The Life and Times of Malcolm X
Anthony Davis

X: The Life and Times of Malcolm X

FRIDAY JUNE 17, 2022 8:00
Anthony Davis

**X: The Life and Times of Malcolm X**

**CAST**

MALCOLM X
LOUISE/BETTY
ELLA
STREET/ELIJAH MUHAMMAD
REGINALD
YOUNG MALCOLM
GARVEY PREACHER
SOCIAL WORKER/QUEEN MOTHER
COP
REPORTER 1
POLICEMAN 2/REPORTER 2
POLICEMAN 3

Davóne Tines
Whitney Morrison
Ronnita Miller
Victor Robertson
Joshua Conyers
Jonathan Harris
Miguel Ángel Vásquez
Amber Garrett
Nathan Rodriguez
Maggie Finnegan
Matthew Arnold
Andrew Miller

**GIL ROSE,** conductor and director

**CONTENT ADVISORY**
This performance includes strong language, including instances of hate speech, and implications of violence.

**FRIDAY JUNE 17, 2022 8:00**
THE STRAND THEATRE
DORCHESTER, MASSACHUSETTS

A PRODUCTION OF
BOSTON MODERN ORCHESTRA PROJECT
IN PARTNERSHIP WITH
ODYSSEY OPERA OF BOSTON

Act I
Act II Scene 1
INTERMISSION
Act II Scene 2
Act III

Media support for this performance provided by

**Dorchester Reporter**

"The News and Values Around the Neighborhood"
Welcome to the inaugural performance of AS TOLD BY: History, Race, and Justice on the Opera Stage.
The Boston Modern Orchestra Project and Odyssey Opera are excited to kick off this ambitious five-year series of performances with deep ties to our missions and to Boston’s history.

Discovering unknown or neglected music has always been a driving force of both BMOP and Odyssey Opera’s missions. The seed for this initiative was planted many years ago, when I became aware of William Grant Still’s opera Troubled Island—which, despite its place in history as the first opera by a Black composer to be produced by a major American opera company, disappeared after its premiere and has not been heard in full in 73 years. Similarly, I have long believed that Anthony Davis’s X: The Life and Time of Malcolm X was one of the great American operas, if not THE great American opera. With these two operas in mind, I quickly realized their impact would be amplified with other works as part of a larger project that showcased their music, their connections to each other, and their broader cultural implications.

What’s most exciting to me about As Told By is the ability to unite five great operas, each with a distinct musical voice and a unique history. We are pleased to redress the omission of Still’s Troubled Island as well as Ulysses Kay’s Frederick Douglass from the American opera canon; to advance and preserve, through recordings on BMOP/sound, current works like X: The Life and Times of Malcolm X and Nkeiru Okoye’s Harriet Tubman: When I Crossed That Line to Freedom; and to build the future of opera by creating a new work with Jonathan Bailey Holland’s and Tracy Conyer Lee’s The Bridge. By uniting these five works, we hope both their differences and commonalities make them shine brighter on their own and as a group.

The operas of As Told By, and their protagonists, have special resonance for Boston and, we hope, for today’s Bostonians. Through this and future performances, companion programs developed by our partners Castle of Our Skins, and other efforts, we hope to spark conversation and connection among composers, artists, and communities. We also hope this initiative elevates this quintet of operas in the national consciousness, inspiring other companies and communities to take them on and to spark their own conversation.

I am so glad you have joined us for X: The Life and Times of Malcolm X, and hope you will continue on this journey with us.
SYNOPSIS

The opera traces the life of Malcolm X from his boyhood in Lansing, Michigan, through his early brushes with the law, his conversion to the teachings of Elijah Muhammad of the Nation of Islam, his own ministry and his breach with Elijah, his pilgrimage to Mecca, and his assassination.

ACT I, SCENE 1
1931. The Universal Negro Improvement Association, led by Malcolm's father, Rev. Earl Little, meets at the Little home. Rev. Little is late. A white policeman enters, claiming Rev. Little was killed in an accident. Mrs. Little believes he was killed by a Klan-like group. She suffers a breakdown. A Social Worker disperses the family.

ACT I, SCENE 2
Malcolm's half-sister Ella convinces him to live in Boston. Malcolm is mesmerized by Black city life. The charismatic Street "schools" Malcolm as a hustler: doing drugs, using women, and looting homes. After a break-in, police arrest Malcolm and his white girlfriend.

ACT I, SCENE 3
In prison, Malcolm examines his life and the forces that shaped it.

ACT II, SCENE 1
1946–48. Malcolm is visited in prison by his brother Reginald, a convert to the Nation of Islam. Malcolm becomes a believer and studies the Koran and Black history. Upon release he meets Elijah, who teaches him Allah's Law and to spread Allah's word. Malcolm Little renounces his "slave name" for an "X" and sets out to open new temples.

ACT II, SCENE 2
1954–55. Malcolm begins his ministry, setting up base in Harlem. 1963. As Malcolm answers questions after a speech, word of Kennedy's assassination spreads. A Reporter asks Malcolm's reaction, and he gives the controversial answer: "...the chickens have come home to roost."

ACT III, SCENE 1
1963. Malcolm is summoned to see Elijah who accuses Malcolm of jeopardizing the Nation of Islam and censures Malcolm, silencing him for three months.

ACT III, SCENE 2
The Nation becomes divided. Many follow Malcolm, though he is in turmoil and feels betrayed. His wife Betty convinces him to make the Hajji. In Mecca, Malcolm is among believers of many nations with whom he cannot communicate but whose faith he shares. Here, a new Malcolm is born, renouncing his separatist ideas and joining the larger community of Islam.

ACT III, SCENE 3
1964–65. Malcolm returns from the Near East. Reporters accuse him of sparking violence that erupted in Harlem while he was abroad. He tries to relate what he has learned and his intention to address the UN with the grievances of Black Americans. Others warn of death threats and that he is "a threat to our Nation." Malcolm, who has changed his name to El Hajj Malik El-Shabazz, is not concerned. During a speech in Harlem, he is gunned down by assassins.
PROGRAM NOTE

By Thulani Davis

THE CREATORS OF THE OPERA X: THE LIFE AND TIMES OF MALCOLM X are thrilled to participate in its second act, which has been initiated by Detroit Opera (formerly the Michigan Opera Theatre) in May, 2022. Yuval Sharon, the Gary L. Wasserman Artistic Director of Detroit Opera, first spoke with us about remounting the work in the summer of 2020 and he and Wayne S. Brown, President and CEO of Detroit Opera, have worked tirelessly to bring partners into this endeavor which now include the Metropolitan Opera, Opera Omaha, Seattle Opera, The Boston Modern Orchestra Project, and the Lyric Opera of Chicago. We began meeting virtually with director Robert O’Hara in the Fall of 2020, and as I write this, we are beginning rehearsals in Detroit.

X had its first performances in Philadelphia in 1985 in the American Music Theater Festival, and its world premiere was September 29, 1986 at the New York City Opera where it sold out its performances. This year marks the 36th anniversary of the premiere and over 40 years since we started work on it. It appears now in a much changed landscape, given the proliferation of new operas by people of color and notably, the production last year of Terrance Blanchard’s Fire Shut Up in My Bones at the Metropolitan Opera, the first by an African American composer and an African American librettist in its history. When we auditioned singers in the early 1980s, black singers commonly told us they made their living performing Porgy and Bess, the 1935 work by George and Ira Gershwin and DuBose Heyward, and Showboat, the 1927 musical by Jerome Kern and Oscar Hammerstein II. Thomas Young had been in 13 Porgy productions when we hired him. These shows, of course, brought to prominence a long list of great African American singers. I saw the second generation of those stars in 1960s in productions starring Leontyne Price, Grace Bumbry, William Warfield, Shirley Verrett, and Simon Estes and later, Kathleen Battle. But what stunned me in the ‘80s was how many singers we saw coming in multiple times to get a spot in an untested work; hundreds came to audition for X. The desire to perform parts created by black artists, and even better, to originate roles, continues to be a driving force in the concert work of singers. Today there is another, larger, generation of talent, not just singers, of which there is a glorious profusion, but also of orchestra performers, conductors, designers, and, ever so slowly, black directors, hired in opera. The composers and librettists continue to emerge from various streams of American music, bringing musical and narrative innovations that enrich the sounds and stories of this most complex form of musical theater. I, for one, no longer feel odd as a black woman who cannot sing, walking into the stage door of an opera house.[s]

Another change in the intervening years is that we know much more about the life of Malcolm X today than decades ago. Among others, two Pulitzer Prize-winning books have come out in recent years. In keeping with earlier decades, and earlier books, the contents of these works continues to be debated, and he is still news.[s] What happened to him still matters and not just because he was a fascinating and charismatic human being, who, like others in our history, took what he knew to be a dangerous journey to speak for those who could not be heard, but because there are still so many living with similar realities and without a powerful voice articulating the needed change. What is most important then is what has not changed: the relevance of the journey taken by Malcolm Little to Malcolm X to El Hajj Malik El-Shabazz. The story of this man born in Nebraska, raised in Michigan, incarcerated and converted in Massachusetts, reborn in Africa and killed in New York still resonates in each of its phases with the stark realities of the present moment. There were people born long before Malcolm with whom the story would resonate and so many younger generations now across the world for whom the story continues to ring with familiarity. The performances of the opera today were imagined before the COVID pandemic, and before George Floyd’s murder shocked a nation sitting at home with their families as the country shut down. It was being discussed as the biggest and most widespread demonstrations took place across the country despite the pandemic and the political divide that sharpened in 2020—protests in most places arising out of community and without famous leaders. We meet as protests have continued to emerge over the murder of innocent individuals in their homes or cars or sleeping on someone else’s couch, and as young people invoke earlier activism. It is a gift for artists to be able to reconsider how an older work can resonate with “the changing same” of human rights struggle along with the more usual fare that connects us to the trials of love, death, the loss of possible futures, war, and the myths of human life, all of which are still playing out around us. It has been a privilege to be challenged to make opera with masks on, in digital conferences, and by email with people we have never seen in person, or at the very least, not in years. It has never been just a revival.

THE OPERA’S HISTORY

I first started research for the libretto in the summer of 1981 and that fall began meetings with Anthony Davis, and Christopher “Kip” Davis, later joined by director Rhoda Levine. We first presented some of the music at Merkin Hall in New York in 1983 after a workshop at the Kitchen, then on Broome Street in New York. In 1984 we were fortunate to work on Act I and part of Act II with 24 singers, 8 figurants, and the 10-member musical ensemble Episteme in Philadelphia, co-sponsored by the American Music Theater Festival (AMITF) and the Kitchen. In 1985 we worked on the second and third acts in a month-long workshop at the Brooklyn Academy of Music. In 1985 we presented Act I and part of Act II in a concert with the Springfield Massachusetts Symphony, with the assistance of Wayne Brown and conductor Paul Freeman. That year the American Music Theater Festival presented the opera in the newly opened Walnut Street Theater (now the Prince) in Philadelphia with a 35-piece orchestra joining Episteme and the Concerto Soloists of Philadelphia. Prior to opening in New York we did showcases at the Guggenheim and the Schomburg Center for Research in Black Culture. The four-week run in New York engaged 28 singers and the City Opera orchestra with 10 improvisers. It opened and closed with bus rides to festivities at the Schomburg.

The concert version known as Xcerpts was performed in 1987 at Aaron Davis Hall in New York, Michigan State University in East Lansing, the San Francisco Arts Festival, the New England Conservatory of Music, and at the University of Texas, Austin. In 1990-91, it was performed in Wilmington, Delaware and at Swarthmore College and Penn State University. The 1992 Gramavision recording of the work was nominated for a Grammy that year. In 1997, the opera was produced in concert by Sir Georg Solti at the Chicago Symphony Orchestra, with Michael Morgan conducting, for an audience of 2,500 public school students. This was a deeply affecting experience for me as the schools had distributed copies of the text to students ahead of the concerts and, thanks to the rise of hip hop, some in the audience already knew the rhymes and rhythms of the opera text. X was produced by the Oakland Opera Theater in California, in the 2006-07 season, having to
extend its run due to much acclaim in the Bay Area press. I am thrilled to see and hear it again, having not done so myself since 1997.

When we came into the process of building the production at City Opera we became aware that Anthony was not in fact going to be the first African American composer to have work performed there. We were told that the “dean of black composers,” William Grant Still, at age 54, had a production of Troubled Island there in 1949, with a libretto by Langston Hughes and Verna Arey. The story we heard was that Still had won a contest and City Opera was at first unaware that the winner was black. This was a myth. (Apparently Still startled several other music institutions by winning contests.) The story is, as might be expected, more complex—way more. Still’s efforts to get the work done in New York spanned 13 years, beginning in 1936. He submitted it to the Met in 1939 but the Met’s letter was not specific as to why they did not opt to present it. City Opera (then City Center) stalled it for some years citing financing issues. After two false starts prior to 1949, City Opera premiered the work with choreography by George Balanchine, and two white leads in blackface makeup.[3]

WHAT DID CHANGE SOUND LIKE?

Anthony and I, who were born not long after that event, were certain to bring more change. We were in our 30s and had no long-term expectations. Initially, we aimed only to get it on its feet once. Blackface was gone but most companies still did not have numbers of people of color singing for them. (Sadly works with Asian characters continued to lack Asian artists.) During that time I had even written about the inauthentic vernacular created in Porgy, totally accepted in the Gershwins’ day, like blackface, though the Gershwins prevented use of the latter in their opera to insure work for black performers.[4] So our use of mid-century vernaculars, jive talk, and racialized comments from blacks and whites—especially the rhetoric of black movements—was, at the very least, a departure. The voicing of authentic late-twentieth century jazz tones, rhythms, and blues bars with echoes from composers like Charles Mingus, was also new. Most notable in the case of the character Street were solos rich with improvisation. Some writers thought the overt use of political ideas was unbecoming for opera. Others thought political ideas were embedded in earlier operas. Some said Malcolm was too divisive a figure to be appropriate, though that usually obscured a conviction that he never accepted all in the human family. But this debate was to be expected for any opera candidly reflecting race in this country. U.S. race realities were rarely portrayed in popular culture in the first half of the twentieth century. Slavery has been and is still only rarely depicted in American popular culture. Birth of a Nation (1915) was notoriously the foundational work (after Harriet Beecher Stowe’s much loved Uncle Tom’s Cabin, a runaway hit in print and theater), but thereafter in film the slave system was just backdrop, such as in: Jezebel (1938); The Little Colonel (1935) with Bill “Bojangles” Robinson as a highly talented dancing enslaved butler; Gone with the Wind (1939); and Band of Angels (1957), featuring Sidney Poitier as an angry but forgiving enslaved man. In mid-century, years after a number of excellent plays for TV began to focus on modern issues, working-class people, and immigrant groups, a couple of less cutting-edge movies appeared—Poitier was in all of those that I remember: No Way Out (1950), The Defiant Ones (1958), A Raisin in the Sun (1961), Lilies of the Field (1963), A Patch of Blue (1965), In the Heat of the Night (1967), Guess Who’s Coming to Dinner (1967). In the age of James Baldwin’s ascendancy, these films portrayed racism as a shallow ignorance easily overcome by a patient victim such as those Poitier portrayed. The outstanding exception to musical theater shying away from the American ethnic divide was Leonard Bernstein and Stephen Sondheim’s West Side Story, and the superb 1961 film made of it by Robert Wise and Jerome Robbins. Only the work to implement what was called “non-traditional casting” in the late 1950s and early 1960s began to solve the failure of projects like West Side Story to fully embrace the idea of people of color playing their own ethnicities as well as others.

For all these reasons, X, as a work of music theatre that dealt with race in America during a time fresh in the minds of most audiences, was groundbreaking, and overdue. We assumed at the time that the work had an audience. However, as a result of representing change, it was anticipated with controversy, and in some cases, greeted with derision about not “belonging” in an American canon. Others considered it a balm in a context in which the evergreens with black characters were Porgy and Showboat. The New York Times ran several articles over two days; a preview by Tim Page on the Guggenheim program deemed the work “one of power and originality.” The New York Times ran a virulent review by Donal Henahan calling the work “agitprop.” Opera-goers took issue with Henahan in weekly letters into November, with the critic responding each week. John Rockwell took on the controversy in an article describing the divided views on Malcolm X, as well as noting Sills’ meeting with leaders in the black community to gain support. He connected the work to contemporary “vernacular music theater pieces” by Leonard Bernstein, Stephen Sondheim, and Philip Glass, and the production of Duke Ellington’s Queenie Pie, directed by George C. Wolfe, then running at the AMT. Most significantly he included an interview with Sills explaining that she thought the work was good and why it was important to stage. C. Gerald Fraser interviewed blacks who attended the premiere. Samuel G. Freedman discussed the next week with an account of independent filmmakers and well known writers, black and white, having trouble making films on Malcolm, and of critically acclaimed plays on him produced at theaters like New Federal Theater, and New Heritage Theatre in New York City and Crossroads Theater in New Jersey, serving black communities, that enjoyed few other productions or play publication.[5]

These issues of defining audiences, redefining vernacular and arguing for what stories “belong” actually obscured some of the change made by the music in X. Most important perhaps was the inclusion of improvisers in the orchestra. We know early 20th century black composers were accustomed to working with improvisers in various contexts, from the first through-written works like the 1907 Shoo-Fly Regiment by Bob Cole, J. Rosamond Johnson, and James Weldon Johnson, which had an all-star lineup of players, to classic musicals such as 1921’s Shuffle Along, by Noble Sissle, Eubie Blake, Flournoy Miller, and Aubrey Lyles, another work full of music legends. Notably, pioneering jazz pianist James P. Johnson’s 1930 opera De Organizer, about sharecropper mobilization, had “specifications of a 45-piece orchestra,” that was “essentially a jazz band within an orchestra.”[6] Still, it seemed in 1986 to be quite an innovation for Anthony to include at least 10 improvisers in the orchestra pit for each performance. This change brought, in the short term, real discomfort within the orchestra. Still, looking back, it seems the very newness of the context of black creators, and a militant black American subject, led audiences to just understand what was called “non-traditional casting” in the late 1950s and early 1960s began to solve the failure of projects like West Side Story to fully embrace the idea of people of color playing their own ethnicities as well as others.
We were fortunate in the work of the journalists cited above and still appreciate the esteemed critics who did take a close look at the music. The late Edward Said, the influential Palestinian scholar who wrote eloquently about music, gave us a wonderfully thoughtful piece in *The Nation*. He found the work “spellbinding,” taking very seriously the success and shortcomings he found in the blending of musical elements, “twelve-tone and jazz.” At the time I took notes on tightening the discursive text in Act II, which we have now done. The late Andrew Porter’s review in the *New Yorker* found it “not just a stirring and well-fashioned opera—that already is much—but one whose music adds a new, individual voice to those previously heard in our opera houses.” He heard “as a current” in the work Malcolm’s memories of hearing Lionel Hampton and Billie Holiday. And of the use of improvisation, he said, “He [Davis] here makes virtuosity serve specific dramatic ends,” and found “impressive” the composer’s “metric, rhythmic, and harmonic control of structures and pacing.” Porter praised well the vocal lines and choruses. He found the libretto well done, “in language direct enough for the stage yet poetically charged, in strong lines that move surely between narrative, reflection and rhetoric.”

It took more than a digital search to find any black music critics who wrote about X. I had to call critics who know Anthony’s music and ask if they were there and if they wrote about it, and one or two did me the favor of calling others. Don Palmer said the obvious right away—none of them could get assignments from anyone to write about it. I turned to searches for archives of the black press to locate papers no longer in print. Thanks to Don, Martin Johnson told me he wrote about it for *The City Sun*, a prominent Brooklyn paper, and we hope to find a copy. Anthony tells me that Bill C. Rhoden, who had been a music critic at the *Baltimore Sun* did an interview while officially on duty at the *New York Times* as a sports writer. I am still looking for that. Sad to say, some of the leading papers today have a solid record of having never had a black music critic on staff, so such wide searches will continue to be necessary for many of us.[7]

A few other forms of change came through the women producers who launched us on this journey: Mary Griffin McArthur of the Kitchen, Marjorie Samoff, co-founder of AMIT, and Beverly Sills, then General Manager of the City Opera. I can’t overstate their help. The few people I had asked to read or check the libretto for me told me they didn’t know if it was okay or not because they’d never seen one before. It is neither a play nor a collection of poems though it is also both. As a woman entering this seemingly cloistered world inside of opera palaces, doing a job no one expected me to be doing, it was really important that these three producers acted as if this huge undertaking—33 singers, whole floors of costumes, massive stage, stage management teams—was just what we do on any Tuesday. McArthur suggested we switch from writing a hybrid music theater piece to a stirring and well-fashioned opera—that already is much—but one whose music adds a new, individual voice to those previously heard in our opera houses. She heard “as a current” in the work Malcolm’s memories of hearing Lionel Hampton and Billie Holiday. And of the use of improvisation, she said, “He [Davis] here makes virtuosity serve specific dramatic ends,” and found “impressive” the composer’s “metric, rhythmic, and harmonic control of structures and pacing.” Porter praised well the vocal lines and choruses. He found the libretto well done, “in language direct enough for the stage yet poetically charged, in strong lines that move surely between narrative, reflection and rhetoric.”

It took more than a digital search to find any black music critics who wrote about X. I had to call critics who know Anthony’s music and ask if they were there and if they wrote about it, and one or two did me the favor of calling others. Don Palmer said the obvious right away—none of them could get assignments from anyone to write about it. I turned to searches for archives of the black press to locate papers no longer in print. Thanks to Don, Martin Johnson told me he wrote about it for *The City Sun*, a prominent Brooklyn paper, and we hope to find a copy. Anthony tells me that Bill C. Rhoden, who had been a music critic at the *Baltimore Sun* did an interview while officially on duty at the *New York Times* as a sports writer. I am still looking for that. Sad to say, some of the leading papers today have a solid record of having never had a black music critic on staff, so such wide searches will continue to be necessary for many of us.[7]

A few other forms of change came through the women producers who launched us on this journey: Mary Griffin McArthur of the Kitchen, Marjorie Samoff, co-founder of AMIT, and Beverly Sills, then General Manager of the City Opera. I can’t overstate their help. The few people I had asked to read or check the libretto for me told me they didn’t know if it was okay or not because they’d never seen one before. It is neither a play nor a collection of poems though it is also both. As a woman entering this seemingly cloistered world inside of opera palaces, doing a job no one expected me to be doing, it was really important that these three producers acted as if this huge undertaking—33 singers, whole floors of costumes, massive stage, stage management teams—was just what we do on any Tuesday. McArthur suggested we switch from writing a hybrid music theater piece to a stirring and well-fashioned opera—that already is much—but one whose music adds a new, individual voice to those previously heard in our opera houses. She heard “as a current” in the work Malcolm’s memories of hearing Lionel Hampton and Billie Holiday. And of the use of improvisation, she said, “He [Davis] here makes virtuosity serve specific dramatic ends,” and found “impressive” the composer’s “metric, rhythmic, and harmonic control of structures and pacing.” Porter praised well the vocal lines and choruses. He found the libretto well done, “in language direct enough for the stage yet poetically charged, in strong lines that move surely between narrative, reflection and rhetoric.”

It took more than a digital search to find any black music critics who wrote about X. I had to call critics who know Anthony’s music and ask if they were there and if they wrote about it, and one or two did me the favor of calling others. Don Palmer said the obvious right away—none of them could get assignments from anyone to write about it. I turned to searches for archives of the black press to locate papers no longer in print. Thanks to Don, Martin Johnson told me he wrote about it for *The City Sun*, a prominent Brooklyn paper, and we hope to find a copy. Anthony tells me that Bill C. Rhoden, who had been a music critic at the *Baltimore Sun* did an interview while officially on duty at the *New York Times* as a sports writer. I am still looking for that. Sad to say, some of the leading papers today have a solid record of having never had a black music critic on staff, so such wide searches will continue to be necessary for many of us.[7]

A few other forms of change came through the women producers who launched us on this journey: Mary Griffin McArthur of the Kitchen, Marjorie Samoff, co-founder of AMIT, and Beverly Sills, then General Manager of the City Opera. I can’t overstate their help. The few people I had asked to read or check the libretto for me told me they didn’t know if it was okay or not because they’d never seen one before. It is neither a play nor a collection of poems though it is also both. As a woman entering this seemingly cloistered world inside of opera palaces, doing a job no one expected me to be doing, it was really important that these three producers acted as if this huge undertaking—33 singers, whole floors of costumes, massive stage, stage management teams—was just what we do on any Tuesday. McArthur suggested we switch from writing a hybrid music theater piece to a stirring and well-fashioned opera—that already is much—but one whose music adds a new, individual voice to those previously heard in our opera houses. She heard “as a current” in the work Malcolm’s memories of hearing Lionel Hampton and Billie Holiday. And of the use of improvisation, she said, “He [Davis] here makes virtuosity serve specific dramatic ends,” and found “impressive” the composer’s “metric, rhythmic, and harmonic control of structures and pacing.” Porter praised well the vocal lines and choruses. He found the libretto well done, “in language direct enough for the stage yet poetically charged, in strong lines that move surely between narrative, reflection and rhetoric.”

It took more than a digital search to find any black music critics who wrote about X. I had to call critics who know Anthony’s music and ask if they were there and if they wrote about it, and one or two did me the favor of calling others. Don Palmer said the obvious right away—none of them could get assignments from anyone to write about it. I turned to searches for archives of the black press to locate papers no longer in print. Thanks to Don, Martin Johnson told me he wrote about it for *The City Sun*, a prominent Brooklyn paper, and we hope to find a copy. Anthony tells me that Bill C. Rhoden, who had been a music critic at the *Baltimore Sun* did an interview while officially on duty at the *New York Times* as a sports writer. I am still looking for that. Sad to say, some of the leading papers today have a solid record of having never had a black music critic on staff, so such wide searches will continue to be necessary for many of us.[7]
the original words. The music is the same. I wrote the second version to the same notes in 1986 because so many people in the seats were still suffering the loss of the man in the opera and others killed during the late ’60s. And though we used some spoken word passages to share Malcolm’s speaking style and rhythms, some of his public speaking is now sung and the language lifted to be more anthemic. We have added a few lines of singing in places that were musical interludes. In this libretto I have also tightened scene descriptions, added some specific information younger audiences may need, and caught a few errors I missed as we rushed to print then. Character specifics, such as “postman” and “numbers runner,” have been removed to allow the director to envision the people in various communities as they choose. Welcome to X’s second century!


Mr. Tines is Artist-in-Residence at Detroit Opera—an appointment that culminated in his performance in the title role of Anthony Davis’s *X: The Life and Times of Malcolm X* in the spring of 2022—and Philharmonia Baroque Orchestra & Chorale’s first-ever Creative Partner. His ongoing projects include Recital No. 1: MASS, a program exploring the Mass woven through Western European, African-American, and 21st-century traditions, with performances this season at the Ravinia Festival, in Washington, DC presented by WPA, and at the Barbican in London. He also performs *Concerto No. 1: SERMON* — a program he conceived for voice and orchestra that weaves arias by John Adams, Anthony Davis, Igee Dieudonné and Mr. Tines himself, with texts by James Baldwin, Langston Hughes, and Maya Angelou—with the Philadelphia Orchestra and BBC Symphony.

Mr. Tines is a member of AMOC and co-creator of *The Black Clown*, a music theater experience commissioned and premiered by The American Repertory Theater and presented at Lincoln Center. He has premiered works by today’s leading composers, including John Adams, Terence Blanchard, and Matthew Aucoin, and his concert appearances include performances of works ranging from Beethoven’s Ninth with the San Francisco Symphony to Kaija Saariaho’s *True Fire* with the Orchestre National de France.

Davóne Tines is a winner of the 2020 Sphinx Medal of Excellence, recognizing extraordinary classical musicians of color, and the recipient of the 2018 Emerging Artists Award from Lincoln Center. He is a graduate of The Juilliard School and Harvard University, where he also serves as guest lecturer.

**CAST**

**DAVÔNE TINES** (Malcolm X)

Heralded as “[one] of the most powerful voices of our time” by the *Los Angeles Times*, the “immensely gifted American bass-baritone Davóne Tines has won acclaim, and advanced the field of classical music” (*The New York Times*) as a path-breaking artist whose work not only encompasses a diverse repertoire but also explores the social issues of today. As a Black, gay, classically trained performer at the intersection of many histories, cultures, and aesthetics, he is engaged in work that blends opera, art song, contemporary classical music, spirituals, gospel, and songs of protest, as a means to tell a deeply personal story of perseverance that connects to all of humanity. He was recently named *Musical America’s* 2022 Vocalist of the Year.

Mr. Tines is Artist-in-Residence at Detroit Opera—an appointment that culminated in his performance in the title role of Anthony Davis’s *X: The Life and Times of Malcolm X* in the spring of 2022—and Philharmonia Baroque Orchestra & Chorale’s first-ever Creative Partner. His ongoing projects include Recital No. 1: MASS, a program exploring the Mass woven through Western European, African-American, and 21st-century traditions, with performances this season at the Ravinia Festival, in Washington, DC presented by WPA, and at the Barbican in London. He also performs *Concerto No. 1: SERMON* — a program he conceived for voice and orchestra that weaves arias by John Adams, Anthony Davis, Igee Dieudonné and Mr. Tines himself, with texts by James Baldwin, Langston Hughes, and Maya Angelou—with the Philadelphia Orchestra and BBC Symphony.

Mr. Tines is a member of AMOC and co-creator of *The Black Clown*, a music theater experience commissioned and premiered by The American Repertory Theater and presented at Lincoln Center. He has premiered works by today’s leading composers, including John Adams, Terence Blanchard, and Matthew Aucoin, and his concert appearances include performances of works ranging from Beethoven’s Ninth with the San Francisco Symphony to Kaija Saariaho’s *True Fire* with the Orchestre National de France.

Davóne Tines is a winner of the 2020 Sphinx Medal of Excellence, recognizing extraordinary classical musicians of color, and the recipient of the 2018 Emerging Artists Award from Lincoln Center. He is a graduate of The Juilliard School and Harvard University, where he also serves as guest lecturer.

**WHITNEY MORRISON** (Louise/Betty)

A Chicago native and recent alum of the Ryan Opera Center, Whitney Morrison champions the African American aesthetic in classical music, embracing a style of performance that blends classical singing technique with elements of the gospel singing tradition. She recently appeared as Leonie Baker in the world premiere of Freedom Ride at Chicago Opera Theater, prompting *Classical Voice America* to say, “the production’s big surprise was soprano Whitney Morrison, who nearly stole the show.” Ms. Morrison also garnered acclaim for her “richly textured performance and luxurious voice” (*The Times Weekly*) as Sister Rose in *Dead Man Walking* at the Lyric Opera of Chicago. Other recent credits include the role of Donna Anna (*Don Giovanni*) with Chicago’s Floating Opera Company and appearances at the 2018 Grant Park Music Festival and the Rochester Institute of Technology’s celebration of Martin Luther King Jr.’s legacy, “MLK Expressions.”
Ms. Morrison received her bachelor’s degree in Vocal Performance and Pedagogy from Alabama’s Oakwood University. She went on to earn a master’s degree in music from the Eastman School of Music. Ms. Morrison is a 2020 National Semifinalist in the Metropolitan Opera National Council Auditions, first place winner in the National Classical Singer University Competition, a finalist in the Luminarts Classical Music Competition and recipient of a She Shines Award from Girls Inc. of Chicago. Ms. Morrison is a two-time recipient of the UNCF John Lennon Endowed Scholarship and also trained at the Georg Solti Accademia di Bel Canto in Italy and the Neil Semer Vocal Institute in Germany.

RONNITA MILLER (Ella)
This season, American mezzo-soprano Ronnita Miller joined the Metropolitan Opera as Big Stone in Matthew Aucoin’s Eurydice, and appeared as soloist with the San Diego Symphony in Beethoven’s 9th Symphony, and in recital with New World Symphony. She has also performed at The Atlanta Opera and Deutsche Oper Berlin, and in the summer of 2021 she curated a recital titled What the Heart Desires with tenor Nicholas Phan for the Merola Festival. Throughout her distinguished career, Ms. Miller has appeared with numerous ensembles and companies, including Teatro Real Madrid, the Boston Symphony Orchestra, Semperoper Dresden, the London Symphony Orchestra, the Berlin Philharmonic, and the Los Angeles Opera.

In the 2019-2020 season, she completed her seventh season as a member of the ensemble at Deutsche Oper Berlin. Performances there included Mamma Lucia in Cavalleria Rusticana, Third Lady in Die Zauberflöte, Mary in Der fliegende Holländer, Madelon in Andrea Chenier, and Ulrica in Un Ballo in Maschera. She also made her debut at the Het Concertgebouw Amsterdam as Fricka in a performance of Die Walküre, conducted by Jaap van Zweden, and in the US she joined the Chicago Symphony Orchestra to sing Mamma Lucia in Cavalleria Rusticana under the baton of Riccardo Muti.

In addition to performing, Ms. Miller has conducted masterclasses at St. Petersburg College in St. Petersburg, Florida, outreach classes in NYC, written for online publications including Interview En L’air, and has taught private lessons.

VICTOR ROBERTSON (Elijah Muhammad/Street)
American tenor Victor Robertson made his Metropolitan Opera debut in their new 2017 production of Merry Widow as Raoul, and in the same year, his Broadway debut in its longest running show, Phantom of the Opera as the Phantom. Mr. Robertson has sung his signature role, Count Almaviva in Il barbiere di Siviglia, at Minnesota Opera, Michigan Opera Theatre, Manitoba Opera, Portland Opera, Arizona Opera, Opera Carolina, Sarasota Opera, Coeur D’Alene Opera, Toledo Opera and with Santa Cruz Symphony. Other roles in the artist’s repertoire include Tonio in La Fille du Régiment at Lyric Opera of Kansas, Ramiro in La Cenerentola, Fenton in Falstaff at Cleveland Lyric Opera, and Nemorino in L’Elisir d’Amore at Kentucky Opera.

This season, the artist sings Remendado in Carmen at Cincinnati Opera, and Alfredo La Traviata at Orlando Opera, appears as Raymond Santana in Anthony Davis’s Central Park Five at Portland Opera, and returns to Cincinnati Opera in Castor and Patience, their world premiere by Gregory Spears, in the role of Nestor.

With a natural ability for contemporary music, Mr. Robertson inaugurated the role of Benny “Kid” Paret in Terence Blanchard’s celebrated Champion in its world premiere in 2017 at Washington National Opera and later revived the role at Detroit Opera and at Opera de Montréal. He appeared as

Hosea Williams in Douglas Tappin’s I Dream, a piece based upon a series of dreams, reminiscences and premonitions leading up to a fateful moment in modern American history—the assassination of Dr Martin Luther King.

Making his off-Broadway debut, Mr. Robertson joined the cast of Three Mo’ Tenors at the Little Schubert Theatre in 2007-8 and remained with the show when it toured the US and when it went on to play the Edinburgh Festival, and in Moscow, the Dominican Republic, and the UK’s Henley Festival. Mr. Robertson made his professional Broadway debut in Baz Luhrmann’s Rent at the Ahmanson Theatre in Los Angeles in a record 82 sold-out performances, for which he won the coveted Ovation Award in 2004.

JOSHUA CONYERS (Reginald)
A native of the Bronx, NY, baritone Joshua Conyers is recognized for his captivating performances and championed as one the promising young dramatic voices of today. Active in contemporary opera, Mr. Conyers performed the role of Jason in the world premiere of Matt Boehler’s 75 Miles, and Uncle Wesley in Carlos Simon’s Night Trip for Washington National Opera’s American Opera Initiative. Last season, he was seen as Eustis in Le maréchal ferrant with Opera Lafayette, Sprecher in Die Zauberflöte with Aspen Opera Theater, and joined Atlanta Opera as Tonio in Pagliacci, and Tiger Brown in the Threepenny Opera. In the 2021-2022 season, Mr. Conyers made his Seattle Opera debut as Policeman 3/Congregant 3 in Tesori’s Blue, and sang Schaunard in La bohème with Annapolis Opera, and debuted with Opera Memphis as Tonio in Pagliacci. Mr. Conyers also sang the role of Reginald in X: The Life and Times of Malcolm X with Detroit Opera this spring, prior to BMOP’s production.

As a concert artist, Mr. Conyers made his Carnegie Hall Debut in 2018 performing Mozart’s Regina Caeli, K. 276, Vaughn Williams’ Serenade to Music, Beethoven’s Choral Fantasy and Mark Hayes’ Te Deum under the baton of distinguished composer and arranger Mark Hayes with MidAmerica Productions. Mr. Conyers also made his debut at The John F. Kennedy Center for the Performing Arts in 2018 in the Durufle Requiem with Manhattan Concert Productions under the baton of conductor Anton Armstrong.
**Create & Production Team**

**Gil Rose**, Artistic Director

Gil Rose is one of today’s most dynamic conductors, praised as “amazingly versatile” (*The Boston Globe*) with “a sense of style and sophistication” (*Opera News*). Equally at home performing core repertoire, new music, and lesser-known historic symphonic and operatic works, “Gil Rose is not just a fine conductor, but a peerless curator, sniffing out—and commissioning—off-trend, unheralded, and otherwise underplayed repertoire that nevertheless holds to unfailingly high standards of quality. In doing so, he’s built an indefinable, but unmistakable, personal aesthetic” (*WXQR*). A global leader in American contemporary music, Rose is the founder of the performing and recording ensemble the Boston Modern Orchestra Project (BMOP), who “bring an endlessly curious and almost archaeological mind to programming... with each concert, each recording, an essential step in a better direction” (*The New York Times*), as well as the founder of Odyssey Opera, praised by *The New York Times* as “bold and intriguing” and “one of the East Coast’s most interesting opera companies.”

Since its founding in 1996, the “unique and invaluable” (*The New York Times*) Boston Modern Orchestra Project has grown to become the premier orchestra in the world for commissioning, recording, and performing music of the twentieth and twenty-first centuries. Under Rose’s leadership, BMOP has won seventeen ASCAP Awards for Adventurous Programming, been selected as Musical America’s Ensemble of the Year in 2016, and in 2021 was awarded a Gramophone Magazine Special Achievement Award in recognition of its extraordinary service to American music of the modern era. Under Rose’s baton, BMOP has been featured at numerous festivals including the Festival of New American Music (Sacramento, CA), Concerts at the Library of Congress (Washington, DC), and the MATA Festival in New York.

In 2013, Gil Rose expanded his musical vision with the founding of Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire from all eras. Working with an international roster of singers and directors, Odyssey Opera has presented over 36 operas in Boston, including three world premieres and several U.S. premieres. As a leader of modern opera in the United States, Odyssey has become known for its innovative thematic seasons.

In addition to his role as conductor, Rose is leading the charge for the preservation and advancement of underperformed works through recordings. BMOP/sound, the independent record label Rose founded in 2008, has released over 86 recordings of contemporary music by today’s most innovative composers, including world premieres by John Cage, Lukas Foss, Chen Yi, Anthony Davis, Lisa Bielawa, Steven Mackey, Eric Nathan, and many others. BMOP/sound, with Rose as executive producer, has secured five GRAMMY nominations and a win in 2020 for Tobias Picker’s opera *Fantastic Mr. Fox*. Odyssey Opera’s in-house label has released five CDs, most recently a complete version of Camille Saint-Saëns’ *Henry VIII*.

Beyond Boston, Gil Rose enjoys a busy schedule as a guest conductor and educator. Equally at home on the podium in both symphonic and operatic repertoire, Rose has led performances by the Tanglewood Opera Orchestra, the Netherlands Radio Symphony, the American Composers Orchestra, the National Symphony of Ukraine, the Matsumoto Festival of Japan, the New York City Opera, and the Juilliard Symphony among others. In addition to being former faculty at Tufts University and Northeastern University, Rose has worked with students across the U.S. at institutions such as Carnegie Mellon University, MIT, New England Conservatory, and the University of California at San Diego. He is a visionary curator of music, inaugurating the Ditson Festival of Music at Boston’s Institute of Contemporary Art and programming three seasons for the Fromm Concerts at Harvard series.

In the 2022-2023 season, Gil Rose leads Odyssey Opera in a concert performance of three one-act operas by Rachmaninoff and brings John Corigliano and Mark Adamo’s new opera *The Lord of Cries* to Boston audiences. In addition, he and BMOP will travel to Carnegie Hall for the orchestra’s debut performance and culmination of their 25th season, and BMOP and Odyssey will co-produce *Harriet Tubman: When I Crossed That Line to Freedom*, the second opera in AS TOLD BY: History, Race, and Justice on the Opera Stage, a five-year initiative highlighting Black composers and vital figures of Black liberation and thought.

**Anthony Davis**, Composer

Anthony Davis is an internationally recognized composer of operatic, choral, and chamber works, and a winner of the Pulitzer Prize for his opera *The Central Park Five*. He is also known for his virtuoso performances both as a solo pianist and as the leader of the ensemble Episteme, a unique ensemble of musicians who are disciplined improvisers as well as provocative improvisers. In April 1993, Mr. Davis made his Broadway debut, composing the music for Tony Kushner’s Pulitzer Prize-winning play *Angels in America: Millennium Approaches*, directed by George C. Wolfe. His music is also heard in Kushner’s companion piece, *Perestroika*, which opened on Broadway in November 1993.

As a composer, Mr. Davis is best known for his operas. *X: The Life and Times of Malcolm X*, which played to sold-out houses at its premiere at the New York City Opera in 1986, was the first of a new American genre: opera on a contemporary political subject. The recording of *X* was released on the Gramavision label in August 1992 and received a Grammy Nomination for “Best Contemporary Classical Composition” in February 1993, but has since gone out of print. Mr. Davis’s second opera, *Under the Double Moon*, a science fiction opera with an original libretto by Deborah Atheron, premiered at the Opera Theatre of St. Louis in June 1989. His third opera, *Tania*, with a libretto by Michael-John LaChiusa and based on the abduction of Patricia Hearst, premiered at the American Music Theater Festival in June 1992. A recording of *Tania* was released in 2001 on Koch, and in November 2003, Musikwerkstaat Wien presented its European premiere. A fourth opera, *Amistad*, about a shipboard uprising by slaves and their subsequent trial, premiered at the Lyric Opera of Chicago in November 1997. Set to a libretto by poet Thulani Davis, the librettist of *X, Amistad* was staged by George C. Wolfe.

Reacting to two of Mr. Davis’s orchestral works, *Maps (Violin Concerto)* and *Notes from the Underground*, Michael Walsh said in *Time* magazine: “Imagine Ellington’s lush, massed sonorities propelled by Bartók’s vigorous whiplash rhythms and overlaid with the seductive percussive haze of the Balinese gamelan orchestra, and you will have an idea of what both the Concerto and *Notes from the Underground* sound like.” Mr. Davis’s works also include the violin Sonata, commissioned by Carnegie Hall for its Centennial; *Jacob’s Ladder*, a tribute to Mr. Davis’s mentor Jacob Druckman commissioned by the Kansas City Symphony; *Esu Variations*, a concert opener for the Atlanta Symphony; *Happy Valley Blues*, a work for the String Trio of New York with Mr. Davis on piano; *Pale Grass and Blue, Then Red*, a dance work choreographed by Ralph Lemon for the Limon Dance Company; and *Tales (Tails) of the Signifying Monkey* commissioned by The Pittsburgh Symphony. His orchestral works have been performed by the New York Philharmonic, San Francisco Symphony, Atlanta Symphony, Orchestra of St. Luke’s, Brooklyn Philharmonic, Kansas City Symphony, Beethoven...
Halle Orchestra of Bonn, and the American Composers Orchestra. In the 2003-2004 season, Mr. Davis served as Artistic Advisor of the American Composers Orchestra’s Improvise! festival and conference which featured a performance of Wayang V with Mr. Davis as piano soloist. Both Notes from the Underground and Wayang V appear on a 2014 CD from BMOP/sound devoted to Anthony Davis’ orchestra works.

Born in Paterson, New Jersey, on 20 February 1951, Mr. Davis studied at Wesleyan and Yale universities. He was Yale’s first Lustman Fellow, teaching composition and Afro-American studies. In 1987 Mr. Davis was appointed Senior Fellow with the Society for the Humanities at Cornell University, and in 1990 he returned to Yale University as Visiting Professor of Music. He became Professor of Music in Afro-American Studies at Harvard University in the fall of 1992, and assumed a full-time professorship at the University of California at San Diego in January 1998. Recordings of Mr. Davis’s music may be heard on the Rykodisc (Gramavision), Koch, Music and Arts and BMOP/sound labels. His music is published by G. Schirmer, Inc.

**THULANI DAVIS**, librettist

Thulani Davis is an interdisciplinary artist and historian, whose work includes poetry, theater works and cultural criticism. Ms. Davis wrote the libretti for Anthony Davis’s X: The Life and Times of Malcolm X, his Amistad, and many other musical works. Her forthcoming operas are The Little Rock Nine by Bernadette Speach, and Fire Across the Tracks: Tulsa 1921 by Anthony Davis. Her produced plays include: Everybody’s Ruby: Story of a Murder in Florida, The Souls of Black Folk: An Oratorio for Five Actors, the adaptation for George C. Wolfe’s production of The Caucasian Chalk Circle, and Where the Mississippi Meets the Amazon, with Ntozake Shange and Jessica Hagedorn. Davis wrote the book and lyrics for The Sojourner Washing Society, A Musical in Gospel & Blues, by composer Steven Robinson. She has written the scripts for several narrative films, and award-winning documentaries. The author of six books, she has two new works: Nothin but the Music (2020), a poetry collection, and The Emancipation Circuit: Black Activism Forging a Culture of Freedom, forthcoming in June. She is a professor and a Nellie Y. McKay Fellow in Afro-American Studies at the University of Wisconsin-Madison.

**CHRISTOPHER DAVIS**, Story Author

Christopher Davis has worked as an actor and director, in addition to his role as storywriter for X: The Life and Times of Malcolm X. He performed the role of Malcolm X in El Hajj Malik: A Play About Malcolm X by N.R. Davidson for theater companies in both New Haven, Connecticut, and Jamaica, Queens, as well as creating the role of Nate Turner in Against the Sun by Ihsan Bracy. Since 1990, Mr. Davis has worked in market research for Ipsos NA, a multi-national French-held firm where he is Director of Insights for the Ipsos Affluent Intelligence Group. Christopher is thrilled to see X: The Life and Times of Malcolm X return for a whole new generation of artists and audiences.

**PASCALE FLORESTAL**, Associate Director

Pascale Florestal is a Director, Educator, Dramaturg, Writer and Collaborator based in Boston, MA. Recent directing Credits: The Colored Museum with The Umbrella Performing Arts Center, Once On This Island with SpeakEasy Stage, This Girl Laughs, This Girl Cries, This Girl Does Nothing with Emerson Stage and Everybody with Boston Conservatory. As an Assistant to the Director she has worked with Timothy Douglas, Liesl Tommy, Billy Porter, Paul Daigneault and M. Bevin O’Gara. Ms. Florestal recently served as the Associate Director to Kimberly Senior on Our Daughters, Like Pillars at the Huntington Theater. Recent dramaturgy: Witch, Huntington Theater Company, The Resurrection of Michelle Morgan, Geva Theater and Pass Over by Antoniette Nwandu with SpeakEasy Stage. Ms. Florestal was recently named one of the ARTery 25 Artists of Color Transforming the Cultural Landscape in Boston. She serves as the Education Director and Associate Producer for The Front Porch Arts Collective and is an Assistant Professor of Theater at Boston Conservatory at Berklee College of Music.

**KENNETH GRIFFITH**, Choral Conductor

Ohio native Kenneth E. Griffith II is a conductor, educator, collaborative pianist, and music director who promotes music for social change. He is active in schools and communities in the Greater Boston area, sharing the songs and stories of underrepresented peoples and providing music instruction in neighborhoods underserved in the arts.

Mr. Griffith worked with collegiate, community, and opera choruses at Bard College and served as an Assistant Conductor for the Collegiate Chorale in New York. Over the years, he has assisted in the preparation of ensembles heard at the Lincoln Center, Carnegie Hall, and the Verbier Music Festival in Switzerland. A versatile musician, Mr. Griffith collaborated on projects with vocalists including Idina Menzel and Javier Muñoz, movement artists like Chanel DaSilva, and instrumental ensembles such as the Boston-based Eureka Ensemble.

In 2014, Mr. Griffith came to Massachusetts as the Director of Choral and Chamber Music at Brooks School in North Andover. In 2017, he started as Director of Music at the Unitarian Universalist Church of Greater Lynn in Swampscott. In 2021, Mr. Griffith joined Boston Children’s Chorus as a conductor for their flagship ensemble, Premier Choir. He made his Boston Symphony Hall debut in March 2022 during their 19th Annual MLK Tribute Concert to great acclaim. Mr. Griffith holds a Bachelor of Music in Vocal Performance from the Capital University Conservatory of Music and a Master of Music in Conducting from the Bard College-Conservatory of Music. He currently resides in Somerville.
JOHN OLUWOLE ADEKOJE, Projection Design
John Oluwole ADEkoje is a national award winner of The Kennedy Center’s ACTF Lorraine Hansberry Playwriting Award for the play Street Hawker, as well as a recipient of The Roxbury International Film Festival’s Emerging local Filmmaker award for the documentary Street Soldiers, which also showed at the Pan African Film Festival in Cannes, France, The World Film Festival-Montreal, the BronzeLens Film Festival in Atlanta. Mr. ADEkoje has received the Brother Thomas Fellowship Award and he is a playwriting Fellow at the Huntington Theater Company.

Most recently, he was awarded the Emerging Filmmaker Award for Knockaround Kids, his narrative feature, at the Roxbury International Film Festival which all showed at the Urbanworld Film festival in New York. Knockaround Kids can be found on Tubi, Amazon prime, Google Play, Apple and other film platforms. Mr. ADEkoje is the co-director and director of photography for the digital version of Hype Man (Company One/American Repertory Theatre) as well as the writer, director and projection/art designer for the Triggered Life Project (Portland Playhouse). Mr. Adekoje teaches film production and theatre at Boston Arts Academy.

KAT ZHOU, Lighting Design
Kat C. Zhou is a lighting designer for theatre, dance, and opera, currently based in New York City. She is pleased to be making her BMOP debut and returning to Odyssey Opera, where she was the assistant lighting designer on Maria, Regina d’Inghilterra. Other opera credits include The Rake’s Progress (BU Opera Institute), the Run AMOC! Festival (American Modern Opera Company), and The Cunning Little Vixen (BU Opera Institute/ Glimmerglass).

Ms. Zhou was the inaugural recipient of the Howell Binkley Fellowship (2021). Formerly, she served as the artist-in-residence at the Signet Society (2018-2020), and was the president/managing director of the Harvard-Radcliffe Gilbert & Sullivan Players (2013-2017). She holds an MFA in lighting design from Boston University and an AB in mathematics from Harvard College. More info: katzhousedesign.com

BROOKE STANTON, Costumes, Hair, and Makeup
Brooke Stanton is a costumer who has worked in theatre, film, and television. During her five years with George Lucas’ ILM, she built creatures for the Star Wars Special Edition Trilogy and The Phantom Menace. She has toured internationally and nationally designing for Peter Sellars. Other clients include Disney, Columbia Pictures, CBS, American Repertory Theatre, American Conservatory Theatre, Aspen Music Festival, Santa Fe Opera, Boston Symphony Youth Orchestra, Commonwealth Shakespeare, S.F. Shakespeare, New England Conservatory, and Odyssey Opera. She studied Costume Design at NYU and Textiles at California College of the Arts. www.brookestanton.com

NEW ENGLAND PHILHARMONIC
Innovation & Tradition in Concert

Into the Spotlight
Saturday, June 18, 2022  8:00-9:30 PM
New England Conservatory’s Jordan Hall, Boston
Conducted by Yoichi Udagawa
NEP Music Director Finalist
Kathryn Salfelder Fanfare for Richard Pitman
Igor Santos play, pivot
2021 Call for Scores Winner, Boston Premiere
TJ Cole Nightscape
Eric Nathan Double Concerto for Solo Violin
Solo Clarinet, and Strings
Stefan Jackiw, violin and Yoonah Kim, clarinet
Co-commissioned with The New York Classical Players, Boston Premiere
Witold Lutoslawski Concerto for Orchestra

TICKETS ON SALE
NEPHILHARMONIC.ORG
Yoichi Udagawa
Eric Nathan
Igor Santos
Stefan Jackiw
Yoonah Kim

MEICHHELLE FERGUSON
Real Estate Broker/Consultant
Marketing Research Specialist
10% off with this ad
New from BMOP/sound

[1081]

**ARNOLD ROSNER** THE CHRONICLE OF NINE
Megan Pachecano soprano Eric Carey tenor
James Demler baritone William Hite tenor
David Salsbury Fry bass Rebecca Krouner contralto
Aaron Engebret baritone Stephanie Kacoyanis contralto
Krista River mezzo-soprano Gene Stenger tenor

[1082]

**TOD MACHOVER** DEATH AND THE POWERS
James Maddalena baritone Patricia Risley mezzo-soprano
Joëlle Harvey soprano Hal Cazalet tenor

[1083]

**JOHN HARBISON** DIOTIMA
Dawn Upshaw soprano
“Gil Rose and the Boston Modern Orchestra Project bring greater vitality to [Symphony No. 6].” GRAMOPHONE

[1084]

**MATTHEW AUCOIN** ORPHIC MOMENTS
Anthony Roth Costanzo counter-tenor
Conor Hanick piano Keir GoGwilt violin

[1085]

**GAIL KUBIK** SYMPHONY CONCERTANTE
“Persuasively performed. Entertaining throughout!” THE WHOLE NOTE

[1086]

**ROGER REYNOLDS** VIOLIN WORKS
Gabriela Díaz violin

[1087]

**JOHN CORIGLIANO** TO MUSIC
Elliot Fisk guitar

**UPCOMING RELEASES**

[1088]

**CARLOS SURINACH** ACROBATS OF GOD

[1089]

**AVNER DORMAN** SIKLON

---

**BMOP/sound**, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th century and the music of today’s most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Available for purchase at [bmop.org](http://bmop.org) and in the lobby during intermission at tonight’s performance. Preview and download tracks through all major online retailers.

BMOP/sound recordings offer superior sound quality, impeccable post-production, and distinguished packaging. In addition to receiving eight Grammy Award nominations and winning for Best Opera Recording in 2020, BMOP/sound recordings have appeared on the year-end “Best of” lists of the *New York Times*, *Time Out New York*, the *Boston Globe*, *American Record Guide*, *National Public Radio*, *NewMusicBox*, *Sequenza21*, and *Downbeat* magazine.

Subscriptions available

Your subscription ensures that you will receive all of BMOP/sound’s preeminent recordings as soon as they are made available. Order now and receive:

- **12-CD subscription for $14 per CD** (save 30%)
- Each new CD before official release date
- **Free shipping** (for international subscribers add $2/CD)
- BMOP/sound e-news

To order, call 781.324.0396 or email bmopsound@bmop.org. Order forms are also available at the CD table in the lobby.

---

Gil Rose, Executive Producer | bmop.org | Distributed by Albany Music Distributors, Inc. | albanymusic.net
Give to BMOP and BMOP/sound

Ticket revenue accounts for a fraction of the expense of BMOP concerts, BMOP/sound CDs, and outreach programs. The sum of many gifts of all sizes insures BMOP’s future. With your support, we will advocate for composers of all ages, bring together audiences, young and old, distribute BMOP/sound recordings to international locations, and know that today’s landmark orchestral works will remain a part of our collective memory.

**BENEFITS OF GIVING INCLUDE**

- Complimentary BMOP/sound CDs
- Recognition in BMOP programs and publications
- Invitations to receptions with composers and guest artists
- The knowledge that you are helping to sustain the present and future of orchestral music

You may contribute in the following ways:

**CALL** 781.324.0396 to speak to a BMOP staff member.

**VISIT** www.bmop.org to give through BMOP’s secure online donation form.

**SCAN** the QR code at right to donate via our secure online form.

**MAIL** your donation to BMOP, 376 Washington Street, Malden, MA 02148.

**GIVE** your contribution to a BMOP staff member tonight!

For more information, please contact Sissie Siu Cohen, General Manager, at 781.324.0396 or ssiu@bmop.org.

**BMOP DONORS**

We gratefully acknowledge the following individuals, corporations, and foundations whose generous support has made our concerts and recordings possible. (Gifts acknowledged below were received between July 2020 and January 2022.)

**FOUNDATIONS, CORPORATIONS, AND INSTITUTIONS**

Anonymous
Aaron Copland Fund for Music
The Howard and Katherine Aibel Foundation
The Alice Ditson Fund at Columbia University
The Amphion Foundation
Catherine and Paul Buttenwieser Foundation
The Ellis L. Phillips Foundation
The Nancy Foss Heath and Richard B. Heath Educational, Cultural and Environmental Foundation
The Jebediah Foundation
Massachusetts Cultural Council
National Endowment for the Arts
The Wise Family Charitable Foundation
Ortloff Organ Company
Ruane & Company
BMOP was supported by New Music USA’s New Music Organizational Development Fund

**QUARTER CENTURY CIRCLE**

Christopher Avery
James Barnett and Carolyn Haynes
Elizabeth S. Boveroux
Stephanie Boye
David Lloyd Brown
Jason and Sara Sedgwick Brown
The Gregory E. Bulger Foundation
H. Paris Burstyn
Cape Harbor Realty
The Gay & Lesbian Review
Rayford Law
Newton Wellesley Family Pediatrics
Saltmarsh Insurance Company
David Scudder
Anne-Marie Soulliere and Lindsey C.Y. Kiang
BENEFactors ($10,000 and above)
Anonymous
Christopher Avery
Elizabeth S. Boveroux
David Lloyd Brown
Sam and Deborah Bruskin
H. Paris Burstyn

GUARANTORS ($5,000—$9,999)
In memory of Larry Philips
Stephanie Boye
Lawrence Devito
John and Rosemary Harbison
James Barnett and Carolyn Haynes

LEADERS ($2,500—$4,999)
Katherine Cain
Harriett Eckstein
Rayford Law

PATRONS ($1,000—$2,499)
Nathalie Apchin
H. Paris Burstyn
Marjorie B. Cohn and Martin Cohn
Eran and Yukiko Egozy
Dorothea Endicott
Joel Gordon
Richard Greene

PARTNERING MEMBERS ($500—$999)
Kate and Gordon Baty
Colleen Brannen
Joyce Carnes
Pravin Chaturvedi
Timothy Davis
Steven Ledbetter
Robert J. Henry

SPONSORING MEMBERS ($250—$499)
Anonymous (2)
Irene Char and Charles Blyth
Hans and Mary Lynn Bohn
Gail Davidson and Tom Gidwitz
John Doherty
David and Eileen Felder
Randal Guendel
Ronald Haroutunian
Katherine Kayanian
David A. Klaus
Russell Lopez
Arthur Mattuck

BRAD MEYER
Patricia O’Connor
Joanne Sattley
David and Marie Louise Scudder
Campbell Steward

Walter Howell and Jennifer Layzer
Gil Rose
Ronald Sampson
Howard Stokar

Bob and Sue McNutt
Peter D. Parker and Susan Clare
David Rakowski and Beth Wiemann
Julie Rohwein and Jonathan Aibel
Anne-Marie Soulliere and
Lindsey C.Y. Kiang

John Loder
Russ Lopez and Andrew Sherman
Robert and Jane Morse
Patrick O'Shea
Paul Tomkavage
Anu Yadav

Marvin and Elsa Miller
Eric Moe
Andrea Pokladowski
Bernie and Sue Pucker
Larry Rosenberg
Henry Schilb
Vineet and Hillary Shende
George Stalker
Hans Tutschku
Tom Walmsley
Peter Wender
Steven Wolfe

Larry Banks
John C. Berg
Libby Blank
Sarah Boardman
Eric Buehrens
Renata E. Cathou
Mary Chamberlain
Eric Chasalow and Barbara Cassidy
Frederick Cowan & Dr. Richard Gardner
Chen Yi and Zhou Long
Donald Crockett
Anthony D'Amico
Jeffrey Duryea
Nicole Faulkner
John and Ruth Fitzsimmons
Rachel Freed
Chuck Furlong
Winifred Gray
Petie Hilsinger
Pauline Ho Bynum
James Kaddaras
Jim Kiely
John and Rita Kubert
Joe Law
Brian Leahy
Bruce and Linda Leibig

IN KIND
The Dorchester Reporter
John Kramer
New England Conservatory

SUPPORTING MEMBERS ($100—$249)

Stephen Long
Joel Mayer
Matthew McIrvin
Lucy Murray
Kern Ormond
Joseph Pennachi
Ronald Perera
Dimitar Petkov
Harold I. Pratt
Djim Reynolds
Sheila Rizzo
Victor Rosenbaum
Mathew Rosenblum
Curry Sawyer
Raymond Schmidt
Robert Shapiro
Kay and Jack Shelemy
Mary Sherman
Diane Sokal and Randolph Meiklejohn
Joel Stein
Peter Sulsiki
Chinary Ung
Dan Vanhassel
Scott Wheeler
Wendy Woodfield
Beverly Woodward and Paul Monsky

FRIENDS ($99 and below)

Hugues Marchand
Rosalind Mohrson
Michael Moran
Jeffrey Nicoli
Nuchine Nobari
Barry O’Neal
Rachel Prabakar
Emily Rideout
Mona and Malcolm Roberts
Mary Roetz
David Schneider
Paul Tomkavage
We gratefully acknowledge the following individuals for their continued and generous support of Odyssey Opera in Annual gifts. (as of May 2022)

Ryan Allen
Martin Arick
Margarete Arndt
Toby Axelrod and Larry Marks
Jeannine Ayotte
Donald Barker, MD and Rosanne Stein
Kate and Gordon Baty
Howard K. Beale, Jr.
Lawrence Bell
Anne Benauquist
Alan Benenfeld and Dan Sarmiento
Howard K. Beale, Jr.
Lawrence Bell
Anne Benaquist
Alan Benenfeld and Dan Sarmiento
Lawrence M. Berman
Barbara and John Bishop
Hans and Mary Bohn
Elizabeth S. Boveroux
Stephanie Boyé
Raymond Boylan
Samuel B. and Deborah D. Bruskin
Janet Buecker
Robert Burger
Pauline Ho Bynum
Katherine Cain
Margaret Cain
Cynthia A. Carle
Dr. Renata E. Cathou
Mary Chamberlain
Carole Charnow and Clive Grainger
Paula Chasan
David J. Chavolla
Sharon Clark
Laurie Cleveland
Martin and Marjorie B. Cohn
David J. Collins in memory of Gerald C. Merson
Elizabeth Coolidge
Peter V. and Patricia G. Cooper
Jennifer Coplon and Robert Frank, sponsors of As Told By
Terry Decima
John H. Deknatel and Carol M. Taylor
Susan Denison
Larry DeVito
Kathryn Disney
Artyom Djanikian
Robert W. Doane
William Docken and Nancy Nicosia
Sheila Donahue
Alexei and Laryssa Doohovskoy
Diane Droste
Peter Dudeney
Sunny Dzik
Helen A. Edwards
Marie-Pierre and Michael Ellmann
Thomas R. Engel
David H. Evans
Kevin Fallon
Jean Fuller Farrington
Nicole Faulkner
Mary S. FIlman in honor of Gil Rose
Dr. Christopher Fincham
Anne Fleche
Paula Folkman
Philip Gambone
Helen Garretson
David Alan Gibb
The Barbara and Robert Glauber Charitable Fund
Prof. James A. Glazier
Barrie Gleason
Warren Goldfarb
The Goldsmith Family Charitable Fund
Ronald A. Goodman
Winifred P. Gray
Richard E. Greene
Camilla Haase
Anthony R. Hayward
Regina Healy
Susan Heideman
Robert J. Henry
Petie Hillsinger
Leslie M. Holmes
Elisabeth A. Howe

Jesse Huang
Keith L. and Catherine B. Hughes
Deborah Jokinen
Vikram Kachoria
James C. Kaddaras
Richard M. Kagan
Richard Kellaway
Anne Kelly
Henry T. Keutmann and Iline E. Gipson
Richard A. Kingsbury
Michael Klein
Avi Kogan
Karen Komar
Elena Kostik
Nancy Kougeas
Dr. Jack and Rita Kubert
Jo Hanna Kurth
Nancy Kurtz
Kate and Tom Kush
Lois and Butler Lampson
Nancy Lane
Robert A. LaPorte
Neil J. Lasky
Steven and Mary Lee Ledbetter
Floyd S. Lee
Maryanne Lepp
Susan Lewinnek
Harold Lichtin
Richard Lindzen
Cynthia Livingston in memory of Joan Nordell
John M. Loder
Karín H. Ludlow
Marietta Marchitelli
Jesse J. Martin
Susan Martin
Judy Mason
Domenico Mastrotortaro
David Mayo
Michael J. and Mary E. McConnell
Wm. Shaw McDermott
John McDonald
Michael and Cynthia McKee
Christine McKenna
J.M. McLaughlin
David McMurtry
Charles Medler
Steve Michaels
Nicolas Minutillo
Rosalind Mohsen
Karen and Randall Moore
Family Fund of the Columbus Foundation
Michael J. Moran in memory of Francis D. and Marcella A. Moran
Elizabeth Murray
Therry and Wally Neilsen-Steinhardt in honor of The Neilsen-Steinhardt’s Fiftieth Wedding Anniversary
Jeffrey Nicolich
Raymond C. Nied
Nancy Nitikman
Nuchine Nobari
Edward Nygren
Jane Osgatharp
David and Stephanie Osser
William J. Pananos
Eugene Papa
Leslie and William Patton
Karen J. Peirce
Joseph Pennacchio
Helen R. Pillsbury
Debra Poaster
Andrea Poklowski
The Gene and Margaret Pokorny Charitable Gift Fund
Anne and François Poulet
Vinay Prabhakar
Mr. and Mrs. Bernard Pucker in honor of Sherif and Mary Nada
Wendy and Enid Ricardo Quiñones
Peter J. Reilly
Emily Rideout
Mary Roetzel
B. Joshua Rosen
VCort Rosenbaum
Frank Sacks
Cynthia Salten
Lynn and Mary Schultz
Stephen Sears
Micol Seigel
Stephen and Peg Senturia
Malcolm X ticket holders: Present your ticket stub and receive a 10% discount!

Located inside the Dorchester Brewing Company
1250 Massachusetts Ave
Dorchester, MA 02125
www.mandmbbq.com

HOURS on Friday June 17 & Saturday June 18: 11:30am-10:00pm

BMOP BOARDS AND STAFF

BOARD OF TRUSTEES

Chris Avery
Co-founder, Boston Smoked Fish Co.
James Barnett
Retired software architect
Elizabeth S. Boveroux, Treasurer
David Lloyd Brown
Vice President (retired), Eaton Vance Management
H. Paris Burstyn
Harriett Eckstein
Walter Howell
Rayford Law
Sam Mawn-Mahlau
Attorney, Davis, Malm, & D’Agostine, PC
Gil Rose, President
Artistic Director, BMOP

ADVISORY BOARD

Mark DeVoto
Composer and Theorist, Tufts University
Alan Fletcher
President and CEO, Aspen Music Festival
Charles Fussell
Composer
John Harbison
Composer, MIT
John Heiss
Composer and Flutist, New England Conservatory
Joseph Horowitz
Cultural Historian, Author
John Kramer
Artist/Designer, John Kramer Design
Steven Ledbetter
Musicologist
Tod Machover
Composer and Director, Experimental Media Facility, MIT
Martin Ostrow
Producer/Director, Fine Cut Productions
Bernard Rands
Composer, Harvard University
Kay Kaufman Shelemay
Ethnomusicologist, Harvard University
Lucy Shelton
Soprano

STAFF

Gil Rose
Artistic Director
Bailey Hoar Jensen
Director of Institutional Advancement
Sissie Siu Cohen
General Manager
Stefanie Lubkowski
Development and Publications Manager
April Thibeault
Publicist
Chuck Furlong
Production and BMOP/sound Label Manager
eeWee Productions, LLC
Social Media Management
Elevate Your Mood

Hip Urban Soul
That Jazz
The Inspiration

Saltmarsh Insurance Agency

When it comes to insurance expertise, there’s simply no substitute for knowledge, experience, and service. For over 50 years, our customer first philosophy has driven us to provide the very best solution, based on your particular circumstances. More importantly, please know that our thoughts are with all of you, as we navigate our way through this pandemic.

751 Main Street, Winchester, MA
781-729-4615 | www.saltmarshinsurance.com

and the health, safety, and well-being of our employees, customers, and the community are of the utmost importance to us. We at Saltmarsh Insurance are dedicated to all of you, and we are here for you, especially during these most challenging times. Please take care of yourself and one another, and contact us if we can be of service.

Voted Reader’s Choice for 16 years!!

Top Reasons
Why You May Need to Sell Your Home

- Home is too small
- Can no longer afford it
- Repairs too expensive
- Time for something new
- Death in the Family
- Retirement
- Empty Nest / Downsizing
- Divorce or separation
- New Job or Transfer
- It was passed down & I don’t want it

Regardless of your situation, Tayla Makes Real Estate Easy.

If you're buying or selling, Tayla is someone you DEFINITELY want to represent you. Tayla was empathetic to my situation, EXTREMELY informative, and patient. She put me at ease and allowed me to focus on other things I had to deal with.

- Antoine L.

Tayla was very professional and very easy to work with during the entire sale process. Tayla has very good interpersonal skills and was great at keeping in touch throughout the sale. Tayla truly had her buyers best interest as a priority all times. I have been selling homes for 14+ years and Tayla Andre was definitely one of the better realtors that I have had the pleasure of working with.

- Lisa C.

FREE NO OBLIGATION MARKET VALUATION
If you need to sell fast for cash or want to flip to increase your profit Call me 617.459.0041
BOSTON MODERN ORCHESTRA PROJECT

A unique institution of crucial artistic importance to today’s musical world, the Boston Modern Orchestra Project (BMOP) is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades.

Each season, Rose brings BMOP’s award-winning orchestra, renowned soloists, and influential composers to the city’s most prestigious halls in a series that offers orchestral programming of unrivaled eclecticism. Musical America’s 2016 Ensemble of the Year, BMOP was awarded the 2021 Special Achievement Award from Gramophone magazine as “an organization that has championed American music of the 20th and 21st century with passion and panache.”

In its extended quarter-century season celebration, which kicked off in February 2022 at Boston’s Symphony Hall, BMOP will inaugurate As Told By; visit Carnegie Hall for its debut performance; and release its 100th recording on BMOP/sound.

ODYSSEY OPERA OF BOSTON

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.

Founded in 2013 by Artistic and General Director Gil Rose, Odyssey Opera quickly distinguished itself in the opera industry for its strong, thematic seasons, resulting in critical acclaim and a growing audience.

Odyssey Opera was noted by The New York Times as “intriguing” and “bold,” and named by WBUR “Company of the Year” in both 2017 and 2019. This young company has produced 40 operas by 36 composers in six seasons, including two world premieres, two US premieres, and seventeen Boston premieres. As of 2022, Odyssey Opera has five operas in its growing in-house recording label discography.

BMOP/SOUND

BMOP’s independent record label, BMOP/sound was created in 2008 to provide a platform for its extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today’s most innovative composers. BMOP/sound has garnered praise from the national and international press. It is the recipient of a 2020 Grammy Award for Tobias Picker: Fantastic Mr. Fox as well as eight Grammy Award nominations, and its releases have appeared on the year-end “Best of” lists of The New York Times, The Boston Globe, National Public Radio, Time Out New York, American Record Guide, DownBeat, WBUR, NewMusicBox, and others.

Admired, praised, and sought after by artists, presenters, critics, and audiophiles, BMOP and BMOP/sound are uniquely positioned to redefine the new music concert and recording experience. Launched in 2019, BMOP’s digital radio station, BMOP/radio, streams BMOP/sound’s entire catalog and airs special programming.

Explore Boston Lyric Opera’s new Season today.

“Fresh new perspectives on an old art form...” - The Wall Street Journal

“Boldly forces you to reconsider what opera could be...” - Opera News

“A revelation!” - The Boston Globe

“Strong work is being done here...” - The New York Times

BLO.ORG | 2022/23: Romeo & Juliet (free) | La bohème | Bluebeard’s Castle/Four Songs | Omar

CAPE HARBOR REALTY

The rhythm of the ocean. the tempo of the surf. the chorus of seagulls. Listen to your private symphony on the shores of Cape Cod: Seaside Cottages, Waterfront & Vacation Homes, Family Compound, Year-Round Residences, Income Properties, Retirement Communities

Smooth “Sales” with Us

CAPE HARBOR REALTY: For all your Real Estate Needs
• National Award Winning Agency
• 40 Years Buying and Selling Experience
• 5-Star Reviews and Top 10% with Zillow
• Affiliate Services for Buyers and Sellers
• Centrally Located in Hyannis, MA

David & Georgia Petrasko, Brokers/Owners
508-367-2400
www.capecornerrealty.com | info@capecornerrealty.com
150 Kilkore Drive, Hyannis, MA 02601
THANKS TO OUR AS TOLD BY PARTNERS

AS TOLD BY ADVISORY COUNCIL

Liana Asim
Krystal Prime Banfield
Vice President for Education Outreach and Social Entrepreneurship, Berklee
Dr. Karilyn Crockett
Assistant Professor of Urban History, Public Policy & Planning, MIT
Linda Dorcena Forry
Vice President, Diversity, Inclusion, and Community, Suffolk
L’Merchie Frazier
Director of Education, Museum of African-American History
Visual and Performance Artist
Andre Green
Executive Director, Skillworks
Dr. Kerri Greenidge
Director of American Studies Program, Tufts University
Juma Inniss
Founder, The Message Movement
Imari Paris Jeffries
Executive Director, King Boston
Charlot Lucien
Director, Haitian Arts Assembly of Massachusetts
Aisha Miller
Vice President of Permitting, Community, and Corporate Engagement, Related Beal
Myran Parker Brass
Strategic and Cultural Planning Consultant
Dr. Emmett Price III
Dean of Africana Studies, Berklee
Dr. Valerie Roberson
Jerome Smith
Senior Manager for External Affairs, Amazon
Rep. Chynah Tyler
State Representative, 7th District, Suffolk County

CASTLE OF OUR SKINS

Born out of the desire to foster cultural curiosity, CASTLE OF OUR SKINS is a concert and educational series dedicated to celebrating Black artistry through music. From classrooms to concert halls, Castle of our Skins invites exploration into Black heritage and culture, spotlighting both unsung and celebrated figures of past and present. Castle of our Skins is deeply aware of the lack of equity in composer representation on concert stages and the omission of important stories and figures in Black history. It is this lack of equity that we seek to change.

Through carefully designed educational workshops and creative concert programs, we aim to highlight the achievements of Black artists and historical figures. Our intergenerational and interdisciplinary concerts range in themes from Black love, African American quilting, and Black Feminism to freedom, civil rights, visual arts and Black excellence.

The name Castle of our Skins comes from the celebrated poet Nikki Giovanni’s poem for nina. The poem beautifully captures the sense of adoration and celebration for the very fabric that makes us who we are: our skin.
Newton-Wellesley Family Pediatrics

is proud to honor
longtime BMOP Board Chair
Larry Phillips
and support BMOP’s
25th anniversary season.

Charles S. Brown, M.D.
Julia N. Brown, M.D.
Cally Gwon, M.D.
Steven Greer, M.D.
Margaret Fallon, M.D.
Charles D. Brown, Ph.D.
Mary Levenstein, MS., CPNP
Michelle Marini, MS., CPNP
Signature portraits for AS TOLD BY were commissioned from Roxbury-based digital artist Nettrice Gaskins.

NETTRICE GASKINS teaches, writes, “fabs,” and makes art using algorithms and machine learning. She earned a BFA in Computer Graphics with Honors from Pratt Institute in 1992 and an MFA in Art and Technology from the School of the Art Institute of Chicago in 1994. She received a doctorate in Digital Media from Georgia Tech in 2014. Currently, Gaskins is a 2021 Ford Global Fellow and the assistant director of the Lesley STEAM Learning Lab at Lesley University. Gaskins’s AI-generated artworks can be viewed in journals, magazines, museums, and on the Web. Her series of “featured futurist” portraits are on view at the Smithsonian Arts and Industries Building through early July 2022.

nettricegaskins.com | @nettiebeatrice