

BLO
BOSTONLYRICOPERA
2019/20 SEASON



FELLOW TRAVELERS

NOV 13 - 17 | EMERSON PARAMOUNT CENTER ROBERT J. ORCHARD STAGE

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

A photograph of two opera performers on stage. The performer on the left is wearing a white dress with large black polka dots, a wide colorful belt, and a white mask with a red floral headscarf. The performer on the right is wearing a colorful, patterned dress with a black belt and a red headscarf. They are both in dynamic poses. The background is dark with some stage lights.

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OPERA, LIKE ALL THE BEST ART, USES STORIES REAL AND IMAGINED TO REFLECT OUR HUMANITY AND THE HUMAN CONDITION AS IT IS NOW.



The real Lavender Scare of 1950s America (an off-shoot of the Red Scare anti-Communist hearings) sets the stage for this opera. During that time, homosexuals were considered among the groups deemed a “threat” to U.S. security during the Cold War. The real people who carried out these government-sanctioned hunts for gay and lesbian State Department workers appear as characters in *Fellow Travelers*: Senator Joseph McCarthy led the paranoiac anti-Communist and anti-homosexual hearings; Michigan Senator Charles Potter first abetted then opposed him.

But it's the amalgam creations of Hawkins Fuller and Timothy Laughlin, whose lives are entangled by the hearings, who create the heart of the story. The actions taken against their characters mirror the experiences of approximately 1,200 federal employees, men and women, fired from the United States government for their sexual orientation (or, sometimes, just their affiliation with someone under suspicion). Fuller's closeted life makes him both sympathetic and dangerous. Laughlin's sheltered past and steps toward self-acceptance map an all-too-familiar journey. In their stories, and those who surround them, we can all find a resonance.

We are thrilled to bring this brilliant, emotional, stark work by composer Gregory Spears and librettist Greg Pierce, based on Thomas Mallon's novel, to our stage. These artists, and all of us who produce art based on history, hope we can all look at the reflections and see not only our better selves but also our best path forward.

Esther Nelson
Stanford Calderwood General & Artistic Director



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Cover: Leapfrog Arts | iStock
Left, Esther Nelson | Liza Voll Photography
Above, Jesse Darden, Chelsea Basler, and
Jesse Blumberg | Liza Voll Photography



The Opera Gala

#EN10
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A MESSAGE FROM THE BOARD CHAIR



At its core, opera is a collaborative work. While each involves the composer, the librettist, singers, musicians, and more, often a work will develop over the years, representing the collective work of a host of creative forces brought to bear in a common enterprise. That's the case for new operas especially, and true for this production of *Fellow Travelers*.

The work started with the 2007 novel of the same name by Thomas Mallon, and we have been lucky to have him with us this week. Like many of Mallon's books, this mix of historical fact, and fictional stories of those whose lives intersect it, received critical acclaim. It caught the attention of G. Sterling Zinsmeyer who, along with Cincinnati Opera, co-commissioned an opera from composer Gregory Spears and librettist Greg Pierce based on the book.

Fellow Travelers premiered at Cincinnati Opera in 2016, then was seen at Lyric Opera of Chicago, followed by a new production at Minnesota Opera (MNO) in 2018. It's the Minnesota production that BLO presents here. The sets, costumes, and lighting design you'll see come from MNO, with a cast of Boston audience favorites.

True to form, Boston Lyric Opera has found local collaborators to bring additional voices and new audiences into the conversation. BLO Board of Advisors member Russell Lopez also serves on the board of The History Project (THP), the only organization focused exclusively on documenting and preserving the history of New England's LGBTQ communities and sharing that history with the public. We're collaborating with THP to bring resources and information on how topics like the Lavender Scare affect our communities even today, and how Boston's history links with the stories recounted in *Fellow Travelers*.

Thank you to all our friends and collaborators, and to our colleagues at Emerson College and the Emerson Paramount Center. We are proud to bring this important story to Boston.


Michael J. Puzo
Chair, Board of Directors

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As of October 31, 2019

SPEARS | PIERCE FELLOW TRAVELERS

MUSIC DIRECTOR DAVID ANGUS

2019/20 Season Sponsor, Linda Cabot Black

FELLOW TRAVELERS

An Opera by Gregory Spears

Libretto by Greg Pierce

Based on the 2007 novel

Fellow Travelers by Thomas Mallon

Sung in English with English surtitles.

Surtitles by Greg Pierce

PERFORMANCES

WEDNESDAY, NOVEMBER 13 | 7:30 PM

THURSDAY, NOVEMBER 14 | 7:30 PM

SATURDAY, NOVEMBER 16 | 7:30 PM

SUNDAY, NOVEMBER 17 | 3:00 PM

Performance time is approximately 2 hours
and 30 minutes including one intermission.

TALKBACKS will be held following the
Wednesday, Thursday, and Saturday
performances.

EMERSON PARAMOUNT CENTER
ROBERT J. ORCHARD STAGE
559 WASHINGTON STREET
BOSTON, MA. 02111

*Boston Lyric Opera Debut

† Boston Lyric Opera Jane and Steven Akin
Emerging Artist

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STAGE DIRECTOR

PETER ROTHSTEIN*

Sponsored by Jane & Jeffrey Marshall

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SARA BROWN*

COSTUME DESIGNER

TREVOR BOWEN*

LIGHTING DESIGNER

MARY SHABATURA*

WIG & MAKEUP DESIGNER

LIZ PRINTZ*

BOSTON LYRIC OPERA ORCHESTRA

ANNIE RABBAT

Concertmaster

REHEARSAL COACH/ACCOMPANIST

BRETT HODGDON†

ASSISTANT STAGE DIRECTOR

BRUNO BAKER

STAGE MANAGER

MICHAEL JANNEY

Scenery, properties, and costumes for this production were constructed
by Minnesota Opera Shops and are owned by Minnesota Opera.

Additional costumes were constructed by Costume Works.

FELLOW TRAVELERS was originally developed and co-commissioned
by G. Sterling Zinsmeyer & Cincinnati Opera.

Materials used by arrangement with European American Music
Distributors Company, sole U.S. and Canadian agent for Schott Helicon
Music Corporation, New York, publisher and copyright owner.

CAST & SYNOPSIS

CAST *in order of vocal appearance*

HAWKINS FULLER	JESSE BLUMBERG <i>Sponsored by Maria Krokidas & Bruce Bullen</i>
TIMOTHY LAUGHLIN	JESSE DARDEN [‡] <i>Sponsored by Mr. & Mrs. E. Lee Perry</i>
POTTER'S ASSISTANT BOOKSELLER TECHNICIAN FRENCH PRIEST PARTY GUEST	SIMON DYER [‡]
TOMMY MCINTYRE	VINCENT TURREGANO [‡]
SENATOR POTTER GENERAL ARLIE BARTENDER	JAMES MADDALENA
MISS LIGHTFOOT	MICHELLE TRAINOR [‡]
MARY JOHNSON	CHELSEA BASLER [‡] <i>Sponsored by Willa & Taylor Bodman</i>
ESTONIAN FRANK INTERROGATOR SENATOR MCCARTHY	DAVID MCFERRIN [‡]
LUCY	BRIANNA J. ROBINSON [†]

SYNOPSIS

Washington, D.C., 1953, during the Eisenhower presidency and amidst Senator Joseph McCarthy's hunt for Communists and "sexual subversives" in the federal government.

On a park bench in Dupont Circle, cub reporter Timothy Laughlin reviews his notes from the wedding of Senator McCarthy. State Department employee Hawkins Fuller approaches, and the two men share a moment of attraction. Before they part, Timothy mentions seeking a job on the Hill.

Timothy is hired as a speechwriter at the office of Senator Potter and learns Hawkins had recommended him. He delivers a thank-you gift, and meets Hawkins' assistant, Mary Johnson, and secretary, Miss Lightfoot. Hawkins later arrives unexpectedly at Timothy's home and they spend the night together. Although amazed by the passionate encounter, Timothy wrestles with his Catholic faith.

Rumors abound at a Christmas party: a general encourages Timothy to enlist; Miss Lightfoot overhears a revealing conversation between Hawkins and Timothy. Later, Hawkins is interrogated on suspicion of being a homosexual.

Mary invites Timothy to her apartment and confides that she is pregnant and does not plan to keep the baby. She cautions him of Hawkins' many failed relationships. After Hawkins is cleared, Timothy announces that he has enlisted and will go to France. Mary resigns, unable to stomach working for Hawkins or the government anymore. While in France, Timothy writes letters to Mary and Hawkins, who has since married and moved to the suburbs.

When Timothy and Hawkins reunite, it's clear Timothy wants more than Hawkins can give. Hawkins decides desperate action is needed to make Timothy fall out of love with him.

Back at the park bench, Timothy and Hawkins meet one final time.

*We dedicate the Sunday performance of
Fellow Travelers in memory of our good friend
Richard Ortner.*

A NOTE FROM THE DIRECTOR



Left to right, back row: Emily Senturia (conductor), James Maddalena, Michelle Trainor, Vincent Turregano, Brianna J. Robinson, David McFerrin, Chelsea Basler, Peter Rothstein (director)
Left to right, front row: Simon Dyer, Jesse Blumberg, Jesse Darden

LIZA YOLL PHOTOGRAPHY

In 1953 President Eisenhower signed an Executive Order declaring that homosexual women and men were to be labeled “sexual deviants” and were banned from working in the U.S. government. It became known as the Lavender Scare. Hundreds of men and women working at home and abroad were publicly outed and lost their jobs with the U.S. government. As a result, they were ostracized from their employers, their families, and their government. Many took their own lives; although, one could argue their lives had already been taken from them.

My good friend, the brilliant stage director Kevin Newbury, instigated the idea for adapting Thomas Mallon’s historic, political novel *Fellow Travelers* into an opera. It has all the makings of a great opera—at the center is a complicated, romantic love story set amidst social upheaval and political corruption. It is beautifully intimate and painfully epic.

Greg Pierce and Gregory Spears have created an extraordinary work of music-theater, maximizing what opera can do that a drama without music simply cannot. Music steps in where words fail.

The characters who inhabit *Fellow Travelers* are often unable to speak the truth, sometimes because of ignorance and other times because of devastating fear. Theirs is “a love that dare not speak its name”—a quote from a poem by Lord Alfred

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WITHOUT MUSIC SIMPLY CANNOT.
MUSIC STEPS IN WHERE WORDS FAIL.

Douglas, published in 1894 and referenced in Oscar Wilde’s gross indecency trial. Like many of the victims of the Lavender Scare, the great playwright and poet Oscar Wilde was found guilty of “sexual deviance” and was ostracized by his government. He died in impoverished exile.

As a gay man living in the 21st century, I have a profound gratitude for the gay women and men who came before me. Too many of them were forced to live their lives in the shadows, where too many of their stories have remained. It is an honor to shed light on the victims and the heroes of the Lavender Scare; may we do their story justice.

BY PETER ROTHSTEIN



THOMAS MALLON | Author, *Fellow Travelers*

Thomas Mallon's ten books of fiction include *Henry and Clara*, *Fellow Travelers*, *Watergate* (a Finalist for the PEN/Faulkner Award), and the just-published *Landfall*. He has also written volumes of nonfiction about plagiarism (*Stolen Words*), diaries (*A Book of One's Own*), letters (*Yours Ever*), and the Kennedy assassination (*Mrs. Paine's Garage*), as well as two books of essays (*Rockets and Rodeos* and *In Fact*). His work appears in *The New Yorker*, *The New York Times Book Review*, and other publications. Mr. Mallon received his Ph. D. in English and American Literature from Harvard University and taught for a number of years at Vassar College. His honors include Guggenheim and Rockefeller fellowships, the National Book Critics Circle citation for reviewing, and the Vursell prize of the American Academy of Arts and Letters, for distinguished prose style. He has been literary editor of *Gentlemen's Quarterly* and deputy chairman of the National Endowment for the Humanities, and in 2012 he was elected to the American Academy of Arts and Sciences. Mr. Mallon is Professor Emeritus of English at The George Washington University and lives in Washington, D.C.



GREGORY SPEARS | Composer

Gregory Spears is a New York-based composer who has been commissioned by The Lyric Opera of Chicago, Houston Grand Opera, Seraphic Fire, Volti, BMI/Concert Artists Guild, Vocal Arts DC, New York Polyphony, The New York International Piano Competition, and Christopher Williams Dances, among many others. Current work includes a new evening-length opera, *Castor and Patience*, with U.S. Poet Laureate Tracy K. Smith, commissioned by Cincinnati Opera and scheduled for premiere in 2020. Mr. Spears' first opera, *Paul's Case*, written in collaboration with Kathryn Walat, was developed by American Opera Projects and premiered by Urban Arias in 2013. The opera was restaged at the PROTOTYPE Festival in New York, and presented in a new production by Pittsburgh Opera. Other works include his Requiem (released by New Amsterdam records in 2011); a children's opera *Jason and the Argonauts*, also written with Kathryn Walat; and *O Columbia*, written with Royce Vavrek. Recent commissions include a new vocal work, *The Bitter Good*, commissioned by New York Polyphony, and *The Tower and the Garden* for a consortium of choirs including The Crossing. Mr. Spears also recently completed a double trumpet concert for Concert Artists Guild and the soundtrack for the British feature film *Macbeth* (Kit Monkman, director) featuring 18th-century instruments.



GREG PIERCE | Librettist

Greg Pierce grew up in Shelburne, VT. His play *Slowgirl* was the inaugural play of Lincoln Center's Claire Tow Theater (LCT3). It was subsequently produced by Steppenwolf Theatre and the Geffen Playhouse, among others. Mr. Pierce's play *Her Requiem*, a Lincoln Center Theater commission, was also produced by LCT3. His play *Cardinal* was commissioned and produced by Second Stage Theater. *The Landing*, a musical written with composer John Kander, premiered at the Vineyard Theatre in NYC. His second musical with Kander, *Kid Victory*, was co-produced by Signature Theatre in VA and Vineyard Theatre. *The Wind-Up Bird Chronicle*, co-written with director Stephen Earnhart, based on the novel by Haruki Murakami, premiered at the Edinburgh International Festival, and went on to play the Singapore Arts Festival. *The Quarry*, with music by Mr. Pierce's brother Randal Pierce was commissioned and produced by Vermont Stage Company. He has received fellowships from the Edward F. Albee Foundation, Yaddo, The Djerassi Institute, the New York Public Library, and the Baryshnikov Arts Center. He currently holds commissions from Manhattan Theatre Club/Sloan Foundation. His work has been developed with Naked Angels, The New Group, Atlantic Theatre Company, Asia Society, the Rattlestick Theater, and the Public Theater's Under the Radar festival.



G. STERLING ZINSMEYER | Developer & Co-Commissioner

G. Sterling Zinsmeyer is a veteran in the field of film and theatrical production who conceived, developed, and commissioned the opera, *Fellow Travelers*, which premiered with Cincinnati Opera in 2016. Mr. Zinsmeyer's film credits include *Latter Days* (2003), *Adam and Steve* (2005), *Naked Boys Singing!* (2007), and *The Deception* (2012). *Latter Days*, which featured Jacqueline Bisset, Mary Kay Place, and Joseph Gordon-Levitt, was selected for archiving by the Library of Congress, along with five other gay-themed films. Mr. Zinsmeyer was subsequently awarded an Outstanding Community Service Award by the Stonewall Democratic Club for his work in bringing gay and lesbian representation to the silver screen. In addition to his experience producing independent films, he has served in numerous leadership roles as a creative consultant to entities in all areas of the arts and education. As a founding member of the National AIDS Housing Coalition, Mr. Zinsmeyer initiated the first meetings at the White House and the Department of Housing & Urban Development that addressed housing issues for persons living with HIV and AIDS. He would later serve two terms as President of the Stonewall Democrats, the largest gay political action group in New York City. Mr. Zinsmeyer is currently the Executive Director of the Center for Contemporary Arts Santa Fe.

ARTISTS



EMILY SENTURIA | Conductor

Emily Senturia is a San Francisco native who made mainstage debuts conducting *Il Barbiere di Siviglia* with both Houston Grand Opera and Washington National Opera in 2018. In 2019 she conducted *La Traviata* for Hawaii Opera Theatre and *Ariadne auf Naxos* for Wolf Trap Opera, and music directed the world premiere of *Denis & Katya* at Opera Philadelphia's O19 Festival. As a member of Houston Grand Opera's music staff, Ms. Senturia conducted performances of *L'Elisir d'Amore*, *The Little Prince*, and *The Magic Flute*. Upcoming debuts for Ms. Senturia include *Il Matrimonio Segreto* for Florida Grand Opera, *Sky on Swings* for Opera Saratoga, *Rigoletto* for Mill City Opera, and *Das Barbecü* for OnSite Opera. Ms. Senturia has recently been on the music staff at the San Francisco Conservatory of Music (*Le Nozze di Figaro*), The Atlanta Opera (*Sweeney Todd*), and Opera Philadelphia (*Sky on Swings*, *Elizabeth Cree*, *War Stories*).



PETER ROTHSTEIN | Stage Director

Peter Rothstein is the Founding Artistic Director of the Minneapolis-based Theater Latté Da, where he has directed 76 productions, including 11 world premieres. Other collaborations include the Minnesota Opera, Guthrie Theater, Children's Theater Company, Minnesota Orchestra, The 5th Avenue Theatre and Asolo Repertory Theatre. He is the creator of *All is Calm: The Christmas Truce of 1914*, winner of the 2019 Drama Desk Award for Unique Theatrical Experience. Mr. Rothstein was named the 2015 Artist of the Year by the *Star Tribune*, Theater Artist of the Year by *Lavender*, and Best Director by *City Pages*. He has received nine Ivey Awards and has been awarded fellowships from the National Endowment for the Arts, Theatre Communications Group, the Minnesota State Arts Board, and the McKnight Foundation. He holds a B.A. in Music and Theater from St. John's University and a M.F.A. in Directing from the University of Wisconsin-Madison.



SARA BROWN | Set Designer

Sara Brown is a Boston-based set designer for theater, dance, and opera originally from Minneapolis, MN. Her designs have been seen at The American Repertory Theater, Trinity Repertory Company, The Brooklyn Academy of Music Next Wave Festival, Boston Playwright's Theater, Minnesota Opera, Jacob's Pillow, The Institute of Contemporary Art in Boston, The Kitchen in NYC, and The Festival d'Automne. Ms. Brown is an Assistant Professor at the Massachusetts Institute of Technology in Music and Theater Arts.



TREVOR BOWEN | Costume Designer

Trevor Bowen holds an M.F.A. in costume design from West Virginia University. Mr. Bowen's designs have been featured by Minnesota Opera (*The Fix*, *Fellow Travelers*); Asolo Repertory Theatre (*Sweat*, *Ragtime*); Steppenwolf Theatre Company (*True West*, *BLKS*); Seattle Children's Theatre (*Black Beauty*, *The Miraculous Journey of Edward Tulane*); The 5th Avenue Theatre (*Ragtime*); Children's Theatre Company (*Corduroy*, *Last Stop on Market Street*, *I Come From Arizona*); Theatre Latté Da (*Five Points*, *All is Calm*); Ten Thousand Things (*Romeo and Juliet*, *Good Person of Szechuan*, *Henry IV Part I*, *Park and Lake*, *Fiddler on the Roof*, *Electra*); Jungle Theater (*Ride the Cyclone*, *Lady Day at Emerson Bar and Grille*, *Fly By Night*); Guthrie Theater (*We Are Proud to Present...*, *U/G/L/Y*, *Choir Boy*); and Pillsbury House Theater (*Jimmy and Lorraine*, *Bloodknot*).



MARY SHABATURA | Lighting Designer

Mary Shabatura is a Minneapolis-based lighting designer, artist, and theater technician. Ms. Shabatura has worked with Minnesota Opera, Theater Latté Da, Mixed Blood Theater, Trademark Theater, Utah Shakespeare Festival, The Moving Company, Dark & Stormy Productions, Teatro del Pueblo, Transatlantic Love Affair, SHAPESHIFT DANCE, The University of Minnesota, The Guthrie Theater, and many others.



LIZ PRINTZ | Wig & Makeup Designer

Liz Printz was the Associate Wig Designer on Broadway for *Harry Potter and the Cursed Child*, *Hamilton*, *On Your Feet*, *Revival Side Show*, *Honeymoon in Vegas*, *Revival Elephant Man*, *Beautiful: The Carol King Musical*, *Dr. Zhivago*, and *After Midnight*. Off-Broadway wig design credits include Oil of Olay Presents *Olay Live!*. Regionally, Ms. Printz has designed wigs for productions of *Company* at the Barrington Stage; *Annie*, *Spamalot*, *Gypsy*, and *Beauty and the Beast* for North Carolina Theatre; *Big Fish* and *Beehive* for Theatre Raleigh; *Evita* and *Working* for American Contemporary Theatre of Connecticut; *A Raisin in the Sun* for Williamstown Theatre Festival; and *Annie Get Your Gun* for Bay Street Theatre. Ms. Printz is an Emmy®-nominated Hair Stylist for *The Wiz Live!* and a producer for the Sun Shine Feature film *Thorp*.



JESSE BLUMBERG | Baritone
HAWKINS FULLER

Jesse Blumberg returns to BLO having performed in *Ariadne auf Naxos*, *The Merry Widow*, *Burke & Hare*, and more. Credits include the world premiere of *The Grapes of Wrath* for Minnesota Opera; Bernstein's *MASS* (London's Royal Festival Hall); various productions with Boston Early Music Festival; and featured roles with Atlanta Opera, Pittsburgh Opera, and Opera Atelier. Recital highlights include appearances with the Marilyn Horne Foundation and New York Festival of Song, and performances of *Die Schöne Müllerin* and *Winterreise*. He has performed major concert works with American Bach Soloists, Boston Baroque, Apollo's Fire, Oratorio Society of New York, Montréal Baroque Festival, Arion Baroque, Early Music Vancouver, Pacific MusicWorks, and on Lincoln Center's *American Songbook* series. He has given the world premieres of Ricky Ian Gordon's *Green Sneakers*, Lisa Bielawa's *The Lay of the Love and Death*, Conrad Cummings' *Positions 1956*, and Tom Cipullo's *Excelsior*, and is a member of the Mirror Visions Ensemble. Mr. Blumberg recently made his debut with Chorus Pro Musica, the Cathedral Choral Society in Washington, D.C., and The Saint Paul Chamber Orchestra. Mr. Blumberg is the recipient of multiple awards and has sung on numerous commercial recordings, including the 2015 Grammy® Award-winning Charpentier Chamber Operas with Boston Early Music Festival.



JESSE DARDEN | Tenor
TIMOTHY LAUGHLIN

Tenor Jesse Darden returns as a BLO Jane and Steven Akin Emerging Artist alumnus. Last season, Mr. Darden was BLO's first Principal Artist-in-Residence where he created the role of A Boy in the world premiere of *Schoenberg in Hollywood* and performed Male Chorus in *The Rape of Lucretia* and Luke in *The Handmaid's Tale*. Mr. Darden spent his 2017 and 2018 summers as an Apprentice Artist with the Santa Fe Opera, performing several small roles, and covering the role of Robert Wilson in *Doctor Atomic*. He has completed apprenticeships with Chautauqua Opera and Opera North. Mr. Darden was a New England Regional Finalist with the Metropolitan Opera National Council Auditions, won third prize in the Gerda Lissner International Voice Competition, received the Chautauqua Opera Studio Artist Award, and received the Boston Lyric Opera Shrestinian Award for Excellence. He has performed extensively with Odyssey Opera, Dartmouth College, the Rhode Island Civic Chorale and Orchestra, Boston University Opera Institute, Piedmont Opera, Chautauqua Opera, and the Chautauqua Symphony. Recent engagements include a debut with Union Avenue Opera as the title role in *Candide* and a residency with the New York Festival of Song.



SIMON DYER | Bass
POTTER'S ASSISTANT, BOOKSELLER, TECHNICIAN, FRENCH PRIEST, PARTY GUEST

Simon Dyer is a BLO Jane and Steven Akin Emerging Artist alumnus, having performed in *The Marriage of Figaro* and *The Rake's Progress*. Mr. Dyer was most recently a Studio Artist with Florida Grand Opera where he performed Colline in *La Bohème*, Antonio in *Le Nozze di Figaro*, Raimondo in *Lucia di Lammermoor*, as well as minor roles in *Salome* and *Frida*. Recent credits include *Prodaná Nevěsta* at Garsington Opera, and performances of Monteverdi's *Vespers of 1610* under Laurence Cummings with The English Concert. Other highlights include Luka (*The Bear*, Odyssey Opera), Figaro (*Le Nozze di Figaro*, Beechwood Opera), and Giorgio (*La Gazza Ladra*, Glimmerglass Festival). In contemporary music, amongst other credits, Mr. Dyer worked closely with *NODUS* ensemble in Miami, as a soloist on Boston Modern Orchestra Project's recording of Virgil Thomson's *Capital Capitals*, and performed *Coro* by Berio at The Lucerne Festival under Sir Simon Rattle. Mr. Dyer is a graduate of The Boston Conservatory and Trinity Laban Conservatoire of Music and Dance. Upcoming performances this season include a role and company debut with Scottish Opera as Bottom in performances of *A Midsummer Night's Dream*, and a return to Garsington Opera.



VINCENT TURREGANO | Baritone
TOMMY MCINTYRE

Vincent Turregano returns to BLO as a Jane and Steven Akin Emerging Artist alumnus where he performed Fiorello in *The Barber of Seville*, Trio Member in *Trouble in Tahiti* and *Arias & Barcarolles*, and Sciarrone in *Tosca*. Other Company credits include *Carmen*, *The Merry Widow*, and *La Bohème*. Mr. Turregano's operatic credits include a debut with the Royal Opera House, Covent Garden, covering Mattieu and Fouquier-Tinville in *Andrea Chénier*, and with Sarasota Opera covering Lescaut in *Manon Lescaut* and Dancaire in *Carmen*. He spent two summers with Marilyn Horne at The Music Academy of the West where he performed in *Carmen* as an ensemble member and in *La Cenerentola* as Dandini. Mr. Turregano was a young artist with The Music Academy of the West, Des Moines Metro Opera, and The Natchez Festival of Music. On the concert platform, Mr. Turregano has performed with the NEC Symphony, Baton Rouge Symphony, Texarkana Symphony Orchestra, and many others.

ARTISTS



JAMES MADDALENA | Baritone SENATOR POTTER, GENERAL ARLIE, BARTENDER

James Maddalena returns to BLO having performed in numerous productions, including the 2017/18 Season's *Tosca* and *The Threepenny Opera*. Mr. Maddalena first gained international recognition for the title role of John Adams' *Nixon in China*, which he has sung throughout the world including his Metropolitan Opera debut. Operatic credits include *Doctor Atomic* (San Francisco Opera); *Death and the Powers* (Monte Carlo Opera); *Four Psalms* (Chicago Symphony); *Harvey Milk* (Houston Grand Opera); *Bonesetter's Daughter* (San Francisco Opera); *Life Is A Dream* (Santa Fe Opera); *John Brown* (Lyric Opera of Kansas City); *Fire Water Paper* (Pacific Symphony); *Esther* (New York City Opera); *Little Women* (Houston Grand Opera); and *The Death of Klinghoffer* which premiered at Théâtre de la Monnaie in Brussels. He sang the U.S. premiere of Weinberg's *The Passenger* (Houston Grand Opera) and the world premiere of Marhulet's *The Property* (Lyric Opera of Chicago). Additionally, he has appeared with many of the world's leading opera companies and orchestras including the Lyric Opera of Chicago, San Francisco Opera, Frankfurt Opera, Glyndebourne Festival, Los Angeles Philharmonic, Boston Symphony, Houston Symphony, and the London Symphony Orchestra. Mr. Maddalena has collaborated frequently with director Peter Sellars on operas of Mozart, Haydn, Handel, and John Adams.



MICHELLE TRAINOR | Soprano MISS LIGHTFOOT

Michelle Trainor is a BLO Jane and Steven Akin Emerging Artist alumna, where she has sung in *The Handmaid's Tale*, *The Barber of Seville*, *The Threepenny Opera*, *Burke & Hare*, *The Marriage of Figaro*, *The Inspector*, *Macbeth*, *Clemency*, *The Magic Flute*, *The Merry Widow*, and *The Love Potion*. Ms. Trainor recently made her debut with the Boston Symphony Orchestra in *Der Rosenkavalier* with Andris Nelsons. Recent credits include Benoni in Gounod's *La Reine de Saba* with Odyssey Opera, Berta in *The Barber of Seville* with Michigan Opera Theatre, and her Boston Modern Orchestra Project debut as Oneeta/Princess Batcheat in *Haroun and the Sea of Stories*. Other recent highlights include *Der Zwerg* (Odyssey Opera), Isolde's *Liebestod* (Brookline Symphony Orchestra), and Vaughan Williams' *A Sea Symphony* (New World Choral). Ms. Trainor has recorded MacMillan's *Clemency* and Schubert's *Hagar's Lament* on the BIS label with BLO and was the 2011 recipient of the Company's Stephen Shrestinian Award for Excellence. As a concert soloist, she has performed at Carnegie Hall and in Boston Ballet's production of *A Midsummer Night's Dream*. She also sang Mrs. Peachum in *The Beggar's Opera* and Jocasta in Stravinsky's *Oedipus Rex* with Emmanuel Music.



CHELSEA BASLER | Soprano MARY JOHNSON

Chelsea Basler, a Grammy® Award-nominee, returns to BLO as a Jane and Steven Akin Emerging Artist alumna, having sung Moira in *The Handmaid's Tale*, Lucy in *The Threepenny Opera*, Micaëla in *Carmen*, Papagena in *The Magic Flute*, and more. Ms. Basler recently joined the roster of The Metropolitan Opera, covering Pousette in *Manon*. Upcoming performances include a return to The Met to cover Musetta in *La Bohème*, and her Arizona Opera debut in fall 2020. Prior engagements include *Turandot* with Virginia Opera, debuts in the title role of Carlisle Floyd's *Susannah* with both Nashville Opera and Pasadena Opera, and the role of Susanna in *Le Nozze di Figaro* with Opera Saratoga. Ms. Basler has also completed several young artist residencies, performing at Santa Fe Opera, Sarasota Opera, Des Moines Metro Opera, among others. On the concert stage she has performed with the Omaha Symphony, Boston's Mercury Orchestra, Glen Falls Symphony, and the Cape Symphony. Frequently awarded and recognized in competitions, she has a B.M. from New England Conservatory, and a M.M. and artist certificate from Boston University.



DAVID MCFERRIN | Baritone ESTONIAN FRANK, INTERROGATOR, SENATOR MCCARTHY

David McFerrin is a BLO Jane and Steven Akin Emerging Artist alumna. He has sung roles in a dozen company productions, including *In the Penal Colony*, *The Love Potion*, *Agrippina*, *Burke & Hare*, and *The Rape of Lucretia*, and he returns this spring as Achilla in *Giulio Cesare*. Last season he appeared as Aeneas in *Dido and Aeneas* with Handel and Haydn Society, Agamemnon in *La Belle Hélène* with Odyssey Opera, and Nettuno in *Alcina* with Boston Early Music Festival. Other opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, and the Rossini Festival in Germany. As a concert soloist, he has sung with the Cleveland Orchestra, Israel Philharmonic, Boston Pops, Montreal's Arion Baroque Orchestra, and A Far Cry. He was a runner-up in the Oratorio Society of New York's 2016 Lyndon Woodside Solo Competition, the premier contest for this repertoire. Recital and chamber music performances have included the Caramoor, Ravinia, and Marlboro Festivals. He is also a member of the Boston-based Renaissance vocal ensemble Blue Heron, winners of the 2018 *Gramophone* award for Best Early Music Album.



BRIANNA J. ROBINSON | Soprano LUCY

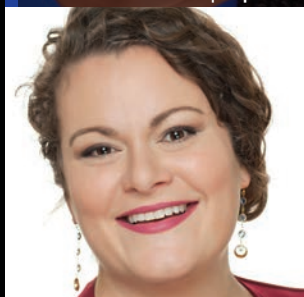
Brianna J. Robinson returns to BLO as a Jane and Steven Akin Emerging Artist, having covered roles in BLO's *The Handmaid's Tale*. She served as a Rising Artist with Pegasus Early Opera in the summer of 2017, performing in Henry Purcell's *Dido and Aeneas*. Other operatic credits include Massenet's *Cendrillon*, Vaughan Williams' *Riders to the Sea*, and Ottavia in Monteverdi's *L'Incoronazione di Poppea*. Ms. Robinson has also sung the title role in Caccini's *La Liberazione di Ruggiero dall'Isola d'Alcina* with Collegium Musicum, the Baroque performance ensemble. Her most recent projects include singing the role of Florence Price in *Florence Comes Home* by Francine Trester with Shelter Music Boston. Ms. Robinson has also participated in international programs including the Berlin Opera Academy and Openfest Prague.



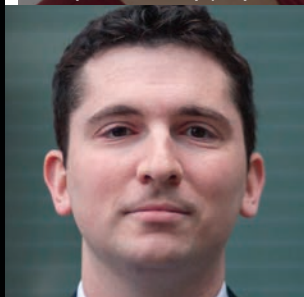
Nicholas LaGesse | Baritone



Brianna J. Robinson | Soprano



Robyn Marie Lamp | Soprano



Brendon Shapiro | Pianist



Nathan Salazar | Pianist



Melanie Bacaling | Director

2019/20

BLO JANE & STEVEN AKIN EMERGING ARTISTS

The pursuit of a successful career in opera is a challenging—and expensive—undertaking. Singers must continually hone their talent with regular coaching, expand their repertoire by learning new roles, and find opportunities to make themselves heard. BLO recognizes that the next generation of opera stars needs to be nurtured in order to flourish, and that the future of the art form depends on their success.

To that end, BLO has proudly expanded the opportunities we provide to Emerging Artists:

- Public auditions allow hundreds of singers to be heard
- Role and audition preparation in one-on-one sessions with both BLO's Music Director David Angus and BLO coaches
- Understudy key leading roles, serve on stage management staff and directing staff, to broaden their résumés
- Perform principal and *comprimario* roles in BLO productions
- Additional paid performance opportunities at BLO events
- Stanford Calderwood General & Artistic Director Esther Nelson and other leaders in the field provide career guidance and support
- Feedback auditions with Director of Artistic Operations Nicholas Russell provide invaluable advice on repertoire choices
- Introduction of Emerging Artists to key artists' managers

BLO Jane and Steven Akin Emerging Artists are identified during the casting process of each season's repertoire. The Artists have, in most cases, already established themselves professionally and are drawn primarily from the post-graduate and post-young artist fields. In certain exceptional cases, younger candidates who are appropriate for specific repertoire with the Company are considered.



STEPHEN SHRESTINIAN AWARD FOR EXCELLENCE

Mezzo-Soprano Felicia Gavilanes is an Emerging Artist alumna and is the recipient of the 2019 Stephen Shrestinian Award for Excellence. The Shrestinian Award is a cash award created to help an exceptional young artist in the BLO chorus further their career by supporting advancement activities such as coaching a new role; taking a movement, dance, or acting class; or paying a portion of graduate school tuition or travel expenses. It is awarded

annually in memory of one of BLO's beloved chorus members who passed away suddenly at the age of 29.

EXECUTIVE ORDER 10450:

SIX DECADES OF GOVERNMENT SANCTIONED OPPRESSION

BY RUSSELL LOPEZ | BLO BOARD OF ADVISORS
BOARD MEMBER, THE HISTORY PROJECT | HISTORYPROJECT.ORG

The overwhelming threat hanging over the heads of the characters in *Fellow Travelers* was known as Executive Order 10450, which prohibited the federal government from hiring gay and lesbian people. Signed by President Dwight Eisenhower in April 1953, the Executive Order was drafted by Robert “Bobby” Cutler, a noted Bostonian who was the first person appointed as National Security Advisor to the President of the U.S. It remained in full force until 1973 and was only revoked in its entirety in 2017.

In the years after World War II, many in the United States feared that Communist agents and sympathizers had infiltrated the government in order to turn over nuclear secrets and destroy the American way of life. Led by the now-notorious Wisconsin Senator Joseph McCarthy (a character in the opera), this so-called “Red Scare” resulted in thousands losing their jobs as Democrats and moderate Republicans were pressured to denounce suspected sympathizers in the State Department and other branches of government. McCarthy used televised hearings and loud threats to create panic and destroy people he imagined as his enemies.

Senator McCarthy used the same tactics to force the federal government to fire gay and lesbian employees. Dubbed the “Lavender Scare,” these efforts represented the crest of federal anti-gay efforts that began 40 years earlier during World War I when the Secretary of the Navy ordered cities around the country to shut down gay bars and arrest gay men and lesbians.

In Boston during that time, this order resulted in police apprehending men in Scollay Square and the South End and raiding private homes in Beacon Hill and the Back Bay. Newspaper accounts of the time reported the streets and bars in Scollay Square were empty because people feared arrest. The

repression abated somewhat after World War I ended; regardless, thousands of people lost their jobs and homes because of arrests and anti-gay bigotry in the interwar years.

When World War II ended, the federal government redoubled its efforts to purge gays and lesbians from its ranks. McCarthy (who, both then and now, was suspected of hiding his own gay existence) and other anti-gay zealots had two objections to the government employing LGBTQ people: 1) the indication that such people were “morally unfit”; and 2) even if loyal to the country, they were “vulnerable” to being blackmailed. There were never reports of gays and lesbians being blackmailed and turned into Soviet agents, but homophobia was so strong throughout society, all gay and lesbian people were considered to be suspect.

In the post-World War II era, virulent anti-gay feelings were common among many in straight society. Homosexuals were routinely denounced by the clergy, colleges expelled anyone suspected of being gay, and parents often disowned their gay or lesbian children. There were few out gay or lesbian people and those who were questioned about it simply denied their sexual orientation.

While to some extent he stood up against McCarthy’s red baiting, Dwight Eisenhower did not resist pressure to ban the employment of gays and lesbians. Within the first few weeks of being sworn into office, he asked Bobby Cutler to draft what became Executive Order 10450. Cutler had been an aide to Eisenhower during World War II and was a close personal assistant during Eisenhower’s 1952 presidential campaign. A lifelong Republican, Cutler was a staunch member of its establishment throughout the 1950s.

Hadleigh Adams, Calvin Griffin, and Andrew Wilkowske in Minnesota Opera's *Fellow Travelers*.

DAN NORMAN



Cutler was born in Brookline, died in Concord, Mass., and lived at Beacon Hill's Somerset Club for much of his life. A Harvard graduate, a banker, a Trustee of Peter Bent Brigham Hospital, and an author of novels about Beacon Hill, Cutler was also gay. According to his diary and personal papers, (and, as documented in the 2018 book, *Ike's Mystery Man* by Peter Shinkle) he was hopelessly in love with Skip Koons, a handsome staffer at the National Security Council, who was 32 years his junior.

Although it appears the relationship was never consummated and his love was likely unrequited, Cutler swooned whenever they were together, even when out to dinner. Cutler's homosexuality was well known in Washington circles; even Massachusetts Senator Henry Cabot Lodge, Jr.—Richard Nixon's 1960 running mate—knew it. When public rumors grew so loud as not to be ignored, FBI Director J. Edgar Hoover investigated and exonerated Cutler, publicly declaring him to be straight. (Hoover's own sexuality and his physical relationship with protégé and top FBI deputy Clyde Tolson has long been a subject of cultural inquiry.)

We can't really know why Cutler and other prominent closeted gay men contributed to the crackdown on gays and lesbians during the 1950s. It may be that they internalized the strong hatred of LGBTQ people so prevalent in those days. Or they might have turned in others in order to save themselves; by being publicly anti-gay they turn suspicions elsewhere. Certainly, the vehemence with which they implemented and carried out the destruction of other gay people suggests deep psychological stresses.

The Executive Order so many of these men promoted and upheld stated that "immoral conduct" and "sexual perversion" were grounds for dismissal from the federal government. Furthermore, it authorized authorities to reopen investigations of people who had already been hired. Many states copied the federal order with similar regulations. There were no laws to protect gay men and lesbians from losing their jobs.

The effects of the order were devastating. Thousands of people lost their jobs. During the 20 years when the order was most vigorously enforced, more people were fired for being gay than for being Communist sympathizers.

Gay federal employees were forced deeper into the closet. Some gay men and lesbians married each other to provide support and cover. Other gay men married straight women, hoping to live surreptitious gay lives when they could. Some gays and lesbians, once identified and fired, committed suicide. Others were disowned by their families or evicted by their landlords, and many found alternative job opportunities were unavailable to them when interviewers found out why they left federal service. Across the country, there were public campaigns to fire known and suspected homosexuals in addition to police sweeps of gay bars and public cruising areas. As a result, an entire generation was scarred. The Executive Order made public disclosure of sexual identity dangerous; only those with little to lose risked exposure.

Executive Order 10450 began to be curtailed in 1973 when the U.S. Supreme Court ruled that gay civilian employees of the federal government who did not need security clearances could not be fired without other causes. It took two years for the federal government to adopt policies to end the automatic firing of gays and lesbians. LGBTQ people were allowed employment only on a case-by-case basis.

Additional improvements were slow in coming. The State Department began allowing LGBTQ people in the Foreign Service in 1977. Military policy was changed to "Don't Ask, Don't Tell" in 1994. Automatic denial of security clearances was ended in 1995, and President Barack Obama signed the complete repeal of Executive Order 10450 on his last day in office, more than six decades years after it went into effect.

However, these freedoms extend only to federal hiring. As of today, in 26 states, LGBTQ people can be fired simply for being who they are.

As demonstrated in *Fellow Travelers*, the pressures on gay men and lesbians in the 1950s were enormous. People became aware of their sexualities in a time of ignorance and fear, and if they acted on it, the consequences could be devastating. It is these tensions that power the opera.

**BLO IS PROUD TO PARTNER WITH THE HISTORY PROJECT ON *FELLOW TRAVELERS*.
LOOK FOR SPECIAL ITEMS ON BLO'S BLOG *IN THE WINGS*.**

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VIOLIN I

Annie Rabbat *Concertmaster*

Heidi Braun-Hill

Sandra Kott

VIOLIN II

Sarah Atwood *Principal*

Colin Davis

Tera Gorsett Keck

VIOLA

Kenneth Stalberg *Principal*

Donna Jerome

CELLO

Aron Zelkowitz *Acting Principal*

Jan Pfeiffer-Rios

BASS

Robert Lynam *Principal*

Maynard Goldman *Orchestra Personnel Manager*

Ashton Bush *Music Librarian*

FLUTE

Ann Bobo *Acting Principal*

OBOE

Nancy Dimock *Principal*

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Jan Halloran *Principal*

TROMBONE

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BASS TROMBONE

Donald Robinson

PIANO

Brett Hodgdon

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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, 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. BLO's Jane and Steven Akin Emerging Artists hone their craft and prepare to expand their careers to other world-leading stages. And 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.

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“TOO MANY [VICTIMS OF THE LAVENDER SCARE] WERE FORCED TO LIVE THEIR LIVES IN THE SHADOWS, WHERE TOO MANY OF THEIR STORIES HAVE REMAINED. IT IS AN HONOR TO SHED LIGHT ON [ITS] VICTIMS AND HEROES...; MAY WE DO THEIR STORY JUSTICE.” – PETER ROTHSTEIN, DIRECTOR

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Sidney Outlaw, Hadleigh Adams, Andres Acosta, and
Hye Jung Lee in Minnesota Opera's *Fellow Travelers*.

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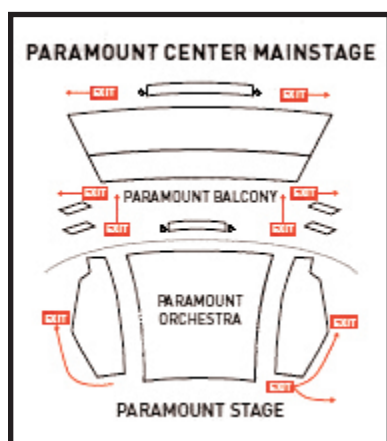
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Clockwise from top left: Veronica Brown (@veritobrown) posted a quick photo at *The Handmaid's Tale*; Above Summit captured three friends at our annual Opera Gala; Jessica Speece (@instaspeece) posted a group photo at BLO's *The Handmaid's Tale* after party; Above Summit snapped the next two photos at our annual Opera Gala, and Brandon Cedel (@brandon1129) posted a selfie from a rehearsal for *The Rape of Lucretia*.

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