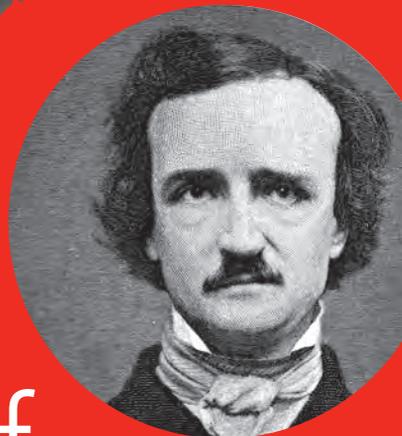




The
VOYAGE of
EDGAR
ALLAN POE



Composer
Dominick Argento

April 5, 2024 7:30pm
The Huntington Theatre

“...One of the nation’s most intriguing opera companies.”

THE NEW YORK TIMES

“Passion, rejection, greed, adultery, murder — everything you expect from opera was on offer from Odyssey Opera’s *Troika*.”

THE BOSTON GLOBE

“A fascinating, extreme and at times delirious opera...”

OPERA NOW MAGAZINE



www.odysseyopera.org

The VOYAGE of EDGAR ALLAN POE

An Opera in Two Acts

Composer
Dominick Argento

April 5, 2024 | 7:30pm
The Huntington Theatre



BMOP



DIRECTOR'S WELCOME



Voyagers, I welcome you on a particularly special journey this evening as we discover (and rediscover) two greats of American artistic history: composer Dominick Argento and poet Edgar Allan Poe. Some of our audiences may remember our Argento double bill (*Miss Havisham's Wedding Night* and *A Water Bird Talk*) in 2014. Since that production, Argento entered my musical consciousness in a deep way, sparking a decades-long exploration of this great (and underacknowledged) American composer.

Our aptly-named opera this evening, *The Voyage of Edgar Allan Poe*, invites us to go on a journey with Edgar Allan Poe, an American poet long-relegated to schoolrooms and elementary grade textbooks. Most of us know who Edgar Allan Poe is, but our vague recollection is likely littered with misconceptions: Wasn't he a type of mad genius, driven to drink and despair by the death of his beloved first cousin? Didn't he write macabre short stories?

Argento and his librettist Charles Nolte give us the opportunity to wander through the tales of Poe while revisiting his biography in a way that reinvigorates the truth behind this American literary great. Always lurking overhead, like a mad puppeteer, is the character of Griswold, based on the true-life Reverend Rufus Wilmot Griswold, a poet and critic who despised Poe while he lived and maligned him after his death in an obituary and biography littered with untruths. Tonight, we can go on a "voyage of discovery" to find the truth, both about Poe's life and his impact as a writer.

Following tonight's performance, Odyssey Opera will make a studio recording of Dominick Argento's *The Voyage of Edgar Allan Poe*; the recording will be available later this year. In both this performance and recording, Odyssey Opera continues to fulfill its mission of preserving important American works that might otherwise be lost. Born right here in Boston, Poe is the ideal subject of this type of preservation work, and I'm excited for you to hear how Argento masterfully marries Poe's text with his music.

Tonight's journey will be unlike any we've taken before. Let's get ready to step aboard with Edgar Allan Poe and see where the wind takes us.

Gil Rose

The VOYAGE of EDGAR ALLAN POE

An Opera in Two Acts

Libretto by Chris Nolte

Conducted by Gil Rose

Directed by Anne Harley

Production Designer: Chris Ostrom

Costume Designer: Brooke Stanton

Hair and Makeup Designer: Rachel Padula

ACT I

PROLOGUE

SCENE I A ship's dock in the darkness.

SCENE II The ship's lounge.

SCENE III On a body of still water.

SCENE IV A small make-shift stage, where a wedding procession is forming.

SCENE V Back in the ship's lounge.

Intermission

ACT II

SCENE VI The ship's lounge.

SCENE VII Poe's cottage.

SCENE VIII A bizarre auction.

SCENE IX Virginia's bier.

SCENE X The trial.

EPILOGUE The dock.

Presented Semi-Staged | Sung in English

This performance will run approximately 2 hours, 30 minutes, including a 15-minute intermission.

The production of *The Voyage of Edgar Allan Poe* received funding from OPERA America's Next Stage program, supported by Gene Kaufman, Terry Eder-Kaufman, and New Vision for Opera.



Scan code above for
online digital libretto.

The CAST

In order of appearance

Neal Ferreira	<i>Doctor (also Wedding Guest, Passenger, etc.)</i>
Peter Tantsits	<i>Edgar Allan Poe</i>
Tom Meglioranza	<i>Griswold (also Captain, Mr. Allan, etc.)</i>
Kirsten Chambers	<i>Mrs. Poe (also Ballad-singer, etc.)</i>
Felicia Gavilanes	<i>Mrs. Clemm (also Aunt Nancy, etc.)</i>
Christina English	<i>Mrs. Allan (also Granny Poe, etc.)</i>
David Salsbery Fry	<i>Theater Director (also M. Dupin, etc.)</i>
Maggie Finnegan	<i>Virginia Poe</i>
Alexis Rodda	<i>Rosy</i>
Marcus Schenck	<i>Willy</i>

CREATIVE and PRODUCTION TEAM

Andy Clark	<i>Chorusmaster</i>
Jack Culton	<i>Lead Electrician</i>
Hannah Dillis	<i>Props</i>
Luisa Earle	<i>Wardrobe Supervisor</i>
Yoko Hagino	<i>Rehearsal Pianist</i>
Danielle Ibrahim	<i>Production Manager</i>
Kat Lawrence	<i>Dresser</i>
Linda O'Brien	<i>Director of Production</i>
Will Prapestis	<i>Choral Coordinator</i>
Corey Roberts	<i>Stage Supervisor</i>
Alexis Rodda	<i>Artistic Administrative Associate</i>
Ash Strange	<i>Stage Manager</i>
Kendyl Trott	<i>Assistant Stage Manager</i>
Henry Vumbaca	<i>Programmer</i>

CHORUS

SOPRANO	ALTO	TENOR	BASS
Grace Anderson	Darby Clinard	Charles Blandy	Thaddeus Bell
Alecia Batson	Jade Espina	Quinn Cason	Joshua Belt
Jennifer Burks	Ashley Gryta	Daon Drisdorn	Anthony Garza
Jessica Graves	Sara Mitnik	Joel Edwards	Stephan Griffin
Janet Stone	Alexis Rodda	Fausto Miro	Nathan Halbur
Laura McHugh	Madison Smith	Ehimemen Omigie	Anthony Pilcher
Erin Nelson	Mauri Tetreault	Srinivasan	Will Prapestis
Kay Patterson	Hilary Walker	Raghuraman	Marcus Schenck
		Eduardo Ramos	

ORCHESTRA

FLUTE	TUBA	VIOLIN II
Sarah Brady	Ben Vasko	Colleen Brannen
Rachel Braude	TIMPANI	Lilit Hartunian
OBOE	Craig McNutt	Colin Davis
Jennifer Slowik	PERCUSSION	Paola Caballero
Laura Pardee Schaefer	Robert Schulz	Judith Lee
CLARINET	Nick Tolle	Kay Rooney
Jan Halloran	PIANO/CELESTA	VIOLA
Amy Advocat	Yoko Hagino	Peter Sulski
BASSOON	HARP	Noriko Futagami
Ronald Haroutunian	Amanda Romano	Alexander Vavilov
Michael Mechanics	VIOLIN I	Emily Rideout
HORN	Heidi Braun-Hill	Sam Kelder
Whitacre Hill	Yumi Okada	CELO
Neil Godwin	Susan Jensen	David Russell
Sarah Sutherland	Nicole Parks	Nicole Cariglia
TRUMPET	Maiani Da Silva	Jing Li
Terry Everson	Betsy Hinkle	Nicholas Johnson
Eric Berlin	Ben Carson	BASS
TROMBONE		Anthony D'Amico
Hans Bohn		Bebo Shiu
Chris Beaudry		Pete Walsh

SYNOPSIS

PROLOGUE A doctor recalls his last encounter with Poe. Poe, whose young wife Virginia died two years earlier, appears ill and feverish, his creativity at an end. He plans to sail to Baltimore that night, despite the doctor's belief that no ship is scheduled to depart. Poe insists, for his literary executor Griswold has told him of one. The doctor warns him against Griswold, but Poe is determined to embark on his "voyage of discovery."

SCENE I Alone on the dock, Poe awaits the ship. Griswold appears, dressed as a Ship's Captain. A ghostly vessel materializes out of the blackness. Strange phantoms drift across its decks. They draw Poe onto the vessel which again disappears into the mist.

SCENE II In the ship's lounge a small troupe of actors is presenting a melodrama. Poe becomes aware that it is a reenactment of his own mother's death when he was a small child. He is drawn into the scene which becomes "real" to him. The mother dies and a sheet is drawn over her face. The actress playing "Mrs. Allan" gleefully adopts him, chiding him for drinking and gambling while at the University. Bewildered, Poe protests that he lacked funds. Griswold, now dressed as Mr. Allan, pops up from beneath the sheet formerly covering the corpse of Poe's mother and berates his foster-son for lack of occupation and refuses to lend him more money. Insults are exchanged and the two men grapple amid the bedclothes. In the confusion, Poe finds himself wrestling with a large rag doll of Virginia. Griswold has disappeared.

SCENE III On a body of still water a small boat in which Virginia is seated glides into view. Poe steps into it and together they move over the water, reliving happy memories of their love. A second boat appears bearing Griswold and a woman whose face is averted. As it drifts past Poe, the woman turns toward him and smiles: it is his mother. Without speaking, she turns back to Griswold with a seductive expression on her face. The two boats glide away into darkness.

SCENE IV A wedding procession is forming on the small make-shift stage. Poe is pushed forward to take part in the ceremony, for it is his own wedding. Virginia appears in wedding veil and gown but clearly a child of twelve. There are shocked whispers and giggles as the ceremony proceed, with Griswold, now costumed as the minister, officiating. Poe declares he is too poor to marry. He is advised to appeal to Mr. Allan. The minister instantly turns into Mr. Allan. Poe attempts to beg for funds and an argument ensues. In rage, Allan disinherits him and disappears. In his place stands the minister, pronouncing Virginia and Poe man and wife.

SCENE V In the lounge, passengers are preparing for a masquerade party as a storm is rising. Poe wanders among them, appealing for help, for work. The theatre director suggests that he give a lecture and thus make some money. Poe's attempts are hindered by the jeering of the crowd and by a disembodied voice singing "Annabel Lee." In his feverish imagination, he believes it to be the voice of his dead wife. He is assured it is merely a ballad-singer, who presently enters.

Poe sees in her his dead mother once again, who, like Virginia, died while singing to him. To blot out the dreadful vision, he drinks excessively. The carousing grows more violent. Poe continues to hear a distant voice singing "Annabel Lee" even though the ballad-singer is now beside him. The others are amused by his hallucinations and crown him a member of their mad company as the violence of the storm increases. In desperation, Poe cries out that he knows Virginia is just outside the door. A sudden gust of wind blows open the door revealing Virginia in blood-stained bridal clothes. Poe rushes to embrace her as Griswold and the others erupt in macabre laughter. Virginia falls to the floor, bearing Poe with her.

Intermission

SCENE VI The lounge as last seen except that the passengers are now dressed in normal clothing. There is no suggestion of hallucination and no trace of Virginia. Poe, clutching a blood-stained bridal veil, struggles back to consciousness. Confusedly, he recounts the preceding events and the passengers conclude that he is insane. Poe's fictional detective, Auguste Dupin, suggests a trial to contest the charge of madness. Griswold, now in scarlet robe and judicial wig, prepares to hear the testimony. Dupin invokes a reconstruction of past events in his client's life.

SCENE VII Poe's cottage on the day of Virginia's death. Her mother, Mrs. Clemm, and neighbors are gathered at the deathbed. Poe, with a priest (Griswold), watches from a distance. When Virginia calls to him, he moves forward and kneels beside her. She sings of "Annabel Lee" and then expires. The priest urges Poe to confess that he longed for his wife's death, that he needed her suffering to inspire his art. Poe fiercely denies the accusation. The priest conjures up a vision of Poe's future actions to serve as proof.

SCENE VIII A bizarre auction over which Griswold presides. Various women, prominent in Poe's final years, are offered as possible muses for his flagging imagination. One by one they come forward through a mirror-frame to confront Poe with their charms. The scene becomes more and more nightmarish as they struggle for his attention. They begin to divest themselves of their "parts" for his edification, offering a leg, an arm, a heart. Poe utters a terrifying scream and the vision abruptly dissolves.

SCENE IX Still kneeling at Virginia's bier, Poe can no longer deny the priest's charges even though he will not admit his own guilt. A sound is heard, a heartbeat. The body of Virginia comes to life in his embrace. Despite a warning not to ask about the land beyond the grave, Poe, in his wild excitement cannot refrain. Hesitantly and painfully, Virginia tells him of the other world "where gold and silver fish swim through the river of silence." She falters, begging him to ask no more. He persists. Her voice rises in ecstasy as she describes the "valley of the many-colored grass," then abruptly ceases. Clutching her throat, she falls back lifeless in Poe's arms. Poe now recognizes his guilt: she died again, victim of his creative life.

SCENE X The trial resumes. Dupin asks the court to be merciful. Judge and jurors remain unmoved and ridicule Poe's own defense. Driven to rage, Poe seizes a sword-cane and lunges toward Griswold, standing mockingly in the mirror-frame. "Who dares judge me," Poe cries. "Myself," replies Griswold, "Your soul. Your secret self." With a despairing cry, Poe stabs at the image in the mirror. But his nemesis has disappeared and in his place stands an image of Poe himself. With welcoming gesture, Poe's image stretches out his arms to receive the blows.

EPILOGUE The dock. Dawn. Poe stands in the mist alone. There is no suggestion of a ship. Unseen by Poe, Griswold emerges from the shadows and watches him. The disembodied voice of Virginia is heard from far off singing the final phrases of "Annabel Lee." Poe sinks down, dying "by the side of my darling, my life and my bride, in her sepulcher here by the sea." Virginia's voice dies away and the manuscripts drop from Poe's hands. The doctor is heard calling for Poe. He enters and discovers Griswold standing over the body. The doctor explains that Poe wished to take ship last night, but Griswold assures him that no vessel departed. He disappears into the dark while the doctor remains kneeling by the body of Poe.

HOW the OPERA CAME to BE

The Voyage of Edgar Allan Poe has been commissioned by the University of Minnesota in commemoration of America's Bicentennial. The project began in late 1973 when Dominick Argento, Professor in the University's Department of Music, petitioned for a short leave to write a chamber opera. The College of Liberal Arts committee that reviews applications for leaves suggested that this modest project should be expanded. Roy Schuessler, then chairman of the University's Department of Music, and Frank Sorauf, Dean of CLA, agreed with this suggestion and determined that this should be a major Bicentennial project for the University. Acting Academic Vice President Harold Chase brought the proposal to Elmer L. Andersen, then Chairman of the Board of Regents, and the Regents commissioned the University's first opera. The University Foundation accepted the responsibility for obtaining funds to finance copying and printing of the score and libretto. Northwest Bancorporation underwrote this phase of the commission.

Early in this process the Minnesota Opera Company was contacted, and arrangements were made for the Opera Company to present this new work during its 1975-76 season. The Minnesota Opera Company is an appropriate choice to present the premiere of this opera because of its national reputation for the performance of new operas and because it has premiered two other Argento works: *The Masque of Angels* in its 1963-64 season and *Postcard from Morocco* in 1971.

Another early participant was Charles M. Nolte, Professor in the Department of Theatre Arts, who agreed to write this libretto. H. Wesley Balk, Associate Professor in Theatre Arts, was selected to be stage director.

The St. Paul Chamber Orchestra, renowned Minnesota musical organization, is taking part in *The Voyage of Edgar Allan Poe* under direction of Philip Brunelle, Music Director of the Minnesota Opera Company. Sets and costumes have been designed by Tanya Moiseiwitsch, noted theatrical designer who was a lifelong colleague of the late Sir Tyrone Guthrie.

The University of Minnesota has provided further practical support for the production. Thomas Lancaster, Associate Professor in the Music Department, selected 20 members of the University's Chamber Singers to sing in the opera chorus. They have practiced three times each week during winter quarter as part of their regular class schedule. A similar activity has been organized by James Bakkom, former Property Master and Artist-in-Residence at the Guthrie Theatre, who is supervising creation of props for the opera in his University Theatre Arts class in set design.

Dr. Argento has been a member of the Minnesota music faculty for 18 years. He previously has composed seven operas and numerous other compositions, including the song cycle *From the Diary of Virginia Woolf*, for which he received the Pulitzer Prize in 1975.

Dr. Argento selected Edgar Allan Poe as subject for this opera because the colorful elements of Poe's life and his role as a giant in American literature during our country's first century offered strong materials from which to create an operatic work. He has focused on the legend of evil that has been attached to both Poe the man and Poe the creative writer. The composer asks us to discard many of the facile images of Poe as a neurotic and intemperate romantic. However, in rebuilding an image of Poe's genius, we are asked to concentrate on the relationship of a man to his own character in its darker as well as its more humane dimensions.

The following notes are from the program from the premiere production of *The Voyage of Edgar Allan Poe*, commissioned by Minnesota Opera in 1976. These notes and articles are reprinted courtesy of Minnesota Opera archives.

For the complete booklet, please scan the QR code below.



Scan code above for complete program.

BIOGRAPHIES



PETER TANTSITS *Edgar Allan Poe*

American tenor Peter Tantsits, named by *Opera Magazine* as one of the most enduring performers of his generation, excels in the opera and concert repertoire of Beethoven, Britten, Stravinsky, Schönberg, Berg, Janáček, Richard Strauss and Mahler. He is also at home in the complex works of Milton Babbitt, Luigi Nono, György Ligeti, Karlheinz Stockhausen, Pascal Dusapin, Héctor Parra, Gerald Barry, Philip Glass and Bernd Alois Zimmermann.

At the start of the 2023/24 season, Peter returns to the Semperoper Dresden for a production of *Powder Her Face*, before singing the role of Manager in the world premiere of Hector Parra's *Justice* at the Grand Théâtre de Genève. Later this year Peter Tantsits will also sing *Henze Voices* with the London Sinfonietta in Great Britain. Future projects will take him back to the opera houses in Antwerp, Ghent, and Brussels.

At the beginning of 2022, Peter Tantsits made his house debut with *The Kahle Sängerin* at the Semperoper Dresden. He then sang the premiere of *Point D'orgue* in St. Etienne before making his major debuts at the Liceu Barcelona as Andres in *Wozzeck*, at the Salzburg Festival as Monostatos in *The Magic Flute* and his role debut as Herod in *Salome* in Basel. Later in the 2022/23 season he sang the refugee in Luigi Nono's opera *Intolleranza*, also in Basel. At the end of the season, he sang *Henze Voices* with the London Sinfonietta at the Vitsaari festival.

In recent seasons he made his debut at the Royal Opera House Covent Garden London and in Dublin with *Alice's Adventure Under Ground*. He made his debut at the New National Theater Tokyo with *A Dream of Armageddon* and was celebrated with *Die Nase* in Basel.

His career has already taken him to some of the most beautiful houses in the world, including the Concertgebouw Amsterdam, the Berlin Philharmonic, the Leipzig Gewandhaus, the Konzerthaus Wien, as well as the Bavarian State Opera, the Cologne Opera, the Scala in Milan, the Festspielhaus Baden - Baden, the Glyndebourne Festival, the LA Opera and the opera houses in Basel, Mainz, Bonn, St. Gallen and Karlsruhe.

Photo credit Don Freeman

His repertoire ranges from Erik in *The Flying Dutchman* (at the Maggio Musicale Fiorentino under Maestro Luisi) to the premiere of new music. During his career he has developed a strong focus on contemporary music. The highlights of the last few seasons include Alviano in *The Zoned*, the title role in Dusapin's *Perelà*, Ferraud in *Colonel Chabert*, roles in *Die Soldaten*, Wozzeck and Ligeti's *Le Grand Macabre*, as well as new pieces such as *Canti Di Vita E D'amore*, *The Nubisches Word For Flowers*, and *A Journey To The Moon*. He had a great success at the Vlaamse Opera in 2019 with the world premiere of *Les Bienveillantes* and he also sang *Madame Whitesnake* at the Hong Kong Arts Festival.

TOM MEGLIORANZA *Griswold*



American baritone Thomas Meglioranza was a winner of the Walter W. Naumburg, Concert Artists Guild, Franz Schubert/Music of Modernity, and Joy In Singing competitions.

Highlights from recent seasons include an all-Hugo Wolf recital at Lincoln Center's Mostly Mozart Festival, as well as the role of Lord Henry in Lowell Liebermann's *The Picture of Dorian Gray* with Odyssey Opera, and Saint John in Louis Karchin's *Jane Eyre* with the Center for Contemporary Opera. He also sang Handel's *Messiah* at Saint Thomas

Church in New York City, and debuted with Ars Lyrica Houston singing J.C.F. Bach's solo cantata, *Pygmalion*. Last season, he sang the role of Wreck in Bernstein's *Wonderful Town* with the Seattle Symphony, Bach's solo bass cantatas with Lyra Baroque in Minneapolis and performances of Schubert's *Die schöne Müllerin* with Reiko Uchida and *Winterreise* with fortepianist David Breitman.

Described in *The New Yorker* as an "immaculate and inventive recitalist," his *Songs from the WWI Era* program was named one of the "Top Ten Best Classical Performances of the Year" in the *Philadelphia Inquirer*. His discography includes the Schubert cycles and assorted lieder, and French mélodies with pianist Reiko Uchida, songs of Virgil Thomson with the Boston Modern Orchestra Project, and Bach cantatas with the Taverner Consort.

He has been an oratorio and pops soloist with many of America's leading orchestras has also sung Copland's *Old American Songs* with the National Symphony, Peter Maxwell Davies' *Eight Songs for a Mad King* with the Los Angeles Philharmonic, John Harbison's *Fifth Symphony* with the Boston Symphony, Milton Babbitt's *Two Sonnets* with the MET Chamber Ensemble, Roberto Sierra's *Missa Latina* with the Houston Symphony, and Bach cantatas with Les Violons du Roy and the Orpheus Chamber Orchestra. He has also appeared with many period instrument ensembles, including the American Bach Soloists, Philharmonia Baroque, Portland Baroque, the New York Collegium, the Waverly Consort, and Apollo's Fire.

His operatic roles include Fritz in *Die tote Stadt*, Mozart's Don Giovanni and Count Almaviva in *Le Nozze di Figaro*, as well as Chou Enlai in *Nixon in China*, Prior Walter in Eötvös Peter's *Angels in America*, and Oedipus in Ruth Schönthal's *Jocasta*. He also regularly performs with the Mark Morris Dance Group, including the role of Aeneas in *Dido and Aeneas*.

A native New Yorker of Thai, Italian, and Polish heritage, Meglioranza graduated from Grinnell College and the Eastman School of Music. His non-musical interests include cooking and fungi.

MAGGIE FINNEGAN *Virginia Poe*



Hailed by *Opera News* for her "clear, poised and defiant soprano" and the *Washington Post* for her "silvery, pitch-perfect voice," Maggie Finnegan's versatile repertoire spans periods from medieval to contemporary music. Overseas she has had debuts with the Belgian National Orchestra; the Andriessen Festival in The Netherlands; and, the PyeongChang Winter Music Festival in South Korea.

A proponent of both legacy and contemporary works,

Ms. Finnegan has performed extensively throughout the United States with numerous companies: Boston Lyric Opera, Opera Parallèle, Portland Bach Experience, National Sawdust, Boston Baroque, Handel and Haydn Society, the Center for Contemporary Opera, Boston Modern Opera Projects, American Chamber Opera, Capital Fringe Chamber Music Series, Avanti Orchestra and Beth Morrison Projects.

Recent engagements include the role of Little Stone in Matthew Aucoin's *Eurydice* with Boston Lyric Opera, Brooklyn Art Song Society *Songs of Schoenberg*, guest recitalist with Vanderbilt University, Tod Machover's *VALIS* with the M.I.T. Media Lab, Marc Hoffeditz's opera *U-Hauling*, Boston Lyric Opera and Opera Philadelphia's presentation of *SVADBA* by Canadian composer Ana Sokolović, and the title role in *Sophia's Forest* by Lembit Beecher.

As a recording artist, she can be heard on *X: The Life and Times of Malcolm X* by Anthony Davis, *The Wake World* by David Hertzberg, and *Everything for Dawn* with Experiments in Opera collaborative.

Learn more at www.MaggieFinneganSoprano.com

Photo credit Shawn Flint Blair



NEAL FERREIRA *Doctor*

Praised for his “rich, powerful voice” and “bravura-filled stage presence,” Neal Ferreira is a nationally-recognized lyric tenor known for his cultivated vocalism and eloquent expression. Dubbed a “Boston mainstay” by *The Boston Globe*, he recently appeared with Boston Lyric Opera in the New England premiere of Rhiannon Giddens’ and Michael Abels’ Pulitzer Prize-winning opera, *Omar* (Auctioneer/

Taylor). The tenor regularly appears with the Boston Symphony Orchestra and returns in 2024 for performances of *Lady MacBeth of Mtsensk* at Symphony Hall and Carnegie Hall, under the baton of Maestro Andris Nelsons.

A much sought-after interpreter of new music, Mr. Ferreira made his European debut in 2021 as Laertes in the world premiere of Joseph Summer’s *Hamlet* with State Opera Rousse, Bulgaria. His successful performance as the Visitor in Boston Lyric Opera’s production of Philip Glass’ *In the Penal Colony* was called “poignant” by the *Wall Street Journal* and “perfect” by *Opera News*. The tenor can be heard on the premiere recordings of numerous operas, including Charles Wuorinen’s *Haroun and the Sea of Stories* (BMOP/Sound), James MacMillan’s *Clemency* (BIS), Joseph Summer’s *The Tempest* (Albany), and Mario Castenuovo Tedesco’s *The Importance of Being Earnest* (Odyssey Opera).

In a professional career spanning two decades, Ferreira has appeared with an array of companies including Florida Grand Opera, the Glimmerglass Festival, Opera Colorado, Virginia Opera, Anchorage Opera, Syracuse Opera, American Repertory Theatre, Handel and Haydn Society, Odyssey Opera, Boston Modern Orchestra Project, Emmanuel Music, and Guerilla Opera.

The tenor’s 2023-24 engagements include the role of Flavio in *Norma* with the Boston Youth Symphony Orchestra, as well as a return to Boston Lyric Opera as Loud Stone in Matthew Aucoin’s *Eurydice*, conducted by the composer. Mr. Ferreira holds degrees from Providence College and New England Conservatory of Music, and he is a student of renowned operatic tenor, Frank Lopardo. In addition to performing, he is also an Assistant Professor of Voice at Berklee College of Music.



KIRSTEN CHAMBERS *Mrs. Poe*

Kirsten Chambers is most known for her portrayal of the title role of *Salome*, which she has sung at the Metropolitan Opera, Opera Hong Kong, and with Florida Grand Opera. Her Carnegie Hall debut came on two day’s notice when she sang the fiendishly difficult role of Maria in Richard Strauss’ *Friedenstag* with the American Symphony Orchestra. She first joined the roster of the Metropolitan Opera in 2016 as a cover of Isolde in *Tristan und Isolde* and rejoined the Metropolitan Opera roster for *Die Walküre*.

Highlights for 2019-23 include a return to the Metropolitan Opera as cover for Marie in *Wozzeck*, a return to Odyssey Opera to sing the title role in Strauss’ *Die Ägyptische Helena*, making both her house and role debut with Indianapolis Opera as Donna Anna in *Don Giovanni* and with Opera Orlando as Marchesa del Poggio in *Un Giorno Di Regno*, and performing Leonore in *Fidelio* with St. Petersburg Opera.

In concert, she performed scenes from the title role of *Loreley* by Catalani for Teatro Grattacielo, *Götterdämmerung* at the Vienna Summer Music Festival, bel canto and verismo concerts with Maestra Eve Queler, Opera at Florham, Opera Orlando, Permian Basin Opera, St. Petersburg Opera, and the Concert Opera of Greater Chicago singing selections from Verdi operas. She returned as Guest Soloist for the International Summer Opera Festival of Morelia and Shreveport Opera’s 25th Anniversary Gala. She also created a new opera with White Snake Projects in Boston and a new feature opera film *Freydis And Gudrid*. She performed recitals and concerts at several universities: Orchestra Ogden at Weber State University, the University of Maryland, and the University of Houston.

Upcoming for 2024 are scenes from Donizetti, Verdi, & Wagner operas with Renegade Music & Concerts and orchestral concerts with the Monterrey Summer Opera Festival. Kirsten is most excited to be debuting the role of Mrs. Poe in *The Voyage of Edgar Allan Poe* with her favorite company, Odyssey Opera. Engagements for 2017-18 include *Infantin in Der Zwerg* with Odyssey Opera in Boston, the Angel in *Angels in America* for New York City Opera, *Erwartung* with The Orchestra Now, Guest Soloist for selections from *Der Fliegende Holländer* and *Die Walküre* at the International Summer Opera Festival of Morelia, and the title role of *Salome* with Florida Grand Opera. Her 2014-16 seasons began with her exciting debut in the title role of *Salome* at Opera Hong Kong, and also she debuted Foreign Princess in *Rusalka* at Lyric Opera of Kansas City and Leonore in *Fidelio* for New Amsterdam Opera. For Opéra de Rennes, she reprised the role of Elsa in *Lohengrin*.

Her European debut in 2013-14 was with Savonlinna Opera Festival as Elsa in *Lohengrin*. She also appeared as a featured soloist in excerpts from *Lohengrin* with the Oulu Symphony in both Oulu and Helsinki and later at the Mikhailovsky Theatre in St Petersburg in concerts for Savonlinna Opera Festival. Ms. Chambers reprised the role of Elsa in *Lohengrin* for the Hong Kong Arts Festival. In concert she performed Isolde's Liebestod from *Tristan Und Isolde* with the Hong Kong Philharmonic and Brünnhilde's Entrance from *Die Walküre* with Orchestra Kentucky.

Ms. Chambers 2011-12 season began with a cover of the title role of *Turandot* with Arizona Opera and a concert performance of the title role of *Tosca* with Opera Saratoga, followed by a staged performance of *Tosca* with the Martha Cardona Opera and a return as Santuzza in *Cavalleria Rusticana*. At Toledo Opera she covered the title role in *Ariadne Auf Naxos* and sang Nedda in *Pagliacci* with the Bronx Opera. A champion of new music, Ms. Chambers has been recorded on the Newport Classics Label and has appeared with American Lyric Theater & American Opera Projects.



FELICIA GAVILANES Mrs. Clemm

Acclaimed as “sensitive and impassioned” by *Opera News*, Italian American mezzo-soprano Felicia Gavilanes is gaining a reputation as an exciting and versatile singing actress. An Emerging Artist Alumna with Boston Lyric Opera, Felicia is a frequent performer in both mainstage and concert roles in Boston and throughout New England. As The Double in Poul Ruders’ *The Handmaid’s Tale* with Boston Lyric Opera, the *Wall Street Journal* wrote “Felicia Gavilanes brought a poignant innocence to *Offred in the Time Before*” and *Opera Magazine* praised her “touching vulnerability.”

Felicia recently made her Jordan Hall debut as Ino in Boston Modern Orchestra Project and Odyssey Opera’s East Coast Premiere of John Corigliano’s *The Lord of Cries* starring Anthony Roth Costanzo, and a return to Latin America as an invited soloist with the National Conservatory Symphony Orchestra of the Dominican Republic in an evening of opera arias and duets.

2024 will see the release of Felicia’s first full-length album *La Sera*, a celebration of art song from Italy’s golden salon age. Felicia will next be seen onstage as Sandman in *Hansel and Gretel* with Boston Lyric Opera. Recent company and role debuts include Boston Modern Orchestra Project, Salt Marsh Opera (Mercedes in *Carmen*), Teatro Lírico Nacional de Cuba (Dido in *Dido and Aeneas*), Odyssey Opera (Léœna in *La Belle Hélène*), Winter Opera St. Louis (Zulma in *L’Italiana in Algeri*), and Gulfshore Opera (Maria in *Lauda per la Natività*).

Felicia is a recipient of Berklee College’s Faculty Recording Grant, Boston Lyric Opera’s Stephen Shrestinian Award for Excellence, Opera America’s Career Blueprints grant, the Beaulieu Award in Opera, the Gallaher Award, and the Edith S. Joel Fellowship in Opera. Felicia is a recent finalist in the MetroWest Opera Vocal Competition for Emerging Artists and a prize winner of Mobile Opera’s Madame Rose Competition.

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



CHRISTINA ENGLISH Mrs. Allan

Noted for her “rich and mellifluous” voice (*Opera News*) and “striking” presence (*The Arts Fuse*), mezzo-soprano Christina English brings musical sensitivity and dramatic commitment to a versatile array of concert, opera, and musical theater stages. Her 2023-24 appearances include Beethoven’s *Symphony No. 9*, Handel’s *Messiah*, and

Mozart’s Don Giovanni with the ensemble of Boston Baroque; soloist in *A Heavenly Baroque Christmas* with Musicians of the Old Post Road; soloist in Charpentier’s *Messe de minuit pour Noël* and *Il Pastor Fido* with Arcadia Players; and soloist in Haydn’s *Nelson Mass* with Back Bay Chorale.

She is a long-time member of the Boston Baroque chorus and a founding core member of Lorelei Ensemble. Highlights with Lorelei include Julia Wolfe’s *Her Story* with the Boston, Chicago, Nashville, and San Francisco Symphonies; the premiere of choreographer Nanine Linning’s *La Mer* with Boston Ballet; collaborations with GRAMMY-nominated ensembles Cantus and A Far Cry; and appearances at the Isabella Stewart Gardner Museum, Carnegie Hall, the Metropolitan Museum of Art, and Tanglewood Festival of Contemporary Music.

Favorite opera and musical theater roles include the Pilot in Rachel Portman’s *The Little Prince* with NEMPAC Opera Project; the Housekeeper in *Man of La Mancha* with New Repertory Theater; Miss Prism in *The Importance of Being Earnest* with Odyssey Opera; and the nursing sister in Puccini’s *Suor Angelica* with the Boston Symphony Orchestra. Other theater and opera appearances include Lyric Stage Company of Boston, Guerilla Opera, Boston Modern Orchestra Project, Boston Midsummer Opera, Boston Opera Collaborative, and Intermezzo Opera.

Photo credit Allana Taranto

As both a performer and an arts administrator, Christina believes that music is a powerful catalyst for community and connection. Offstage, she is Executive Director of Sheffield Chamber Players, an ensemble founded on the belief that experiencing chamber music in the intimate settings for which it was written profoundly changes the way listeners respond to music, and to each other. She is also a member of Beyond Artists, a coalition of artists who donate a percentage of their concert fees to organizations they care about. She supports the Planned Parenthood League of Massachusetts and the Environmental Defense Fund through her performances.



DAVID SALSBERY FRY *Theater Director*

David Salsbery Fry is a bass opera singer, actor, and advocate for performers with disabilities. Praised for his “extremely sensual and almost impossibly deep tones” by concertgoers, he is the grand prize winner of the Bidu Sayão International Vocal Competition.

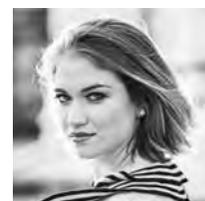
This is Mr. Fry’s sixth appearance with Odyssey Opera. Previous roles include Don Alonzo & L’Envoyé Maire in *Le Cid* (2015), Bertrand in *The Maid of Orleans* (2017),

Usher, Second Herald, Peasant, and Bass Solo in *Jeanne d’Arc au bûcher* (2018), Méthousaël & Sadoc in *La reine de Saba* (2018) and The Earl of Pembroke in *The Chronicle of Nine* (2020).

Other notable engagements include Butt the Hoopoe in Wuorinen and Fenton’s *Haroun and the Sea of Stories* for BMOP, Osmin in *Die Entführung aus dem Serail* for St. Petersburg Opera, Don Basilio in *Il barbiere di Siviglia* for Vero Beach Opera, and the world premiere productions of Wheeler and Jacobs’s *Naga*, Karchin and Osen’s *Jane Eyre*, Czernowin and Perceval’s *Infinite Now*, and Maor and Levy’s *The Sleeping Thousand*.

His writing includes articles for *Classical Post*, *Classical Singer*, *HowlRound*, *The Liberated Voice*, and *Opera and Disability*. He is also 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*.

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



ALEXIS RODDA Rosy

Alexis Rodda is a soprano described by *New York Classical Review* as having “a lovely voice, full of color and body in every register.” She attended Princeton University (BA), Mannes College (MM), and currently attends CUNY Graduate Center as a Five-Year Fellowship recipient and doctoral candidate.

She attended Princeton University (BA), Mannes College (MM), and currently attends CUNY Graduate Center as a Five-Year Fellowship recipient and doctoral candidate.

She recently sang in the New York premiere of *Émigré* with the New York Philharmonic. Other appearances with the New York Philharmonic Chorus include *Orchestrating Maestro* with Bradley Cooper, Adolphus Hailstork’s *Done Made My Vow*, and Beethoven’s *Symphony No. 9*.

As a music researcher dedicated to uncovering musical works lost to discrimination, hatred, or other political, societal, or historical conflicts, Alexis has worked closely with the nonprofit organization Elysium Between Two Continents in presenting multimedia musical and theatrical productions that uncover the works of exiled composers. Recent performances that Alexis curated and performed include *Innovators in Exile*, *Healing a Fractured World: The Music of Egon Lustgarten*, and *Campaigning for Women’s Rights – Fighting against Fascism*. In March 2019, she was chosen for a 2019 - 2020 Fulbright scholarship; she worked with Dr. Gerold Gruber and Dr. Michael Haas at the Exilarte Center of the University of Music and Performing Arts in Vienna to unearth the works of émigré composer Egon Lustgarten.



MARCUS SCHENCK *Willy*

Marcus Schenck is a Boston-based baritone, thrilled to be making his role debut with Odyssey Opera as Willie in Argento's *The Voyage of Edgar Allan Poe*. Recent credits include creating the role of Immanuel in Benjamin Rossen's *The Unknowable* with Lowell House Opera, Schlendrian in Bach's *Coffee Cantata* in West End Lyric's inaugural performance, the title role in Marc Hoffeditz's *Mr. Twister and the Tale of Tornado Alley*, Bottom in Britten's *A Midsummer Night's Dream* with Miami Music Festival, the Baritone Soloist in Vaughan Williams' *Fantasia on Christmas Carols* and the Bass Soloist in Mozart's *Krönungsmesse* with the Arlington Philharmonic Orchestra, and Lore in *The Maid of Orleans* with Opera Company of Middlebury.

In upcoming performances, Marcus will be appearing as a guest artist with Boston Conservatory Opera in *A Midsummer Night's Dream* as Bottom in April 2024, as well as giving recital performances alongside soprano Natalia St Jean and pianist James Myers in June 2024 in the greater Boston area.



DOMINICK ARGENTO

Dominick Argento (1927 – 2019), considered to be America's pre-eminent composer of lyric opera, was born in York, Pennsylvania in 1927. At Peabody Conservatory, where he earned his Bachelor's and Master's degrees, his teachers included Nicholas Nabokov, Henry Cowell, and Hugo Weisgall. Argento received his PhD from the Eastman School of Music, where he studied with Alan Hovhaness and Howard Hanson. Fulbright and Guggenheim

Fellowships allowed him to study in Italy with Luigi Dallapiccola and to complete his first opera, *Colonel Jonathan the Saint*. Following his Fulbright, Argento became music director of Hilltop Opera in Baltimore, and taught theory and composition at the Eastman School. In 1958, he joined the faculty of the Regents School of Music at the University of Minnesota, where he taught until 1997.

Although Argento's instrumental works have received consistent praise, the great majority of his music is vocal, whether in operatic, choral, or solo context. This emphasis on the human voice is a facet of the powerful dramatic impulse that drives nearly all of his music, both instrumental and vocal. Writer Heidi Waleson has described Argento's work as "richly melodic...[his] pieces are built with wit and passion, and always with the dramatic shape and color that make them theater. They speak to the heart."

Argento photo credit Judy Olausen

During his years at Eastman, Argento composed his opera, *The Boor* (1957), which has remained in the repertoire; John Rockwell of *The New York Times*, writing of a 1985 production, stated that "[it] taps deep currents of sentiment and passion." Following his arrival in Minnesota, the composer accepted a number of commissions from significant organizations in his adopted state. Among these were the Saint Paul Chamber Orchestra, who commissioned his suite *Royal Invitation* (1964); and the Civic Orchestra of Minneapolis, who commissioned *Variations for Orchestra [The Mask of Night]* (1965). Argento's close association with Sir Tyrone Guthrie and Douglas Campbell, directors of the Minnesota Theatre Company led to his composing incidental music for several Guthrie productions, as well as a ballad opera, *The Shoemaker's Holiday* (1967).

The 1970s and 1980s saw the composer working increasingly in the song cycle form, while still writing operas and orchestral music. Among his major song cycles are: *Letters from Composers* (1968); *To Be Sung Upon the Water* (1973); *From the Diary of Virginia Woolf* (1975); the choral *I Hate and I Love* (1982); *The Andrée Expedition* (1983); and *Casa Guidi* (1983). His most recent song cycles, both premiered in 1996, are *A Few Words About Chekhov* (mezzo-soprano, baritone, and piano), premiered by Frederica von Stade, Håkan Hagegård, and accompanist Martin Katz at the Ordway Theater in St. Paul; *Walden Pond* (mixed chorus, harp, and three cellos), commissioned and premiered by the Dale Warland Singers; and *Miss Manners on Music*, to texts by the noted advice columnist.

Since the early 1970s the composer's operas, which have always found success in the US, have been heard with increasing frequency abroad. Nearly all of them, beginning with *Postcard from Morocco* (1971), have had at least one European production. Among these are *The Voyage of Edgar Allan Poe* (1976), *Miss Havisham's Wedding Night* (1981), and *Casanova's Homecoming* (1984); Robert Jacobson of *Opera News* described the latter work as "a masterpiece." *The Aspern Papers* was given its premiere by Dallas Opera in November 1988 to great acclaim, was telecast on the PBS series *Great Performances*, and was again presented, to critical praise, by the Washington National Opera in 1990. It has since been heard in Germany and in Sweden; June 1998 brought a performance at the Barbican Center in London.

Dominick Argento examined fame and the immigrant experience in the opera, *The Dream of Valentino*, set in the early days of Hollywood. Washington National Opera gave the work its premiere under the baton of Christopher Keene in January 1994, followed by its co-commissioning company, Dallas Opera, in 1995. The production featured special multi-media sets by John Conklin and costumes by the couturier Valentino. Writing of the premiere, Peter G. Davis of *New York Magazine* stated, "What a pleasure to encounter a real opera composer, one who has studied and learned from his predecessors, loves the form, understands its conventions, has mastered them, and then lets his

imagination take wing.” *The Dream of Valentino* received its European premiere in February 1999 in Kassel, Germany.

Other works include *Four Seascapes* for SATB chorus and orchestra (2004), commissioned by the Hanson Institute of American Music, University of Rochester, New York, and dedicated to the Silbey Music Library of Eastman School of Music for their 100th Anniversary; *Three Sonnets of Petrarch* for baritone and piano (2007), commissioned by the Cheltenham Music Festival in the UK; and *Evensong: Of Love and Angels* for solo treble voice, solo soprano, reader, mixed chorus, and orchestra (2007), and commissioned by the National Cathedral in Washington, DC for the cathedral’s 100th Anniversary. Premieres also include *Cenotaph* for chorus and orchestra, commissioned by the American Choral Directors Association for its 50th anniversary, and performed in March 2009 at its annual conference in Oklahoma. In addition to new pieces, a volume of Argento’s collected writings about his works entitled *Catalog Raisonné as Memoir* was published by the *University of Minnesota Press* in 2005.

Among other honors and awards, Dominick Argento has received the Pulitzer Prize for Music, given in 1975 for his song cycle *From the Diary of Virginia Woolf*. He received the 2004 Grammy Award for “Best Classical Contemporary Composition,” awarded for Frederica von Stade’s recording of *Casa Guidi* on the Reference Records label. He also received the 2006 World of Songs Award from the Lotte Lehmann Foundation. He was elected to the American Academy of Arts and Letters in 1979, and in 1997 was honored with the title of Composer Laureate to the Minnesota Orchestra, a lifetime appointment.



CHARLES NOLTE

Charles Nolte (1923 - 2010) was born in Duluth, Minnesota, and moved to the Twin Cities in the 1930s. He received his bachelor’s degree in 1947 from Yale University and his master’s in 1963 and Ph.D. in 1965 from the University of Minnesota. For eight years after college graduation Nolte was a professional actor in New York City and appeared in many Broadway productions. He had the title role in *Billy Budd*, was Willie Keith in *The Caine Mutiny Courtmartial*, Silius in

Antony and Cleopatra, and Payne in *Mister Roberts*. He last appeared as an actor in New York in 1965 in his own drama *Do Not Pass Go*, produced at the Cherry Lane Theatre. He has also performed in London, Munich, Stockholm, and many other cities in the United States, appearing with Henry Fonda, Katharine Cornell, Sir Godfrey Tearle, Judith Anderson, and Christopher Plummer among others.

In Hollywood from 1953 to 1955 and then in Europe for the next seven years, Nolte was in numerous film and television productions, including *Under Ten Flags*, *Ten Seconds to Hell*, *Armored Command*, *The Day Lincoln was Shot*, and *The Caine Mutiny Courtmartial*. While abroad, he began his playwriting career.

He returned to Minneapolis in 1962 and taught at the University of Minnesota as Professor in the Department of Theatre Arts, leading seminars in playwriting, directing, and theater history. He also continued to act, write, and direct in the Twin Cities and elsewhere. Nolte directed all of his own plays in the Twin Cities area, and several were seen in other cities in the United States and Europe. Those included *Do Not Pass Go*, *End of Ramadan*, *The Boarding House*, *Sea Change*, *Sister Heeno’s Warm Elbow*, *The Summer People*, *Bacchae ‘65* and *A Night at the Black Pig*.

The libretto for *The Voyage of Edgar Allan Poe* represented the author’s first experience in the opera field, but not the last; he collaborated with Argento again as the librettist for the opera *The Dream of Valentino* (1993).

Charles Nolte photo courtesy of Boosey & Hawkes



ANDREW CLARK Director of Choral Activities

Andrew Clark is the Director of Choral Activities and Senior Lecturer on Music at Harvard University. He serves as the Music Director and Conductor of the Harvard-Radcliffe Collegium Musicum, the Harvard Glee Club, the Radcliffe Choral Society, the Harvard Summer Chorus, Cambridge Common Voices, and teaches courses in conducting, choral literature, and music and disability studies in the Department of Music.

Clark’s studio recording of Dominick Argento’s 1973 oratorio *Jonah and the Whale* with the Boston Modern Orchestra Project and the Providence Singers was released on the BMOP/sound label to critical acclaim. The performance was hailed as “excellent” (*Fanfare*) and “idiosyncratic, colorful, stylistically varied” (*Opera News*), “led with fine sense of balance and pacing by Andrew Clark, ... a coup for the Boston ensemble, whose players are vivid and subtle as they negotiate the contrasting sonorities in Argento’s score (*Gramophone*). This marks Clark’s second collaboration with Odyssey Opera, following the 2018 production of Arthur Honegger’s *Joan of Arc at the Stake*, featuring the Harvard-Radcliffe Collegium Musicum mixed chorus.

Clark’s work with the Harvard Choral Program empowers individuals and communities through active engagement with choral music: fostering compassion, community-building, and joy. As an artist-educator devoted to advancing equity, justice, and access to the arts, Clark has developed community partnerships

with youth music education programs, correctional institutions, health care facilities, overnight shelters, senior-care communities, and other service organizations operating beyond the normalized conventions of arts practice. Clark has organized Harvard residencies with distinguished conductors, composers, and ensembles, including Sweet Honey in the Rock, The Crossing Choir, the Aeolians, the Lorelei and Antioch ensembles, Sir John Eliot Gardiner, Maria Guinand, Harry Christophers, Donald Nally, Rosephanye Powell, Craig Hella Johnson, and Maasaki Suzuki, among others.

Since arriving at Harvard in 2010, Dr. Clark has led the Harvard Choruses in performances at the Kennedy Center, Boston Symphony Hall, New York's Carnegie Hall and Metropolitan Museum of Art, and venues across the United States, Europe, Asia, Africa, and South America. His choral-orchestral performances with the Harvard Choruses have received critical acclaim, ranging from the Baroque era to seminal 20th- and 21st-century works. Clark has commissioned and premiered over fifty compositions and recently launched the Harvard Choruses New Music Initiative, supporting the creative work of undergraduate composers.

His choirs have been hailed as "first rate" (*Boston Globe*), "cohesive and exciting" (*Opera News*), and "beautifully blended" (*Providence Journal*), achieving performances of "passion, conviction, adrenalin, [and] coherence" (*Worcester Telegram*). He has collaborated with the National Symphony, the Pittsburgh and New Haven Symphonies, the Boston Pops, the Handel and Haydn Society, the Rhode Island Philharmonic, the Boston Philharmonic, the Boston Modern Orchestra Project, the Trinity Wall Street Choir, the Washington Chorus, Stephen Sondheim, Ben Folds, and the late Dave Brubeck, among others.

Prior to his appointment at Harvard, Clark was Artistic Director of the Providence Singers and served as Director of Choral Activities at Tufts University. Clark continues his work as a founding faculty member of the Notes from the Heart music program near Pittsburgh, a summer camp for children and young adults experiencing disabilities and chronic illness. He earned degrees from Wake Forest, Carnegie Mellon, and Boston Universities, studying with Ann Howard Jones, David Hoose, and the late Robert Page. He lives in Medford, MA, with his wife Amy Peters Clark, and their daughters, Amelia Grace and Eliza Jane.

Andrew Clark photo credit Kevin Condon



GIL ROSE *Artistic and General Director, Conductor*

Gil Rose is one of today's most trailblazing conductors, praised as "amazingly versatile" (*The Boston Globe*) with "a sense of style and sophistication" (*Opera News*). Equally at home performing core repertoire, new music, and lesser-known historic symphonic and operatic works, "Gil Rose is not just a fine conductor, but a peerless curator, sniffing out—and commissioning—off-trend, unheralded, and otherwise underplayed repertoire that

nevertheless holds to unfailingly high standards of quality. In doing so, he's built an indefinable, but unmistakable, personal aesthetic" (*WXQR*). A global leader in American contemporary music, Rose is the founder of the performing and recording ensemble the Boston Modern Orchestra Project (BMOP), who "bring an endlessly curious and almost archaeological mind to programming... with each concert, each recording, an essential step in a better direction" (*The New York Times*), as well as the founder of Odyssey Opera, praised by *The New York Times* as "bold and intriguing" and "one of the East Coast's most interesting opera companies."

Since its founding in 1996, the "unique and invaluable" (*The New York Times*) BMOP has grown to become the premier orchestra in the world for commissioning, recording, and performing music of the twentieth and twenty-first centuries. In 2013, Gil Rose expanded his musical vision with the founding of Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire from all eras. In addition to his role as conductor, Rose is leading the charge for the preservation and advancement of underperformed works through recordings. BMOP/sound, the independent record label Rose founded in 2008, has released over 86 recordings of contemporary music by today's most innovative composers, including world premieres by John Cage, Lukas Foss, Chen Yi, Anthony Davis, Lisa Bielawa, Steven Mackey, Eric Nathan, and many others.

With Rose as executive producer, the label has secured five GRAMMY® nominations and a win in 2020 for Tobias Picker's opera *Fantastic Mr. Fox*. Odyssey Opera's in-house label has released five CDs, most recently a complete version of Camille Saint-Saëns's *Henry VIII*. Beyond Boston, Gil Rose enjoys a busy schedule as a guest conductor and educator. Equally at home on the podium in both symphonic and operatic repertoire, Rose has led performances by the Tanglewood Opera Orchestra, the Netherlands Radio Symphony, the American Composers Orchestra, the National Symphony of Ukraine, the Matsumoto Festival of Japan, the New York City Opera, and the Juilliard Symphony among others. In addition to being former faculty at Tufts University and Northeastern University, Rose has worked with students across

Photo credit Kevin Condon

the U.S. at institutions such as Carnegie Mellon University, MIT, New England Conservatory, and the University of California at San Diego. He is a visionary curator of music, inaugurating the Ditson Festival of Music at Boston's Institute of Contemporary Art and programming three seasons for the Fromm Concerts at Harvard series.

In the 2022/2023 Season, Gil Rose led Odyssey Opera in a concert performance of three one-act operas by Rachmaninoff and brought John Corigliano and Mark Adamo's new opera *The Lord of Cries* to Boston audiences. Gil and BMOP traveled to Carnegie Hall for the orchestra's debut performance and celebration of the culmination of their 25th season in April 2023. This season, BMOP and Odyssey will co-produce Ulysses Kay's *Frederick Douglass*, the second opera in *As Told By: History, Race, and Justice on the Opera Stage*, a five-year initiative highlighting Black composers and vital figures of Black liberation and thought.



ANNE HARLEY *Director*

Canadian-American Anne Dorothy Harley is a director, performer, educator and scholar, serving on faculty at Scripps College, where she has led the voice area and has taught music history and interdisciplinary humanities since 2009. As part of her research, teaching, and service, she regularly leads projects uniting faculty, students, community groups, and visiting scholars from various disciplines in the creation of new music about pressing social issues.

Harley's solo performances appear on Hänssler Profil, Naxos, Sony Classics, Canteloupe, Musica Omnia, einKlang, Bridge Records, and BMOP/sound, among others. In 2012, she founded the new music commissioning series, *Voices Of The Pearl* (www.voicesofthepearl.org). As director of the project, Harley produces, premieres, and records newly composed song cycles, setting texts by and about female esoteric practitioners and mystics from all spiritual traditions, reclaiming women's texts that have been lost to the mainstream.

She has been awarded four NEA grants, four grants from the Canada Council for the Arts, and a residency at the Salzburg Mozarteum, among others. Funding has made the premiering and recording of works by over 15 composers possible, including Karola Obermüller, Moshe Shulman, Marjorie Merryman, Bill Alves, Gao Ping, Pablo Ortiz, Yii Kah Hoe, Fahad Siadat, Preben Antonsen, Aida Shirazi, and Jodi Goble. She has held visiting professorships in Germany and the People's Republic of China, in both music and theatre departments. In 2023-24, she serves as a Scholar-in-Residence at the Center for the Study of World Religions at the Harvard Divinity School, researching the connection between voice and psyche and ways in which embodied sounding practices have been employed in spiritual practices.

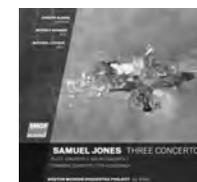
NEW from BMOP/sound



1094

TOBIAS PICKER AWAKENINGS

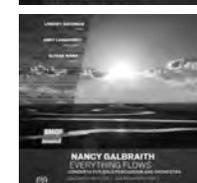
Jarrett Porter | Dr. Oliver Sacks
Joyce El-Khoury | Rose
Adrienne Danrich | Miriam H.
César Delgado | Mr. Rodriguez
Andrew Morstein | Leonard Lev
Katharine Goeldner | Iris
Keith Klein | Dr. Podsnap



1095

SAMUEL JONES THREE CONCERTOS

Joseph Alessi | Trombone
Jeffrey Khaner | Flute
Michael Ludwig | Violin



1096

NANCY GALBRAITH EVERYTHING FLOWS *Concerto for Solo*

Percussion and Orchestra
Lindsey Goodman | Flute
Abby Langhorst | Percussion
Alyssa Wang | Violin



1097

PAUL MORAVEC: THE OVERLOOK HOTEL

The Suite from "The Shining"



1098

ELLEN TAAFFE ZWILICH SYMPHONY NO. 5



1099

VIJAY IYER TROUBLE



1100

JOHN ALDEN CARPENTER COMPLETE BALLETS

UPCOMING RELEASES

GIVE to ODYSSEY OPERA and BMOP/sound

Ticket revenue accounts for a fraction of the expense of Odyssey Opera concerts, BMOP/sound recording, and outreach programs. The sum of many gifts of all sizes insures Odyssey Opera's future. With your support, we will advocate for composers of all ages, bring together audiences, young and old, distribute recordings to international locations, and know that today's landmark orchestral works will remain a part of our collective memory.

BENEFITS of GIVING INCLUDE:

COMPLIMENTARY Odyssey Opera CDs

RECOGNITION in Odyssey Opera programs and publications

INVITATIONS to receptions with composers and guest artists

KNOWLEDGE you are helping sustain the present and future of orchestral music

YOU MAY CONTRIBUTE in the FOLLOWING WAYS:

CALL 617.826.1626 to speak to an Odyssey Opera staff member.

VISIT odysseyopera.org to give through Odyssey Opera's secure online form.

MAIL your donation to Odyssey Opera, 376 Washington Street, Malden, MA 02148.

SCAN the QR code below to donate via our secure online form.

GIVE your contribution to an Odyssey Opera staff member tonight!



Scan code to donate
to Odyssey Opera.

ABOUT

BMOP/sound

Committed to the preservation of the music of our time, Artist Director Gil Rose has directed BMOP performances on more than seventy-five commercial recordings which are available from Albany, Arsis, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, Oxingale, and BMOP's signature record label, BMOP/sound. In 2008, after nearly twelve seasons of recording, BMOP/sound was launched, not only to provide a platform for BMOP's extensive archive of music, but also to provide universal access to both classics of the 20th century and the music of today's most innovative composers. Widely regarded as a label for audiophiles, BMOP/sound has garnered praise from the national and international press; it is the recipient of five Grammy Award nominations and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, *National Public Radio*, *Time Out New York*, *American Record Guide*, and *DownBeat* Magazine. Today, it is considered the nation's foremost label launched by an orchestra and devoted exclusively to new music recordings.

BMOP/sound recordings offer superior sound quality, impeccable post-production, and distinguished packaging. By joining the BMOP/sound Club, your subscription membership will ensure that you will receive all of BMOP/sound's preeminent recordings as soon as they are released.

WE OFFER:

12-CD subscription for \$14 per CD (MA residents add \$.88 sales tax) payable on a per-CD basis by credit card, or advanced payment by check.

YOU WILL ALSO RECEIVE:

Each new CD before the official release date
Free shipping (for international subscribers add \$2/CD)
BMOP/sound e-news

TO ORDER:

Call 781.324.0396 or email bmopsound@bmop.org.

BMOP DONORS

We gratefully acknowledge the following individuals, corporations, and foundations whose generous support has made our concerts and recordings possible.
(Gifts acknowledged below were received between July 2022 and January 2024.)

FOUNDATIONS, CORPORATIONS, AND INSTITUTIONS

Anonymous
Aaron Copland Fund for Music
Ann and Gordon Getty Foundation
The Howard and
Katherine Aibel Foundation
The Alice Ditson Fund
at Columbia University
The Amphion Foundation
Catherine and
Paul Bittenwieser Foundation
Cape Harbor Realty
City of Boston
The Ellis L. Phillips Foundation
Eversource
Foundation for Chinese
Performing Arts
The Gay and Lesbian Review
IndUS Pharmaceuticals, Inc.
The Jebediah Foundation
Klarman Family Foundation
Massachusetts Cultural Council
Mellon Foundation
The Nancy Foss Heath and
Richard B. Heath Foundation
National Endowment for the Arts
New Music USA
Newton Wellesley Family Pediatrics
Saltmarsh Insurance Agency
The Wise Family
Charitable Foundation

QUARTER CENTURY CIRCLE

Christopher Avery
James Barnett and Carolyn Haynes
Elizabeth S. Boveroux
Stephanie Boye
David Lloyd Brown
— *In memory of Larry Phillips*
Jason and Sara Sedgwick Brown
The Gregory E. Bulger Foundation
H. Paris Burstyn
Cape Harbor Realty
The Gay & Lesbian Review
Rayford Law
Newton Wellesley Family Pediatrics
Saltmarsh Insurance Company
David Scudder
Anne-Marie Soulliere
and Lindsey C.Y. Kiang

BMOP DONORS

Anonymous (8)
Nathalie Apchin
Liana Asim
Christopher Avery
Larry Banks
James Barnett and Carolyn Haynes
Kate and Gordon Baty
Robin Bayne
Daniel Belich
Libby Blank
Birgit and Charles Blyth
Sarah Boardman
Richard Bock
Hans and Mary Lynn Bohn
Elizabeth S. Boveroux
Stephanie Boye
Colleen Brannen
Martin Brody
Paul Brouillette
Nancy, Meyer, and Samuel Brown
David Lloyd Brown
— *In memory of Larry Phillips*
Jason and Sara Brown
Sam and Deborah Bruskin
The Gregory E. Bulger Foundation
H. Paris Burstyn
Raluca Buttner
Katherine Cain
Joyce M. Carnes
Sue Carrai
Renata E. Cathou
Mary Chamberlain
Carole Charnow and Clive Grainger
Eric Chasalow and Barbara Cassidy
Chen Yi and Zhou Long
Marjorie B. Cohn and Martin Cohn
David J. Collins
Richard and Ruth Colwell

Fred Cowan & Dr. Richard Gardner
Bruce and Susan Creditor
Roberto Cremonini and Victoria Mills
Donald Crockett
Anthony D'Amico
Lawrence Devito
John Doherty
Alexei Doohovskoy
Jeffrey Duryea
Harriett Eckstein
Eran and Yukiko Egozy
Fred Ehrhardt
Lee Eiseman
Joanne D'Alcomi and Steve Elman
Jim Farmer and Cynthia Young
Robert Farrell and Kelly Powell
Ellen Feingold
Norman Feit
Leon-Diego Fernandez
Rachel Freed
Sheldon Gaard
M. Garber
Alice Adler and Edw S. Ginsberg
Barrie B. Gleason
Ron and Elizabeth Goodman
Joel Gordon
Winifred Gray
Richard Greene
Dan and Mary Gregory
Randal Guendel
Jim Haber and Susan Larson
John and Rosemary Harbison
Stan Harrison
— *In honor of Chloe and Sasha Harrison*
Bruce & Catharine Harvey
John and Virginia Hecker
Robert J. Henry

BMOP DONORS continued

Petie Hilsinger
Raymond Hodgdon
Kelley Hollis
Walter Howell and Jennifer Layzer
Selene Hunter
Derek Hurst
James Kaddaras
Jeffrey Kaufman
Eugene Kelly
Jim Kiely
David A. Klaus
Karl Koehler
Nancy Kougeas
Pat Kroll
SueEllen Kroll
Rayford Law
Brian Leahy
Steven Ledbetter
Paul Lehrman
Bruce and Linda Leibig
The Jennifer Lester and
Gregory Merklin Charitable Fund
Harold Lichtin
Daniel Liss
Andrew List
John Loder
Stephen Long
Russ Lopez & Andrew Sherman
Stefanie Lubkowski
Linda S. Luke
Annette MacDonald
Hugues Marchand
Sam and Alicia Mawn-Mahlau
Bob and Sue McNutt
—In honor of Craig McNutt
Jo Frances Meyer
Elsa Miller
Eric Moe

Rosalind Mohnson
Michael Moran
Robert and Jane Morse
Louise Mundinger
Martin and Lucy Murray
Therry and Wally Neilsen-Steinhardt
Paul Neumann
Jeffrey Nicolich
Nuchine Nobari
Cecilia Okeefe
Robert Orchard
Kern Ormond
Patrick O'Shea
Peter D. Parker and Susan Clare
Karen J. Peirce
Joseph L. Pennacchio
Ronald Perera
Kenneth & Nancy Perrin
Dimitar Petkov
Barbara Pike
—In memory of Kenneth Perrin
Andrea Pokladowski
Vinay Prabhakar
Harold I. Pratt
Bernie and Sue Pucker
Robert Pulster and William De Witt
David Rakowski and Beth Wiemann
Brooks S. Read
—In memory of Kenneth Perrin
Djim Reynolds
Gregory Rideout Lee
Lee Ridgway
Sheila Rizzo
Mona and Malcolm Roberts
Mary Roetzel
Julie Rohwein and Jonathan Aibel

BMOP DONORS continued

Gil Rose
Susan Rose
Victor Rosenbaum
Larry Rosenberg
Mathew Rosenblum
Frederica and James R. Rosenfield
Taylor Sabado
Ronald Sampson
Joanne Zervas Sattley
Curry Sawyer
Henry Schilb
David Schneider and Klara Moricz
David and Marie Louise Scudder
Eli Segev
Paul Shakespear
Robert Shapiro
Vineet and Hillary Shende
David Silva
David L. Silvian
Anne-Marie Soulliere
and Lindsey C.Y. Kiang
Eugene Stark
Joel Stein
Gordon and Elizabeth Stevenson
Campbell Steward
Peter Sulski
Susan Feder and Todd Gordon
The Lutz Family Gift Fund
—In honor of Adam Lutz
Nicholas Tolle
Paul Tomkavage
Lisa Underkoffler
—In memory of Kenneth Perrin
Chinary Ung
Mia D. Unson
Tom Walmsley
Peter Wender

Scott Wheeler
Jerry Wheelock and Elizabeth Wood
William and Anna Jane
Schlossman Fund
Steven Wolfe
Beverly Woodward and Paul Monsky
Robert and Anne Yamins
—In honor of Lewis & Melinda Spratlan
Allie and Todd Young
Nancy Zeltsman
In Kind

ODYSSEY OPERA DONORS

We gratefully acknowledge the following individuals, corporations, and foundations whose generous support has made our concerts and recordings possible.

(Gifts acknowledged below were received between January 1, 2023 and January 31, 2024.)

Anonymous	Robert LaPorte
Ryan Allen	John Loder
Jeannine Ayotte	Ernest Loewenstein
Donald Barker	Karin Ludlow
Lawrence Bell	Diane Lynch
Alan Benenfeld	Linda Markarian
William Ira Bennett	Sam Mawn-Mahlau
Samuel B. and Deborah Bruskin	Wm. Shaw McDermott
Gregory Bugler and Richard Dix	Stephen Michaels
Katherine Cain	Rosalind Mohnsen
Carole Charnow	Michael Moran
Sharon Clark	Domenico Mastrototaro
Susan Denison	Therry Neilsen-Steinhardt
Larry DeVito	William Pananos
Kathryn Disney	Joseph Pennacchio
Sheila Donahue	Helen Pillsbury
Diane Droste	Gene Pokorny
Susan Dworsky	Anne Poulet
Walter Dzik	Miguel A. Rodriguez
Michael Ellmann	Mary Roetzel
Thomas Engel	B. Joshua Rosen
Mary Fillman	Joanne Zervas Sattley
Paula Folkman	The David Schneider and Klara Moricz Fund
James Glazier	David Scudder
Arthur Goldsmith	Stephen and Peg Senturia
Steven Goldstein	Hana Sittler
Richard E. Greene	J. Donald Smith
Joanna Haas	Anne-Marie Soulliere and Lindsey C.Y. Kiang
Jim Haber	Cam Steward
Susan Heideman	Ronald Stoia
George Hein	Charles and Theresa Stone
Robert Henry	Marie Tilson
Petie Hilsinger	Leslie Warshaw
Jesse Huang	Peter Wender
Keith L & Catherine B Hughes	Jerry Wheelock
James Kaddaras	Mary Allen Wilkes
Michael Klein	Lynne Wilson
Avi Kogan	The Windover Foundation
Nancy V. Kougeas	Majie Zeller
Jo Hanna Kurth	
Joseph La Mar	

BMOP BOARDS and STAFF

BOARD OF TRUSTEES

Chris Avery | Chair
James Barnett
Elizabeth S. Boveroux | Treasurer
David Lloyd Brown
H. Paris Burstyn | Secretary
Harriet Eckstein
Walter Howell
Rayford Law

Sam Mawn-Mahlau
Gil Rose | President

*Co-founder / Boston Smoked Fish Co.
Retired Software Architect*

*Attorney / McCarter & English, LLP
Principal / Rayford W. Law
Architecture & Planning
Attorney / Davis Malm
Artistic Director / BMOP*

ADVISORY BOARD

Mark DeVoto
Alan Fletcher
Charles Fussell
John Harbison
Joseph Horowitz
John Kramer
Steven Ledbetter
Tod Machover

Martin Ostrow
Bernard Rands
Kay Kaufman Shelemay
Lucy Shelton

*Composer and Theorist / Tufts University
President and CEO / Aspen Music Festival
Composer
Composer / MIT
Cultural Historian / Author
Artist/Designer / John Kramer Design
Musicologist
Composer and Director /
Experimental Media Facility, MIT
Producer/Director / Fine Cut Productions
Composer / Harvard University
Ethnomusicologist / Harvard University
Soprano*

BMOP and ODYSSEY OPERA STAFF

Gil Rose
Sissie Siu Cohen
Caleb Menkhus
Billy Sheahan
April Thibeault
eeWee Productions, LLC
Karen Lynch

*Artistic Director
General Manager
Production and Publication Associate
Operations and Label Associate
Publicist
Social Media Management
Art Director, KarenLynchArtDirector.com*

ABOUT

THE BOSTON MODERN ORCHESTRA PROJECT

A unique institution of crucial artistic importance to today's musical world, the Boston Modern Orchestra Project (BMOP) is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades.

Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the city's most prestigious halls in a series that offers orchestral programming of unrivaled eclecticism. Musical America's 2016 Ensemble of the Year, BMOP was awarded the 2021 Special Achievement Award from Gramophone magazine as "an organization that has championed American music of the 20th and 21st century with passion and panache."

In its extended quarter-century season celebration, which kicked off in February 2022 at Boston's Symphony Hall, BMOP will inaugurate *As Told By*; visit Carnegie Hall for its debut performance; and release its 100th recording on BMOP/sound.

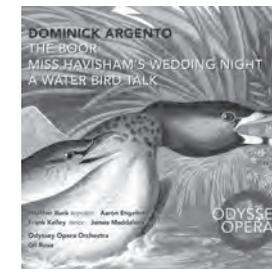
Odyssey Opera of Boston presents adventurous and eclectic works that affirm opera as a powerful expression of the human experience. Its world-class artists perform the operatic repertoire from its historic beginnings through lesser-known masterpieces to contemporary new works and commissions in a variety of formats and venues. Odyssey Opera sets standards of high musical and theatrical excellence and innovative programming to advance the operatic genre beyond the familiar and into undiscovered territory. Odyssey Opera takes its audience on a journey to places they've never been before.

ABOUT

ODYSSEY OPERA | GIL ROSE | ARTISTIC & GENERAL DIRECTOR

ODYSSEY OPERA OF BOSTON presents adventurous and eclectic works that affirm opera as a powerful expression of the human experience. Its world-class artists perform the operatic repertoire from its historic beginnings through lesser-known masterpieces to contemporary new works and commissions in a variety of formats and venues. Odyssey Opera sets standards of high musical and theatrical excellence and innovative programming to advance the operatic genre beyond the familiar and into undiscovered territory. Odyssey Opera takes its audience on a journey to places they've never been before.

From the CATALOGUE of ODYSSEY OPERA



Available for purchase in the lobby at this performance or at odysseyopera.org (Odyssey Opera) or at bmop.org (BMOP/sound)

FALCETTI PIANOS

NATICK • NASHUA • SPRINGFIELD



SCHIMMEL
ESTONIA®

PREMIUM PRE-OWNED
STEINWAY & SONS

falcettpianos.com

TUNING REGULATION VOICING REPAIRS

NORTHEAST
PIANO SERVICE



A DIVISION OF FALCETTI PIANOS LLC
www.falcettpianos.com

Northeast
Piano Movers



Moving Storage Licensed Insured
northeastpianomovers.com