MARK-ANTHONY TURNAGE

GREK

NOV 16 - 20 | EMERSON/PARAMOUNT CENTER
BOSTON IS AN OPERA TOWN

Whether you’re an opera lover or an opera novice, we invite you to explore and experience the work of this unique and vibrant art form taking place in our city.

bostonoperacalendar.org

ABOUT THE BOSTON OPERA ALLIANCE

The Boston Opera Alliance (BOA) is a consortium of Boston-based opera companies and producers that have come together to enhance and support visibility of opera in the Greater Boston area. BOA is not a producing organization; rather, we are a community-driven group, collectively interested in increasing awareness of the wide variety of opera events happening in the city.

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Welcome to the Emerson/Paramount Center—the second stop on our 40th Anniversary Season journey, where we present Mark-Anthony Turnage’s 1988 masterpiece Greek. Few other operas in the contemporary canon wear their references to ancient times as boldly as this one. Based on the disturbing play Oedipus the King—written nearly 2,500 years ago—Greek updates Sophocles’ patricidal, incestuous, Athenian tale of a man doomed by Fate, unable to escape his cultural and political environment, to the equally troubled London East End of the 1980s. Greek is a modern masterwork, with its off-kilter narrative flow, punk-rock ethos, and wrenching take on family dynamics.

A composer for some 35 years now, Mark-Anthony Turnage premiered Greek, his first opera, in 1988 at the Munich Biennale Festival. It is based on the play of the same name, written by Steven Berkoff. Turnage was inspired by the play’s inherent mix of tragedy and comedy and co-wrote the libretto with Jonathan Moore, allowing the play’s strong language of London’s East End to stand. Berkoff’s imagined plague of antiquity in Greek is represented by the political unrest, fueled by an angry segment of the unemployed who felt marginalized and ignored by society and government alike. In that environment young Eddy, the East End’s Oedipus, rises to economic success through his own ambition and craftiness, while unwittingly committing patricide and incest.

The play/opera’s language was not created for shock value or to offend. What is vulgar to our ears was not vulgar to Eddy and his family. The language is our gateway into that culture and time. It does not spare us the authentic, common expressions that may be shocking on an opera stage. The opera enjoyed a triumphant premiere and became, for several years after its debut, one of the most produced new works in the world. It cemented Turnage’s reputation as a musical risk-taker and fueled decades of musical creativity and creation. He continues to find inspiration in pop culture, often turning to dark stories to fuel his creative engine. His most recent opera, 2011’s Anna Nicole, recounts the tragic story of American reality TV star Anna Nicole Smith.

Greek actually has its origins here in Massachusetts. As a composition fellow at the Boston Symphony Orchestra’s Tanglewood Music Center in 1983, Turnage connected with the Center’s composer-in-residence, the eminent German composer Hans Werner Henze. Henze pushed his reluctant younger colleague into composing an opera, and Greek was born. Several of Turnage’s orchestral and chamber works have since been played at the BSO, and the BSO has commissioned his work.

As we make our debut in this gem of a space, we look back to our triumphant production of Carmen, which was performed next door in the Boston Opera House. We are eager for you to experience our upcoming productions in the spring, which include Stravinsky’s The Rake’s Progress in the Emerson/Cutler Majestic Theatre, and Mozart’s The Marriage of Figaro at John Hancock Hall. Our 40th Anniversary Season spans two centuries of human history—recorded and reflected by some of the world’s greatest artists. I am glad you are sharing it with us.

Esther Nelson
Stanford Calderwood General & Artistic Director
Just a few months back, as we looked ahead to the new Season in four different venues, I did find the prospect a bit daunting. Happily, what I have found is there’s something intrinsically exciting about being in a new downtown theater for every BLO production this Season. Is it a sense of adventure? A chance to see venues that are new to us (or rediscover them after they’ve been renovated, as the Paramount has been, so beautifully, by Emerson College)? Experiencing BLO’s artistic excellence no matter where we perform?

For me, it’s all of the above, as well as the chance to see new faces—and engage with new people—in Boston’s growing community of opera lovers. We are keenly focused on the community in which BLO works and I was thrilled to hear the news that our production of Carmen attracted not only a sell-out crowd to nearly every performance but also an audience that was more than half new to BLO. This incredible data point came to our attention because: 1) we’ve taken control of our ticket system and immediately learned more about our audiences; 2) the choice to bring Calixto Bieito’s indelible operatic vision to Boston for the first time garnered attention and buzz that appealed to new audiences; and 3) opera in Boston is quite simply having a moment.

Our commitment to the has always been strong. And last month we upped the ante—in collaboration with most of the opera arts producers in the region—to launch BostonOperaCalendar.org. This brand new, one-click online destination to find all the local opera activities in one place is a gift for opera and vocal music fans. BLO funded the development of the site, and we will pay to maintain it for its first year. The newly-formed Boston Opera Alliance will take over from there as the site becomes an integral resource for our thriving city. I urge you to take a look and attend other opera events in town. This is a thrilling time for opera in Boston and BLO is privileged to play a leading role in ensuring that all members of our community have access to this truly beautiful, evocative art form.

Michael J. Puzo
Chair, Board of Directors
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OCTOBER, 1959: Margaret Thatcher is first elected to Parliament, at the age of 33.

APRIL, 1976: James Callaghan is elected Labour Party leader and assumes the position of Prime Minister, after Harold Wilson unexpectedly resigns the post.

DECEMBER, 1976: SEX, a Chelsea clothing boutique run by Malcolm McLaren and Vivienne Westwood, is renamed Seditionaries. It continues to define the punk fashion aesthetic through in-your-face designs, sexual imagery and text, and anarchist slogans and symbols.

OCTOBER, 1977: The Sex Pistols release their only studio album, *Never Mind the Bollocks, Here’s the Sex Pistols*. Already a controversial band, the album’s title is deemed offensive by many and some record stores refuse to carry it.

WINTER, 1978/79: “The Winter of Discontent”—disputes between unionized workers and Prime Minister Callaghan lead to a series of strikes that cripple the British economy. The public sector unions that go on strike include lorry drivers, train drivers, nurses and ambulance drivers, gravediggers, and—crucially—waste collectors, leading to huge piles of rubbish and trash throughout the country. All of this disorder, combined with the coldest winter in Britain in nearly 20 years, brings swift political fallout.

MAY, 1979: Thatcher wins the national election and becomes Britain’s first female Prime Minister. She immediately moves to curb the power of the unions and to decrease nationalized industry, but things get worse before they get better—unemployment swells to its highest level since the Great Depression and a record number of businesses go bankrupt.
February, 1980: Steven Berkoff’s verse play, Greek, premieres at the Half Moon Theatre in London, capturing the seething mood of anxiety and dissatisfaction. In the play’s foreword, Berkoff writes, “Britain seemed to have become a gradually decaying island, preyed upon by the wandering hordes who saw no future for themselves in a society which had few ideals or messages to offer them.”

April, 1981: Riots erupt in the London district of Brixton, followed by London’s Southall and sections of Liverpool, Manchester, Bristol and more, primarily fueled by racial tensions and fraught relations between police and largely black communities.

June, 1982: After Argentina invades the Falkland Islands in April, British forces recapture Port Stanley. Argentina surrenders, in a victory for Thatcher that underscores her “Iron Lady” nickname. Thatcher easily wins reelection the following year.

Summer, 1983: The young Mark-Anthony Turnage studies composition at Tanglewood Music Center, where he meets the renowned composer, Hans Werner Henze, who quickly recognizes his potential and encourages him to pursue opera.

March, 1984: Thatcher faces off with the National Union of Mineworkers and its president, Arthur Scargill, as miners launch a protest strike that doesn’t end for 12 months and leaves a legacy of bitterness.

October, 1985: Henze calls Turnage to offer him a commission for the Munich Biennale in 1987 (later moved to 1988). Henze originally suggests using a play by Edward Bond, but the playwright doesn’t reply to Turnage’s proposal. Turnage turns next to Steven Berkoff. “The rightness of Berkoff as a librettist for me lay as much in the subject as the style,” Turnage later writes. “First, he wrote about life in my own square mile, the East End of London, and second, he wrote in my own language, the slang of working class London.” Berkoff suggests using his play, Greek.

1986: Turnage begins to compose Greek, a process that takes two years.

October, 1986: The financial industry’s “Big Bang,” Thatcher’s deregulation of the market, leads to astonishing growth in London’s banking and financial industry, allowing the city to become one of the world’s three major financial markets—as manufacturing continues to decline.

June, 1987: Thatcher is reelected for a third term. About the election, in his note for the opera’s premiere, Turnage writes, “The General Election of this year had more of an impact on me than any previous. I cannot describe my loathing for Thatcher’s Conservativism. ‘Our Maggie’ has eliminated ethics from politics. This is not even ‘benevolent capitalism,’ this is pure monetarism. ... Glasses clink in the City, as the [Financial Times] Index rises. But unemployment rises too.”

June, 1988: Turnage’s opera Greek premieres in Munich, then moves to the Edinburgh International Festival, winning acclaim and launching the young composer’s career. The opera’s story opens in the late 1970s, around the time of The Winter of Discontent; ten years elapse in the opera, so the setting of its second half is roughly contemporary with its premiere.

March, 1990: A demonstration against Thatcher’s detested “poll tax” deteriorates into serious riots in Trafalgar Square. Thatcher’s popularity plummets.

November, 1990: Faced with opposition by her fellow Conservative Party members, Thatcher resigns as Prime Minister.

June, 1992: Thatcher becomes a member of the unelected House of Lords with a lifetime title.

April, 2013: Thatcher dies of a stroke.

June, 2015: Turnage is awarded a CBE (Commander of the Most Excellent Order of the British Empire) in the Queen’s Birthday Honours, for his services to music.

Timeline compiled by BLO Staff.
Music by Mark-Anthony Turnage

Opera in two acts

Based on Steven Berkoff’s stage play of the same title

Libretto adapted by Mark-Anthony Turnage and Jonathan Moore

Music Director David Angus

2016/17 Season Sponsor, Linda Cabot Black

Sung in English with English surtitles

PERFORMANCES:

WEDNESDAY, NOVEMBER 16 AT 7:30PM
THURSDAY, NOVEMBER 17 AT 7:30PM
SATURDAY, NOVEMBER 19 AT 7:30PM
SUNDAY, NOVEMBER 20 AT 3:00PM

Performed in two acts with one 25-minute intermission. Running time is approximately 2 hours.

EMERSON/PARAMOUNT CENTER
559 WASHINGTON STREET
BOSTON, MA 02111

PLEASE NOTE: The opera Greek includes explicit language, violence, and sexual content. Recommended for mature audiences only.
CAST & SYNOPSIS

CAST

EDDY .......................................................... MARCUS FARNSWORTH*
   Sponsored by Ms. Abigail Mason

EDDY’S MUM | WAITRESS | SPHINX .................. CAROLINE WORRA
   Sponsored by Mr. and Mrs. Michael Puzo

EDDY’S SISTER | WAITRESS WHO BECOMES EDDY’S WIFE | SPHINX ................. AMANDA CRIDER*
   Sponsored by Susan W. Jacobs

EDDY’S DAD | CAFÉ MANAGER | CHIEF OF POLICE ............ CHRISTOPHER BURCHETT
   Sponsored by Alan and Lisa Dynner

All the remaining roles are shared between members of the Company as follows:

SYNOPSIS: LONDON, 1980s

ACT I: In London’s East End, the aimless and bored Eddy lives with his parents and sister, dreaming of a better life. His father recounts visiting a fortuneteller at a fair years before and the unsettling prophecy that Eddy would grow up to murder his father and sleep with his mother. Disgusted, Eddy storms off in search of love and adventure. The streets of London are restless and angry; Eddy joins in a riot and is beaten up by the police. Eddy ventures into a small café and orders, before getting into an argument with the manager. He kicks the man to death. The manager’s wife is distraught, but Eddy comforts her. She remarks that he seems familiar somehow and tells Eddy of her young son who disappeared into the Thames years before—they searched, but only found his teddy bear. The two fall passionately in love. Meanwhile, back at Eddy’s home, his parents wonder if they should have told him the whole truth about his past.

INTERMISSION

ACT II: Ten years later, Eddy and his wife are successful and happy. Eddy’s parents visit. London is besieged by a terrible plague which seems to be caused by a Sphinx, who lurks outside the city walls. Eddy decides to confront her. She spews insults and profanity at him, but he easily answers her riddle and kills her. He returns to the café, triumphant. But then, Eddy’s parents confess that he is not actually their son. They rescued him from the Thames when he was only two years old—clutching a teddy bear, which they threw back into the water. Horrified, Eddy realizes that the fortuneteller’s prophecy has come true. He thinks of Oedipus, and imagines putting out his own eyes, Greek-style. But—can the Eddy of today defy his fate?

ACTORS .......................................................... DANI BERKOWITZ*
   ERIN EVA BUTCHER*
   CALEB CEDRONE*
   NILE HAWVER*
MARK-ANTHONY TURNGAGE Composer

English composer Mark-Anthony Turnage is cited among the most significant creative figures to have emerged in British music of the last three decades. His first opera, Greek, established Mr. Turnage’s reputation as an artist who forged his own path between modernism and tradition by means of a unique blend of jazz and classical styles. *Three Screaming Popes, Kai, Momentum and Drowned Out* emerged during his time as Composer in Association in Birmingham with Sir Simon Rattle, followed by *Blood on the Floor*. His second full-length opera, *The Silver Tassel*, won both the South Bank Show and the Olvier Awards for Opera in 2001; his third opera *Anna Nicole* played at The Royal Opera, Covent Garden in 2011 and has received new productions in Germany and New York, as well as a revival at Covent Garden in Autumn 2014. Mr. Turnage has been Resident Composer with the Chicago Symphony Orchestra, BBC Symphony Orchestra, London Philharmonic Orchestra and London Symphony Orchestra. Mr. Turnage is Research Fellow in Composition at the Royal College of Music.

ANDREW BISANTZ Conductor

Andrew Bisantz’s Boston Lyric Opera credits include leading BLO’s inaugural Opera Annex production of *The Turn of the Screw*, followed by *Tosca* and *Madama Butterfly*. Recent engagements include *Le Nozze di Figaro* (Opera Saratoga, Opera San Jose), *Lucia di Lammermoor* and *Eugene Onegin* (Eugene Opera), *La Fanciulla del West* (Opera Omaha), and Don Giovanni (Savannah Voice Festival). Other notable engagements include *The Consul*, Die Zauberflöte, Rigoletto, and Don Giovanni (Florida Grand Opera); A Midsummer Night’s Dream (McGill University); La Traviata (Virginis Opera); and his debut with Wolf Trap Opera conducting Don Giovanni. He has also conducted Beethoven’s Symphony No. 5 with the Boston Landmarks Orchestra and was soloist and conductor of Rhapsody in Blue with Buffalo Philharmonic. This season, he continues as Music Director of Eugene Opera where he conducts their 40th Anniversary Gala, *West Side Story*, and *La tragédie de Carmen*. His recent recording of Fredrick Kaufman’s *Dead Man Walking* with the Boston Landmarks Orchestra and London Symphony Orchestra. Mr. Turnage is BLO Artistic Advisor.

SAM HELFRICH Stage Director

Sam Helfrich returns to Boston Lyric Opera, having staged the inaugural Opera Annex production of *The Turn of the Screw*. Recent highlights include Embedded (Fort Worth Opera); *St. John Passion* (Pittsburgh Symphony); Orpheus in the Underworld (Virginia Opera); Masquerade, In the Penal Colony and Cavalleria Rusticana (String Orchestra of Brooklyn); the World Premiers of Enemies: A Love Story (Palm Beach Opera) and Embedded (Fargo-Moorhead Opera); Amanide auf Navos and A Streetcar Named Desire (Virginia Opera); Dead Man Walking and Nixon in China (Eugene Opera); Kepler (in its U.S. Premiere); Louise and Amistad (Sopoleto Festival/USA); The Consul and La Voix Humaine (Glimmerglass Opera); Les Indes Galantes, Don Giovanni, and Agrippina (Boston Baroque); a fully-staged Handel’s Messiah (Pittsburgh Symphony); the World Premiere of The Secret Agent (Center for Contemporary Opera in New York, Arnell Opera Festival in Hungary, and Opera Avignon in France); Ophélie (Virginia Opera, Portland Opera, Glimmerglass Opera, and Pittsburgh Opera). Upcoming projects include *Madama Butterfly* at Palm Beach Opera, the World Premiere of Dan Sonenberg’s The Summer King at Pittsburgh Opera, and Peter Eotvos’ Angels in America at New York City Opera. Mr. Helfrich received his BA and MFA from Columbia University, and is an associate arts professor at New York University’s Tisch School of the Arts in New York.

JOHN CONKLIN Set Designer, Dramaturg, BLO Artistic Advisor

John Conklin has designed sets on and off Broadway, at the Kennedy Center, and for opera companies around the world, including The Metropolitan Opera, Lyric Opera of Chicago, Seattle Opera, San Francisco Opera, Bastille Opera in Paris, The Royal Opera and the opera houses of Munich, Amsterdam, and Bologna, among others. Locally, his work has been seen in Boston Lyric Opera’s recent productions of I Puntani (2014), La Bohème (2015), Werther (2016) and The Merry Widow (2016), as well as at the American Repertory Theater and Boston Ballet. Additionally, Mr. Conklin develops lecture series and community events for BLO that enrich the audience experience and strengthen the presence of opera in Boston’s arts community. He is on the faculty at New York University’s Tisch School of the Arts and was a recipient of the 2011 National Endowment for the Arts Opera Honors.

NANCY LEARY Costume Designer

Nancy Leary has designed costumes for Opera Saratoga, Virginia Opera, Pittsburgh Symphony, Opera Boston, Chautauqua Opera, Mobile Opera, Juilliard Opera, Boston Musica Viva, Boston Conservatory and New England Conservatory. Other design credits include: Shakespeare Theatre New Jersey, Commonwealth Shakespeare Company, Weston Playhouse, Actors Shakespeare Project, Orlando Shakespeare Festival, Merrimack Repertory Theatre, North Shore Music Theatre, ART Institute, Chamber Repertory Theatre, Boston Theatre Works, as well as Knife Edge Productions in New York City. Ms. Leary is currently working on *The Long Walk*, for Utah Opera. She also teaches Design and Production at Boston University School of Theatre.
Chris Hudacs' Boston Lyric Opera debut. Based in the Boston area, his regional credits include Sondheim On Sondheim and Intimate Apparel (Lyric Stage Company of Boston); Elementa Pae, The Dutchman, Heorintyle, The Pirate Princess, Dying For It (ART/MXAT Institute); and Sylvain Emard's Le Grand Continental (Celebrity Series of Boston). Nationally, Mr. Hudacs has designed lights for Pilobolus Dance Theater, Tiffany Mills Company, The York Theatre Company, Pickleshores Family Theater, Toy Box Theatre, Nancy Meehan Dance, and The Ordinary Theater, among others.

Andrew Kenneth Moss

A resident of Boston, Andrew Kenneth Moss’ work was featured in Boston Lyric Opera’s Don Giovanni, I Puritani and most recently, Carmen. Other Boston credits include: A Little Night Music (Huntington Theatre Company), The Convert (Central Square Theater), Don Giovanni and La Tragédie de Carmen (Boston University Opera Institute). International credits include: West Side Story (Adger Teater Kålden, Norway), Porgy and Bess (75th Anniversary International Tour), Safe (Edinburgh Fringe Festival). Additional credits include: Armida (The Metropolitan Opera), Dead Man Walking, West Side Story, Carmen, and Oklahoma! (Central City Opera). Mr. Moss has been a Guest Instructor/Lecturer at New York University, University of Oklahoma, Boston University, New England Conservatory, Oklahoma City University, Hofstra University, and The School of Visual Arts.

Jason Allen

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.

Marcus Farnsworth

Marcus Farnsworth makes his Boston Lyric Opera debut. Mr. Farnsworth studied at Manchester University and The Royal Academy of Music, London. Opera roles include Guglielmo in Così Fan Tutte; Ned Keene in Peter Grimes; Novice’s Friend in Billy Budd; Lance Corporal Lewis in In Parenthesis; Sid in Albert Herring; Aeneas in Dido and Aeneas; Demetrius in A Midsummer Night’s Dream and Kelvin in Solaris with companies including English and Welsh National Opera; Bergen National Opera; Opera de Lille; Théâtre des Champs Elysées and Aix-en-Provence Festival on tour in the Far East. In concert, Mr. Farnsworth has appeared with the Adelaide Symphony, Royal Scottish National and Liverpool Philharmonic Orchestras; RTÉ National Symphony Orchestra, Dublin; BBC Symphony Orchestra, Philharmonic and Scottish Symphony Orchestras with conductors François-Xavier Roth, Paul McCreesh, Claus Peter Flor, Bernard Labadie, Edward Gardner, Gianandrea Noseda, and Nicolas Collon. Mr. Farnsworth has sung many works by living composers, including John Taverner, Sally Beamish, Thomas Larcher, Peter Maxwell Davies and David Sawer.

Caroline Worra

Caroline Worra most recently received international acclaim for her performance of Jenny in The Mines of Sulphur (Grammy nominated for Best Opera Recording) and for The Greater Good, or the Passion of Boule de Suif which was the Opera News and New York Times pick for one of the top classical CDs of the year. In addition, her full opera recording, Glory Denied, is a Washington Post and Opera News pick for one of the top CDs of the year. She recently appeared with Utah Opera in the title role of The Merry Widow. Recent credits also include Beethoven’s Mass in C (Carnegie Hall); the American Lyric Theater Alumni Concert (National Sawdust Theater); Blanche in A Streetcar Named Desire (Tulsa Opera); Strauss’ Four Last Songs and Mahler’s Fourth Symphony (LaCrosse Symphony); The Poe Project: Buried Alive/Embedded (Fort Worth Opera) and as Ellen Orford in Peter Grimes (Princeton Festival). Boston Lyric Opera credits include the title role in Agrippina, Fiordiligi in Così Fan Tutte, and Abigail Borden in BLO’s production of Lizzie Borden in Boston and at Tanglewood.

Christopher Burchett

Christopher Burchett’s roles include Blazes in The Lighthouse (Boston Lyric Opera); Victor in The Poe Project: Buried Alive/Embedded (Fort Worth Opera); Captain Corcoran in H.M.S. Pinafore (Opera Saratoga and Virginia Opera); the title roles in Sweeney Todd (Eugene Opera) and Don Giovanni (Cedar Rapids Opera Theatre); David T. Little’s Soldier Songs (PROTOTYPE Festival); and the European Premiere of Oceanic Verses (BBC Symphony Orchestra). A champion of new music, Mr. Burchett has been a part of several World Premieres, including Too Many Sopranos (Cedar Rapids Opera Theatre), The Greater Good (Glimmerglass Opera), and Wakandian’s Dream (Opera Omaha). Widely sought after for his concert work, Mr. Burchett has appeared with the Carmel Bach Festival, Boulder Bach Festival, Louisville Bach Society, and Bethlehem Bach Festival.

Amanda Crider

Amanda Crider makes her Boston Lyric Opera debut. Recent credits include a return to Eugene Opera as Olga in Eugene Onegin; her debut with Florentine Opera as Prince Orlovsky in Die Fledermaus; Alma in Persona with Beth Morrison Projects; a series of concerts with Seraphic Fire, and Handel’s Messiah with Augustana College. Recent highlights also include her role debut as Angelina in La Cenerentola (Opera Roanoke); Laurey in Oklahoma! (Southwest Michigan Symphony Orchestra); Zerlina in Don Giovanni (Castleton Festival); and the English Teacher in Paul’s Case (PROTOTYPE Festival and UrbanAnias). A former Young Artist, she sang Cherubino in Le Nozze di Figaro and Mallika in Lakmé (Florida Grand Opera). Additionally in the 2016/17 Season, Ms. Crider returns to Apollo’s Fire for Handel’s Messiah and the Southwest Michigan Symphony Orchestra for Beethoven’s Ninth Symphony.
CALEB CEDRONE Actor
Caleb Cedrone makes his Boston Lyric Opera debut, having most recently toured the country with the National Players Tour 67, performing as Demetrius in *A Midsummer Night’s Dream*, Lucius in *Julius Caesar* and Ernest Defarge in the World Premiere of a new adaptation of *A Tale of Two Cities*. Other credits include Dr. Givings in *In the Next Room (or The Vibrator Play)* and Orestes in *Iphigenia and Other Daughters* (Boston University). Mr. Cedrone has trained at the London Academy of Music and Dramatic Art and is a graduate of Boston University’s BFA acting program.

DANI BERKOWITZ Actor
Dani Berkowitz makes her Boston Lyric Opera debut. Regional highlights include: *The Confession* (Blue Gate Musicals); *A Man of No Importance* and *Six Degrees of Separation* (Bad Habit Productions); *Romeo and Juliet* and *A Midsummer Night’s Dream* (Shakespeare NOW!); *The Wakeville Stories* (Matty Mae Theatre Project); *Uncommon Women and Others* (Actors Playground). Upcoming engagements include a new crime series on the Oxygen Channel. Ms. Berkowitz is a director, a teacher, and the Artistic Director of Hot Summers Productions.

ERIN EVA BUTCHER Actor
Erin Eva Butcher makes her Boston Lyric Opera debut. Recent credits include: *Sense and Sensibility* (Maiden Phoenix Theatre Company); *Radium Girls* (Flat Earth Theater); *Kerplop!, Lover’s Quarrels, and Hairy Tales* (Imaginary Beasts); *Blue Window* (Brown Box Productions); *The Forgetting Curve* (Bridge Repertory Theatre of Boston); and *Uncle Vanya* (Apollinaire Theatre Company). Ms. Butcher is the Artistic Director of Maiden Phoenix Theatre Company, a Boston-based company committed to telling stories about women. Ms. Butcher is originally from Ohio and studied Theatre at Baldwin-Wallace University, and further trained at Shakespeare & Company.

NILE HAWVER Actor
Nile Hawver makes his principal artist debut with Boston Lyric Opera, after appearing as a Soldier in *Carmen*. Boston theatre credits include: *Finish Line* (Boston Theatre Company); *Violet and Mothers and Sons* (SpeakEasy Stage); *Etherdome* (Huntington Theatre Company); *Twelfth Night* (Commonwealth Shakespeare Company); and *The Edge of Peace* (Central Square Theatre). National credits include: Montana Shakespeare in the Parks, Illinois Shakespeare Festival, Shakespeare Theatre of New Jersey, Ocean State Theatre Company, and more. Mr. Hawver earned his BFA at the University of Rhode Island and his MFA at the University of Illinois at Urbana-Champaign.
PRODUCTION/ARTISTIC STAFF

Julie Langevin  Assistant Stage Manager
Skylar Ely  Assistant Stage Manager
Bailey Costa  Lighting Director
Harrison Burke  Assistant Lighting Designer
Bridget Doyle  Lighting Intern
Lily Kaufman  Props Master
Liz Perlman  Costume Director
Lynn Jeffrey  Costume Supervisor
Ryan Goodwin  Costume Design Assistant
Amelina Fitch  Costume Purchasing Assistant
Melanie Bacaling  Surticle Operator
Jeremy Smith  Production Carpenter
Joe St. Croix  Trainee Carpenter
Marco Caceres  Production Electrician
Sumner Ellsworth  Assistant Production Electrician/Programmer
Leanne Knight  Trainee Electrician
Ryan Kasle  Props Run Crew
Dianna Reardon  Wardrobe Supervisor
David Bradke  Audio/Video Supervisor
Maynard Goldman  Orchestra Personnel Manager

ACKNOWLEDGMENTS

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Acentech, Inc. | Carl Rosenberg and Ben Markham
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THE HERO: COMPLEXES AND ALL

Few concepts from modern psychology have entered the cultural and popular imagination to the extent of Sigmund Freud’s Oedipus Complex. At once a source of revulsion and titillation, the theory that young boys desire their mothers and hate their fathers is named for the ancient myth of Oedipus, who unwittingly fulfills an oracle’s prophecy that he will marry his mother and kill his father and, when he learns the truth, puts out his own eyes in despair. Yet the opera Greek, based on the play of the same name by Steven Berkoff, finds the courage—and the audacity—to turn the legend on its head: the modern-day Oedipus (Eddy) defiantly lives his passion rather than retreating in shame.

Is it wrong? Or...could Eddy actually be right?

The opera—and the selections that follow from the play, the opera, Freud, and more—flirts with the ambivalence between love and duty, passion and jealousy, eroticism and paternalism as Eddy seizes his own destiny.

EDDY: So I run back, I run and run and pulse hard and feet pound
It's love I feel, it's love
What matter what form it takes, it's love!

GREEK: MARK-ANTHONY TURNAGE

JOCASTA: And as for this marriage with your mother—have no fear. Many a man before you in his dreams, has shared his mother’s bed. Take such things for shadows, nothing at all—Live, Oedipus as if there is no tomorrow.

OEDIPUS THE KING, SOPHOCLES

SELECTED BY JOHN CONKLIN

This article was originally published in the fall 2016 issue of Boston Lyric Opera’s Coda magazine.

Photo collage: Sigmund Freud by Max Halberstadt
Sophocles bust. Pushkin Museum.
DAD: You don’t fancy your Mum, do you son? You don’t want to kill me, do you boy?

EDDY: Fancy my Mum? I’d rather go down on Hitler.

What Oedipus gives us, positively, is not a purgation of despair but an enthusiasm for Oedipus’ single great quality: his absurd courage. Oedipus, as he begins to see where he is going, secretly delights in it. Camus defines the absurd life as a “permanent revolution” and defines revolt as a “constant confrontation between man and his own obscurity.” Oedipus is a man in revolt against his destiny, his fate ... he defies the oracles at the same time he is submitting to them. He refuses to turn back his search, he refuses Jocasta’s compromises, he refuses to alter his collision course with destiny ... he becomes an absurd hero.

OEDIPUS AND THE ABSURD LIFE, ROBERT COHEN

Eddy seeks to reaffirm his beliefs and to calculate a new order of things with his vision and life-affirming energy. His passion for life is inspired by the love he feels for his woman, and his detestation of the degrading environment he inherited. If Eddy is a warrior who holds up the smoking sword as he goes in, attacking all that he finds polluted, at the same time he is at heart an ordinary young man with whom many I know will find identification.

INTRODUCTION TO GREEK, BERKOFF

His destiny moves us only because it might have been ours—because the Oracle laid the same curse upon us before our birth as upon him. It is the fate of us all, perhaps to direct our first impulse towards our mother and our first hatred and first murderous wish against our father. Our dreams convince us that this is so.

THE INTERPRETATION OF DREAMS, SIGMUND FREUD

Freud’s Oedipus was engaged in a struggle for emancipation, first from maternal nature and then from the culturally produced constraints—paternal, symbolic, cultural identifications ... When the boy finally left the unconscious dynamics of the Oedipal relations behind, he brought to consciousness, and thus to completion, the process by which he recognized himself as the subject of his own history.

HAVING AND BEING, JOHN E. TOEWS

EDDY: Why should I put out my eyes, Greek style, Why should you hang yourself Does it really matter that you’re my Mum? Have you seen a child from a mother and son? No. Have I? No. Then how do we know that it’s bad? Bollocks to all that! Yeah, I want to climb back inside my Mum. What’s wrong with that? It’s better than shoving a stick of dynamite up someone’s arse and getting a medal for it.

GREEK, STEVEN BERKOFF

In the symbolic and theatrical representation of a process of revealing, I might compare the poet [Sophocles] to the work of the psychoanalyst. The past is unraveled, the guilt of Oedipus is brought to light ... we are compelled like Oedipus to uncover and recognize in our own inner minds those suppressed impulses.

THE INTERPRETATION OF DREAMS, FREUD

Freud depicted the very first stages of life as already involving a dialectic of ambivalences which result from a political dynamic of domination and dependency ... in Freud’s paradigm dependence evokes both love and aggression. Love leads to feelings of protection and safety on the one hand and anxiety on the other, which at first gives rise to submission and obedience, and then to endeavors to gain power and become independent, as well as to hate and hostility.

OEDIPUS POLITICUS, JOSÉ BRUNNER

The psychologist Sigmund Freud (at age 16) with his adored mother in 1872.
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ABOUT BLO’S OPERA ANNEX

“For the past several years, Boston Lyric Opera has been shaking up the grand-opera model with its Opera Annex...”

— THE WALL STREET JOURNAL

Opera Annex has played an integral role in promoting BLO’s mission of building curiosity and support for opera through theatrically compelling productions and programs. For each Opera Annex, the Company seeks out operas that are not readily available (such as rarely-performed works and premieres) and presents these works in evocative venues like The John F. Kennedy Presidential Library & Museum, The Castle at Park Plaza, Artists for Humanity EpiCenter, Temple Ohabei Shalom, and most recently, the Cyclorama at the Boston Center for the Arts.

In addition, Opera Annex has allowed BLO to reach far beyond Boston with its 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 Jack Beeson’s American classic, Lizzie Borden. The Boston Globe has called the program “increasingly essential” while The New York Times predicted that BLO’s Opera Annex will “catch the interest of opera-goers around the country.”

OPERA ANNEX PRODUCTIONS

2016/17 GREEK | MARK-ANTHONY TURNAGE
Emerson/Paramount Center

2015/16 IN THE PENAL COLONY | PHILIP GLASS
The Cyclorama at Boston Center for the Arts

2014/15 THE LOVE POTION | FRANK MARTIN
Temple Ohabei Shalom

2013/14 LIZZIE BORDEN | JACK BEESON
The Castle at Park Plaza

2012/13 CLEMENCY | JAMES MACMILLAN
Artists for Humanity EpiCenter

2011/12 THE LIGHTHOUSE | PETER MAXWELL DAVIES
The John F. Kennedy Presidential Library & Museum

2010/11 THE EMPEROR OF ATLANTIS, OR DEATH QUITS | VIKTOR ULLMANN
The Calderwood Pavilion at Boston Center for the Arts

2009/10 THE TURN OF THE SCREW | BENJAMIN BRITTEN
The Castle at Park Plaza
OPERA NIGHTS AT THE BPL

OPERA 101: THE VOICES OF OPERA
DEC 8 | 6:00PM
BPL Central Branch, Copley Square | Rabb Lecture Hall

Ever wondered what it is that makes operatic voices so powerful, emotional, and dramatic? Join us for this lively discussion of the voices of opera, with listening insights on everything from timbre to tone for sopranos through basses. Gain an understanding of the major voice types as we survey examples from throughout the operatic canon and learn how to describe and appreciate the art of the voice.

STRAVINSKY: A LIFE IN PROGRESS
FEB 7 | 6:00PM
BPL Central Branch, Copley Square | Rabb Lecture Hall

Igor Stravinsky’s epic life and innovative works took him from Russia to France, Hollywood, and even Boston as he helped define—and redefine—music in the 20th century. This special evening discussion surveys Stravinsky’s life from his youthful innovations, to the neoclassical period that culminated in his witty, classic opera The Rake’s Progress, to the musical experimentations that defined his latter years, illuminated by live selections by BLO artists.

HOGARTH AND HANDEL: HIGH ART AND LOW LIFE IN LONDON
FEB 12 | 2:00 – 3:00PM
Museum of Fine Arts, Boston | Remis Auditorium

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