ODYSSEY OPERA
ERICH WOLFGANG KORNGOLD
DIE TOTE STADT
(THE DEAD CITY)

DIRECTOR'S WELCOME

PHOTO CREDIT: IRENE HAPUT

Welcome to Odyssey Opera! We're marking our first anniversary with another rare and exciting concert performance.

In just one short year, we've accomplished so much. We launched in September 2013 with an ambitious performance of Wagner's early epic, *Rienzi*. Last June, for something completely different, we presented four evenings of three fully-staged, little-known Italian operas—a mix of hilarity and pathos that made Odyssey the talked-about opera event of the season. Both *Rienzi* and the June Festival received unanimous critical praise, and we're proud to be contributing top-notch, adventurous productions to the Boston scene.

Odyssey Opera is truly realizing the far-reaching possibilities of this vital, expressive genre. Tonight is no exception: Korngold's masterpiece is both a triumph of drama and emotion. Opera is famous for exploring the corners of the human heart and mind. Our voyage tonight brings us down dark and twisting passages, in sumptuous style. Thank you for joining us on this journey, and enjoy the show!

Gil Rose
Artistic and General Director

ODYSSEY OPERA

ERICH WOLFGANG KORNGOLD

DIE TOTE STADT

A concert performance
Sung in German with projected English text

Libretto by **Paul Schott** (pseudonym of Erich and Julius Korngold), after the novel *Bruges-la-Morte* by Georges Rodenbach

Saturday, September 13, 2014, 7:30pm
Jordan Hall at New England Conservatory

Concert Underwriter: **Randolph J. Fuller**

Visit **odysseyopera.org**

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.

Jay Hunter Morris*	Paul
Meagan Miller*	Marietta/Marie
Weston Hurt	Frank
Erica Brookhyser	Brigitta, Paul's housekeeper
Thomas Meglioranza	Fritz, an actor
Frank Kelley	Victorin, the director
Sara Heaton	Juliette, a dancer
Janna Baty	Lucienne, a dancer
Alan Schneider	Count Albert
Jonas Budris	Gaston, a dancer

**Boston debut*

New World Chorale
Holly M. Krafka, *Founder & Artistic Director*

Youth Chorus
Members of Boston City Singers and Cambridge Children's Chorus
Wendy Silverberg, *Boston City Singers Early Childhood Music Director*

Odyssey Opera Orchestra
Gil Rose, *Conductor*

SYNOPSIS

Setting: Bruges, Belgium; late 19th century

Act I Paul's home

INTERMISSION

Act II A street outside Marietta's house

INTERMISSION

Act III Paul's home

Act I

Paul is in the home he shared with his late wife, Marie, mourning her loss. The decaying city around him serves as a constant reminder of the past. Paul has transformed one of his rooms into a "temple of memories" in which he has enshrined relics and reminders of his life with Marie, including a treasured braid of her hair. Paul's friend Frank arrives, and Paul excitedly tells him of a woman he has just met: an uncanny look-alike of Marie. Paul has invited her to visit him. This woman, Marietta, a dancer from Lille, arrives. Accompanying herself on the lute, she sings a nostalgic song and then performs a seductive dance. She accidentally dislodges a curtain, exposing Marie's portrait, and is startled by its resemblance to her. She then leaves for her rehearsal of Meyerbeer's *Robert le diable*. Paul is torn between his loyalty to Marie and his desire for Marietta. When Marie appears in a vision, Paul vows his fidelity. Marie bids him "see and understand," encouraging him to move on with his life. The apparition vanishes, replaced by an image of Marietta dancing.

Act II

Paul is spying outside Marietta's house, where he encounters Brigitta, his former housekeeper who has left his service to become a nun, and then Frank, who has arrived for a tryst with Marietta. The two men jealously struggle, and Paul wrests from Frank the key Marietta gave him. Frank runs off. When members of Marietta's troupe appear in boats, Paul hides. Marietta is serenaded and then enters with the dancer Gaston. After Fritz, the troupe's Pierrot, sings a sentimental love song, Marietta proposes a toast and suggest an impromptu performance of *Robert le diable*. Portraying Hélène, she rises from a mock bier and flirtatiously dances toward Gaston. Paul, outraged by this burlesque of resurrection, emerges to stop the proceedings. Marietta is left alone with Paul. Berating her, he reveals the reason for his bizarre attraction to her, and declares that he never loved her. Marietta, challenging her dead rival, seduces Paul. She insists they go to his house to banish the phantom forever.

Act III

The next morning, Paul finds Marietta in the "Shrine of the Past." She refuses to leave, for she wants to watch Bruges' annual religious procession from the window. Paul becomes engrossed in the ancient ceremony, finally falling to his knees in religious fervor. Marietta attempts to regain Paul's attention by again seducing him. Haunted by his guilty conscience, Paul imagines that the procession is menacingly entering the room. When Marietta ridicules his superstition and accuses him of hypocrisy, Paul orders her to leave. But Marietta again challenges Marie—"life against death." She seizes Marie's golden braid and begins an alluring dance. Paul, furious, strangles her with the braid.

When light returns to the darkened room, Marietta's body is gone and the braid is untouched. Brigitta announces Marietta, who has returned because she forgot her umbrella and roses, suggesting that this is an omen that she should stay. When Paul does not respond, Marietta exits. Frank enters, and Paul tells him he will never again see Marietta; a dream of reality has destroyed his dream of fantasy. Frank asks Paul to go with him, and Paul agrees to leave Bruges, "the dead city."

Source: New York City Opera

PROGRAM NOTES

By Dr. Laura Stanfield Prichard

Erich Wolfgang Korngold (1897–1957)
Die tote Stadt, op. 12 (1920)

Die tote Stadt is a masterpiece of modern opera, premiered simultaneously in Hamburg and Cologne in 1920. Much admired by Berg, Puccini, and Alfred Hitchcock, this (originally Belgian) horror story was transformed by the composer and his father into an operatic libretto that mirrored 1910s Viennese art, literature, and society. Its composer was one of the stars of early twentieth-century Viennese modernism, acclaimed by Gustav Mahler as a genius, and a rare confidant to Brahms.

Although the Korngolds were a Jewish family, originally based in Brunn (Brno), Czechoslovakia, Erich Korngold's music is closely related to the expressionist paintings of his Viennese contemporaries Egon Schiele (1890–1918) and Oskar Kokoschka (1888–1980). *Die tote Stadt*'s psychological and harmonic adventures reflect both Gustav Klimt's lushly Viennese Lebenslust (lust for life, as in the character of Marietta) and its darker counterpart, Weltschmerz (worldly anguish, reflected in the opera's protagonist and setting). Puccini reacted to the opera by calling the twenty-three-year-old composer "the strongest hope for new German music." Due to Korngold's preference for doubling his melody in the orchestration with divided strings, and for his dramatic skill, German critics began to refer to him as "the Viennese Puccini."

This opera combines elements of romantic ghost stories, Freud's writing on dreams, and aspects of the emergent *Neue Sachlichkeit* (new literary realism) that reached its peak in the 1920s; the story shares elements with Strauss's *Salome* (1905), Andrei Bely's novel *Petersburg* (1913), Bartók's *Bluebeard's Castle* (1918), and Berg's *Wozzeck* (1925). In a decade when so many Europeans had lost loved ones, as World War I concluded in defeat and Austria's Habsburg dynasty came to an end, the epic, heroic opera seized the attention of a weary, nostalgic German public.

Korngold at 14 (1913) and 17

Early Works

Korngold's career was carefully supervised by his father, Dr. Julius Korngold, a lawyer and leading Viennese music critic. The Korngolds visited Mahler at his summer compositional retreat in Maiernigg. They attended the 1910 Munich premiere of his Symphony No. 8, after which the twelve-year-old Erich was invited to play his Piano Sonata No. 2 as part of a glittering soirée held at the old Hotel Regina. His performance aroused the amazement and admiration of Dukas, Widor, and Saint-Saëns, and he received congratulations from other artists at the event including Schoenberg, Webern, Klemperer, Stokowski, and Thomas Mann.

By the next year, Erich's *Schauspielouvertüre* and *Sinfonietta* were played by the Gewandhaus zu Leipzig and the Vienna Philharmonic; his one-act operas Der Ring des Polykrates and Violanta won immediate success in Munich in 1916, and he later conducted them himself at the Vienna Court Opera. By 1920, the year of his operatic triumph *Die tote Stadt*, Erich made his début in Vienna as an orchestral conductor, embarking on a career as a conductor/pianist/composer that earned him international recognition.

His Father's Influence

Erich's father Julius Korngold had been hand-picked by Eduard Hanslick (1825-1904), to succeed him as the critic for Vienna's Neue Freie Presse. Julius took Gustav Mahler's advice to enroll Erich in private studies with Alexander Zemlinsky (Alma Mahler's former teacher and Schoenberg's brother-in-law), rather than the Conservatory, where Julius himself had studied with Anton Bruckner. Erich's student works were premiered and lauded by notable professionals such as Bruno Walter, Felix von Weingartner, and Mahler's brother-in-law Arnold Rosé.

Julius Korngold's mentor, Eduard Hanslick, had been a prominent opponent of Wagner; he authored *Vom Musikalish-Schönen* (*On the Beautiful in Music*, 1854), a foundation of modern musical aesthetics. As professor of music history and aesthetics at the University of Vienna, Hanslick asserted that music can "awaken" feelings, but not "represent" them. His reviews were notorious, once accusing violinist Adrian Brodsky of putting the audience "through hell" (with music from Tchaikovsky's Violin Concerto) "which stinks to the ear."

Julius followed Hanslick's style, conducting public arguments with Richard Strauss (during his time as co-director of the Vienna State Opera), and even being sued by artists he reviewed. These scandals adversely affected his son's musical career, as Erich had to conduct his own operas several times on short notice, without a fee, because a conductor had been offended by Julius's comments.

The Opera

In spite of his father's many enemies, Erich Korngold secretly collaborated with Julius (under the pen name of Paul Schott) on the libretto for *Die tote Stadt*. Viennese playwright Siegfried Trebitsch was translating the Belgian symbolist play *Le Mirage* by Georges Rodenbach, and suggested it to the Korngolds. *Le Mirage* was based on Rodenbach's 1892 novella *Bruges-la-Morte*, the first work of fiction ever illustrated by photographs. Trebitsch convinced Julius that the story would make a good opera, and mentioned that "even Puccini, had considered it."

Bruges-la-Morte is an icily written symbolist horror story in which parallels are constantly being drawn between the "dead" city of Bruges—the ancient Belgian town set among atmospheric waterways—and the hero's dead wife, Jane. The hero (Hughes) goes to the opera and meets Marietta, a dancer from the chorus of Meyerbeer's *Robert le diable*: this influential opera featured a chorus of ghostly balletic nuns, performing entirely en pointe, a relatively new technique at the time. Hughes ultimately murders Marietta with the lock of his dead wife's hair, and the two women are joined in death, with Hughes murmuring "Bruges la Morte" over the corpse.

The Korngolds were particularly attracted to the brooding, symbolist depiction of Bruges itself, which seemed to evoke the post-war mood in Austria. The black and white photographs of Bruges reminded them of Vienna, and the story had a lot of potential (it was transformed into the French crime novel *D'entre les morts* by Boileau-Narcjac and filmed by Alfred Hitchcock as *Vertigo* in 1958).

Julius owned a signed, original copy of Sigmund Freud's *Die Traumdeutung* (*The Interpretation of Dreams*, 1899); he replaced the original ending of *Bruges-la-Morte* with a dream sequence: the hero awakes wiser for his dream of killing the dancer, accepts that his wife cannot return, and leaves Bruges behind forever. Hughes was renamed Paul, Jane became Marie, and the dancer Marietta was transformed into a modern Viennese woman: warm, cheerful, flirtatious, and full of *Lebenslust*. Paul's psychological disorder is resolved and exorcized by learning from his dreams. The libretto glows with a warmth and sympathy that is notably absent from the original book.

Musical Style

The psychological intensity of *Die tote Stadt* inspired music of a highly mystical quality. A brilliant melodist and renowned orchestrator of both classical works and operettas, Korngold called for huge musical forces including a full orchestra with triple winds, quadruple brass, four keyboards, and a wind machine. His presence at the 1910 premiere of Mahler's Symphony No. 8 ("Symphony of a Thousand") and his military experience leading a World War I regimental band contributed to his demands for a large brass section, additional onstage bands, bass trumpet, and a massive battery of percussion. In order to evoke the innumerable church bells and voices of Bruges, Korngold used bells (both tuned and untuned), offstage sopranos, children's choir, and three separate choruses.

Unusual for its time, *Die tote Stadt* calls for the leading singers to portray multiple characters (though many productions now, including this one, cast a different singer in each part). Korngold's climactic duet in Act II influenced Puccini's contemporaneous love duets for *Turandot*. The first part of the opera completed was "Marietta's Lute Song" (*Glück, das mir verblieb*—Joy, sent from above). This beautiful aria quickly became

Korngold's most requested composition; it may sound familiar due to its appearance in films such as *Aria* (1987), *The Big Lebowski* (1998), and *A Late Quartet* (2012).

In the first act of *Die tote Stadt*, Paul, overwhelmed by Marietta's resemblance to Marie, drapes her with Marie's shawl, gives her a lute, and asks her to sing. Korngold's glorious melody returns to close the opera, as Paul, drawing the curtains across Marie's portrait, reframes the song with new words, translating his fear into a final acceptance of loss: "Joy sent from above, fare thee well, my faithful love. Life and death must part—heart is torn from heart. Wait for me in heaven's plain—on earth we shall not meet again."

Korngold uses leitmotifs to unify the work, although modern critics such as Edward Said have attributed this to the influence of Richard Strauss's operas. The most recognizable motives are hollow perfect fourths and fifths representing the "dead" city of Bruges and a descending chromatic scale evoking death. Key associations and instrumental solos can be important signifiers: Marietta's lively numbers (highly chromatic, and preferring sharp keys) contrast with the nostalgic Pierrots Tanzlied for baritone at the heart of the opera (in five flats) and the ghostly harp motives associated with Marie.

Leading sopranos Maria Jeritza (Hamburg, Vienna, Berlin, and at the Met), Lotte Lehmann (Berlin, Vienna, Dresden) and tenor Paul Tauber (Dresden, Chemnitz, Berlin) were Korngold's favorites in the roles of Marie/Marietta and Paul. The preparations for the 1924 Berlin premiere were very hectic due to Tauber and the young George Szell insisting on terrifying daily spins around the new Berlin Autobahn racetrack with Korngold and his fiancée Luzi as passengers.

Although the success of *Die tote Stadt* eclipsed other new German operas by Richard Strauss and Franz Schreker for over a dozen years, during the period 1936–45 all of Korngold's works, including the Viennese revival of *Die tote Stadt*, were prevented from performance in Austria and Germany for political reasons. The opera has enjoyed notable recent revivals at the Deutsche Oper Berlin (1983), the Salzburg Festival (2004, traveling to San Francisco, Vienna, and Covent Garden during 2008–09), and twelve worldwide productions scheduled for 2014–15, including Odyssey Opera's Boston premiere.

Autographed postcard of Maria Jeritza, Korngold's favorite soprano in the role of Marie/Marietta

The "American" Composer

Erich Korngold is best known today as the composer of Warner's classic adventure film scores such as *The Adventures of Robin Hood*, *The Sea Wolf*, and *Of Human Bondage*. After several working visits to Los Angeles from 1934-38, the Korngolds settled in Hollywood (one month before the *Anschluß* of Austria), where they continued friendships from the old, German-speaking world: the Reinhardts, the Schoenbergs, occasionally the great writer Thomas Mann, and especially Franz and Alma Mahler-Werfel.

Korngold, while not fluent in English, was a genial colleague and party-guest, agreeing to improvise at the piano (even in front of the Gershwins). He did not approve of the racist conventions in place on movie sets of the day, choosing to eat with African American actor Rex Ingram and arranger Hall Johnson on the set of *The Green Pastures* (since they were not allowed in the Warner Green Room), and refusing payment for his work on that film because, "I enjoyed doing it."

By the late 1930s, American film music was returning to the prominence it had enjoyed during the days when it accompanied silent films. Several modern composers, from Puccini to Shostakovich, made money in their youth as silent film pianists and went on to compose music for European sound films in the 1930–40s. The problem of finding a suitable way to record background music for the new "talkies" was solved in 1932 with multi-tracking; Korngold's close friend from Vienna, Max Steiner (1888–1971), was the first to take advantage of the new technique. Actor and musician Oscar Levant called Steiner's score for *King Kong* (1933) "a symphony accompanied by a movie," and an expression of the new possibilities for "illuminating action with sound."

Korngold's use of large blocks of music, complex interweaving of leitmotifs, and sensitivity to his music's interaction with speech left an indelible impression on the future of film music. He was the first internationally famous composer of serious concert and operatic music to be signed up by Hollywood, thus becoming, in the words of archivist Bernd Rachold, "a fixed star between Gustav Mahler and Errol Flynn"—and as such he demanded great respect from his employers and colleagues. Steiner, for instance, a Warner favorite and the composer of the influential *King Kong* and *Gone with the Wind* scores, was instructed by Jack Warner to write "wall-to-wall" music, while Korngold was allowed to select exactly which passages he wished to compose for.

Hugo Friedhofer (composer of over fifty films for Warner) told Elmer Bernstein in an interview in *Film Music Notebook*: "Korngold was the only composer I knew who could go to Hal Wallis or his associate Henry Blanke, who were producing all these wonderful epics, and say, 'Look, will you give me a little more footage here,' or 'I would think this scene would be better transposed to this spot.' And they would listen to him, and he was invariably right. This of course is based on his long experience in the theater of Vienna."

Korngold was the first to write film music in long lines that contained the ebb and flow of mood and action, and he reused many motives from *Die tote Stadt* in his work for films. In the shattered post-war world, serious concert works that were tonal, romantic, expressive, and aesthetically beautiful went out of vogue, but this type of composition traveled, complete with its inheritance from Wagner, Mahler, and Strauss, with Korngold into the cinema. Korngold fan clubs sprang up all over America—both my grandmother and father were members.

Resources

For further information about the composer, please consult the exhaustive documentary biography by Brendan Carroll (The Last Prodigy: A Biography of Erich Wolfgang Korngold, 1997), the Phaidon volume on his life and work by Jessica Duchon (1996), and the Korngold Society's website (2001–).

© 2014 Laura Stanfield Prichard

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

ODYSSEY OPERA ORCHESTRA

Gil Rose, *Conductor*

Flute
Sarah Brady
Jessica Lizak
Rachel Braude

Oboe
Jennifer Slowik
Grace Shryock
Laura Pardee Schaefer

Clarinet
Jan Halloran
Amy Advocat
Gary Gorczyca

Bassoon
Ronald Haroutunian
Adrian Morejon
Margaret Phillips

French Horn
Kevin Owen
Lee Wadenpfuhl
Whitacre Hill
Clark Matthews

Trumpet
Terry Everson
Dana Oakes
Tony Gimenez

Bass Trumpet
Don Davis

Trombone
Hans Bohn
Alexei Doohovskoy
Christopher Beaudry

Tuba
Takatsugu Hagiwara

Percussion
Craig McNutt
William Manley
Jonathan Hess
Nicholas Tolle

Timpani
Robert Schulz

Harp
Ina Zdorovetchi
Franziska Huhn

Piano
Linda Osborn

Harmonium
Kevin Galiè

Organ
Bálint Karosi

Celeste
Donald Berman

Violin I
Charles Dimmick
Heidi Braun-Hill
Alice Hallstrom
Katherine Winterstein
Omar Guey
Amy Sims
Gabriela Diaz
Heather Braun
Colin Davis
Sasha Callahan
Robert Anemone
Ethan Wood

Violin II
Colleen Brannen
Piotr Buczek
Shaw Pong Liu
Christine Vitale
Sean Larkin
Tera Gorsett
Gabriel Boyers
Annagret Klaua
Mina Lavcheva
Andrew Eng
Rose Drucker
Zoya Tsvetkova

Viola
Peter Sulski
Noriko Herndon
Nathaniel Farney
Abigail Cross
Emily Rideout
Alexander Vavilov
Sharon Bielik
Joan Ellersick
Emily Rome
Dimitar Petkov

Cello
Rafael Popper-Keizer
Jing Li
Velleda Miragias
Katherine Kayaian
Holgen Gjoni
Miriam Bolkosky
Aristides Rivas
Nicole Cariglia

Double Bass
Anthony D'Amico
Bebo Shiu
Reginald Lamb
Robert Lynam
Randall Zigler
Katherine Foss

Mandolin
Ethan Wood

NEW WORLD CHORALE

Holly MacEwen Krafka, *Artistic Director*
Sarah Tocco, *Rehearsal Pianist*

Soprano
Amy DeRoche
Nina Eppes
Karen Ginsberg
Cynde Hartman
Keiko Nakagawa
Avery Peterman
Laura Prichard
Laurie Otten
Susan Rubin
Lauren Woo

Alto
Janet Buecker
Abbe Dalton Clark
Betsy L. Draper
Diane Droste
Christine Field
Karla Lang
Gale Livingston
Ellen McKenna
Betsy Moyer
Bev St. Clair

Tenor
Reg Didham
Steve Groff
Lance Levine
Joe McIlwain
Sam Pilato
Peter Pulsifer
Ron Severson
David Siktberg
Larry St. Clair

Bass
Nathan Black
Mark Bonito
Peter Clark
Peter Cooper
Fred Hoffman
G.P. Paul Kowal
Chris Loschen
Michael Prichard

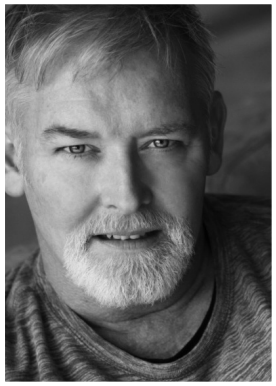
YOUTH CHORUS

Wendy Silverberg, *Boston City Singers Early Childhood Music Director*

Agatha Zavadskaya
Gita Drummond
Diego Gianola
Emma Randall Jarrard
Matvey Soykin
Elias Seidman
Sloane Zwanger
Molly Stone Peterson
Annie Stone Peterson
Safia Singh
Janaan Khan
James Wren
Joanna Wahl

THE CAST

Jay Hunter Morris (*Paul*)



In the 2013–14 season, tenor Jay Hunter Morris appears as Calaf (*Turandot*) at Hawaii Opera Theatre, in concert performances as Cavaradossi (*Tosca*) with Calgary Philharmonic Orchestra under the baton of Roberto Minczuk, and at Palm Beach where he will give a recital for the Society of Four Arts. He debuts in the role of Paul in *Die tote Stadt* at Dallas Opera with Sebastian Lang-Lessing on the podium, and appears as Don José (*Carmen*) at Opera Colorado. He closes the season by returning to the role of Siegfried (*Siegfried*) in Budapest for the Wagner Days Festival at the Palace of Arts under the baton of Adam Fischer.

Recent successes include Captain Ahab (*Moby-Dick*) at the San Diego Opera, Adelaide Festival, and San Francisco Opera, which was recorded on DVD and broadcast on PBS. His repertoire includes Siegfried (*Siegfried* and *Gotterdammerung*) at the Metropolitan Opera in their new production which was broadcast on PBS and transmitted live to cinemas worldwide, winning the 2013 Grammy Award. He sang the title role in Tristan und Isolde in Valencia under the baton of Zubin Mehta and most recently sang the role of Erik (*Der Fliegende Holländer*) at the Glimmerglass Festival and at the Los Angeles Opera. Future engagements include Teague (*Cold Mountain*) at Santa Fe Opera and Opera Philadelphia, Erik (*Der Fliegende Holländer*) at Washington National Opera and Hawaii Opera Theatre, and Paul (*Die tote Stadt*) at the Polish National Opera.

Meagan Miller (*Marietta/Marie*)

PHOTO CREDIT: CHRISTIAN STEINER

Born in Wilmington, Delaware, soprano Meagan Miller studied at Washington and Lee University, the Juilliard School and the Juilliard Opera Center, and is a winner of the Metropolitan Opera National Council Auditions and the George London Foundation Competition. Since her European debut as *Ariadne auf Naxos* in 2009, she is making celebrated debuts on important stages all over the world, interpreting the leading ladies of Mozart, Strauss, Verdi and Wagner. Her repertoire includes Strauss's Daphne, Danae, and Kaiserin; Wagner's *Elsa*, Sieglinde, Eva, and Elisabeth, and Verdi's Desdemona and Elisabetta, as well as Contessa Almaviva, Ellen Orford, Minnie and Marie/Marietta (*Die tote Stadt*).

Engagements have led her to the Metropolitan Opera, Munich State Opera, Vienna State Opera, Hamburg State Opera, Leipzig Opera, Deutsche Oper Berlin, New York City Opera, and Teatro Massimo di Palermo; to Montreal, Luxembourg, Monte Carlo, Melbourne, Hong Kong, and Tokyo, as well as to the Amsterdam Concertgebouw, Lucerne Festival, Edinburgh Festival, Carnegie Hall, Avery Fisher Hall, Kennedy Center, and Hollywood Bowl.

This season, Ms. Miller made her Metropolitan Opera debut as the Empress in Strauss's *Die Frau ohne Schatten*, performed Sieglinde with the Bamberg Symphony at the Lucerne Festival, and returned to the New National Theater Tokyo as Marie/Marietta in Korngold's *Die tote Stadt* and to the Vienna State Opera as Ariadne in Strauss's *Ariadne auf Naxos*.

Future plans include Sieglinde in the new Ring Cycle at Washington National Opera, Marie/Marietta in a new production in Hamburg, *Ariadne* in Beijing (with Oper Leipzig) and Warsaw, Mahler's 8th Symphony with the Enescu Festival and Musikverein Graz, and her debut as Countess Madeleine in Strauss's *Capriccio*.

Weston Hurt (*Frank*)

PHOTO CREDIT: LUTZ EDELHOFF

This season, baritone Weston Hurt returns to the Boston Lyric Opera as Germont in *La traviata* and to the Boston Youth Symphony for Renato in *Ballo in Maschera*. He appears regularly with many North American opera companies including the Seattle Opera, Dallas Opera, Portland Opera, Boston Lyric Opera, Atlanta Opera, and the Canadian Opera Company. He was also a regular at the New York City Opera before its closure in 2013. His many roles included the title role in *Rigoletto*, Ford in *Falstaff*, Sharpless in *Madama Butterfly*, Germont in *La traviata*, Enrico in *Lucia di Lammermoor*, and Peter in *Hansel und Gretel*.

Also a prolific concert singer and recitalist, Mr. Hurt has most recently appeared with the Nashville Symphony, Dallas Symphony, and the Oratorio Society of New York in Carnegie Hall. He has also appeared with the Opera Orchestra of New York in Carnegie Hall and the American Symphony Orchestra in Avery Fisher Hall, and took part in a South American tour of Brahms's *Ein Deutsches Requiem*. As a recitalist, he is sponsored by the prestigious Marilyn Horne Foundation in the United States.

A graduate of the Julliard Opera Center, Mr. Hurt has received many notable vocal awards, including first place and the People's Choice Award from the Dallas Opera Guild Vocal Competition, the Vienna Prize from the George London Foundation, and various awards from the Licia Albanese-Puccini Foundation, Liederkranz Foundation, Metropolitan Opera National Council, and two career grants conferred by The Santa Fe Opera.

Erica Brookhyser (*Brigitta*)

American mezzo-soprano Erica Brookhyser kicks off the 2014–15 season with her house debut at Opera Colorado in the role of Suzuki (*Madama Butterfly*) under the baton of Ari Pelto. Recent successes include *El Niño* by John Adams and Handel's *Dettingen Te Deum* at Spoleto Festival USA, as well as appearances at Los Angeles Opera as Meg Page (*Falstaff*), the title roles in *Cendrillon* and *La Cenerentola*, and Irene (*Tamerlano*).

Principal mezzo at Staatstheatre Darmstadt in Germany for four seasons, her roles for the company include Didon (*Les Troyens*), Preziosilla (*La Forza del Destino*), Cherubino (*Le Nozze di Figaro*), Fenena (*Nabucco*), Orfeo (*Orfeo et Euridice*), Second Lady (*Die Zauberflöte*), Muse/Nicklausse (*Les Contes d'Hoffmann*), Emilia (*Otello*), Flora (*La Traviata*), Blumenmachen (*Parsifal*), and soloist in Mahler's Second Symphony.

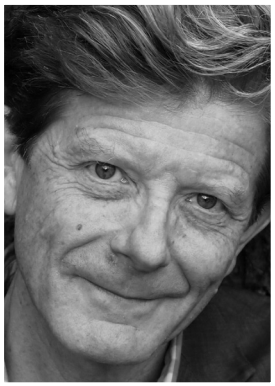
Past highlights include winning the role of Carmen as part of the German reality television show "Who will become Carmen?" produced by ARTE-TV. The series, which aired last summer, showed artists auditioning for the title role of Carmen, and preparations for the production. Her live performances took place at the newly-established Berlin Seefestspiele in August 2012. Miss Brookhyser originally studied Vocal Performance at the University of Oregon and New England Conservatory, and trained at the opera studios of The Santa Fe Opera, Utah Opera, Central City Opera, the Tanglewood Music Center, and Los Angeles Opera's Domingo-Thornton Young Artist Program from 2008–2010.

Thomas Meglioranza (*Fritz*)

Thomas Meglioranza, an American baritone of Thai, Italian and Polish heritage, was born in Manhattan, grew up in northern New Jersey, and graduated from Grinnell College and the Eastman School of Music. He was a winner of the Walter W. Naumburg, Concert Artists Guild, Franz Schubert/Music of Modernity, and Joy in Singing competitions. He has sung *Messiahs*, Bach *Passions* and *Carmina Buranas* with many of the country's top orchestras, as well as Copland's *Old American Songs* with the National Symphony, *Eight Songs for a Mad King* with the LA Philharmonic, Bach cantatas with Orpheus and Les Violons du Roy, Harbison's Fifth Symphony with the Boston Symphony, Babbitt's *Two Sonnets* with the MET Chamber Orchestra, and Roberto Sierra's *Missa Latina* with the Houston Symphony. Described by *The New Yorker* as "an immaculate and inventive recitalist," his *Songs from the WWI Era* program was named one of the "Ten Best Classical Performances of the Year" by the *Philadelphia Inquirer.* His operatic roles include Mozart's Don Giovanni and Count Almaviva, as well as Chou En-Lai in *Nixon in China* and Prior Walter in Peter Eötvös's *Angels in America* with Opera Boston. He also performs regularly with the Mark Morris Dance Group. His discography includes

orchestral songs of Virgil Thomson with BMOP, several acclaimed discs of Schubert songs and French mélodies with pianist Reiko Uchida, and Bach cantatas with the Taverner Consort. He is a Visiting Artist at the Longy School of Music of Bard College.

Frank Kelley (*Victorin*)



Frank Kelley's 2014–2015 season includes a return to Florentine Opera in two roles—as Joseph in Carlisle Floyd's *Wuthering Heights* and in his stage directing debut for *Elmer Gantry*; as well as a return to Odyssey Opera in Boston as Victorin in *Die tote Stadt*.

Mr. Kelley's performances with Boston Lyric Opera include Triquet in *Eugene Onegin*, Basilio in *Le nozze di Figaro*, Dr. Blind in *Die Fledermaus*, Goro in *Madama Butterfly*, and Spoletta in *Tosca*. With Opera Boston he appeared as Raoul in Offenbach's *La vie parisienne*, the Kavalier in Hindemith's *Cardillac*, and the Magician in *The Consul*. His other recent operatic appearances include Grandpa Joe in Peter Ash's *The Golden Ticket* with Opera Theatre of St. Louis and Wexford Festival Opera; Spoletta in *Tosca*, Pang in *Turandot*, Basilio in *Le nozze di Figaro* and Eddie Fislinger in *Elmer Gantry* with Florentine Opera, and the United Way in Tod Machover's *Death and the Powers* with The Dallas Opera and Opéra de Monte Carlo. Frank Kelley appears on the PBS broadcasts of Peter Sellars's productions of *Le nozze di Figaro* and *Così fan tutte*. He also has long associations with Boston's premier concert organizations, including multiple performances of Bach Cantatas with Emmanuel Music under the direction of Craig Smith, Christopher Hogwood, and Seiji Ozawa.

Mr. Kelley's recordings include three Deutsche Harmonia Mundi albums with the ensemble Sequentia, a Teldec release of Stravinsky's Renard with Hugh Wolff and the St. Paul Chamber Orchestra, Kurt Weill's *Das Kleine Mahagonny* with Kent Nagano, and Robert Aldridge's Elmer Gantry, which received a 2012 Grammy for Best Contemporary Composition.

Sara Heaton (*Juliette*)

Recent highlights for soprano Sara Heaton include a Symphony Hall debut as Papagena with the Boston Youth Symphony Orchestra, her role debut as Violetta in *La Traviata* with Opera in the Heights, a return to The Santa Fe Opera as a soloist in their family operas, her first professional recording with Boston Baroque in Monteverdi's *Il ritorno d'Ulisse in patria*, and her first performance as soloist in Beethoven's Ninth Symphony with The Santa Fe Symphony. Sara has several Boston area performances coming up, including a concert with Symphony by the Sea and an all-Mozart program with Boston Baroque for their New Year's Eve concerts. Also this season, Sara joins the Xalapa Symphony Orchestra in Mexico for Strauss's *Four Last Songs* with guest conductor Donald Palma.

Past performances include Miranda in the U.S. premiere of Tod Machover's *Death and the Powers* with Chicago Opera Theater and American Repertory Theater, Lidochka in Shostakovich's *Moscow, Cheryomushki* with Chicago Opera Theater, Jenifer in Tippett's *The Midsummer Marriage* with Boston Modern Orchestra Project, Despina in *Così fan tutte* with both Boston Baroque and Boston Midsummer Opera, Anne Page in *The Merry Wives of Windsor* with Boston Midsummer Opera, and covering Leila in *The Pearl Fishers* at The Santa Fe Opera. Sara placed first in the Marie Kraja competition in Albania, was a Giulio Gari Competition finalist, and received the Richard F. Gold Career Grant. She holds an MM degree from Boston University and a BA from the University of Pennsylvania.

Janna Baty (*Lucienne*)

Mezzo-soprano Janna Baty has performed with the Boston Symphony, Los Angeles Philharmonic, Daejeon Philharmonic (South Korea), Hamburgische Staatsoper, L'Orchestre National du Capitole de Toulouse, Royal Philharmonic Orchestra, Tallahassee Symphony, Tuscaloosa Symphony, Longwood Symphony, Hartford Symphony, the Orquesta Filarmónica de Bogotá, Opera Theatre of St. Louis, Eugene Opera, Opera North, and

Boston Lyric Opera. She has performed at the Aldeburgh and Britten Festivals in England, The Varna Festival in Bulgaria, the Semanas Musicales de Frutillar Festival in Chile, and the Coastal Carolina and Tanglewood Festivals. A specialist in contemporary music, Ms. Baty has performed with Chameleon Arts Ensemble, Boston Modern Orchestra Project, Collage New Music, LA Philharmonic's Green Umbrella series, San Francisco Contemporary Music Players, Auros Group for New Music, and a new chamber music ensemble, Cantata Profana. She recently premiered a new song cycle by Andy Vores written for her and Collage New Music, as well as recording Donald Crockett's new opera *The Face* and participating in collaborative workshops with Prof. Crockett at the University of Southern California. Her discography includes numerous critically lauded recordings with Boston Modern Orchestra Project and Gil Rose, the most recent of which (*Toward that Endless Plain*, featuring vocal music by Iranian/American composer Reza Vali) was named as a Top 10 favorite release of 2013 by the Classical division of National Public Radio (USA). Since 2008 she has been on the faculty of the Yale School of Music. She was born in Boston, Massachusetts (USA) and lives in New York City.

Alan Schneider (*Count Albert*)

Mr. Schneider has appeared in opera, operetta, and concert performances throughout the United States and overseas with such organizations as IVAI/Tel Aviv; Boston Lyric Opera; Opera Boston; Sarasota Opera; OperaDelaware; Florida Grand Opera; Glimmerglass Opera; Chautauqua Opera' the Kalamazoo, Springfield (MA), Chautauqua and Omaha Symphonies, and the Bellingham (WA) Festival of Music.

A proponent and frequent performer of new music, he has created roles in world premieres of works by composers Eric Sawyer, Daniel Pinkham and Paula Kimper. Recordings of several of these works have been released on the Albany, Arsis, and BMOP/sound labels.

He is an alumnus of The University of Massachusetts at Amherst and Boston University, and currently resides in Northampton, Massachusetts with his wife and son.

Jonas Budris (*Gaston*)

Tenor Jonas Budris is a concert soloist, stage performer, and ensemble musician, engaging new works, early music, and everything in between with equal passion. On the opera stage, he has performed principal and supporting roles with numerous musical organizations, including Guerilla Opera and Opera Boston. Recent roles include Henrik in *A Little Night Music* (Emmanuel Music), Garcin in *No Exit* (Guerilla Opera), Anfinomo in *Il ritorno d'Ulisse in patria* (Boston Baroque), Agenore in *Il re pastore* (Grand Harmonie), and Acis in *Acis and Galatea* (Blue Hill Bach Festival).

As a concert soloist, Mr. Budris sings frequently with the Handel and Haydn Society, joining them most recently in Bach's Mass in G Major, and often sings with the ensemble's chorus as well. With Boston Baroque, he performed in Handel's Chandos Anthem No. 8 and Charpentier's *Te Deum* and *Missa Assumpta est Maria*, both as a soloist and in the chorus, and will join them this fall in Monteverdi's *Vespers of 1610*. With Emmanuel Music, he sings in the weekly Bach Cantata Series, and the group named him a Lorraine Hunt Lieberson Fellow. He is also a core member of the Skylark Vocal Ensemble, and makes his debut with Blue Heron this season. Mr. Budris graduated from Harvard University, where he sang as a Choral Fellow at Memorial Church.

Gil Rose (*Artistic Director, Conductor*)

PHOTO CREDIT: LIZ LINDER

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

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

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, an inventive company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September to critical acclaim with a 5 and a half hour concert production of Wagner's *Rienzi*. Prior to Odyssey Opera, he led Opera Boston as its Music director in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including: Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

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

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

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

In 2012 he was appointed Artistic Director of the Monadnock Music Festival in historic Peterborough, NH, and led this longstanding summer festival through its 47th and 48th seasons conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento as well as conducting, directing and producing the world premier recording of Ned Rorem's opera *Our Town*.

As an educator Mr. Rose served five years as director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Aaron Copland's *The Tender Land*.

In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a three-time Grammy Award nominee.

New World Chorale

The New World Chorale (NWC) is one of the most in-demand symphonic choruses in the greater Boston area. NWC has performed major choral works with the Boston Ballet, Boston Conservatory Orchestra, Boston Landmarks Orchestra, Boston Youth Symphony Orchestra, Claflin Hill Symphony Orchestra, Lexington Symphony, Longwood Symphony Orchestra, New Philharmonia Orchestra, Plymouth Philharmonic Orchestra, Rhode Island Philharmonic, and Symphony Pro Musica. In July 2010, the New World Chorale was featured with the Boston Landmarks Orchestra in the first-ever classical music concert performed at Fenway Park in Boston. In November 2010, NWC joined the Lexington Symphony and the Symphony NH Orchestra & Chorus in performances of Gustav Mahler's Symphony No. 8 in E-flat major ("Symphony of a Thousand") that Geoffrey Wieting of *The Boston Musical Intelligencer* called "a tsunami of ecstasy."

The New World Chorale was founded in 1999 by Holly MacEwen Krafka and John Zielinski with the mission of performing the best American choral music and the goal of performing with many of the finest orchestras in New England. NWC's membership comprises some of the greater Boston area's most experienced choral singers and soloists who have performed both locally and internationally with the world's major orchestras.

For more information, visit newworldchorale.org

Boston City Singers

As a nonprofit organization founded in 1995, Boston City Singers provides comprehensive sequential music instruction to over 500 young people annually in the inner-city neighborhood locations where they live and attend school. Our after-school programs seek to make up for the lack of choral arts training provided during regular school hours, thereby enhancing each singer's educational capabilities and experiences.

Weekly singing classes and chorus rehearsals are designed to provide singers with well-balanced sequential music instruction coupled with performance, youth development, cultural exploration, leadership training, and community service components. Singers, grouped by age and level, develop progressive mastery of skills with children from backgrounds different than their own, engaging hearts and minds during the critical after-school hours. Emphasis is placed on personal discipline, teamwork, and group cooperation. Through ongoing mentor relationships with older youth and teachers who share common interests, singers are connected to a strong and supportive community.

Programming begins with Kodály Singing Classes for children aged 4–6. Singers ages 7–11 participate in our Neighborhood Training Chorus Programs. Teens are invited to one of the dynamic Concert Choruses' three divisions: Cantare, Tour Choir, and AP Harmony. Concert Chorus members receive small group vocal lessons and many are invited to take part in the World Rhythm Ensemble. Older Concert Chorus members are also able to participate in organization-sponsored SAT prep, language studies and audition classes as they prepare their college applications. 100% of our graduates are accepted to 4-year colleges, many with significant scholarship.

No child is ever excluded from Boston City Singers because of a family's inability to pay full tuition. Over 70% of our singers receive financial assistance.

bostoncitysingers.org
Facebook: BostCitySingers
Twitter: @BostonCitySingers

ODYSSEY OPERA

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

Administrative Staff

Gil Rose	Artistic and General Director
Linda O'Brien	General Manager
Linda Osborn	Artistic Administrator
April Thibeault	Publicist
Graham Wright	Marketing Manager
Kyle Hemingway Dickinson	Design Manager
Zoe Kemmerling	Print Editor
Kathy Wittman, Ball Square Films	Videographer
Hailey Fuqua	Box Office and Patron Services Manager
Cori Ellison	Supertitle Translator
Dan McGaha	Supertitle Operator
Karin Hartmann Ludlow	Production Stage Manager
Veronica Haakonsen	Assistant Stage Manager
Séan Swords	Assistant Stage Manager
Ryland Bennett	Orchestra Manager
Anthony D'Amico	Personnel Manager

Special Thanks

New England Conservatory, Lee Eiseman, Sissie Cohen, David Elliott, Cartage America, Cathy Spotts, Alina Bayer

ODYSSEY OPERA

COMING NEXT:

A DOUBLE-BILL OF DOMINICK ARGENTO

A WATER BIRD TALK

Featuring **AARON ENGEBRETH**

and

MISS HAVISHAM'S WEDDING

Featuring **HEATHER BUCK**

NOVEMBER 22 AND 23 *at* **SUFFOLK UNIVERSITY'S MODERN THEATRE**

TOBIAS PICKER

THE FANTASTIC MR. FOX

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

DECEMBER 7
at **NEW ENGLAND CONSERVATORY'S JORDAN HALL**

For details, visit **ODYSSEYOPERA.ORG**