

BMOP

THE MIDSUMMER MARRIAGE

SATURDAY **NOVEMBER 10, 2012** 7:30

BMOP

ARTISTIC DIRECTOR: GIL ROSE

20122013



ORCHESTRAL SERIES

**JORDAN HALL
AT NEW ENGLAND
CONSERVATORY**

The Midsummer Marriage

SATURDAY, NOVEMBER 10, 2012 — 7:30

COMPOSER: Michael Tippett

Pre-concert talk hosted by
The Score Board
one hour prior to concert
(except The Midsummer
Marriage)

Sara Heaton *soprano* | Julius Ahn *tenor*
David Kravitz *baritone* | Deborah Selig *soprano*
Matthew DiBattista *tenor* | Joyce Castle *mezzo-soprano*
Lynn Torgove *mezzo-soprano* | Robert Honeysucker *baritone*

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Susan Ung *viola* | Kate Vincent *viola*

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SUNDAY, APRIL 14 2013 — 8:00

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MICHAEL TIPPETT (1905-98) THE MIDSUMMER MARRIAGE (1955)

SATURDAY **NOVEMBER 10, 2012** 7:30

JORDAN HALL AT NEW ENGLAND CONSERVATORY

CONCERT PERFORMANCE

Act I: Morning

Intermission

Act II: Afternoon

Act III: Evening and Night

SARA HEATON, soprano

Jenifer

JULIUS AHN, tenor

Mark

DAVID KRAVITZ, baritone

King Fisher

DEBORAH SELIG, soprano

Bella

MATTHEW DIBATTISTA, tenor

Jack

JOYCE CASTLE, mezzo-soprano

Sosostris

LYNN TORGOVE, mezzo-soprano

She-Ancient

ROBERT HONEYSUCKER, baritone

He-Ancient

GIL ROSE, Conductor

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Linda Osborn-Blaschke

VIOLIN I

Charles Dimmick
Piotr Buczek
Amy Sims
Heather Braun
Oana Lacatus
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Sasha Callahan
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Jesse Irons

VIOLIN II

Heidi Braun Hill
Colleen Brannen
Julia Cash
Melanie Auclair-Fortier
Beth Abbate
Ji Yun Jeong

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Mina Lavcheva

VIOLA

Joan Ellersick
Noriko Herndon
Dimitra Petkov
Emily Rideout
Alexander Vavilov
Emily Rome
Willine Thoe
Melissa Howe

CELLO

Rafael Popper-Keizer
Nicole Cariglia
Katherine Kayaian
Amy Wensink
Patrick Owen
Steven Laven

BASS

Anthony D'Amico
Scot Fitzsimmons
Bebo Shiu
Robert Lynam

CHORUS

MEZZO-SOPRANO

Bonnie Gleason
Christina English
Julia Cavallaro
Anney Barrett
Hilary Walker
Cristina Bakhoun
Sarah Kornfield
Carola Emrich-Fisher

TENOR

Stanley Wilson
Ted Pales
Patrick Waters
Jonas Budris
Michael Barrett
Stefan Barner
Henry Lussier
Devron Monroe

BASS

John Salvi
Jonathan Nussman
Ishan Johnson
Jacob Cooper
Barratt Park
Athan Mantalos
Graham Wright

ACT I

A temple on a hill in a lightly wooded landscape. Groups of young Men and Girls enter the clearing at dawn, chattering. They hide among trees as the Dancers come onstage, accompanied by the two Ancients, an ageless man and woman. The dance is highly formal. Mark enters and lobbies for a new kind of dance to signify youth; the Elders warn disdainfully of changing tradition. When Mark insists, to his horror the male Ancient, saying “watch your new dance,” trips and injures the dancer Strephon. The Ancients and dancers disappear into the temple.

Mark awaits his fiancée Jenifer, singing of his love for her to the assembled Men and Girls. Jenifer arrives “dressed for a journey” and impatiently tells Mark she has left her father, King Fisher, and that there will be no wedding. To get away from Mark’s attempt to dissuade her she begins to ascend a set of ancient steps, which apparently have mystical importance. Mark is distraught. King Fisher approaches, and the Men and Girls implore Mark to leave. In despair, he enters a cave. “For her, the light! For me, the darkness!”

King Fisher enters and sends his secretary Bella to communicate with the Ancients, who insult King Fisher by asking why he won’t talk to them directly. Bella suggests they force the gates to the Temple, employing her mechanic boyfriend Jack. In an extended aria, King Fisher berates the men and throws money at them to remind them he’s the boss. He attempts the same with the women, who recoil in disgust.

Jack arrives to try to force the gates. The offstage voice of Madame Sosostris warns against the attempt. King Fisher and the Men encourage Jack; Bella and the Girls are frightened and try to stop him. In Act I’s finale, Mark and Jenifer return, flush with new experience and mutually contentious. She has been partly transformed as Athena; he, as Dionysus. She then heads spitefully into the cave, and he climbs the ancient steps.

ACT II

Bella and Jack discuss their future together. They witness three symbolic dances: in the first, The Earth in Autumn, Strephon is a Hare escaping a Girl-as-Hound; in the second, The Waters in Winter, he is a Fish escaping a Girl-as-Otter; in the third, The Air in Spring, he is a Bird to a Girl-as-Hawk. The third dance, implying the Bird’s demise, upsets Bella, but she calms herself by redoing her makeup and hair. The Chorus of men and women conclude the act, singing “She must leap and he must fall.”

ACT III

The men and women, assembled at King Fisher’s request, have had a midsummer night’s feast. King Fisher and Bella arrive; the former sets up a contest between the Ancients and Madame Sosostris. She is apparently brought in, covered in a robe, but is revealed to be Jack, to the hilarity of most of the company. The real Sosostris, heavily veiled, is brought in. Questioned by King Fisher, Sosostris in a long aria deflates his “illusion that you practice power” and reveals, in a vision, Jenifer’s conquest by Mark (or vice versa). Jack refuses to aid King Fisher in removing her veils; Jack and Bella leave. King Fisher begins to de-veil Sosostris, slowly, lifting the last veil to reveal an enormous, glowing bud, which opens to reveal further Jenifer and Mark in rapt mutual contemplation. She has been further transformed as Parvati, he as Shiva. King Fisher aims his revolver at Mark, but a powerful glance from Jenifer and Mark is too much for him; he dies. The Ancients instruct the men and women to make him a shroud from the scattered veils.

Fourth Ritual Dance, Fire in Summer, led by Strephon with a burning brand. The dancers cover Jenifer and Mark with veils and petals from the opened bud. Chorus, Jenifer/Mark, and the Ancients sing of consummation.

FINALE

Only the Chorus remains onstage, wondering whether what they’ve witnessed was a dream. Dawn begins to break, closing the circle that began with the dawn of the first scene. Jenifer and Mark appear, calling to each other, dressed for their wedding.

PROGRAM NOTES

BY ROBERT KIRZINGER

The Midsummer Marriage was Michael Tippett's first mature opera, completed when the late-blooming composer was nearing fifty. The scenario and libretto are original to Tippett, who wrote the piece between 1946 and 1952; it was first performed at the Royal Opera, Covent Garden, in January 1955. The production was inadequate to the piece, however, and Tippett's lingering reputation as an iconoclastic naïf likely made it easier to dismiss the work itself as technically unskilled and dramatically misshapen. Further performances in the 1960s, including a radio performance under Norman Del Mar and a Covent Garden production and subsequent recording under Colin Davis, gradually allowed *The Midsummer Marriage* to establish itself as one of the most original and personal dramatic works of the century and a cornerstone of English opera. Without waiting for that success, however, Tippett forged ahead with further ambitious works, ultimately writing four more operas—*King Priam*, *The Knot Garden*, *The Ice Break*, and *New Year*, the big cantata *The Mask of Time*, and other works, including several piano sonatas, symphonies, and string quartets, resulting in a confident body of work unassailable in its quality and individualism. This, too, helped rehabilitate *The Midsummer Marriage*.

Musically, *The Midsummer Marriage* springs from the English pastoral tradition, found in Dowland and Purcell as well as in Handel, resurrected in Elgar, and in the twentieth century emerging most fruitfully in Vaughan Williams and Britten. Tippett, too, was a fundamentally English composer; his first musical experiences were hearing his mother sing traditional English songs, although his parents had virtually no contact with classical music. He had piano lessons, and his decision to become a composer was triggered by hearing a performance of Ravel's *Mother Goose Suite*. He taught himself the rudiments by going through Charles Stanford's book *Musical Composition*, which emphasized counterpoint. Tippett was ahead of the mainstream in his interest in pre-Classical music, particularly the Baroque era and the English madrigalists; later, he frequently programmed and conducted this music. Late Beethoven was another touchstone. His own work is fundamentally contrapuntal, and this tendency caused friction in his studies at the Royal College of Music, where chordal harmonization was the method emphasized under Charles Wood and Charles Herbert Kitson.

Tippett's growth as a composer was disciplined by strict inner standards he felt he began to attain only in the mid-1930s with the Piano Sonata No. 1 and String Quartet No. 1. Meanwhile he took a job directing a choir in Oxted, Surrey, the beginning of his work with the kind of non-professional and semi-trained groups that would complement his working-class political inclinations. He also conducted the South London Orchestra made up of unemployed musicians, became involved in work-camps of the Yorkshire unemployed, and temporarily joined the Communist Party, although he found its local interests at odds with his own philosophy. Throughout his early life, he had the social self-confidence and good fortune to meet and favorably impress a number of leading cultural lights, including the playwright Christopher Fry and later T.S. Eliot.

Tippett was diversely well-read in key texts of cultural and intellectual history. Toward the end of the 1930s he became preoccupied with the writings of Carl Jung, and after meeting a Jungian analyst began to keep a dream journal and interpret his own dreams. His physical

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homosexuality and attachments to men didn't keep him from having equally strong, but non-sexual relationships with women; he even thoughtfully considered marriage and a family. He felt this was related to Jung's male and female archetypes and the necessity of balance, which would later be a key to the plot and symbolism of *The Midsummer Marriage*. It's no coincidence that he was drawn similarly to archetypes of musical genres, sonata and symphony, oratorio and opera, the foundations of musical tradition. (It's also no accident that his instrumental works are genres identified with Beethoven.)

Tippett's oratorio *A Child of Our Time*, composed 1939-41, was both a link to tradition and the composer's most personal and ambitious artistic statement to that time. Taking as a model the familiar chorales in Bach's cantatas and Passions, *A Child of Our Time* employs Negro spirituals to root Tippett's humanistic vision in the real world of human suffering and hope, a world he experienced on a daily basis as England's people lived through the Depression and prepared for war. The oratorio was premiered by the London Philharmonic Orchestra under Walter Goehr in London; the tenor Peter Pears was among the soloists. T.S. Eliot, no less, had considered writing the libretto, but after reading through the composer's detailed scenario convinced Tippett to write it himself. The composer subsequently wrote the librettos for all of his later operas, beginning with *The Midsummer Marriage*, which, like *A Child of Our Time*, is a big synthesis of many years of philosophical and musical work.

That opera's gestation was long and complicated; he began conceiving the project even before the premiere of *A Child of Our Time*, already having in mind a removed-from-time, fable-like scenario centered on agonistic ritual. The piece began as a masque, a staged

entertainment with acting, singing, and ballet—elements still present in the piece—and went through several titles. Tippett took ideas from a variety of sources including Jung and *The Golden Bough*. The two couples, Jenifer/Mark and Bella/Jack, have their (deliberate) ancestors in Pamina/Tamino and Papagena/Papageno, as is the idea of the spiritual test, also present in English Grail legend. (Jenifer and Mark are “royal Cornish names” [Jenifer=Guinevere] and hence already archetypal.) The Ancients are vaguely Sarastro, or Amfortas, but in their male/female balance of course also represent the outgoing cycle of the generation being replaced by Jenifer and Mark. Madame Sosostriis and the Fisher King/King Fisher are present in Eliot's myth-mining *The Wasteland*. *A Midsummer Night's Dream*, with its own pairs of lovers, is a model for the between-worlds sense of place and, of course, time. Jenifer and Mark are a “modern” couple, however, removing some of the distancing that myth lends. Tippett also very much identified the piece as a “comedy” in the theatrical/operaic sense, based on the set-piece of the thwarted marriage plot.

If we don't attempt to wring all the layers of meaning from the interaction of symbols, the scenario of *The Midsummer Marriage* is scarcely hard to follow. One needn't wonder *specifically* what Mark and Jenifer experience in their offstage sojourns; everyone undergoes some test or other, heavenly or hellish, that will suffice for the allegory enacted in the dance trials of Act II. Having to some degree controlled or at least shaped the actions of the young people throughout the opera, King Fisher's inability, in the last act, to control Truth via the proclamation of Sosostriis cements the impotence of the generation he represents. His loathing of Mark, who takes from him his daughter Jenifer, is ritualistically inevitable, as is his death. Mark and Jenifer's coming-together as a single entity was the manifestation of a thought already articulated in *A Child of Our Time*: “I would know my shadow and my light, so shall I at last be whole.” Both Mark and Jenifer must make themselves complete through their individual experiences before becoming the greater sacred whole.

Musically, Tippett's mytho-pastoral scenario required an operaic vehicle that could create both worlds: that of the legend-spinning music drama as well as the number-comedy with its arias and ensembles. The same continuity must obtain in the language of the libretto—the epic and the lyric, the “high” and the “low.” The greatest challenge was making the transition between the two:

We want to move smoothly from the everyday to the marvellous, without relying on scenic transformation and during an act. For the verse dramatist the problem is the kind of verse that can sink near to contemporary speech but can easily rise to incantation. For the opera composer the problem is to find a musical unity of style which will, e.g. let an opera buffa chorus of young people of the present time sing themselves into a mantic chorus akin to that of the ancient Greek theatre.

Tippett further notes that the difficulty is more in the “descent” to the everyday rather than the reverse, writing that “unsentimental simplicity is nowadays almost impossible to rescue from the banal.” He leavens the ceremonial with the normal but perhaps more importantly keeps the motives and attitudes of his characters human and believable. The Ancients' crotchety impatient wisdom, Jenifer's striving for independence, Bella's “I Feel Pretty” moment with Jack at the end of Act II, and Jack's completely surprising Act III transvestitism at what would otherwise be the high-tension point of the opera attest to the constant groundedness of the work.



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This groundedness translates to the music, a lucid and formal armature supporting the libretto's symbolism and subtlety. The Chorus, using simplified, repetitive language, is cast as another instrumental voice as we frequently hear in Bach. Tippett stops short of outright pastiche, but there are frequent references to Baroque and Renaissance textures and phrasings, as in the March following the opening chorus, or the ensuing dance. There is remarkable flow; the seams between numbers are apparent, but these move without a hitch from chorus to Mark or King Fisher and back again. Mark's Act I aria makes a transition from expository "I don't know who they really are" to his rhapsodic, semi-strophic, highly melismatic contemplation of Jenifer and his upcoming marriage; he attempts to maintain the form within his and Jenifer's spat, to no avail. In King Fisher's "Here's Money" the two musically symmetrical parts take on opposite meanings through the text. The men's acceptance of King Fisher's money and the women's refusal illustrates clearly the overall theme of counterbalance.

The balance is always clearly before us: Jenifer's ascent of the stairs and Mark's descent into the cave (and later the reverse), the quarry/hunter pairs of the Ritual Dances in Act II, and even the conflict/resolution balance between Act I and Act III. Act II, presenting the first three of the four Ritual Dances, is nearly a pure intermezzo writ large; three big dance numbers allegorically reflecting the unseen challenges through which Jenifer and Mark must pass. These three dances, also representing three of the seasons and elements (autumn/earth, winter/water, spring/air) are clearly delineated musically (and with the

fourth, summer/fire, form a standalone concert work that was performed two years before the opera's premiere). The final Ritual Dance comes at the end of Act III as part of the great resolution of the piece. In Act III, King Fisher's arrogance and immovability is countered by Sosostri's long aria undermining his expectations—she is a conduit for visions, not herself a source of power. (Her aria suggests the idea that Tippett was a conduit for the music and words of the opera, and not himself the creator.) King Fisher's attempt to wield destructive power is no match for the coupled strength of Jenifer and Mark. Finally, after the consummating Fire in Summer Dance, balance, but with a sense of continuity, is restored as the magical midsummer night becomes the new day.

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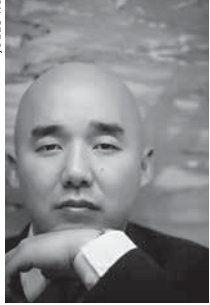
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GUEST ARTISTS

JULES KO



JULIUS AHN, tenor, was most recently seen on stage making his highly acclaimed debuts as Goro in Puccini's *Madama Butterfly* with Palm Beach Opera and Pang in Puccini's *Turandot* in his debut with Seattle Opera. Ahn reprises the role of Goro in 2012 with Opera Carolina, Nashville Opera, and Boston Lyric Opera, and will also be engaged as Monastatos in *The Magic Flute* with Opera Carolina and Mark in Michael Tippett's *The Midsummer Marriage* with Boston Modern Orchestra Project at Jordan Hall.

Mr. Ahn was recently a participating artist with the Sundance Institute Theatre Lab 2011 at The Banff Centre, as well as with the Sundance Institute Theatre Lab 2012 at White Oak, cast in the lead role of Guang in *Stuck Elevator* by Byron Au Yong and Aaron Jafferis. He will reprise the role with the American Conservatory Theatre in San Francisco in 2013.

Mr. Ahn's recent engagements also include Basilio and Curzio in Mozart's *Le Nozze di Figaro* with the Lyric Opera Baltimore; Sellem in Stravinsky's *The Rake's Progress* with Princeton Festival; Bégearss in Corigliano's *The Ghosts of Versailles* with Aspen Opera Theater Center; and Demo in Cavalli's *Giasone* with Chicago Opera Theater. He was also

seen as Conrado in a workshop performance of *Long Season* by Chay Yew and Fabian Obispo, as part of Huntington Theatre Company's *Breaking Ground Festival*.

Named as one of Boston Lyric Opera's inaugural 2011-2012 Emerging Artists, this company favorite has also performed there as Ruffiano in John Musto's *The Inspector*, Tanzmeister and Brighella in R. Strauss's *Ariadne auf Naxos*, and Soldier in Viktor Ullmann's *The Emperor of Atlantis*. Mr. Ahn attended the New England Conservatory of Music, where he studied with the world-renowned tenor Vinson Cole and performed a wide range of operatic roles.

CAROL ROSEGG



JOYCE CASTLE, mezzo-soprano, returns to Boston after twenty-five years at Lincoln Center as a principal artist at both the Metropolitan Opera and the New York City Opera, and countless engagements in opera houses worldwide, for Madame Sosostri in Tippett's *The Midsummer Marriage*. She previously performed Widow Begbick in *Aufstieg und Fall der Stadt Mahagonny* in performances also conducted by Gil Rose. Massachusetts audiences have enjoyed her appearances as Mrs. Grose in Boston Lyric Opera's production of Britten's *The Turn of the Screw*, as the Mother in Menotti's *The Consul* recorded for Newport Classics

during a Berkshire Opera engagement, and her many concert performances at Tanglewood, including Bernstein's *Songfest*.

Ms. Castle's portrayal of leading roles in contemporary opera has brought her singular success. She has been honored to participate in the world premieres of Michael Torke and A.R. Gurney's *Central Park* at Glimmerglass Opera (televised nationwide on WNET and recorded for release by Ecstatic Records), and Dominick Argento's *Dream of Valentino* at the Washington National Opera. American premieres include: *A Night at the Chinese Opera* by Weir, *The Black Mask* by Penderecki, and *The King Goes Forth to France* by Sallinen (all at the Santa Fe Opera); *The Handmaid's Tale* by Ruder (Minnesota Opera); *Comedy On The Bridge* by Martin (Chicago Opera Theater); and the American stage premiere of Britten's *Gloriana*, in which she portrayed Queen Elizabeth I (Central City Opera). The first New York production of Von Einem's *The Visit of the Old Lady* was mounted for her at the New York City Opera and she also gave the New York premiere of Hugo Weisgall's *Esther* with the company.

Joyce Castle has participated in the development of many music-theater projects including Martha Clarke's *Belle Epoque* for Lincoln Center Theater. She is featured as the Old Lady on the Grammy Award-winning disc of the New York City Opera production of *Candide* and performed Mrs. Lovett in Hal Prince's critically acclaimed production of *Sweeney Todd* in both Houston and New York. She returns to Houston Grand Opera as Madame Armfeldt in Sondheim's *A Little Night Music* next season.

Ms. Castle, a champion of the music of Jake Heggie, performed the leading role in his *Three Decembers* in Central City, as well as the role of Mrs. Bertram in his opera *The End of the Affair* at Seattle Opera and at the Lyric Opera of Kansas City (recorded for commercial release). Heggie's vocal chamber work, *Statuesque*, was written for her and is available on the Americus label. Pulitzer Prize-winning composer William Bolcom wrote *The Hawthorne Tree* for Ms. Castle. The vocal chamber work, which was premiered in New York and Washington, DC, in 2010, will be recorded this season.

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In addition to the recordings mentioned previously, her portrayal of Madame Flora in *The Medium* is available on Cedille Records.

While continuing to pursue her professional career, Joyce Castle is Professor of Voice at the University of Kansas.

JONATHAN HART



MATTHEW DIBATTISTA, tenor, sings this season as Steve Hubble in *A Streetcar Named Desire* with Virginia Opera, as Beppe in *I Pagliacci* and Tinka in *Il tabarro* in a return to Opera Theatre of St. Louis, and as soloist with Cape Cod Symphony Orchestra. Recent highlights include Jasper Vanderbilt in Kirke Mechem's *The Rivals* with Skylight Opera Theatre (world premiere); Beppe in *I Pagliacci* with New Orleans Opera; Mouse/Dormouse/Cook/Invisible Man in Unsuk Chin's *Alice in Wonderland* (American premiere) in a return to Opera Theatre of Saint Louis; soloist in Mozart's Requiem at Harvard University; joining the roster of

the Metropolitan Opera for *Roméo et Juliette*; Valet Tenors in *Les Contes d'Hoffmann* with Florida Grand Opera; Flute in *A Midsummer Night's Dream* with Boston Lyric Opera; Molqi in *The Death of Klinghoffer* with Opera Theatre of St. Louis; soloist in Handel's *Messiah* with Providence Singers; David in *Die Meistersinger von Nurnberg* (excerpts) with Boston Symphony Orchestra; and Flavio in *Norma* (concert performance) with Boston Symphony Orchestra at Tanglewood Festival under Charles Dutoit. Other highlights include the title role in *The Good Soldier Schweik* with Long Beach Opera; Coleman in Larry Bell's *Holy Ghosts* (world premiere) at Berklee Performance Center; soloist in Mendelssohn's *Elijah* with Assabet Valley Mastersingers; Beethoven's Symphony No. 9 with Fresno Philharmonic Orchestra; Basilio in *The Marriage of Figaro* and Bégearss in *The Ghosts of Versailles*, both with Opera Theatre of Saint Louis; Spoletta in *Tosca* and the Valet Tenors with Opera Colorado; the Valet Tenors at Boston Lyric Opera; Yarzhkin in *The Nose* at Opera Boston; soloist in Britten's *Nocturne* with Milwaukee Chamber Orchestra; in Mozart's Requiem with New Bedford Symphony; in Orff's *Carmina Burana* with Brookline Chorus; and Handel's *Messiah* with Worcester Chorus. Other successes include Jack O'Brien in *The Rise and Fall of the City of Mahagonny* and Louis in Eötvös's *Angels in America* (North American premiere), both with Opera Boston; Martin in Copland's *The Tender Land* with Opera Omaha, Skylight Opera Theater and broadcast on PBS's "Great Performances." He has performed Ernesto in *Don Pasquale*, Rinuccio in *Gianni Schicchi*, and Ralph Rackstraw in *H.M.S. Pinafore* (Skylight Opera); Eisslinger in *Die Meistersinger* (Cincinnati May Festival); Nanki-Poo in *The Mikado* (Mississippi Opera and Lyric Opera San Antonio); and Pedrillo in *Die Entführung aus dem Serail*, Curley in *Of Mice and Men*, Dr. Caius in *Falstaff*, and Andrew Johnson in *The Mother of Us All* (Glimmerglass Opera).

ARIELLE DONESON



SARA HEATON, soprano, noted for her "gleaming lyricism" by *Opera News Online* and her "sweet, pure soprano" by the *Chicago Tribune*, is gaining recognition as a sensitive performer of both opera standards and new works. Of recent note, Ms. Heaton won first prize in the Marie Kraja International Singing Competition in Albania. She had her American Opera Projects debut in *Numinous City* by Pete Wyer, and sang her first Nedda in *Pagliacci* with Symphony Pro Musica. She returned to Chicago Opera Theater to sing Lidochka in Shostakovich's *Moscow, Cheryomushki*, and this summer covered Leila in *The Pearl Fishers* as a second-year Apprentice Artist with the Santa Fe Opera. Upcoming engagements include being featured in an opera gala concert with Symphony by the Sea, and singing Jenifer in Tippet's *The Midsummer Marriage* with the Boston Modern Orchestra Project.

Ms. Heaton had her professional debut as Despina in *Così fan tutte* with Boston Baroque. She has sung with Boston Lyric Opera, the American Repertory Theater, Opera Boston, Central City Opera, Boston Midsummer Opera, Opera Providence, Opera North, and the New Philharmonia Orchestra. In the 2010-2011 season, Ms. Heaton received critical acclaim for her performance of Miranda in the U.S. premiere of Tod Machover's *Death and the Powers*, praised for her "daunting power and agility in the stratospheric notes of her final scene," and was singled out as giving "the finest performance of the evening." With Santa Fe Opera, she was hailed "a standout" for her performance of Gilda in the Apprentice Scenes program.

Ms. Heaton has received the Richard F. Gold Career Grant from the Shoshana Foundation, was a regional finalist in the Metropolitan Opera competition, and a finalist in the Giulio Gari Competition. She won second place in the Young Patronesses of the Opera Competition, received an Encouragement Grant from the Schuyler Foundation for Career Bridges, and was a semi-finalist in the Competizione dell'opera in Germany. She holds a Masters of Music degree from Boston University and a Bachelor of Arts in Anthropology from the University of Pennsylvania.



ROBERT HONEYSUCKER, baritone, a recipient of the *Boston Globe's* Musician of the Year award in 1995, has performed such roles as Count di Luna, Germont, Ford, Iago, Amonasro, Rigoletto, and Renato with companies in Boston, Philadelphia, Sacramento, Salt Lake City, Tulsa, and Fort Worth. He has also sung Don Giovanni, Figaro, Sharpless, Porgy, and Jake in opera houses in Auckland, NZ, Berlin, Germany, and Linz, Austria. Orchestral performances have included Beethoven's Ninth Symphony with the Boston Symphony Orchestra (Seiji Ozawa) and with the Atlanta Symphony (Roberto Abbado); *All Rise* with the Boston Symphony Orchestra (Kurt Mazur); Vaughn Williams's *Hodie* with Salt Lake Symphony (Keith Lockhart); and Charles Ives's *General William Booth Enters into Heaven* with the Pittsburgh Symphony (Michael Tilson Thomas). In addition, Mr. Honeysucker has performed with symphonies in St. Louis, Sacramento, Omaha, Roanoke, St. Paul, Long Island, and Flagstaff. He has also appeared with orchestras in Tokyo, Osaka, Nobeoka, and Sapporo, Japan.

Mr. Honeysucker is a member of Videmus, as well as a member and co-founder of the Jubilee Trio, which presents American art songs, including those of under-performed African-American composers.

Discography includes performances on five Videmus discs: *Music of William Grant Still* (New World); *Watch and Pray* (Koch International); *More Still* (Cambria); *Highway 1, US* (Wm. Grant Still) released by Albany Records; and *Good News* (Videmus Records). He is also featured on a CD recently released by the Jubilee Trio titled *Let's Have a Union* (Brave Records). Mr. Honeysucker is also featured on the Centaur, Ongaku, and Titanic labels.

Robert Honeysucker is a member of the voice faculties at The Boston Conservatory and The Longy School of Music.



DAVID KRAVITZ, baritone, has been hailed for his “large, multi-layered” and “sumptuously flexible” voice, his “power and eloquence,” his “deeply considered acting” and “confident stage presence,” his “drop-dead musicianship,” and his “deep understanding of the text.” He has performed with opera companies around the United States, including New York City Opera, Glimmerglass Opera, Boston Lyric Opera, Opera Theatre of St. Louis, Opera Boston, Chicago Opera Theater, Atlanta Opera, Florentine Opera, and Opera Memphis. Opera engagements in 2012-13 include the Boston Symphony Orchestra under Charles Dutoit for Stravinsky’s *Le Rossignol*, Boston Lyric Opera for MacMillan’s *Clemency*, Lyric Opera of Kansas City for *The Mikado*, Boston Baroque for Pergolesi’s *La serva padrona*, and Emmanuel Music as Nick Carraway in Harbison’s *The Great Gatsby*.

An experienced and versatile concert artist, Mr. Kravitz garnered rave reviews for his “resolute power and total connection” (*Opera News*) in Bach’s *St. Matthew Passion* with the Boston Symphony Orchestra under Bernard Haitink. Other recent concert engagements include the Philadelphia Orchestra, the Baltimore Symphony, Boston Baroque, and many appearances on Emmanuel Music’s renowned Bach Cantata series. Concert engagements in 2012-13 include Mendelssohn’s *Elijah*, Haydn’s *Die Schöpfung*, and Purcell’s *King Arthur*, as well as a program of Verdi arias and duets with soprano Barbara Quintiliani. His new music engagements have included performances with Collage New Music, Boston Modern Orchestra Project, Orchestra 2001, Boston Musica Viva, and the Borromeo String Quartet.

Mr. Kravitz appears as a featured soloist on five CDs scheduled for commercial release in 2012-13, including performances with the Borromeo String Quartet (Naxos), Boston Modern Orchestra Project (BMOP/sound), Atlanta Opera (Albany Records), and Coro Allegro (Navona Records). His previous recordings include works of J.S. Bach (Koch International Classics), John Harbison (New World), and Peter Child (New World).

Before devoting himself full-time to a career in music, Mr. Kravitz had a distinguished career in the law that included clerkships with U.S. Supreme Court Justices Sandra Day O’Connor and Stephen Breyer. He later served as Deputy Legal Counsel to the Governor of Massachusetts.



ALISIA PACKARD

DEBORAH SELIG, soprano, has earned critical acclaim for a rich, shimmering voice, excellent artistic instincts and fine execution of the lyric soprano repertoire. She has performed operatic roles with many distinguished U.S. companies including Pittsburgh Opera, Dayton Opera, Chautauqua Opera, Opera Roanoke, Central City Opera, Mobile Opera, Kentucky Opera, and Connecticut Lyric Opera. In concert, she has sung with Cincinnati Symphony Orchestra, Dayton Philharmonic Orchestra, Albany Symphony, Asheville Symphony Orchestra, the Cincinnati Baroque, Erie Philharmonic, Greater Bridgeport Symphony,

Kentucky Symphony Orchestra, Pittsburgh Symphony, the Tanglewood Festival Orchestra, the Handel and Hayden Society of Boston, and the Rhode Island Philharmonic Orchestra.

In addition to her debut with BMOP singing Bella in *The Midsummer Marriage*, season projects include several important debuts along with return engagements to perform with notable opera companies and orchestras throughout the U.S. Following a return to Central City Opera for *Musetta (La Bohème)*, Ms. Selig reprises Pamina (*The Magic Flute*) in a company debut with Boston Lyric Opera; she performs a recital as part of the Dame Myra Hess Memorial Concert Series at the Chicago Cultural Center; she returns to Kentucky Opera where she sings Donna Elvira (*Don Giovanni*); returns to the Dayton Philharmonic Orchestra as Soprano Soloist in the Brahms German Requiem; returns to the Rhode Island Philharmonic where she sings the Soprano Solo in Handel’s *Messiah*; and she participates in a recital tour in celebration of the 25th anniversary of the renowned Ravinia Steans Music Institute. Other projects in the season include Schubert’s Mass in G, Mendelssohn’s *Elijah*, and the Mozart Requiem.

Ms. Selig has performed numerous operatic roles in the lyric soprano repertoire including Adina (*Elixir of Love*), Norina (*Don Pasquale*), Adele (*Die Fledermaus*), Susanna (*Marriage of Figaro*), Curley’s Wife (*Of Mice and Men*), Eurydice (*Orpheus and Eurydice*), and Rose (*Street Scene*), among others. A striking artist on the concert stage, she has sung soprano solos in works ranging from the cantatas of Bach, to the works of Mozart and those of Mendelssohn, Orff and Górecki. A native of Washington, DC, Ms. Selig enjoyed the distinction of being one of only five American singers chosen to compete in the prestigious Wigmore Hall Song Competition of 2011.



LYNN TORGOVE, mezzo-soprano, is well known to Boston audiences as a singer and director. Most recently she appeared in Aston Magna’s 40th Anniversary Concert, performing the roles of the Sorceress in Purcell’s *Dido and Aeneas* and Truth in Handel’s oratorio *The Triumph of Time and Truth* in Seiji Ozawa Hall at Tanglewood. She has been a featured soloist with the Cantata Singers, and this fall she will sing as the alto soloist in Frank Martin’s *Et la vie l’emporta*. In past seasons she has sung as the alto soloist in Bach’s Mass in B minor, St. Matthew and St. John Passions and Beethoven’s Mass in C and in the role of Maurya in Ralph Vaughn Williams’s *Riders to the Sea*. She has recorded John Harbison’s *Four Psalms* as the alto soloist with the Cantata Singers for New World Records.

She has also sung the role of The Old Lady in *Candide* with Opera Boston, Polly Peachum in *The Threepenny Opera*, and Eurydice in the premiere of Philip Glass's *Orphée* at the American Repertory Theater. Her various symphonic engagements have included performances with the St. Louis Symphony, the Portland Symphony, and the Tallahassee Symphony. Ms. Torgove has toured internationally with the Boston Camerata and can be heard on their recording *The Sacred Bridge* on the Erato label. In 2008 she appeared in and helped to create *Through the Shining Glass: A Commemoration of the 70th Anniversary of Kristallnacht* in Providence, Rhode Island.

As a stage director, Ms. Torgove has directed Menotti's *Amahl and the Night Visitors* for MIT; Stravinsky's *The Rake's Progress*; Britten's *The Little Sweep*; Hans Krása's opera *Brundibár*; *A Kurt Weill Cabaret*; and Britten's *Noye's Fludde* for the Cantata Singers; as well as John Harbison's *Full Moon in March* and Lucas Foss's *Griffelkin* with the Boston Modern Orchestra Project.

As a recipient of the Gideon Klein Fellowship from Northeastern University, she created, produced, directed, and performed in the cabaret, *Frauenstimmen: Women's Voices from the Ravensbrück Concentration Camp*, at the Fenway Center in Boston. She has been on the faculties of the Opera Institute at Boston University, New England Conservatory, Boston Conservatory, and the Walnut Hill School for the Arts. She currently teaches at the Longy School of Music and Hebrew College. Ms. Torgove recently received her Master's in Jewish Studies and was ordained as a Cantor in June 2012 from Hebrew College in Newton, Massachusetts.

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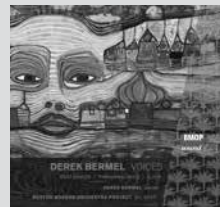
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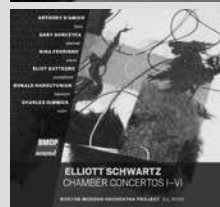
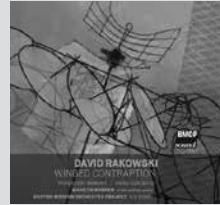
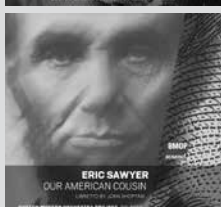
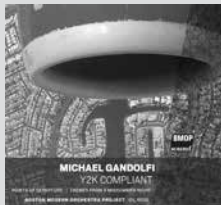
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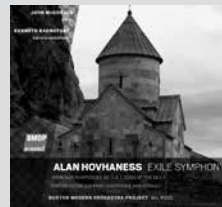
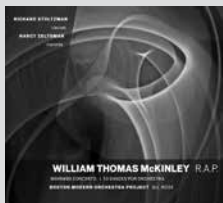
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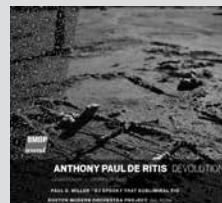
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Gil Rose is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

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

Mr. Rose maintains a busy schedule as a guest conductor in both the opera and symphonic worlds. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony as part of the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana and National Orchestra of Porto and has made several appearances with the Boston Symphony Chamber Players. He has curated the Fromm concerts at Harvard University and also served as the artistic director of the Ditson Festival of Contemporary Music at Boston's Institute of Contemporary Art.

Mr. Rose recently partnered with the American Repertory Theatre and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers*, directed by Diane Paulus. He conducted this multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere at the Cutler Majestic Theatre in March 2011, as well as its Chicago premiere the following month at Chicago Opera Theatre.

An active recording artist, Mr. Rose's extensive discography includes world premiere recordings of music by Louis Andriessen, Derek Bermel, John Cage, Robert Erickson, Lukas Foss, Charles Fussell, Michael Gandolfi, John Harbison, Lee Hyla, David Lang, Tod Machover, Steven Mackey, Steven Paulus, David Rakowski, Bernard Rands, George Rochberg, Elena Ruehr, Gunther Schuller, Reza Vali, and Evan Ziporyn on such labels as Albany, Arsis, Cantaloupe, Chandos, ECM, Innova, Naxos, New World, and BMOP/sound, the Grammy-nominated label for which he serves as executive producer. His recordings have appeared on the year-end "Best of" lists of the *New York Times*, *Time Out New York*, the *Boston Globe*, *Chicago Tribune*, *American Record Guide*, *NPR*, and *Downbeat Magazine*.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He joined Opera Boston as its music director in 2003. In 2010, he was appointed the company's first artistic director. Under his leadership, Opera Boston experienced exponential growth and was acknowledged as one of the most important and innovative companies in America. Mr. Rose led Opera Boston in several national and New England premieres including: Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*, and has conducted such luminaries as Stephanie Blythe, Ewa Podle, James Maddalena, and Sanford Sylvan in signature roles. In 2009, Mr.

Rose led the world premiere of Zhou Long's *Madame White Snake* which won the Pulitzer Prize for Music in 2011.

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

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

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