

A heron with a long, sharp beak is perched on the edge of a broken, antique clock face. The clock face is cracked and shows the numbers 4 and 5. The background is a soft-focus green, suggesting a natural outdoor setting.

ODYSSEY  OPERA

A DOUBLE BILL OF DOMINICK ARGENTO

MISS HAVISHAM'S WEDDING NIGHT

Featuring **HEATHER BUCK**

and

A WATER BIRD TALK

Featuring **AARON ENGBRETH**

GIL ROSE, *Conductor and Director*



DIRECTOR'S WELCOME

Welcome to another fully staged Odyssey Opera production: two highly unique one-act operas by esteemed American composer Dominick Argento. Argento is one of our true national operatic treasures, possessing a creative mind and an original voice. His operas combine humor, pathos, joy, tragedy, and the grotesque to create contemporary opera that truly lives up to its expressive and communicative calling.

Presenting these two works that compliment and offset each other is the perfect next stop in Odyssey Opera's journey of performing the very best of the full operatic spectrum. Opera is as alive and vital today as it was in the 19th century. I had a wonderful time working with baritone Aaron Engebret in the 2012 presentation of *A Water Bird Talk* at the Monadnock Music Festival, and I'm thrilled to be bringing the show to the city, along with its companion piece *Miss Havisham's Wedding Night*, with the acclaimed Heather Buck embodying one of Charles Dickens's most hair-raising literary creations.

Next up, Odyssey will take us into the wonderland of Roald Dahl with a concert performance of Tobias Picker's *Fantastic Mr. Fox*, a co-production with the Boston Modern Orchestra Project in December. What's next? Stay tuned—I'm looking forward to announcing our Spring Festival very soon.

Gil Rose
Artistic and General Director



PHOTO CREDIT: RENE HAPUT

A DOUBLE BILL OF DOMINICK ARGENTO

Miss Havisham's Wedding Night
featuring Heather Buck

A Water Bird Talk
featuring Aaron Engebretth

Sung in English

Saturday, November 22, 2014 at 8pm
Sunday, November 23, 2014 at 3pm
The Modern Theatre at Suffolk University

Odyssey Opera Orchestra

Gil Rose, *Conductor and Director*

Amanda Mujica, *Costume Designer*
Rachel Padula Shufelt, *Hair and Make-Up Designer*
Callie Chapman, *Projection Designer*
Linda O'Brien, *Lighting Designer*

Concert Underwriter: Randolph J. Fuller

Visit odysseyopera.org

**Miss Havisham's
Wedding Night**

Opera in one act

Libretto by John Olon-Scrymgeour,
after *Great Expectations* by Charles
Dickens

Heather Buck
Aurelia Havisham

Victoria Leigh Isotti
Estella (silent)

Raya Louise Malcolm
A Chambermaid (silent)

**A Water
Bird Talk**

Opera in one act

Libretto by the composer, freely
adapted from *On the Harmfulness
of Tobacco* by Anton Chekhov
and *The Birds of America* by J.J.
Audubon

Projected slides prepared from
the original drawings by Audubon
appearing in *The Birds of America*

Aaron Engebretth
The Lecturer

*Before the concert begins, please switch off cell phones and other electronic devices.
Photography or recording of any kind is strictly prohibited.
Latecomers will be seated at the discretion of the management.*

SYNOPSIS

Miss Havisham's Wedding Night

Setting: Satis House, Essex, England, circa 1850.
Miss Havisham's dressing room.

This monodrama—a musical soliloquy by Dickens's character Miss Havisham—is set in a room left long untouched, on a night in which Miss Havisham re-enacts all that happened to her when she was left by her lover on their wedding day fifty years before. On the morning of her wedding day, Miss Havisham was dressing for the ceremony when a note arrived from the groom-to-be, jilting her; she smashed the clocks, blocked out the light and vowed never to leave her rooms or remove her bridal attire, complete except for the one shoe still lacking when the note was delivered. Miss Havisham, many years later, spends her time reliving the disastrous day of her intended wedding, something she has obviously been doing for a very long time. She imagines a visit from her fiancé and wonders about what her life would have been like had her relationship turned out differently. She is interrupted by the chambermaid bringing her morning tea and as the curtain falls, Miss Havisham prepares to tell the young Estella all about men.

A Water Bird Talk

Setting: A summer evening in the second half of the 19th century.
The rostrum of a provincial club—Maryland, perhaps Virginia.

The Lecturer (Theme)
The Cormorant (Variation I)
The Roseate Tern (Variation II)
The Phalarope (Variation III)
The Lecturer (Variation IV)
The Puffin (Variation V)
The Grebe (Variation VI)
The Lecturer (Coda)

A gentleman lecturer addresses a ladies' club on the subject of water birds. His descriptions of the birds' peculiar habits come to act as metaphors for his own horribly henpecked life. Parallels are drawn between the gentleman's life and the birds he discusses: for example, the cormorant—whose young never leave the nest; the male phalarope—a domestically-inclined bird who remains in the nest while the female flits about; the puffin—who, once mated, remains mated for life; and the grebe—a gentle bird that is preyed upon by many enemies; it sinks out of sight when confronted by a threat. The lecturer illustrates his talk with tinted magic-lantern slides derived from J.J. Audubon's *The Birds of America*. At the beginning of the lecture his wife reacts in the wings by coughing and clearing her throat. Disgusted with his talk, she soon leaves, and the lecturer digresses, gradually revealing that his miserable existence is due to an overbearing, domineering wife and daughters who constantly make fun of him.

Synopses courtesy of Boosey & Hawkes

PROGRAM NOTES

By Dr. Laura Stanfield Prichard

Dominick Argento (b.1927)

“Songs represent the composer’s purest utterance, his most private being, unadorned, uncluttered, devoid of posturing, spontaneous, distilled,” Argento stated in an address to the 1976 convention of the National Association of Teachers of Singing. Over the course of his fourteen operas, Argento has grown to prefer setting prose, rather than poetry, as “prose is liberating” and allows “more freedom musically to make lines longer, to make them go in interesting directions.”

One of the leading creators of modern vocal music, Argento is a Pulitzer Prize-winning composer. He has received awards from Opera America (for *The Aspern Papers*), Chorus America, the Kennedy Center (for his *Fire Variations*, 1982), a Fulbright scholarship and two Guggenheim Fellowships (all to Italy), as well as election to the American Academy of Arts and Letters. The recording by Frederica von Stade and the Minnesota Orchestra of his song cycle *Casa Guidi* won the 2004 Grammy Award for Best Contemporary Classical Composition. Listeners and critics respond to the lyric beauty and emotional impact of his music, which is grounded in the Romantic tradition (especially that of *bel canto* opera).

The son of Sicilian immigrants, Argento grew up in York, Pennsylvania, and spent some time as a cryptographer in the Army due to the draft. He earned Bachelor’s and Master’s degrees from the Peabody Conservatory (1947-53) through the G. I. Bill, where his teachers included Nicholas Nabokov, Henry Cowell, and Hugo Weisgall. While there, he was briefly the music director of the Hilltop Musical Company, which Weisgall founded in response to Benjamin Britten’s English Opera Company and festival at Aldeburgh—a venue for local composers to present new work. Hilltop’s stage director was writer John Olon-Scrymgeour. Argento also spent a year in Florence studying with the “life-altering” Luigi Dallapiccola on a Fulbright and has returned to that city almost every year to compose.

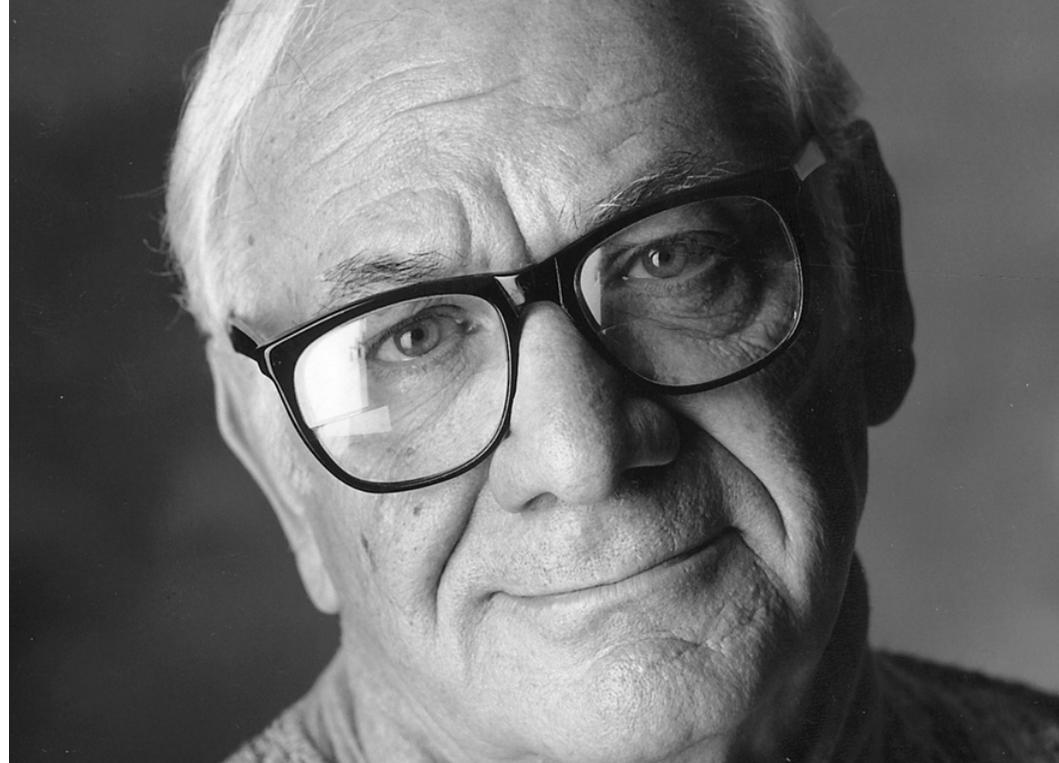


PHOTO CREDIT: TOM BERTHAUME

When Argento was a college student, he dreamed of writing symphonies. “Songs were little accidents that happened,” he says, and “most serious composers regarded opera as un-serious.” A romantic involvement helped shift his focus. “I did what Mozart and Verdi did,” he says. “I married a soprano.” Carolyn Bailey (1930-2006), whom he met at Peabody, became an active muse to her husband. “When I would go out, my sketch would be sitting on the piano. When I got back in the evening, I would find anonymous notes scribbled in the margin: ‘Too high!’”

Dominick Argento’s first opera was *The Boor* (1957), presented at the Eastman School of Music, where he completed a PhD and received a Guggenheim Fellowship to study/work for another year in Florence. In 2012, he endowed a professorship at Eastman, remarking “What I acquired from the School was a sense of confidence, instilled by Howard Hanson, Bernard Rogers, and Alan Hovhaness. I was made a teaching fellow, and even that was character building work.” He showed a penchant for strong, emotionally direct vocal writing, developed his ability to make characters come alive on stage, and began to communicate states of mind through music, employing experimental notation for both vocal and instrumental music.

The Argentos settled in Minnesota's Twin Cities, where he taught at the University of Minnesota from 1958-1997 and premiered more than sixty works. Together, they participated in the cultural explosion ignited by the opening of Minneapolis's Guthrie Theater, collaborating with Sir Tyrone Guthrie and Douglas Campbell. They cofounded the boldly contemporary Center Opera, which evolved into the Minnesota Opera (premiering Argento's *The Masque of Angels* in 1964).

Many of his works boast strong connections to the past: *Casanova's Homecoming*, produced in celebration of the new Ordway Music Theatre, abounds with the spirited ensembles typical of its eighteenth-century Italian model, the *opera buffa*. Act I incorporates a musical tour de force, offering as a diversion an *opera seria* that Casanova might have heard in the Venice of his day. Similarly, Argento retreats to the *bel canto* idiom in *The Aspern Papers*, where a passage of the hero's lost opera is introduced. This 1987 masterpiece was written as a vehicle for Frederica von Stade, with his own libretto adapted from the 1888 novella by Henry James.

Miss Havisham's Wedding Night (1979)

Argento's *Miss Havisham's Wedding Night* is an extended mad scene for dramatic soprano extracted from Act II of the composer's full-length opera *Miss Havisham's Fire*. That 1979 opera was commissioned by the New York City Opera at the request of the legendary soprano Beverly Sills. She chose the topic to mark her final operatic performance with the New York City Opera, but was not able to perform in the premiere due to failing health. Some directors have even decided to split the title role between two sopranos, due to the difficulty of the work.

When the full version of *Miss Havisham's Fire* was first revived in 2001 by the St. Louis Opera Theater, it was hailed as "magnificent" and "the hit of the season" by the New York Times. Argento was greatly influenced by his operatic predecessors, including Mozart, Verdi, Puccini, and Britten. This is a tour-de-force of tremendous dramatic and vocal complexity for the singer.

Argento's more intimate setting of *Miss Havisham's Wedding Night* is unique in that he musically translates the manic psychological state of the literary character. His music illuminates the text and allows the audience to connect with the unstable psychological episodes and outbursts demonstrated by Miss Havisham. To that end, each section and phrase has its own psychological motivation, which in turn demands a varied musical and dramatic interpretation.

The scenario is based on a complex and unusually conflicted character in Charles Dickens's novel *Great Expectations* (1861), Aurelia Havisham. The work was intended for both Beverly Sills's last operatic performance and Julius Rudel's final appearance as director of New York City Opera. Initially, Sills's tentative suggestion for an operatic topic was Empress Carlota of Mexico (1840-1927). Argento thought the subject had possibilities, enlisted the aid of Charles Nolte as librettist, and entitled the work *The Phantom Express*.

That fall, I invited Sills to lunch during a visit she paid to Minneapolis. The libretto was not finished nor was any of the music written, so she asked if I had any alternative ideas to the Carlota opera. I told her about John Olon-Scrymgeour's libretto *Miss Havisham's Wedding Night* but explained that it was only a short monodrama and hardly the right vehicle for her departure from the stage.

Sills responded enthusiastically to the idea of an opera based on the character of Miss Havisham—a *folle d'amour*, she called her, not unlike many of the operatic heroines she had portrayed during her career. She wondered whether a full-length opera could be written about Miss Havisham. I told her I thought it could and she immediately said: 'Let's do that instead!'

Jammeica Mott's 2010 D.M.A. thesis for the University of North Texas analyzes *Miss Havisham's Wedding Night* from a singer's perspective and describes how the work was received by audiences and critics. The opera was a virtuoso showpiece for the title character, and contained a lovely baritone aria premiered by Alan Titus. Maestro Julius Rudel, who conducted the premiere of *Fire*, commented:

The opera was riding high up until that point, and was appreciated by the audience, but [it] was eventually lost. At the orchestra dress rehearsal, I pleaded with Argento and



"SHE CARRIED A BARE CANDLE IN HER HAND," FROM JOHN MCLENAN'S HARPER'S WEEKLY ILLUSTRATIONS OF GREAT EXPECTATIONS, MAY 4, 1961. IMAGE CREDIT: SCANNED BY PHILIP V. ALLINGHAM, VICTORIANWEB.ORG

Scrymgeour to make cuts in the final scene. Argento was willing to do so, but Scrymgeour would not [two five-minute chunks were cut from the premiere at the dress rehearsal].

New York Magazine critic Alan Rich wrote the most scathing review of his career concerning the premiere (“Expectations Unfulfilled,” April 14, 1979), calling it “an off-balance scissor-and-paste job,” “ill-planned,” “badly conceived, distorted,” and “a mess dramatically.” However, Rich reserved high praise for Argento, calling his music “gorgeous, vivid” and “dazzling.” Rich named the composer as “one of the few distinguished native composers who still believe in an operatic future for this country,” and strongly suggested that he be “given the encouragement to do a major overhaul in the hope of a second chance” for his original epilogue music.

Argento expresses in his memoir that “*Fire* was the biggest failure of my career, and no other failure before or since has hurt nearly as much.” In spite of the negative response to *Fire*, the composer remained committed to his decision of the foregoing the Carlota idea. “I took Sills to heart when she said she wanted to feel like a ‘wrung out rag.’”

The work contains some of Argento’s most beautiful and challenging music. Its premiere took place on May 1, 1981, in Minneapolis, Minnesota, with soprano Rita Shane and conductor Philip Brunelle of the Minnesota Opera, co-founded by Argento and Olon-Scrymgeour. Argento had begun writing choral works for Brunelle’s choir at the Plymouth Congregational Church (now developed into the nationally-respected choir VocalEssence) since the 1970s.

In the original opera, Argento’s music also uses memory as a unifying structural element. Half-recalled tunes and ghostly tonalities weave in and out, as the action moves back and forth from the coroner’s inquest to Miss Havisham’s horrifying death, her euphoric wedding day to the scenes with Pip and Estella, whom Aurelia orders to “break his heart.” Past and present are artfully mingled in the music.

Libretto

John Olon-Scrymgeour’s libretto draws from two sections of Charles Dickens’s 1861 novel *Great Expectations*. As early as 1974, the composer and librettist had planned a “memory-play” called *Miss Havisham’s Wedding Night* as a companion piece to Argento’s *A Water-Bird Talk* for baritone and orchestra (premiered at the Brooklyn Academy of Music

in 1977). Both treat with the subject of marriage and require a virtuosic conductor due to the variety of flexible and indeterminate rhythmic notation. The many challenging solo passages evoke Sir Peter Maxwell Davies’s *Eight Songs for a Mad King* (the most difficult vocal work of the 1960s) and Gustav Mahler’s transparent writing for solo instruments in his symphonies and orchestral songs.

John Olon-Scrymgeour (1929-2004) dedicated his life to opera and theater, working as a director, writer, designer, and teacher. He translated many of the works of Lorca and Don Pedro Salinas, and wrote libretti for Dominick Argento (including *The Masque of Angels*), Hugo Weisgall, and Larry Delinger. A Fulbright scholar, he was a three-time NEA grant recipient and the first winner of the prestigious Marc Blitzstein Musical Theater award from the American Academy of Arts and Letters.

In Olon-Scrymgeour’s operatic scenario, years have passed since Aurelia Havisham’s ill-fated wedding day. Although she had resolved to live in seclusion, she nonetheless adopted a young girl named Estella in an effort to teach her how to betray, manipulate, and deceive men without any remorse. Upon meeting the two in Dickens’s original treatment, Pip immediately felt uncomfortable around Miss Havisham. Over the course of their relationship, he tries to discover the source of such anger and emptiness in a woman who seemingly once had the perfect life.

The original monodrama, from which the larger opera sprang, eventually became the forty-minute epilogue of the full opera; it is this portion we present tonight. It provides a poignant, touchingly human contemporary perspective on nineteenth-century coloratura mad scenes. Argento’s settings of Dickens’s work present a number of fantasies that the title character has relived nightly for decades. Each section of the work revolves around an emotion resulting from fantasies and past experiences: this supplied Argento with numerous opportunities to develop her character and to express her mania/madness in musical terms. For example, in the second episode (of three), her madness is manifested and affirmed; Miss Havisham throws a tantrum, and Argento’s vocal writing becomes turbulent, agitated, and even belligerent. The third and final episode of *Miss Havisham’s Wedding Night* depicts a return to her reserved and unflustered disposition. As a result, both the libretto and musical score display ternary form, unified by melodic and orchestral motives that the composer called “basically rhapsodic.”

Audubon's Birds of America



FROM THE COVER OF THE FIRST EDITION OF *THE BIRDS OF AMERICA*; FROM ORIGINAL DRAWINGS BY JOHN JAMES AUDUBON, FEATURING THE LOUISIANA HERON. 1827-1838.

A Water Bird Talk (1974–76)

Although Argento collaborated with John Olon-Scrymgeour on a number of works, he also developed many of his own libretti. Several works are based on the letters of artists and composers such as Elizabeth Barrett Browning (*Casa Guidi*, 1983), Chopin and Puccini (*Letters from Composers*, 1968). Three of his libretti have been based on Anton Chekhov (1860-1904): *The Boor*, 1957; *A Few Words about Chekhov*, 1996, and *A Water Bird Talk*, 1974-76.

A Water Bird Talk is a one-act monodrama for male performer and orchestra adapted from two literary sources: Anton Chekhov's one-act play *On the Harmful Effects of Tobacco* (*О вреде табака*, 1886, revised in 1902)

combined with images and passages from John James Audubon's *Birds of America* (1827-38). Chekhov was an early advocate of the stream-of-consciousness technique in Russian literature. He felt that the role of the artist was to ask questions, rather than to answer them; James Joyce and other modernists were profoundly influenced by his later works.

On the Harmful Effects of Tobacco has only one character, Ivan Ivanovich Nyukhin, who has been told by his wife to present a lecture against smoking, although he is a smoker. Argento gradually shifts its comic tone to genuine pathos. He summons our emotional response to the speaker's private revelations and public speech. In this, he is the descendant of Verdi, whose portrait hangs on the wall of his study overlooking Kenwood Park in Minneapolis.

The composer has taken a sly pleasure in pointing out tone rows from which he has constructed soaring melodies and opulent harmonies. *A Water Bird Talk* is based on two serial motives, one for the birds, another for the hen-pecked speaker who realizes that his wretched marriage is reflected in their mating habits.

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Dr. Laura Stanfield Prichard teaches music history at Northeastern University and is the Principal Lecturer for Boston Baroque, the Berkshire Choral Festival, and the Masterworks Chorale. She is on the board of Choral Arts New England and lectures regularly on 19th-century music for the Chicago and San Francisco Symphonies and the SF Opera.

ODYSSEY OPERA ORCHESTRA

Gil Rose, *Conductor*

Violin I Charles Dimmick	Oboe Jennifer Slowik	Timpani/Percussion Robert Schulz
Violin II Colleen Brannen	Clarinet Amy Advocat	Harmonium/Organ Kevin Galiè
Viola Peter Sulski	Bassoon Margaret Phillips*	Harp Amanda Romano
Cello David Russell	French Horn Whitacre Hill	Keyboard Linda Osborn
Double Bass Anthony D'Amico	Trumpet Eric Berlin*	*Miss Havisham's Wedding Night <i>only</i>
Flute Rachel Braude	Tuba Takatsugu Hagiwara*	

ARTISTS

Heather Buck, soprano (*Aurelia Havisham*)



PHOTO CREDIT: LISA-MARIE MAZZUCCO

In 2014-15 Heather Buck returns to Nashville Opera as Musetta in *La bohème* and to Florentine Opera as Isabella Linton in Carlisle Floyd's *Wuthering Heights*. In 2013-14 she created the role of Alma in the world premiere of Wuorinen's *Brokeback Mountain* for her debut with Teatro Real (Madrid). She also debuted with Nashville Opera as Leila in *Les Pêcheurs de perles*, with Pittsburgh Opera as La Princesse in Glass' *Orphée*, and sang Queen of the Night with Virginia Opera. Other recent engagements include a return to Virginia Opera as Leila; to Opera Naples as Tytania in *A Midsummer Night's Dream*; Medea in Dusapin's

"Medeamaterial," (Teatr Wielki, Warsaw); La Princesse (Virginia Opera debut); Hero in *Béatrice et Bénédict* and Ännchen in *Der Freischütz* (Opera Boston); *Carmina Burana* (North Carolina Symphony Orchestra); soloist in Fanny Mendelssohn's *Musik für die Toten der Cholera-Epidemie* and Louis Spohr's *Die letzten Dinge* (American Symphony Orchestra at Carnegie Hall); title role in Wolfgang Rihm's *Proserpina* (American premiere, Spoleto Festival USA); Angel in Dusapin's *Faustus: The Last Night* (Concertgebouw, also Spoleto Festival, USA), and Queen of the Night (Santa Fe Opera and English National Opera). She made her New York City Opera debut creating the title role in Wuorinen's *Haroun and the Sea of Stories*, for which she received New York City Opera's Kolozsvar Award. She sings Lulu Baines in *Elmer Gantry* with Florentine Opera on the Naxos label, which won two Grammy awards and received first place (complete opera recordings) in 2011 from *Opera News*.

Aaron Engebreth, baritone (*The Lecturer*)



PHOTO CREDIT: SUSAN WILSON

Along with his 2014 Carnegie Hall debut with the New England Symphonic Ensemble, baritone Aaron Engebreth has been featured in performances from Sapporo, Japan's Kitara Hall and Boston's Symphony Hall to Le Theatre de la Ville in Paris and Washington's Kennedy Center. He has appeared at the Tanglewood, Ravinia, Rockport and Monadnock music festivals as well as many of our country's orchestras, among them Portland, Virginia, San Diego and Charlotte. This season's performances include concerts and recordings with Odyssey Opera; the Portland, Lexington, Bangor and Boston Landmarks Symphony Orchestras; Vancouver

International Song Institute, and song recitals with the Schubert Club of Minnesota, the Eastman School of Music, The University of Minnesota and the University of Wisconsin.

As a recording artist, he is featured on over 20 recordings, including two with the Boston Early Music Festival and Radio Bremen that were both nominated for Grammy Awards for Best Operatic Recording: the 2007 release of Lully's *Thésée* and the 2008 release of Lully's *Psyché*. Additionally, he has recorded the world premiere release of *Six Early Songs of Samuel Barber*, Libby Larsen's *The Peculiar Case of Dr. H.H. Holmes*, and began a multi-disc project in 2010, recording *The Complete Songs of Daniel Pinkham*, the first volume of which was named one of the five best contemporary music releases of the year by NPR and American Public Media, with Florestan Records. He performs the role of St. Ignatius in the upcoming release of Virgil Thomson's *Four Saints in Three Acts* with the Boston Modern Orchestra Project.

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

Gil Rose (*Artistic Director, Conductor*)

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

Over the past decade, Mr. Rose has built a reputation as one of the country's most inventive and versatile opera conductors. In September 2013 he introduced Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire, with a concert production of Wagner's *Rienzi*. Odyssey Opera continued to unanimous acclaim with a June festival of fully staged Italian operas and a September 2014 concert production of Korngold's *Die tote Stadt*. Formerly, Mr. Rose 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 Adès'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 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.



PHOTO CREDIT: LIZ LINDER

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

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

He has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento as well as conducting, directing and producing the world premier recording of Ned Rorem's opera *Our Town*.

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 Aaron 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.

MODERN THEATRE STAFF

The Modern Theatre is managed and programmed by the Suffolk University Theatre Department.

Dr. Marilyn Plotkins	Chair, Artistic Director of the Modern Theatre
Jim Kaufman	Managing Director
Jim Bernhardt	Production Manager
Nora Magdol	Marketing Director
Rachel Cardillo	Front of House Manager
Ben Sigda	Operations Coordinator, Modern Theatre
Anita Sen	Theatre Coordinator



Making theatre in the heart of Boston

www.suffolk.edu/theatre
www.moderntheatre.com

Jim Mihelidakis '13 and Jake Athyal '14
 in *These Seven Sicknesses* (dir. Wes Savick)



ODYSSEY OPERA

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

Administrative + Production Staff

Gil Rose	Artistic and General Director
Linda O'Brien	General Manager
Linda Osborn	Artistic Administrator
April Thibeault	Publicist
Graham Wright	Marketing Manager
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Marietta Burdick	Wardrobe Supervisor
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Ryland Bennett	Orchestra Manager
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Special Thanks

Monadnock Music



ODYSSEY  OPERA



TOBIAS PICKER
**FANTASTIC
MR. FOX**

Based on the classic story by
ROALD DAHL



A co-production with the
BOSTON MODERN ORCHESTRA PROJECT
featuring the
BOSTON CHILDREN'S CHORUS

Conducted by **GIL ROSE**

DECEMBER 7 AT NEC'S JORDAN HALL