



BMOP
sound

JOHN HARBISON: WINTER'S TALE

JOHN HARBISON

b. 1938

WINTER'S TALE (1974, REV. 1991)

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

DAVID KRAVITZ baritone

JANNA BATY mezzo-soprano

ANNE HARLEY soprano

MATTHEW ANDERSON tenor

PAMELA DELLAL mezzo-soprano

DANA WHITESIDE bass

CHRISTIAN FIGUEROA tenor

PAUL GUTTRY bass

AARON ENGBRETH baritone

JERAMIE HAMMOND bass

DISC 1

ACT I

Sicilia. Leontes's palace.

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[1]	DUMBSHOW 1	2:01 16
[2]	SCENE I Too hot, too hot!	1:16 16
[3]	Is he won yet?	1:38 16
[4]	Inch thick, knee-deep! Over head and ears a fork'd one.	3:00 17
[5]	Camillo, this great sir will stay here longer.	2:43 17
[6]	Who does infect her?	2:03 17
[7]	DUMBSHOW 2	1:18 18
[8]	SCENE II Come now, sit by us, and tell a tale.	2:49 18
[9]	Do not weep, good fools	1:43 19
[10]	Be certain what you do, sir	1:22 19
[11]	Nor night, nor day, no rest	2:06 19
[12]	My lord! I come from your good queen.	4:02 19
[13]	SCENE III Hermione, queen to Leontes, thou art here accused	3:40 20
[14]	To me can life be no commodity.	3:09 20
[15]	Then in Apollo's name the oracle	2:26 21
[16]	This news is mortal to our queen	3:28 21
[17]	DUMBSHOW 3	2:33 21

TOTAL 41:19

DISC 2

ACT II

Bohemia. Sixteen years later.

			PAGE
[1]	DUMBSHOW 4	1:21	22
[2]	SCENE I A country sheep-shearing festival begins.	3:21	22
[3]	Rev'rend sirs, for you there's rosemary and rue	2:10	22
[4]	Dance of the Twelve Satyrs	1:44	24
[5]	Now my fairest friend	3:01	24
[6]	What you do still betters what is done.	1:55	24
[7]	Dance of Shepherds and Shepherdesses	2:11	24
[8]	Fond boy, we bar thee from succession.	1:44	25
[9]	Camillo, I must put to sea with her	1:59	26

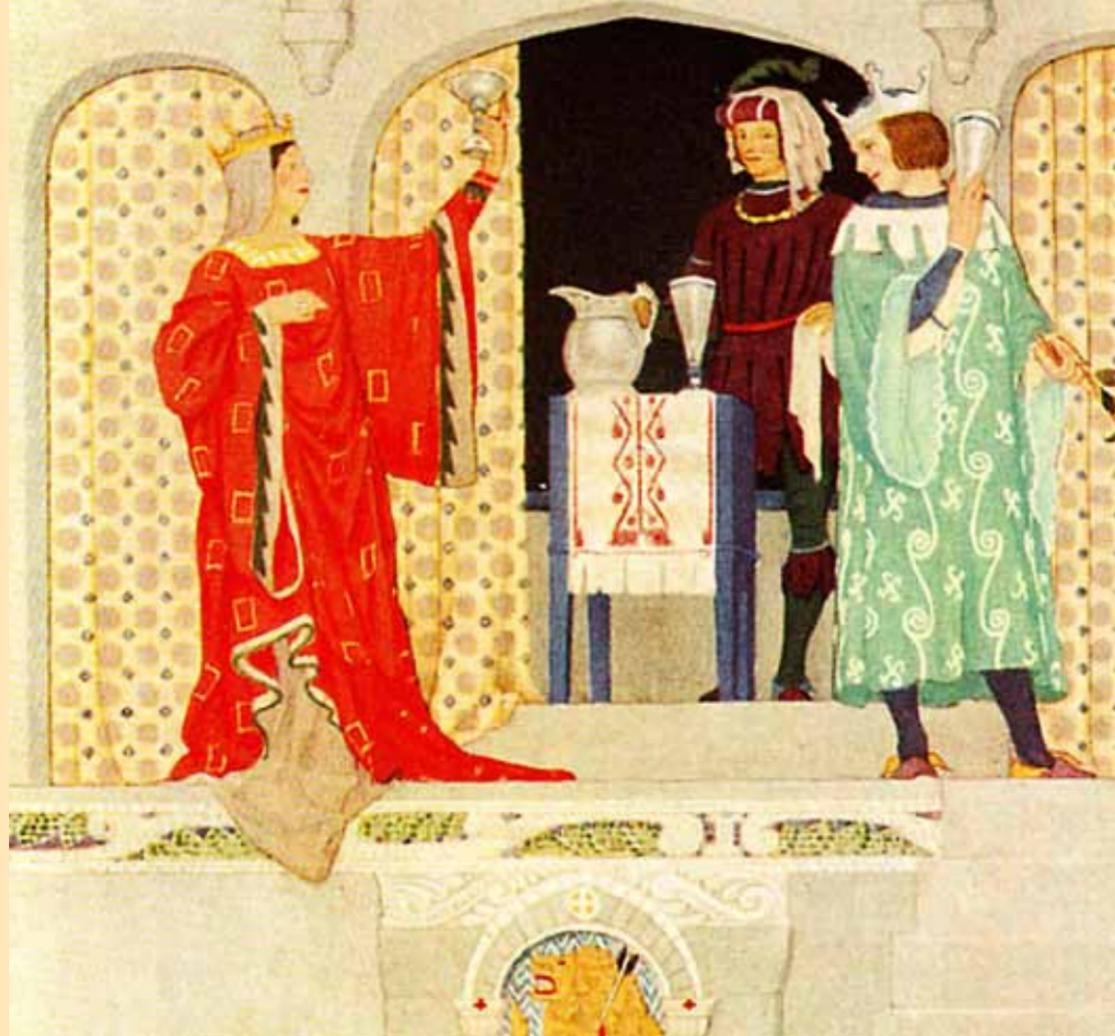
Sicilia. Leontes's palace.

[10]	SCENE II When I remember her and her virtues	3:58	26
[11]	Only when your first queen is in breath	4:04	27
[12]	Polixenes is hast'ning to the court	1:19	27
[13]	DUMBSHOW 5	2:46	27

A chapel.

[14]	SCENE III Paulina, we have not yet seen	4:17	28
[15]	Masterly done.	2:48	28
[16]	Music; awake her; strike!	2:39	29
[17]	DUMBSHOW 6	1:24	29

TOTAL 42:43



MAXWELL ARMFIELD; IMAGE FROM JOSEPH HAUGHEY

By John Harbison

In the spring of 1972, on a short break from teaching and conducting, I was in Rome, expecting to work on a piece for solo oboe. Instead I found myself designing a libretto for Shakespeare's *The Winter's Tale* and beginning to compose it—the final scene, starting with Paulina's "Music, awake her, strike!"

This was not a total surprise. I had always expected to make *Winter's Tale* my first opera, imagining, then, a life of opera writing. A year and a half later I had completed the piece, which represented, at that moment, about half the music I had composed. No commission, no performance, no prospects. (I enlisted for the same drama with my second opera, *Full Moon in March*, four years later.)

Naively, I made and sent out full scores to a few places. One response came back, returning the score and asking for a synopsis only. I probably overdid it again sending in newly crafted, very detailed vocal score, and a recording of the first scene, made with the help of friends from the Cantata Singers. Staying close to the phone and mailbox, I continued to work intently on one loose end: the important action sequences in the opera, rendered as Dumbshows—Elizabethan-theater pantomimes. I initially felt these would be electronic music, which seemed suited to their insistent motives, spun from the melody with which I had begun work: "Music, awake her, strike!"

I spent much of the early summer of '72 in the MIT electronic studio punching in music for Dumbshow 1, which begins the opera. One late night, as the computer was ready to disgorge my playback, I triumphantly telephoned Rose Mary [Harbison], pushed the play button and said, "This is it. What do you think?"

"Go out that door and never look back," was her response, confirmed now, thirty-six years later by the archival cassette copy. I made a stopgap chamber ensemble version instead, to be played through speakers spread around the hall.

Five years after reaching the final double bar of the opera, the phone did ring. Christine Bullin, the new director of San Francisco Opera's new American Opera Project, had decided to make *Winter's Tale* their first "preview production." Two performances with young singers and conductor, simple costumes and sets borrowed from the San Francisco Opera warehouses, with the company's orchestra in the pit. She soon hired an ideal director, Mark Lamos, fresh from portraying Florizel at the Stratford Shakespeare Festival.

For a composer, a run-up to the first large-scale performance is indelible. I had already witnessed a production of my second opera, the one-act *Full Moon in March*, and each rehearsal in San Francisco seemed to confirm a sense of operative vocation. Everything that month seemed operatic! The fruit rolling off the table in my \$100-a-week, 13th-floor walk-up hotel room during a "mild" earthquake; my publisher's promotion director arriving suddenly at noon from his \$100-a-day hotel, richly attired, exhausted from the climb up 13 floors, finding me still in pajamas copying my next piece, needing me as his tax write-off for lunch; the cast party climaxed by the maître d' cruelly and theatrically cutting our generous, overstretched director's credit card in half.

About the performances the memory is more refracted. I recall the relieved groan from company director Kurt Herbert Adler as we arrived at Leontes's "Welcome hither"—"Gott sei Dank, Do maggiore" (actually B major). I recall his dictated correction of the shoes of one female chorus member during the first performance. But as an unreliable witness I am grateful for Richard Dyer's on-the-spot chronicle from the *Boston Globe*:

The audience for the first night was full of officials from other American opera companies...Their response was polite but hardly warm; some of their questions in the symposium afterwards reflected hostility and even philistinism... Matters were very

different at the second performance, which was packed with the public of America's most opera-mad town, a public that showered the performers with enthusiasm, the work with approval.

In the 70s in the USA, it was customary to greet works by younger composers as preliminary, apprentice efforts. We who made them surely didn't regard them that way, and sometimes they were not. Along with the conviction that I had produced a stage-worthy, generous piece, I was weighing encounters like this, with a very distinguished opera company chief: "It sounds like you might turn into a good composer, but not for us."

The symposium turned out to be a cautionary tale: the opera was silent, in a drawer, for most of 35 years. Along the way I made some changes I had immediately identified, rescoring the Dumbshows for the full orchestra and clarifying the harmonies in the first scene. Craig Smith, whose belief in the piece remained more alive than mine, performed a concert version of Act II in 1989. I worked to convince myself that my 1970s were lost years—previews, at best.

When Gil Rose asked to see a score in 2005, I wasn't sure I could or should find one. But then who could resist a chance to start over? Since then, I've told him that he has returned to me more than just *Winter's Tale*—much of my other music from that early time. In finding the pulse of this piece he has also made it possible for me to locate a lost decade.

Gil and BMOP, while championing the work of emerging composers, have long been bold in the cause of reclamation. Performing at a standard seldom achievable decades ago, these second chances (as in the Berger and Foss CDs) encourage reevaluations. I hope some of the listeners to this recording will find a way into this strange winter's tale, these powerful characters, through the generous investment of this conductor and these wonderful players and singers.

WINTER'S TALE (1974, rev. 1991) is an opera in two acts, the libretto of which was adapted by the composer from the play by William Shakespeare. The work was premiered August 20, 1979, with the American Opera Project, under the auspices of the San Francisco Opera, conducted by David Agler. The premiere of the complete revised version was given by the Boston Modern Orchestra Project under Gil Rose in 2009. The revised version is scored for a cast of 13 singers (baritone, soprano, two mezzo-sopranos, tenor, bass, six males, and one female), chorus, and orchestra.

By Robert Kirzinger

Shakespeare becomes all things, yet for ever remaining himself.

—Samuel Taylor Coleridge

The Winter's Tale is great late Shakespeare, neither comedy nor truly tragedy, sharing with *The Tempest*, *Cymbeline*, and *Pericles* the designation of "romance." Such plays, not limited to Shakespeare, included setpieces like shipwrecks, hidden identities, a setting in an exotic time or place, a fairy-tale sense of sidestepping certain aspects of reality. Although more rarely encountered than *The Tempest*, *The Winter's Tale* vies with that play in aiming toward redemption through struggle; here the struggle is darker, the redemption harder won. Unlike forgiving Prospero, the central character Leontes is unequivocally guilty: driven by a dark narcissistic jealousy that, among other things, costs him his son and nearly a daughter, and the consequences of which only time, circumstance, and emotional catharsis can transcend.

John Harbison's *Winter's Tale* is a Shakespearean opera in English, employing a libretto constructed by the composer essentially from the text of the play. This, perhaps surpris-

ingly, is a relatively rare phenomenon. Shakespeare reigns as such a literary icon that one would expect his plays, particularly in English-speaking countries, to be the continual temptation of opera composers of the last four hundred years, despite the daunting prospect of setting such revered texts. In fact the earliest Shakespearean operas were bold bowdlerizations such as Purcell's 1692 masque-opera *The Fairy Queen*, based on *A Midsummer Night's Dream*. Eventually it was non-English composers who had little compunction about simplifying the plays to operatic ends. Shakespearean opera came into its own in the 1800s, from Salieri's *Falstaff* to Verdi's ninety years later, with Berlioz's *Béatrice et Bénédicte*, Gounod's *Romeo et Juliet*, and Verdi's *Macbeth* and *Otello* the best known works in between. It took until the twentieth century for English-language composers to catch up. Benjamin Britten's *A Midsummer Night's Dream* has become the measure of Shakespearean opera in English, keeping the language of the play while making judicious cuts for musical reasons, and, most important, retaining the magical quality of the original. With some major differences, John Harbison's *Winter's Tale* follows Britten's lead in keeping Shakespeare's words, but with a radical reshaping of the play's form to accommodate its new context.

Harbison (b.1938), who calls opera his "favorite medium," is fundamentally a dramatic, even a theatrical composer, in that tradition that counts the Bach cantatas and Schütz Histories as theatrical and benefitting from his longstanding practical experience conducting those works. Harbison's own works for voice range from solo song and large song-cycles to works with voice and orchestra, including the Pulitzer Prize-winning motet *The Flight into Egypt*, the Requiem, and the Eighth Symphony. Stage works include his evening-length ballet *Ulysses* (recorded and released on the BMOP/sound label by the Boston Modern Orchestra Project). Harbison has written three "true" operas, of which by far the best known is the full-length *The Great Gatsby*, based on Fitzgerald's novel. *Gatsby* was commissioned by the Metropolitan Opera to celebrate the 25th anniversary of James Levine's house debut. It was premiered in December 1999 with a cast that

included Lorraine Hunt Lieberson and Dawn Upshaw. The opera traveled to Chicago, and was later revived at the Met. Harbison, well known as one of the most abidingly literary of composers, wrote his own libretto.

Harbison's earlier operas were the chamber opera *Full Moon in March* (1977), based on a late play of W.B. Yeats, and *Winter's Tale*. He wrote *Winter's Tale* in 1974 without a production lined up—a risky move for a composer, since an opera takes a very long time to complete, and meanwhile, typically, there are far more pragmatic commissions to fulfill. It's a measure of how engaged Harbison was with the idea of opera that he pushed the project forward. As he would for *Gatsby* twenty years later, he also wrote his own libretto, which recasts Shakespeare's five acts into two. The first covers Shakespeare's acts I-III; the second, acts IV and V. Between the two parts, sixteen years elapse, as in the original. Harbison introduces the play's action via the device of Time personified; in Shakespeare's play Time only appears at the start of Act IV to explain the sixteen-year gap. The opera also eliminates the complex comedic vehicle of the thief Autolycus, who dupes the Shepherd's (likewise omitted) son.

Opera's traditions have, of course, ranged greatly over the centuries. *Winter's Tale* contains both points of reference to and points of departure from these traditions. The most radical change to Shakespeare's drama is the inclusion of six "Dumbshows," musically accompanied, mimed scenes that serve to streamline the narrative. These scenes evoke theatrical traditions going back to stylized medieval morality plays, or even the Japanese Noh (incidentally a major influence for Yeats). Shakespeare himself incorporated similar scenes into his works, such as in the play-within-a-play in *Hamlet*. In the operatic canon, we find a precedent in the Royal Hunt and Storm scene of Berlioz's *Les Troyens*; as in that work, the orchestra itself becomes a character in the drama here. The placement of the Dumbshows affects the pacing of the whole, parceling out the action into ritualized pattern removed from a realistic progression of time.

In passages confined to Act II, during the sheep-shearing festival [DISC 2|TRACK 2], Harbison refers to an old French tradition of extended choreographic scenes with dances for the Twelve Satyrs [2|4], taken directly from Shakespeare's play, and for the Shepherds and Shepherdesses [2|7]. In the score, the composer even suggests, "Dances may be included in the staging more frequently than indicated." The festival or ball scene is found not only in the source play but also as a "type" in, for example, Mozart's *Don Giovanni*, Verdi's *La traviata*, and Tchaikovsky's *Eugene Onegin*. As is typical in opera from Mozart to Britten, the largest ensemble scenes are placed at the end of acts.

On a subtler level, Harbison also adopts in part the traditional approach of assembling scenes as self-contained, multi-movement forms. As part of this process, the composer integrates musical contrast with characterization. For example, in Leontes's long soliloquy and exchange with Camillo [1|4-6], Leontes's tempos are generally fast but wildly mutable (animando, allegro), while Camillo's are far more stable andantes. Compare this, also, with Leontes's exchange with Hermione in the courtroom scene (another scenic "type") [1|13-14]. From a perspective of "flow," we find ourselves in the realm of Verdi's more through-composed later works, as opposed to the more discretely segmented "number" operas of Handel or Mozart.

Harbison's orchestra is about the size of Mozart's *Idomeneo* ensemble (pairs of woodwinds, horns, and trumpets; timpani, strings) with doublings of piccolo, English horn, contrabassoon, and two extra percussionists adding an edge. The instruments are deployed colorfully but with remarkable transparency, never threatening to overwhelm the singers. The distinctive shifts of character from one role to another in a single scene and in such passages as the busy multi-layered sheep-shearing episode reveal Harbison, in his mid-thirties when he wrote the piece, already as a master of drama. We know the flavor of the composer's music from later works; here it's present in the driving, asymmetrical rhythmic language and pungent harmonies accompanying Leontes's entrance in Act I [1|2] and in

the storm/bear scene to end the act [1|17], in the shifting quasi-ostinato patterns underlying the Dumbshows, and the deceptively simple prosody of the vocal setting throughout. Combining the foundational elements of a long tradition, musical personality, and theatrical instinct result in a work of substantial, and Shakespearean, dramatic power.

Composer Robert Kirzinger is an annotator for the Boston Modern Orchestra Project and is a writer, editor, and lecturer on the staff of the Boston Symphony Orchestra.

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ACT I Sicilia, in ancient times. Time introduces the main characters [DUMBSHOW 1]: Leontes, King of Sicilia; Hermione, his Queen (with their son Mamillius); and Polixenes, King of Bohemia. Polixenes's friendly familiarity with Hermione triggers irrational jealousy in Leontes ("Too hot, too hot!"). Leontes entreats his courtier Camillo to poison Polixenes. [DUMBSHOW 2] Camillo warns Polixenes and they flee together.

Leontes believes Hermione is pregnant with Polixenes's child. The king has sent to the Oracle at Delphi to prove his claim. Hermione gives birth to a daughter. Leontes commands the child be burned. Paulina and Antigonus convince him to compromise: abandon the child in a wild place.

The Oracle exonerates Hermione but Leontes rejects its message. Mamillius's death shocks the king into realizing his injustice. Hermione collapses; Paulina announces she is dead. [DUMBSHOW 3] A remote island (Bohemia, Polixenes's kingdom) where Antigonus abandons the baby girl. The Shepherd finds the child with her royal mantle and Hermione's necklace.

ACT II Bohemia. Sixteen years have passed. [DUMBSHOW 4] Leontes's daughter Perdita ("the found one"), a young woman. She and Polixenes's son Florizel plan to marry; her (apparent) lowborn status as a shepherd's daughter worries her. At a sheep-shearing dance Polixenes, disguised, discovers the young couple's plan and disowns his son. Camillo suggests Florizel sail with Perdita to Sicilia, where a contrite Leontes will surely welcome them.

Florizel and Perdita arrive in Sicily, followed closely by Polixenes and company. [DUMBSHOW 5] The Shepherd arrives to reveal Perdita's royal mantle. Leontes realizes she is his daughter. General reconciliation. Everyone marvels at a sculpture Paulina commissioned in the likeness of Hermione. [DUMBSHOW 6] The living queen, kept from sight for sixteen years, embraces Leontes and blesses her daughter.

In order of appearance

Time	Dana Whiteside , bass
Leontes, King of Sicilia	David Kravitz , baritone
Hermione, Queen to Leontes	Janna Baty , mezzo-soprano
Polixenes, King of Bohemia	Aaron Engebret , baritone
Camillo, Lord of Sicilia	Paul Guttry , bass
Antigonus, Lord of Sicilia	Christian Figueroa , tenor
Paulina, Wife of Antigonus	Pamela Dellal , mezzo-soprano
Shepherd, Believed Father of Perdita	Jeramie Hammond , bass
Florizel, Son of Polixenes	Matthew Anderson , tenor
Perdita, Daughter of Leontes	Anne Harley , soprano

DISC 1

Act I

Scene I: Sicilia. Leontes's palace.

[1] Dumbshow 1

TIME

I am Time, Revealer and Destroyer.
 Lord of Changes, marking Life and Death.
 Controlling Music, Speech, and Ritual.
 I set my glass and raise my drum.
 I have a winter's tale to tell.
 Leontes, King of Sicilia.

His queen, Hermione.
 His friend and visitor, Polixenes, King of
 Bohemia.

*(Full scene is lit, showing the entrance to
 Leontes's palace, with adjoining garden.
 Movement begins. Two attendants bring
 Polixenes his cloak. Polixenes puts on the
 cloak. Leontes touches the cloak, beseeching
 Polixenes to stay. Polixenes embraces Leontes
 and turns to depart. Leontes directs Hermione
 to follow Polixenes. Mamillius goes to Leontes.
 Hermione stops Polixenes. Hermione and
 Polixenes enter the garden. Leontes watches
 Hermione and Polixenes. Time goes out.)*

[2] LEONTES (WITH MAMILLIUS)

Too hot, too hot!
 To mingle friendships far, is mingling bloods.
 I have tremor cordis on me; my heart dances

but not for joy, not joy.
 Mamillius art thou my boy? They say we are
 almost alike as eggs; women say so,
 they will say anything.
 Most dearest! My sweet one! Can this be?
 May it be?

*(Hermione and Polixenes return. She holds
 Polixenes's cloak)*

[3] Is he won yet?

HERMIONE
 He'll stay, my lord.

LEONTES
 At my request he would not. Hermione,
 You never spoke to better purpose.

HERMIONE
 Never?

LEONTES
 Never but once.

POLIXENES
 Tell that tale again.

LEONTES
 Why that was when she first did utter
 "I am yours forever."

HERMIONE
 'Tis Grace indeed.
 I've spoken to the purpose twice:

HERMIONE AND POLIXENES
 The one forever earn'd a royal husband,
 The other for some while a friend.
*(Hermione and Polixenes move toward the
 palace.)*

LEONTES
 Go to, go to!
 How she holds up the bill, the nib to him,
 advances with the boldness of a wife
 to her allowing husband.
(Hermione and Polixenes go into the palace.)
 Gone already!

[4] Inch thick, knee-deep! Over head and ears a
 fork'd one.
(Leontes looks at Mamillius.)
 Go play, boy, play: Thy mother plays, and I
 play too; but so disgrac'd a part, whose issue
 will hiss me to my grave: contempt and clamour
 will be my knell. Go play, boy, play. There have
 been,
 or I am much deceiv'd, cuckolds ere now,
 and many a man there is holds his wife by the
 arm,
 and little thinks he has been sluic'd in his
 absence,
 and his pond fish'd by Sir Smile his neighbor.
 It is a bawdy planet. Many thousands
 have the disease and feel it not. Go play, boy,
 play.

*(Mamillius stares at his father in terror, then
 rushes into the palace. Camillo enters.)*
 [5] Camillo, this great sir will stay here longer.
 CAMILLO
 To satisfy your highness, and the entreaties

of our gracious mistress.

LEONTES
 Satisfy. Satisfy.
 Let that suffice. I have trusted thee; but I
 have been deceiv'd in thy integrity.

CAMILLO
 Your grace, be plainer with me.

LEONTES
 Have you not seen (You have, or your eye-glass
 is thicker than a cuckold's horn) or heard
 my wife is slippery? my wife's a hobby horse?

CAMILLO
 You never spoke what did become you less
 than this.

LEONTES
 Is whisp'ring nothing?
 Is leaning cheek to cheek? Is meeting noses?
 kissing with inside lip? horsing foot on foot?
 skulking in corners? wishing clocks more swift:
 Hours minutes, noon midnight, is this nothing?
 Why then the world and all that's in it, is
 nothing,
 the cov'ring sky is nothing, Bohemia nothing,
 my wife is nothing, and nothing have these
 nothings,
 if this be nothing.

[6] CAMILLO
 Who does infect her?

LEONTES
 Polixenes. And thou shalt be his cupbearer.
*(Leontes attempts to give a cup and poison vial
 to Camillo, who recoils.)*

CAMILLO

I could do this, but I can't believe
this fault to be in my queen.

LEONTES

Do you think I am so muddy, so unsettled,
to sully the whiteness of my sheets,
which to preserve is sleep, which being spotted,
is goads, thorns, nettles, tails of wasps?
(*Leontes again attempts to give Camillo the
cup and vial. Camillo reluctantly accepts
them.*)

CAMILLO

I must believe you, sir,
I do, and I shall do this.

LEONTES

Do it, thou hast one half of my heart;
do it not, thou split'st thine own.
(*Leontes goes out.*)

[7] **Dumbshow 2**

(*Camillo still visible. Polixenes is revealed,
seated. Camillo approaches Polixenes, bearing
the cup. Camillo pours out the cup on the
ground, Polixenes remaining unaware of him.
Camillo touches Polixenes's shoulder. Camillo
shows Polixenes the cup and vial. Polixenes
grasps Camillo's hand. They go out quickly
together.*)

Scene II: Sicilia. A room in Leontes's palace.

[8] PAULINA

Come now, sit by us,
and tell a tale.

HERMIONE

Merry or sad shall't be?
A sad tale's best for winter. I have one
of sprites and goblins.

PAULINA

Tell it then.
(*Hermione joins the others. Mamillius sits at
her feet.*)

HERMIONE

Through the house in glimm'ring light,
By the dread and drowsy fire,
Ev'ry elf and fairy sprite
Hops as light as bird from briar;
Now the hungry lion roars
And the wolf howls the moon...
(*Leontes enters, followed by attendants.*)

LEONTES

Give me the boy, I'm glad you did not nurse him.
Sport yourself
with what you're big with, for it's Polixenes
has made you swell thus.

HERMIONE

Should a villain say so
he were more the villain. You, my lord,
do but mistake.

LEONTES

You have mistook, my lady,
Polixenes for Leontes.

HERMIONE

How will this grieve you
when you shall come to clearer knowledge.

LEONTES

If I mistake
the Centre is not big enough to bear
a school-boy's top. Away with her to prison.

[9] HERMIONE

Do not weep, good fools,
there is no cause: When you shall know your
mistress
has deserved prison, then abound in tears.
This is for my better grace. My lord,
I never wished to see you sorry; Now
I trust I shall.
(*Attendants lead Hermione and Mamillius
away separately.*)

[10] ANTIGONUS

Be certain what you do, sir, lest your justice
prove violent to yourself, your queen, your son.

LEONTES

You smell this bus'ness with a sense as cold
as a dead man's nose: but I do see and feel it.

ANTIGONUS

We need no grave to bury honesty:
There is not a grain of it upon the earth.

LEONTES

The loss, the gain, the ordering of this is mine.
Yet for a greater confirmation
I have dispatch'd to Delphi;
Now shall the oracle
give rest to the minds of others.
Have I done well?

ANTIGONUS

Well done, well done, my lord.

(*Antigonus and Paulina go out, Leontes
remains alone. Leontes sits at his desk.*)

[11] LEONTES

Nor night, nor day, no rest: It is but weakness
to bear the matter thus, mere weakness. If
the cause were not in being,—part of the cause,
she the adult'ress—but the harlot King
is quite beyond mine arm, out of the blank
and level of my brain, plot-proof! But she
I can hook to me. Say that she were gone...
(*Paulina enters, carrying an infant. Antigonus
follows.*)

[12] PAULINA

My lord! I come from your good queen.

LEONTES

Good queen!

PAULINA

Your good queen has brought you forth a
daughter.

LEONTES

Out, out, this brat is none of mine.

PAULINA

It is yours.
Although the print be little the whole matter
and copy is the father's: eye, nose, lip, brow.

LEONTES

Out with it, commit it to the fire!

PAULINA AND ANTIGONUS

On our knees we beg
that you might change your purpose
which being so horrible, so bloody, must
lead on to some foul issue. On our knees.

LEONTES

I am a feather for each wind that blows.
Shall I live on, to see this bastard kneel
and call me father? Better burn it now
than curse it then.
Sir, what will you risk
to save this brat's life?

ANTIGONUS

Anything, my lord.

LEONTES

Then carry
this female bastard hence, and bear it
to some remote and desert place.
There leave it to its own protection.
There chance may nurse or end it.

PAULINA AND ANTIGONUS

Come then, poor babe. Let blessing
against this cruelty fight on thy side,
poor babe, condemned to loss.
*(Paulina places Hermione's necklace and
mantle with the child. Antigonus, carrying
the child, goes off slowly, followed by Paulina.
Leontes remains, alone.)*

Scene III: Sicilia. Courtroom in Leontes's palace.

[13] TIME

Hermione, queen to Leontes, thou art here
accused
of high treason, in committing adultery with
Polixenes, and conspiring with Camillo to take
the sov'reign's life. How say you?

HERMIONE

For Polixenes,

with whom I am accused, I do confess
I loved him as in honor was required.
For conspiracy, I know not how it tastes.
I know Camillo to be an honest man.

LEONTES

You knew of his departure!

HERMIONE

You speak a language that I understand not.
My life stands in the level of your dreams,
which I'll lay down.

LEONTES

Your actions are my dreams.
You had a bastard by Polixenes
and I but dream'd it! As you are past all shame,
so past all truth. Now feel our justice.

HERMIONE

Sir, spare your threats.
[14] To me can life be no commodity.
The crown and comfort of my life, your favor,
I do give lost, for I do feel it gone,
but know not how it went. My second joy,
and first—fruits of my body, from his presence
I am barr'd, like one infectious. My third
comfort,

starr'd most unluckily, is from my breast
haled out to murder.
Myself on ev'ry post
proclaim'd a strumpet. Lastly, hurried
here to this place in the open air before
I have got the strength of limit. Now, my liege,
tell me what blessings I have here alive,
that I should fear to die?
I do refer me to the oracle;

Apollo be my judge.

[15] LEONTES

Then in Apollo's name the oracle:
Break up the seals and read.

TIME

"Hermione is chaste, Polixenes blameless,
Camillo
a true subject, Leontes a jealous tyrant, his
innocent babe truly begotten. He shall live
without
heir, if the lost be not found."
(Time goes out.)

CHORUS

Prais'd be the great Apollo!

LEONTES

There is no truth at all in the oracle:
This session shall proceed.
(Time enters, masked.)

TIME

Leontes, the prince, your son, is gone.

LEONTES

Is gone?

TIME

Is dead.
*(Hermione sinks down, attended by Paulina.
Leontes is on his knees.)*

LEONTES

O, my injustice!
(Time goes out.)

[16] CHORUS

This news is mortal to our queen; look down

and see what death is doing.

LEONTES

Take her hence. She will recover.
(Hermione is carried out, Paulina follows.)
Apollo, pardon.
I'll reconcile me to Polixenes,
New woo my queen, recall the good Camillo...
(Paulina enters.)

PAULINA

What studied torments, tyrant, have you still?
What wheels, racks, fires, what flaying, boiling
in leads or oils? The queen, the queen is dead.
Let vengeance follow on it.
(Leontes collapses.)

CHORUS

Do not repent these things, for they are heavier
than all thy woes can stir: therefore betake thee
to nothing but despair. A thousand knees,
ten thousand years together, naked, fasting,
upon a barren mountain, and still winter
in storm perpetual, could not move the gods
to look on you again.
*(All go off except Leontes, who remains
prostrate.)*

[17] **Dumbshow 3**

*(A remote island. Antigonus enters, bearing
the child Perdita. Antigonus lays down the
child. A storm breaks. A bear pursues and kills
Antigonus. The Shepherd enters. The Shepherd
finds the child. He raises the mantle and
necklace thankfully. The Shepherd goes off
carrying the child.)*

Act II

Scene I: Bohemia. Sixteen years later.

A meadow with farmhouse.

[1] Dumbshow 4

(Time is alone.)

TIME

Lord of Changes, marking Death and Life,
Controlling Music, Speech, and Ritual,
I am Time, Destroyer and Revealer.
(Time turns hourglass.)
Sixteen years.

(Time strikes drum.)

Bohemia.

Florizel, son of Polixenes.

Perdita, daughter of Leontes.

*(A country meadow with farmhouse. The
Shepherd places a floral crown on Perdita's
head. Time goes out.)*

[2] *(The Chorus enters, a country sheep-shearing festival begins.)*

CHORUS

When daffodils begin to peer,
With heigh, the doxy over the dale,
Why then comes in the sweet of the year,
For the red blood reigns in the winter's pale.
The lark that tirra-lirra chants
With high, with hey, the thrush and the jay,
Are summer songs for me and my aunts,
While we lie tumbling in the hay.

PERDITA

I tremble
to think your father by some accident
should pass this way. How might he deal with
us?

Your resolution cannot hold, when it's
opposed by the power of the king.

FLORIZEL

With these forced thoughts, I pray thee darken
not
the mirth of the feast: I will be thine, my fair,
or not my father's.

PERDITA AND FLORIZEL

I cannot be
mine own, nor anything to any if
I be not thine: to this I am most constant,
though destiny say no.

CHORUS

The lark that tirra-lirra chants,
With high, with hey, the thrush and the jay,
Are summer songs for me and my aunts,
While we lie tumbling in the hay.
(Polixenes and Camillo enter, disguised.)

FLORIZEL

New guests approach.

[3]

PERDITA

Rev'rend sirs,
for you there's rosemary and rue—these keep
seeming and savour all the winter long:
Grace and remembrance to you both
and welcome to our shearing.



POLIXENES

Shepherdess, well you fit our ages
with flowers of winter.

PERDITA

More flowers for you.

Hot lavender, mints, sav'ry, marjoram,
the marigold, that goes to bed with the sun
and with him rises weeping: these are the

flowers
of middle summer. You're very welcome.

CAMILLO

I should leave grazing were I of your flock,
and only live by gazing.

[4] (*Dance of the Twelve Satyrs*)

CHORUS

When daffodils begin to peer
With heigh, the doxy over the dale,
Why then comes in the sweet of the year,
For the red blood reigns in the winter's pale.
But shall I mourn for that, my dear?
The pale moon shines by night:
And when I wander here and there
I then do most go right.

[5] PERDITA

Now my fairest friend,
I would I had some flowers of the spring that
might
become your time of day. Daffodils,
that come before the swallow dares, and take
the winds of March with beauty; violets, dim,
but sweeter than the lids of Juno's eyes
or Cytherea's breath; pale primroses,

that die unmarried, ere they can behold
bright Phoebus in his strength; bold oxlips and
the crown imperial; lilies of all kinds
to make you garlands of—and, my sweet friend,
to strew you o'er and o'er—Not like a corse,
but like a bank for love to lie and play on.
Not like a corse; or if...not to be buried,
but quick, and in my arms.

[6] FLORIZEL

What you do
still betters what is done. When you speak,
sweet,
I'd have you do it ever: when you sing,
I'd have you buy and sell so; so give alms,
pray so, and for the ord'ring your affairs,
to sing them too: When you do dance, I wish
you
a wave of the sea, that you might ever do
nothing but that: move still, still so;
and own no other function. Each your doing
crowns what you are doing in the present
deeds,
that all your acts are queens.

[7] (*Dance of Shepherds and Shepherdesses*)

POLIXENES

Good shepherd, what fair swain is this?

SHEPHERD

They call him Doricles. He says
he loves my daughter.

POLIXENES

She dances featly.

SHEPHERD

So she does ev'rything.
(*Polixenes draws Camillo aside.*)

POLIXENES

It's time to part them.
(*Polixenes approaches Florizel.*)

Good sir,
your heart is full of something that does take
your mind from feasting. Will you confide in
me?

FLORIZEL

I must in some one. Here me then.
Were I the most imperial monarch
I'd not prize it. Not without her love.

POLIXENES

Fair enough.

SHEPHERD

Daughter, say you the like?

PERDITA

I do.

SHEPHERD

Take hands, a bargain!

POLIXENES

Hold awhile, I pray you.
Have you a father?

FLORIZEL

I have: but what of him?

POLIXENES

Your wedding will require his presence.
Or can he speak? hear? lies he bed-rid?

FLORIZEL

He has his health.

POLIXENES

You wrong him! Let him know.

FLORIZEL

He shall not.

POLIXENES

Pray thee, let him.

FLORIZEL

No, he must not
mark our contract.

POLIXENES

Mark your divorce!
(*Polixenes unmasks, the dance ceases.*)

[8] Fond boy, we bar thee from succession.

(*to Perdita*)

Child, I'll have your beauty scratch'd with briars.
Be found no more together on the pain of
death.
(*Polixenes goes out. Perdita, Camillo, and the
Shepherd address Florizel.*)

PERDITA

I told you it would come to this. I pray you,
of your own self take care: This dream of mine,
being now awake, I'll queen it no inch further,
but milk my ewes and weep.
(*Perdita removes her garland.*)

CAMILLO

Gracious lord, you know your father's temper.
At this time he will allow no speech.
Then let the fury of his highness settle.

SHEPHERD

You have undone a man of fourscore three,
that thought to fill his grave in quiet;
to die upon the bed my father died.

FLORIZEL

Why look you so upon me?
I am sorry, not afraid; delayed
but nothing altered: What I was I am:
Lift up thy looks.
From my succession wipe me,
I am heir to my affection.

[9] Camillo, I must put to sea
with her whom here I cannot hold on shore.

CAMILLO

Resolv'd? Then make for Sicilia,
and there present yourselves before Leontes.
I see him opening his arms and weeping,
asking forgiveness and off'ring love.

PERDITA, FLORIZEL, CAMILLO, SHEPHERD

This is a course more promising
than a wild dedication of ourselves
to unpath'd waters, undream'd shores.

CHORUS

Away then quickly
lest affliction alter
love's fresh complexion.

CAMILLO, SHEPHERD

Prosperity's the very bond of love,
whose fresh complexion and whose heart
together,
affliction alters.

PERDITA, FLORIZEL

Affliction may subdue the cheek,
but not take in the mind.
(*Perdita and Florizel bid farewell to Camillo and
the Shepherd, then depart.*)

Scene II: Sicilia. A room in Leontes's palace.

[10] LEONTES

When I remember
her and her virtues, I cannot forget
the wrong I did myself: Which was so much
that heirless it has made my kingdom, and
destroy'd the sweetest companion that ever
man
bred his hopes of.

PAULINA

Too true, too true, my lord.
If one by one, you wedded all the world
to find a perfect woman—she you kill'd
would be unparallel'd.

LEONTES

She I killed! It is as bitter
on thy tongue as in my thoughts. Even now,
I might have look'd upon my queen's full eyes,
have taken treasure from her lips—

PAULINA

And left them
more rich for what they yielded—

LEONTES

Stars, stars, stars
and all eyes else dead coals. Fear thou no wife,
I'll have no wife, Paulina.

[11] PAULINA

Only when your first queen is in breath;
Never 'til then.
(*Time enters, as a Herald.*)

TIME

Prince Florizel, son of Polixenes,
and with his princess.

LEONTES

This approach, so sudden, must be forc'd
by need or accident.
Bring them to my embracement.
(*Time goes out. Perdita and Florizel enter,
escorted by Time.*)

Your father's image is so hit in you,
his very air, that I should call you brother.
And your princess...

(*Perdita unveils.*)
Goddess, O Goddess!

PAULINA

Your eye has too much youth in it. Your queen
was more worth such gazes than that you look
on now.

LEONTES

I thought of her
even in those looks I made.

(*to Perdita*)
Welcome hither,
as is the spring to the earth.
(*Leontes looks at Perdita as if transfixed.
To Florizel.*)

You have a father against whose person I have
done sin.

(*Leontes withdraws, dejected, and is comforted
by Paulina. Time enters.*)

[12] TIME

Polixenes is hast'ning to the court—
Desires you to arrest his son, who has
fled from his father, from his hopes. This is
a shepherd's daughter!
(*Time goes out.*)

FLORIZEL

Camillo has betray'd us.

PERDITA

The heav'ns set spies upon us, will not have
our contract celebrated.

LEONTES

Are you married?

FLORIZEL

We are not, nor likely to be.

LEONTES

My lord,
is this the daughter of a king?

FLORIZEL

She is
when once she is my wife. Beseech you sir,
step forth mine advocate.
(*Time enters.*)

TIME

Polixenes, King of Bohemia.

[13] **Dumbshow 5**

(*Polixenes enters, approaches Florizel. The
Shepherd follows, restrains Polixenes. The*

Shepherd lays down his bundle, with the necklace and mantle. The Shepherd places Hermione's necklace around Perdita's neck. Leontes kneels before Perdita. The Shepherd shows Paulina a fragment of Antigonus's cloak. Paulina kneels, head bowed. The Shepherd leads Florizel before Polixenes. Polixenes kneels before Florizel. Perdita embraces Leontes. The Shepherd comforts Paulina. Florizel embraces Polixenes. Leontes and Polixenes are brought together by Perdita and Florizel. The two kings embrace.)

Scene III: Sicilia. A chapel.

- [14] LEONTES
Paulina, we have not yet seen
that which my daughter came to look upon;
the statue of her mother.
- PAULINA
As she lived peerless
so her dead likeness
excels whatever hand of man hath done.
Behold, and say, 'tis well.
(*Paulina opens the curtain.*)
- LEONTES
Chide me, dear stone, that I may say indeed
thou art Hermione.
- PAULINA
Such is the art,
which lets go by some sixteen years, and
makes her
as she lived now.

LEONTES
O thus she stood,
even with such life of majesty, warm life,
as now it coldly stands, when first I woo'd her.
I am asham'd; does not the stone rebuke me
for being more stone than it.

PERDITA
Dear queen, that ended when I but began,
give me that hand of yours to kiss.
(*Perdita moves toward the statue. Paulina restrains Perdita, moves to draw the curtain.*)

LEONTES
Do not draw the curtain!
(*Paulina steps back.*)
See my lords,
would you not think it breath'd? and that those
veins
did verily bear blood?

- [15] CAMILLO
Masterly done.
- POLIXENES
The very life seems warm upon her lip.

LEONTES
The fixture of her eye has motion in it
as we are mock'd with art.

PAULINA
My lord's so far transported he'll think anon
it lives!

LEONTES
O sweet Paulina,
make me think so twenty years together:
No settled senses of the world can match

the pleasure of that madness. Let it alone.

PAULINA
I could afflict you further.

LEONTES
Do, Paulina,
for this affliction has a taste as sweet
as any cordial.

PAULINA
If you can behold it,
I'll make the statue move indeed: descend
and take you by the hand.

LEONTES
What you can make her do
I am content to look on; what to speak,
I am content to hear; for 'tis as easy
to make her speak as move.

PAULINA
It is required
you do awake your faith:
[16] Music; awake her; strike!
'Tis time; descend; be stone no more; approach;
Strike all that look upon with marvel; come;
I'll fill your grave up; stir; nay, come away;
Bequeath to Death your numbness, for from
him
dear Life redeems you.

(*Hermione descends, she and Leontes embrace.*)
Start not: her actions shall be holy, as
my spell is lawful.

CAMILLO
She embraces him.

POLIXENES
She hangs about his neck.

LEONTES
O, she's warm.

PERDITA AND FLORIZEL
If she pertain to life, let her speak then.

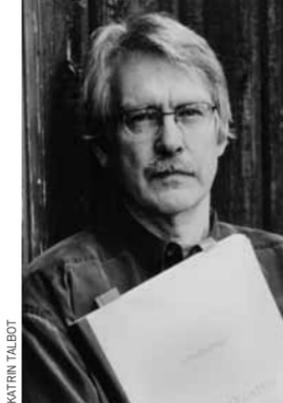
LEONTES
If this be magic,
let it be an art lawful as eating.

HERMIONE
You gods look down and from your sacred vials,
pour your graces upon our daughter's head.

PERDITA, FLORIZEL, POLIXENES, PAULINA,
CAMILLO
Music; awake you; strike!
Strike all that look upon with marvel; come;
bequeath to Death your numbness for from him
dear Life redeems you.

- [17] **Dumbshow 6**
(*Leontes leads Hermione to Perdita and Florizel. Hermione joins the couple's hands. Paulina takes up the mantle found with Perdita, and places it on Hermione's shoulders. Final tableau: Leontes with Hermione, Perdita with Florizel, Paulina with Camillo and Polixenes.*)

Libretto adapted from Shakespeare's play.
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KATRIN TALBOT

John Harbison is among America's most distinguished artistic figures. The recipient of numerous awards and honors (including the prestigious MacArthur Foundation's "Genius Award" and the Pulitzer Prize), Harbison has composed music for most of America's premier musical institutions, including the Metropolitan Opera (*The Great Gatsby*, 1999), Chicago Symphony Orchestra, Boston Symphony Orchestra, New York Philharmonic, and Chamber Music Society of Lincoln Center. His works include four string quartets, five symphonies, a

ballet, three operas, a cantata, and numerous chamber and choral works, more than sixty of which have been recorded on leading labels such as Harmonia Mundi, New World, Deutsche Grammophon, Albany, Centaur, Decca, and Koch.

Recent major premieres include Symphony No. 5 (Boston Symphony Orchestra), *Gatsby Suite* (Aspen Festival Orchestra), *Milosz Songs* (New York Philharmonic with Dawn Upshaw), *Concerto for Bass Viol* (for fifteen orchestras); *But Mary Stood* (Cantata Singers, Boston), and *Umbrian Landscape* (Chicago Chamber Musicians). Harbison's present composition projects include a chamber ensemble setting of texts by Louise Glück (a Koussevitsky commission) and of Alice Munro (for the Metropolitan Opera Orchestra), as well as a double concerto for violin and cello (for the Boston Symphony Orchestra), and his fifth string quartet (for the Pro Arte Quartet).

Mr. Harbison has been composer-in-residence with the Pittsburgh Symphony Orchestra, Los Angeles Philharmonic, American Academy in Rome, and numerous festivals, including Tanglewood, Marlboro, and Aspen. He received degrees from Harvard and Princeton before joining the MIT faculty, where he is currently Institute Professor, the highest academic distinction offered resident faculty. He is co-artistic director of the Token Creek Chamber Music

Festival and president of the Copland Fund. Harbison's music is published exclusively by Associated Music Publishers. A complete list of works can be found at www.schirmer.com.



CHRISTIAN STEINER

David Kravitz, baritone, is increasingly in demand on operatic and concert stages. Critics have hailed his "large, multi-layered" and "sumptuously flexible" voice, his "power and eloquence," his "deeply considered acting," and his "deep understanding of the text." In recent seasons, Mr. Kravitz has performed at New York City Opera, the Salle Garnier in Monte Carlo, Glimmerglass Opera, Opera Boston, Opera Theatre of Saint Louis, and Boston Lyric Opera, among others. His performances include the title role in *Don Giovanni*, the title role of Leporello in *Wozzeck*, Germont in *La Traviata*, Ping in

Turandot, Nick Shadow in *The Rake's Progress*, Count Almaviva in *Le nozze di Figaro*, Papageno in *Die Zauberflöte*, Don Alfonso in *Così fan tutte*, and Ko-Ko in *The Mikado*.

On the concert stage, Mr. Kravitz garnered rave reviews for his "resolute power and total connection" (*Opera News*) in Bach's *St. Matthew Passion* with the Boston Symphony Orchestra under Bernard Haitink. Other recent engagements include Berlioz's *Les Troyens* with the Boston Symphony Orchestra under James Levine; Handel's *Messiah* with the Philadelphia Orchestra, Baltimore Symphony Orchestra, and Charlotte Symphony Orchestra; and numerous concerts with Boston Baroque, Emmanuel Music, and the Cantata Singers. Mr. Kravitz's extensive concert repertoire includes Mahler's *Lieder eines fahrenden Gesellen* and *Kindertotenlieder*; Britten's *War Requiem* and *Cantata misericordium*; Faust in Schumann's *Szenen aus Goethes Faust*; Elijah in Mendelssohn's *Elijah*; Apollo in Handel's *Apollo e Dafne*; and many works of J.S. Bach.

Mr. Kravitz's commitment to new music has led to his presentation of world or regional premieres of works by John Harbison, Theo Loevendie, Andy Vores, Julian Wachner, Thomas Whitman, Scott Wheeler, James Yannatos, and others. He has recorded for the Koch

International Classics and New World labels. Before devoting himself full-time to a career in music, Mr. Kravitz had a distinguished career in the law that included clerkships with U.S. Supreme Court Justices Sandra Day O'Connor and Stephen Breyer. He later served as Deputy Legal Counsel to the Governor of Massachusetts.



RICHARD BLINKOFF

Janna Baty, mezzo-soprano, has been praised by the *Boston Globe* for "a rich, viola-like tone and a rapturous, luminous lyricism" and has sung with the Boston Symphony Orchestra, Los Angeles Philharmonic, Daejeon Philharmonic (South Korea), Hamburgische Staatsoper, L'Orchestre National du Capitole de Toulouse, Royal Philharmonic Orchestra, Tallahassee Symphony Orchestra, Tuscaloosa Symphony Orchestra, Longwood Symphony Orchestra, Hartford Symphony Orchestra, Orquesta Filarmónica de Bogotá, Opera Theatre of St. Louis, Eugene Opera, Opera North, and Boston

Lyric Opera. In addition to many collaborations with Gil Rose, she has sung under James Levine, Seiji Ozawa, Michel Plasson, Carl Davis, Robert Spano, Steuart Bedford, Stephen Lord, Stefan Asbury, Christopher Lyndon-Gee, Alexander Mickelthwate, Dean Williamson, David Milnes, David Hoose, Shinik Hahm, and Edward Cumming. As a soloist, chamber musician, and recitalist, she has performed at festivals worldwide, including the Aldeburgh and Britten Festivals in England, Varna Festival in Bulgaria, Semanas Musicales de Frutillar Festival in Chile, and Tanglewood, Norfolk, Lighthouse (Cape Cod), and Coastal Carolina festivals in the U.S. A noted specialist in contemporary music, Ms. Baty has worked with such noted contemporary music ensembles as the Boston Modern Orchestra Project, DaCapo Chamber Players, L.A. Philharmonic's Green Umbrella series, and San Francisco Contemporary Music Players, among others. She has collaborated with John Harbison, Bernard Rands, Yehudi Wyner, Sydney Hodkinson, Peter Child, Reza Vali, Paul Salerni, Paul Moravec, and many other noted composers on performances of their music. Her other

recordings with BMOP include *Folk Songs* (sung in Persian) on Reza Vali: *Toward That Endless Plain*, Lukas Foss's opera *Griffelkin*, the world-premiere recording of Eric Sawyer's Civil War-era opera *Our American Cousin*, and a performance of Harbison's *Mirabai Songs* included on the album *Full Moon in March*. Ms. Baty is a member of the voice faculty at the Yale School of Music and lives in the Bronx.



KALMAN ZABARSKY

Anne Harley, soprano, specializes in contemporary music and has premiered, performed, and recorded works by Evan Ziporyn, John Adams, Lee Hoiby, Louis Andriessen, Péter Eötvös, and John Harbison, among others. She performs in North America, Europe, and Asia as a recitalist and has appeared as a soloist with Opera Boston (*Madame Mao* in *Nixon in China*), American Repertory Theatre, Handel and Haydn Society, Boston Camerata, Banff Centre for the Arts (Alberta, Canada), North Carolina Symphony, and Tanglewood Festival. The *Boston Globe* acclaimed her performance as Harper Pitt in BMOP's

American premiere of Peter Eötvös's *Angels in America* as "vocally and dramatically outstanding." She is extremely interested in interdisciplinary projects, especially those that incorporate new media in the service of music and drama. The *Village Voice* described her performance in *Borrowed Light* at BAM's Next Wave with the Finnish Tero Saarinen Dance Company and the Boston Camerata as transmitting a "heart-wrenching purity." In 2009-10, she performed the lead role of Margaret Mead in the world and U.S. premieres of Evan Ziporyn's *A House in Bali* in Bali, Boston, and New York (BAM).

Ms. Harley performs and records many of the standard works of Bach, Handel, Rameau, and Charpentier, as well as the music of lesser known women composers from the eighteenth century: Kurakina, Dashkova, Jacquet de la Guerre, and Pinel. She debuted in Europe at Amsterdam's Concertgebouw as the lead in Handel's *Acis and Galatea* and created leading roles in the modern-day premiere of Royer's *Le pouvoir de l'Amour* in conjunction with

the Centre de Musique Baroque de Versailles. She leads the Russian music ensemble, TALISMAN, with Dr. Oleg Timofeyev. Their first recording project won the Noah Greenberg Award from the American Musicological Society and garnered praise from *Gramophone*. They have since released several more recordings of early Russian and Russian Roma (Gypsy) music with major labels. Her solo performances are available on Hänssler Profil, Naxos, Sony Classics, Dorian, Musica Omnia and BMOP/sound. She joined the faculty of Scripps College in 2009, and her latest project, *Voices Of The Pearl*, commissions artists to create song cycles and multimedia pieces to texts about the female mystical experience from traditions around the world.



ALTA DANTZLER

Matthew Anderson, tenor, has been praised for his warm voice and the polished musicality he brings to the repertoire of oratorio, opera, and musical theater. Mr. Anderson was the second prize winner in the Oratorio Society of New York Solo Competition. He has also been a prize winner in the American Bach Society Vocal Competition and a finalist in the Liederkrantz Art Song Competition. He sings regularly as a soloist in Boston's renowned Emmanuel Music Bach Cantata Series and has appeared as a soloist with the Handel and Haydn Society, Opera Boston, Cantata Singers, Back Bay

Chorale, Musicians of the Old Post Road, Williamstown Early Music, Masterworks Chorale, Musica Maris, and Boston Modern Orchestra Project.

He has appeared in Act III of Wagner's *Die Meistersinger* at Tanglewood Music Festival, conducted by James Levine; *Carousel* (as Mr. Snow), *A Richard Rodgers Celebration* and *An Evening of Cole Porter* at Boston Symphony Hall with the Boston Pops conducted by Keith Lockhart; Bach's *St. Matthew Passion* at the Aldeburgh Festival, conducted by Masaaki Suzuki; Stravinsky's *Renard* at Tanglewood, directed by Mark Morris; Haydn's *Creation* and Handel's *Alexander's Feast* with Emmanuel Music; Britten's *Saint Nicolas* with the chorus

and orchestra of the New England Conservatory; Stravinsky's *Pulcinella* and Britten's *Serenade* with Discovery Ensemble; and Bach's *St. John Passion*, Monteverdi's *Vespers of 1610*, and Handel's *Israel in Egypt* at the Carmel Bach Festival.

Mr. Anderson has trained in the James Collier Apprentice Artist Program at Des Moines Metro Opera, the Britten-Pears Young Artist Programme, and the Cincinnati Opera Resident Ensemble. He also spent two seasons as a vocal fellow at the Tanglewood Music Center and was a Lorraine Hunt Lieberson Fellow with Emmanuel Music. Mr. Anderson studied Classics at Harvard University and voice at the New England Conservatory.



LYNN MCCANN

Pamela Dellal, mezzo-soprano, is an acclaimed soloist and recitalist whose singing has been praised for her "exquisite vocal color," "musical sensitivity," and "eloquent phrasing." Her repertoire encompasses an astonishing range from the 12th to the 21st centuries, including chamber works, art songs, and opera. She was entrusted with the premiere of a John Harbison work, *The Seven Ages*, and performed the work in New York, San Francisco, Boston, and London. Ms. Dellal made her Kennedy Center debut under Julian Wachner in Bach's Mass in B minor, and her Lincoln Center debut under renowned conductor William Christie in Handel's *Messiah*. Other acclaimed conductors who have collaborated with Ms. Dellal include Seiji Ozawa, Christopher Hogwood, Paul McCreesh, Bernard Labadie, and Roger Norrington. Operatic appearances include leading roles in the operas *Alcina*, *Albert Herring*, *Dido and Aeneas*, *La clemenza di Tito*, *Così fan tutte*, *Vanessa*, and *The Rape of Lucretia*. She has performed with ensembles such as the Boston Early Music Festival, Tokyo Oratorio Society, Opera Company of Boston, National Chamber Orchestra, Boston Baroque, Baltimore Choral Arts Society, and Dallas Bach Society, and has appeared throughout the U.S. in concerts and recitals.

Known for her work with Renaissance and Baroque chamber music, Ms. Dellal has appeared multiple times with the Boston Early Music Festival, is a frequent guest artist with Ensemble Chaconne and the Musicians of the Old Post Road, and a current member of the Blue Heron Renaissance Choir. With Sequentia, Ms. Dellal has made numerous recordings of the music of Hildegard von Bingen, and toured the U.S., Europe, and Australia. A passionate advocate for contemporary music, she is a regular guest with the Boston ensembles Dinosaur Annex and Boston Musica Viva, and has also appeared with the Boston Modern Orchestra Project, Lumen Ensemble, and Collage New Music, performing and premiering works by contemporary composers such as Martin Boykan, Martin Brody, Ruth Lomon, Judith Shatin, Judith Weir, Scott Wheeler, and others. She has been a regular soloist in the renowned Bach Cantata series presented by Emmanuel Music since 1984, having performed almost all two hundred of Bach's sacred cantatas. She has over twenty-five recordings to her credit, on the Artona, BMG, CRI, Dorian, Meridian, and Koch labels, among others.



JONATHAN CAHILL

Dana Whiteside, bass, has had numerous solo engagements including Beethoven's Symphony No. 9; Handel's *Alexander's Feast* with Emmanuel Music; Antonin Dvorak's Te Deum, Op. 103; Carl Orff's *Carmina Burana*; the Mass in B minor and *St. John Passion* of J.S. Bach with John Harbison conducting; and the role of Jeremiah in the Boston premiere of Kurt Weill's "The Prophets" from *The Eternal Road*, with David Hoose and the Cantata Singers. Other performances have included Handel's Dettingen Te Deum; Haydn's Lord Nelson Mass with Ryan Turner and the Concord Chorale; as well as the baritone solo roles in the Brahms Requiem, and Beethoven's Mass in C major and *Missa solemnis* at Sanders Theatre.

Honoring his passion for art song, Mr. Whiteside has participated in and offered programs of adventurous repertoire in the Vox Humana Series, Cantata Singers Chamber Series, Boston's

French Library/Société Française, Boston University, University of Oregon, and Isabella Stewart Gardner Museum. His performances have included such works as Schumann's *Liederkreis*, Op. 39; Samuel Barber's *Despite and Still*; Beethoven's *An die ferne Geliebte*; John Musto's *Shadow of the Blues*: Songs to Texts of Langston Hughes; the *Serres chaudes* of Ernest Chausson; and Aaron Copland's *Twelve Poems of Emily Dickinson*. He has also been a participant with the Florestan Recital Project in its exploration of music inspired by the poetry of A.E. Housman.

An honors graduate of the New England Conservatory, alumnus of the Tanglewood Vocal Program, and winner of the National Association of Teachers of Singing Competition, Mr. Whiteside enjoys affiliations with the Cantata Singers, Handel and Haydn Society, and Emmanuel Music. Recent performances include Ralph Vaughan Williams's *Five Mystical Songs* with the Choir of Trinity Church Copley Square, a recital at Boston University exploring music inspired by the poetry and works of William Shakespeare, and the baritone soloist role in the world premiere of a choral symphony by Mohammed Fairouz.



JOHN W. FIGUEROA

Christian Figueroa, tenor, was born and raised in San Juan, Puerto Rico. He is a graduate of Syracuse University and received his Masters in Opera Performance from the New England Conservatory in Boston. Some of Mr. Figueroa's opera roles include Ezekiel Cheever in *The Crucible*, Toby Higgins in *The Rise and Fall of the City of Mahagonny*, Alphonse in *La Vie Parisienne*, Vitellozzo in *Lucrezia Borgia*, and Patacha in *L'etoile*, all with Opera Boston. In 2007 Mr. Figueroa joined the Grammy Award-winning cast of the opera *Ainadamar* as El Toreador with Opera Boston in the New

England premiere. Mr. Figueroa premiered the role of Paris in Christopher Logue's contemporary retelling of the *Iliad* entitled *War Music*. This critically acclaimed piece toured New

England and was featured at FirstWorks in Rhode Island, the Chicago Humanities Festival, and at the New York City Humanities Festival.

Mr. Figueroa was a Young Artist at Opera North where he played El Remendado in their production of *Carmen* and Count Almaviva in their outreach production of *The Barber of Seville*. Some of Mr. Figueroa's operetta and musical theater roles include Giuseppe Naccarelli in Speakeasy Stage's production of *The Light in the Piazza*, Che in *Evita*, and Camille de Rosillon in *The Merry Widow*. Oratorio and concert credits include the tenor solos in Vivaldi's *Gloria*, RV 588, and Mozart's Mass K. 220 "Spatzenmesse" with the Handel and Haydn Society under the guidance of conductor Grant Llewellyn. He also performed the Boccherini Gloria and Haydn's Missa Sancti Nicolai with the Mystic River Chorale, Bach's Magnificat with the Fine Arts Chorale, as well as Saint-Saëns's Christmas Oratorio, Britten's *Serenade for Tenor, Horns, and Strings*, Handel's *Messiah*, and Bach's sacred Cantata No. 140.

Mr. Figueroa is currently the tenor soloist in the Handel and Haydn Educational Outreach Quartet. Mr. Figueroa frequently performs with Opera Boston Underground, a popular opera cabaret in the city of Boston where he has played the role of The Father in their production of *The Seven Deadly Sins* by Kurt Weill, Antonio in Daron Hagen's *Broken Pieces*, and Bill in Samuel Barber's *A Hand of Bridge*.



LYNN WAYNE

Paul Guttry, bass-baritone, enjoys the variety offered by early music, oratorio, and opera. He has performed throughout the U.S. and internationally with Sequentia, Chanticleer, Boston Camerata, and New York's Ensemble for Early Music. In Massachusetts, he has appeared with Emmanuel Music, Boston Early Music Festival, Tanglewood Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Intermezzo, Boston Revels, and Collage New Music. He is a founding member of Blue Heron, a Renaissance choir, which has recently presented a widely performed French chanson

program at Dumbarton Oaks and music of the English Renaissance in New York's "Music Before 1800" series. Mr. Guttry has recorded Bach cantatas and the *St. John Passion* for Koch International, *Airs de cour* and Kurt Weill's *Johnny Johnson* for Erato, a variety of medieval music for Sony BMG, and both William Byrd motets and American spirituals for Harmonia Mundi.



SUSAN WILSON

Aaron Engebretth, baritone, acclaimed for his "exemplary diction and rich baritone voice," enjoys an active solo career in opera, oratorio, and recital, and has devoted considerable energy and time to the performance of new music, often collaborating with many of today's foremost composers. He has been featured as a soloist in performances from Kitara Hall in Sapporo, Japan, to Boston's Symphony Hall, to Le Théâtre de la Ville in Paris. In 2008 he gave his debut at the Kennedy Center in Washington, DC, as soloist in Fauré's Requiem and Carlyle Sharpe's *Proud Music of the Storm*. He

has been a guest of the Tanglewood and Ravinia Music Festivals as well as the Portland Symphony Orchestra, San Diego Symphony, and Charlotte Symphony Orchestra.

Mr. Engebretth works closely with both established and young composers. His early work with the composer Lukas Foss fostered a passion for premiering new works. Mr. Engebretth has 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.

Sought-after as a recording artist, Mr. Engebretth 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 is featured in recordings of John Deak's *The Passion of Scrooge* with the Firebird Chamber Ensemble, Lukas Foss's ora-

torio *The Prairie* (BMOP/sound) with the Boston Modern Orchestra Project and Providence Singers, and he created the role of Jack Matthews in BMOP's premiere recording of Eric Sawyer's opera *Our American Cousin* (BMOP/sound). In addition, Mr. Engebretth can be heard as the Policeman in Lukas Foss's opera *Griffelkin* (Chandos), and as a soloist in Conrad Susa's *Carols and Lullabies* (Arsis). In 2009, he recorded a multi-disc project *The Complete Songs of Daniel Pinkham* with the Florestan Recital Project (Florestan Records). While on the music faculty of Tufts University, he was twice awarded faculty development grants to study music of the French Baroque in Paris. Mr. Engebretth has also served on the music faculty of the Boston Conservatory and is an artistic director of the Florestan Recital Project.



YOUNGMOO KIM

Jeramie Hammond, bass, a Master of Music graduate of the New England Conservatory, possesses a rich, deep bass voice that is in demand on the regional opera and concert scene. Among the roles he has performed are Baron Ochs von Lerchenau in *Der Rosenkavalier*, the title role in *Le nozze di Figaro*, Balthazar in *Amahl and the Night Visitors*, Sarastro and the second Armored Man in *Die Zauberflöte*, the Old Man in Tippett's *King Priam*, Grandpa Moss in *The Tender Land*, Uncle Yakusidè in *Madama Butterfly*, Alcindoro in *La Bohème*, Horace in *Regina*, Old Adam Goodheart in *Ruddigore*, Il

Commendatore in *Don Giovanni*, Pooh-Bah in *The Mikado*, and Death in *The Emperor from Atlantis*.

He has appeared with Opera Boston, Boston Lyric Opera, Newton Symphony Orchestra, Raylynmor Opera, Longwood Opera, and Boston Opera Project. As a concert soloist, he has performed many works, including Beethoven's Mass in C and Choral Fantasy, Mozart's Requiem, Haydn's Lord Nelson Mass, Handel's *Messiah*, Fauré's Requiem, Schubert's Mass in G, Stravinsky's *Renard the Fox*, and Bach's Magnificat. He has appeared as soloist with the Boston Symphony Orchestra, Tanglewood Festival Chorus, John Oliver Chorale, and Boston Secession.



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 eleven 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 as part of 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.

Mr. Rose recently partnered with the American Repertory Theatre, Chicago Opera Theatre and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers*. 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 Theatre.

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.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. The conductor joined Opera Boston as its music director in 2003. In 2010, he 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*.

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.



CLIVE GRANGER

The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the leading orchestra in the United States dedicated exclusively to performing new music, and its signature record label, BMOP/sound, is the nation's foremost label launched by an orchestra and solely devoted to new music recordings.

Founded in 1996 by Artistic Director Gil Rose, BMOP affirms its mission to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first twelve seasons, BMOP established a track record that includes more than eighty performances, over seventy world premieres (including thirty commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and thirty-two commercial recordings, including twelve CDs from BMOP/sound.

In March 2008, BMOP launched its signature record label, BMOP/sound, with the release of John Harbison's ballet *Ulysses*. Its composer-centric releases focus on orchestral works that are otherwise unavailable in recorded form. The response to the label was immediate

and celebratory; its five inaugural releases appeared on the "Best of 2008" lists of the *New York Times*, the *Boston Globe*, National Public Radio, *Downbeat*, and *American Record Guide*, among others. BMOP/sound is the recipient of five Grammy Award nominations: in 2009 for *Charles Fussell: Wilde*; in 2010 for *Derek Bermel: Voices*; and three nominations in 2011 for its recording of *Steven Mackey: Dreamhouse* (including Best Classical Album). The *New York Times* proclaimed, "BMOP/sound is an example of everything done right." Additional BMOP recordings are available from Albany, Arsiv, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, and Oxingale.

In Boston, BMOP performs at Jordan Hall and Symphony Hall, and the orchestra has also performed in New York at Miller Theater, the Winter Garden, Weill Recital Hall at Carnegie Hall, and The Lyceum in Brooklyn. A perennial winner of the ASCAP Award for Adventurous Programming of Orchestral Music and 2006 winner of the John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at the Bank of America Celebrity Series (Boston, MA), Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA). In April 2008, BMOP headlined the 10th Annual MATA Festival in New York.

BMOP's greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose, recipient of Columbia University's prestigious Ditson Conductor's Award as well as an ASCAP Concert Music Award for his extraordinary contribution to new music, gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world's top vocal and instrumental soloists. The *Boston Globe* claims, "Gil Rose is some kind of genius; his concerts are wildly entertaining, intellectually rigorous, and meaningful." Of BMOP performances, the *New York Times* says: "Mr. Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous—superb instrumentalists at work and play."

FLUTE

Sarah Brady

FLUTE/PICCOLO

Rachel Braude

OBOE

Barbara LaFitte

OBOE/ENGLISH HORN

Jennifer Slowik

CLARINETGary Gorczyca
Michael Norsworthy**BASSOON**

Ronald Haroutunian

BASSOON/CONTRABASSOON

Gregory Newton

HORNWhitacre Hill
Ken Pope**TRUMPET**Terry Everson
Richard Watson**PERCUSSION**Craig McNutt
Robert Schulz**VIOLIN**Melanie Auclair-Fortier
Colleen Brannen
Piotr Buczek*
Julia Cash
Lois Finkel
Annegret Klaua
Oana Lacatus
Miguel Perez-Espejo
Elizabeth Sellers
Angel Valchinov
Brenda van der Merwe
Edward Wu**VIOLA**Joan Ellersick
Dimitar Petkov
Alexander Vavilov
Kate Vincent**CELLO**Holgen Gjoni
Katherine Kayaian
Andrea Lee
Rafael Popper-Keizer**BASS**Pascale Delache-Feldman
Scot Fitzsimmons
Elizabeth Foulser

*Concertmaster

John Harbison

Winter's Tale

Producer Gil Rose
Recording and post-production Joel Gordon and David Corcoran*Winter's Tale* is published by Associated Music Publishers, Inc. (BMI). All rights reserved. Used by permission.*Winter's Tale* was recorded March 23-24, 2009, at Mechanics Hall (Worcester, MA).NATIONAL
ENDOWMENT
FOR THE ARTS

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