

THE HOCH CHAMBER MUSIC SERIES

LAWRENCE DUTTON, Artistic Director

THE END:
A FAIRYTALE

by J.P. Redmond & Julia Hoch



SATURDAY, MAY 14
7 pm
SOMMER CENTER, BRONXVILLE

James Lowe, Conductor

CAST

- Eliza Bonet: Bride/Wedding Guest
- Sun Young Chang: Anna
- George Heath: Joseph
- Helen Huang: Heroine
- Zachary Sebek: Miller/Sidekick
- Erik Tofte: Villain

CHAMBER ORCHESTRA

- Elizabeth Lim-Dutton, violin
- Emanouil Manolov, viola
- Sachi Pattucci, cello
- Stephen Sas, bass
- Julietta Curenton, flute
- Kai Hirayama, clarinet
- Jeff Nelson, trombone
- John Ling, percussion
- Jon Klibonoff, piano

ABOUT THE ARTISTS

Composer and keyboard player **J.P. Redmond** was born in California in 1999 and grew up in Yonkers, New York. He is currently pursuing a Master of Music degree at The Juilliard School, where he graduated in 2021, studying with Matthias Pintscher and formerly with Christopher Rouse. Currently, J.P.'s musical pursuits include composing and producing for contemporary, film, and multimedia works, collaborating with other artists as an arranger, and performing on keyboard in a variety of genres.

J.P. has been recognized with a number of honors, including a Davidson Fellowship, Bruce Montgomery Foundation Springboard Grant, four ASCAP Foundation Morton Gould Young Composer Awards, and a BMI Student Composer Award, and he was a National YoungArts Foundation Finalist. Summer festivals J.P. has participated in include Chamber Music Northwest, National Youth Orchestra of the USA, Chelsea Music Festival, Boston University Tanglewood Institute, Curtis Institute of Music's Young Artist Summer Program, and NYU/ASCAP Foundation Film Scoring Workshop.

Recent projects include an orchestra piece for the Juilliard Orchestra, which was premiered in February 2020 with Maestro Jeffrey Milarsky, a choral work for The New York Virtuoso Singers and conductor Harold Rosenbaum, an opera scene with playwright Matthew Capodicasa for Juilliard's OperaCom program, a wind nonet for Imani Winds and the Kenari Saxophone Quartet commissioned by and premiered at Chamber Music Northwest, and several chamber and solo works for friends and colleagues.

Julia Hoch is a storyteller creating new work as a writer and director across the mediums of theater, opera, creative writing, and video. Her work has taken her around the country, and she currently has works in development on both coasts. Julia founded Hyacinth Productions, a company focused on artistic collaboration and conversation across disciplines. Check out their work at HyacinthProductions.com. She is a proud alumna of Williams College and The National Theater Institute at The Eugene O'Neill Theater Center.

Recent projects include *The Campfire* (a new musical, director, co-writer with frequent collaborator composer/lyricist Tim Parker), *Over/Again* (a devised play in the pandemic (director, writer, producer).

Julia created and directed the recurring series of "The Salon," [Out]/Take/[Out], and *A Day's Work* with Hyacinth Productions. Other New York directing credits include: *L'Histoire Du Soldat* (by Stravinsky and Ramuz), *What Does She See?*, *A Night for Jisho*, *And Friends!*, and *The Guardian*.

Assistant Directing credits include *Oklahoma* at Charlottesville Opera, *La Fanciulla Del West* at Opera Colorado, *Isis* at Bard Summercamp, *Standard Time* at The Duke at 42nd Street, *Man of La Mancha*, *Gryps*, and *The Wedding Singer* at Pittsburgh CLC.

Julia's creative writing has been published in the book *Everyone Is Asleep But Me*, featuring her narrative poem "In The Middle of Night," and in the novella, *Wanted* and several pieces in development, including a new play *Vissi D'Arte* and an as yet untitled novel.

James Lowe is a Grammy-nominated conductor who continues to garner praise for "beautifully sculpted" performances (Opera News). Most recently he led the world premiere of Ricky Ian Gordon's acclaimed opera *The Garden of the Finzi-Continis* with New York City Opera and the National Yiddish Theatre Folksbühne. He has conducted at Lyric Opera of Chicago (*West Side Story*, *Oklahoma*), San Francisco Opera (*Sweeney Todd*), Washington National Opera (Jeanine Tesori's *The Lion, the Unicorn and Me*), the Théâtre du Capitole in Toulouse and Opéra National de Bordeaux (*Candide*), as well as on Broadway. This past summer he arranged, orchestrated and conducted *Songbird*, a new adaptation of Offenbach's *La Périochole* in the style of 1920's New Orleans jazz for the Glimmerglass Festival.

Mr. Lowe has had a long relationship with Houston Grand Opera, where he has led *La bohème*, *Carmen*, *Le nozze di Figaro*, *Die Entführung aus dem Serail*, *Sweeney Todd*, *Jake Heggie's The End of the Affair*, and Copland's *The Tender Land*. At HGO he also conducted the world premiere production of Rachel Portman's *The Little Prince*. He has appeared at Utah Opera (*Of Mice and Men*, *Florence en el Amazonas*, *La voix humaine*), Arizona Opera (*El Milagro del Recuerdo*), Pittsburgh Opera (*Flight*), and Tulsa Opera (*Turandot*, *Madama Butterfly*). He has led *The Nutcracker* with the Houston Ballet and the Jacksonville Symphony.

On Broadway, James Lowe was the Music Director and Conductor of the Tony Award-winning revival of *Anything Goes*, as well as the recent revival of *Les Misérables*. He was nominated for a Grammy award for his work on the *Anything Goes* cast album, which he conducted and co-produced. He conducted the First National Tour of *The Light in the Piazza*, as well as the North American tour of the acclaimed National Theatre production of *My Fair Lady*. Mr. Lowe served as US Music Supervisor of the recent North American Tour of *The Phantom of the Opera*, and made his Broadway debut conducting performances of *Gypsy*.

Mr. Lowe has appeared in concert with Sir Elton John, conducting his own orchestrations and choral arrangements (Houston Grand Opera Orchestra and Chorus), as well as with singer-songwriter Randy Newman (Houston Symphony) and the legendary Booker T. Jones (Memphis Symphony). His arrangements have been performed by Joyce DiDonato (Lincoln Center and Wigmore Hall), Isabel Leonard, Ailyn Pérez and Nadine Sierra (Metropolitan Opera's "Three Divas at Versailles" concert), and many others. He is currently composing an opera entitled *Poppea*, a new work based on themes of Monteverdi's seminal opera, reimagined with electric guitars and industrial electronics.

Caribbean-American Mezzo-Soprano **Eliza Bonet** continues to garner critical praise for her "sparkling, uninhibited delivery" (SF Classical Music Examiner) and the "richly dark colors in her voice" (DCTheatreScene). Ms. Bonet made her Kennedy Center debut in 2017 as a member of the prestigious Young Artist Program with Washington National Opera, presenting her role debut as Bradamante in Handel's *Alcina*. She returned to WNO last season and starred in the World Premiere of *Taking Up Serpents* by Kamala Sankaram. Comfortable performing musicals as she is opera, Ms. Bonet performed in the Kennedy Center's 'Leonard Bernstein at 100 Celebration' as Paquette in Paganini's *Candide*, and *West Side Story* with the National Symphony Orchestra, both directed by Francesca Zambello. Ms. Bonet has recently made debuts with such companies as The San Francisco Symphony, The Atlanta Opera, Des Moines Metro Opera, and Carnegie Hall. Other recent credits include a World Premiere and CD recording of Robert Paton's *The Nightingale* and *Opera Three* (Way of The Dogme, Argentina) (*La Cenerentola*), Dinah (*Trouble in Tahiti*), Cherubino (*Le nozze di Figaro*), Carmen (*La tragedia de Carmen*).

Sun Young Chang has worked extensively both teaching voice and performing for over a decade. She received her Master of Music and Professional Studies Diploma from Mannes College of Music, The New School for Music.

She was named a Finalist in the Connecticut Opera Guild Competition and the Violetta DuPont Vocal Competition, and a Semi-Finalist in Rochester Oratorio Vocal Competition and Joy In Singing Competition. She has featured as a frequent soloist in Hoch Chamber Music Series, Afternoon Music Series in Summit, Hot Springs Music Festival, Rangeley Friends of the Art Summer Concert Series and other numerous concert series. She has performed opera roles such as Mimì, Lauretta, Giulietta, Micaela, Donna Elvira, Pamina, Nella, Gilda, Anne Truelove, and Zerlina, with Empire Opera, the Delaware Valley Symphony Orchestra, Kaye Playhouse, and the Actors Studio.

As an active educator, Sun Young is a distinguished member of the faculty at Concordia Conservatory and also teaches at Berkshire Choral International. She has taught on the voice faculty of Kean University and Westerhoff School of Music and Art after she completed the internship program with Metropolitan Opera Guild Education Department.

George Heath has been in the Bronxville community since 1995 receiving his BM in music education at Concordia College. He went on to receive an MA in vocal performance from Hunter College. George currently serves as Kantor/musical teacher at Village Lutheran Church and The Chapel School in Bronxville, NY. He is also the director of the College of Mount Saint Vincent Community Choir. In addition to his conducting/teaching responsibilities, George maintains an active performing schedule as a bass-baritone soloist. He has performed numerous leading and supporting roles with companies such as New York Lyric Opera, Bronx Opera, Hudson Opera, and Crystal Opera. In 2016, George performed alongside Kristen Chenoweth in her production of "My Love Letter To Broadway." In 2017, George made his Carnegie Hall debut as the bass soloist in *Bach Cantata 80*. George was part of the very first Concordia Conservatory Christmas musical, singing in "Amahl and The Night Visitors" and returned as Santa Claus in the Conservatory's 2019 production of "The Spirit Society" by J.P. Redmond & Greg Suss.

Helen Huang is a Chinese-born soprano, and was recently described as "impressive" (The New York Times) after her portrayal of Pamina in *The Magic Flute* for The Glimmerglass Festival.

Next season Miss Huang will sing the role of Amour in *Orpheus* with Washington Concert Opera, as well as Setso in *An American Dream* with Kentucky Opera. This season, she also joined Glimmerglass Festival as Pamina in *The Magic Flute*, and *La Ciesca* in *Gianni Schicchi* with Opera Theatre of Saint Louis. Her 2019-2020 season included Singa Loh in the new premiere of Jorge Sosa's *Am a Dreamer Who No Longer Dreams* with White Snake Projects, Henrietta Wong in Steward Wallace's *Harvey Milk* with Opera Parallele (canceled due to COVID), as well as making concert and operatic debuts in the Kennedy Center's *Leonard Bernstein at 100 Celebration*. Previously she joined Glimmerglass Festival as Almirena in Handel's *Rinaldo*, and Nashville Opera's Mary Ragland Emerging Artist Program, performing Countess Ceprano and the Page, as well as covering Gilda in Rigoletto, and performing Flora in *The Turn of the Screw*.

Miss Huang's other operatic credits include Baby Doe in *The Ballad of Baby Doe*, Clorinda in Rossini's *La Cenerentola*, Amor in Gluck's *Orfeo ed Euridice*, Serpette in Mozart's *La finta giardiniera*, La fee in Massenet's *Cendrillon*, Poppea in Handel's *Agrippina*, Carolina in Giardina's *Il matrimonio segreto*, and Flora in Britten's *The Turn of the Screw*. A strong advocate for new music, she has participated in workshops for operas including Paola Prestini's *Gilgamesh*, Julian Wachner's *REV. 23*, and Leanna Kirchoff's *Friday After Friday*. Her concert credits include Handel's Messiah, Haydn's *Creation*, Mahler's *Des Knaben Wunderhorn* and *Symphony No. 4*, and Earl Kim's *Where Grief Slumbers*.

She has earned recognition from competitions such as Jensen Foundation Competition (2019 Finalist), Metropolitan Opera National Council Auditions (2018 Oregon District Encouragement Award, 2017 Upper Midwest Region Finalist, 2016 Nebraska District Winner), McCammon Voice Competition (2018 Finalist), Orpheus Vocal Competition (2020 Handel Prize), and the National Opera Association Vocal Competition (2015 Second Place).

Miss Huang has fulfilled young artist residencies at Portland, Opera Central City Opera, Ravinia's Steans Music Institute, and Songfest, and she holds degrees from the New England Conservatory, Bard College Arts Programs, the Eastman School of Music, and the University of Rochester (B.A. Economics). She is a founder and co-host of the podcast *Asian Angles*, which dissects the experiences of Asian artists in the Western creative world. In her spare time, Miss Huang enjoys cooking traditional Chinese dishes, traveling, and making new friends.

Tenor **Zachary Sebek** is a graduate from The Mannes School of Music. Over the past four years, Zachary made solo debuts in Italy at the Brancaloni International Music Festival as well as Carnegie Hall. Zachary's summer festivals include IVAI New York, CVAI Montreal and the Savannah Voice festival. This past month Zachary debuted the role of Des Grieux in *Massenet's Manon* at Montclair State University. Next month Zachary will perform with his family trio, the Sebek tenors, in a benefit concert for the Ukraine. This summer Zachary will also be returning to the Savannah Voice Festival to sing in numerous works. Away from performing Zachary is an award winning realtor for Berkshire Hathaway Home Services Van Der Wende Properties in NJ.

Erik Tofte is a baritone from Oswego, New York. He holds a Master's Degree in Voice from Mannes School of Music and a Bachelor's Degree in Vocal Performance from Binghamton University.

Following the premiere of *The End: A Fairytale*, Erik will be performing as Sergeant of Police in *The Pirates of Penzance* and Count Ceprano in *Rigoletto*, both with Delaware Valley Opera. In December, Erik returned as a Guest Artist with the company to perform the role of Henry in *The Gift of the Magi* by David Conte, for the unveiling of their new theater. In September, Erik performed the role of The Outlaw in a workshop debut of Christopher Cerrone and Stephanie Fleischmann's new opera, *In a Grove*, as an Alumni Artist with Mannes Opera.

Erik has performed with the Binghamton Opera Ensemble as Papageno in *Die Zauberflöte*, Guglielmo in *Così fan tutte*, The Shoe Salesman in *Postcard from Morocco*, and Aeneas in *Dido and Aeneas*. While at Binghamton University, Erik placed first in several vocal competitions, including the NCS Regional Competition (2016, 2017, 2018) and the Northeastern Division of the CS Music Competition (2018). He was also a semifinalist in the national rounds of both competitions.

Erik has performed professionally with Delaware Valley Opera, New York Opera Studio, and Tri-Cities Opera. Further roles include: Ben in *The Telephone*, Mr. G. in *The Medium*, Marchese D'Obigny in *La Traviata*, and The Boatswain in *H.M.S. Pinafore*.

In 2018, Erik was a Young Artist at Aquilon Music Festival where he performed the role of Count Almaviva in *Le Nozze di Figaro*, as well as The Sergeant in the debut reconstruction of Lully's, *La Chute de Phaeton*.

Erik currently studies with Beth Roberts, Joshua Greene, and Marc Verzatt.

Julietta Curenton is the newly appointed Assistant Professor of Flute at Shenandoah University in Winchester, Virginia. She frequently collaborates with Orpheus Chamber Orchestra and is the principal flutist of Soulful Symphony and The Colour of Music Orchestra. Ms. Curenton regularly commissions marginalized composers to write modern works for the flute.

Kai Hirayama is a New York based clarinetist and educator. Before moving to the east coast, he was active in his native Seattle as a musician with the Lake Union and Bainbridge Island Symphony Orchestras, Ballet Bellevue, and Seattle Rock Orchestra, as well as being a frequent guest artist for the Seattle Symphony's "Tiny Tots" family concert series. A passionate educator as well as performer, he has taught music to students of all ages and levels, including directing public school band classes, teaching privately, coaching at numerous summer music programs, and occasionally serving as substitute clarinet faculty for the Juilliard Pre-college Division. He is an avid champion of new music and a strong believer in its necessity for a culturally relevant musical future, having worked with numerous composers such as Igor Santos, Stephen de Filippo, and Alan Hankers to create and premiere new works of clarinet solo and chamber music.

Mr. Hirayama received his Bachelor of Music Education from Pacific Lutheran University (WA) and Masters in Clarinet Performance from The Ohio State University (OH). He is in his final year of study at Stony Brook University (NY), working towards his Doctor of Musical Arts degree under the guidance of Alan Kay (Orpheus Chamber Orchestra, Riverside Symphony).

A versatile recitalist, orchestra soloist and chamber musician, **Jon Klibonoff** has performed extensively throughout the U.S. and abroad. His various honors include first prizes in the Kosciuszko Chopin Competition and the silver medal in the 1984 Gina Bachauer International Piano Competition. Klibonoff has appeared as soloist with the Utah, Baltimore, Richmond, Denver, New Orleans, Oakland, Syracuse, and North Carolina Symphonies, as well as the Buffalo Philharmonic and the Denver Chamber Orchestra. Mr. Klibonoff is a past recipient of a NEA solo recitalist's grant and has been sponsored by the Pro Musica Foundation in recital throughout the world. A founding member of the acclaimed ensemble, Trio Solisti, he has performed in major venues such as Lincoln Center, the Kennedy Center, and at numerous colleges and universities throughout the United States. Mr. Klibonoff is also a principal member of Associated Solo Artists, an organization that performs concerts, educational programs and corporate events. He holds degrees from the Manhattan School of Music and from The Juilliard School and is on the faculties of the Manhattan School of Music and College of Mount Saint Vincent. Jon Klibonoff is a distinguished member of Concordia Conservatory's faculty, teaching piano and musical theatre for more than 10 years.

Elizabeth Lim-Dutton is a New York City-based violinist. Classically trained at the Juilliard School (B.M.) and the Yale School of Music (M.M.), she has performed in a wide variety of genres in the United States, Europe, the Far East and Australia.

As a member of Steve Reich & Musicians and the Steve Reich Ensemble since 1991, Ms. Lim has performed the world premieres of *The Cave*, *Three Tales*, and the New York premiere of *City Life*.

A recent honor has been as a contributor to the 2022 release of the book, *Conversations: Steve Reich* (Hanover Square Press, 2022).

As an active freelancer, Ms. Lim performs regularly as a member of the seventy film of St. Luke's, Stamford Symphony, New York Pops, has recorded over seventy film scores and on and off-screen television productions. Other performances with ensembles have included the New Haven Symphony, New York City Ballet, New Jersey Symphony and touring the US as Concertmaster for the New York City Opera National Company.

On Broadway, she has performed in over forty Broadway shows, most recently as a member of the Lincoln Center production of *My Fair Lady* and in the cast album recording of *Mrs. Doubtfire*.

Solo recordings have been on the ESS.AY label for Philharmonia Virtuosi and five albums on Nonesuch for Steve Reich which include *The Cave*, *City Life*, *Three Tales*, *Daniel Variations* and *Music for 18 Musicians*, a 1998 Grammy Award winner for Best Performance by Small Ensemble.

Ms. Lim and her husband, violist Lawrence Dutton have three sons and Ms. Lim's violin is a Jean-Baptiste Vuillaume, which dates from 1864.

John Ling is an NYC-based drummer, percussionist, and composer. His concert music has been performed by Yarn/Wire and Ensemble Decipher. He holds degrees from SUNY Stony Brook and Arizona State University. John has also studied drums with Dan Weiss, and plays in a jazz trio. An active performer of new music, John has premiered works with the Contemporary Chamber Players, and appeared as a soloist in Spectrum's Rzewski at 80 festival. In addition to his work with the Young Artist Program, John teaches percussion at Holy Cross High School.

Violinist **Emanouil Manolov** made his debut performing on Bulgarian National Television at the age of 10. Since then he has gone on to concertize throughout Europe, the United States and Japan. He can be seen regularly on the stage of Carnegie Hall, as well as locally, performing with the Greenwich, Norwalk and New Haven Symphonies. Mr. Manolov appears in chamber music performances with members of the Emerson Quartet and the Chamber Music Society at Lincoln Center.

An active teacher, Mr. Manolov has a studio in Greenwich, CT, and is also on the faculty of Concordia Conservatory in Bronxville, NY and Stamford, CT. He leads string rehearsals for the Norwalk Youth Symphony and regularly adjudicates young artists' competitions in the New York area. He has served on the faculty of the Point Counterpoint Festival in Vermont and is currently on the faculty of the Blue Mountain Music Festival in Lancaster, PA.

Jeff Nelson has become one of New York's busiest trombone players, since arriving in the city after graduating from the Fredonia School of Music. Originally from the upstate village of Scotia, NY, he has performed with classical orchestras including the American Symphony Orchestra, American Ballet Theatre, Manhattan Chamber Orchestra, and Opera Saratoga, and has toured the world with jazz artists such as Dizzy Gillespie, Toshiko Akiyoshi, Lionel Hampton, and Maria Schneider, as well as the Vanguard Jazz Orchestra, Mingus Big Band, and Carnegie Hall Jazz Band. In demand across various musical genres, he has shared the stage with performers including Luciano Pavarotti, Aretha Franklin, Burt Bacharach, the Met Opera Brass, and The Late Show's CBS Orchestra. He has held chairs in 15 different Broadway show orchestras, including *Sunset Boulevard*, *Titanic*, *Thoroughly Modern Millie*, *Frozen*, and revivals of *West Side Story*, *Les Misérables*, and *Miss Saigon*, and is a regular orchestra member for the annual TV broadcast of Broadway's Tony Awards.

Jeff has recorded with Sting, Michel Legrand, Terence Blanchard, Vanessa Williams, Brett Eldredge, and Harry Connick, Jr., and can be heard on Tony Bennett and Lady Gaga's 2022 Grammy winning album *Love For Sale*. He has performed on movie soundtracks for *In The Heights*, *The Greatest Showman*, *Gemini Man*, *Ocean's 8*, and Steven Spielberg's remake of *West Side Story* with the New York Philharmonic. A CD with his own group, the New York Trombone Conspiracy, entitled *A Matter of Time* was released several years ago to critical acclaim.

Cellist **Sachi Pattucci** has always been involved in an eclectic array of musical styles. Classically trained at the Eastman School of Music, she became an active freelance musician in New York and later Los Angeles, performing in chamber music groups, orchestras and with singer-songwriters, as well as recording for film scores, television shows and jingles. She toured the world extensively as a soloist with pop artists and has appeared as a cellist on several music videos, television commercials and films.

One of New York City's most in-demand players, double bassist **Stephen Sas** performs with major ensembles in the area, such as The New York Philharmonic, The New York City Ballet, Lincoln Center Festival, The Orpheus Chamber Orchestra, and The American Symphony. Stephen Sas has toured extensively in Europe, Asia and South America, and throughout the United States, and has performed in several historic concerts at The Demilitarized Zone between North and South Korea, and in major venues across the globe. A native of New York City, he received his Doctorate of Music from The Juilliard School. His doctoral dissertation, "A History of Double Bass Performance Practice" was the first of its kind written in the English language.

PROGRAM NOTES

From composer J.P. Redmond

As the text of *The End: A Fairytale* explores themes of storytelling and its perpetual evolution and variation throughout time and place, the music of the opera traverses a wide array of material, genres, and influences. This piece can be imagined as a collection of sounds that represent the full spectrum of emotions, ideas, and experiences within the drama of a story—some expressed openly, and others twisted with irony. Rather than vying for supremacy, the assortment of styles, references, and pastiches aim to complement one another, to cleanse the musical palette regularly, to echo the varied and at times contradictory perspectives of the different characters, and, last but not least, to invite you as the listener to discern your own perspective and interpretation.

From librettist Julia Hoch

I hope you are reading this in the moment after the opera ends...the page slightly curled from absentmindedly rolling your program as you waited for the show to begin...your pulse still quickened from the scene just ended, you sit eager to learn more. But perhaps your heart races because your neighbor woke you from an unexpected slumber, or your pages were crinkled when a stranger's stiletto pierced the program you hadn't noticed you'd dropped. Perhaps you're reading this to pass the time before the concert that your parents, or your spouse, or your supposed friend said "we're going to"...and Didn't you tell them that "We'll get there way too early?" No matter.

Whatever moment you are reading this in, welcome. You come upon a writer desperate to duck beneath her desk. "A program note" they say. Surely if I've done my work, the piece speaks for itself. But here sits the missive, "a program note from the librettist." EXPLAIN YOURSELF! I hear imps in the italics.

In my mind's eye I am surrounded by towering stacks of paper filled with every thought I had in the multi-year process of creating this opera. As they threaten to flatten me, I recklessly seize a scrap from the bottom of a pile:

"How are stories told?"

As pages flutter to the ground around me, I begin to write:

This opera is a re-telling of the story "The Robber Bridegroom" recorded by The Brothers Grimm as part of a collection of oral folklore they diligently compiled in the early 1800s. The version they captured was being told in the region that is now Germany. However, one would have found stories with similar plotlines and archetypes being told all over the world. The most famous of these was the tale "Bluebeard" recorded by Charles Perrault, and inspiring the opera, "Bluebeard's Castle" which was composed by Béla Bartók with a libretto was by Béla Balázs. In the introduction to her book, *The Classic Fairytales*, scholar Maria Tatar notes, "These stories circulate in multiple versions, reconfigured by each telling to form kaleidoscopic variations with distinctly different effects."

Inspired by this tradition, I chose to use the act of storytelling as a frame for the piece. We are guided into the narrative by our storytellers: Anna and Joseph. The story they tell is not one pulled from any one translation of "The Robber Bridegroom," but a collage of elements from several translations, from other tales following the same archetypes, and from my own imagination.

A story told orally, even just once, is never a straight line—each part following cleanly from the next just as the narrator intended. Interruptions, recollections, diversions—each of these add curves to the story's path. Ad generations of telling, and anyone who has played a game of telephone can imagine the chaos.

We bring these elements into our tale too. Early on, reflecting differing translations, our narrators disagree on the type of vegetable tossed by a character. Later, the Heroine actively defies the narrators' pleas to turn back, making them an inconsequential "bird on the walls," and pushing on in spite of them. In another climactic moment, the Bride seizes the story and the audience, letting go of each only once her voice is heard.

Finally, we consider the method of telling. In this, I was particularly inspired by the tradition of the theater troupe: a small traveling band of actors who perform a collection of stories. They follow light, can create a scene with a few props, and each play multiple roles. Like folklore we find versions of the traveling theater troupe world over. The story that Anna and Joseph tell is brought to life by the work of "the Troupe." Far from being mindless puppets, the Troupe are active storytellers in their own right. From their very first moments, they begin to shape the story by foreshadowing the roles they'll play, "good," "evil," "cleverness," and thereafter interrupt the narrators, speak directly to the audience, and use their own personalities to create the vibrant texture of our world.

It is through the Troupe that the story changes, through their telling and re-telling, that "kaleidoscopic variations with distinctly different effects" come into being. The variation we hear tonight contains glimpses of Shakespeare, Beckett, Vogel, Monty Python, and Mozart—the residual imprints of a life lived onstage. In tomorrow night's version of this story—who knows what we'd encounter?

Artwork by Kamila Zmrzla-Otcasek "dear of dear" (2021) @topbunartist

The End: A Fairytale was commissioned through the Concordia Visions Fund.

The Hoch Chamber Music Series is graciously underwritten by Jim Hoch in the memory of Mary C. Hoch.

FACULTY 21-22

Melissa Alexander	Michael Gorham	Diane Metviner
Elizabeth Ast	Fiona Grant	Karen Nisenon
Monica Bauchwitz	Satchel Henneman	Caroline Park
John Chang	Clare Hoffman	Julie Schmidt
Sun Young Chang	Marija Ilic	Christian Sebick
Hubert Chen	Emily Kalish	Yousif Sheronick
Jacob De Hoyos	Mark Katsounis	Carissa Streuli
Julie Diesslin	ChungSun Kim	Gregory Suss
Annette Espada	Jon Klibonoff	Rami Vamos
David Friend	Keith Kreindler	Matt Van Brink
Robert Gingery	Stephanie Liu	Helen Yedigarian
Yoko Gingery	Emanouil Manolov	
Sarah Gleason	Lee Metcalf	