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# WILDE OPERA NIGHTS

Wilde Opera Nights season sponsored by Randolph J. Fuller

Mario Castelnuovo-Tedesco

# THE IMPORTANCE OF BEING EARNEST



#### **DIRECTOR'S WELCOME**

"It is absurd to divide people into good and bad. People are either charming or tedious." Sometimes, wit and charm are the façade that you hide behind to twist the knife. No one is a better example of this than Oscar Wilde, and his play *The Importance of Being Earnest* is one of the most beloved comedies of manners in the English language, even more memorable for being a satire on the mores of Victorian life.

Tonight we're voyaging to the foggy city of London and the green acres of the English countryside in the company of an Italian-American, Mario Castelnuovo-Tedesco, whose musical wit is more than up to the challenge of Oscar Wilde. Listen for the many classical music quotations that he sneaks into the score, and you'll realize that the composer's musical commentary is just as sly as the playwright's clever dialogue and madcap plot.

Maybe you'll find yourself reflecting on themes of love, family, convenience, and propriety. You're sure to have a jolly good time and share some laughter. Don't take yourself too seriously. As a wise man once said, "a little sincerity is a dangerous thing, and a great deal of it is absolutely fatal."

KATHY WITTMAN

Cheerio,

Gil Rose



Gil Rose, Artistic and General Director

### Mario Castelnuovo-Tedesco (1895-1968)

# The Importance of Being Earnest

Opera in three acts Libretto by the composer, after the play by Oscar Wilde (1854-1900) Sung in English

Neal Ferreira
Stefan Barner
Jeni Houser
Rachele Schmiege
Claudia Waite
James Demler
John Worthing (Jack)
Algernon Moncrieff
Cecily Cardew
Gwendolen Fairfax
Lady Bracknell
Reverend Chasuble

Christina English Miss Prism
J.T. Turner Lane
Colin Levin Merriman

**Linda Osborn** and **Esther Ning Yau** pianos **Robert Schulz** and **Nicholas Tolle** percussion

Gil Rose Conductor and Stage Director Lina Gonzalez Assistant Conductor Brooke Stanton Costume Designer Janie E. Howland Scenic Designer Christopher Ostrom Lighting Designer

Friday, March 17, 7:30pm | Saturday, March 18, 7:30pm Wimberly Theatre, Calderwood Pavilion at the Boston Center for the Arts 527 Tremont Street, Boston

Run time: approximately 3 hours with two 15-minute intermissions

Performance materials realized from the composer's manuscript by Anthony De Ritis.

Odyssey Opera is pleased to present this evening's performance with the assistance of Yamaha and Falcetti Pianos.

odysseyopera.org

#### **SYNOPSIS**

Setting: London and Hertfordshire, England, 1895.

**Act I** Algernon's flat in Half Moon Street

Intermission

Act II Garden of the Manor House, Woolton

Intermission

**Act III** The Morning Room at the Manor House, Woolton

#### **ACT I**

Algernon Moncrieff, an idle young gentleman, receives his best friend, John Worthing, otherwise known as Ernest, at his London flat. Ernest intends to propose to Algernon's cousin, Gwendolen Fairfax. He admits to leading a double life: in the country he is John (or Jack), behaving respectably, taking care of his young ward, the heiress Cecily Cardew, and worrying about a wastrel younger brother named Ernest in London. He assumes the libertine Ernest's identity, however, when he visits the city. Algernon likewise has a secret: he pretends to have an invalid friend named Bunbury in the country, whom he can "visit" whenever he wishes to avoid an unwelcome social obligation.

Gwendolen and her mother, Lady Bracknell, call on Algernon. Algernon diverts Lady Bracknell so Jack can propose to Gwendolen. She accepts, rhapsodizing about his professed name; Jack privately resolves to be rechristened Ernest. Discovering the lovers in the midst of their pledge, Lady Bracknell questions Jack and learns that he was discovered as a baby in a handbag at Victoria Station and adopted by Lord Worthing. She refuses to sanction the union unless Jack can prove his parentage. Jack covertly gives Gwendolen his country address, and Algernon overhears. Algernon's interest has been piqued by Jack's pretty and wealthy young ward.

#### **ACT II**

At Jack's country house, Cecily is studying with her governess, Miss Prism. Algernon arrives, pretending to be the fictional Ernest Worthing. Cecily has long wondered about Jack's mysterious brother, romantically named Ernest, and is easily charmed by Algernon. To maintain her admiration, Algernon (like Jack) plans to convince the Reverend Chasuble to rechristen him Ernest.

Meanwhile, Jack has resolved to put an end to his double life. He arrives at the country house in mourning and announces that his brother Ernest has died in Paris. Gwendolen arrives, having escaped London in search of Jack. While the men are away, she meets Cecily, and the two women are indignant to find that they are both engaged to "Ernest." Jack and Algernon reappear and are exposed.

#### ACT III

Lady Bracknell arrives in search of her daughter, and is astonished to learn of Algernon and Cecily's engagement. Lady Bracknell is soon won over by Cecily's trust fund, but Jack, as her guardian, forbids the union unless Lady Bracknell also consents to his and Gwendolen's marriage. She refuses.

The Reverend Chasuble and Miss Prism enter, and Lady Bracknell recognizes her as the Bracknells' former family nursemaid. Twenty-eight years ago, she took a baby boy out for a walk in a carriage and never returned. Miss Prism admits that she had absent-mindedly put the manuscript of a novel she was writing in the carriage, and the baby in a handbag, which she subsequently left at Victoria Station. Jack produces the very same handbag, proving that he is the son of Lady Bracknell's late sister and, in fact, Algernon's elder brother. Lady Bracknell is forced to admit that Jack's parentage is suitable after all.

Gwendolen, though, insists that she can only love a man named Ernest. Lady Bracknell informs Jack that, as the first-born, he would have been named after his father, General Moncrieff. Jack does some research and discovers that his father's given name was in fact Ernest. Ernest is Jack's rightful name, and the happy couples celebrate.

#### **PROGRAM NOTES**

#### By Laura Stanfield Prichard

The Importance of Being Earnest is the final opera of Italian-American modernist Mario Castelnuovo-Tedesco (1895–1968). Oscar Wilde's 1895 satire of Victorian wiles, manners, and courting rituals inspired the composer, who read widely. Uniquely, he always prepared the libretti for his operas in their original languages and made his own Italian translations as part of that process; this results in a lack of traditional arias in his operas.

This comedy of British manners concerns two friends, Algernon Moncrieff (tenor) and John "Jack" Worthing (a.k.a. Earnest, tenor), who are in love with two young girls, Gwendolen Fairfax (soprano) and Cecily Cardew (soprano). Gwendolen's mother Lady Bracknell (soprano), Cecily's governess Miss Prism (mezzo-soprano), the rector Reverend Chasuble (baritone), and the dual role of Lane and Merriman (here played by two baritones) provide guidance and act as comic foils to the lovers. Composed in 1961–62 for eight singers, two pianos, and percussion, *Earnest* premiered in New York at the La Guardia Theatre in 1975; the Italian version was first presented in Castelnuovo-Tedesco's hometown of Florence in 1984.

#### THE COMPOSER

Italian-American composer Mario Castelnuovo-Tedesco holds a unique position in the history of modern music. Though he first earned international acclaim working in his hometown of Florence, Italy, he spent the last three decades of his career half a world away in Beverly Hills, California; his composition students included John Williams. Castelnuovo-Tedesco earned major awards for two of his operas (the Concorso Lirico Nazionale in 1925 and the Concorso Internazionale Campari in 1958) and witnessed important premieres of his works by leading soloists including Jascha Heifetz, Gregor Piatigorsky, and Andrés Segovia.

A member of a prominent Jewish family in Florence, Castelnuovo-Tedesco's formative connections to faith and family played a pivotal role in many of his compositions, including sacred choral works and operas based on Biblical subjects. "Since childhood, I went to the temple on the solemn Holy Days. About midday, when the sun filtered through the red, yellow, and blue stained-glass windows, and when the gilded doors of the Sanctum Sanctorum were opened so that the ancient Bible—written on scrolls of parchment, covered with old and precious brocades, and crowned by tinkling silver turrets—could be taken out, my imagination flew in a dream of oriental splendor and I could almost see the ancient temple, destroyed long ago in Jerusalem."

Castelnuovo-Tedesco studied with Italy's leading modernist, Ildebrando Pizzetti (1880–1968), whose influence he described as "deep and lasting." He adopted several of Pizzetti's compositional practices, such as extensive ensemble writing for voices, elaborate counterpoint, strict chromaticism based on diatonic melodic lines, and declamatory recitative. Alfredo Casella (1883–1947), a concert pianist and composer who helped

organize the Italian division of the International Society for Contemporary Music, featured Castelnuovo-Tedesco's music on concert programs.

Castelnuovo-Tedesco performed as a pianist in the Italian premiere of Stravinsky's *Les Noces* in 1927 and was a prolific music critic. Despite the rise of fascism in the 1930s, he found continued success in Italy at a time when anti-Semitism was on the rise elsewhere in Europe. In 1931 he was approached by the celebrated violinist Jascha Heifetz (1901–1987) to compose a violin concerto, and he expressed pride in his Jewish heritage with a violin concerto subtitled *I profeti*, inspired by three Hebrew prophets. Another significant commission came in 1935, when Mussolini requested a work for the Maggio Musicale Fiorentino festival.

Evidence of the coming persecution of Italian Jews first came in January 1938, when a planned performance of *I profeti* scheduled by the Turin Radio Orchestra was cancelled on orders from Rome. By September, Mussolini's government forbade Jews from teaching, ending the career of the composer's son Pietro. Consequently, the composer and his family decided to leave the country, requesting exit visas from the Italian government—a process that took several months—and seeking assistance from Arturo Toscanini and Heifetz in the United States. Finally, in 1939, the Castelnuovo-Tedesco family set sail for New York, and the composer became a US citizen in 1948.

#### STYLE

Though Castelnuovo-Tedesco is perhaps most well-known today for his progressive and impressionist works for piano, guitar, and orchestra, he preferred composing for the voice. He once wrote, "One of my ambitions has always been to wed my music with the purest and highest poetry in the forms of opera and song. So great is my passion for this form of art that I once wrote, and I repeat it here, that if there is any composer I envy it is Franz Schubert for his *Lieder*." Castelnuovo-Tedesco pursued that ambition by writing more than 150 compositions for solo voice and piano, preferring English poetry in his later years.

The Importance of Being Earnest dates from the composer's time in Beverly Hills, and its three acts were finished there in November 1961, January 1962, and February 1962 respectively. The work is dedicated to film composer Nino Rota. Castelnuovo-Tedesco's approach focuses on expressing the text through appropriate melodies and widely varying accompaniments that often quote recognizable operatic favorites. He emphasized the importance of melody for his work: "A profound urge within me demands that I unite my music with poetic texts that arouse my interest and emotion...to stamp them with the authentic and therefore undetachable seal of melody, to give utterance to the music that is latent within them, and, in doing so, to discover their real source in the emotions that brought them into being."

This three-act comic opera blends Castelnuovo-Tedesco's neoclassical style and penchant for impressionist and tertian harmonies with rhythmic ostinati; it is famously peppered with irreverent quotations and musical pastiche. Lady Bracknell, of whom Wilde observes, "Only relatives, or creditors, ring in that Wagnerian manner," sweeps in accompanied by melodies from Wagner's operas. Her conversation to determine whether

Jack may marry her daughter is set to Scarpia's interrogation music from *Tosca*, and the plot-turning revelation that Jack was found in a handbag as an infant quotes the *Miserere* from Verdi's *Il Trovatore*. The same scene humorously references *Don Giovanni*, Schubert's *Die Forelle* and *La Marseillaise*. Algernon's "Bunbury" schemes are underscored with bits of Rimsky-Korsakov's *Flight of the Bumblebee*, Cecily's distain for Miss Prism's German lesson is awash in quotes from *Das Rheingold*, and the passive-aggressive tea party between Ernest's two fiancées develops into a virtuosic deconstruction of Rossini's *Una voce poco fa*. In this neoclassical opera, more than any of his other works, Castelnuovo-Tedesco sought to intrigue and delight by framing Wilde's words in a virtuosic musical collage.

#### ©2017 Laura Stanfield Prichard

Laura Stanfield Prichard was a finalist for the 2015 Pauline Alderman Award for outstanding writing on women and music and has been the principal pre-concert speaker for Boston Baroque and Berkshire Choral International since 1994. She is a Visiting Researcher in Dance and Music at Harvard University, has lectured regularly for the San Francisco and Chicago symphonies since 1997, and is a series editor for Musikproduktion Höflich (Munich, Germany).

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#### **ARTISTS**



**Neal Ferreira** (Jack Worthing) Praised for his "rich, powerful voice" and "bravura-filled stage presence," Neal Ferreira is a promising lyric tenor with a handsome, masculine tone quality to which he brings cultivated vocalism and eloquent expression. Most recently he made his Boston Symphony Orchestra and Symphony Hall debut as Ein Tierhändler in *Der Rosenkavalier* under the baton of Maestro Andris Nelsons. Last season Mr. Ferreira performed

the role of the Visitor in Boston Lyric Opera's production of Philip Glass's *In the Penal Colony* at the Cyclorama, for which *The Wall Street Journal* called him "poignant" and *The Boston Globe* lauded his "firm yet sweet tenor." He has become a regular performer with the Boston Youth Symphony Orchestras in recent years, singing roles in *Otello*, *Un ballo in maschera*, *Tosca*, *Rigoletto*, and *Falstaff*. In the spring of 2015 he debuted the role of Ferdinand in the world premiere performance of Joseph Summer's *The Tempest* with the Shakespeare Concerts, and he can be heard on the original cast recording recently released on Albany Records.

Mr. Ferreira has appeared with Boston Lyric Opera in numerous roles over the last ten seasons, including Tancredi in John Musto's *The Inspector*, Monostatos in *The Magic Flute*, and Snout in *A Midsummer Night's Dream*, to name a few. The tenor received the 2013 Artist of the Year Award from Syracuse Opera, with whom he most recently performed the role of Alfred in *Die Fledermaus* to much acclaim. He has also appeared with Florida Grand Opera, the Glimmerglass Festival, Opera Colorado, Virginia Opera, Anchorage Opera, Opera Boston, American Repertory Theatre, Guerilla Opera, and Emmanuel Music. Upcoming performances include a Jordan Hall concert performance with the Shakespeare Concerts in April, as well as a return to Boston Lyric Opera in the spring of 2018.



**Stefan Barner** (Algernon Moncrieff) Stefan Barner is a "vocal standout, with a vibrancy of tone and an exciting delivery that serve notice that he is a gifted lyric tenor with a big future ahead." Having recently finished his first year as an Emerging Artist with Virginia Opera, Mr. Barner made his role and company debut singing Beppe in *I Pagliacci* and the Younger Brother in Kurt Weill's *The Seven Deadly Sins*. Highlights from 2016 include singing Steve Hubbel in *A Streetcar Named Desire* 

with Tulsa Opera, Rudolph in *Evangeline* with The Longfellow Chorus; the title role in *Faust* with Boston Opera Collaborative, and the title role in *Idomeneo*, again with BOC, for which he was praised for his "masterful command of both style and technique."

Mr. Barner has performed with a number of opera companies across the United States and abroad including Nashville Opera, Tulsa Opera, Knoxville Opera, Opera Columbus, Glimmerglass Opera, Greater Worcester Opera, Boston Midsummer Opera, Monadnock Music Festival, and Des Moines Metro Opera. Notable international performances include a return to the Glimmerglass Festival in 2012 as Jacey Squires in the company's touring production of Meredith Wilson's *The Music Man*, performing at the Royal Opera House in Muscat, Oman. Mr. Barner made his international debut in 2009 singing B.F. Pinkerton in Puccini's *Madama Butterfly* with La Musica Lirica in Novafeltria, Italy.

A native of Oskaloosa, Iowa, Mr. Barner has been selected numerous times as a finalist in both the NATS and MTNA Iowa competitions. Mr. Barner was awarded second place in the Baru Atlanta Competition in 2009 and in 2010 was a winner at the Metropolitan National Council Auditions, East Tennessee district. He currently resides in Boston, Massachusetts with his wife, Rachele Schmiege, and studies with Dr. Rebecca Folsom.



**Jeni Houser** (Cecily Cardew) *Opera News* lauds Jeni Houser's performances as "commanding and duplicitous, yet also vulnerable." This season, she sings the Königin der Nacht in *Die Zauberflöte* in her debut with Cincinnati Opera and also joins the roster of the Lyric Opera of Chicago for its production of the same work. She returns to Minnesota Opera for a workshop of William Bolcom's new opera *Dinner at Eight*, and in the summer joins the Berkshire Opera Festival as Naiade in *Ariadne* 

auf Naxos. Engagements in coming seasons include her debuts with Austin Opera and Central City Opera in leading roles.

Ms. Houser's previous performances include Zerbinetta in *Ariadne auf Naxos*, Königin der Nacht in *Die Zauberflöte*, and Mrs. Grady in the world premiere of Paul Moravec's *The Shining* (Minnesota Opera); Amy in Mark Adamo's *Little Women* and Olympia in *Les contes d'Hoffman* (Madison Opera); Johanna in *Sweeney Todd* (Mill City Summer Opera, Madison Opera); Josephine in *H.M.S. Pinafore* (Opera Saratoga), and Susanna in Marcos Portugal's *Le nozze di Figaro* (On Site Opera). During two summers with the Glimmerglass Festival, Ms. Houser sang Königin der Nacht in the young artist performance of *Die Zauberflöte* and Naiad—while covering Zerbinetta—in Francesca Zambello's new production of *Ariadne auf Naxos*, in addition to covering Cunegonde in *Candide*. On the concert stage, she has joined the Madison Symphony for Orff's *Carmina burana*, and with Abendmusik: Lincoln (Nebraska), she has sung Brahms's *Ein deutsches Requiem*, Haydn's *Creation*, and Mozart's Requiem.



Rachele Schmiege (Gwendolen Fairfax) Rachele Schmiege has been praised for her "powerful, pure, soaring voice" and "absolutely thrilling" portrayals. This season, she appears as Gwendolen Fairfax in *The Importance of Being Earnest* with Odyssey Opera and Donna Anna in *Don Giovanni* with Salt Marsh Opera. On the concert stage, Ms. Schmiege will be singing soprano solos in Mendelssohn's *Elijah* (Pioneer Valley Symphony and Chorus), *Ein Deutsches Requiem* 

(Nashoba Valley Chorale), James Whitbourn's Annelies (Newburyport Choral Society) and Mahler's Symphony No. 4 and Canteloube's Songs (MidCoast Symphony). Recent appearances include Anne Truelove in *The Rake's Progress* (Pacific Opera Project), Lucette in *Cendrillon* (Resonance Works); Soprano II in *Hydrogen Jukebox* (Nashville Opera), Elle in *La Voix Humaine* and Amy in *Little Women* (Opera on the James), Violetta in *La Traviata* (Hubbard Hall Opera Theater), Gilda in *Rigoletto* (Cape Cod Opera), Valencienne in *The Merry Widow* (Opera Providence), and Dortchen Wilde in *The Brothers Grimm* (Nashville Opera, US premiere). Recent concert appearances include soprano soloist in Verdi's Requiem (Cape Cod Symphony, MidCoast Symphony and Pioneer Valley Symphony), Brahms's *Ein Deutsches Requiem* (Chatham Chorale), Mozart's Mass in C minor (Newburyport Chorale Society), and a new work in collaboration with composer Mohammad Fairouz. This past year, Rachele placed second in the Classical Singer National Vocal Competition's Young Artist/Emerging Professional Division, first in the MetroWest Opera Competition, and received an Honorable Mention in the Opera Division of the American Prize. www.racheleschmiege.com.



Claudia Waite (Lady Bracknell) American soprano Claudia Waite is an active principal artist at the Metropolitan Opera. Since her debut with the company almost two decades ago, she has participated in such diverse productions as Die Zauberflöte, Hänsel und Gretel, Dialogues of the Carmelites, War and Peace, Der Rosenkavalier, Nabucco, Don Giovanni, Elektra, and The Nose. She has been a guest artist with Glimmerglass Opera, Opera Orchestra New York, New York City Opera, San Francisco

Opera, Dallas Opera, Opéra de Lyon, New Israeli Opera, San Francisco Symphony, Tokyo Philharmonic, Houston Philharmonic, and many other major opera companies and orchestras around the world. Ms. Waite's repertoire includes some of opera's most dramatic leading ladies, including Sieglinde (*Die Walküre*), Leonora (*Fidelio, Il Trovatore*), and Turandot, as well as the comedic roles of Rosalinda (*Die Fledermaus*), Fata Morgana (*L'Amour des Trois Oranges*), and the titular character of *La Grande-Duchesse de Gérolstein*. Busy as a recitalist and concert artist, the soprano's repertoire includes Verdi's Requiem, Beethoven's Missa Solemnis, and Beethoven's Ninth Symphony, most memorably at the opening ceremonies of the 1998 Winter Olympics in Nagano, Japan under the baton of Maestro Seiji Ozawa. Her discography includes *An American Voice: Music of Robert Nelson* (Albany) and her videography includes *Il barbiere di Siviglia, The Nose, Macbeth*,

and *Elektra*, all Live in HD broadcasts from the Met. Ms. Waite made her Odyssey Opera debut in *The Picture of Dorian Gray*.



James Demler (Reverend Chasuble) Baritone James Demler is known for his versatile repertoire, spanning the operatic, oratorio, concert, and popular music genres. 2015-16 season engagements included the role of Dikoj in Janáček's *Katya Kabanova* with Boston Lyric Opera, Pistol in Ralph Vaughn Williams's *Sir John in Love* with Odyssey Opera, and Le Bailli in Massenet's *Werther*, also with Boston Lyric Opera. In the summer of 2016 he was a guest artist at the Fredericksburg

Chamber Music Festival in Fredericksburg, Virginia, and was bass soloist in Verdi's Requiem in Brugges and Ypres, Belgium with the Arkademia Sinfonika. Mr. Demler also recently sung the role of Don Alfonso in *Così fan tutte* with the Tuscia Opera Festival in Viterbo, Italy, and since 2009 has made three guest appearances as soloist with the Boston Pops. He made his film debut as Noah in Wes Anderson's *Moonrise Kingdom*, which opened the 2012 Cannes Film Festival, and was also a guest Public Address Announcer for the Boston Red Sox at Fenway Park in June 2012.

Mr. Demler has debuted with Houston Grand Opera, where he appeared as Guglielmo in *Così fan tutte* and Peter in *Hansel and Gretel*, and as soloist with the Houston Symphony, where he sang the role of Maestro in a concert version of Salieri's rarely performed opera *Prima la musica*, *poi le parole*. He made his Carnegie Hall debut with the Opera Orchestra of New York as Dikson in Boieldieu's *La Dame Blanche* alongside Renée Fleming, and has returned to that venue singing prominent roles in Donizetti's *Roberto Devereux* and Catalani's *La Wally*. James Demler has been a full-time member of the voice faculty of Boston University College of Fine Arts since 2005.



Christina English (Miss Prism) Known for her "agile mezzosoprano voice" and "striking" presence, Christina English has a versatile career spanning the opera, concert, chamber ensemble, and musical theater genres. This season she appears with Beth Morrison Projects, Boston Baroque, Boston Art Song Society, Rhode Island Philharmonic, Odyssey Opera, Chorus Pro Musica, and Lorelei Ensemble. She recently appeared with St. Petersburg Opera (FL), the Boston Modern Orchestra Project,

Guerilla Opera, Boston Midsummer Opera, Lyric Stage Company of Boston, Lorelei Ensemble, Boston Baroque, and the Handel and Haydn Society's outreach program.

Christina is a core member of Lorelei Ensemble, a vocal chamber group known for its "pristine vocal tone" and unfailing display of the "elegance, power, and grace of the human voice." Recent and upcoming highlights with Lorelei include David Lang's Love Fail at Boston's Isabella Stewart Gardner Museum, George Benjamin's Dream of the Song with the Boston Symphony Orchestra at Symphony Hall and Carnegie Hall, and Ligeti's Clocks and Clouds at Tanglewood's Festival of Contemporary Music. A native of

San Jose, CA, she earned her B.A. in Music with a minor in Dance from Loyola Marymount University in Los Angeles, and her Master of Music degree from the New England Conservatory.



**J.T. Turner** (Lane) J.T. Turner is an award-winning actor with credits on stage, TV, radio, and film. His stage work includes the roles of Alfie in *My Fair Lady*, Dysart in *Equus*, Benjamin Franklin in *1776*, Colonel Jessup in *A Few Good Men*, Henry II in *The Lion In Winter*, Noah in *Two by Two*, Innkeeper in *Man of La Mancha*, Lear in *King Lear*, Pitkin in *On the Town*, Fezziwig in *A Christmas Carol*, Friar Lawrence in *Romeo and Juliet*, and the King in *Big River*.

J.T. has appeared in many feature films, including *Ghostbusters, American Hustle, Mystic River, Meet Joe Black, The Game Plan, Dan in Real Life, The Crucible,* and *A Civil Action*. For TV, he has worked on episodes of *The Sopranos, Body Of Evidence,* and *The Brotherhood*. J.T. also serves as the Descriptive Narrator for many PBS shows, including *Martha Speaks, Arthur, Frannie's Feet,* and episodes of *Mystery!*. He has toured throughout the Northeast in *Beyond the Wardrobe,* a play about C.S. Lewis, *Shakespeare's Ghost* as William Shakespeare, and in his newest work, *Robert Frost, Light and Dark.* itturner.org.



**Colin Levin** (Merriman) Baritone Colin Levin continues to explore a diverse array of vocal literature, ranging from the very physical character roles of opera to the ambitious vocal writing of the concert repertoire. Recent seasons have witnessed him performing the lyric baritone roles of Mozart, Rossini, Puccini, and Britten while also participating in the creation of new American works. The 2016–2017 season includes a series of important role debuts for Mr. Levin: Marullo in *Rigoletto* and

Papageno in *The Magic Flute*, both with Opera on the James, and Silvio in *Pagliacci* with the Martha Cardona Opera under the baton of Metropolitan Opera conductor Gregory Buchalter. An active concert artist, Mr. Levin's performances during the 2016–2017 season include Bach's *Christmas Oratorio* with the Rhode Island Civic Chorale and Orchestra and both Vaughan Williams's *Five Mystical Songs* and Barber's *Dover Beach* as Artist-in-Residence with the Concord Academy Symphony and Chorus.

A frequent presence in the Boston classical performing arts scene, Mr. Levin made his Jordan Hall debut in 2012 as Manfred Lewin in the East Coast professional premiere of Jake Heggie's theatrical song cycle *For a Look or a Touch*. He began his particularly rewarding relationship with the former Opera Boston as a cover artist for demanding roles in two rarely-heard masterpieces, Don Alfonso di Pardo in Donizetti's *Maria Padilla* and the title role in Hindemith's *Cardillac*, and he has appeared with Odyssey Opera in the leading role of Thomas Brown in their production of Sullivan's *The Zoo*.



**Linda Osborn** (piano) Pianist Linda Osborn has performed extensively across the United States and in Europe as both a chamber musician and vocal accompanist. Her partnership has been recognized as "thoroughly satisfying, colorful and supportive" by the *Los Angeles Times*, with "an impressive ability to speak powerfully in both the softest and the loudest extremes of the piano's dynamic spectrum" (*The Washington Post*). She has performed in many internationally recognized venues over

the past decade, including the Salle Garnier in Monte Carlo, American Repertory Theatre, Chicago Opera Theatre, the Rose Studio at Lincoln Center, the Kennedy Center, Bargemusic, the Clarice Smith Performing Arts Center, St. John's College in Cambridge, England, the Grand' Place in Ath and the Stadsschouwburg à Brugges in Belgium, and music festivals in Santiago de Compostela and Lugo, Spain. Ms. Osborn serves as Artistic Administrator and Company Pianist for Odyssey Opera and as Principal Pianist for the Boston Modern Orchestra Project, named Musical America's 2016 Ensemble of the Year. She has also performed with Discovery Ensemble, Radius Ensemble, Boston Musica Viva, and the Boston Classical Orchestra. She has premiered works for the New Gallery Concert Series, WordSong, Florestan Recital Project, and Composers in Red Sneakers. Her most recent recording is a 2016 release of the complete songs of Virgil Thomson with the Florestan Recital Project on New World Records.



**Esther Ning Yau** (piano) Esther Ning Yau, known for her work in chamber music, is an active and versatile pianist. She has been featured in concerts at Jordan Hall, Emmanuel Music's Chamber Series, the Harvard Musical Association's concert series, the Isabella Stewart Gardner Museum's concert series, Newport Symposium, and Bar Harbor Music Festival, and further afield at Merkin Concert Hall in New York, Museum of Arts in Puerto Rico, Esplanade Recital Studio in Singapore, the

 $\label{thm:concert} \textbf{\sc Taipei}\ \textbf{National}\ \textbf{\sc Concert}\ \textbf{\sc Hall}, \textbf{\sc and}\ \textbf{\sc the}\ \textbf{\sc Hong}\ \textbf{\sc Kong}\ \textbf{\sc Government}\ \textbf{\sc House}.$ 

In recent years, Esther has been programming complete cycles of works. To date, she has successfully performed cycles of Beethoven's piano trios, violin sonatas, and cello sonatas; Schumann's piano trios, violin sonatas, and cello/piano works, and Brahms's complete violin sonatas. Esther is a faculty member of Longy School of Music of Bard College and New England Conservatory's Preparatory and Continuing Education departments, as well as Cremona International Music Academy in Italy. She holds a double Master's Degree in Piano Performance and Collaborative Piano from New England Conservatory, where she studied with Patricia Zander and Irma Vallecillo. Honors received include fellowships from the International Institute of Vocal Arts in Italy, UCLA Song Festival, Aspen Music Festival, Music Academy of the West, and Yellow Barn Music Festival. Esther is also a member of the New England Conservatory Alumni Council. www.estherningyau.com.



**Robert Schulz** (percussion) Percussionist Robert Schulz is widely regarded as one of the finest all-around percussionists working today, with an expertise extending across a broad range of musical styles, ensembles, and instruments. He is the principal percussionist for the Boston Modern Orchestra Project, Boston Landmarks Orchestra, Boston Musica Viva, and Dinosaur Annex New Music Ensemble. He has been with BMOP since its inception in 1996, overseeing the various percussive details for

over 60 commercially available recordings. He is the timpanist for several ensembles, including Boston Baroque, Cantata Singers, Back Bay Chorale, and Odyssey Opera. He has worked with the Boston Symphony, Pops, and Ballet Orchestras and has been a guest soloist with the Boston Chamber Music Society, First Monday Series at NEC, and Celebrity Series of Boston. Solo appearances with BMOP, BLO, and others have included works by Tan Dun (Water Concerto), Lukas Foss (Percussion Concerto), Eric Moe (Drumset Concerto), and Philip Glass (Timpani Concerto).



Nicholas Tolle (percussion) Cimbalomist/percussionist Nicholas Tolle has performed with the Boston Symphony Orchestra, Boston Symphony Chamber Players, New York Philharmonic, Montreal Symphony, Royal Concertgebouw Orchestra, and many other international ensembles. He regularly performs with some of the finest ensembles in Boston, including the Boston Modern Orchestra Project, Boston Lyric Opera, Boston Ballet, Collage New Music, Emmanuel Music,

Cantata Singers, and Sound Icon. He is the founder and artistic director of the Ludovico Ensemble and the solo proprietor of Boston Percussion Rentals.

Nicholas was a Tanglewood Music Center fellow in 2006 and 2007 and spent nine summers in residency at the Lucerne Festival Academy, where he appeared as a soloist in Pierre Boulez's *Répons* with the composer conducting. He attended the Conservatorium van Amsterdam and the New England Conservatory.

#### **ARTISTIC STAFF**



**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 has continued to unanimous acclaim with annual festivals of fully staged Italian and British operatic works and concert productions of overlooked grand masterpieces such as Korngold's *Die tote Stadt* and Massanet's *Le Cid*. Formerly, Mr. Rose led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. He 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. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the fore-most 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. At the start of its 20th anniversary season, BMOP was selected as Musical America's 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction.

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. A release on BMOP/ sound is impending.

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 *OurTown*.

As an educator Mr. Rose served five years as director of Orchestral Activities at Tufts University. 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.



**Lina Gonzalez** (Assistant Conductor) Praised for her "geniality" and ability to create "lightning changes in tempo, meter and effect" (Boston Musical Intelligencer), Lina Gonzalez-Granados has firmly established herself locally and abroad as a diverse and talented conductor. She is the founder and Artistic Director of Unitas Ensemble, a dynamic chamber orchestra specializing in Latin-American repertoire, work which earned her recognition as one of the "Latino 30 Under 30" by *El Mundo* 

in 2016. She recently recorded Unitas Ensemble's debut album The Seasons alongside the Latin Grammy-winning Cuarteto Latinoamericano, to be released in late 2017.

Born and raised in Cali, Colombia, Gonzalez-Granados made her conducting debut in 2008 with the Youth Orchestra of Bellas Artes in Cali. In 2010, she became Assistant Conductor of the Philharmonic Orchestra of the Americas, which included several tours to Mexico and the release of their debut recording *Mi Alma Mexicana*. She also served as Assistant Conductor and faculty of the Filarmónica Joven de Colombia for their summer tour, "La Consagración," in 2015.

Upcoming engagements include as Assistant Conductor with Odyssey Opera, directing performances with Boston Conservatory's Opera Program, and as Assistant Conductor touring with Carnegie Hall's National Youth Orchestra of the US in summer 2017. Summer and masterclass programs have included the Cabrillo Festival of Contemporary

Music with Marin Alsop and James Ross, as well as an upcoming masterclass at the Lucerne Festival with Bernard Haitink. Gonzalez-Granados has also appeared in masterclasses with Kenneth Kiesler, Andrés Orozco Estrada, Alondra de la Parra, Frank Battisti, and Roselín Pabón, among others.

**Brooke Stanton** (Costume Designer) Brooke Stanton is a costumer who has worked in theatre, film, and television. Her clients include George Lucas, Disney, American Repertory Theatre, American Conservatory Theatre, Peter Sellars, Commonwealth Shakespeare Company, New England Conservatory, and Babson College, among others. She studied Costume Design at New York University and Textiles at California College of the Arts.

Janie E. Howland (Scenic Designer) Janie E. Howland happily makes her debut with Odyssey Opera in *The Importance of Being Earnest*. Recent productions include *Curious George* (Boston Children's Theatre), *Who's Afraid of Virginia Woolfe* and *Company* (Lyric Stage Company), *Arcadia* (Nora Theatre), *Many Poppins* (Wheelock Family Theatre), and *Simon Says* (Off-Broadway). Her work has been seen at Consenses, conceived by Sally Taylor. Other venues include Emerson Stage, New Rep Theater, Weston Playhouse, North Shore Music Theatre, ASP, Speakeasy Stage Company, A.R.T. Institute, Boston Conservatory, Company One, Stoneham Theatre, Seacoast Rep, Merrimack Repertory Theatre, and New Jersey Shakespeare Festival. She received her MFA from Brandeis University. She is co-founder of Cyco Scenic, a four-time Elliot Norton Award winner, a four-time IRNE Award winner, adjunct faculty at Emerson College and Wellesley College, and a member of USA Local 829. janiehowland.com.

**Christopher Ostrom** (Lighting Designer) Christopher Ostrom has worked with Opera San Jose, Tulsa Opera, Chautauqua Opera, Mobile Opera, Opera Boston, Odyssey Opera, Syracuse Opera, New England Conservatory, Boston Conservatory, The Toronto Symphony, Macau International Music Festival, Curtis Institute of Music, Asolo Repertory Theater, New Repertory Theatre, Stoneham Theatre, Brandeis University, and Bard College. In addition, Christopher is the Managing Director and Artistic Associate at Wellfleet Harbor Actors Theater on Cape Cod. www.christopherostrom.com.

#### **DONORS**

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#### GENERAL INFORMATION

#### Location

The Stanford Calderwood Pavilion at the Boston Center for the Arts is located at 527 Tremont Street. between Berkeley and Clarendon Streets.

#### Contact Information

Box Office: 617 933 8600 • BostonTheatreScene.com Box Office fax: 617 421 9674 Emergencies During Performances: 617 933 8608 Lost and found: 617 933 8608

#### **Box Office Hours**

The Box Office is generally open Tuesday - Saturday, 12pm to curtain (or 6pm); Sunday, 12pm to curtain (or 4pm). Hours change weekly. For the most up-to-date hours, please visit BostonTheatreScene.com or call the Box Office at 617 933 8600.

#### **Public Transportation**

We encourage patrons to use public transportation whenever possible. The Calderwood Pavilion is located near the MBTA Green Line Copley or Arlington Stations; Orange Line/Commuter Rail Back Bay Station; and the Tremont Street & Union Park stop on the #43 Bus which travels between Park Street and Ruggles Station. For more information, please visit BostonTheatreScene.com or call the Box Office.

#### Parking

Parking is available at the Atelier 505 Parking Garage located next to the Pavilion at 505 Tremont Street (entrance on Warren Avenue), the Garage @ 100 Clarendon Street, and other nearby locations. Valet parking is also available for all evening performances. For details, please visit BostonTheatreScene.com or call the Box Office.

Please note that these parking services are independently owned and operated and are not affiliated with the Calderwood Pavilion.

#### Refreshments

Snacks, wine, beer, soft drinks, and coffee are available before opening curtain and during intermission in the main lobby. Drinks purchased at concessions are permitted inside the theatre, but food is not.

#### Babes in Arms

Children under the age of six are not permitted in the theatres.

#### Cameras

The use of all cameras and recording devices, including cell phone cameras, in the theatres is strictly prohibited.

#### **Beepers and Cellular Phones**

Please remember to silence all watches, pagers, and cell phones during the performance.

#### Smoking

Smoking is not allowed on the premises.



#### Wheelchair Accessibility

The Calderwood Pavilion is fully accessible and can accommodate both wheelchair and companion seating in the orchestra and mezzanine sections. Please notify us when you

purchase your tickets if wheelchair accommodations will be required and confirm arrangements with the House Manager at 617 933 8672.



#### Hearing Enhancement

The Calderwood Pavilion is equipped with an FM hearing enhancement system. Wireless headphones are available free of

charge at the coatcheck in the main lobby for your use during a performance.

#### Restrooms

Located in the main lobby and mezzanine lobby. All restrooms are wheelchair-accessible.

#### Coat Check

Located in the main lobby.

#### If You Arrive Late

In consideration of our actors and audience members, latecomers will be seated at the discretion of the management.

#### Calderwood Pavilion Rental Information

All Calderwood Pavilion spaces are available for private parties, meetings, and receptions. For more info contact rentals@bostontheatrescene.com or 617 933 8671.



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