

# LYSISTRATA

or THE NUDE GODDESS

Opera and libretto by  
**Mark Adamo**

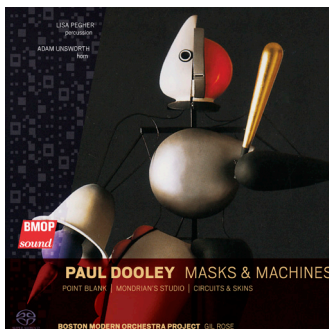
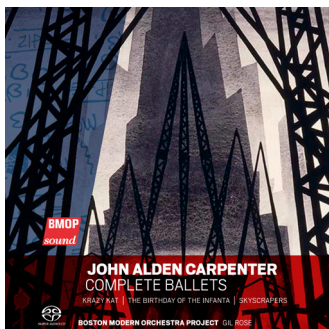
**February 15, 2025, 7:30pm**  
**Jordan Hall**

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or **THE NUDE GODDESS**



Opera and libretto by **Mark Adamo**

*Freely adapted from the play by Aristophanes*

February 15, 2025, 7:30pm, Jordan Hall

**BMOP**



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# LYSISTRATA

## or The Nude Goddess

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Opera and libretto by **Mark Adamo**

*Freely adapted from the play by Aristophanes*

Conducted by **Gil Rose, Artistic Director**

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INVOCATION

PROGOLOS

### **ACT I**

SCENE I

PARADOS

SCENE II

SCENE III

*INTERMISSION*

### **ACT II**

SCENE I

SCENE II

SCENE III

### **FINALE ULTIMO**

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*This performance will run approximately 160 minutes,  
including a 20-minute intermission.*

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Thank you to our underwriters: David Scudder, Paul Battenwieser Foundation, The Gregory E. Bulger Foundation, Joanne Zarvas Sattley, Samuel and Deborah Bruskin, Susan Rose, and an anonymous donor.

# CREATIVE and PRODUCTION TEAM

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Mark Adamo	<i>Director</i>
Danielle Ibrahim	<i>Production Manager</i>
Leanna Niesen	<i>Stage Manager</i>
Greg Wilson	<i>Assistant Stage Manager</i>
Anne Dresbach	<i>Lighting Designer</i>
Luisa Earle	<i>Wardrobe Manager</i>
Katelyn Geary	<i>Supertitles Operator</i>
Rachel Padula	<i>Wig/Makeup Designer</i>
Brooke Stanton	<i>Costume Designer</i>
Yoko Hagino	<i>Rehearsal Pianist</i>

# BMOP MUSICIANS

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## **FLUTE & PICCOLO**

Sarah Brady

## **ALTO & BARITONE SAXOPHONE**

Philipp Staudlin

## **CLARINET**

Amy Advocat

## **BASSOON**

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## **HORN**

Whitacre Hill

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Terry Everson

## **PERCUSSION**

Robert Schulz\*  
Nicholas Tolle

## **TIMPANI**

Craig McNutt

## **HARP**

Amanda Romano

## **VIOLIN I**

Heidi Braun-Hill\*  
Sasha Callahan  
Jae Cosmos Lee  
Yumi Okada  
Megumi Stohs Lewis  
Yonah Zur

## **VIOLIN II**

Colleen Brannen\*  
Benjamin Carson  
Lilit Hartunian  
Nicole Parks  
Amy Sims  
Hikaru Yonezaki

## **VIOLA**

Mark Berger  
Amelia Hollander Ames  
Peter Sulski\*  
Alexander Vavilov

## **CELLO**

Nicholas Johnson  
Hyun-ji Kwon  
Jing Li  
David Russell\*

## **BASS**

Anthony D'Amico\*  
Edward Kass

*\*Denotes principal*

# Dramatis Personae

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## The Olympians *The Furies*

<b>Tisiphone</b>	Jamie-Rose Guarrine
<b>Alecto</b>	Kristen Watson
<b>Megaera</b>	Christina English

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## The Athenian Women

<b>Xanthe</b>	Maggie Finnegan
<b>Lysia</b> (later <b>Lysistrata</b> ), beloved of Nico	Anya Matanovič
<b>Myrrhine</b> , beloved of Kinesias, younger friend of Lysia	Katherine Beck
<b>Sappho</b>	Felicia Gavilanes
<b>Kleonike</b> , leader of the Athenian women's resistance	Lucy Schauer

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## The Spartan Women

<b>Charito</b>	Jamie-Rose Guarrine
<b>Dika</b>	Kristen Watson
<b>Arete</b>	Christina English
<b>Lampito</b> , wife of Leonidas	Alexis Peart

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## The Athenian Men

<b>Nikias (Nico)</b> , leader of the Athenian army	Dominic Armstrong
<b>Meleagros</b>	Fred C. VanNess, Jr.
<b>Kinesias</b> , beloved of Myrrhine	John Moore
<b>Bion/First Geezer</b>	Nathan Halbur

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## The Spartan Men

<b>Maron</b>	Fausto Miro
<b>Alpheus</b>	Neal Ferreira
<b>Philo/Second Geezer</b>	Nicholas Fahrenkrug
<b>Leonidas</b> , leader of the Spartan army	Kevin Deas

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## The Olympians

<b>Aphrodite</b> , goddess of love	Maggie Finnegan
<b>Ares</b> , god of war	Neal Ferreira

The *time* is now. The *place* is ancient Greece.  
(Salute, Burt Shevelove)

# SYNOPSIS by Mark Adamo

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**INVOCATION** Suspended in time and space, three demi-goddesses, in music alternately regal, headlong, and unearthly, bid an imagined Athenian audience to “attend the story of a woman, a man and two armies at war” before vanishing into the heavens.

**PROLOGOS** On a street in Athens, KLEONIKE (Klee-o-NICK-e) leads a small knot of women, toting signs, in a demonstration (“Peace Now!” I) against the seemingly endless Athenian war on Sparta. TWO GEEZERS interrupt with what promises to be news from the front, but turns out to be mere announcements of new costs of the war’s persistence: more boycotts, more sanctions. Frustrated, KLEONIKE leads the women in exasperated prayer (“Ares, Aphrodite.”) MYRRHINE (MEER-i-nee), newest of the protestors, asks KLEONIKE to explain the war’s origins: KLEONIKE, aided by XANTHE (ZON-thay) and SAPPHO (SAFF-o), retells the story of how both city-states long ago laid claim to the same fertile crescent (“It’s a Miracle!”) and have been fighting for it ever since, leaving Greece’s women impoverished both emotionally and materially.

## ACT I

**SCENE I** LYSIA (LIE-see-a), disturbed by the demonstrators, languidly urges them elsewhere: despite her friendship with KLEONIKE, and her nominal support of the cause, she “doesn’t march.” NICO (NEE-ko), general of the Athenians, strides on: LYSIA tells KLEONIKE that she’s meeting him to discuss a possible detente. KLEONIKE remains unconvinced, but nonetheless leads the women off (“Peace Now!” II). Alone, NICO and LYSIA, clearly lovers, approach each other hungrily. LYSIA, however, abruptly turns away: her self-conscious preparations for seduction (“Strategy is Everything”) hint that she has more on her mind than lovemaking. Tantalizing the inflamed NICO, she demands to know if, as promised, he has resigned his commission: when, doggedly, he explains again why he cannot, LYSIA throws a tantrum (“You’re Not My Own.”) NICO, slyly taking her ultimatum at face value, regrets that LYSIA’S anger doubtless makes her reluctant to accept his “surprise:” when LYSIA, piqued, asks what that might be, NICO turns the gesture of blindfolding her into a pretext for ardent lovemaking (“My Lips, Like So.”) At the climax of their embrace, at which both lovers cry out to Eros to “unmake them all over again,” the flutes and drums of the army sound: NICO, abashed only for a moment, abruptly (but without malice) leaves an acutely unsatisfied LYSIA again to take up arms for Athens. A furious LYSIA fights her way free of the blindfold, and, struck by an idea, vows revenge.



**PARADOS** NICO and his army prepare for battle with Sparta. MYRRHINE, answering an unexpectedly inquisitive letter from LYSIA, reveals that the Acropolis, the Athenian storehouse of money and weapons, is guarded only by “the men the draft discarded.” LEONIDAS (Lee-oh-NEE-das), the Spartan general, drills his men for pending combat, though at the moment he seems to have lost the Athenian trail. KLEONIKE’S daily protest is interrupted by another letter from LYSIA, claiming that she’s “figured out a way to end the war,” and bidding KLEONIKE and her recruits to meet her at her home the next morning.

**SCENE II** The yawning contingent of Athenian women meet, at dawn, the suddenly politicized LYSIA. KLEONIKE demands news of LYSIA’S plan: before LYSIA explains, she introduces the surprise guests of the gathering: LAMPITO, (LOMP-ee-to) wife of Leonidas, and a contingent of Spartan women (“I, Lampito”) lured, like KLEONIKE, “by ze pwomise of peaze.” (The Spartans’ accents make them sound, to Athenian ears, both aristocratic and extra-terrestrial.) LYSIA’S plan is to force the men of both sides to call a truce by enforcing a “total, utter, sanction on sex.” To the women’s appalled protest, LYSIA points out that if they take the Acropolis as well, thus cutting off the Athenian war chest, they will deprive the men of both the material and the emotional support they need to continue the fight. The women refuse: LYSIA assails their spinelessness: and MYRRHINE, defending both her colleagues and herself, confesses how difficult it would be to refuse her lover KINESIAS (Ki-NEE-zi-as), even for the sake of peace (“Peace: yes. Of course.”) LYSIA accuses MYRRHINE of the very same self-absorption she herself displayed to NICO in the previous scene: LAMPITO, interrupting, settles the question by pledging the Spartans to the cause. Emboldened, LYSIA nudges the Athenians into agreeing, and exhorts all the women to take the oath she’s written for the occasion (“From This Day On” I). A flourish of pipes and drums signals to LYSIA that it’s time to take the Acropolis: as most of the women dash off to seize the fortress, KLEONIKE, suspicious of LYSIA’S abrupt change of heart, quizzes LYSIA on her meeting with NICO; LYSIA avoids her questions and ushers KLEONIKE off to join the others.

**SCENE III** TThe Athenian army prepares for dinner as NICO quizzes his diffident general KINESIAS about his conflicting obligations to the war and to MYRRHINE (“War: sure. I know.”) A suddenly-delivered scroll from MYRRHINE relates the story of the apparent capture of the Athenian women by “a horde of Spartan women, playing Amazon:” inflamed at the thought of their women as hostages, NICO and KINESIAS gather the army and race to the Acropolis, only to find the Spartan army there as well. LYSIA, MYRRHINE, and LAMPITO materialize on the Acropolis balcony (“It’s a Miracle!” II) to announce the sexual sanction. Nonplussed, but only for a moment, LEONIDAS and NICO agree that the moment’s urgent conflict is less between the cities as between the sexes: improvising a counterstrategy, they swear a sanction on peace until their women “render unconditional surrender” (“From This Day On” II).

## ACT II

**SCENE I** Weeks later, the painfully frustrated soldiers of both sides, led by the increasingly impatient MARON and KINESIAS, grumble (Soldiers March II/“Sex Now!”) to the seemingly unruffled LEONIDAS and NICO. At length, though, LEONIDAS steals over to NICO’S tent, and, in an unguarded moment, questions both the war and the mechanical, uncritical thinking that, more than their respective governments, seems to have drafted both men into it (“Too Late in the Day, Sir.”) NICO angrily shrugs off the suggestion that his convictions are anything but genuine—the question, in fact, feels scathingly close to LYSIA’S accusation in their first scene (“Others order you, ‘Eat!’ ‘Sleep!’”)—and NICO, singing both to LEONIDAS and to a remembered LYSIA, insists that his duty is not to question his duty, but only to fulfill it (“What Every Soldier Understands.”) LEONIDAS, rebuffed, withdraws: KINESIAS, his desire for MYRRHINE sweeping all else before it, decides to steal away to the Acropolis.

**SCENE II** Inside the Acropolis, the women are faring no better: and KLEONIKE and LYSIA have all they can do to contain their sexually hungry would-be deserters (“Overnight Pass”). Emboldened by these deserters, all the WOMEN implore their leaders for relief (“Sex Now!” II) when KINESIAS, in an anguish of desire, staggers up to the fortress. LYSIA coaches MYRRHINE on how to tantalize KINESIAS to the point of declaring peace, remembering only too well how NICO seduced her to surrender (“My Lips, Like So” II): the WOMEN looking on, comment, in vicarious counterpoint. MYRRHINE weakens, turns to LYSIA for moral support; and LYSIA, sternly exhorting her to remember her duty to her city, unwittingly quotes NICO’S “What Every Soldier Understands” from the previous scene. MYRRHINE, fighting heartbreak, stands firm: KINESIAS, broken, limps back to camp, where the soldiers, unmade, quote the WOMEN’S march to plead with their generals for a solution (“Ares, Aphrodite” II). NICO, overwhelmed, agrees to go to LYSIA.

**SCENE III** On the balcony, LYSIA and KLEONIKE wonder whom to cast as the Goddess Peace for an as-yet-undisclosed strategic display when NICO, appearing, insists on seeing LYSIA. Their attraction to each other undimmed, LYSIA and NICO each accuse the other of bad faith and short perspective before NICO, quoting LYSIA’S tantrum music from Scene One, hints that he’d be willing to personally quit the army and return to her if LYSIA agrees to call off the rebellion. LYSIA vacillates just for a moment, then, delighted, agrees: the lovers mock the pacifists for a moment before they pledge, to their Act One love music, to meet at the Acropolis.

LYSIA barely has the time to formulate how she’ll break the news to her colleagues before a strangely composed KLEONIKE (has she overheard?) interrupts her, claiming that their comrades have an announcement. LYSIA demurs, but the WOMEN, in ceremonial array, insist on praising LYSIA, in

spiraling chorale, for the very courage and selflessness that she has, in fact, only been feigning. Confiding in her for the first time the losses — of brothers, sons, lovers — they’ve suffered in the war, the WOMEN thank her for leadership and rename her Lysistrata (Lie-ZIStraw-tuh), “She Who Brings Peace” (“Lysistrata.”) When KLEONIKE asks her what she wished to say, LYSIA, utterly unmade, can only stammer: and now, here come the ATHENIAN and SPARTAN SOLDIERS, united behind a triumphant NICO. LYSIA, still wearing the crown of peace placed upon her by her grateful followers, now looks upon the man for whom she happily agreed to betray them: anguished, but resolved, she insists, to NICO’S shock, that the WOMEN—and she—are determined to stand firm. The WOMEN cheer: the MEN roar; then LYSIA introduces LAMPITO, costumed as the heartbreakingly voluptuous Goddess of Peace, on whose body is drawn, in both convincing and arousing cartographic detail, a schematic of the island territories disputed in the war.

The MEN, desperately inflamed, respond much as their ancestors must have (“It’s a Miracle!” II); KLEONIKE, taking the lead, uses LAMPITO to tease the men into accepting a negotiated settlement (“The Goddess Peace.”) Prodded by LEONIDAS, NICO at last relents, but coldly rejects LYSIA’S attempts to explain her change of mind: as the CROWD, joyful at last, leaves to prepare for a feast of reconciliation, LYSIA, alone, sings a purified version of her Act One tantrum to explain to an absent NICO why she decided as she did (“I Am Not My Own.”)

The Acropolis opens, revealing Lucullan feasting—but, as the evening stretches on and the drinking increases, the CROWD’S newfound amity (“Evoe! Evoe!”) begins to sour. At length, LEONIDAS and KINESIAS, both drunk, reopen, with drawn knives, the land feud: unexpectedly, NICO, now in civilian clothes, comes between them, and, to LEONIDAS’S music of moderation, calms them down (“Too Late in the Day, Sir” II). But KINESIAS and LEONIDAS are too enraged for reason; lunging at each other, they each take the other’s life—and now it is their aggrieved and enraged widows, MYRRHINE and LAMPITO, who begin the cries for war. As the WOMEN and MEN, sobered, polarize once again into hostile camps, KLEONIKE, a final time, implores “Ares, Aphrodite, when will all this end?”— and this time, in a miracle, the god and goddess themselves, ARES and APHRODITE, descend to earth. In gestures both kind and cruel, they raise KINESIAS and LEONIDAS back to life: but warn the GREEKS that conflict is their lot, in love as in war, and so they must treasure the truces while they may (“Never Will It End.”) As the god and goddess withdraw into the heavens, the reunited LYSIA and NICO, haunted by the gods’ message of unending conflict but determined to heed their advice, lead the GREEKS in a last paean to love, life, and respite from crisis, all the sweeter because so brief.

## **FINALE ULTIMO**

## COMPOSER'S NOTE

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*The Nude Goddess* is not your mother's *Lysistrata*. It's not even the one by Aristophanes.

That iconic comedy, unveiled in 411 B.C.E., eyes the women of Athens and Sparta, disgusted by an endless, pointless war, who barricade themselves in the Athenian treasury and swear a sanction on sex until their men make peace. It's a delicious premise. It is not a plot. Our heroine concocts this strategy: she bullies her team into agreeing; the plan works; end of play. Nor are these complex characters. *Lysistrata*, Kleonike, Myrrhine: these are less persons than *personae*, masks of text through which their playwright declaims an impassioned political broadside. Twelve years into a failed imperialist incursion, Aristophanes felt no need to weigh a pro-war case, to squint at his women's motives, to paint his men as anything but blowhards and buffoons. Historically understandable, but his certitudes flatten his play. I love *Lysistrata*'s strut and wit and nerve, its utopian yearnings, its magical locale—an Acropolis where, by dream-logic, a handful of couples can reconcile the love of the battlefield with the battlefield of love. But there's a reason *Lysistrata* most often materializes nowadays either as the carrot of sex with which we lure students to the classics, or as the megaphone of protest through which we assail the war *du jour*. The reason is that you cannot say anything sophisticated about war while ignoring the psychology of warriors. In 1999 I was awarded my second commission from Houston Grand Opera, and with it I wanted to make *Lysistrata* sing. But I couldn't see my way into the play. I put it aside.

And then I came back to it. I heard its music so strongly—hyperrhythmic, brilliantly colored, now sly and purring, now bursting with energy—that I knew I had to find, or create, the richer drama it demanded. I wondered: could one compose a *Lysistrata* principally fascinated by the war between men and women—two radically different kinds of human beings damned by fate and desire to love without complete understanding? Could you make an opera that used the civic conflict to illuminate the erotic discord, not vice versa?

Perhaps. But *Lysistrata* remains one of the West's indispensable pacifist texts; and even in 1999 I knew I couldn't write this piece without engaging, however obliquely, the problem of war. Is aggression ever justified, in love or by law? What magnetizes *eros* and *thanatos*? I wanted to scour this opera clean of sexual cliché—I believe that vice and virtue, surrender and assault, beckon as seductively to women as to men, and “who's on top?” isn't necessarily the same question as “who's in control?” As with sex, so with war: I could no more recite a familiar rhetoric of the evils of war than I could blithely exult in bloodshed.

This was all too interesting to resist. *Lysistrata* it was. I cut all but three scenes of the play, created new male characters, changed the war, omitted the choruses, and invented a wrangling romance between the Lysistrata figure (here, after the Latin, pronounced Ly-ZIS-tra-ta, but mostly called Lysia) and the Athenian leader Nico. The text of *Lysistrata, or The Nude Goddess* now imagines a woman who fakes political convictions to wreak on her lover an erotic revenge: only later must she ask herself, to whom does she belong, herself or her people? The opera's score sends its melodies searching through a labyrinth of mirrors; no sooner is a theme sung by one character, given one meaning, than it is assumed by someone else and inflected with quite another. A sinuous monologue of seduction speeds up, changes meter, reappears as a swaggering soldiers' drill; a furious tantrum sheds its *fioritura* attitudinizing, melts into an aria of self-sacrifice. The libretto suggests, "Each of you will tell the truth; neither will agree." The score aims to make that suggestion an audible process.

*Lysistrata, or The Nude Goddess* was originally scheduled for premiere at Houston Grand Opera in March 2002. Things change: an opera begun in peacetime to humanize a then-remote pacifist critique found itself, at its 2005 premiere, scaldingly topical. (Aristophanes's *Lysistrata* was read over 900 times worldwide one single day in March 2003.) No artwork can presume to resolve any political argument. But I would love to think *The Nude Goddess* could help, in some small way, to *reframe* such an argument—that hearing certain passions and positions voiced and embodied by closely imagined personalities might help clarify our thinking and heighten our sympathy for those with whom we disagree.

We all want peace, just as we all want love.

The question is, *love on whose terms?*

The question is as urgent for lovers as for leaders; and it is this question—I hope—that brightens the language, drives the rhythms, sharpens the comedy, and deepens the compassion of this new singing *Lysistrata*.

# BIOGRAPHIES

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## **MARK ADAMO** *Composer/Librettist*

“A brilliant theater composer” (*The New Yorker*), composer-librettist Mark Adamo’s newest opera is *The Lord of Cries* (libretto, after Euripides and Bram Stoker, for a score by John Corigliano) commissioned and introduced by Santa Fe Opera in July 2021. *The Lord of Cries* follows four operas for which Adamo wrote both score and libretti. *Becoming Santa Claus*, commissioned and introduced

by The Dallas Opera in December 2015, was released on DVD/Blu-Ray in December 2017, and given its most recent new production by Chicago Opera Theater in December 2021.

*The Gospel of Mary Magdalene* was commissioned and introduced by San Francisco Opera in June 2013; it followed *Lysistrata*, after Aristophanes, co-commissioned by Houston Grand Opera and New York City Opera in 2005-2006 and produced by Washington National Opera in 2008 and Fort Worth Opera in 2012. Its first filmed version is scheduled for release in 2022. *Little Women*, commissioned and introduced by Houston Grand Opera in 1998, had, before COVID, been staged multiple times every year since its premiere (130+ productions;) recorded for audio in 2002 and released on film in 2010. Its UK premiere is scheduled for summer 2022. Other commissions include *Aristotle*, for Thomas Hampson and the Jupiter String Quartet, by Chamber Music Society of Lincoln Center; *Four Angels: Concerto for Harp and Orchestra*, for the National Symphony Orchestra (also Utah Symphony, 2011); *The Racer’s Widow*, for New York Festival of Song; and the cantata *Late Victorians*, for Eclipse Chamber Orchestra, which recorded it on its all-Adamo recording for Naxos, alongside *Alcott Music*, (a suite from *Little Women*) and the *Overture to Lysistrata*. His choral work has been commissioned and performed by Chanticleer, Conspirare, The Esoterics, The Gregg Smith Singers, Choral Arts Society in Washington, Young People’s Chorus of New York City, and The New York Virtuoso Singers. His music is published exclusively by G. Schirmer. [www.markadamo.com](http://www.markadamo.com).

*Photo credit: Daniel Welch*



## ATHENIAN WOMEN

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### MAGGIE FINNEGAN

Hailed by *Opera News* for her “clear, poised and defiant soprano” and the *Washington Post* for her “silvery, pitch-perfect voice,” **Maggie Finnegan’s** versatile repertoire spans the medieval to the contemporary. Ms. Finnegan was announced as one of the S&R Foundation’s Washington Award winners and First Place winner and Audience Favorite in the Washington International Competition for Voice, affording her a debut at the Kennedy Center.

Familiar to Boston audiences, Maggie Finnegan has made high marks among a wide range of projects. Throughout her career she has championed new works, including Lembit Beecher’s *Sophia’s Forest*; Ana Sokolović’s *Svadba*; Louis Andriessen’s *Odysseus’ Women/Anais Nin*; White Snake Project’s *PermaDeath, A Video Game Opera*; Julia Adolphe’s *A Barrel of Laughs, A Vale of Tears*, and M.I.T. Media Lab’s *VALIS*. This season she appears in White Snake Project’s *Let’s Celebrate*; in a recording project with composer Tom Herman; as Queen of the Night with Little Orchestra Society of New York; in the roles of Xanthe/Aphrodite (*Lysistrata*) with Odyssey Opera; in the recording studio with Boston Modern Opera Project; singing *Carmina Burana* with Portsmouth Pro Musica; and again, on stage with the Boston Lyric Opera.

Ms. Finnegan has sung as soloist for some of the most prestigious ensembles and festivals around the world and is a core member of the critically acclaimed chamber ensemble, The Broken Consort. She can be heard on recordings of *X: The Life and Times of Malcolm X* by Anthony Davis; *The Wake World*, by David Hertzberg; and, *Everything for Dawn*, with Experiments in Opera. Ms. Finnegan earned her bachelor’s of music degree from Manhattan School of Music and her master’s of music degree from Peabody Institute at Johns Hopkins University. Learn more at [www.MaggieFinneganSoprano.com](http://www.MaggieFinneganSoprano.com)

*Photo credit Shawn Flint Blair*



## ANYA MATANOVIČ

Praised for her “thrilling vocal color” and “sweetly winning” presence, American soprano **Anya Matanovič** (ma ta’ no vich) returns to the roster of The Metropolitan Opera during the 2024-2025 season to cover Also Jess in the season opening production of *Grounded*, as well as Musetta in *La bohème*. Slovenian by heritage, she brings her dynamic interpretation of Violetta in *La Traviata*

to that country’s Opera Maribor, debuts the role of Carrie in Anne Bogart’s production of *Carousel* with Boston Lyric Opera, and essays her first *Tosca* with South Bend Lyric Opera. Highlights of recent seasons include a variety of house and role debuts, including an appearance at Bard SummerScape as Isotta in Strauss’s *Die Schweigsame Frau*, under the baton of Leon Bostein and a first performance on the stage of the Lyric Opera of Chicago to cover Ginevra in *Ariodante*.

Ms. Matanovič made her professional opera debut, directly from her undergraduate studies, as Mimì in the Los Angeles commercial engagement of Baz Luhrmann’s Tony Award-winning production of *La Bohème* and made her international opera debut as Musetta in Franco Zeffirelli’s production of *La bohème* with the New Israeli Opera. Ms. Matanovič is equally comfortable on the concert stage, having appeared with the Cleveland Orchestra and Cincinnati Symphony for Mendelssohn’s *A Midsummer Night’s Dream*, Qatar Philharmonic Orchestra and Richmond Symphony, for *Carmina Burana*, North Carolina Symphony and Eugene Concert Choir for Mozart’s Mass in C Minor, Santa Barbara Symphony for Mozart’s *Exsultate Jubilate* and Mahler’s *Symphony No. 4*, Portland (OR) Chamber Orchestra, Hoku Concert Series in Hawaii, the Palm Springs Orchestra and the Music of Remembrance Concert Series in Seattle.

In addition to her training in the Seattle Opera Young Artist Program, she studied at the University of Southern California’s Thornton School of Music. Ms. Matanovič was a Regional Finalist in the Metropolitan Opera National Council Auditions and has been a prizewinner in competitions sponsored by such institutions as the Gerda Lissner Foundation, Opera Buffs, Leni Fe Bland, and the Sun Valley Opera.





### **KATHERINE BECK**

Hailed by the *Boston Globe* as “balmy-voiced” and for her “uniformly excellent” performances, mezzo-soprano **Katherine Beck** joins Minnesota Opera as Rosina in *Il barbiere di Siviglia* and Odyssey Opera as Myrrhine in *Lysistrata* in the 2024-25 season. She also returns to the Nashville Symphony Orchestra for a reprise of Handel’s *Messiah*.

In recent seasons, she has sung throughout the country, with Arizona Opera, Dallas Opera, Florentine Opera, the Opera Festival of Chicago — as Isabella in Rossini’s rarely performed *L’inganno Felice* — the Lyric Opera of Chicago, the Metropolitan Opera, and many more. She made her debut with the Lyric Opera of Chicago whilst a member of the Ryan Opera Center as Wellgunde in *Twilight: Gods*, a reimagining of the final chapter of Wagner’s *Der Ring des Nibelungen*. She also joined Music Director Enrique Mazzola for songs of Donizetti and Verdi on the “Sole e Amore” digital recital program, sang excerpts of Marquise Melibea in *Il viaggio a Reims* — on the Rising Stars Concert — and of the title role of *Carmen* — at “Sunday in the Park” at Millennium Park.

Ms. Beck is an alumna of the Marion Roose Pullin Opera Studio as well as a two-time Vocal Arts Fellow of the Tanglewood Music Center, a position which enabled indulgence in her love for art song and chamber music. In the summer of 2018, she premiered at Tanglewood Gandolfi’s *In America* — composed in commemoration of Bernstein’s *Songfest* — with orchestra. Ms. Beck is a winner of the prestigious George London Foundation Award and the LuminArts Vocal Fellowship in Chicago. She earned her master’s of music degree from the Thornton School of Music at the University of California and her bachelor’s of music degree from the Crane School of Music at the State University of New York at Potsdam.



### **FELICIA GAVILANES**

Called “sensitive and impassioned” by *Opera News*, mezzo-soprano **Felicia Gavilanes** has performed with companies such as Boston Lyric Opera, Boston Modern Orchestra Project, Odyssey Opera, Teatro Lírico Nacional de Cuba, the Tallahassee Symphony Orchestra, and the Orquesta Sinfónica del Conservatorio Nacional of the Dominican Republic. A dual citizen of the U.S. and Italy, Felicia received her bachelor’s of arts in Italian literature

and music from Dartmouth College, her master’s of music with honors from the New England Conservatory, and earned her doctorate from Florida State University. Her recent studio recordings include a solo vocal album of Italian art songs entitled *La Sera* and the role of Ino in Corigliano’s *Lord of Cries* with Boston Modern Orchestra Project, which was nominated for a Grammy Award for Best Opera Recording 2024.



## LUCY SCHAUFER

Grammy Award-winning mezzo-soprano **Lucy Schauer's** recent engagements include Hortense in *The Listeners* with Opera Philadelphia (US premiere), Helene in *Marx in London!* with Scottish Opera (UK premiere), Mistress Quickly in *Sir John in Love* at Bard Summer Fest, Governess in *Pique Dame* at the Grange Festival, Margret in *Wozzeck* with Opéra de Monte-Carlo, Woman in *The Blue Woman* with Royal Opera House, Doctor in Venables's Olivier Award-nominated *4.48 Psychosis* with Royal Opera House, a performance at the Prototype Festival with Ensemble Intercontemporain, Polycaste in *Raising Icarus* with BCMG (World premiere), Madeleine in *Three Decembers* for Opera della Luna at Wilton's Music Hall (UK premiere), Mrs. Jones in *Street Scene* with Opéra de Monte-Carlo and Teatro Real Madrid, Mrs. Lovett in *Sweeney Todd* with Des Moines Metro Opera, and her work as the Artistic Producer for the UK premiere of Adamo's *Little Women* at Opera Holland Park, a production for which she also sang the role of Cecilia March. Future performances include Marcellina in *Le Nozze di Figaro* with Santa Fe Opera Festival and Palm Beach Opera. In recital, on the concert stage, and in an impressive variety of operatic roles, she has appeared around the world with ensembles of highest renown and in halls and houses of historic importance.

Lucy has also sung for several award-winning and critical recordings of pieces including Corigliano's *The Ghosts of Versailles*, Adamo's *Becoming Santa Claus*, Bray's *Fire Burning in Snow*, Weill's *The Firebrand of Florence*, and Bowles's *The Wind Remains*. With over 75 world premieres under her belt, she dedicates her career to performing and collaborating with composers, leading Gramophone Magazine to say "She occupies an undefinable space in the 'who's who' of classical music." Shortlisted for the 2023 Royal Philharmonic Society Singer of the Year, Lucy is the Bunyan-Craig Visiting Fellow of Singing at the University of St. Andrews and was a member of the 2020 Beth Morrison Projects Producer's Academy. She is a mentor, creative producer, and Artistic Director of Wild Plum Arts.



## SPARTAN WOMEN

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### JAMIE-ROSE GUARRINE

Soprano, **Jamie-Rose Guarrine** is acclaimed for her "utterly thrilling, agile voice" and praised for bringing "pathos, beauty, and heartbreaking skill" to her performances. She has performed with many of North America's most renowned opera companies and orchestras and beyond, with The National Symphony Orchestra of Costa Rica, to name but one. Beyond her signature role of Susanna in *Le nozze di Figaro*, in addition to her performance of Poppea in Handel's *Agrippina*, and besides her title role in *Lucia di Lammermoor*, she "traversed the Fiakermilli's coloratura flights with ease and clarity" (*Opera News*) in Richard's Strauss' *Arabella* with the Minnesota Opera, and delivered "a lovely Pamina, singing with warmth, depth, and relaxed power" in Mozart's *Die Zauberflöte*.

Her diverse performance repertoire ranges from the masterworks of Bach, Handel, and Mozart, to modern roles, such as Xanthe/Aphrodite in Mark Adamo's *Lysistrata* and Maria Celeste in Philip Glass' *Galileo Galilei*. She created the role of "Fury" in Julian Wachner's *Rev.23* for performances in Boston at John Hancock Hall, New York at Trinity Wall Street, and National Sawdust in Brooklyn. Her debut album, *Transparent Boundaries*, featuring newly commissioned works by Lori Laitman and Scott Gendel debuted in 2020 on the PARMA label and all streaming platforms and was featured in numerous publications including *Gramophone Magazine*. A native of Peoria, IL, Jamie-Rose holds a degree in music education from Illinois Wesleyan University and an MM and DMA from the University of Wisconsin-Madison as a Distinguished Collins Fellow. She is also an alumna of many prestigious young artist programs: the San Francisco Opera's Merola Program, the Santa Fe Opera Apprentice Program, and Wolf Trap Opera as a Filene Artist. Dr. Guarrine has presented masterclasses to young singers throughout the United States and proudly serves as Associate Professor of Voice at the University of Massachusetts Amherst.



### **KRISTEN WATSON**

Soprano **Kristen Watson**, hailed by critics for her "blithe and silvery" tone (*Boston Globe*) and "striking poise" (*Opera News*) has made solo appearances with the Orpheus Chamber Orchestra, American Classical Orchestra, Mark Morris Dance Group, Handel & Haydn Society, Boston Baroque, and A Far Cry at such venues as Walt Disney Concert Hall, Alice Tully Hall, Carnegie Hall and Boston's Symphony Hall. Opera audiences have heard her in productions with the best companies in the New England area in many roles, including Anne Trulove in *The Rake's Progress*, Tytania in *A Midsummer Night's Dream*, and the Voice of the Fountain in Osvaldo Golijov's *Ainadamar* directed by Peter Sellars. A versatile crossover artist, Ms. Watson has made several solo appearances with the Boston Pops under Keith Lockhart, performed as a featured soprano with Greek tenor Mario Frangoulis, and shared the stage with veteran actress Shirley Jones in Rodgers and Hammerstein's *Carousel*.

Ms. Watson has received particular acclaim for her interpretations of Baroque repertoire, performing as soloist for the top early music ensembles and festivals in America and internationally, recently with Emmanuel Music at Bachfest in Leipzig, Germany. Praised for her "keen musicianship, agility and seamless control" (*San Antonio Express*), Ms. Watson has been recognized by the Concert Artists Guild, Oratorio Society of New York, Joy in Singing, American Bach Society, and Louisville Bach Society competitions and was awarded the Virginia Best Adams Fellowship at the Carmel Bach Festival and the Lorraine Hunt Lieberson Fellowship with Emmanuel Music. An advocate of contemporary music, she recently premiered works by composers such as Alex Berko, Julian Grant, Eric Sawyer, Su Lian Tan, and Francine Trester. Solo recordings include Barber's *Knoxville: Summer of 1915* with the BMOP and a collection of baroque cantatas with Musicians of the Old Post Road. Originally from Kansas, she holds degrees from Carnegie Mellon University and Boston University.

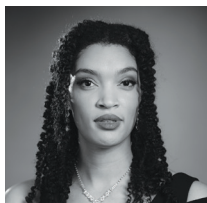


### **CHRISTINA ENGLISH**

Noted for her “rich and mellifluous” voice (*Opera News*) and “striking” presence (*The Arts Fuse*), mezzo-soprano **Christina English** enjoys a versatile career on opera, concert, and musical theater stages. Her 2024-25 season includes the role of Muriel in *Dirty Rotten Scoundrels* with Moonbox Productions, Handel’s *Messiah* and *Ariodante* with the ensemble of Boston Baroque, and Julia Wolfe’s *Her Story* with Lorelei Ensemble and the National Symphony Orchestra.

Her 2023-24 appearances included Beethoven’s Symphony No. 9, Handel’s *Messiah*, and Mozart’s *Don Giovanni* with the ensemble of Boston Baroque; Mrs. Allan in Argento’s *The Voyage of Edgar Allen Poe* with Odyssey Opera; and solo performances with Musicians of the Old Post Road, Arcadia Players, Back Bay Chorale, the Boston Cecilia, and Lowell Chamber Orchestra.

She is a long-time member of the Boston Baroque chorus and a founding, core member of Lorelei Ensemble. Highlights with Lorelei include Julia Wolfe’s *Her Story* with the Boston, Chicago, Nashville, and San Francisco Symphony Orchestras; the premiere of choreographer Nanine Linning’s *La Mer* with Boston Ballet; collaborations with GRAMMY-nominated ensembles Cantus and A Far Cry; and appearances at The Isabella Stewart Gardner Museum, Carnegie Hall, the Metropolitan Museum of Art, and Tanglewood Festival of Contemporary Music. English’s favorite opera and musical theater experiences include the Pilot in Rachel Portman’s *The Little Prince* with NEMPAC Opera Project; the Housekeeper in *Man of La Mancha* with New Repertory Theater; Miss Prism in *The Importance of Being Earnest* with Odyssey Opera; and the nursing sister in Puccini’s *Suor Angelica* with the Boston Symphony Orchestra.



## ALEXIS PEART

Boston-based mezzo-soprano **Alexis Peart** has been praised for her “plush yet robust voice” and “incredible clarity,” earning acclaim in roles ranging from baroque masterpieces to world premieres. A 2024/2025 returning Jane & Steven Akin Emerging Artist with Boston Lyric Opera, Alexis is a 2023 Metropolitan Opera Laffont Competition New England Region Encouragement Award Winner, Boston District Winner, and the 2024 Lyric Opera of Chicago Final Audition Audience Favorite Award Winner.

This season, Alexis appears with Boston Lyric Opera as Arbate (covering Farnace) in Mozart’s *Mitridate re di Ponto*, The Choreographer in the reimaging of Vivaldi and Sarah Ruhl’s *The Seasons*, Hansel in Humperdinck’s *Hansel and Gretel* (Educational Outreach Touring Production), and Mrs. Noah in *Noah’s Flood*. She debuts as Lampito in Mark Adamo’s *Lysistrata* with Odyssey Opera and BMOP and covers the title role in *Ariodante* with Boston Baroque. Equally at home on the opera stage and the concert hall, her additional season highlights include Handel’s *Messiah* with the Columbus Symphony Orchestra, Mahler’s *Symphony No. 2* with the Harvard-Radcliffe Orchestra, Julia Perry’s *Stabat Mater* with Castle of our Skins, and a program of Emily Dickinson-inspired works by contemporary female composers with the Boston Festival Orchestra.

During the 2023/2024 season, Alexis debuted with Boston Lyric Opera as Tisbe (*La Cenerentola*) and Big Stone (*Eurydice*), and covered Dorothee (*L’Amant Anonyme*). She also made her Princeton Festival debut as Dorabella (*Così fan tutte*) and was the alto soloist for a wide range of repertoire with various American ensembles and spent the summer as a Young Artist with Chautauqua Opera. Her recording credits include Mezzo 1 on Boston Modern Orchestra Project and Odyssey Opera’s Grammy-nominated recording of Anthony Davis’ *X: The Life and Times of Malcolm X* and appearances on several art song recordings released by PARMA Recordings, LLC. Alexis is a two-time alumna of the Wolf Trap Opera Studio (2020/2021) and is a 2025/2026 member of the Ryan Opera Center at the Lyric Opera of Chicago. To learn more about Alexis, visit [alexispeart.com](http://alexispeart.com).



## ATHENIAN MEN

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### DOMENIC ARMSTRONG

**Domenic Armstrong** has established himself internationally as an artist of superb and distinguished musicality and characterization. The tenor holds degrees from Truman State University, The Juilliard School, and The Curtis Institute. Most recently, Domenic Armstrong appeared at Carnegie Hall in his debut with the American Symphony

Orchestra for Schoenberg's *Gurre-Lieder*, singing Waldemar under the baton of Leon Botstein. He also continued his close collaboration during the 23-24 season with the Brooklyn Art Song Society, joining them in recital, and sang Cavaradossi in *Tosca* with Maryland Opera.

An in-demand interpreter of modern and contemporary operas, Mr. Armstrong's notable performances include Peter Quint in *Turn of the Screw* (NYCO, Castleton, OnSite Opera), Arthur Dimmesdale in *The Scarlet Letter* (Opera Colorado, world premiere), Orville Wright in *Finding Wright* (Dayton Opera, world premiere), Jump Master in *The Falling and the Rising* (Opera Carolina), Dr. Richardson in *Breaking the Waves* (Beth Morrison Projects), Steve in *A Streetcar Named Desire* (Lyric Opera of Chicago, Carnegie Hall), Count Almaviva in *The Ghosts of Versailles* (Wexford Festival), Haydn and the Bartender in the world premiere performances of *The Classical Style* (Ojai Festival, Cal Performances, and Carnegie Hall), and *Candide* (Wolf Trap). The tenor is equally at home in traditional opera repertoire, having essayed such roles as Don José in *Carmen*, Cavaradossi in *Tosca*, Alfredo in *La traviata*, Macduff in, Tamino in *Die Zauberflöte*, and the title role in *La Clemenza di Tito*.

Other notable recent performances include Armstrong's appearance with Deutsche Oper Berlin, Opera Regio Torino, Opera Omaha (for their inaugural ONE Festival), Los Angeles Opera and the Center for Contemporary Opera in a double bill of two Gordon Getty one-act operas, and in spring 2020 he was slated to make his debut with Lincoln Center Theater.



**FRED C. VAN NESS, JR.**

**Fred C. VanNess, Jr.** is a Boston Lyric Opera Jane and Steven Akin Emerging Artist. This season, Mr. VanNess will sing the role of Messenger in *Aida* for the Boston Lyric Opera and will appear in *Die Tote Stadt* and *Carousel*. Past seasons have found Mr. VanNess in Paris for *Romeo and Juliet*; with the Boston Lyric Opera, playing Amadou and Renty in *Omar*; as Russell Davenport in *Freedom Ride* with MassOpera; in the roles of Voltaire/Pangloss in *Candide* with Opera del West; singing Don Ottavio in *Don Giovanni* with Toronto Summer Opera; as Don José in *Carmen* with NEMPAC Opera Project; and performing Rodolfo of *La Bohème* with Longwood Opera.

Mr. VanNess is a member of Castle of our Skins, an organization dedicated to celebrating Black artistry through music. He was the tenor soloist in *Remember the Sea* with Castle of our Skins and the tenor quartet soloist in *Tide Flowers* for the University of Rhode Island Artist Series. Other of his notable performances include *Elijah* with the Rhode Island Civic Chorale & Orchestra, *Ballad of the Brown King* with Portsmouth Pro Musica, *Schöpfungsmesse* with Concord Chorale, *Judas Maccabeus* for Handel by Candlelight, *Messiah* with Tremont Baptist Church, and solo recitals at various venues across the US.

Mr. VanNess has also developed and performed his own one-man shows: *When I Think of Home...*, premiered at McNeese State University, and *Beethoven to Broadway*, performed at various venues throughout New England and Louisiana. Mr. VanNess received his Graduate Performance Diploma in Opera from Longy School of Music and his Master of Music from Louisiana State University.



### JOHN MOORE

A regular performer in both Europe and the United States, **John Moore** has garnered praise for his energetic performances and burnished baritone in both operatic and concert repertoire. He is a graduate of the Metropolitan Opera's Lindemann Young Artist Program.

During the 2024-2025 season, John Moore makes his Lyric Opera of Chicago debut as Dillon in Mazzoli and Vavrek's *The Listeners* and returns to Opera Philadelphia for performances of the same role. He also debuts with Washington National Opera as Steve Jobs in *The (R)evolution of Steve Jobs*, a role he has sung across the United States to great acclaim. He joins the Saint Paul Chamber Orchestra twice this season, for concerts of Handel's *Messiah* followed later by performances of Poulenc's *Le bal masqué*. Future seasons include his debut with the Finnish National Opera.

An in-demand interpreter of contemporary works, John Moore created the role of Jan in the world premiere of Missy Mazzoli and Royce Vavrek's *Breaking the Waves* with Opera Philadelphia, which he reprised with Beth Morrison Projects in New York City performances. He continued his relationship with Mazzoli and Vavrek as Pa Zegner in the first performances of *Proving Up* at Opera Omaha and the Miller Theater. He sang Hannah Before in *As One* with Seattle Opera as well as the Des Moines Metro Opera, and he also sang Abbé Lorenzo in a new production of Argento's *Casanova's Homecoming* at Minnesota Opera. Mr. Moore has sung extensively with the Metropolitan Opera and its members, both in the United States and also on tour through Russia.



### NATHAN HALBUR

Bass-baritone **Nathan Halbur** is an eclectic artist across many disciplines: singer, actor, composer, producer, and bandleader. Nathan previously worked with Mark Adamo in a workshop performance of the new opera *Sarah in the Theatre* at the New England Conservatory. He previously appeared with Odyssey Opera in its Gershwin double-bill, *Of Thee I Sing* and *Let 'Em Eat Cake* and sang in the chorus of Argento's *The Voyage of Edgar Allan Poe*. This season,

he is Bion in Adamo's *Lysistrata* (Odyssey Opera), Melissoin Handel's *Alcina* (MassOpera), and covers the role of Colline in Puccini's *La Bohème* (Opera Maine).



As an actor, Nathan recently gave voice to Dr. Seuss’s Grinch with the Boston Pops, and “vividly narrated” (Boston Musical Intelligencer) Edgar Allan Poe’s *The Cask of Amontillado*, during a paired event with Carlo Gesualdo madrigals performed by Nightingale Vocal Ensemble. Nathan is an active concert soloist, a masterful interpreter of Bach, and also enjoys choral singing. He recently performed with Skylark at the Morgan Library alongside actress Christine Baranski, and he can be heard on Skylark’s GRAMMY-nominated album *Clear Voices in the Dark*.

As a composer, Nathan’s works have been performed throughout the United States. Recently, several pieces for voices and strings received world premieres at Boston’s Museum of Science. His music is currently featured in the exhibition *an archive and/or a repertoire* at SMFA at Tufts, as part of the installation *Press and Sniff* with artist Kledia Spiro (on display through April 20). Nathan is an avid improviser. He produced Nightingale Vocal Ensemble’s fully improvised album *Composition Sped Up* and directed the live show *Photoplay* (combining improvised music with experimental silent film) at The Brattle Theatre. He curates a monthly series of *Exploratory Choral Meditations*, probing the intersections of diverse art, improvised music, and social justice. Nathan’s experimental band DREAMGLOW combines all of his wide-ranging artistic interests, demonstrated on the album *mélo-fi* and in the recent *Slumber Party* tour, which culminated in a show at The Rockwell with dancer Cassie Wang and installation artist Yolanda He Yang.



## SPARTEN MEN

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### FAUSTO MIRO

Praised by the *Boston Musical Intelligencer* for his “clear, powerful burnished tenor, resonant and easy even in the highest reaches of his voice,” the lyric tenor **Fausto Miro** is known for his “thrilling dramatic impact” (*South Florida Sun Sentinel*) on the stages of some of the country’s leading ensembles. Some of his most notable appearances have

been with the New York Opera Studio, Boston Opera Collective, Opera Tampa, St. Petersburg Opera Company, The Florida Orchestra, Master Chorale of Tampa Bay, and the Opera Festival of San Luis Potosi, where he succeeded as a finalist in the Linus Lerner International Vocal Competition.

A resident of Boston, Mr. Miro performs throughout New England with Odyssey Opera, Boston Baroque, Cappella Clausura, The Copley Singers, Labyrinth Choir, Rumbarroco, The Nightingale Ensemble, the Portsmouth Symphony Orchestra, Renaissance Men, Handel Society of Dartmouth, La Donna Musicale, the Plymouth Philharmonic Orchestra, and Emmanuel Music.



### NEAL FERREIRA

**Neal Ferreira** is a nationally recognized lyric tenor known for his cultivated vocalism and eloquent expression. Dubbed a “Boston mainstay” by the *Boston Globe*, he recently appeared with Boston Lyric Opera in the New England premiere of Rhiannon Giddens’ and Michael Abels’ Pulitzer Prize winning opera, *Omar* (Auctioneer/Taylor). The tenor regularly sings with the Boston

Symphony Orchestra and returned in 2024 for performances of *Lady MacBeth of Mtsensk* at Symphony Hall and Carnegie Hall, under the baton of Maestro Andris Nelsons.

A much sought-after interpreter of new music, Mr. Ferreira made his European debut in 2021 as Laertes in the world premiere of Joseph Summer’s *Hamlet* with State Opera Rouse, Bulgaria. His successful performance as the Visitor in Boston Lyric Opera’s production of Philip Glass’ *In the Penal Colony* was called “poignant” by the *Wall Street Journal* and “perfect” by *Opera News*. The tenor can be heard on the premiere recordings of numerous operas, including Charles Wuorinen’s *Haroun and the Sea of Stories* (BMOP/sound), James MacMillan’s *Clemency* (BIS), Joseph Summer’s *The Tempest* (Albany), and Mario Castenuovo Tedesco’s *The Importance of Being Earnest* (Odyssey Opera).

He recently performed the Doctor in Dominick Argento’s *The Voyage of Edgar Allan Poe* with Odyssey Opera, for which he was lauded by *Opera News* as “outstanding,” “lyrical but penetrating,” and “a model of verbal clarity.” October found Ferreira performing as the French Ambassador in *Of Thee I Sing* and Kruger in *Let ‘Em Eat Cake* with Odyssey Opera/BMOP. Ferreira’s 2023-24 engagements include appearances with the Boston Youth Symphony Orchestra, a return to Boston Lyric Opera, *A Christmas Carol* with the Commonwealth Shakespeare Company, Gaston in *Die tote Stadt* with the Boston Symphony Orchestra; Alpheus/Ares in Mark Adamo’s *Lysistrata* with Odyssey Opera, and more.

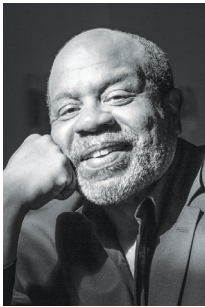


### NICHOLAS FAHRENKRUG

Baritone **Nicholas Fahrenkrug** has been sought after throughout the east coast for his burnished sound and thoughtful story-telling across a broad range of challenging repertoire. Fahrenkrug returns to Boston from a recent residency with Seagle Festival, where he served as a teaching artist touring a new children’s opera by Evan Mack as well as a revue featuring one hundred years

of Disney music. This season he has been featured with the Boston Youth Symphony Orchestra in *Don Carlos*, as well as in Boston Opera Collaborative’s

*Opera Inferno*. He has appeared in the chorus with Boston Lyric Opera in *Aida* and for Boston Symphony Orchestra's *Holiday Pops*. Fahrenkrug recently originated the role of James Duffy in Richard Wargo's newest opera, *At That Hour*, a commemoration of the great soprano Marcella Sembrich at her studio in Lake George, NY. Fahrenkrug also frequently performs experimental choral music with Nightingale Vocal Ensemble. Notable roles include his performances as Hawkins Fuller (*Fellow Travelers*), Guglielmo (*Così fan tutte*), Giulio Cesare (*Giulio Cesare*), Conte Almaviva (*Le nozze di Figaro*), Harlekin (*Ariadne auf Naxos*), Raimbaud (*Le comte Ory*), and John Buchanan (*Summer and Smoke*). Nicholas is a proud alum of Louisiana State University (MM) and Lawrence Conservatory of Music (BM). Learn more about his recent and future engagements at [nickfahrenkrug.com](http://nickfahrenkrug.com)



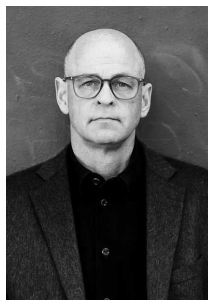
### KEVIN DEAS

**Kevin Deas** has gained international renown as one of America's leading bass-baritones. He is perhaps most acclaimed for his signature performance of the title role in *Porgy and Bess*, having sung it with the New York Philharmonic, Philadelphia Orchestra, National Symphony Orchestra, St. Paul Chamber Orchestra, Pacific Symphony Orchestra – to name but a few – as well as at the Ravinia, Vail, and Saratoga festivals.

Kevin Deas' 2023-24 season includes performances of Mozart's *Requiem* with the Vermont Symphony Orchestra and Mobile Symphony Orchestra and Handel's *Messiah* with the North Carolina Symphony Orchestra, National Cathedral, Houston Symphony Orchestra, and the NAC Orchestra in Ottawa. Other notable performances in the season include a Gershwin program with the Oregon Symphony Orchestra and Rochester Philharmonic, Beethoven's Symphony No. 9 with the Pacific Symphony Orchestra, Brahms's *German Requiem* with the Long Beach Symphony Orchestra, and upcoming performances as the Commendatore in Mozart's *Don Giovanni* with Boston Baroque, and as Dick Hallorann in Paul Moravec's critically acclaimed opera *The Shining* with Opera Atlanta.

A proponent of contemporary music, Kevin Deas has performed Menotti's *Amahl and the Night Visitors* at Italy's Spoleto Festival, Derek Bermel's *The Good Life* with the Pittsburgh Symphony Orchestra, and Hannibal Lokumbe's *Dear Mrs. Parks* with the Detroit Symphony Orchestra. He also enjoyed a twenty-year collaboration with the late jazz legend Dave Brubeck.

Kevin Deas has recorded Wagner's *Die Meistersinger*, Varèse's *Ecuatorial*, Bach's Mass in B Minor, Handel's *Acis and Galatea*, Dave Brubeck's *To Hope!*, Haydn's *Die Schöpfung*, and Dvorák's *in America* with leading ensembles, conductors, and labels.



**GIL ROSE** *Artistic Director, Conductor*

Gil Rose is one of today's most trailblazing 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*) BMOP 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 Fall 2021, Gil was named the Director of Opera and Sonic Exploration at Artpark in Lewiston NY. His tenure there was launched with a performance of a staged version of *Carmina Burana*.

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 has presented more than 35 operas in Boston, with innovative, thematically linked seasons. The company has also established itself as a leader of modern opera in the United States, having given three world premieres and numerous U.S. premieres.

*Photo credit Kevin Condon*

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 103 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.

With Rose as executive producer, the label has secured nine 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's *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 led Odyssey Opera in a concert performance of three one-act operas by Rachmaninoff and brought John Corigliano and Mark Adamo's new opera *The Lord of Cries* to Boston audiences. Gil and BMOP traveled to Carnegie Hall for the orchestra's debut performance and celebration of the culmination of their 25th season in April 2023. This season, BMOP and Odyssey will co-produce Ulysses Kay's *Frederick Douglass*, 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.

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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."

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# ABOUT

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BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's 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 nine GRAMMY nominations, and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, 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.

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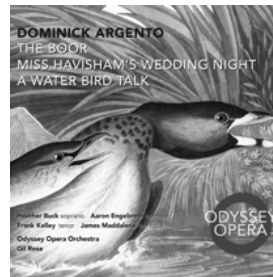


# ABOUT

## ODYSSEY OPERA | GIL ROSE | ARTISTIC & GENERAL DIRECTOR

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

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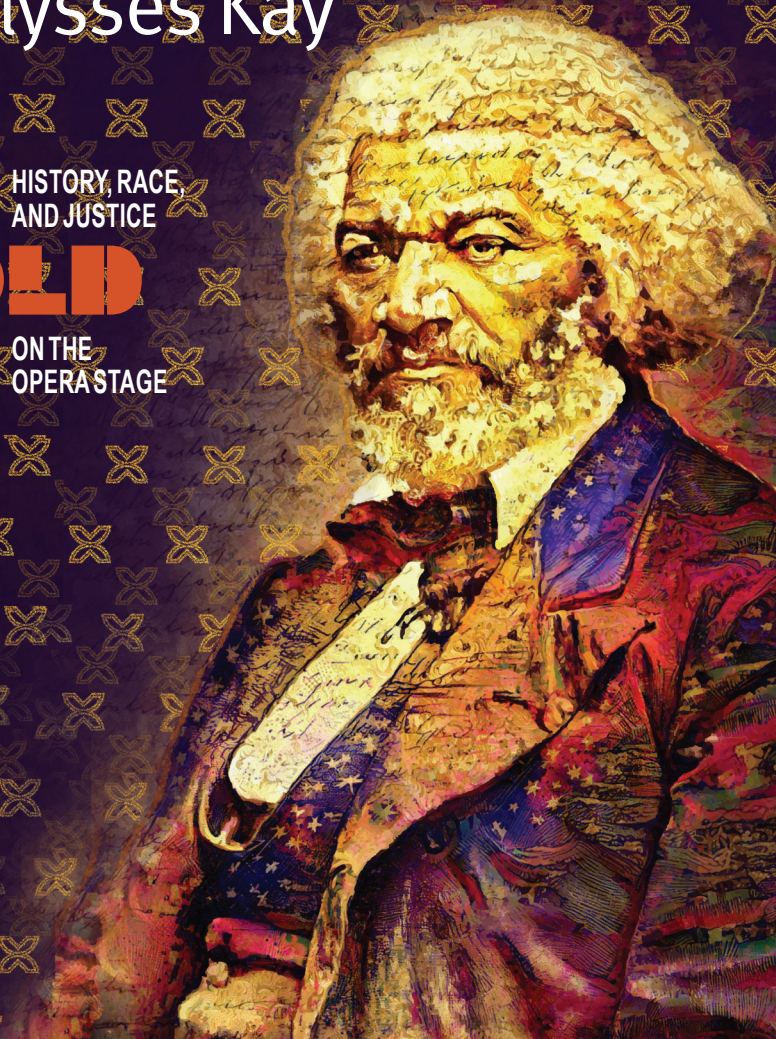
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