

PHILIP GLASS  
**IN THE  
PENAL  
COLONY**

**BLO'S OPERA ANNEX  
NOV. 11, 12, 14, 15**

**ESTHER NELSON, STANFORD CALDERWOOD GENERAL & ARTISTIC DIRECTOR  
DAVID ANGUS, MUSIC DIRECTOR | JOHN CONKLIN, ARTISTIC ADVISOR**

**BLO**  
BOSTON LYRIC OPERA  
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A festive scene with people holding wrapped gifts and a man taking a photo. The background is dark, and the foreground is dominated by a large, jagged red shape that serves as a backdrop for the text. Several people are visible, some holding wrapped gifts in light blue paper with white ribbons. A man in a black leather jacket and red scarf is taking a photo with a camera. A woman in a black coat and hat is holding a gift high. Another woman in a purple tweed coat is smiling and waving. A woman in a black hat and glasses is smiling in the foreground.

# GIVE THE GIFT OF OPERA!

**WERTHER (MAR 11 - 20 | 2016)**

**THE MERRY WIDOW (APR 29 - MAY 8 | 2016)**

This holiday season, share your love of opera with the ones you love. BLO offers packages and gift certificates to make your holiday shopping simple!

**617.542.6772 | [BOXOFFICE@BLO.ORG](mailto:BOXOFFICE@BLO.ORG)**

Rodolfo (Jesus García)  
and Mimi (Kelly Kaduce) in  
Boston Lyric Opera's 2015  
production of *La Bohème*.



## WELCOME TO THE SEVENTH IN OUR OPERA ANNEX SERIES,

which is increasingly attracting national and international attention. Installing opera in non-conventional spaces has sparked a curiosity in the art. The challenges of these spaces are many and due to opera's inherent demands: natural acoustics (since we do not amplify), adequate performance and production space, audience comfort and social space, location accessibility, parking, safety, and especially important in New England, adequate heat.

Our *In the Penal Colony* comes amid questions and debate on the performance spaces and theatrical environment in Boston. For us, the questions include ... why is Boston the only one of the top ten U.S. cities without a home suitable for opera? What are sustainable models to support new performance venues and/or preserve historic theaters?

As you may have heard, BLO decided not to renew its agreement with the Shubert Theatre after this Season. The reasons are many and complex, but suffice it to say that we made an important business and artistic decision. BLO is dedicated to spending significantly more of our budget on direct artistic and production expenses and providing our patrons with a new level of service and comfort.

The Company has a history of making sound business decisions, and we are currently in the strongest financial position of our almost 40 years. We bring world-class talent to Boston and return most of our resources back into this community by offering more than 350 employment opportunities each year to musicians, chorus members, emerging artists, and production professionals. We are active in education and the community.

While I'm not yet able to share with you where we will be next fall, we are working on several exciting options. I can assure you we will continue to provide you with world-class opera, and your enjoyment, comfort and cost value is our priority. That commitment will never change. Our 40th Anniversary Season is planned, featuring another impressive roster of artists.

We maintain our commitment to rising opera stars as well. BLO's Jane and Steven Akin Emerging Artists initiative supports a wide variety of artists. Tonight's cast includes three former Emerging Artists: Neal Ferreira and David McFerrin on stage, and stage director R. B. Schlather. Together with Yury Yanowsky, our quintet of musicians, and the entire production staff, these BLO "alumni" bring to us one of Philip Glass' most thought-provoking operas, inspired by Franz Kafka's story that poses questions as relevant today as they were more than 100 years ago, when Kafka wrote the original story.

From the entire BLO team, I wish you a joyful holiday season ahead, and I look forward to seeing you again in March for our next opera, Massenet's *Werther*.

Esther Nelson  
Stanford Calderwood General & Artistic Director



T. CHARLES ERICKSON

Jesus Garcia as Rodolfo  
in *La Bohème*

# PROGRAM CONTENTS

Welcome	1
About BLO	2
Board of Directors	3
BLO's Opera Annex	4
Director's Cut: <i>In the Penal Colony</i>	6
Cast & Synopsis	8
Meet the Artists	10
Production Staff & Acknowledgments	12
BLO Staff & Volunteers	13
Art in the Round: The Cyclorama	14
Donors	16
Fall/Winter Events Calendar	21



“This midsize company has a welcome new tempo, new ambitions, and new capacities. It should be fascinating to see, as BLO approaches its 40th anniversary in 2017, where it goes from here.”

– *THE BOSTON GLOBE*,  
“BOSTON LYRIC OPERA  
RENEWES ITS VISION,”  
SEPTEMBER 20, 2014

Rodolfo (Jesus Garcia) and Marcello (Jonathan Beyer) lament the life of talented young artists in 1960s Paris in Boston Lyric Opera's production of *La Bohème*.

## ABOUT BOSTON LYRIC OPERA

Both locally and beyond, Boston Lyric Opera leads the way in celebrating the art of the voice through innovative programming and community engagement initiatives that redefine the opera-going experience.

Under the vibrant leadership of Stanford Calderwood General & Artistic Director Esther Nelson, BLO's productions have been described by the magazine *Musical America* as “part of the national dialogue” because of their role as entry points for new audiences. *The New York Times* observed that BLO “clearly intends [its productions] to catch the interest of operagoers around the country.”

This view is shared by the nearly 25,000 people who experience BLO each year through dynamic performances, extensive partnerships with leading cultural organizations, like the Museum of Fine Arts, Boston and Boston Public Library, and programs throughout our vastly diverse and exuberant community.

BLO's programming remains faithful to tradition while blazing new ground, building audiences, and creating new ways to enhance the opera-going experience. Artists in our Jane & Steven Akin Emerging Artists initiative work to hone their craft, and prepare themselves for other world-leading stages. BLO's wide-reaching education initiatives introduce opera to new audiences across generations.

Through your support and attendance, BLO employs nearly 350 artists and creative professionals annually—vocalists, artisans, stagehands, costumers, and scenic designers—many of whom are members of our own community. The Company is proud to play a significant and meaningful role in Boston's vibrant arts community.



**STAYING CONNECTED WITH US PAYS OFF — RECEIVE EARLY ANNOUNCEMENTS, SPECIAL OFFERS, AND MORE VIA OUR EMAIL LIST AND BLOG!**



Buy tickets, learn more about these events and others, check out our restaurant partners, and peek behind the scenes — at our new website [blo.org](http://blo.org) launching soon!



## AS BLO'S NEW BOARD CHAIR, I AM PLEASED TO WELCOME YOU TO TODAY'S PERFORMANCE OF *IN THE PENAL COLONY* BY PHILIP GLASS.

In presenting this riveting tale, BLO is again bringing to Boston the kind of creative work for which our Opera Annex productions are rightly renowned. We do so today in a new space, as we chart a new course for Boston's premier opera company.

This is a transformational time for Boston Lyric Opera and the Company's future. This past month, we announced that the current Season would be our last at the Shubert Theatre. The reason is a combined business and artistic decision—the financial realities of continuing in our home of 18 years would no longer allow us to produce world-class opera as efficiently and effectively as we do now. That is not the fault of the Shubert Theatre or the Citi Performing Arts Center. We had a great run at the Shubert and look forward to our spring Season there, but we must continue to refine our business model to keep BLO vital and give our Company the flexibility to do what we do best—present compelling art. With our 40th Season just over the horizon, it was the right time to make the move, and I am proud that we had the courage and the resolve to do so.

Today's Boston Lyric Opera is in the best shape of our four-decade history, both financially and artistically, and we have a vital role to play regionally and nationally. That reality was a driving factor in my readiness to accept this leadership role and the responsibilities that come with it—that, and the fact that I love this unique art form. My task is to work with all of you to see that BLO maintains its upward trajectory and that Boston and all of New England have the first-class opera company and, one day, the facilities that the region deserves.

With gratitude,

Michael J. Puzo  
Chair, Board of Directors

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JEFFREY DUNN

# BLO'S OPERA ANNEX

In early 2013, *The Boston Globe* called Opera Annex “increasingly essential.” Today, the BLO initiative has realized that potential, and is both an integral part of a successful Season and crucial to achieve the Company’s mission of building curiosity and support for opera through theatrically compelling productions and programs. Opera Annex has allowed BLO to reach far beyond Boston, with our first commercial recording, and to make an enduring contribution to the operatic canon with commissions such as James MacMillan’s *Clemency* and a reduction of the American classic, Jack Beeson’s *Lizzie Borden*. On the eve of BLO’s 40th Anniversary Season, we look forward to creating work that will continue to fulfill *The New York Times* prediction that Opera Annex will “catch the interest of opera-goers around the country.”



ERIK JACOBS



ERIC ANTONIOU



ERIC ANTONIOU

From top: BLO’s Opera Annex productions of *The Emperor of Atlantis*, 2011; *The Lighthouse*, 2012; *Lizzie Borden*, 2013; *The Love Potion*, 2014.

A photograph of two men playing violins. The man on the left is in profile, wearing a blue shirt. The man on the right is wearing glasses and a grey sweater. They are both focused on their instruments. The background is dark, suggesting a stage or concert hall setting.

DON'T JUST SIT THERE.

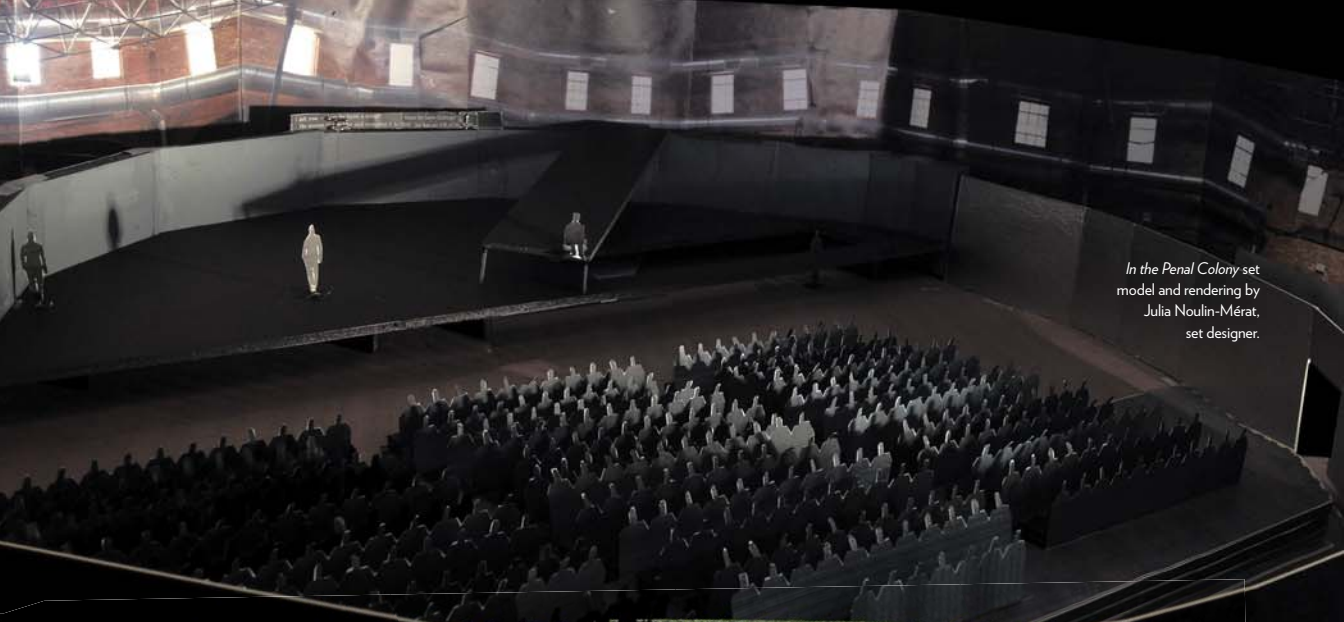
## PLAY AN INSTRUMENT.

Yes, listening to this opera feels wonderful. Know what will have you feeling even better? Hands-on music making. Studies confirm its myriad health benefits: lowering blood pressure, releasing endorphins, improving executive function.

NEC's School of Continuing Ed offers lessons, ensembles, and more for all instruments, genres, and experience levels. (Beginners and virtuosos benefit!) Our stellar faculty awaits. Enjoy the opera, then come make music!

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In the *Penal Colony* set model and rendering by Julia Noulin-Mérat, set designer.

# DIRECTOR'S CUT

In hindsight, Kafka's "Strafkolonie," written in 1914 but not published until 1919, prophesied the human rights violations that would follow in the 20th and 21st centuries. I read that he wrote the story because of an existential fear that governments would abuse new technologies by turning them against the bodies of their citizens. Violations of privacy therefore became central to my reading of the opera.

The costume designer, Terese Wadden, suggested the fascinating and haunting documentary *Citizenfour* as a contemporary equivalent. In it, Edward Snowden is secreted in a hotel room in his pajamas while his revelations go public.

Snowden thus became our image for Kafka's Visitor. A contemporary "everyman," 30-something and ordinary enough in a white cotton t-shirt to have stepped from the streets of "our fair city" into the fantastic, nightmarish landscape of the penal colony, uniquely circular in this cyclorama, like the valley in Kafka's narrative.

I decided early not to portray the much-mentioned Machine, and soon followed through stripping down the rest of the production so as to not focus on illusory, fictive elements. Inspired by the Cyclorama's origins as an art gallery and Glass' fine art contemporaries

Dan Flavin and Richard Serra, the show has developed for me more as minimalist art installation than traditional opera performance. Conceptually, here the experience becomes an exchange between audience and space, a dynamism that is the sum of all parts—sculpture, form, shape, architecture, time, music, text, performer—as opera should be!

Kafka famously defies explanation. This story's emotional power comes from its ability to get under the skin of the reader, to stoke their ideas of what's possible, and horrify with what's imaginable. A ghoulish, gruesome, ironic tale for autumn in New England. I thank all my colleagues at BLO for their support and expertise in realizing my vision for this piece in this unique setting. I hope the result, for opera production in the 21st century, will be prophetic.

R. B. SCHLATHER | STAGE DIRECTOR



# CONSTRUCTING THE COLONY: HOW DID BLO TURN THE CYCLORAMA INTO A THEATRE?

What is always challenging as a set designer, since opera singers are typically not amplified, is to make sure the design approach does not ruin the sound balance. What gets trickier in a site-specific venue is not only that you have to worry about the set, but also about creating a performance experience that is both aesthetically and acoustically pleasing.

This venue has been particularly challenging because of the giant dome and its vastness. Instead of ignoring it, we embraced our acoustical adjustments, incorporating sound-absorbent paneling into the scenography and even into the audience experience—did you know that your seat cushion is currently helping our acoustical balance? It takes a big team to make site-specific shows happen and to give our audience the best sound quality

possible; in addition to the BLO team, we have the help of an architect, a building consultant, and an acoustical architect.

With our stage director R. B. Schlather, the creative team strove to create an environment that embraces the space, takes advantage of the brick walls, the air ducts, the audience seating configuration, and brings a new focus and meaning to the Buckminster Fuller sculpture hanging overhead.

But a performance is not a performance until we actually have an audience. I am looking forward to seeing how the public reacts to our art-installation approach and being active participants in this immersive experience.

**JULIA NOULIN-MÉRAT | SET DESIGNER**



Opera Annex projects challenge our team and the audience in ways we do not expect, and for me that is part of the excitement of the work. These productions go into a new environment, respond to the space and the piece, and create a unique experience. The behind-the-scenes efforts to achieve that impact are different than our work in a traditional proscenium theater; unknowns are presented with each new venue. The Cyclorama was chosen for this project because of the raw, vast setting it offers, allowing the opportunity to imagine and play with the space. To achieve the aesthetic and immersive experience that R. B. Schlather and the designers have imagined, BLO assembled a robust team including an architect, an acoustician, and a code and construction consultant to supplement the great work of the Boston Center for the Arts staff and the BLO production and technical departments. Over the past year, this group has enjoyed discovering the unknowns and solving the challenges of this Opera Annex. The experience, and challenge, are now yours.

**BRADLEY VERNATTER | DIRECTOR OF PRODUCTION**

BOSTON LYRIC OPERA PRESENTS

# IN THE PENAL COLONY

AN OPERA BY PHILIP GLASS

LIBRETTO BY  
RUDOLPH WURLITZER

BASED ON THE STORY BY  
FRANZ KAFKA

MUSIC DIRECTOR, DAVID ANGUS  
*2015/16 Season Sponsor, Linda Cabot Black*

Sung in English, with projected text

## PERFORMANCES:

WEDNESDAY, NOVEMBER 11  
AT 7:30 PM

THURSDAY, NOVEMBER 12  
AT 7:30 PM

SATURDAY, NOVEMBER 14  
AT 7:30 PM

SUNDAY, NOVEMBER 15  
AT 3 PM

Performed in one act. Performance  
running time approximately 1 hour  
and 20 minutes.

THE CYCLORAMA AT BOSTON  
CENTER FOR THE ARTS  
539 TREMONT STREET, BOSTON

\*Boston Lyric Opera Debut

†BLO Jane and Steven Akin  
Emerging Artist

‡BLO Jane and Steven Akin  
Emerging Artist Alumnus

CONDUCTOR

RYAN TURNER

STAGE DIRECTOR

R. B. SCHLATHER‡

*Sponsored by Maria Krokidas and Bruce Bullen*

SET DESIGNER

JULIA NOULIN-MÉRAT

COSTUME DESIGNER

TERESE WADDEN

LIGHTING DESIGNER

JAX MESSENGER\*

WIG AND MAKEUP DESIGNER

JASON ALLEN

SUPERTITLE ADAPTATION

JOHN CONKLIN & ALLISON VOTH

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ENSEMBLE FROM THE  
BOSTON LYRIC OPERA  
ORCHESTRA

ANNIE RABBAT *Acting Concertmaster*

REHEARSAL COACH/  
ACCOMPANIST

JAMES MYERS

ASSISTANT DIRECTOR

ANDERSON NUNNELLEY

STAGE MANAGER

RACHEL S. ARDITI

# CAST & SYNOPSIS

A NEW BLO OPERA ANNEX PRODUCTION  
MADE POSSIBLE BY THE GENEROUS SUPPORT  
OF JANE AND JEFFREY MARSHALL AND  
THE NATIONAL ENDOWMENT FOR THE ARTS.

CAST in order of vocal appearance

VISITOR ..... NEAL FERREIRA#  
*Sponsored by Ms. Abigail Mason*

OFFICER ..... DAVID MCFERRIN#  
*Sponsored by Alison K. Ryder and David B. Jones*

MAN ..... YURY YANOWSKY\*  
*Sponsored by Lynn Dale and Frank Wisneski*

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## SYNOPSIS

A Visitor arrives, on the invitation of the new Commander, at a remote penal colony to witness the execution of a prisoner. The Officer in charge describes a machine, invented by the former Commander. It slowly carves a description of his crime into the flesh of the condemned, who has heretofore not been informed of the exact nature of his transgression, and, after hours of torture, kills him.

Devoted to the memory and ideals of the old Commander, the Officer is obsessed with the machine and what he calls the transfiguring moment of redemption that is given to the victim as he gradually comes to understand the nature of his crime. The Visitor is appalled by this description but feels he has no right to interfere. The Officer deplores the fact that the machine has not been properly maintained due to the negative attitude of the new Commander. But when he realizes that the Visitor will not support him in his report, he frees the prisoner and climbs into the machine himself, which begins to horribly malfunction and break apart.

The Visitor looks at the mutilated face of the dead Officer: "He never found what he sought and what all the others found ... no sign of redemption ... none at all."

# ARTISTS



**RYAN TURNER** *Conductor*

Ryan Turner was appointed Artistic Director of Emmanuel Music in 2010. During his tenure he has conducted more than 150 Bach cantatas, B Minor Mass, *St. John Passion*, and *Christmas Oratorio*. In addition, he has led major works by Handel, Mozart, Mendelssohn, Stravinsky, and Harbison. Opera highlights include *Rake's Progress*, *La Clemenza di Tito*, *Abduction from the Seraglio*, *Candide* and Harbison's *The Great Gatsby*. Mr. Turner teaches voice and early music at the Longy School of Music of Bard College. He was the Director of Choral Activities at Phillips Exeter Academy from 2006 to 2012. He lives north of Boston with his wife, soprano Susan Consoli, and their two children, Aidan and Caroline.



**R. B. SCHLATHER** *Stage Director*

Rising American opera director R. B. Schlather returns to BLO as Stage Director, having assisted directors David Schweizer on *The Love Potion* and Christopher Alden on *Lizzie Borden*. A BLO Jane & Steven Akin Emerging Artist alumnus, his recent directing credits include *Norma* at the Gran Teatre del Liceu and *Orlando* and *Alcina* as open process art exhibitions in New York City, called by *The New York Times* "a gift given to the New York cultural scene." In the 2015/16 season, Mr. Schlather returns to his alma mater, Ithaca College, to direct *Semele* for the Dillingham Center for Performing Arts, directs *The Little Match Girl Passion* with Illumin Arts as an installation at the Perez Art Museum, Miami, and prepares for an exhibition of *Ariodante* in New York City. He has had professional affiliations with the New York City Opera, Los Angeles Philharmonic, Canadian Opera Company, Chicago Opera Theater, Bard SummerScape, Tanglewood Music Festival, Glimmerglass Opera, Portland Opera, Gotham Chamber Opera, Ash Lawn Opera, and (le) Poisson Rouge. His work has been presented by CATCH! and Prelude, and published in Emergency INDEX 2011.



**JULIA NOULIN-MÉRAT** *Set Designer*

In addition to her work as Associate Producer for BLO, Julia Noulin-Mérat is Director of Design and Production for Guerilla Opera and resident set designer for Attic Theater in New York. She has designed over 300 opera, theatre and television productions, including: *Clemency* and *La Traviata* at Boston Lyric Opera; *Bluebeard's Castle* at Opera Omaha; *Madama Butterfly* at Opera New Jersey and El Paso Opera; *Lucia di Lammermoor* and *Così Fan Tutte* at Commonwealth Opera; *Giver of Light*, *Loose Wet Perforated*, *Heart of a Dog*, *Say It Ain't So*, *Joe*, *Gallo*, *Troubled Water*, *Pedr Solis* and *No Exit* at Guerilla Opera; *The Barber of Seville* at Opera Institute; *L'Heure Espagnole* and *Scalia/Ginsburg* at Castleton Festival; *Rake's Progress* and *Transformations* at Boston Conservatory; *Little Red Riding Hood* and *The Telephone* at Opera Boston; *The Barber of Seville* at LoftOpera; and *La Descente d'Orphée aux Enfers* at Gotham Chamber Opera. Last season, Ms. Noulin-Mérat earned ArtsImpulse's Theatre Award Best Boston Set Design for her production of *The Rape of Lucretia* and Best Opera for *Gallo*.



**JAX MESSENGER** *Lighting Designer*

JAX Messenger's successful career as a lighting professional includes lighting productions such as *Oresteia* and *The Wreckers* at Bard SummerScape; R. B. Schlather's exhibitions of *Alcina* and *Orlando*; *Princess Butterfly* at Wanda Culture Industry Group; *Requiem* and *The Elixir of Love* for Families at San Francisco Opera; *The Barber of Seville* at the Merola Opera Program; *Laurencia*, *Walpurgisnacht* and *Majisimas* at Les Ballets Trockadero de Monte Carlo; and *Sleeping Beauty*, *Fluctuating Hemlines*, *WAM2*, *Shostokovich Concerto*, *WAM!*, *Don Quixote* at The Washington Ballet. As an assistant lighting director, he managed the creation of four operas for New York City Opera and 48 operas for San Francisco Opera. As a lighting supervisor, he has produced tours for The Washington Ballet and Les Ballets Trockadero de Monte Carlo in hundreds of venues around the world including the John F. Kennedy Center in Washington, D.C., Théâtre du Châtelet in Paris, Teatro degli Arcimboldi in Milan and Australia's Arts Centre Melbourne.



**TERESE WADDEN** *Costume Designer*

Terese Wadden made her BLO debut in 2013 with the Company's Opera Annex production, *Lizzie Borden*. She recently designed *Pyramus and Thisbe* at the Canadian Opera Company, *Oklahoma* at Bard Summerscape, *Orlando* at

White Box Art Center, Arthur Miller's *The Price* at Mark Taper Forum, and *Katà Kabanova* at Spoleto Festival USA. She has designed costumes for *As You Like It* at The Acting Company, *A Florentine Tragedy* and *Gianni Schicchi* at the Canadian Opera Company, *Così Fan Tutte* at New York City Opera, *Don Giovanni* at New York City Opera and Portland Opera, *La Clemenza di Tito* at the Canadian Opera Company and Chicago Opera Theatre, and Elliot Carter's only opera, *What Next?*, at the Miller Theatre. She has also collaborated with the architectural firm Diller Scofidio + Renfro on the exhibit *How Wine Became Modern* at the San Francisco MoMA. Ms. Wadden is a graduate of the Motley Theatre Design Course in London and Vassar College.

**JASON ALLEN** *Wig and Makeup Designer*

Jason Allen has been BLO's Resident Wig and Makeup Designer since 2003. A fixture of the Boston performing arts community, he also works with Huntington Theatre Company, Boston Ballet and many other organizations in Boston and throughout the country.



**DAVID MCFERRIN** *Baritone*

**OFFICER** | David McFerrin is a BLO Jane & Steven Akin Emerging Artist alumnus who has appeared in numerous Company productions, including Opera Annex productions *The Love Potion*, *Lizzie Borden*, and *Clemency*, and

at the Shubert Theatre in *Madama Butterfly*, *Kátya Kabanová* and *Agrippina*. His other opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, and the Rossini Festival in Wildbad, Germany. As a concert soloist, Mr. McFerrin has sung with Gustavo Dudamel and the Israel Philharmonic at Carnegie Hall, with the early music ensemble TENET at the Casals Festival in Puerto Rico, and with the Boston Pops. This season he debuts with the Vermont Symphony and is a featured soloist with the Handel and Haydn Society during its bicentennial season. Later this Season, he will appear with BLO as Johann in Massenet's *Werther* and as Cascada in Lehár's *The Merry Widow*.



**NEAL FERREIRA** *Tenor*

**VISITOR** | Neal Ferreira is a BLO Jane & Steven Akin Emerging Artist alumnus. His most recent appearance with BLO was as Monostatos in the 2013/14 Season-opening production of Mozart's *The Magic Flute*.

Other BLO productions include *Clemency*, *The Inspector*, *A Midsummer Night's Dream*, *Tosca*, *Ariadne auf Naxos*, *Idomeneo*, and *The Tales of Hoffman*. He works regularly with the Boston Youth Symphony Orchestra, singing in their productions of *Rigoletto*, *Tosca*, *Un Ballo in Maschera*, and the upcoming *Otello*. Recent highlights include Syracuse Opera, Virginia Opera, Opera Colorado, Anchorage Opera and Ferdinand in the world premiere of Joseph Summer's *The Tempest* with The Shakespeare Concerts. He has also performed as an oratorio soloist throughout New England. Mr. Ferreira will return to BLO in the spring as Pritschitsch in the new production of Lehár's *The Merry Widow*.



**YURY YANOWSKY** *Actor*

**MAN** | Former Boston Ballet principal dancer Yury Yanowsky makes his BLO debut with *In the Penal Colony*. Mr. Yanowsky retired last spring after 22 years as soloist, principal and principal guest artist at Boston Ballet, where he

danced many of the most iconic leading male roles in the canon. He has been a guest artist at companies around the globe and worked with the world's leading choreographers. Since retiring, he has concentrated on a full-time choreography career. He has been on the faculty at Centro Choreografico de Las Palmas de Gran Canaria's annual summer program for the past 14 years, as well as teaching, coaching, and choreographing for Boston Ballet School and Boston Ballet 2.

**ENSEMBLE FROM THE  
BOSTON LYRIC OPERA  
ORCHESTRA**

**VIOLIN I**  
Annie Rabbat *Acting Concertmaster*

**VIOLIN II**  
Colin Davis *Acting Principal*

**VIOLA**  
Kenneth Stalberg *Principal*

**CELLO**  
Loewi Lin *Principal*

**BASS**  
Robert Lynam *Principal*

## PRODUCTION / ARTISTIC STAFF

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Bailey Costa *Lighting Director/Assistant Lighting Designer*  
David Bradke *Technical Supervisor*  
Anthony Schiavo *Assistant Stage Manager*  
Jeremy Smith *Production Carpenter*  
Graham Edmondson *Production Electrician*  
Julie Streeter *Assistant Production Electrician*  
Dianna Reardon *Wardrobe Supervisor*  
Ryan Goodwin *Assistant Wardrobe Supervisor*  
Allison Voth *Supertitle Operator*

Joseph Miller *Supertitle Technician*  
Liz Sherrier *Assistant Set Designer*  
Bruno Baker *Scenic Studio Intern*  
Austin Boyle *Lighting Intern*  
Kate Ellingson *Music Librarian*  
Maynard Goldman *Orchestra Personnel Manager*

## ACKNOWLEDGMENTS

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Boston Lyric Opera extends its gratitude to the following individuals and organizations for their extraordinary courtesy in making our productions possible:

Acentech, Inc. | Carl Rosenberg and Ben Markham

Advanced Lighting and Production Services | Jim DeVeer

AKA

Alexander Aronson Finning

Susan Bennett, M.D., Company  
Physician Consultant, Associate  
Physician, Massachusetts General Hospital

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Catherine Truman

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Will Krasnow

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From left: French artist Paul Dominique Philippoteaux at work on his Gettysburg Cyclorama. Philippoteaux's Gettysburg Cyclorama. The interior of the Boston Cyclorama at Boston Center for the Arts, 2008. The Cyclorama Building, as seen in the late 19<sup>th</sup> century, with its original turrets and entryway and thronged by visitors.

# ART IN THE ROUND: THE CYCLORAMA AT BOSTON CENTER FOR THE ARTS

BY LACEY UPTON | DIRECTOR OF COMMUNITY ENGAGEMENT

With the premiere of *In the Penal Colony* here in the Cyclorama at Boston Center for the Arts, Boston Lyric Opera joins a legacy of arresting, triumphant, eclectic events and happenings in one of Boston's historic landmarks. Since its opening in 1884, the Cyclorama has been an anchor of the vibrant neighborhood of Boston's South End. But its history is not merely that of high-brow, refined culture; on the contrary, it has transformed time and again with new tenants and new imaginations, from the spectacle of its original installation to a public gathering place, from the hum and throb of an industrial space to the blood, sweat, and tears of the boxing ring, and back again.

Cycloramas—giant, 360-degree murals in painstakingly lifelike detail—were immensely popular in the latter part of the 19<sup>th</sup> century, drawing crowds to marvel at their grandeur and illusions. In 1879, a group of Chicago businessmen commissioned the French artist Paul

Dominique Philippoteaux to create a cyclorama based on the Battle of Gettysburg. Philippoteaux spent weeks at the Gettysburg site, photographing and sketching the landscape, as well as months researching the subject and interviewing veterans of the battle. The resulting cyclorama opened in Chicago to great success, and within a few years, there were four versions of Philippoteaux's Battle of Gettysburg on display in Chicago, Boston, Baltimore, and New York.

Commissioned by Charles Willoughby, a Chicago businessman with Boston roots, Philippoteaux expanded on his Chicago piece to create Boston's Gettysburg Cyclorama, which eventually measured 400x50 feet and weighed in at 2.9 tons. The canvas used four to five tons of oil paints to render the detailed battle scene in vibrant color that photography of the time simply could not match.



The Boston Center for the Arts' mission of supporting artistic exploration and process has melded well with the BLO's visionary undertaking of this important production. We hope to continue creative partnerships like this in the Cyclorama well into the future.

VERONIQUE LE MELLE | PRESIDENT & CEO, BOSTON CENTER FOR THE ARTS

It was not only the scale of the artwork that made the experience so immersive for the public. The Cyclorama building, designed by the firm Cummings and Sears, dominated the block with a martial façade. Visitors paid admission, then proceeded down a long underground hallway, eventually emerging onto a viewing platform in the center of the round hall, and were immediately transported to another world. The enormous, realistic painting wrapped around them completely; a screen hung in front of the windows above, so that visitors on the platform stood in semi-shadows while daylight shone directly on the canvas, making the faux sky sparkle. On the canvas, 20,000 men and horses fought bravely. From the edge of the platform to the painting, 45 feet away, hundreds of cartloads of earth had been deposited and covered with vegetation. Battlefield props were strategically placed throughout: artillery, shoes, canteens, uniform-clad "corpses," a stretcher. A dirt road on the Cyclorama floor blended seamlessly into the painting as it disappeared into the "horizon."

Newspaper stories and reviews abound with quotes from credulous audience members. The *Zion's Herald* noted in 1885 that, "...it is difficult to realize that you are not standing under the open skies, looking upon the scene itself ... you instinctively listen for the cannon's roar and the ominous shriek of the flying shell." "No person should die without seeing this cyclorama," intoned one attendee in the *Boston Daily Globe*, "It's a duty they owe their country." Veterans gave talks daily, school groups toured, and even music thrived, as a concert program of war songs became a popular attraction on Wednesday and Saturday afternoons.

But within a few years, the public appetite for cycloramas waned. The Boston Gettysburg Cyclorama was packed into boxes and spent years rotting before being painstakingly restored and installed in a new permanent home at Gettysburg in 2008. In 1890, the Cyclorama

building was transformed into a venue for mass entertainment. Over the next decade, it played home to a carousel, roller-skating, bicycle riding, roller polo championships, horseback riding, a gun drill show, and a series of boxing matches.

At the turn of the 20<sup>th</sup> century, the Cyclorama became an industrial space, used by several automobile companies; it is said that Albert Champion invented the spark plug here. The Boston Flower Exchange took over in 1923, staying for nearly 50 years as a neighborhood anchor and cooperative market.

In 1970, the Boston Redevelopment Authority designated the Cyclorama and several surrounding buildings as the site of the Boston Center for the Arts, and the Cyclorama was reborn as an artistic and community venue. One of its early offerings was Sarah Caldwell's production of Charpentier's *Louise*, which (after several delays in permitting) opened in March of 1971; professional opera has not been performed again in the space until now.

Since its inception, the Cyclorama has been a site for illusion and transformation, but also, paradoxically, for truth—the greater truths that art, inquiry, and community-building can bring. *In the Penal Colony* is a work that unflinchingly contemplates questions of justice, of punishment, of humanity itself. Just as the Gettysburg Cyclorama provided a lens for the public to find meaning in the battle's trauma, so too did Kafka's short story, published amidst the First World War, seek to jar the reader into consideration of the war's industrial-scale horrors. At the turn of the 21<sup>st</sup> century, Philip Glass crafted the work into an opera that explores these same questions for an age of digitalization and human alienation. As the music of *In the Penal Colony* fills the Cyclorama dome, it again becomes the site of a collective wrestling with issues of war and violence, reverberating with significance 131 years in the making.

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 Diane Young-Spitzer and  
     Adelbert Spitzer  
 Mr. Harold Stahler  
 Ms. Joan Suit  
 Mr. Michael Szeto  
 Marcos and Faith Szydlo  
 John and Mary Tarvin  
 Abigail Ostow and Arthur Telegen  
 Diane C. Tillotson  
 Michael and Helen Tomich‡  
 Mr. Joe Weber  
 The Whitley-Singer Family, *in memory*  
     *of Kevin Gustavson*  
 Mr. Throop Wilder  
 Ms. Ashley Wisneski  
 Mr. Stephen Wohler  
 Larry and Pamela Wolf  
 Mr. and Mrs. Robert Wulff  
 Mr. Evan Xenakis  
 Albert and Judith Zabin

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Board Member	*
Lyric Circle Member	†
Goldovsky Society Member	§
Deceased	‡

## PERFORMANCE & VENUE INFORMATION

**LATE SEATING:** All performances begin on time. At the request of our patrons, Boston Lyric Opera observes the national opera standard of a no late seating policy. Additionally, if you must leave during the performance, reentry may be prohibited. While we understand that traffic conditions, public transportation, weather and other factors can have unexpected effects on your arrival, we wish to minimize disruptions for our seated patrons and for our artists on stage.

As a courtesy to the artists and for the comfort of those around you, please turn off all mobile phones, pagers, watch alarms, and any other device with audible signals prior to the start of the performance. The use of cameras or recording devices in the theatre is strictly prohibited.

**ACCESSIBILITY:** The performance venue can accommodate both wheelchair and companion seating. Patrons unable to use the stairs should enter the venue using the elevator on Tremont Street, to the right of the stair entrance. For special requests or assistance, please contact Boston Lyric Opera's Audience Services department.

**TICKET INFORMATION:** For information on Boston Lyric Opera productions, subscriptions and tickets, visit [blo.org](http://blo.org) or call BLO Audience Services at 617.542.6772.

**VENUE INFORMATION:** The Cylorama at the Boston Center for the Arts, 539 Tremont Street, Boston, MA 02116 | 617.426.5000 | [bcaonline.org](http://bcaonline.org)

**WHEN THE PERFORMANCE IS OVER, PLEASE LEAVE YOUR CUSHION ON YOUR SEAT OR RETURN IT TO THE USHERS.**



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# CALENDAR OF EVENTS | FALL & WINTER 2015/16

ERIC ANTONIOU



T. CHARLES ERICKSSON

## OPERA NIGHT AT THE BPL | OPERA IN AN HOUR THU. NOV. 19 AT 6PM FREE

Boston Lyric Opera tackles this 400-year-old art form with an engaging, thought-provoking discussion of opera's evolution and musical highlights, with performances by BLO artists from some of opera's greatest works.

Boston Public Library, Central Branch in the Abbey Room, Copley Square, 700 Boylston Street



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## SIGNATURE SERIES | *BRINDISI!* ITALIAN AND FRENCH DRINKING SONGS

FRI. DEC. 4 AT 7PM  
\$132 members,  
\$165 non-members  
Purchase online at [mfa.org](http://mfa.org)

*Presented by BLO in partnership with Museum of Fine Arts, Boston*

Indulge in the songs and musical toasts of the operatic repertoire and the café and bar culture of Italy and France. Start your evening with performances by BLO artists amidst the art of the MFA collection, then raise a glass with small bites and a discussion of the songs. Finally, sing along as BLO artists raise a final toast and invite you to join the music!

MFA Boston, European Galleries and Riley Seminar Room, 465 Huntington Avenue



BEN GEBRO

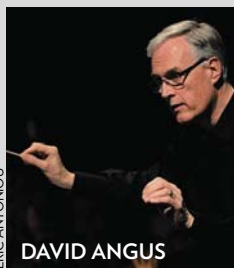
## CONQUERING AUDITIONS: BUILDING SKILLS FOR SUCCESS TWO-DAY WORKSHOP FOR YOUTH AGES 11-14 SAT. & SUN. DEC. 5 & 6, 11 AM - 5:30 PM Tuition: \$200

Some scholarships available | Register at [wheelockfamilytheatre.org](http://wheelockfamilytheatre.org) or call 617.879.2252

*Presented by Wheelock Family Theatre and BLO*

Wheelock Family Theatre and Boston Lyric Opera team up to show students the keys to a fun and positive audition experience. With WFT's expertise in acting, presentational and movement skills, and BLO's strength in musicality and larger-than-life performances, this workshop combines all the important pieces of a great audition.

Wheelock Family Theatre, 200 The Riverway



ERIC ANTONIOU

## OPERA NIGHT AT THE BPL | *WERTHER* WITH DAVID ANGUS THU. FEB. 25 AT 6 PM FREE

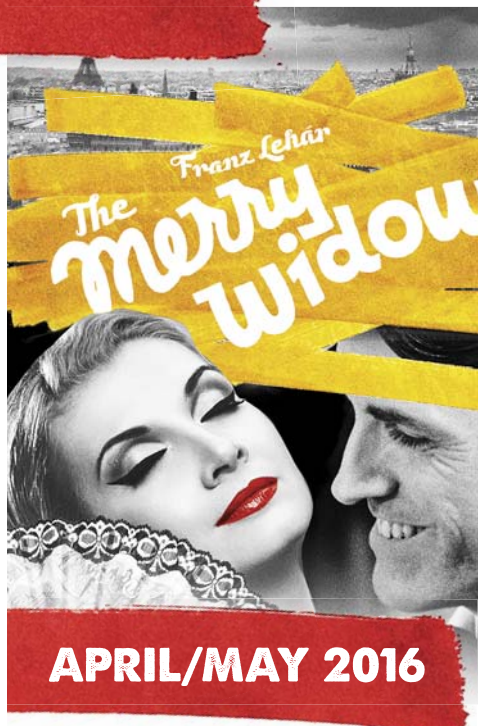
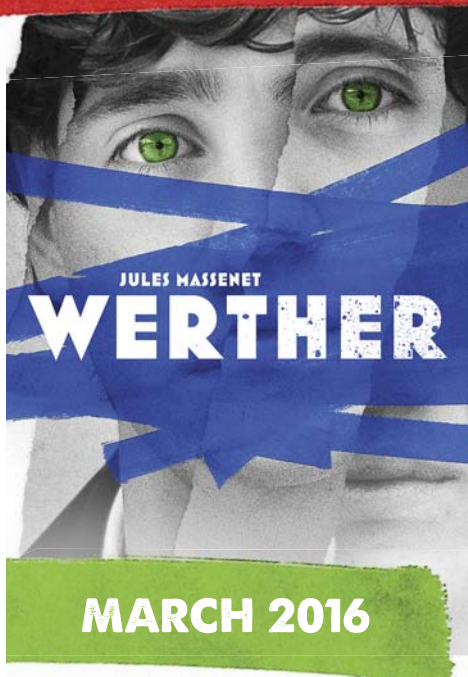
Boston Lyric Opera Music Director and Conductor David Angus explores the lush

and lyrical *Werther*, an opera beloved for its emotionally wrenching and melodically rich score, providing listening insights and context, illuminated by live selections from the opera by BLO artists.

Boston Public Library, Central Branch in the Abbey Room, Copley Square, 700 Boylston Street

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**WERTHER**

March 11, 13, 16, 18, 20 | 2016  
Citi Performing Arts Center<sup>SM</sup>  
Shubert Theatre

*Sung in French with projected  
English translation.*

**THE MERRY WIDOW**

April 29, May 1, 4, 6, 8 | 2016  
Citi Performing Arts Center<sup>SM</sup>  
Shubert Theatre

*Sung mainly in English,  
with projected translations.*

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