

Four Saints in Three Acts

SATURDAY **NOVEMBER 16, 2013** 8:00

BMOP

VIRGIL THOMSON (1896–1989)
FOUR SAINTS IN THREE ACTS (1928)
LIBRETTO BY GERTRUDE STEIN (1874–1946)

SATURDAY **NOVEMBER 16, 2013** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
CONCERT PERFORMANCE

Prelude A Narrative of Prepare for Saints

Act I *Avila* — St. Teresa half indoors and half out of doors

Act II Might it be mountains if it were not Barcelona

Act III *Barcelona* — St. Ignatius and one of two literally

Act IV The Sisters and Saints reassembled and reenacting
why they went away to stay

The opera will be performed without intermission

CHARLES BLANDY , tenor	St. Chavez
AARON ENGBRETH , baritone	St. Ignatius
TOM MCNICHOLS , bass	Compère
GIGI MITCHELL-VELASCO , mezzo-soprano	St. Teresa II
SARAH PELLETIER , soprano	St. Teresa I
DEBORAH SELIG , soprano	St. Settlement
LYNN TORGOVE , mezzo-soprano	Commère

GIL ROSE, conductor

BETH WILLER, chorus master

Funded in part by a grant from
the Virgil Thomson Foundation, Ltd.
and Davis, Malm, & D'Agostine, P.C.



TINA TALON

TONIGHT'S PERFORMERS

FLUTE

Sarah Brady

OBOE

Jennifer Slowik

CLARINET

Michael Norsworthy

BASSOON

David Richmond

HORN

Neil Goodwin
Dana Christensen

TRUMPET

Eric Berlin

TROMBONE

Martin Wittenberg

PERCUSSION

Craig McNutt
Nick Tolle

HARMONIUM

Kevin Galie

ACCORDION

Mary Tokarski

VIOLIN I

Amy Sims
Shaw Pong Liu
Oana Lacatus
Kay Rooney Matthews
Lilit Hartunian
Sean Larkin

VIOLIN II

Dornescu Tudor
Deborah Boykan
Beth Abbate
Rose Drucker
Aleksandra Labinska

VIOLA

Joan Ellersick
Noriko Herndon
Wenting Kang
Nathaniel Farny
Emily Rideout

CELLO

Rafael Popper-Keizer
Holgen Gjoni
Ming-Hui Lin
Susan Yun

BASS

Bebo Shiu
Reginald Lamb

SOPRANO

Aliana de la Guardia (St. Anne)
Rachele Schmiege (St. Genevieve)
Lindsay Conrad
Sonja DuToit Tengblad (St. Celestine)
Chelsea Beatty Lewis
Sarah Kornfeld

MEZZO-SOPRANO

Stephanie Kacoyanis (St. Cecilia)
Kelli Geoghegan (St. Answers)
Sara Bielanski
Mauri Tetreault
Julia Cavallaro
Cindy M. Vredeveld

SOPRANO

Emily Burr
Bonnie Gleason
Kynasha Patterson

MEZZO-SOPRANO

Christina English (St. Sarah)
Anne Byrne
Christine Field

CHORUS I

TENOR

Ethan Bremner (St. Absalom)
Jason Connell (Tenor Solo)
Ted Palés
Patrick T. Waters (St. Philip)
Sean Lair
Fred C. VanNess Jr.

BASS

Graham Wright (St. Jan/St. Placide)
Josh Taylor (St. Lawrence)
Brad Fugate (St. Eustace)
Athan Mantalos
Miles Rind
Barratt Park

CHORUS II

TENOR

Stanley Wilson (St. Stephen)
Davron S. Monroe
Brendan Daly

BASS

Nickoli Strommer (St. Plan)
Matthew Stansfield (St. Vincent)
Justin Hicks

SCENARIO

BY MAURICE GROSSER (NEW YORK, 1948)

Four Saints in Three Acts is both an opera and a choreographic spectacle. Imaginary but characteristic incidents from the lives of the saints constitute its action. Its scene is laid in sixteenth-century Spain. Its principal characters are Saint Teresa of Avila, Saint Ignatius Loyola, and their respective confidants, Saint Settlement and Saint Chavez—both of these last without historical prototypes. These are the four saints referred to in the title. Other characters are a Compère and Commère, a small chorus of named saints—Saint Pilar, Saint Ferdinand and others—and a larger chorus of unnamed saints. Saint Teresa, for reasons of musical convenience, is represented by two singers dressed exactly alike. This device of the composer has no hidden significance and is not anywhere indicated in the poet's text, though Miss Stein found it thoroughly acceptable. The Compère and Commère, who speak to the audience and to each other about the progress of the opera, have also, as characters, been introduced by the composer.

The present scenario was written after both the text and the music had been completed; and although it was done with the help of suggestions from both the poet and the composer, it is to a large extent my invention. Without doubt other solutions to the problems of staging could be found which would serve equally well. Gertrude Stein, however, did intend Saint Ignatius's aria *Pigeons on the Grass Alas* to represent a vision of the Holy Ghost and the passage at the end of Act III, *Letting Pin In Letting Let*, to represent a religious procession. The ballets were also suggested by her.

One should not try to interpret too literally the words of this opera, nor should one fall into the opposite error of thinking that they mean nothing at all. On the contrary, they mean many things at once. The scenarist believes that any practicable interpretation of the text is legitimate and has allowed himself, in consequence, considerable liberty. He counsels equal freedom to stage directors and choreographers, in the hope that they will find in this deeply fanciful work stimulus to their own imagination.

In the original production, designed by Florine Stettheimer, the Compère and Commère, who represent the laity, were dressed in modern style. The two Saint Teresas were costumed as cardinals. Saint Chavez, Saint Ignatius, Saint Settlement, and the members of the small chorus wore robes recalling those of saints in Baroque art. The large chorus was dressed in monastic robes and surplices. The settings, composed out of lace, feathers, gold paper, glass beads, cellophane, tarlatan, and tulle, suggested, with no attempt at actual reproduction, the tinsel and glitter, the exuberance and informality of the naive altar decorations characteristic of Latin countries. I suggest that the decorator use any device, style, or invention at his disposal to produce a comparable effect of brilliance.

The use of Negro artists in the original production was a result of the composer's admiration for their clear English speech and for the naturalness of their approach to religious themes. The precedent need not be considered binding.

THE ACTION

Act I takes place at Avila. It represents a pageant, or Sunday School entertainment, on the steps of the cathedral. Saint Teresa enacts for the instruction of saints and visitors scenes from her own saintly life.

The stage represents the steps and portal of the cathedral. The portal, in which the tableaux will be performed, is closed off by a small curtain. The Compère and Commère, down stage at left and right, and Chorus I, grouped on the cathedral steps, sing a choral prologue. The entrance of Saint Teresa I is announced by the Compère. At the end of the prologue, other saints, who form Chorus II, are introduced.

Act I consists of the presentation of seven pictures, or tableaux, posed in the portal chiefly by Saint Teresa II, the small curtain being pulled aside for each presentation. The first tableau shows a garden in early spring. Saint Teresa II is seated under a tree painting flowers on giant Easter eggs. She receives visitors and converses with Saint Teresa I. Saint Ignatius is announced and joins the guests. He greets Saint Teresa and watches the entertainment. The small curtain parts for the second tableau; Saint Teresa II, holding a dove in her hand, is being photographed by Saint Settlement. In the third tableau, Saint Teresa II is seated, while Saint Ignatius, kneeling, serenades her with a guitar. At the end of the tableau she rises and asks, "Can women have wishes?" In the fourth tableau, Saint Ignatius offers her flowers. In the fifth tableau, Saint Teresa II and Saint Ignatius, he standing and she seated, admire the model of a large house, a Heavenly Mansion. In the sixth tableau, Saint Teresa II, an angel standing over her, is shown in an attitude of ecstasy. In the seventh tableau, Saint Teresa II rocks in her arms an unseen child. After this the entertainment is over. The act ends with comments, congratulations, and general sociability.

Act II represents a garden party in the country near Barcelona. At one side, down stage, there is an opera box from which the Compère and Commère, in evening dress, observe the scene without taking part in it. There are also a tent for Saint Teresa to rest in and a refreshment table. Saint Ignatius enters. Both Saint Teresas and Saint Ignatius join the Compère and Commère in their box, and there is performed for their pleasure a Dance of Angels. Saint Chavez enters, introduces himself, and organizes a party game, at the end of which everybody goes out leaving the Compère and Commère alone. There takes place between them a tender scene; and the two Saint Teresas, coming in, are pleased to observe it. The saints, returning for refreshments, toast the happy couple. Everyone prepares to go home. The saints play one more game. Saint Plan, having gone to get his mantle, returns with a telescope. As the two Saint Teresas look through it, there appears in the sky the vision of a Heavenly Mansion. The saints kneel, wonder, and rejoice. The vision ends, and the saints again prepare to leave. Saint Teresa I desires the telescope. Saint Ignatius refuses it to her. Saint Chavez consoles her; and all leave slowly except Saint Chavez, who remains alone on the stage.

Act III takes place in the garden of a monastery on a seacoast. There are low trees and a garden wall. The men saints are seated on the ground in a circle mending a fish net. Saint Settlement and the two Saint Teresas, passing by behind the garden wall, converse with Saint Ignatius about the monastic life. The men, being commanded, put up their work; and Saint Ignatius describes to them his vision of the Holy Ghost. The men are only half convinced that the vision is true, until they hear miraculously the voices of a heavenly chorus. They crowd around Saint Ignatius, who calls them to order. After a military drill,

Saint Chavez lectures to them. There now crosses the stage a group of sailors and young girls, who execute a dance in the Spanish style. Saint Ignatius again calls his men to order. The women saints now enter. They have heard of the vision and do not believe in it. Saint Ignatius reproves them, and predicts the Last Judgment. It gets dark. Everyone is a little frightened. Men and women saints together form a devotional and expiatory procession, singing hymns as they cross the stage. Saint Settlement and Saint Stephen are the last to leave.

Act IV. Though the house curtain closes, there is no intermission between Act III and Act IV. After a short instrumental Intermezzo, the Compère and Commère, in front of the house curtain, discuss whether there is to be a fourth act. When they finally agree, the curtain rises, revealing all the saints reassembled in heaven. They sing their happy memories of life on earth and join at the last in a hymn of communion, "When this you see remember me."

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PROGRAM NOTES

BY ROBERT KIRZINGER

*Virgil Thomson had asked Gertrude Stein to write an opera for him. Among the saints there were two saints whom she had always liked better than any others, Saint Theresa of Avila and Ignatius Loyola, and she said she would write him an opera about these two saints. She began this and worked very hard at it all that spring and finally finished *Four Saints* and gave it to Virgil Thomson to put to music. He did. And it is a completely interesting opera both as to words and music.*

—Gertrude Stein, *The Autobiography of Alice B. Toklas**



Virgil Thomson and Gertrude Stein at 27 rue de Fleurus, Paris
Photograph by Thérèse Bonney, ca. 1932

Courtesy of The Bancroft Library University of California, Berkeley
BANC PIC 1982.111 Stein, Gertrude—POR 14

AMONG THE MOST SELF-CONSCIOUSLY AMERICAN OPERATIC endeavors in the history of our culture, *Four Saints in Three Acts* was conceived and largely gestated in Paris, France. Two American expatriates, one a famous literary doyen and the other a sufficiently young, sufficiently questing and malleable and sympathetic and ambitious acolyte—we will temper the latter impression in a minute—germinated the idea in the former’s Paris home. Its meaning seemed to stand outside culture, but it tapped into American consciousness across the Atlantic on the strength of a post-Jazz Age Zeitgeist, in the midst of the Great Depression, and in the surface simplicity of its music tapped a populist vein of American modernism.

The two central creators of *Four Saints* were Virgil Thomson and Gertrude Stein. Stein, born near Pittsburgh in the same year as Arnold Schoenberg and Charles Ives, would go on to become a symbol of progressive literature in ways interestingly parallel to those contemporaries—experiment and tradition working together in the creation of a new kind of voice. In part due to *Four Saints*, Stein would achieve a standing in popular culture unrivaled by either Ives or Schoenberg, whose status remains largely specialist for a broader public. She was the daughter of a well-to-do, cultured family. Her parents died when she was in her teens and she was raised by her mother’s family in Baltimore. She attended Radcliffe College, where she famously became a protégée of the groundbreaking psychologist William James (brother of the novelist Henry James), under whom she studied directly a phenomenon related to the “automatic writing” approach popular with the surrealists and other writers (among them Yeats and Paul Bowles) in the 1920s. After a brief stint in medical school in Baltimore, Stein moved with her brother Leo to Paris in 1903, remaining there most of the rest of her life. In 1907 she met Alice B. Toklas, who moved in with Gertrude and Leo in 1910; Leo moved to Italy in 1914. The Steins, and then Gertrude and Alice, became the center of a salon culture in Paris that would include many of the celebrated writers and artists of the day: Matisse and Picasso, Hemingway and Fitzgerald, and many another famous name.

Virgil Thomson was born (in 1896) and raised in Kansas City, Missouri, where he experienced a peculiarly Midwestern/Southern childhood with plenty of music. Precociously

*In addition to *The Autobiography of Alice B. Toklas*, I’ve made use of a lot of information about the history of Thomson and Stein’s collaboration as found in Thomson’s own *Autobiography*, from 1966; Anthony Tommasini’s biography of Thomson, *Composer on the Aisle*; and Steven Watson’s book about the opera, *Prepare for Saints*.

musical, his piano studies and exposure to both classical and vernacular music such as Protestant hymns continued until college. Later reminiscences by friends, family members, and acquaintances described a confident and opinionated young man whose brash intelligence foreshadowed the fame he would achieve as New York's most famous music critic for half the 20th century. Following a stint in the Army during World War II—he was not sent overseas—Thomson enrolled at Harvard University, where he finally began to compose music and encountered a number of important figures in his development. One of these, an English teacher named S. Foster Damon, introduced him to the work of both Gertrude Stein and Erik Satie. His musical mentors included the composer Edward Burlingame Hill and the conductor and historian A.T. Davison. Via Davison, Thomson began to conduct and accompany the Harvard Glee Club, with which, in 1921, he traveled to Europe. He stayed in Paris through the following year on scholarship, working with Nadia Boulanger; he also met Satie in person. After returning to the U.S. to complete his course work Thomson moved back to Paris in 1925, living the semi-destitute life of a struggling artist, alternating between parties/socializing and hermetic composing.

Thomson and the American iconoclast/spectacularist composer/pianist George Antheil were briefly friends, and it was Antheil who introduced Thomson tentatively into the Stein/Toklas household in January 1926. The ensuing year he achieved the beginnings of success as a composer with the positive critical reception of his *Sonate d'Eglise*, which was performed on a high-profile Paris concert of works by young Americans (including Copland and Antheil). He had also begun a work in completely different style from the deliberately acerbic and dissonant *Sonate*, his *Symphony on a Hymn Tune*, which drew on his early experiences with American music and aimed for the knowing simplicity of Satie.



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Without being pushy, Thomson was assiduous in pursuing Stein's good graces. He had become enamored of her earlier *Tender Buttons* and set some of its poetry to music, and so was able to present, on New Year's Day 1927, a song of "Susie Asado" as his true calling card. Toklas (although she would find Thomson's self-confidence wearing) assured Stein of its musical merit and empathy with her language, and the young composer soon became a mainstay of Stein's gatherings. Like his *Symphony on a Hymn Tune*, his Stein song settings, including the twenty-minute, four-part *Capital Capitals* completed in spring 1927, served as stylistic stepping-stones to *Four Saints*. The composer and the writer began to talk opera generally, and very soon Thomson proposed to Stein that she become his collaborator. Discussion about the libretto seems to have been a friendly push-pull, Thomson assuming and hoping for something more narrative and directly involved with American history, Stein ever leaning toward more abstract ideas. From American icons such as George Washington they eventually made their way to saintly archetypes, in particular the pair Saint Ignatius Loyola and Saint Thérèse, two of Stein and Toklas's favorites. (According to Steven Watson, Stein preferred the French spelling of the latter because Thérèse was one of her nicknames for Alice B. Toklas.)

For the opera I found myself working differently. With the text on my piano's music rack, I would sing and play, improvising melody to fit the words and harmony for underpinning them with shape. I did this every day, wrote down nothing. When the first act would improvise itself every day in the same way, I knew it was set. That took all of November. Then I wrote it out from memory, which took ten days. By mid-December I had a score consisting of the vocal lines and a figured bass, a score from which I could perform. (VT, Autobiography)

This was toward the end of 1927; having begun in March, Stein had, startlingly, completed the libretto in June. Thomson "wondered whether a piece so drenched in Anglican chant (running from Gilbert and Sullivan to Morning Prayer and back) could rise and sail," but those who heard him play through the opera's acts as he completed them mostly reassured him. He finished *Four Saints* by the end of July 1928, although the complete orchestration waited for clearer prospects of performance, and was completed in 1933. The following year he was back in the U.S., spending time in New York City canvassing for performance possibilities, in which venture he was aided by powerful friends including the Iowa-born critic Carl Van Vechten, best known for his connection with the Harlem Renaissance. (Van Vechten's connections with Harlem's entertainment population would lead to the all-black cast for the opera's first performances.) Around the same time, Thomson met the artist Florine Stettheimer, deciding immediately that she should design the opera's sets, should it ever come to that—for in spite of Thomson's friends and his unflagging energy the opera's prospects for production were dismal. Meanwhile the libretto as a purely literary piece was published in *transition* magazine; the opera as a piece of music only existed when the composer himself was banging it out on the piano while singing all its parts to rooms full of fellow artists—with, it should be said, considerable "local" success.

Thomson had made an impression before returning to France, but the market crash of September 1929 made a difficult task all but impossible for the foreseeable future. It wasn't

until 1932 that he made another venture to New York, determined to get his and Stein's piece staged. He found help in what Steven Watson calls "the Harvard modernists and high-bohemian society," whose "cache and cash made the opera's production possible." These included the architect Philip Johnson; Alfred Barr, the first director of New York's Museum of Modern Art; Lincoln Kirstein, the ballet impresario; and the artist-impresario, Brookline, Massachusetts-born Arthur Everett "Chick" Austin, Jr. Austin's curation of the Wadsworth Atheneum in Hartford and involvement with the Friends and Enemies of Modern Music finally suggested that *Four Saints in Three Acts* might happen. At that time—in late 1932—Thomson and Stein hadn't spoken for two years, having parted ways over a literary squabble involving their onetime mutual friend Georges Hugnet. Meanwhile Stein had written *The Autobiography of Alice B. Toklas*, a book that gave her the public profile necessary, probably, to convince more conventional promoters to back *Four Saints*.

Ultimately, the circumstances of the first performances fell outside the standard venues and pathways of "classical" music, let alone new music or opera. Stein and Thomson—not without haggling with each other—signed a contract in June 1933 that provided for the Hartford performance of the opera, in conjunction with the opening of a new wing of the Atheneum; Chick Austin also planned the first comprehensive Picasso retrospective as part of the inauguration. (He was able to borrow works from Stein's collection for the exhibition.) Along with Florine Stettheimer, other collaborators included, as directors, the choreographer Frederick Ashton and the ruined ex-grain magnate and new playwright John Houseman; none of these had ever had anything to do with opera, and all worked without a fee. Thomson's partner Maurice Grosser provided a scenario as a framework for Stein's text, something on which to base the scenery and stage movement. The Harlem choral director Eva Jessye directed the singing, and Alexander Smallens conducted.

Although it wasn't his primary aim, by assembling this team Thomson virtually guaranteed that the production of *Four Saints* would proceed differently than traditional opera. Taking this further, it was the composer who decided, after a trip to Harlem with Van Vechten, that an all-Negro cast would be ideal (as quoted in Watson's *Prepare for Saints*): "They alone possess the dignity and the poise, the lack of self-consciousness that proper interpretation of the opera demands. They have the rich, resonant voices essential to the singing of my music and the clear enunciation required to deliver Gertrude's text." However patronizing or condescending Thomson's view of his performers may have been, inevitably the daring that his choice showed from a sociological perspective became part of the work's success. Use of black singers in whiteface makeup objectified the piece, disconnecting it from a present reality, much as the Latin text of Stravinsky and Cocteau's *Oedipus Rex* or the Bauhaus costumes of Oskar Schlemmer had done; much as Stein's language combined with Thomson's incongruously modernist anti-modern music had already done. With rehearsals taking place in New York City, the opera began to attract attention, especially from potential funders with an eye to continuing the life of the opera in profitable venues—for example, on Broadway.

The opera was premiered in Hartford on February 7, 1934, attracting a parade of society types from New York and Boston. It was a sensation—not received unequivocally successfully as a piece, with some criticizing the text, some the music—but exciting and new enough, and thrilling in performance. It was played six times in Hartford; Stein did not make the trip from Paris. Its next stops were the large 44th Street Theatre, where it ran to packed houses for four weeks, and then the Empire Theatre, for another successful

two weeks. In November 1934, five performances were given in Chicago. Although it made many of its participants famous—and confirmed John Houseman in his choice of career—it wasn't especially lucrative, and Virgil Thomson was frustrated at the focus on Stein's part in the venture (which had virtually ceased in June 1927 when she delivered the libretto) and at the curious lack of follow-up opportunities. He returned to Paris, but moved back to New York City permanently to accept the job as critic with the New York *Herald Tribune*. And he also kept composing, including another opera on Stein's texts, *The Mother of Us All*, not produced until after her death.

We went straight to Avila and I immediately lost my heart to Avila, I must stay in Avila forever I insisted. Gertrude Stein was very upset, Avila was alright but, she insisted, she needed Paris. I felt that I needed nothing but Avila. We were both very violent about it. We did however stay there for ten days and as Saint Theresa was a heroine of Gertrude Stein's youth we thoroughly enjoyed it. In the opera Four Saints written a few years ago she describes the landscape that so profoundly moved me. (GS, The Autobiography of Alice B. Toklas)

Gertrude Stein talked of *Four Saints* as a "landscape," but we can also think of *Four Saints* as an extended, overlapping series of written "portraits" of a kind that Stein had pioneered. The saints Teresa and Ignatius are the foci; the trajectory of the opera that of their quitting earth and ascending into heaven, with a kind of coda (Act IV) presenting scenes from their lives. Little of this is explicit; many of the details are drawn from moments

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in Gertrude Stein's life (and sometimes her life with Alice B. Toklas, as with the Avila anecdote above), minutiae given poetic weight. Other saints mentioned in the libretto are ostensibly absurdist caricatures but represent figures from Stein's experience. Ulla Dydo in her *Gertrude Stein: The Language that Rises, 1923-34* suggests a few: Saint Wilhelmina as Kaiser Wilhelm, Saint Bernardina as the 18th-century author Jacques-Henri Bernardin de Saint Pierre, Saint Evelyn as Evelyn Whitehead, wife of the philosopher Alfred North Whitehead. Likewise, moments in the opera, such as the famous "Pigeons on the grass alas," are explained by Stein's impressions as she walked around Paris, lamenting the approach of autumn and the yellow grass of the Luxembourg gardens. The flow of the play is guided by two narrators, the Commère and Compère (the Godparents).

The opera's four acts are presented continuously, and are preceded by the ten-minute introductory Prelude. It's here we encounter Thomson's apparently simplistic language and its deceptive complexity. The orchestration resembles a community orchestra, with single winds—saxophones doubling clarinets—percussion, harmonium, accordion, and a small string body. This emphasizes the *oom-pah-pah* that represents the most parodic and derivative passage of the score at its very start, a kind of scene-setting leitmotif. This idea supports the prosody of the choral entrance, shifting through 3/4 to 4/4 to 3/2 meters in the space of a few measures and establishing the speechlike flow of which Thomson was most proud, and about which he was most convinced. The soloists' passages are recitative-like, or, put another way, sermon-like, evoking the atmosphere of a church service.

Thomson's melodic figures are triadic arpeggios and major scales; his harmonies are diatonic triads in common patterns. The cumulative effect matches the incantatory and repetitive style of Stein's libretto, which he set to the word, including her stage directions. (Maurice Grosser's scenario essentially provides labels for that which Stein illustrates.) Following the prelude, Act I begins in Avila. The scenes refer to Teresa's legend as a mystic and ecstatic subject of God. There are seven short tableaux, with the Teresas in a garden at Avila, being photographed by Saint Settlement and serenaded by Saint Ignatius; Ignatius presenting her with flowers and showing her a model of the Heavenly Mansion; Teresa in ecstasy, then mimicking holding a child. Teresa's first aria (keep in mind there are two Saint Teresas), largely repeated notes, is accompanied almost wholly by alternations between tonic and dominant chords; her Tableau III consists of vocal exercises. Saint Ignatius's falling-scale aria in Tableau VI is accompanied by bell-like tolling; Teresa I's aria is Baroque.

The lively Act II is shown "as a garden party near Barcelona." It is dominated by male voices. Following this we have the Dance of the Angels and Love Scene (between Commère and Compère). Act III, also in Barcelona, begins with an instrumental passage and moves on to the everyday lives of the saints. Gossens named the "Pigeons on the grass" aria "Vision of Holy Ghost." An Intermezzo ballet provides them entertainment, alluding to the opera's opening. Act IV, with a prologue and a scene, is less than six minutes long; it represents the saints' elevation finally to heaven.

©Robert Kirzinger 2013. Robert Kirzinger is an editor, lecturer, and annotator on the staff of the Boston Symphony Orchestra. He also teaches at Northeastern University. He holds degrees in music composition from Carnegie Mellon University and the New England Conservatory.

GUEST ARTISTS



CHARLES BLANDY, tenor (St. Chavez)

Charles Blandy has been praised as "unfailingly, tirelessly lyrical" (Boston Globe), "a versatile tenor with agility, endless breath, and vigorous high notes" (Goldberg Early Music Magazine), and for his "clear, focused, gorgeous tenor voice" (Worcester Telegram and Gazette).

In concert he has recently performed with the Portland Baroque Orchestra, the American Bach Soloists (San Francisco, CA), and the National Chorale at Lincoln Center. He has performed as the Evangelist in Bach's St. John and St. Matthew Passions with Emmanuel Music and as the title character of Britten's *St. Nicolas* under Raymond Leppard in Indianapolis; and has sung with the Bethlehem Bach Festival, Handel and Haydn Society, Boston Baroque, Charlotte Symphony, Cantata Singers, Berkshire Choral Festival, Pittsburgh Bach and Baroque, and Bloomington Early Music Festival. He was a finalist in the Oratorio Society of New York solo competition.

Mr. Blandy was recently heard in John Harbison's *The Great Gatsby* in Boston and at Tanglewood, and in Boston Early Music Festival's production of Monteverdi's *Orfeo*. With Emmanuel Music in Boston he has appeared as the title character in Stravinsky's *The Rake's Progress*, Tamino in Mozart's *Magic Flute*, and Lurcanio in Handel's *Ariodante*. He was Almaviva in Boston Lyric Opera's family performances of *Barber of Seville*; Opera News and the Boston Globe praised his performances as Francis Flute in Britten's *Midsummer Night's Dream*; and at Tanglewood and in Los Angeles he appeared in the world premiere of Osvaldo Golijov's *Ainadamar*, starring Dawn Upshaw.

In the field of contemporary music, he premiered Rodney Lister's chamber song cycle *Friendly Fire* with Collage New Music, appeared with Boston Modern Orchestra Project in the debut of John Austin's opera *Heloise and Abelard*, and is on a critically-praised Naxos CD of Scott Wheeler's opera *Construction of Boston*. He gave the US premiere of Rautavaara's song cycle *Die Liebenden* with Chameleon Arts Ensemble, a performance the Boston Globe called "marvelous." On short notice he appeared in Berio's Sinfonia under conductor Robert Spano at Tanglewood.

He recently gave a recital of Janáček's *Diary of One Who Disappeared* at Monadnock Music (NH); an earlier performance was profiled in the Boston Globe, and his evening of songs by Rachmaninoff, Liszt, and Szymanowski was called "one of the most engrossing concerts in ages" by The Arts Fuse. He sang a recital in New York, Boston, London and Manchester (UK) of songs by American composers, new and old, with Rodney Lister at the piano.

Mr. Blandy studied at Tanglewood, where he was awarded the Grace B. Jackson Prize for Excellence, and at the Britten-Pears School in Aldeburgh, England. A native of Troy, NY, he holds a Master's Degree from Indiana University and graduated from Oberlin College with a BA in religion.



AARON ENGBRETH, baritone (St. Ignatius)

Acclaimed for his “exemplary diction and rich baritone voice” (Boston Phoenix), Aaron Engebretth enjoys an active solo career in opera, oratorio and recital. He has devoted considerable energy and time to the performance of new music, collaborating with many of today’s foremost composers. He has been featured as a concert soloist in performances from Sapporo’s Kitara Hall and Boston’s Symphony Hall to Paris’s Théâtre de la Ville and the Ambul festival of Sofia, Bulgaria. He gave his debut at Washington’s Kennedy Center as soloist in Faure’s Requiem and Carlyle Sharp’s *Proud Music of the Storm*. He has been a guest of the Tanglewood, Ravinia, Rockport and Monadnock Music Festivals as well as many symphony orchestras, among them Portland, Virginia, San Diego and Charlotte. His 2013/14 season engagements include concerts and recordings with the Boston Modern Orchestra Project, Boston’s Radius Ensemble, Vancouver International Song Institute, St. Louis Art Museum, the Schubert Club of Minnesota, and the Firebird Ensemble, as well as his Carnegie Hall debut in Vaughan William’s *Dona Nobis Pacem*. He will also perform solo recitals at Minneapolis’ Antonello Hall and the University of Wisconsin.

Mr. Engebretth works closely with both established and young composers. As a student, his work with the composer Lukas Foss fostered a passion for premiering new works, and he has since collaborated with composers John Harbison, Libby Larsen, Thea Musgrave, Ned Rorem, Daniel Pinkham, Lee Hyla, Jon Deak and many others, and often has the privilege of working with young composers on their vocal works. Mr. Engebretth has also been recognized for his interpretation of early music and is a frequent soloist with many of the country’s finest early-music organizations including the American Bach Soloists, Handel and Haydn Society, Miami Bach Society, Boston Baroque, Boston Camerata, Santa Fe Pro Musica, and Musicians of the Old Post Road. Mr. Engebretth was a regular soloist and core member of Emmanuel Music from 2002 to 2008, joining a thirty-five year tradition of weekly performances of Bach’s sacred cantatas under the direction of the late Craig Smith. He considers this experience a highlight of his musical life thus far.

As a recording artist, he is featured on two operatic recordings with the Boston Early Music Festival and Radio Bremen, both nominated for Grammy Awards for Best Operatic Recording: the 2007 release of Lully’s *Thésée* (also nominated for a 2008 Gramophone Award), and the 2008 release of Lully’s *Psyché*. He has recorded the world premiere release of Samuel Barber’s Six Early Songs and Libby Larsen’s *The Peculiar Case of Dr. H.H. Holmes*, both for Florestan Records. He is featured in recordings of John Deak’s *The Passion of Scrooge* with the Firebird Chamber Ensemble, John Harbison’s *Winter’s Tale* and Lukas Foss’s oratorio *The Prairie* with Boston Modern Orchestra Project (BMOP) and the Providence Singers, and he created the role of Jack Matthews in the premiere recording of Eric Sawyer’s opera *Our American Cousin*, again with BMOP. In addition, he can be heard as the Policeman in Lukas Foss’ opera *Griffelkin* on Chandos records, and as a soloist in Conrad Susa’s *Carols and Lullabies* on the Arsis Label. He began a multi-disc project in 2009 recording the complete songs of Daniel Pinkham with the Florestan Recital Project on Florestan Records, the first volume of which was named one of the five best contemporary music releases of the year by NPR and American Public Media.

While on the music faculty of Tufts University, Mr. Engebretth was twice awarded faculty development grants to study music of the French baroque in Paris. He has also served on the music faculty of the Boston Conservatory and is Artistic Co-Director of the Florestan Recital Project.



TOM McNICHOLS, bass (Compère)

Described by the NY Times as an “oceanic bass,” Tom McNichols continues to garner praise for work ranging from internationally acclaimed premieres with original cast recordings to standard concert repertoire. In the last ten years, his voice has been heard in live performance on five continents; live and recorded radio broadcasts and eleven studio recordings, including the narration of “How the Grinch Stole Christmas” with the Boston Pops; international premieres of new operatic works; full time touring in the acclaimed men’s vocal ensemble CANTUS, as well as a soon-to-be-released feature film adaptation of *La bohème* called *The Bohemians* (set and filmed in modern day Williamsburg, NYC) and features on the Gotham/Naxos release of *In Paradisum* with the South Dakota Chorale.

2010 began with the Monte Carlo premiere, with BMOP, of *Death and the Powers*, for which Musical America praised a “powerful sonorous bass,” followed by his Carnegie Hall Debut with the Opera Orchestra of NY and roles in *Madama Butterfly*, Donizetti’s Requiem and the world premiere of *Il Caso Mortara*, all with the DiCapo Opera Theater in NYC. Revivals of *Death and the Powers* with the American Repertory Theater and the Chicago Opera Theater, and an original cast album recording and another cover with OONY followed in 2011. 2012 was the year of Sarastro, a role he sang with Opera Grand Rapids and with Trenton’s Boheme Opera and will reprise with Opera Carolina and Opera Omaha in 2013. In late 2012, Tom premiered the role of God in the new chamber opera *The Mark of Cain* with Chelsea Opera in NYC as well as roles in *Il Tabarro* and *Gianni Schicchi* with the Baltimore Concert Opera. Additional roles in 2013 include Banquo (*Macbeth* with Baltimore Concert Opera), Acciano and Pirro (*I Lombardi* with Opera Orchestra of NY) and in the premiere of *La Reina*, a new opera in workshop by the American Lyric Theater. 2014 begins with a revival of *Death and the Powers* at Dallas Opera and his debut as Ferrando in *Il Trovatore* with Opera Sacramento.

Appearing as a grand semi-finalist in the Metropolitan Opera National Council Auditions in 2008 led Tom to resign from CANTUS, a position he had held for four seasons directly following graduate school. In addition to over 300 performances in venues including Lincoln Center, The Kennedy Center, Spivey Hall and the Library of Congress, those years included eight studio recordings and countless live broadcasts via NPR, EBU, CBC, APM, MPR and other radio distribution networks.

Five years after leaving CANTUS, Tom is most excited to have been involved with and featured on the original cast production and recording of *All is Calm: The Christmas Truce of 1914*. This true story has been told in many mediums from film to television, yet CANTUS’ version, a hybrid of straight theater, concert, and music theater, continues to run every year at the Pantages Theater in Minneapolis as well as on national tours. Last

season, the reviews of the production, in competition with Minnesota Opera's grand scale premiere of the same story, proved that CANTUS' version is here to stay. CANTUS remains America's premier men's vocal ensemble.

Tom holds a BA in Theater Performance from the State University of New York-Plattsburgh and an MM from the Peabody Institute at Johns Hopkins University. He resides in NYC where he studies with Michael Paul, and is proud to claim the great British baritones Norman Baily and John Shirley Quirk as mentors during his studies. All of his recorded work is available on iTunes. Tom is represented exclusively by Robert Lombardo and Associates.



GIGI MITCHELL-VELASCO, mezzo-soprano (St. Teresa II)

Proclaimed "world-class in every aspect," Gigi Mitchell-Velasco is among international artists of the world's opera and concert stages. Protégée of Christa Ludwig, with a voice ideally suited to the German Romantic repertoire, she has been praised by critics, colleagues and the public alike for her interpretations of Mahler, Strauss and Wagner. Of her Mahler *Kindertotenlieder*, The New York Times' Anthony Tommasini wrote that she sang with a "dark-hued sound and elegance," and the Wall Street Journal called her "the most finished artist, sensitive to every nuance of the text." Her most recent participation last September performing 15 of the songs of Mario Castelnuovo-Tedesco in an international conference on his life and works at Providence's Brown University drew worldwide attention and praise, as well as her performance in a silent movie viewing of Alexander Nevsky where she sang "Field of the Dead" from Prokofiev's film score at the Massachusetts International Festival of the Arts this November. Her most recent visit to the Philippines with concerts and voice masterclasses with her husband, tenor Noel Espíritu Velasco, as well as a Duo Recital at St. John's Concert Series in Beverly Farms, MA were received with accolades and standing ovations.

Her extensive concert engagements include Mahler's *Das Lied von der Erde*, *Des Knaben Wunderhorn*, *Lieder eines fahrenden Gesellen*, Second, Third and Eighth Symphonies; Verdi's Requiem; Bach's Christmas Oratorio and St. Matthew Passion; Brahms' Alto Rhapsody; Mendelssohn's *Elijah*; Mozart's Requiem; Elgar's *The Music Makers*; Dvorak's Requiem and Stabat Mater; Duruflé's Requiem; Beethoven's Ninth Symphony, Missa Solemnis and Mass in C; Bernstein's "Jeremiah" Symphony and *Arias and Barcarolles*; Berlioz's *Romeo et Juliette* and *L'enfance du Christ*; Handel's Messiah and *Judas Maccabeus*; Ravel's *Shéhérazade* and *Chansons Madécasses*; de Falla's *El Amor Brujo* and *Siete canciones populares españolas*; Prokofiev's *Alexander Nevsky*; Berg's *Sieben Frühe Lieder*, and Wagner's *Wesendonck-Lieder*.

In opera, she has portrayed Octavian (*Der Rosenkavalier*), Carmen, Brangæne (*Tristan und Isolde*), Dorabella (*Così fan tutte*), Composer (*Ariadne auf Naxos*), Witch and Mother (*Hansel and Gretel*), Elizabeth Proctor (*The Crucible*), Maddalena (*Rigoletto*), Fricka (*Das Rheingold*), Orlovsky (*Die Fledermaus*), Federica (*Luisa Miller*), Parsëis (*Esclarmonde*) and Suzuki (*Madama Butterfly*).

She has performed with such conductors as Michael Tilson Thomas, Helmut Rilling, Rafael Frühbeck de Burgos, Jaap van Zweden, Hans Graf, Andrew Litton, Sarah Caldwell,

Dimitrij Kitaenko, Eiji Oue, Andreas Delfs, Jahja Ling, Eve Queler, Joseph Rescigno, David Stahl, Gisèle Ben-Dor, Richard Buckley, Michael Christie, Andrew Clark, Thomas Conlin, Grant Cooper, John Daly Goodwin, Daniel Hege, Scott Allen Jarrett, George Kent, Fabio Mechetti, Robert Page, Vjekoslav Sutej, Yoav Talmi, Julian Wachner, Antony Walker and Benjamin Zander; in Carnegie Hall, Weill Hall, Boston's Symphony Hall, Avery Fisher Hall, Kennedy Center, Vienna's Konzert-Haus, Prague's Dvorak and Smetana Halls; with the symphony orchestras of Boston, San Francisco, Dallas, Houston, Milwaukee, Minnesota, Florida, San Diego, Charleston, West Virginia, Syracuse, Honolulu, San Jose, Calgary, Prague Radio, Orchestre symphonique de Québec, Boston Philharmonic, Ural State Philharmonic, Martínú Philharmonic; the opera companies of Boston, Houston, Minnesota, Braunschweig (Germany), Prague, Florentine, Toledo, Providence, Opera Orchestra of New York, Washington Concert Opera; the music festivals of Newport, Wolf Trap, Prague Autumn, Grant Park, Colorado and Snowshoe; and the choruses of New York, Washington, Boston, Philadelphia, Providence and Westerly.

Well-versed not only in German but in many other languages, Ms. Mitchell-Velasco has sung many song recitals in English, French, Italian, Spanish, Russian and Filipino from New York to Manila and Singapore to Russia, including a number of them with Noel. Summer 2003 saw her debut at Newport Music Festival in Mahler's *Lieder eines fahrenden Gesellen* and 14 other concerts of various works, mostly by Poulenc. She has given masterclasses at Columbus' Ohio State University, Binghamton University (NY) and the Bob Taylor Choral Festival in Little Rock, AR, and adjudicated the 2004 Canadian Music Competitions in Toronto and the 2006 Bel Canto Vocal Scholarship Awards. She can be heard singing E. Wolfgang Korngold's *Tomorrow*, *Einfache Lieder* and *Abschiedslieder* on the ASV label, as well as in Lukas Foss' *The Prairie* with the Providence Singers on the BMOP label. A BMOP recording of Virgil Thomson's *Four Saints in Three Acts* is forthcoming.



SARAH PELLETIER, soprano (St. Teresa I)

Praised by the Boston Globe for possessing "virtues of voice, intelligence and musicianship[...]with purity of tone and expression," soprano Sarah Pelletier demonstrates these qualities in all her performances. She has appeared as a guest artist at the Spoleto Festival USA, Bard Music Festival, and Aldeburgh Festival, UK. Past seasons include a solo recital on the Kennedy Center's Millennium Stage; Grieg's *Peer Gynt* at the Brevard Festival; Britten's War Requiem, Berg's *Wozzeck* and Schwantner's *Magabunda* with the New England Philharmonic; Kraft Settings of *Pierrot Lunaire* with Boston Musica Viva; Bach's B Minor Mass with the San Francisco Bach Choir; Handel's Messiah with the New Jersey Symphony Orchestra; Schumann's *Genoveva* and Handel's *Ariodante* with Emmanuel Music, and Sondheim's *Sweeney Todd* with the Princeton Festival Opera. Ms. Pelletier toured with Maestro Seiji Ozawa to Japan, China, and Italy performing *Madama Butterfly* and *Peter Grimes* at Saito Kinen Festival and Maggio Musicale Fiorentino.

Ms. Pelletier has received Vocal Fellowships at Tanglewood and the Ravinia Festival. She has given solo recitals at Boston's Isabella Stewart Gardner Museum and Goethe-

Institut. A lover of contemporary music, she has premiered works by Ross Bauer, Gordon Beeferman, Howard Frazin, John McDonald, Eric Sawyer, Andy Vores, James Yannatos, and Arlene Zallman with performances under the direction of Lukas Foss, Keith Lockhart, Robert Spano, John Harbison, and John Rutter. She has performed for the Tanglewood Festival of Contemporary Music, Music in Time series at Spoleto Festival USA, and Santa Fe New Music. Ms. Pelletier is recorded on Chesky Records. She currently serves on the vocal faculty at Princeton University.



DEBORAH SELIG, soprano (St. Settlement)

Soprano Deborah Selig has earned critical acclaim for her rich shimmering voice, excellent artistic instincts, and fine execution of the lyric soprano repertoire. During the upcoming season, she debuts with Boston Lyric Opera as Pamina in Mozart's *The Magic Flute*, Masterworks Chorale in Bach's St. Matthew Passion, the Concord Chorus in Mozart's *Vesperae solennes de confessore*, the Brown University Choirs in Rossini's *Petite Messe Solennelle* and the Collaborative Arts Institute of Chicago in a song recital. In addition, she returns to Boston Modern Orchestra Project

(BMOP) for Virgil Thomson's *Four Saints in Three Acts*, Nashoba Valley Chorale for Bach's B Minor Mass, Harvard Pro Musica for Poulenc's Gloria, Falmouth Chorale for Bernstein's Mass and the Boston Civic Symphony for a Holiday Pops concert.

Ms. Selig's recent successes on the operatic stage include Bella in Tippett's *A Midsummer Marriage* with BMOP; Donna Elvira in Mozart's *Don Giovanni* and Curley's Wife in Carlisle Floyd's *Of Mice and Men* with Kentucky Opera; Musetta in *La Bohème* and Zerlina in *Don Giovanni* with Central City Opera; Pamina in *The Magic Flute*, Rose in *Street Scene*, Mary Warren in *The Crucible*, and Marion in *The Music Man*, all with Chautauqua Opera; Valencienne in *The Merry Widow* with Mobile Opera; Adele in *Die Fledermaus* and Amy in *Little Women* with Dayton Opera; Nannetta in *Falstaff* with Opera Roanoke, and Susanna in *Le Nozze di Figaro* with Connecticut Lyric Opera.

A striking and versatile artist on the concert stage, Ms. Selig has soloed with the Albany Symphony, Asheville Symphony, Cincinnati Baroque, Cincinnati Symphony, Dayton Philharmonic, Erie Philharmonic, Greater Bridgeport Symphony, Handel and Haydn Society, Kentucky Symphony, Pittsburgh Symphony, Rhode Island Philharmonic and the Tanglewood Festival Orchestra. Recent performances include Bach's Cantatas nos. 21, 37, 92, and 97; Fauré's Requiem; Górecki's *Symphony of Sorrowful Songs*; Handel's *Messiah*; Haydn's Creation, Lord Nelson Mass, and *Theresienmesse*; Mahler's Symphony No. 4; Mendelssohn's *Elijah*, *A Midsummer Night's Dream* and Psalm 42; Mozart's Requiem and Mass in C Minor; Orff's *Carmina Burana*; Poulenc's Gloria; Schubert's Masses in A flat, E flat and G, and Vaughan Williams's *Dona Nobis Pacem*—all with various choruses and orchestras in the US.

Other concert work in recent seasons has included song recitals with the Harbor Trio (including baritone Jesse Blumberg and pianist Cameron Stowe,) presented by the Dame Myra Hess Memorial Concert Series in Chicago, the Goethe-Institut in Boston, the Ames Town & Gown Chamber Music Association in Iowa, the Cosmos Club Music Series

in Washington, DC and the Goshen College guest artist series in Indiana. In addition, Ms. Selig recently joined the Ravinia Festival Steans Institute 25th anniversary spring tour for Earl Kim's Three Poems in French with String Quartet, returned to Ann Arbor's Kerrytown Concert House for a joint recital of Wolf and Schumann songs with Martin Katz, and debuted with the University of Wyoming Cultural Programs Series in a song recital and performance of Strauss's *Vier Letzte Lieder* with orchestra.

Ms. Selig earned an Artist Diploma and Master of Music degree from Cincinnati College-Conservatory of Music and a BM/BA in Voice and English summa cum laude from the University of Michigan. She spent two seasons each as an Apprentice Artist with Chautauqua Opera, Santa Fe Opera and Pittsburgh Opera; was a Fellow at both the Ravinia Festival Steans Institute and Tanglewood Music Center; and studied at the Accademia Musicale Chigiana in Siena and Istituto il David in Florence. Ms. Selig has received awards and grants from the Santa Fe Opera, Chautauqua Opera, Connecticut Opera Guild, Metropolitan Opera Competition, Shoshana Foundation, National Opera Association, and the Anna Sosenko Trust. www.deborahselig.com



LYNN TORGOVE, mezzo-soprano (Commère)

Lynn Torgove, mezzo-soprano is well known to Boston audiences as both a singer and a director. She has performed in and directed many productions with the Boston Modern Orchestra Project over the last decade. Most recently, she sang in BMOP's concert of Sir Michael Tippett's *Midsummer Marriage* and was also the stage director and a member of the cast of Lucas Foss' opera *Griffelkin*. She was also the stage director of John Harbison's *Full Moon in March* in collaboration with Opera Boston.

Ms. Torgove is a regular soloist with both Emmanuel Music and the Cantata Singers; this past September, she was the alto soloist in Bach's Cantata BWV 72 in the first concert of the Cantata Singers' 50th Anniversary Season. Last season, she was also the alto soloist in Frank Martin's *Et la vie l'emporta* and Zelenka's *Missa Votiva*. She can be heard as the mezzo soloist on the Cantata Singers' recording of John Harbison's *Four Psalms*. With Emmanuel Music this past summer, Ms. Torgove was the stage director and sang the role of the Tango Singer in John Harbison's *The Great Gatsby*, both at Jordan Hall and Ozawa Hall. This season, with Emmanuel Music, she will be the stage director and will be singing the role of Desiree Armfeldt in Stephen Sondheim's *A Little Night Music*, to be performed at the Boston Conservatory Theater. This coming spring she will be performing a full recital of Mr. Harbison's songs for mezzo, piano and ensemble, with readings by Lloyd Schwartz, at Williams College. Recent performances include the Boston Jewish Music Festival's concert "Fathers and Sons: the Music of Adler and Weiner" and Aston Magna's 40th Anniversary Concert; she performed the roles of the Sorceress in Purcell's *Dido and Aeneas* and Truth in Handel's oratorio *The Triumph of Time and Truth* in Seiji Ozawa Hall at Tanglewood. She has been a featured soloist with Opera Boston, St. Louis Symphony, the Portland Symphony, and the Tallahassee Symphony. Ms. Torgove has toured internationally with the Boston Camerata and can be heard on their recording The

Sacred Bridge on the Erato label. As a stage director, she has directed Menotti's *Amahl and the Night Visitors* for MIT, Stravinsky's *The Rake's Progress*, Britten's *The Little Sweep*, Hans Krása's opera *Brundibár*, *A Kurt Weill Cabaret*, and Britten's *Noye's Fludde* for the Cantata Singers. She has been on the faculty of the Opera Institute at Boston University, New England Conservatory, Boston Conservatory, and the Walnut Hill School for the Arts. She currently teaches at the Longy School of Music and Hebrew College, where she is the Head of Vocal Arts. Ms. Torgove recently received her Master's in Jewish Studies and was ordained as a Cantor in June 2012 from Hebrew College in Newton, Massachusetts.



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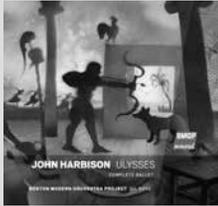
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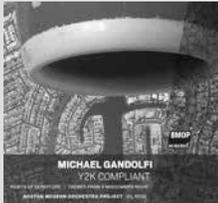
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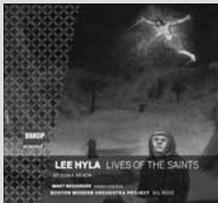
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[1001]
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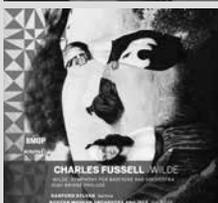
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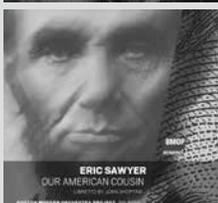
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LEE HYLA LIVES OF THE SAINTS
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[1004]
GUNTHER SCHULLER JOURNEY INTO JAZZ
 VARIANTS | CONCERTINO
Gunther Schuller narrator
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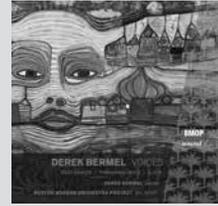
[1005]
CHARLES FUSSELL WILDE
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[1006] 2-DISC
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[1007] SACD
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[1008] SACD
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[1009]
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[1010]
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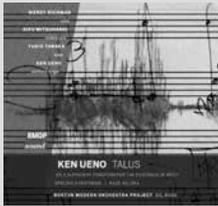
[1011]
LOUIS ANDRIESEN LA PASSIONE
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[1014]

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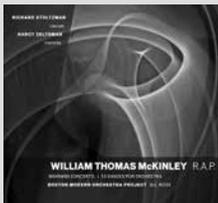


[1015] SACD

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[1016]

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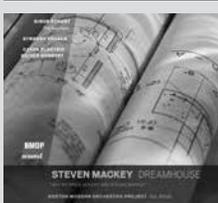
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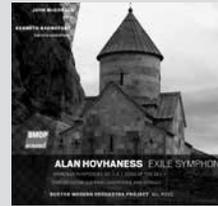


[1019]

STEVEN MACKEY DREAMHOUSE

Rinde Eckert The Architect
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[1020]

ALAN HOVHANESS EXILE SYMPHONY

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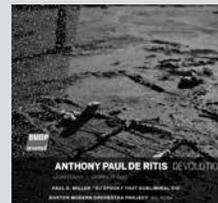
[1021]

ERIC MOE KICK & RIDE

EIGHT POINT TURN | SUPERHERO

Robert Schulz drumset

"Percussionist Robert Schulz drove the piece forward with muscular rhythms." THE BOSTON GLOBE



[1022] SACD

ANTHONY PAUL DE RITIS DEVOLUTION

LEGERDEMAIN | CHORDS OF DUST

Paul D. Miller / DJ Spooky That Subliminal Kid turntables

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[1023] 2-DISC

JOHN HARBISON WINTER'S TALE

David Kravitz baritone **Dana Whiteside** bass
Janna Baty mezzo-soprano **Christian Figueroa** tenor
Anne Harley soprano **Paul Guttery** bass
Matthew Anderson tenor **Aaron Engebret** baritone
Pamela Dellal mezzo-soprano **Jeramie Hammond** bass

"Gil Rose conducted with conviction and precision." THE BOSTON GLOBE



[1024] SACD

PAUL MORAVEC NORTHERN LIGHTS ELECTRIC

CLARINET CONCERTO | SEMPRE DIRITTO! | MONTSERRAT:
CONCERTO FOR CELLO AND ORCHESTRA

David Krakauer clarinet **Matt Haimovitz** cello



[1025] 2-DISC

THOMAS OBOE LEE SIX CONCERTOS

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| MOZARTIANA | PERSEPHONE AND THE FOUR SEASONS |
EURYDICE

Sarah Brady flute **Rafael Popper-Keizer** cello
Robert Levin piano **Jennifer Slowik** oboe
Ina Muresanu violin **Ina Zdorovetchi** harp



[1026]

REZA VALI TOWARD THAT ENDLESS PLAIN

FOLK SONGS, SET NO. 8 | FOLK SONGS, SET NO. 14

Janna Baty mezzo-soprano **Khosrow Soltani** Persian ney

"The piece is resourcefully made and compelling in effect" THE BOSTON GLOBE



[1027]

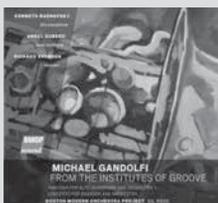
MARTIN BOYKAN ORCHESTRAL WORKS

CONCERTO FOR VIOLIN AND ORCHESTRA | SYMPHONY FOR ORCHESTRA

Curtis Macomber violin **Sanford Sylvan** baritone

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"... displayed the utmost compositional craft and maturity" THE BOSTON MUSICAL INTELLIGENCER



[1028]

MICHAEL GANDOLFI FROM THE INSTITUTES OF GROOVE

FANTASIA FOR ALTO SAXOPHONE AND ORCHESTRA | CONCERTO FOR BASSOON AND ORCHESTRA

Kenneth Radnofsky alto saxophone**Angel Subero** bass trombone**Richard Svoboda** bassoon

"It's an ingenious musical study in rhythmic patterns." THE BOSTON GLOBE



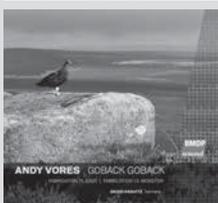
[1029]

JACOB DRUCKMAN LAMIA

THAT QUICKENING PULSE | DELIZIE CONTENTE CHE L'ALME BEATE | NOR SPELL NOR CHARM | SUITE FROM MÉDEÉ

Lucy Shelton soprano

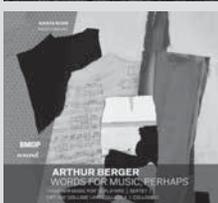
"...the magnificent Lucy Shelton...is at her pristine best in Lamia's most harrowing moments." THE ARTS FUSE



[1030]

ANDY VORES GOBACK GOBACK

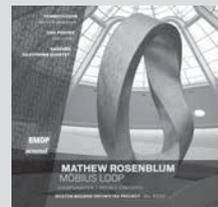
FABRICATION 11: CAST | FABRICATION 13: MONSTER

David Kravitz baritone

[1031]

ARTHUR BERGER WORDS FOR MUSIC, PERHAPS

CHAMBER MUSIC FOR THIRTEEN PLAYERS | SEPTET | DIPTYCH: COLLAGES I AND II | COLLAGE III

Krista River mezzo-soprano

[1032]

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SHARPSHOOTER | DOUBLE CONCERTO FOR BARITONE SAX AND PERCUSSION | MÖBIUS LOOP (QUARTET VERSION AND VERSION FOR QUARTET AND ORCHESTRA)

Kenneth Coon baritone saxophone**Lisa Pegher** percussion**Raschèr Saxophone Quartet**

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[1033]

GEORGE ANTHEIL BALLET MÉCANIQUE (ORIG. VERSION, 1924)

A JAZZ SYMPHONY

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[1034]

MILTON BABBITT ALL SET

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[1035]

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Juventas Opera Project 2013

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Libretto by Meghan Guidry

Every Spring, Juventas presents a fully-staged production of a new opera. This season, composer Dominick DiOrio and librettist Meghan Guidry join forces in a reinterpretation of the Italian folktale "Azzurina." Centered on a young albino girl—whose overprotective father dyes her hair dark blue and keeps her confined in the family manor—*The Little Blue One* is a dark update of a classic tale of childhood, identity, and desire.

The Little Blue One

Erin Huelskamp
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beethoven

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Boston Conservatory Theater

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susanna

bach

a little
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GIL ROSE, ARTISTIC DIRECTOR



LIZ LINDER

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

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra fourteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music.

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.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, an inventive company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September to critical acclaim with a concert production of Wagner's *Rienzi*. Prior to Odyssey Opera, he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including: Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Ades's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

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

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

In 2012 he was appointed Artistic Director of the Monadnock Music Festival in historic Peterborough, NH, and led this longstanding summer festival through its 47th and 48th seasons conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.

As an educator Mr. Rose served five years as director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Copland's *The Tender Land*. In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a three-time Grammy Award nominee.



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