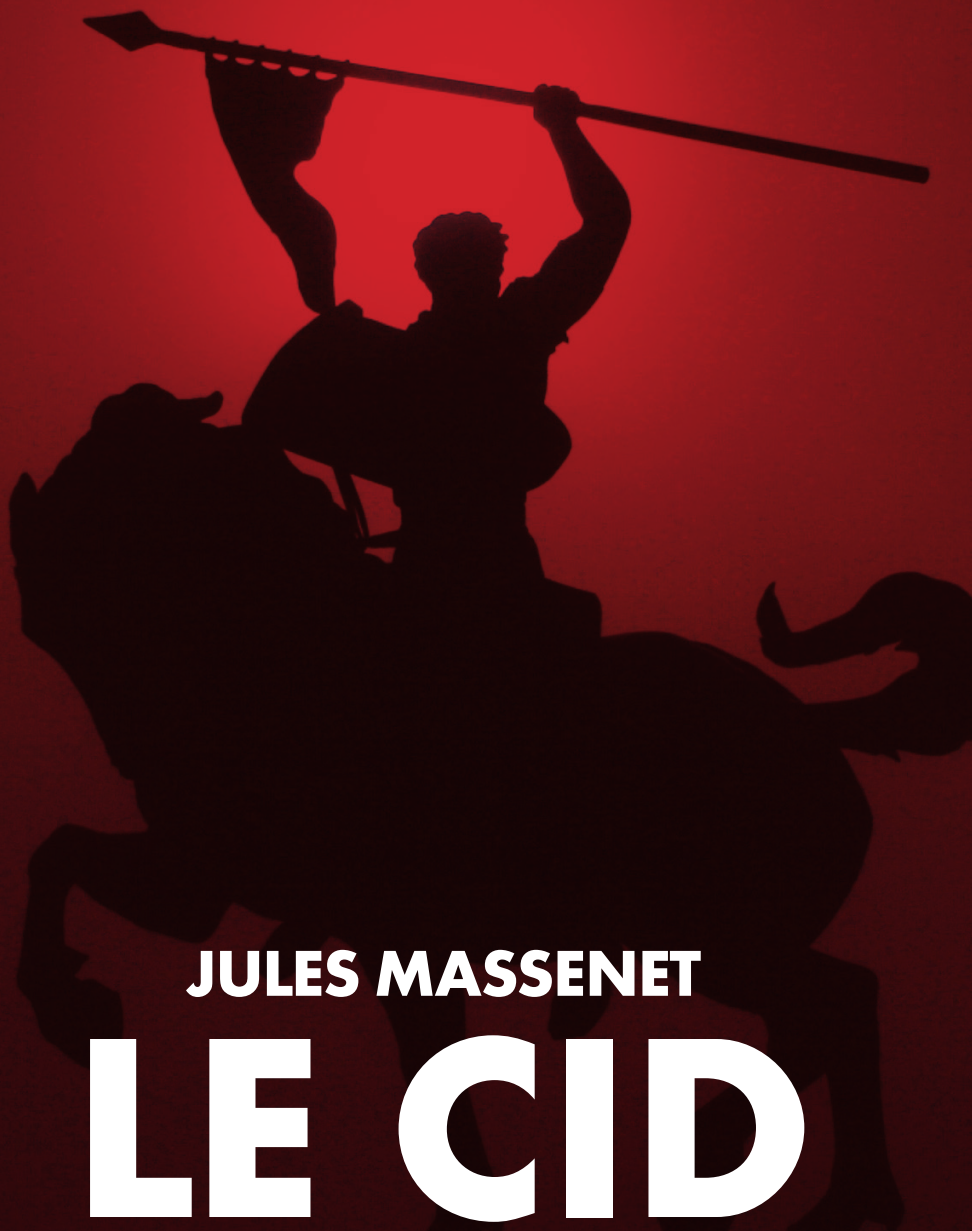


ODYSSEY  OPERA



JULES MASSENET

LE CID

BMOP|20

GIL ROSE, ARTISTIC DIRECTOR

2015|2016 20th Anniversary Season

OCT 18
SUN 3PM **Resilient Voices: 1915-2015**

In collaboration with Friends of Armenian Culture Society

Komitas/Aslamazyan | Alan Hovhaness | Dmitri Shostakovich
Tigran Mansurian

Nareh Arghamanyan, piano | Harvard-Radcliffe Collegium Musicum
Boston University Marsh Chapel Choir

NOV 22
SUN 3PM **Gunther Schuller
Memorial Concert**

In collaboration with Odyssey Opera

Schuller: *Journey Into Jazz* and *The Fisherman and His Wife*

JAN 22
FRI 8PM **The New Brandenburgs**

Aaron Jay Kernis | Melinda Wagner | Peter Maxwell Davies
Christopher Theofanidis | Stephen Hartke | Paul Moravec

MAR 25
FRI 8PM **Child Alice**

David Del Tredici: *Child Alice* (complete)

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DIRECTOR'S WELCOME

Welcome to the opening of Odyssey Opera's third season of operatic adventures! Time flies—it's been two years since we launched the company with a landmark performance of Richard Wagner's epic *Rienzi* right here in Jordan Hall. That performance catapulted Odyssey into the awareness of New England opera lovers as an indispensable addition to the Boston music scene. Since then, we've produced two more substantial concert operas, a double bill of works by contemporary composer Dominick Argento, the family opera *Fantastic Mr. Fox*, and two multi-show spring festivals—one Italian and one British. All were expertly performed and produced and received unanimous critical acclaim. A busy two years!

Odyssey is a champion of opera masterpieces that have been neglected or overlooked over the years, and we're dedicated to bringing little-known, great works back where they belong—on stage, in the spotlight. I think you'll agree that Jules Massenet's *Le Cid* is just one such work. With its rich music, fiery Spanish inspiration, and classic tale of love and honor, it leaves a truly memorable impression. I'm thrilled to welcome tenor Paul Groves in the title role, as well as the rest of the stellar cast—voices familiar and new—and the intrepid Odyssey Opera orchestra and chorus.

Tonight we leave for Spain via France. I'm so pleased to have you along. Bon voyage! Olé!

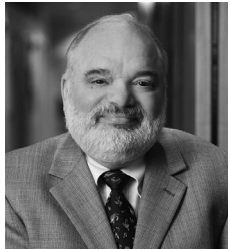


Gil Rose, Artistic and General Director



PHOTO CREDIT: RENE HAPUT

We entertain ideas and conversation.



WBUR

Left to right, top to bottom:

- Bob Oakes
- Tom Ashbrook
- Jeremy Hobson
- Robin Young
- Lisa Mullins
- Bill Littlefield
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MASSENET IN BOSTON

It's always a pleasure to welcome the operas of Jules Massenet back to Boston. For those in the audience to whom this marvelous composer's music may be unfamiliar, it may come as something of a surprise then to learn that performances of Massenet's operas have been well represented in this city over the last 125 years.

For a start, it would probably surprise no one to read that Sarah Caldwell's Opera Company of Boston presented *Manon* as a vehicle for Beverly Sills back in 1962, but those with sharper memories will recall that she also staged the composer's touching *Don Quichotte* in 1974 with bass-baritone Donald Gramm as a particularly mellifluous Sancho Panza. The much-missed Concert Opera of Boston presented not one, but two versions of *La Navarraise*, Massenet's one tribute to the blood-and-thunder Verismo movement, and in 1961, Boris Goldovsky's New England Opera Theater presented *Le Jongleur de Notre-Dame* (Massenet's only opera without a soprano role!) at the Wilbur Theater with Richard Conrad in the role of the Poet Monk.

An earlier incarnation of Boston Lyric Opera commemorated the 200th anniversary of the French Revolution in 1989 with an intriguing

double-bill of *The Portrait of Manon*, the composer's delicious sequel to his earlier masterpiece, with the even rarer *Thérèse* (Not Thérèse Defarge!), a seething love-triangle melodrama set against the backdrop of the Reign of Terror. Heads fall profusely at the curtain of this impassioned score! The company has also performed *Werther* twice (and will again this coming season) and *Thaïs* once.

But for those who are particularly fascinated with the so-called Golden Age of Opera as it existed at the start of the last century, at least in regard to Massenet, one must necessarily return to the original Boston Opera Company. Massenet was still very much alive when impresario Henry Russell founded that company in 1909, and the composer's operas were well represented in the repertory. There were the expected performances of *Manon* and *Werther*, but what really should excite our imagination today were the first local performances of the exotic *Thaïs*, starring the charismatic Mary Garden in the whore-turned-saint lead role. What proper Bostonians back in the Gilded Age thought of those performances is truly something to contemplate!



-Randolph Fuller

JULES MASSENET

LE CID

A concert performance

Sung in French with projected English titles

Opera in four acts and ten tableaux

Libretto by Louis Gallet, Édouard Blau, and

Adolphe d'Ennery after the play by Pierre Corneille

Friday, September 18, 2015, 7:30pm

Jordan Hall at New England Conservatory

30 Gainsborough Street, Boston

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Paul Groves

Tamara Mancini*

Oren Gradus

Michael Chioldi

Eleni Calenos

Kristopher Irmiter

Robert Honeysucker

David Salsbery Fry

Ethan Bremner

**Boston debut*

Rodrigue (Le Cid)

Chimène, daughter of le Comte de Gormas

Don Diègue, father of Rodrigue

Le Roi, Don Fernand, King of Castile

L'Infante, Daughter of Don Fernand

Le Comte de Gormas

Saint Jacques

Don Alonzo/L'Envoyé Maure

Don Arias

Odyssey Opera Orchestra and Chorus

Gil Rose, *Conductor*

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.

Music supplied by G. Schirmer, Inc., on behalf of the publisher Heugel.

SYNOPSIS

Setting: Burgos, Castile, and environs. 11th century.

Act I The palace of le Comte de Gormas, Burgos

Act II The city of Burgos

INTERMISSION

Act III Chimène's chamber and Rodrigue's camp

Act IV The royal palace, Grenada

Act I

Tableau i: At the house of Count Gormas, Rodrigue, recently returned from victory over the Moors, is knighted by King Ferdinand. Count Gormas's daughter, Chimène, is in love with the warrior. The King's daughter, the Infanta, is also in love with Rodrigue, but is not allowed to marry a mere knight. The King and Count Gormas approve of the match between Rodrigue and Chimène.

Tableau ii: The King bestows upon Don Diègue, Rodrigue's father, the governorship of the Infanta, an honor that Count Gormas had coveted. The enraged Count insults Don Diègue, who, too old to fight, calls upon his son to uphold his honor—without naming his adversary. Rodrigue is grieved upon learning his adversary's identity, but is obliged to go through with the duel, and bemoans the fate that will alienate him from his beloved.

Act II

Tableau iii: Rodrigue considers allowing himself to be killed by the Count for the sake of his lover, but decides that family honor takes precedence. They duel and Rodrigue kills the Count. A crowd celebrates, but Chimène faints upon learning the outcome.

Tableau iv: In the great square before the palace of the King at Burgos a crowd of merrymakers has gathered for a festival day. They dance a series of Spanish dances. In the midst of the revelry Chimène appears and begs the King to bring revenge upon Rodrigue. Don Diègue defends his rights and the King refuses. Learning that the Moors have declared war, the King designates Rodrigue to lead the Spanish forces to battle, and bids Chimène delay her quest for vengeance until the campaign has been won.

Act III

Tableau v: Before departing, Rodrigue gains an interview with Chimène, and finds that her love is as strong as her desire for retribution. She bids him return in glory to overwrite his past sins, then flees, ashamed to have given him hope.

Tableau vi: The evening before the battle, the soldiers drink and sing. Some are afraid of the large army of Moors facing them and want to flee.

Tableau vii: Rodrigue prays and resigns his fate to Providence. Saint Jaques appears to him in a vision, and promises victory for the Spanish army.

Tableau viii: The soldiers go forth to battle to the sound of fanfares. Although it first looks grim, there is a turn of fortune and the Spaniards carry the day.

Act IV

Tableau ix: The deserters report that the army has been defeated and its leader slain. Chimène has had her revenge, but is prostrated with grief and fervently declares her love. Chimène, the Infanta, and Don Diègue mourn Rodrigue. A second report reverses the news, and cheers herald the return of the victorious hero.

Tableau x: Rodrigue returns to find his beloved still paralyzed between love and her desire for revenge. He draws his dagger and declares that, if Chimène will neither pardon him nor declare punishment, he will end his own life. Thus confronted, she is compelled to acknowledge that love is triumphant, and all rejoice.

PROGRAM NOTES

By Eleni Hagen

Massenet's *Le Cid* was not the first opera to tackle the subject of the mythical representation of the historical El Cid—nor was it the last. Indeed, scholars have estimated that at least twenty-six composers recognized the tale of the 11th-century warrior caught between passion and filial duty as too delicious a drama not to set to music. These included such illustrious contributors to operatic history as Giovanni Paisiello, Georges Bizet, and Claude Debussy. Still, it is French master Jules Massenet's 1885 opera that has made a lasting impression, despite being rarely performed.

Jules, the youngest of four children from the second marriage of metal scythe manufacturer Alexis Massenet, is known today as a towering figure in the world of French opera. Famous for his sweeping and hummable tunes as well as his lyrical yet heart-wrenching approach to romance (particularly in 1884's *Manon* and 1892's *Werther*), Massenet's captivating melodies and his ability to synthesize a variety of styles and forms have earned him a place in the permanent operatic canon alongside compatriots such as Gounod and Meyerbeer. Yet music was not Massenet's first love. Brought up against the backdrop of a revolutionary Paris, the future composer preferred astronomy to notes and counterpoint. Still, his mother, a pianist and composer, gave him his first lessons at age six, and launched his seemingly meteoric rise to musical prominence.

Just four years after his first piano lesson, Massenet entered the famous Paris Conservatoire—a prestigious institution where he would later serve as professor—to take classes in both piano and solfège. His education led to professional positions as a percussionist in Paris orchestras and, in less than a decade, he was studying composition under the tutelage of noted operatic celebrity Ambroise Thomas. The connection with Thomas, combined with Massenet's miraculous win at the influential Prix de Rome competition of 1863 (circumstances forced him to compose entirely in his head, without the aid of a piano), helped to advance a comfortable career in opera. At the time of *Le Cid*'s premiere, Massenet had already enjoyed great successes with *Le roi de Lahore* (1877) in Paris, *Hérodiade* (1881) in Brussels, and *Manon*, which was to become a worldwide favorite in the 20th and 21st centuries. He went on to create almost forty operas during his lifetime.

Yet despite how prolific Massenet may seem to modern audiences, *Le Cid* appears to have been born out of a period of restlessness. According to Massenet's own recollections in *Mes souvenirs*, he was at a loss for new dramatic material after completing *Manon* and begged his longtime publisher to provide him with an intriguing plot:

As is my custom, I did not wait for *Manon*'s fate to be decided before I began to plague my publisher, [Georges] Hartmann, to wake up and find me a new subject. I had hardly finished my plaint, to which he listened in silence with a smile on his lips, [when] he went...and took out five books of manuscript...It was *Le Cid*, an opera in five acts...

Still, Massenet's own letters contradict this idea, and there is record of the composer having worked on *Manon* and *Le Cid* simultaneously. Whatever the circumstances, *Le Cid* was brought to Massenet's desk as a fully formed libretto created by Édouard Blau and Louis Gallet, a pair of fruitful writing partners.

The story was inspired by 17th-century dramatist and national treasure Pierre Corneille, a man whose works pushed the boundaries of tradition at a time when religious and monarchical law tried desperately to govern theater and art. His play, *Le Cid*, was in turn based on an earlier Spanish drama by Guillén de Castro entitled *Las mocedades del Cid* ("The Early Years of Cid"). Both works offer fictitious accounts of the life of Spanish warrior Rodrigo Diaz de Vivar, known to history as El Cid, who lived



Portrait of El Cid, *Historians' History of the World*, 1904

from approximately 1043 to 1099. Though legend has cast de Vivar as something of a Christian prophet who pushed the Moorish Muslims out of the Spanish territories and ignited the movement that would later spawn the Crusades, the real El Cid seems to have been more of an 11th-century gun for hire. Having offered his services in a variety of battles to both Christian and Muslim forces in a time of social and political turmoil, de Vivar earned the lauded title of “El Cid,” a Spanish derivative of the Arabic term for “lord” or “leader.”

In both Corneille and Massenet’s versions, however, *Le Cid* emerges as a thoughtful and honorable soldier who, especially in the opera, fights under a decidedly Christian flag. In fact, should there be any doubt that the Catholic Massenet wished to present his *Le Cid* as an unequivocal hero, it should be noted that the overture of the opera is rooted in the key of E-flat, the traditionally heroic key used in such epic works as Beethoven’s *Eroica* Symphony. Still, the Christian vs. Moor conflict serves merely as background noise to the central tumultuous love story, one that was considered so scandalous and problematic in Corneille’s day that it sparked a literary fracas known as the “Quarrel of the Cid”—in which moralists questioned the propriety of Corneille’s decision to allow his lovers to meet alone in a bedchamber, among other indiscretions. Massenet was no doubt drawn to the infinite possibilities inherent in the story of Rodrigo (or, in French, Rodrigue) and his lady Jimena (Chimène), who find themselves on opposite ends of a family feud that could mean their mutual destruction. Yet, though much of Massenet’s work follows the general outline of Corneille’s play, there are departures from the original. Indeed, Massenet reported in his memoirs that he brought on a third librettist, Adolphe d’Ennery, with the express purpose of providing more dramatic punch to the proceedings.

Where the play makes much of the nuanced conflict between passionate attraction and dishonor, the opera is content to paint in broader strokes. As the curtain rises on the first act, Rodrigue (who, unlike his Corneille counterpart, is a seasoned fighter) is to be knighted by the King of Castile, the historical King Alfonso VI, and hopes to be happily wed to Chimène, daughter to the noble Comte de Gormas. The celebrations are cut short, however, when the king names Rodrigue’s father, Don Diègue, as the premier guardian of the royal princess, or l’Infanta. Considering this an egregious affront to his good name, Gormas taunts Don Diègue, ultimately challenging him to a duel he cannot participate in because he is too old. Feeling his honor is at stake, Don Diègue calls upon Rodrigue to avenge his family by murdering Comte Gormas. In a disjointed musical monologue with furious interjections from the orchestra, Rodrigue realizes he must kill his beloved’s father...and the wheels of the romantic plot are finally set in motion.

Once Rodrigue carries out his bloody deed, the grieving Chimène finds herself bound by convention to cry out publicly for his death. Privately, however, she hopes that her protestations will fail; she is, after all, hopelessly in love with the decorated warrior. This is a slight departure from the Corneille text in that the dramatist, by contrast, made a strong case for the idea that Rodrigue’s sense of honor is precisely what so endears him to Chimène—that is to say that, in the play, the murder of her father is (somewhat disconcertingly) the very thing that so attracts Chimène to Rodrigue. In the opera, however, this point is not made so obviously. Instead, in a beautiful duet, occasionally accompanied by the flute and harp figures that signify Rodrigue’s love for Chimène, the lovers lament the sins of their fathers and bemoan the fact that they, as innocents, have inherited such despair. They are then given a glimmer of hope when the king offers to use Rodrigue’s services in battle against a Moorish invasion as payment for the murder of Gormas—a reprieve that is not extended to the Corneillian Rodrigue.

Massenet seems to have distilled the anguished love story down to its most basic fundamentals; even so, the scenes between Rodrigue and Chimène remain the most fraught and emotionally charged of the entire work. A 2015 review of a Parisian production went so far as to say that the opera “stands or falls” on its scenes of confrontation, particularly those between its hero and its heroine. Indeed, their public altercation in Act II is carried out in an unsettling passage in which Rodrigue and Chimène’s voices almost fugue with one another amidst ominous low strings—an agonizing reminder that, though the lovers are in violent opposition, their hearts are bound to sing the same tune.

Whatever deviations from the original Corneille play, the high-stakes romance of the opera, coupled with Massenet’s deft usage of French operatic conceits such as ballet interludes and choral commentary, were more than enough to impress the critics of the day. Upon its premiere at the Paris Opéra on November 30, 1885, *Le Figaro* hailed it as a breakthrough in Massenet’s art, praising his success at revealing “a dramatic temperament that, up to this time, had slumbered beneath the sensuous torpor of symphonic caresses.”

Clearly Massenet’s flair for swooning atmospheric music and thick orchestration had given way to something much more stylish, satisfying, and complete. The papers honored Massenet by mentioning his name in conjunction with the likes of Mozart and Gluck (to which can arguably be added the names of titans such as Verdi and Gounod). Legend has it that a well-known soprano friend of Massenet’s approached him in the street after the first performance, crying simply, “It’s a triumph!”

Sadly, though, *Le Cid* faded from the international repertoire after enjoying somewhat regular performances from 1885 through 1919. Though it was performed first in the United States in New Orleans in 1890, a Washington Opera presentation starring Plácido Domingo in 1999 claimed to be the first fully staged production to reach American shores since 1902 (a 1976 concert version, similar to the one you'll hear at this performance, having been championed by conductor Eve Queler at Carnegie Hall). Since 1999, the opera has still been regarded as something of a rare gem, with Parisian offering in the spring of 2015 starring Roberto Alagna being the latest among a sporadic list of lavish productions.

Yet *Le Cid* has never really left the public's consciousness. Its seductive ballet music, with its Spanish rhythms and melodies that meander in and out of major and minor keys, has been a favorite recording subject of several prestigious orchestras, and its arias have attracted some of the most famous names in opera. Chimène's third-act outpouring, "Pleurez, mes yeux" ("Cry, my eyes"), with its nostalgic yet dramatic middle section bookended by shockingly low-range verses that suggest a funeral dirge, is a welcome challenge for any soprano. It has been recorded by a variety of divas ranging from Grace Bumbry to Dame Joan Sutherland and, more recently, Angela Gheorghiu.

That said, much of the timeless nature of *Le Cid* rests on the strength of its climactic aria, "O souverain" ("Oh, sovereign"), Rodrigue's hymn to God and to Saint James of Compostela (Saint Jacques in the opera) on the eve of the Moorish battle. One of the few stand-alone arias in the piece, this moment, which Massenet claimed was inspired by the story of the divine vision of Saint Julien, also calls vividly to mind the famed Christian apparition of Constantine, and elevates Rodrigue to something just short of Christian martyrdom. The stately legato fanfares that open the aria conjure images of the militaristic scenes to follow, while the arpeggio harp accompaniment in the second verse recalls both the music of the angels and the "divine amour" of Chimène—a beautiful blending of the two passions that drive Rodrigue: glory and romantic love. The melody stops just shy of bringing the tenor to the extremes of his vocal range, rendering it just showy enough to be exciting to the listener but not so bombastic as to move it out of the realm of solemn prayer.

For today's opera-going audiences, *Le Cid* may very well exist in the shadow of Massenet's *Manon* and *Werther*. Lovers of these seminal works might claim that "Pleurez, mes yeux" is nothing but a precursor to Charlotte's wildly popular "Va! Laissez couler mes larmes" or that the Act III love duet isn't nearly as breathtaking as *Manon* and Des Grieux's equally tormented "N'est-ce plus ma main...?" And yet, recordings of "O souverain"

from acclaimed tenors such as Enrico Caruso, Franco Corelli, Domingo, and beyond have served as reminder to generations that *Le Cid* has supreme staying power. As one critic once observed: *Le Cid* may not necessarily be Massenet's masterpiece, but it could very well stand as a masterpiece belonging to just about anyone else.

Eleni Hagen is a freelance writer based in Boston. She holds a B.A. in English Literature from Vassar College and an M.M. in Vocal Performance from The Boston Conservatory. She has recently written for The Kennedy Center for the Performing Arts, the Boston Philharmonic, and Rockport Music.

STATEMENT

Odyssey Opera is grateful for the steady benefaction of all its supporters.

Mr. Randolph Fuller has been an unfailing supporter of opera in Boston, both to Odyssey Opera and to Opera Boston, prior to the closing of that latter company at the end of 2011.

Untrue reports in local news outlets in 2012, 2013 and 2014 suggested that Mr. Fuller withdrew his support from Opera Boston, which, with other factors, caused the demise of the company. All of these outlets have issued apologies and corrections. Most recently, on June 29, 2015, *The Boston Globe* issued a correction, noting the true facts of Mr. Fuller's substantial and regular donations to Opera Boston, even when the company was, according to its Board, in a time of financial distress.

For the sake of opera in Boston, and Mr. Fuller's good name as a local supporter, we are happy to see the developments noted.

ODYSSEY OPERA ORCHESTRA

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Anthony D'Amico, *Personnel Manager*

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Oboe

Jennifer Slowik
Laura Pardee

Clarinet

Jan Halloran
Gary Gorczyca

Bassoon

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Margaret Phillips

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Kevin Owen
Alyssa Daly
Whitacre Hill
Dana Christensen

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Terry Everson
Dana Oakes

Cornet

Joseph Foley
Tony Gimenez

Trombone

Hans Bohn
Peter Cirelli
Christopher Beaudry

Tuba

Takatsugu Hagiwara

Timpani

Robert Schulz

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Ina Zdorovetchi
Franziska Huhn

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Amy Sims
Gabriel Boyers
Judith Lee
Heather Braun
Colin Davis
Tudor Dornescu
Mina Lavcheva
Shaw Pong Liu
Noemi Miloradovic
Isabella Li Lao

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Colleen Brannen
Piotr Buczek
Christine Vitale
Sasha Callahan
Deborah Boyken
Annagret Klaua
Sean Larkin
Aleksandra Labinska
Abigail Karr
Rose Drucker
Tera Gorsett
Lisa Goddard

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Peter Sulski
Noriko Herndon
Nathaniel Farny
David Feltner
Abigail Cross
Emily Rideout
Emily Rome
Sharon Bielik
Alex Vavilov
Russell Wilson

Cello

David Russell
Rafael Popper-Keizer
Aristides Rivas
Katherine Kayaian
Miriam Bolkosky
Velleda Miragias
Jan Müller-Szerwas
Amy Wensink

Double Bass

Anthony D'Amico
Bebo Shiu
Robert Lynam
Nancy Kidd
Katherine Foss
Reginald Lamb

Offstage:

Trumpet

Richard Kelley
Jesse Levine
Klancy Martin
Geoffrey Shamu

Cornet

Mark Emery
Paul Perfetti
Gregory Gettel
Andrew Sorg

Saxhorn

Don Davis
Gregory Spiridopoulos

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Nick Place, *Rehearsal Pianist*

Michel Epsztein, *Language Coach*

Mark B. Rulison, *Chorus Manager*

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Emilia DiCola
Margaret Felice
Adrienne Fleming
Kaila J. Frymire
Julia Grizzell
Beth Grzegorzewski
Alexandra Harvey
Leslie Leedberg
Barbara Abramoff Levy
Kieran Murray
Erica Petrocelli
Laura Sanscartier
Christine Teeters
Rebecca Teeters
Lauren Woo

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Betsy Bobo
Betsy L. Draper
Diane Droste
Christine Field Sinacola
Irene Gilbride
Rachel K. Hallenbeck
Janice Hegeman
Angela Jajko
Irina Kareva
Gale Tolman Livingston
Anne Forsyth Martin
Roselin Osser
Kirsten Shetler
Marguerite Weidknecht

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Patrick Bobkowski
Reg Didham
J. Stephen Groff
James Joinville
Adrian Jones
Lance Levine
Garry McLinn
Gregory Merklin
Ted Palés
Gabriel Pang
Guy F. Pugh
Peter E. Pulsifer
R. Lawrence St. Clair
Hyun Yong Woo

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Chukwunwike Agunwamba
Kirk Averitt
David M. Barlow
Nathan Black
David W. Brown
Eric Chan
Peter V. Cooper
Jim Gordon
Seth Grondin
Dan Malis
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Devon Morin
Jonathan Oakes
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Bradley Turner

THE CAST

Paul Groves (*Rodrigue*)



American tenor Paul Groves enjoys an impressive international career performing on the stages of all the world's leading opera houses and concert halls. Groves's 2015-16 season includes his highly anticipated return to the Metropolitan Opera for *Lulu*, Opera Philadelphia for the East Coast premiere of Scheer's *Cold Mountain*, and Opera Lyon for *Persephone*, as well as the Boston and Chicago Symphonies for Berlioz's *Te Deum* and *Romeo et Juliette*.

Highlights of recent seasons include his first performances in the title role of Wagner's *Parsifal* with Lyric Opera Chicago, led by Sir

Andrew Davis, and appearances as Admète in Gluck's *Alceste* with Madrid's Teatro Real, Nicias in Massenet's *Thaïs* with the Los Angeles Opera, Pylade in *Iphigénie en Aulide* with Theater an der Wien, and Don Ottavio in *Don Giovanni* with the Madrid's Teatro Real and the Festival Aix-en-Provence. Paul Groves made an important role debut in the 2014-15 season when he performed the title role in Wagner's *Lohengrin* in a new production with the Norwegian National Opera in Oslo. He later returned to the Festival International d'Art Lyrique d'Aix-en-Provence to revive his portrayal in staged performances of Stravinsky's *Perséphone* as well as to the Vienna Staatsoper where he appeared as Florestan in Beethoven's *Fidelio*. Mr. Groves appeared throughout the season in concert, including appearances with the Cleveland Orchestra, the Saint Louis Symphony, the Los Angeles Philharmonic, and Zurich's Tonhalle Orchestra.

Tamara Mancini (*Chimène*)

After winning several vocal competitions, including the Giulio Gari Competition, the Licia Albanese Puccini Competition, and the Opera Index Competition, soprano Tamara Mancini joined the San Francisco Opera's prestigious Adler Fellowship program. She made her debut with the company as Freia in *Das Rheingold* during the 2008-2009 season. In 2010 and 2011 she appeared as Helmwig in *Die Walküre*.



While in San Francisco, she also appeared with the San Francisco Opera Orchestra at the Stern Grove Music Festival opposite Marco Berti in excerpts from *Tosca* and *La Wally*, and covered roles including Marietta in *Die tote Stadt*, Elettra in *Idomeneo*, Giorgetta in *Il Tabarro*, Desdemona in *Otello*, and the title role in *Suor Angelica*. In 2012, she performed the title role in Puccini's *Turandot* at the Teatro Comunale opposite Yonghoon Lee. She then made her debut at the Royal Opera, Stockholm as *Turandot*, at the Palacio de Bellas Artes in the same role, and in the title role of *Tosca* with the Vancouver Opera. She then joined the roster of the Seattle Opera in *Das Rheingold* and *Gotterdammerung*, and was heard in the role of Ortlinde in *Die Walküre*. She has sung under eminent maestri including Donald Runnicles, Patrick Summers, Giuseppe Finzi, Nicola Luisotti, Michael Tilson Thomas, and John DeMain. Other roles in her developing repertoire include Amelia in *Un Ballo in Maschera*, Leonora in *La Forza del Destino*, Maddalena di Coigny in *Andrea Chenier*, and Santuzza in *Cavalleria Rusticana*.

Oren Gradus (*Don Diègue*)



Brooklyn-born bass Oren Gradus is rising in recognition and critical acclaim throughout North America and Europe as a brilliant basso cantante. His recent seasons have included several career milestones: he made his house debut with Washington National Opera as Henry VIII in *Anna Bolena*, his house and role debuts with Gran Teatre del Liceu in Barcelona as the four villains in *Les Contes d'Hoffman*, his house debut with Canadian Opera Company as Raimondo in *Lucia di Lammermoor*, and his house and role debuts with Opéra d'Avenches in Switzerland as Zaccaria in *Nabucco*. Mr.

Gradus returned to the Metropolitan Opera as Publio in *La Clemenza di Tito*, which was broadcast as part of *The Met: Live in HD* series. He also had the privilege of performing in concert with the legendary Roger Waters in his original opera *Ça Ira* in Gothenberg, Sweden. In the 2015-2016 season he returns to Pittsburgh Opera Theater for *Nabucco* and to the Metropolitan Opera for performances of *La donna del lago*.

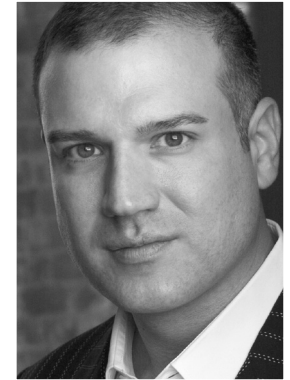
Oren Gradus has commanded the stage of leading theaters throughout the U.S. and Europe, including the Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Dallas Opera, Los Angeles Opera, Dresden Semperoper, Teatro comunale Bologna, L'Opera de Marseille, and Teatro dell'Opera di Roma. In his 2011-2012 season, Mr. Gradus played the role of Colline in *La bohème* at the Met, along with performances of Caliban in *The Enchanted Island*, Mephistopheles in *Faust*, and Leporello in *Don Giovanni*. He also appeared at Opéra de Lausanne in *Norma*, and returned to the Houston Grand Opera in *Maria Stuarda* and *Don Carlos*.

Michael Chioldi (*Le Roi*)

American baritone Michael Chioldi is quickly gaining a reputation as one of the most sought-after dramatic baritones of his generation. Praised for his "warm, rich tone" (*Opera News*) and "deeply communicative phrasing" (*The Baltimore Sun*), he has received unanimous acclaim from critics and audiences around the world for his portrayals of the dramatic baritone roles of Verdi, Puccini, and Strauss. His recent role debuts include the title roles in Verdi's *Macbeth* with Palm Beach Opera and *Nabucco* with Lyric Opera Baltimore, Conte di Luna in *Il Trovatore* with Utah Opera, and Rodrigo in *Don Carlo* with Austin Lyric Opera. His 2015-16 season includes

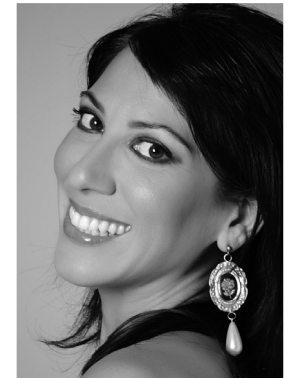
performances with Utah Opera in *Tosca*, the Jalisco Philharmonic in *Rigoletto*, Hawaii Opera Theatre in *Il Trovatore*, and Michigan Opera Theater in *Macbeth*.

Chioldi has performed at nearly every major American opera house, including The Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Washington National Opera, and Los Angeles Opera. Signature roles include Scarpia in *Tosca* with Hawaii Opera Theater, Ft. Worth Opera, Kentucky Opera, and Spain's Opera de Oviedo; Jochanaan in *Salome* with Utah Opera and the Saito Kinen Festival in Japan; Enrico in *Lucia di Lammermoor* with Washington National Opera and Utah Opera, and Sharpless in *Madama Butterfly* with Washington National Opera and in a nationwide broadcast on the PBS television series *Live from Lincoln Center*, which received an Emmy award in 2008.



Eleni Calenos (*L'Infante*)

Greek soprano Eleni Calenos captures critics' and audiences' admiration for the clarity, warmth, and beauty of her lyric voice and her dignified characterizations. Engagements for the 2015-16 season and recent highlights include Mimi in *La bohème* with Madison Opera, her return to Palm Beach Opera as Micaela in *Carmen*, a reprisal of her acclaimed Cio-Cio San with Ash Lawn Opera, Liù in *Turandot* with Middlebury Opera, and concert appearances for Verdi's Requiem with the Grand Junction Symphony Orchestra, Debussy's *L'enfant prodigue* with the Metro Chamber Orchestra of New York, and Rachmaninoff's *The Bells* with the Lancaster Symphony Orchestra. Additional recent engagements include Antonia in *Les contes d'Hoffmann* with Palm Beach Opera, Liù in *Turandot* (Boston Chorus Pro Musica, Shreveport Opera), Silvia in Mascagni's *Zanetto* with Odyssey Opera, the Countess in *Le nozze di Figaro* (Tulsa Opera and Austin Lyric Opera), Cio-Cio-San in *Madama Butterfly* (Shreveport Opera and Mississippi Opera, Opera Idaho), Nedda in *I pagliacci* (Shreveport Opera), Gilda in *Rigoletto* (Sarasota Opera), Hanna Glawari in *Die lustige Witwe* (Zomeropera, Belgium), Fiordiligi in *Così fan tutte* (Barbados Music Festival), and Giorgetta in *Il tabarro* (Harrisburg Opera Association).



Kristopher Irmiter (*Gormas*)



Bass-baritone Kristopher Irmiter has performed over one hundred roles with more than sixty opera companies in his critically acclaimed career. Of a recent performance in the title role of *Der fliegende Holländer*, the *Salt Lake Tribune* wrote, "Irmiter brought a sense of vulnerability to the cursed Dutchman, whose quest had previously met with disappointment. His focused baritone allowed him to resonate above the orchestra." This season's engagements include performances of Sciarrone and Angelotti in *Tosca* at San Diego Opera and *Don Pasquale* at Florida Grand Opera. Beyond, he will

also star in a new world premiere opera presented by Arizona Opera and will return to Michigan Opera Theatre for another leading role in a contemporary opera in 2016. Kristopher has sung in many of the country's top opera houses, such as Lyric Opera of Chicago in his debut as Scarpia in *Tosca*; San Francisco Opera in his debut as Escamillo in *Carmen*; the Fifth Jew in *Salome*, Ned Keene in *Peter Grimes*, and Second Priest in Pizzetti's *Assassinio nella cattedrale* (an operatic adaptation of the T.S. Eliot play *Murder in the Cathedral*) with San Diego Opera, and Braxton/Sherrin in *Mines of Sulphur* with Glimmerglass Opera, which was recorded on the Chandos label and nominated for a Grammy award. Last season alone, Irmiter appeared in the title role of *Der fliegende Holländer* with Michigan Opera Theatre, as well as Daland in the same opera with Opera Carolina, Athanaël in *Thaïs* with Florida Grand Opera, Scarpia in *Tosca* with the Boston Youth Symphony Orchestra, and Raimondo in *Rienzi* and Count Gil in Wolf-Ferrari's *Susanna* with Odyssey Opera.

Robert Honeysucker (*Saint Jacques*)

A recipient of the *Boston Globe's* Musician of the Year award in 1995, Robert Honeysucker has performed such roles as Count di Luna, Germont, Ford, Iago, Amonasro, Rigoletto, and Renato with companies in Boston, Philadelphia, Sacramento, Salt Lake City, Tulsa, and Fort Worth. He has also sung Don Giovanni, Figaro, Sharpless, Porgy, and Jake in opera houses in Auckland, NZ, Berlin, Germany, and Linz, Austria. Orchestral performances have included Beethoven's Ninth Symphony with the Boston Symphony Orchestra (Seiji Ozawa) and with the Atlanta Symphony (Roberto Abbado), All Rise with the Boston Symphony

Orchestra (Kurt Mazur), Vaughn Williams's *Hodie* with Salt Lake Symphony (Keith Lockhart), and Charles Ives's *General William Booth Enters into Heaven* with the Pittsburgh Symphony (Michael Tilson Thomas). In addition, Mr. Honeysucker has performed with symphonies in St. Louis, Sacramento, Omaha, Roanoke, St. Paul, Long Island, NY, and Flagstaff, AZ. He has also appeared with orchestras in Tokyo, Osaka, Nobeoka, and Sapporo, Japan.

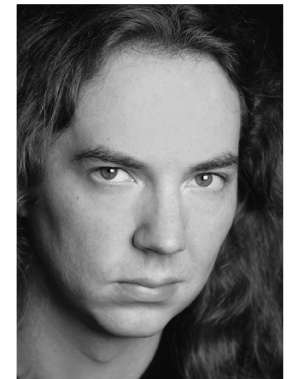
Mr. Honeysucker is a member of Videmus, as well as a member and co-founder of the Jubilee Trio, which presents American art songs, including those of under-performed African American composers. His discography includes performances on five Videmus discs: *Music of William Grant Still* (New World), *Watch and Pray* (Koch International), *More Still* (Cambria), *Highway 1, USA* (William Grant Still, released by Albany Records), and *Good News* (Videmus Records). He is also featured on a CD recently released by the Jubilee Trio titled *Le's have a Union* (Brave Records). Mr. Honeysucker is also featured on the Centaur, Ongaku and Titanic labels. He is a member of the voice faculties at The Boston Conservatory and The Longy School of Music.



David Salsbery Fry (*Don Alonzo/L'Envoyé Maure*)

Widely praised for his skills both as a singer and as a nuanced and subtle actor, David Salsbery Fry seized the spotlight when he stepped in as Mosè in *Mosè in Egitto* for a four-performance run with New York City Opera in 2013 on very short notice. In his review for *The Associated Press*, Ronald Blum said, "With noble stature and flowing bass-baritone, Fry's Moses had a world weary and endearing quality..."

Other notable engagements from the past few seasons include Ramfis in *Aida* in Annapolis, Don Basilio in *Il barbiere di Siviglia* for Vero Beach Opera, Truffaldin in *Ariadne auf Naxos* and Wuorinen's *Never Again the Same* at Tanglewood, Arkel in *Pelléas et Mélisande* and Sarastro in *Die Zauberflöte* in Tel Aviv, Ogro in *El gato con botas* for Gotham Chamber Opera, his Mostly Mozart debut in Stravinsky's *Renard*, and Olin Blitch in *Susannah* with Opera at Rutgers.



Mr. Fry is a tireless advocate for new music; he has performed in four workshops for The Metropolitan Opera, made numerous appearances in New York City Opera's VOX Festival and given the world premiere performances of several solo and chamber works, including the song cycle *ten songs of yesno* by Osnat Netzer.

Mr. Fry studied at The Juilliard School, the University of Maryland, and the Zanvyl Krieger School of Arts and Sciences of The Johns Hopkins University. Mr. Fry was recently named first place winner of the Bidu Sayão International Vocal Competition, also taking home the prize for best opera aria performance. Originally from Mount Joy, Pennsylvania, he currently divides his time between New York City and Cambridge, Massachusetts.

Ethan Bremner (*Don Arias*)



Since his arrival in Boston, Ethan Bremner has become one of the city's most sought-after young tenors. He made his local debut with Boston Opera Collaborative in 2006 as Achilles in Gluck's *Iphigenie en Aulide*, and then sang with the company as Rodolfo in Puccini's *La bohème*. He also had an auspicious debut as Cavaradossi in Puccini's *Tosca*, Nemorino in Donizetti's *L'elisir D'amore* and Tamino in Mozart's *Magic Flute* with Longwood Opera. He performed the premier performance of Odyssey Opera of Boston as Baroncelli in Wagner's *Rienzi*. Most recently he performed as Vasek in Boston Midsummer Opera's Production of *The*

Bartered Bride and Done Jose in *Carmen*.

Recent appearances on the concert platform include: Verdi Requiem with Cape Cod Symphony and Beethoven 9th with Boston Civic Symphony. Mr. Bremner was a Finalist in the 2010 Metropolitan Opera National Council Auditions (New England Region) and earned his Master of Music in 2006 from the University of Wisconsin. www.ecbremner.com

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. He recently announced the formation of Odyssey Opera, an inventive company dedicated to presenting eclectic operatic repertoire in a variety of formats. Prior to founding Odyssey Opera, he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Donizetti's *Maria Padilla*, Hindemith's *Cardillac*, and Peter Eötvös's *Angels in America*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

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.

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.

As a guest conductor on both the opera and symphonic platforms, he made his Tanglewood debut in 2002 and in 2003 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 the National Orchestra of Porto, and made his Japanese debut in 2015 substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédicte*.



PHOTO CREDIT: LIZ LINDER

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, Arsiv, 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*.

He has curated the Fromm Concerts at Harvard three times and served as the first curator of the Ditson Festival of Music at Boston's Institute of Contemporary Art. 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 Professor of Practice.

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.

Krishan Oberoi (Chorus Master)



Krishan Oberoi is a New-York born conductor, arranger, and composer. He studied at Yale University and the New England Conservatory, and has received widespread acclaim in Southern California for his work with the choral ensemble SACRA/PROFANA, which he founded in 2009.

A strong proponent of modern music, Oberoi has directed performances of major works by Schoenberg, Ligeti, Copland, and Krenek. Oberoi has also championed contemporary composers such as Nico Muhly, Aaron Jay Kernis, and David Lang.

In 2014, Oberoi was invited by Disney Theatrical Productions to serve as Chorus Master for the inaugural performances of *The Hunchback of Notre Dame*, working closely with music director B-A Huffman as well as composer Alan Mencken and lyricist Stephen Schwartz in bringing the Oscar-nominated score to the stage.

Oberoi is the composer of *SNAKESKIN*, a dance drama commissioned by five-time Emmy award-winning choreographer John Malashock. He is currently working toward a Doctorate of Musical Arts at Boston University, and is thrilled to be joining the Odyssey Opera team.

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.

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Gunther Schuller Memorial Concert

**Honoring the life, work, and imagination of
one of contemporary music's great creative minds.**

SUNDAY, NOVEMBER 22, 3PM

JORDAN HALL AT NEW ENGLAND CONSERVATORY

Pre-concert talk at 2pm

Journey Into Jazz

The Fisherman and His Wife (one-act opera)

Gil Rose, conductor

A co-production of Odyssey Opera and the
Boston Modern Orchestra Project