



Center for Contemporary Opera presents

**JANE EYRE an opera by LOUIS KARCHIN and DIANE OSEN
Kristine McIntyre, Stage Director; Sara Jobin, Conductor**

In its World Premiere

Thursday, Oct 20, 7:30pm & Saturday, Oct 22, 8pm at The Kaye Playhouse

**Presented as part of the CCO's 34th Year – This season marks a
Festival of Operas Created By, Led By or About Women**

New York, NY (September 13, 2016) -- Louis Karchin's *Jane Eyre*, a full-length opera in three acts with a libretto by Diane Osen based on Charlotte Bronte's novel, will receive its world premiere on Thursday, October 20, 7:30pm with a second performance on Saturday, October 22, 8pm at The Kaye Playhouse (Hunter College). *Jane Eyre* is Karchin's second opera, composed in 2014, following his critically acclaimed one-act comic opera *Romulus*. The work draws on a cast of 9 singers, an orchestra of 34 musicians, and chorus. The production coincides with the 200th anniversary year of the birth of writer Charlotte Bronte.

Jennifer Zetlan sings the title role, with Ryan MacPherson performing the role of Rochester. Tom Meglioranza joins the cast as Roderick Ingram and St. John Rivers; Kimberly Giordano sings the role of Mrs. Fairfax; Katrina Thurman performs Blanche Ingram, and Adam Cannedy joins the cast as Mr. Mason and Mr. Briggs. The cast continues with David Salsbery Fry singing the role of Mr. Wood and Jessica Thompson as Diana and Mrs. Ingram. The ensemble includes Marisa Karchin, Michelle Kennedy, Caitlin Mead, Rachel Rosenberg, Alize Rosznai and Abigail Wright.

The artistic team includes Kristine McIntyre, Stage Director and Conductor Sara Jobin. Costumes are by Rachel Townsend, lighting is by Burke Brown and the scenic designer is Luke Cantarella. W. Wilson Jones is production manager and Isabella Dawis joins the production as rehearsal pianist.

Jane Eyre is part of the CCO's fall festival of five operas, this season created by, led by or about women, to take place in October throughout New York City and Brooklyn. Jim Schaeffer, the Center for Contemporary Opera's General and Artistic Director says about the CCO's upcoming performances, "I am delighted that our upcoming performances will be created by, led by and/or about women. Center for Contemporary Opera has always quietly supported female conductors, directors, and composers whenever possible, but this year we will put our commitment to creating opportunities for women in the classical music field front and center as we present a festival which centers around female contributors and performers."

***Jane Eyre* by Louis Karchin and Diane Osen**

Thursday, October 20, 7:30pm and Saturday, October 22, 8pm

Tickets: \$35

Contact: www.hunter.cuny.edu/kayeplayhouse or by phone at 212 772 4448

The Sylvia and Danny Kaye Playhouse at Hunter College,

Located at East 68th Street between Park and Lexington Avenues

Travel Directions: *By subway* -- Take the 6 train to the 68th Street/Hunter College station; or the F train to the 63rd Street/Lexington station; ***By bus*** --The M98, M101, M102, M103; or Crosstown M66 to East 68th Street and Lexington Ave.

Synopsis:

Act 1: In the novel, the heroine, Jane Eyre, is introduced as a child, and great detail is lavished on her upbringing. By contrast, in the opera, the audience is immediately thrust into the heart of the drama, with the curtain opening on a fire, just set in Thornfield Hall, the estate of Edward Rochester. Jane is employed there as a governess, and the first scene explores the beginnings of the relationship between Jane and Rochester. The second scene, in the lavish English drawing room of the manor, pits Jane against the wily Blanche Ingram, who intends to wed Rochester herself. Rochester, disguised as a gypsy, exposes Blanche's insincerity. In scene three, Richard Mason, introduced as a family friend, has been attacked while asleep. Rochester calms him, and at the scene's end, Jane is called to the home of her disgruntled and dying Aunt Reed, with the promise of mysterious news. Rochester becomes more aware of how indispensable Jane is to him.

In **Act 11**, it is announced that Jane and Rochester will wed. They confess their love for each other, but Jane also confesses to nightmares and strange omens. The wedding ceremony, on an eerie afternoon, is interrupted by Mason's attorney, Mr. Briggs, who claims that Rochester is already married. Rochester concedes that this is true, his wife is insane and a lunatic, he tells Jane, but he could not bear to have her committed to an asylum. Mason is her brother. She lives in the upper reaches of the house, guarded by a servant, Grace Poole, and has caused the various fires and accidents. Rochester asks Jane to come away with him to Florence; he is carried away by his passion, and declares that he is not beholden to God's laws, but Jane realizes that she must leave Rochester, and tearfully prepares to go.

Act 111, begins with a tumultuous overture suggesting the destruction of Rochester's mansion by yet another blaze set by his wife. The music dies down to invoke a pastoral scene: Jane, having previously been found unconscious, has been rescued by a family in a remote village, a pastor and his two sisters, Mary and Diana. Nursed back to health, she is teaching in a one-room schoolhouse. The pastor, St. John, asks her to marry him for God, and not for love, and become a missionary with him. Jane declines, but she also receives through St. John a clarification of the mysterious news hinted at in Act 1: she has been left an inheritance from a rich uncle, and is now a wealthy woman. She shares her newfound wealth with her country friends (who turn out to be distant cousins), and hears a voice beseeching her to return to Rochester. She returns to find him crippled and nearly blind from the last fire, with the house destroyed and his wife killed in the blaze. Both are overcome, and vow never to part.

About the Artistic Team

Over the course of a career spanning more than three decades, composer **Louis Karchin** has amassed a portfolio of more than 75 works, encompassing virtually every genre. Andrew Porter, writing in *The New Yorker*, hailed Karchin as a composer of "fearless eloquence," and the American Academy of Arts and Letters singled out his vocal writing for its "unprecedented fusion" of poetry and music. Paul Griffiths, writing in *The New York Times*, noted Karchin's enthusiasm for exploring "wide harmonic worlds, but with precision and determination." Mr. Karchin's many awards and honors include a Guggenheim Fellowship, three awards from the American Academy of Arts and Letters, three National Endowment for the Arts Awards and Koussevitzky, Barlow and Fromm commissions. The British music journal, *Contemporary Music Review*, cited Karchin as one of twenty-five of the most exciting American composers born in the 1950s, and he was selected as one of 53 composers to represent New York at the turn of the millennium in the Chamber Music Society of Lincoln Center's "Great Day in New York" Festival at Alice Tully Hall. Karchin (b. 1951 in Philadelphia) studied at Eastman School of Music and Harvard University with additional study as a Leonard Bernstein Fellow at Tanglewood. He is Professor of Music at New York University. His works are published by C.F. Peters Corporation and American Composers Alliance, and are available on Bridge, Naxos, New World, and Albany labels.

Librettist **Diane Osen** graduated from Vassar College and earned an MA in English from Rutgers University before embarking on a career as a writer, consultant and teacher. Her writing talents emerged against a background of immersion in the world of opera: her father, David Osen began his career as a baritone at New York City Opera, singing in productions including *The Student Prince* and *Der Rosenkavalier*. One of Osen's four books, *The Book That Changed My Life*, is a collection of interviews she conducted with prize-winning novelists, historians and poets including John Updike, E.L. Doctorow, Don DeLillo, Diane Johnson, David McCullough and Philip Levine. In fashioning the libretto for *Jane Eyre*, she felt she was adapting the book that changed her own life, and took great pleasure in re-introducing to 21st century audiences an iconic figure of 19th century literature.

Opera and theatre director **Kristine McIntyre** has directed more than 70 operas across the U.S. with a focus on new contemporary and American works including *Dead Man Walking*, *The End of the Affair*, *Three Decembers*, *Elmer Gantry*, *Of Mice and Men*, *The Tender Land*, *Street Scene*, *Bon Appétit* and the world premieres of *John Brown* and *The Canticle of the Black Madonna*. Other recent new productions include *Jenůfa*, *Peter Grimes*, *Eugene Onegin*, *Lucia de Lammermoor*, *Il Ritorno d'Ulisse in Patria*, *La Clemenza di Tito*, a new American setting of *Hansel and Gretel* and a film-noir adaptation of *Don Giovanni*. Upcoming projects include the world premiere of Mark Lanz Weiser's *The Place Where You Started*, *Dead Man Walking*, and new productions of David T. Little's *Soldier Songs*, *Billy Budd* and Jake Heggie's *Moby Dick*.

Jane Eyre marks conductor **Sara Jobin's** second world premiere with the Center for Contemporary Opera. It is her fourth full production in five years with the company, following Michael Dellaira's *The Secret Agent*, William Mayer's *A Death in the Family*, and Hans Werner Henze's *El Cimarrón*. In her second season as Resident Conductor of the Toledo Symphony and Opera, she conducts Kristine McIntyre's staging of Samuel Barber's *Vanessa* this spring. Particularly fond of projects that increase cultural understanding, Jobin has premiered portions of Sheila Silver's *A Thousand Splendid Suns* at the Opera America New Works Forum, and Brent Michael Davids' *The Purchase of Manhattan*, told from the Native American perspective. Jobin's first recording was with Frederica von Stade. She was nominated for a Grammy the first time she recorded an opera, John Musto's *Volpone*. Sara Jobin made history a few times as the first woman to conduct in various opera houses, including San Francisco Opera and most recently Baltimore.

About the Cast

Soprano **Jennifer Zetlan (Jane Eyre)** has performed on the stages of the Metropolitan Opera, New York City Opera, Seattle Opera, Santa Fe Opera and Florida Grand Opera. On the concert stage she has performed with the New York Philharmonic, St. Paul Chamber Orchestra, the Indianapolis Symphony, and has been heard at Carnegie Hall with Oratorio Society of New York, Musica Sacra, and the New York Youth Symphony. In the 2016-17 season, Ms. Zetlan is heard on several New York concert stages – with the New York Philharmonic (Saariaho at The Armory and *Das Rheingold*), Oratorio Society (Mozart C minor Mass and Bruckner's *Te Deum*), Wordless Music at BAM (live score for the film *The Tree of Life*) as well as with Oper Stuttgart (*The Fairy Queen*). Last season, Ms. Zetlan made her Broadway debut in a new production of *Fiddler on the Roof* and also performed the role of Despina in *Così fan tutte* with the Milwaukee Symphony Orchestra.

Ryan MacPherson (Rochester) made company debuts with Austin Lyric Opera as Curley, *Of Mice and Men*; and at Anchorage Opera as Nanki Poo, *The Mikado*. He has also performed the roles of Gérald in *Lakmé* with Calgary Opera and Baltimore Concert Opera; the title role in Mozart's *Lucio Silla* with the Chicago Opera Theatre; as well as Fernando in *Così fan tutte* at Portland Opera, New York City Opera, Opéra de Nice; Anatol in *Vanessa* at New York City Opera and Wiener Konzerthaus; Alfredo in *La Traviata* at Glimmerglass Opera, Opera Santa Barbara, Opera Tampa, Central City Opera; *La colombe* at England's Buxton Festival; Jack's Father in *Brokeback Mountain* at Teatro Real Madrid, among others. MacPherson joins the New Jersey Symphony Orchestra this winter as the tenor soloist in Handel's *Messiah*.

Thomas MeglIORANZA (Roderick Ingram/St. John Rivers) a winner of the Naumburg and Concert Artists Guild competitions, has sung oratorios with many major orchestras, as well as *Eight Songs for a Mad King* with the Los Angeles Philharmonic, Bach cantatas with Orpheus and Les Violons du Roy, Copland's *Old American Songs* with the National Symphony, Harbison's Symphony No. 5 with the Boston Symphony, and Babbitt's *Two Sonnets* with the MET Chamber Ensemble. Operatic roles include Pierrot in *Die tote Stadt*, Chou En-Lai in *Nixon in China*, and Prior Walter in Peter Eötvös' *Angels in America*. With pianist Reiko Uchida, he has given recitals worldwide and recorded Schubert's *Winterreise*, assorted Schubert lieder, and Fauré songs to wide acclaim. His discography includes Bach cantatas with the Taverner Consort, vocal music of Louis Karchin and Virgil Thomson's orchestral songs with BMOP. He is a graduate of Grinnell College and the Eastman School of Music.

Soprano **Kimberly Giordano (Mrs. Fairfax)** has been lauded for her "polished," "sterling," and "honest performance" by the *Seattle Times*. Recent highlights include the title role in Portland Concert Opera's *Iolanta*, Rosalinde in *Die Fledermaus* with Tacoma Opera, Verdi's Requiem with Thalia Symphony and Choir of the Sound, and her fourth season of singing the National Anthem for the Seattle Mariners. She has performed with many companies in the Northwest including Seattle Opera, Music of Remembrance, Tacoma Opera, the Seattle Youth Symphony Orchestra, Whatcom Symphony, Kirkland Choral Society, and Choral Arts. Giordano made her Carnegie Hall debut singing Vaughn Williams' *Dona nobis pacem* with the New England Symphonic Ensemble. A Hudson Valley native, she holds degrees in Voice and Music Theatre from the University of Washington and Illinois

Wesleyan University. Upcoming events include Carrie Kipling in the world premiere of John Muehleisen's *But Who Shall Return Us Our Children – A Kipling Passion* with Choral Arts Northwest.

Soprano **Katrina Thurman (Blanche Ingram)** has performed prominent roles with opera houses and symphonies throughout the United States and Europe, including Opéra de Lyon and Festival Lyrique de Belle-Ile en Mer, Oper Bonn, Opera Philadelphia, Glimmerglass Opera, Florentine Opera, Lyric Opera of Kansas City, New York City Opera, Florida Grand Opera, American Opera Projects, Tulsa Opera, Syracuse Opera, Sacramento Opera, the Shippensburg Music Festival, Anchorage Opera, Piedmont Opera, Indianapolis Opera, Shreveport Opera, the Cincinnati Symphony Orchestra, New Jersey Symphony Orchestra, Utah Symphony, Omaha Symphony and New York City Chamber Orchestra in her Carnegie Hall debut. She can be heard on the Naxos label as Martha in Louis Karchin's critically acclaimed *Romulus*.

Baritone **Adam Cannedy (Mr. Mason/Mr. Briggs)** has been hailed for his "sonorous and secure voice" by *Opera Today*. A champion of contemporary opera, he has collaborated with and performed for living composers including Carlisle Floyd, Ned Rorem, Oliver Knussen, William Bolcom, Stephen Paulus, Simon Sargon, Richard Wardo, Peter Ash and Philip Glass. In 2010 he appeared as a guest artist with the Tanglewood Music Center's Contemporary Music Festival in Oliver Knussen's *Where the Wild Things Are*, which led to his subsequent Lincoln Center debut with the New York City Opera. Other career highlights include the staged premiere of William Bolcom's *Lucrezia*, the world premiere of Peter Ash's *The Golden Ticket* with Opera Theatre of Saint Louis, and the European premieres of both *The Golden Ticket* and Richard Wargo's *Winners* during the 2010 season of Ireland's Wexford Festival of Opera, the occasion of Mr. Cannedy's European debut.

Bass **David Salsbery Fry (Mr. Wood)** is a tireless advocate for new music. His previous engagements in this idiom include Master Chen in the world premiere of Scott Wheeler's opera *Naga*, four workshops for The Metropolitan Opera, numerous appearances in New York City Operas VOX Festival, Wuorinen's *Never Again the Same* at Tanglewood, and the world premiere performances of several solo and chamber works, including the song cycle *ten songs of yesno* by Osnat Netzer. Mr. Fry previously appeared with the Center for Contemporary Opera in a staged reading of *The Sorrows of Frederick*, also composed by Scott Wheeler. Upcoming performances include the world premiere of Chaya Chernowin's opera *Infinite Now* in Ghent, Belgium.

Soprano **Jessica Thompson (Diana/Mrs. Ingram)** has been praised by the *Baltimore Sun* as a "spirited" and "a dynamic actress." She is currently active in New York City's contemporary opera community, not only as a performer and stage manager, but also for the past five years as Company Manager for the Center for Contemporary Opera. She joined SongFest in Los Angeles as a New Music Fellow in 2015. Ms. Thompson's roles have included the title roles in Massenet's *Manon*, Janacek's *The Cunning Little Vixen*, Luigi Zaninelli's *Snow White*, and Violetta in Verdi's *La Traviata*. A veteran performer with CCO's atelier productions, she has performed Jiří Kadeřábek's *Kafka's Women*, Susan Kander's *News from Poems*, and Eric Salzman's *Big Jim and the Small Time Investors*.

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The Center for Contemporary Opera

For more than three decades, the Center for Contemporary Opera has held the distinction of being the leading opera company devoted to exclusively the development and production of modern operas, seen in both the United States and abroad. In its 34th season, the Center for Contemporary Opera was founded by Richard Marshall and Robert Ward in November 1982, with the mission to: produce and develop new opera and music-theater works; revive rarely seen American operas written after World War II; promote an interest in new operatic and music-theater culture among the public; and to produce contemporary opera outside of the United States. The Center for Contemporary Opera has produced a remarkable body of work in its thirty-four years of existence including forty-three fully stage operas with orchestra, fourteen world premieres, fifty-four operas in development, seven commercial recordings, and six European performances.

Jim Schaeffer, Artistic and General Director, is a former professional bassoonist and conductor, who began his opera career with the Ft. Worth Opera Orchestra while still an undergraduate at the University of North Texas. His circuitous career included twenty years in the Air Force serving in a variety of flying, command, and logistics assignments. He then became president of Spectron Electronics in Los Angeles and a partner in Sonus Research and Design in Providence. He returned to his first love of music in 2004 as Director of the Long Leaf Opera Festival in Raleigh. In all, he has produced or developed well over 100 operas by American composers. He has served as CCO's Artistic and General Director since March 2006.

Jennifer Rivera, Director of Artistic Development, was a principal artist at New York City Opera for eight years. She is a Grammy-nominated artist and her latest album debuted at #10 on the iTunes chart.

Jessica Thompson, Company Manager, is a graduate of Syracuse University and Johns Hopkins University. She has been praised by the *Los Angeles Times* for her outstanding performance of SongFest.

Center for Contemporary Opera: Festival 2016 – 34th Season
Operas Created By, Led By or About Women

Saturday, October 15, 8pm at National Sawdust, Brooklyn

***ANAIS NIN* and *ODYSSEUS' WOMEN* (U.S. Premieres)**

Louis Andriessen, Composer and Librettist

Jorinde Keesmaat, Stage Director; Neal Goren, Conductor

Thursday, October 20, 7:30pm and Saturday, October 22, 8pm at The Kaye Playhouse

World Premiere – *JANE EYRE* by Louis Karchin, Libretto by Diane Osen

Kristine McIntyre, Stage Director and Sara Jobin, Conductor

Wednesday, October 26 and Thursday, October 27, 8pm at National Sawdust

World Premiere – *SWEAT* by Juliet Palmer, Libretto by Anna Chatterton

Giselle Ty, Stage Director and Lidiya Yankovskaya, Conductor

Friday, October 28, 7:30pm at Symphony Space at the Leonard Nimoy Thalia Theater

U.S. Premiere – *LOVE HURTS* by Nicola Moro, Libretto by L.S. Hilton Federica

(Black Box Performance)

Federica Santambrogio, Stage Director and James Ross, Conductor

Wednesday, November 2, 8pm at The Cell Theatre

U.S. Premiere – *CASSANDRA GROUND ZERO* by Eric Salzman, Text by Eva Salzman

Kristin Norderval, Vocalist, Keyboardist and Computer Processor

For information about the Center for Contemporary Opera go to

www.centerforcontemporaryopera.org.

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