for fighting.

PEMBROKE

Who will lead them?

ARUNDEL

The man we name must be of the highest rank. To my mind, there is but one choice: Henry Grey, the Earl of Suffolk.

JANE

My father?

PEMBROKE

One of England's finest soldiers. Who would wear her majesty's colors with more pride? He would fight unto the death.

JANE

To the death? Will there be much fighting?

ARUNDEL

A skirmish or two, but never fear, your majesty, Suffolk's always had the devil's own luck in battle.

PEMBROKE

Your majesty, your father has every chance of emerging victor in this uneven combat.

JANE

Is there none other that we might appoint?

ARUNDEL

There's no finer soldier than your majesty's father or of course Lord Northumberland, whose skill as an admiral's matched by his prowess on land.

JANE

My lord duke, why yes, he'd be our choice.

JOHN

Impossible. I must defend the tower.

PEMBROKE

Your grace, I see reason in the queen's suggestion. Yours is the name to make men tremble.

ARUNDEL

We've all witnessed Northumberland's miracles upon the battlefield.

JOHN

Enough, though I'd be honored to ride forth for her majesty.

JANE

My lord duke, what better proof of our consideration for our people than to let them know that they are defended by England's finest soldier.

ARUNDEL

Let it be known that I, Earl of Arundel, offer my allegiance to the throne and to my country.

PEMBROKE

Long live the queen and may God be with us all.

Arundel and Pembroke exchange sly glances as chorus of soldiers enters and gradually assembles into ranks behind John.

JANE

Amen to that, my lords. Our prayers for your safety and comfort and your success ride with you into the battle.

SOLDIERS (by turns marching, standing at "present arms," and saluting either John or Jane)

Long live our queen, "lane Regina," long live our gracious queen. Long live the queen and may God be with us all.

Marching off, led by John, Jane, and Henry. Arundel and Pembroke are last to exit. Stage now empty. Curtain down quickly.



ACT 3

[2|1] Prelude

[2|2] Ballad

MINSTREL (*as in Acts 1 and 2, strolling apron of stage*)

Northumberland to battle went
With bold five hundred strong.
He took the road to Norfolk,
A turn so very wrong.
Lord Dudley would die in August
And swift the days would pass,
While Mary reigned in London,
A proper queen at last.
Lady Jane will lie in prison
Till a Monday dawns full clear.
Odd that the sun should shine
So bright upon a day so drear.

[2|3] Scene 1

Curtain rises on Jane's cell in the tower. She is preparing for bed as Guildford enters. Jane's reaction shows mixed emotion at seeing him.

GUILDFORD

Perhaps I'd best leave, your ladyship?

JANE

No, I—will you have wine, my lord? Here are cakes and wine.

GUILDFORD

You are so very, very young.

JANE

What does that mean?

GUILDFORD
Nothing, really.

JANE
Here, 'tis good wine.

GUILDFORD
If I might drink to you, Jane. Jane, why don't you look at me?

JANE
I am looking at you, my lord.

GUILDFORD
You're looking at my boots and have done so since I entered. Are you sorry you consented to welcome me tonight? Are you still afraid of me; why were you frowning when I came in?

JANE
That was because of mother, who sees spies everywhere.

GUILDFORD
There are many spies about.

JANE
What do they want with me?

GUILDFORD
Words are weapons these days, to be hurled at our new queen, maybe they hunt such stones in our poor conversation.

JANE
She cannot suspect me. Her letters have been so very kind.

Their actions, which were at first hesitant, are now more intense and become ardent.

GUILDFORD

What does it matter? All that matters is we're here together, are we not, Jane?

JANE

Yes, together.

GUILDFORD

And being so there's no need to drink or talk the night away.

JANE & GUILDFORD

And being so there's no need to talk the night away.

Embraces, by turns intensifying and pulling back...

Passionate embraces. Intense kiss. Another kiss.

Prolonged, climactic kiss. Kiss released, but remain in each other's arms. Embrace finally released.

JANE

I had such a pretty dream.

GUILDFORD

Tell it to me, my love.

JANE

We were home, and all the roses were blooming and—
(Their eyes meet, they embrace peacefully, release, but still holding hands.) I love it when you hold me, hold me tighter still. *(Embrace again)*

GUILDFORD

I'll not let you go this night. *(Release)* I'll never let you go again.

JANE

No, never, oh, I wish we really, really were home.

GUILDFORD

I'd not exchange your dream for this reality. We're here together, and you are not afraid.

JANE

It is so beautiful being with you. I'd not known it could be so beautiful. I thought I was floating. I'm sure I was floating. I pray you'll fill me with a son this night.

GUILDFORD

Conceived tonight he'd be a happy child.

JANE

Guildford, when will they free us?

GUILDFORD

Very soon, I'm sure.

JANE

It's been very soon for a long time, now.

GUILDFORD

We should be home by early spring, you'll see. Yet I love this prison now we've been together.

JANE

Together, I never knew the meaning of the word. Were it not for the kindness, kindness of the queen—good queen. Dear good queen, sweet cousin Mary, I'll remember you in all my prayers.

GUILDFORD

I'll remember the kindness of this queen.

Light embrace. Curtain falls.

[2|4] Scene 2

Curtain rises on Jane's cell in late morning. Jane is at her desk, writing. Mary walks in, Jane glances up, somewhat startled.

JANE

Your majesty. *(Stops writing.)*

MARY

Aye, majesty still, through no fault of yours. *(Jane neatens papers, puts them aside.)* You are as I remembered, meek and mild. The serpent's young, 'tis true. I meant you well, Jane Grey. You were wrong to serve me so.

JANE *(standing, defensive)*

What may you mean, your majesty?

MARY

Will you pretend you do not know? I speak of your betrayal.

JANE

If I was traitor to you, it was no wish of mine.

MARY

I pray you, do not tell me once again how you were coerced upon the throne!

JANE

You said that you believed it!

MARY

I thank you, cousin, for your pretty words. You have, I see, the ability to make the false sound true. Do not pretend that you are in ignorance of your father's doings! You know full well that he and your precious uncles have proclaimed you queen again.

JANE

Proclaimed me queen? It is not true, he would not, for... for he gave me his word, he swore by God he would not.

MARY

By what God did he so swear? His Protestant turncoat God that is as false as he.

JANE

By our own true God he swore it.

MARY

Then he is forsown, for he and his brothers rode throughout the countryside and as Wyatt stirred my cities to rebel, your father swore that Jane Grey was the rightful queen!

JANE

He promised I should be left in peace. Why should he do such a wicked thing? Believe me!

MARY

Yes, I believe you, God pity me, I do, and have believed it from the first. I knew you'd have no part in this late rebellion.

JANE

Then why did you accuse me? *(Sits at her desk again.)*

MARY

I wanted you to be guilty, Jane, and hoped against hope that I'd see the evidence of it in your eyes. Is there not some little measure there? Did you not pray for a Wyatt victory? Come, tell me the truth, Jane, tell me this truth that I needs must hear, confess it to me! Confess it to me, confess to me! Why are you so silent?

JANE

What will you have me say?

MARY

Something, anything, anything, so that I may know I have not let you die for nothing.

JANE

You... you said... I think... I am to die?

MARY

Why do you stare at me in such surprise? You were so sentenced; have you forgotten that?

JANE

I'd not forgotten, but I thought...

MARY

You thought I'd be merciful, you were told I meant to free you; all this I know, and it's the truth, your pardon lay upon my desk, wanting only for my signature. Why do I tell you this? I did not come to torture you, child. I'd not meant to let you know how close you were to freedom. You cannot blame me, put your blame where it belongs, on your foolish father.

JANE

I am to die? I've not lived very long.

MARY

You cannot believe, I'm sure, that sometimes it is better not to live too long, better for us who are born to crowns or near them. Such lives cannot be very happy.

JANE

When will it be?

MARY

In two days' time.

JANE

A Sunday and a Monday and that is all, it's not long, but I think I'm glad of that. I've the time for such farewells as I might pen but little time for thinking on it overmuch.

MARY

Jane Grey, admit your guilt!

JANE

I am not guilty, your majesty.

MARY

Oh, it's a cruel thing I needs must do, I who have known so much of cruelty myself, and will they call me tyrant then? Oh, were it mine to do, Jane, I'd free you, send you far away. But as the state, I cannot, for while you live, your name will be a challenge to traitors and a danger to our throne. I cannot stay longer, little Jane, I'll send my priest to shrive you. Fare you well, Jane Grey, I shall pray for you.

JANE

Save your prayers, cousin Mary; you've more need for them than I.

Mary, regrettfully, leaves. Jane cries lightly, returns to her writing desk. Curtain slowly falls.

[2|5] Scene 3

Curtain slowly rises. Scene is outdoors, early morning. Dim light, but gradually brighter. At first a few vendors are setting up stands of plums, oysters, and so forth. Gradually crowd (mixed chorus) gathers; a festive market or fair-like atmosphere prevails eventually, although it is also tinged with various darker emotions.

CHORUS OF VENDORS

Ripe strawberries, strawberries ripe!

A child for the gallows.

Oh will ye buy sweet fine plums?

Charms against the plague, oh will ye buy sweet fine plums?

New oysters, just opened oysters, new oysters.

Buy a gallows toy made very like the block!

From a balcony (to audience's left) overlooking the scene, Mary and Arundel observe the activity and preparation for the execution.

MARY

Here's the pardon; I might yet sign it.

ARUNDEL

Under the ashes, still a fire smolders. Will your majesty kindle it again?

MARY

The death of a child, it's an ill omen for my reign. Let me have the pardon!

ARUNDEL

Hear me, your majesty; in ancient times, there was a custom amongst many peoples. In the spring was sacrificed a child, its body lain in the furrows to insure a good and fruitful harvest.

MARY

Sow seeds in blood? What crops will we reap?

ARUNDEL

The strong grain grows, my queen, minding not what nourishes it!

The block is slid, or wheeled, onto the rear center of stage where two carpenters (percussionists) work on it. Only their hammering sounds are audible, though they may also use other visually noticeable tool. The hammers should sound as hammers normally sound but not identical to each other.

CHORUS

Buy a gallows toy made very like the block.

(Two of the basses are ale vendors, serving foaming tankards from kegs. Soon most of the chorus is drinking.)

Ale by the tankard!

(One also is a chestnut vendor, roasting nuts over a fire.)

Chestnuts, hot!

The block is clumsily maneuvered offstage, to audience's right, by the carpenters and others. The block is now in readiness, just offstage; the people have reached a pitch of expectation.

CHORUS

Drink by the tankard, 'ave some ale! Oh will ye buy a fine gallows toy? A toy made very like the block! A charm against the plague!

From the back of the stage, Jane slowly enters, wearing a stark black hood. She is flanked by her "ladies." Just behind is a minister, in correct Anglican garb.

PLUM VENDOR

Oh, will ye buy sweet fine plums?

CHORUS

New oysters, just opened oysters.
For the gallows—strawberries ripe.

The ladies leave Jane, light touching or kissing her. The priest stands behind her. Jane is at center of stage, stands upright and, with her arms, asks for the crowd's attention.

JANE

Good people, though I am innocent of the desire to betray my queen, yet was I an accomplice by my presence, acquiescent in my silence. I hope my fate will serve as a warning for those who'd rise against the crown. If I can save one life dying thus, then I should not have died in vain! Now, good people, Jane Dudley bids you all a long farewell. Fare you well, a long farewell, farewell forevermore. I am glad it is a fair day, farewell. Into thy hands, I commend my spirit, O God!

Jane walks offstage, toward the block. The minister follows.

CHORUS

Into thy hands, I command my spirit, O God! (*The crowd gathers towards the block, craning their necks with building morbid expectation.*) A child for the gallows.

The axe falls at a specific moment, but this is noticeable only by a slight flicker of shadow. The crowd reacts in various ways: some crane their heads even more, some

turn away, others rub their own necks. Arundel's gaze is triumphantly transfixed as he comforts Mary, who is looking down. The crowd very gradually disperses. Mary and Arundel leave their balcony. As most of the crowd has dispersed, the audience now observes the minstrel (with his lute) among the stragglers. The crowd now entirely dispersed, the scene darkens gradually. Curtain falls.

STEPHANIE KACOVANSKI AS LADY MARY. PHOTO BY KATHY WITTMAN, BALL SQUARE FILMS.





ARTISTS

Arnold Rosner was one of the most unusual and fascinating American composers of his generation. Born in New York City in 1945, he took piano lessons as a boy—as did so many Jewish boys his age—although he did not especially enjoy the routine of practicing. But he did get hooked on classical music. Certain sounds in particular appealed to him—especially juxtapositions of major and minor triads—and before long he was working these sounds into music of his own. His family—fully aware of the remote prospects of success offered by a career in classical music composition—encouraged him to pursue more practical endeavors. So he attended the Bronx High School of Science, whence he graduated at the age of fifteen, and then New York University with a major in mathematics. But all the while he was composing—sonatas, symphonies, concertos, etc.—not that anyone else was especially interested in hearing the fruits of his labors. His composer-heroes at the time were Alan Hovhaness, Ralph Vaughan Williams, and Carl Nielsen, and their influence on his early creative work is readily apparent.

Graduating from NYU before he turned 20, Rosner then spent a year at the Belfer Graduate School of Science, continuing his studies in mathematics. But, no longer able to resist the inner drive to pursue musical composition as his primary activity, he entered the University of Buffalo the following September, with a major in music composition. This was 1966, when the serial approach dominated university music departments, and young composers were often coerced into adopting it, either directly or indirectly. Rosner was adamantly opposed to serialism and refused to embrace it. At Buffalo he was subjected to the tutelage of Leo Smit, Lejaren Hiller, Henri Pousseur, and Allen Sapp, who dismissed his creative efforts with varying degrees of contempt. In describing his educational experience at Buffalo, Rosner later wrote that he “learned almost nothing” from these pedants. While his fellow composition students may have capitulated to the pressure to embrace the style *du jour*, Rosner stub-

bornly refused to accept a view of music that violated his most fervently held artistic values. And so, in response, his department rejected the work he had submitted as his dissertation: a large composition for orchestra entitled *Perchance to Dream*, which has yet to be performed. Realizing that they would never accept the kind of work he considered legitimately meaningful, he gave up the notion of a doctorate in composition, and decided instead to pursue a degree in music theory, with a dissertation—the first ever—on the music of Alan Hovhaness. He completed this successfully, and in the process became the first recipient of a doctorate in music granted by the State University of New York.

Rosner devoted the rest of his life to writing the music that represented his personal aesthetic ideals, supporting himself through academic positions at colleges in and around the New York City area. His most enduring position was as Professor of Music at Kingsborough Community College (of the City University of New York), which he held for thirty years, until his death in 2013.

Although his music attracted little attention and enjoyed very few performances, Rosner persisted nonetheless. Fiercely independent, he shunned any of the institutions or organizations with which he might have aligned himself. Despite spending most of his career in academic settings, he never took advantage of the opportunities open to academic composers. As desperately as he sought acceptance, he would have it only on his own terms. He did little to cultivate performances of his music, so initially his work attracted the attention of only a small number of equally independent-minded musicians and music lovers. As the years passed, his works gained no foothold within the world of professional musicians, and he became increasingly embittered.

As he wrote to a friend in 2009:

My music is plenty obscure now, but when I was writing the [works of the 1960s and 70s] I was so nowhere that I am astonished now that I had the impetus and nerve to keep up doing it. Indeed, as we speak, I am listening to [the recording of my Symphony No. 5], which I wrote with NO prospect of ever hearing it. I do it because I have to do it—that is why I am on this planet.

Deciding simply to bypass the conventional music institutions, he began to produce recordings of his music and make them available to the public. These recordings, where a sizable portion of his output may be heard, have been highly praised by most of the review media, and Rosner has begun to develop a following of committed enthusiasts who recognize the value of his unique voice.

In addition to music, Rosner's other passions included exotic cooking and playing contract bridge, in which he was a tournament champion.

—Walter Simmons



Megan Pachecano, praised by *The New York Times* for her “lucid soprano,” is making her mark performing rare operatic roles such as Beatriz in Daniel Catán’s *La hija de Rappaccini* with Chicago Opera Theatre, Anne Page in Ralph Vaughan Williams’s *Sir John in Love* with Odyssey Opera, and Farinelli’s Trainer in David T. Little and Royce Vavrek’s *Vinkensport, or The Finch Opera* with Opera Saratoga. Her recent performances also include Valencienne (*The Merry Widow*) with both Musica Viva Hong Kong and Opera Saratoga, Fiordiligi (*Così fan tutte*) with LoftOpera, and Echo (*Ariadne auf Naxos*) with Austin Opera. Other beloved role highlights are Adina (*L’elisir d’amore*), Norina (*Don Pasquale*), Susanna (*Le nozze di Figaro*), Cunegonde (*Candide*), and Cinderella (*Into the Woods*). She has sung with the Metropolitan Opera, Caramoor International Music Festival, Opera New Jersey, Opera Company of Middlebury, Salt Marsh Opera, St. Petersburg Opera, Opera in Williamsburg, New Rochelle Opera, Opera MODO, Opera Theater of Connecticut at the Sanibel Music Festival, and Orchestra of New Spain at the Dallas Symphony Orchestra’s Soluna Festival. She will next reprise the role of Frasquita in *Carmen* with the Helena Symphony.

A frequent concert soloist, Ms. Pachecano has performed Handel’s *Messiah*, *Israel in Egypt*, *Samson*, *Jephtha*, and *Saul*, Mozart’s Great Mass in C minor, Coronation Mass, Requiem, and Exsultate, jubilate; Haydn’s Lord Nelson Mass and Little Organ Mass; Ravel’s *Shéhérazade*, Beethoven’s *Die Ruinen von Athen*, and Villa-Lobos’s *Bachianas Brasileiras No. 5*, singing

with the Helena Symphony, Wheeling Symphony, Round Rock Symphony Orchestra, Mid-Texas Symphony, Astoria Symphony Orchestra, Colorado Pops Orchestra, Ad Astra Music Festival, and Westminster Choral Festival.

Ms. Pachecano recently presented a solo cabaret recital with the Odeon Theater’s Concert Series and has performed in musical theatre showcases at the Ensemble Studio Theatre, The PIT, and Daryl Roth Theatres in New York City, as well as having the honor of singing in the Peter Shaffer Memorial at the American Airlines Theatre on Broadway. She created the role of Elizabeth on the cast album of Melillo’s *Son of the Storm* and was a soloist on the Naxos recording *American Choral Music*. As Guest Artists at Colorado State University, she and mezzo-soprano Sarah Nelson Craft gave a duet art song recital entitled *The Tides of Love*. The two have enjoyed much critical notice of their vocal blend, together called “pliant and luminous” and praised for their “fluid, robust singing.”

Ms. Pachecano holds a bachelor’s degree in voice performance from The University of Texas at Austin and a master’s degree in classical voice from Manhattan School of Music.



James Demler, bass-baritone, is known for his versatile range of repertory, spanning the operatic, oratorio, concert, and popular music genres. A perennial favorite with *Odyssey Opera*, he has sung roles in *Sir John in Love* by Ralph Vaughn Williams, Dvorak’s *Dimitrij*, Mario Casteluovo-Tedesco’s *The Importance of Being Earnest*, Donizetti’s *L’Assedio di Calais*, Gounod’s *Le Médecin Malgré Lui*, and most recently in the U.S. premiere of Pacini’s *Maria, Regina D’Inghilterra*. Other recent engagements include performances with Boston Lyric Opera in Verdi’s *Macbeth*, Janacek’s *Katya Kabanova*, and Massenet’s *Werther*. Also, in Boston Mr. Demler has been

featured numerous times as a soloist with the Boston Pops, with highlights that include Ralph Vaughn Williams’s *Fantasia on Christmas Carols*, Philip Lane’s *A Christmas Story* and *The Boston Red Sox Baseball Cantata* by George Kleinsinger, all with Keith Lockhart, conductor.

Mr. Demler first gained international attention at Houston Grand Opera, where he appeared as Guglielmo in *Così Fan Tutte*, De Bretigny in Massenet's *Manon*, and Peter in *Hansel and Gretel*. He has also made debuts with Palm Beach Opera, Edmonton Opera, and Opera Orchestra of New York. He debuted with the Houston Symphony in the role of Maestro in a concert version of Salieri's rarely performed opera *Prima la musica, poi le parole*, and the following season in Ned Rorem's *Santa Fe Songs*. Other orchestra appearances include a concert performance of Daron Hagen's *Shining Brow* with the Buffalo Philharmonic, and premieres of songs by Pulitzer Prize winning composer John Luther Adams with the Anchorage Symphony.

In 2016 James made his European debut singing the bass solos in Verdi's Requiem at the Concertgebouw in Bruges, Belgium. In addition, he made his film debut as Noah in Wes Anderson's *Moonrise Kingdom*, which opened the 2012 Cannes Film Festival.



David Salsbery Fry, bass, who has been praised for his "extremely sensual and almost impossibly deep tones" by *concerti*, is the grand prize winner and reigning laureate of the Bidu Sayão International Vocal Competition. A tireless advocate for new music and composer-performer collaboration, he has premiered works by Robert Aldridge, Shawn Brogan Allison, Lembit Beecher, Frank Corcoran, Chaya Czernowin, John David Earnest, Ruby Fulton, Juliana Hall, Jenny Olivia Johnson, Louis Karchin, Lowell Liebermann, Adam Maor, Eric Nathan, Osnat Netzer, Steve Potter, Joseph Summer, Kristian Twombly, Nicholas Vines, and Scott

Wheeler. He has also collaborated with Justine F. Chen, James Granville Eakin III, John Harbison, Oliver Knussen, Ari Benjamin Meyers, Nico Muhly, John Musto, Judith Shatin, and Charles Wuorinen.

Other notable engagements include 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* 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. He has written about the opera industry for *Classical Singer*, *The Liberated Voice*, *Opera and Disability*, and is a featured contributor to Claudia Friedlander's *The Singer's Audition & Career Handbook* and James Harrington's *Building a Career in Opera from School to Stage: Operapreneurship*. David is a proud member of the American Guild of Musical Artists (AGMA).

This is Mr. Fry's third recording for BMOP/sound. He can also be heard as the narrator in Charles Fussell's *Cymbeline* and as Butt the Hoopoe in Charles Wuorinen's *Haroun and the Sea of Stories*. Additional recordings in his discography include the roles of Méthousaël and Sadoc in Gounod's *La reine de Saba* for Odyssey Opera.

More on Mr. Fry's life and career can be found at davidsalsberyfry.com and in the October 2015 issue of *Classical Singer*.



Aaron Engebreth enjoys a varied solo career in opera, oratorio, and recital and devotes considerable energy to the performance of established music and contemporary premieres, frequently collaborating with many of today's preeminent composers. His recent New York City Opera debut as monodrama soloist in Argento's *A Waterbird Talk*, performed at Carnegie Hall, compelled the *New York Classical Review* critic to write the following: "Engebreth is a marvelous actor, capable of holding his character's many facets and motivations in tension." Mr. Engebreth garnered two GRAMMY® Award nominations for Best Operatic Recording

for his work with the Boston Early Music Festival and Radio Bremen (*Thésée* and *Psyché*, by Lully). He has been a soloist at the Kennedy Center and Boston's Symphony Hall, as well as international appearances from Sapporo Japan's Kitara Hall to Le Theatre de la Ville in Paris

and the AmBuL festival in Bulgaria. Additionally, Mr. Engebretsh has been a guest of the Tanglewood, Ravinia, Rockport, and Monadnock Music Festivals as well as many of the country's fine symphonies, among them Portland, Virginia, San Diego, Charlotte, and the Buffalo Philharmonic Orchestra.

Other appearances include concerts and commercial recordings with the Boston Modern Orchestra Project, Lexington, Bangor, and Boston Landmarks' Symphony Orchestras, Vancouver International Song Institute, St. Louis Art Museum and the Firebird Ensemble, a Bernstein Centenary recital with Boston Symphony Orchestra and Boston's Museum of Fine Arts, as well as performances with Le Central de Lyon (France), Concert de l'Hostel Dieu, Rutter's *Messe des enfants* with Écully Musical, Bunthorne in *Patience* with Odyssey Opera, Boston Camerata, and recitals in Lyon, Paris, and San Francisco.

Mr. Engebretsh's work with composer and conductor Lukas Foss cultivated a passion for premiering new works: he has since collaborated with composers Harbison, Larsen, Musgrave, Rorem, and Pinkham, among many others. As an interpreter of early music, he is a frequent soloist with organizations including American Bach Soloists, Handel and Haydn Society, Miami Bach Society, Boston Baroque, Boston Camerata, and Santa Fe Pro Musica. He was a longtime soloist with Emmanuel Music for performances of Bach's cantatas. As a recording artist, Mr. Engebretsh produced and recorded *The Complete Songs of Virgil Thomson* with Florestan Recital Project and New World Records; 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; and *The Complete Songs of Daniel Pinkham* with Florestan Recital Project. With Gil Rose and BMOP and Odyssey Opera, Mr. Engebretsh is featured on numerous recordings, among them Thomson's *Four Saints in Three Acts* and Argento's *A Waterbird Talk*.

Krista River, mezzo-soprano, has appeared as a soloist with the Boston Symphony, the St. Paul Chamber Orchestra, the North Carolina Symphony, the Cape Cod Symphony, the Santa Fe Symphony, Handel & Haydn Society, the Florida Orchestra, the Charlotte Symphony, Odyssey Opera, Baltimore Choral Arts Society, and Boston Baroque. Winner of the Concert Artists Guild International Competition and a Sullivan Foundation grant recipient, her opera



roles include Dido in *Dido and Aeneas*, Sesto in *La clemenza di Tito*, Cherubino in *Le nozze di Figaro*, Rosina in *Il barbiere di Siviglia*, Zerlina in *Don Giovanni*, Anna in Weill's *Seven Deadly Sins*, Nancy in Britten's *Albert Herring*, and the title role in Handel's *Xerxes*. Ms. River made her Tanglewood debut in the role of Jordan Baker in John Harbison's *The Great Gatsby*. Other notable performances include the International Water and Life Festival in Qinghai, China, and recitals at Jordan Hall in Boston and the Asociación Nacional de Conciertos in Panama City, Panama. For Ms. River's solo recital at Weill Recital Hall at Carnegie Hall, *The New York Times* praised her "shimmering voice...with the virtuosity of a violinist and the expressivity of an actress." Ms. River appears on numerous recordings, including *Wasting the Night: Songs* (music of Scott Wheeler) and Boston Modern Orchestra Project's recording of Tobias Picker's *The Fantastic Mr. Fox*, for which she won a GRAMMY® Award. Ms. River began her musical career as a cellist, earning her music degree at St. Olaf College. She resides in Boston and is a regular soloist with Emmanuel Music's renowned Bach Cantata Series.



Eric Carey in 2019/2020 made his debut with the Boston Symphony Orchestra as soloist in Beethoven's Choral Fantasy led by Andris Nelsons; Bach's B minor mass with Emmanuel Music/Ryan Turner at Tanglewood; gave the American premiere of *the cricket recovers* led by Thomas Adès; and a concert of J.S. Bach Cantatas with John Harbison. He held residencies at Carnegie Hall Song Studio with Renée Fleming, the Britten-Pears Festival, and a return fellowship at the Tanglewood Music Center. Awards include 2nd Prize and Liederkranz Foundation grant, 2019 Gerda Lissner lieder competition, 1st place Bard Concerto Competition, 1st place Sparks and Wiry Cries song competition, grant recipient of the Kahn Award for work on the

Lili Project, which works to commission and perform works of living female composers. Past roles at the Opera Institute: Tom Rakewell in *The Rake's Progress*, Alfredo in *La traviata*, Thibodeau in *Dolores Claiborne*, Schoolmaster/Mosquito in *The Cunning Little Vixen*, and Jimmy O'Keefe in *Later the Same Evening*. Carey holds additional degrees from The Johns Hopkins University in Vocal Performance/Music Business and the fellowship in Vocal Arts from Bard College.

Performances that were delayed due to Covid-19 include soloist with Boston Symphony Orchestra chamber players in Doug Balliet's *Beast Fights* in Boston and at Tanglewood, the title role in *La clemenza di Tito*, with the Opera Institute, Evangelist in Bach's St. John Passion with Emmanuel Music, a return to the Britten Pears Program for recitals and masterclass residency, three recitals in the UK, as well as a recital residency at the Manchester Vocal Institute with Warren Jones.



William Hite is a critically acclaimed artist who has appeared in opera, concert, chamber music, solo recitals, and recordings in a career that has spanned over three decades. His reputation as an expressive and engaging artist has led to appearances with the Boston Symphony Orchestra, Philadelphia Symphony Orchestra, Odyssey Opera, Dresdner Philharmonie, American Symphony Orchestra, Charlotte Symphony, Boston Baroque, Tafelmusik, Philharmonia Baroque, New York City Ballet, the Morris Dance Group, and Emmanuel Music. At the center of his repertoire is the music of Bach, Handel, Schubert, and Britten.

Hite portrayed General Cafferelli in *Toussaint Before the Spirits* by Elena Ruehr on Arsis with conductor Gil Rose and the Boston Modern Orchestra Project. Of that performance *Opera News* said, "Tenor William Hite sings the part with dramatic portent and uncommon beauty." Of his performance in Matthison's *Boris Goudenow* with the Boston Early Music Festival, *Opera News* commented, "As for William Hite's turn as the buffoon Bogda, let's just say that

comic relief never felt so good... he simply stole the show. Without him, the evening would have been interminable."

Mr. Hite's extensive discography now contains over 40 recordings spanning a wide spectrum of musical idioms. His recordings include *The Complete Songs of Virgil Thomson for voice and piano* on New World Records with the Florestan Recital Project, *Messiah* on Clarion with the Apollo Chorus of Chicago, *Acis and Galatea* on NCA with Musica Angelica and Britten's *The Company of Heaven* on the Arsis label.



NILE SCOTT

Rebecca Krouner, mezzo-soprano, is a versatile performer praised for her sumptuous voice and commitment to character. Her portrayal of Hannah After in the Boston premiere of Kaminsky's *As One* earned critical acclaim; the Boston Globe wrote that she "unleashed a torrent of expression" and Boston Classical Review named the production a Top 10 Performance of the year.

Ms. Krouner is known for her interpretation of Carmen, a role she's performed in multiple productions, and which Classical Sonoma described as "fiery and sultry." Other role highlights include Komponist, Azucena, Orlofsky, Abbess, and Cherubino, with companies including Opera San Jose, Lamplighters Theater, Pocket Opera, West Edge Opera, MassOpera, Boston Opera Collaborative, Panopera, and Cinnabar Theater.

Ms. Krouner has built a reputation as a strong interpreter of new music. She's performed with contemporary chamber music groups Juventas and Earplay in Boston and San Francisco, respectively. In 2018, she debuted the role of Mother in the Boston workshop of Kamala Sankaram's *Taking Up Serpents*, and she's recently performed new works by Scott Wheeler (world premiere), Jonathan Bailey Holland (world premiere), Jorge Sosa, Carrie Magin, and others.

Ms. Krouner was a resident artist at Opera San Jose and holds an MM from Manhattan School of Music and a BA from Brown University.



Stephanie Kacoyanis, contralto, has been hailed as a "powerful dramatic and vocal presence" (*American Record Guide*) and praised for her "dark, majestic tone" (*ArtsFuse*) and "vocal brilliance" (*Boston Musical Intelligencer*). She has distinguished herself across the operatic, oratorio, and contemporary repertoire.

Of her performance as Queen Mary in the world premiere of Arnold Rosner's *The Chronicle of Nine* (Odyssey Opera/BMOP), the *Boston Globe* said she "scorched the stage." Other opera roles include soloist in *Four Poems of St. Teresa of Avila* (Odyssey Opera), Saint Cecilia in *Four Saints in Three Acts* (Boston Modern Orchestra Project), Nancy in *Martha* and Meg Page in *The Merry Wives of Windsor* (Boston Midsummer Opera), and Lucy Steele in the world premiere of *Sense and Sensibility: The Musical* (Wellesley Summer Theatre).

Ms. Kacoyanis is a founding core member of the Lorelei Ensemble, a chamber ensemble dedicated to new and early music for women's voices. Following Lorelei's 2017 Carnegie Hall debut with the Boston Symphony Orchestra, *The New York Times* described the ensemble as "shimmering."

A champion of contemporary music, she has performed in several world and North American premieres with organizations including the Tanglewood Festival of Contemporary Music, Boston Modern Orchestra Project, Intermezzo Opera, and ALEA III. Her concert work includes solo appearances with the Falmouth Chamber Players, Chorus North Shore, Canto Armonico (under Simon Carrington), Newton Choral Society, and Metropolitan Chorale of Brookline.

Ms. Kacoyanis holds degrees from Wellesley College (B.A.) and Boston University (M.M.).
www.stephaniekacoyanis.com



ANITA BUZZY PRENTISS

Gene Stenger, hailed as an "impressive tenor" (*The New York Times*) who sings with "sweet vibrancy" (*The Cleveland Plain Dealer*), is one of the country's most called upon Bach specialists who is also heralded for his performances of oratorios by Handel, Haydn, Mendelssohn, and Mozart. Mr. Stenger has been a featured soloist with the Virginia Symphony Orchestra, Buffalo Philharmonic Orchestra, American Classical Orchestra, Colorado Bach Ensemble, Bach Society of St. Louis, Emmanuel Music, Harvard Baroque Chamber Orchestra, Madison Bach Musicians, Wisconsin Chamber Orchestra, Bach Akademie Charlotte, TENET Vocal Artists, and the Baldwin Wallace, Carmel, Oregon, and Northeast Pennsylvania Bach Festivals.

Gene has also made appearances with Odyssey Opera, Staunton Music Festival, the Yale Symphony Orchestra at Carnegie Hall, the Yale Schola Cantorum at Lincoln Center, and the Internationale Bachakademie Stuttgart, performing as the tenor soloist in an international tour of Bach's *St. Matthew Passion* under the baton of Helmuth Rilling. These performances were featured in a documentary about Rilling's life entitled *Ein Leben mit Bach* (*A Life with Bach*).

Originally from Pittsburgh, PA, Gene holds degrees from Yale University's School of Music and Institute of Sacred Music, Colorado State University, and Baldwin Wallace University Conservatory of Music. Recent discography credits include tenor soloist in Schmelzer's *Le Memorie Dolorose* with TENET Vocal Artists and ACRONYM and tenor soloist on Yale Schola Cantorum's album *Fauré Requiem and other sacred music* led by David Hill, released on Hyperion Records. He currently resides in New Haven, CT, where he serves as instructor of voice at Yale.



Gil Rose is a musician helping to shape the future of classical music. Acknowledged for his “sense of style and sophistication” by *Opera News*, noted as “an amazingly versatile conductor” by *The Boston Globe*, and praised for conducting with “admiral command” by *The New York Times*, over the past two decades Mr. Rose has built a reputation as one of the country’s most inventive and versatile conductors. His dynamic performances on both the symphonic and operatic stages as well as over 75 recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP has won fourteen ASCAP awards for adventurous programming and was selected as Musical America’s 2016 Ensemble of the Year, the first symphony orchestra to receive this distinction. Mr. Rose serves as the executive producer of the GRAMMY® Award-winning 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, Arsīs, Chandos, Cantaloupe, ECM, Naxos, New World, and BMOP/sound.

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

Dominick Argento in 2018 and the world premiere recording of Mario Castelnuovo-Tedesco’s *The Importance of Being Earnest* in 2020.

From 2012 to 2019, he was the Artistic Director of the longstanding Monadnock Music Festival in historic Peterborough, New Hampshire. Mr. Rose conducted several premieres as well as cycles of the symphonies of Beethoven and Mendelssohn. He made his opera stage directing debut in two revivals of operas by Dominick Argento as well as conducting, directing, and producing a production and world premiere recording of Ned Rorem’s opera *Our Town* in the historic Peterborough Townhouse.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz’s *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center. He has since returned to City Opera in 2017 (as Conductor and Director) in Zankel Hall at Carnegie Hall and 2018 conducting a double bill of Rameau’s & Donizetti’s settings of *Pigmalione*. In 2019, he made his debut conducting the Juilliard Symphony in works of Ligeti and Tippett.

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



TINA TALLON

The **Boston Modern Orchestra Project** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Described by *The New York Times* as “one of the most artistically valuable” orchestras in the country, BMOP is a unique institution in today’s musical world, disseminating exceptional orchestral music “new or so woefully neglected that it might as well be” via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span over a century. 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, with programming that is “a safe haven for, and champion of, virtually every *ism*, and every genre- and era-mixing hybrid that composers’ imaginations have wrought” (*Wall Street Journal*). 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*, Charles Wuorinen’s *Haroun and the Sea of Stories*, and Lei Liang’s *A Thousand Mountains, A Million*

Streams. The composers performed and commissioned by BMOP contain Pulitzer and Rome Prize winners, Grawemeyer Award recipients, and MacArthur grant fellows.

From 1997 to 2013 the orchestra won thirteen ASCAP Awards for Adventurous Programming. BMOP has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, Concerts at the Library of Congress (Washington, DC), the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America’s 2016 Ensemble of the Year, the first symphony orchestra in the organization’s history to receive this distinction.

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

BMOP/sound, BMOP’s independent record label, was created in 2008 to provide a platform for BMOP’s extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today’s most innovative composers. BMOP/sound has released over 75 CDs on the label, bringing BMOP’s discography to 100 titles. BMOP/sound has garnered praise from the national and international press; it is the recipient of a 2020 GRAMMY® Award for *Tobias Picker: Fantastic Mr. Fox*, nine GRAMMY® Award nominations, and its releases have appeared on the year-end “Best of” lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

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

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Rachel Braude

OBOE

Jennifer Slowik*
Nancy Dimock

CLARINET

Michael Norsworthy*
Jan Halloran

BASSOON

Ronald Haroutunian*
Jensen Ling

HORN

Kevin Owen*
White Hill
Neil Godwin
Alyssa Daly

TRUMPET

Terry Everson*
Michael Dobrinski
Rich Kelley

TROMBONE

Hans Bohn*
Alexei Doohovskoy
Bass Trombone
Chris Beaudry

TUBA

Taka Hagiwara

PERCUSSION

Robert Schulz*
Craig McNutt (timpani)

NIKE TOLLE

Matt Sharrock

HARP

Ina Zdrovetchi

CELESTA

Linda Osborn

VIOLIN I

Susan Jensen*
Amy Sims
Yumi Okada
Piotr Buczek
Colin Davis
Tudor Dornescu
Ben Carson
Sonia Deng
Nicole Parks
Sean Larkin

VIOLIN II

Paola Caballero*
Judith Lee
Julia Cash

SASHA CALLAHAN

Lilit Hartunian
Nivedita Sarnath
Kay Rooney Matthews
Aja Reke
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VIOLA

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Alexander Vavilov
Abigail Cross
Emily Rideout
Emily Rome
Dimitar Petkov
Lauren Nelson

CELLO

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Nicole Cariglia
Aron Zelkowicz
Miriam Bolkosky
Stephen Marotto
Velleda Miragias

BASS

Bebo Shiu*
Kate Foss
Randell Zigler

CHORUS

Mariah Wilson, Chorus Master
Alexandra Dietrich, Chorus Manager

SOPRANO

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Hailey Fuqua
Helen Hassinger
Lyndie Laramore
Aurora Martin^
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Melaina Mills
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Mary-Alexandra Onstad^
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MEZZO-SOPRANO

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Stuart Cabral^
Jacob Cooper^
Jonathan Mildner
Matthew O'Donnell
Jonathan Oakes
Justin Parish
Miles Rind^
Omar Rodriguez
Frank Rosamond^

*Principals

^Soloists

Arnold Rosner

The Chronicle of Nine: The Tragedy of Queen Jane

Producer: Gil Rose

Recording and postproduction engineer: Joel Gordon

Assistant engineer: Peter Atkinson

SACD authoring: Brad Michel

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