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BAM presents

American Repertory Theater

In association with Music-Theatre Group

Crossing

Composed, written, and conducted by
Matthew Aucoin
Directed by Diane Paulus

BAM Howard Gilman Opera House
Oct 3, 5 & 7 at 7:30pm; Oct 8 at 3pm

Running time: approx. one hour & 40 minutes, no intermission

Choreography by **Jill Johnson**
Set design by **Tom Pye**
Costume design by **David Zinn**
Lighting by **Jennifer Tipton**
Projection design by **Finn Ross**
Sound designer **Samuel Lerner**
Associate director **Andrew Eggert**
Featuring chamber orchestra **A Far Cry**

Season Sponsor:

**Bloomberg
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Major support for Crossing provided by Robert L. Turner.

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Support for the Signature Artist Series provided by the Howard Gilman Foundation.

Major support for opera at BAM provided by:

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CROSSING

CAST

Walt Whitman **Rod Gilfry**

John Wormley **Alexander Lewis**

Freddie Stowers **Davóne Tines**

Messenger **Jennifer Zetlan**

Ensemble **Hadleigh Adams, Sean Christensen, William Goforth, Frank Kelley, Michael Kelly, Ben Lowe, Matthew Patrick Morris, Daniel Neer, James Onstad, Jorell Williams, Gregory Zavracky**

Dancers **Christina Dooling, Jehbreal Jackson, Jeff Sykes, Karel Williams**

Covers **Hadleigh Adams** (Walt Whitman), **Sean Christensen** (John Wormley)

A FAR CRY

Violin 1—**Alex Fortes** (concertmaster), **Melissa White, Sonya Chung, Jae Cosmos Lee, Charles Dimmick**

Violin 2—**Megumi Stohs Lewis, Jesse Irons, Andrew Eng, Angelia Cho**

Viola—**Jason Fisher, Sarah Darling, Frank Shaw, Amelia Hollander Ames**

Cello—**Michael Unterman, Karen Ouzounian, Jacques Lee Wood**

Bass—**Kris Saebo, Randy Zigler**

Flute/Piccolo—**Rachel Braude, Vanessa Holroyd**

Oboe—**Michelle Farah, Miri Kudo**

Clarinet—**Rane Moore, Christa van Alstine**

Bassoon—**Brad Balliett, Erik Hóltje** (+contra)

Trumpet—**Jean Laurenz, Kate Amrine**

Trombone—**Richard Harris**

Horn—**Hazel Dean Davis, Nick Auer**

Percussion—**Nick Tolle, Dylan Greene, Bill Solomon**

Piano—**Adam Nielsen**

Crossing was inspired by the poetry and prose of Walt Whitman.

ADDITIONAL CREDITS

Rehearsal pianist **Adam Nielsen**

Stage manager **Carolyn Rae Boyd**

Produced and commissioned by American Repertory Theater at Harvard University in association with Music-Theatre Group.

The American Repertory Theater—**Diane Paulus**, Terrie and Bradley Bloom Artistic Director;

Diane Berger, Executive Producer

Music-Theatre Group—**Diane Wondisford**, Producing Director

Crossing was commissioned through the generous support of **Catherine and Paul Buttenwieser**. This production of *Crossing* was made possible through the extraordinary support of **Betsy and Edward Cohen**.

Special thanks to Jody and Thomas Gill, Lizbeth and George Krupp, and Alison and Bob Murchison for their leadership gifts in support of the opera.



Rod Gilfry



Alexander Lewis



Davóne Tines



Jennifer Zetlan



Hadleigh Adams



Sean Christensen



Christina Dooling



William Goforth



Jehbreal Jackson



Frank Kelley



Michael Kelly



Ben Lowe



Matthew Patrick Morris



Daniel Neer



James Onstad



Jeff Sykes



Jorell Williams



Karell Williams



Gregory Zavracky

CROSSING

ADDITIONAL STAFF

Assistant director **Allegra Libonati**
Associate choreographer **Clifford Williams**
Assistant choreographer **Terrell Waters**
Assistant stage manager **Kate Guthrie**
Projections associate **Ash Woodward**
Projections programmer **Matthew Houstle**
Dialect coach **Dawn-Elin Fraser**
Associate conductor **Daniela Candillari**
Orchestra manager **Jason Fisher**
Production manager **Jeremie Lozier**
Production assistant **Emily DeNardo**
Technical director **Chris Swetcky**
Costumes supervisor **Jeannette Hawley**
Costumes staff **Carson Eddy**
Executive producer **Diane Borger**
Artistic producer **Mark Lunsford**
Line producer for *Crossing* **Madeleine Foster Bersin**
Company manager **Ryan Sweeney**
Dramaturgy **Julia Bumke, Ryan McKittrick, Brenna Nicely**
Producing director, Music-Theatre Group **Diane Wondisford**

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Brian Zeger; The Ellen and James S. Marcus Institute for Vocal Arts at The Juilliard School; The John Duffy Composers Institute at the Virginia Arts Festival; Virginia Symphony Orchestra; Phillip Bauman, M.D.; Isaac Gerwitz, Curator of the Henry W. and Albert A. Berg Collection of English and American Poetry; Philip Rothman; Stephen Zinner, M.D.; Russell Nauta, M.D.

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

United Scenic Artists represents the designers and scenic painters for the American Theatre.

The musicians employed in this production are members of the American Federation of Musicians.

by Matthew Aucoin

"But for the opera...I could never have written *Leaves of Grass*," Walt Whitman reminisced late in life. It's perhaps surprising that the quintessential American poet, the writer whose signature bard-call is a "barbaric yawp" rather than a refined warble, spent his formative years—before setting off to cross a wild, apparently "formless" poetic frontier—absorbing the bel canto operas of Donizetti, Bellini, Rossini, and the young Verdi. I share Whitman's opinion that the essence of opera has nothing to do with the stuffy salons and social one-upmanship of the Americans who imported it to New York in the 19th century: opera is a primal union of animal longing, as expressed in sound, and human meaning, as expressed in language. Indeed, Whitman considered opera the pinnacle of human expression, something beyond the powers of language alone. And in his best poems, Whitman operates like an opera composer: he carries the English language into a new musical landscape. Whitman's "melodies" surge boundlessly, spilling over the side of the page; his exclamations are wild and craggy. His poetry is both the waterfall and the rocks on which the water crashes.

"What is it, then, between us?" With this resonant question at the climax of "Crossing Brooklyn Ferry," Whitman asks many things at once: what is his relationship to his contemporaries, his fellow men and women? What is his relationship to you, the reader, whoever you may be, whenever and wherever you may be reading his poem? And what is the relationship between the con-

tradictory elements of his own self? The phrase "between us" itself has a double meaning: what is the relationship between us, and what stands between us, keeping us apart?

In the moment that Whitman asks this question, he is in a state of unknowing; he wants to know, and needs to know. *Crossing* emerges out of my sense that Whitman wrote his poetry out of need—that his poetry is not, or is not exclusively, a vigorous assertion of what he is, but rather the expression of a yearning to be what he is not, or to reconcile opposing aspects of his identity. The person/persona/personality "Walt Whitman, an American, one of the roughs" is the living product of this need.

So, in *Crossing*, the Walt Whitman who walks the stage is not that familiar poetic persona. Rather, this is Whitman as I imagine he might have been to himself, starting from a midlife crisis which prompts his radical, heroic decision to drop everything and volunteer in the war hospitals. Naturally, this Whitman is a fictional creation. *Crossing* is a musical fantasia which imagines and realizes the many forces—generosity, insecurity, longing, selflessness, bravery, unfulfilled sexual desire, a need to escape his own life, a boundless kindness—that caused a man named Walter Whitman, Jr. to forge an indelible embodiment of the American spirit in his poetry.

Matthew Aucoin composed and wrote Crossing, and conducted its world premiere in Cambridge, MA at the American Repertory Theater. He also conducts its New York premiere at BAM.



ROD GILFRY (Walt Whitman)

In the 2017—18 season, Rod Gilfry returns to the Metropolitan Opera to sing Alberto Roc in the American premiere of Thomas Adès' *Exterminating Angel* and to Santa Fe Opera to sing the Musiklehrer in *Ariadne auf Naxos*. He reprises his acclaimed performance as Walt Whitman in Matthew Aucoin's *Crossing* at the Los Angeles Opera in addition to BAM, as well as Claudius in Brett Dean's *Hamlet* at the Adelaide Festival. In concert, he sings *Elijah* with the Phoenix Symphony and a Mozart arias concert with the San Bernardino Symphony. The 2016—17 season featured Gilfry in three world premiere operas. He began the season in David Lang's one-man opera *the loser* at the BAM Next Wave Festival, then took part in the Houston Grand Opera's world premiere of Jake Heggie's *It's a Wonderful Life*, based on the Frank Capra film. In the summer, he returned to the Glyndebourne Festival as Claudius in the world premiere of Brett Dean's *Hamlet*. Other engagements included the Los Angeles Master Chorale in Walt Disney Concert Hall as the bass soloist in Beethoven's *Missa Solemnis*, and his first Wotan in *Das Rheingold* at the Biwako Hall Center for the Performing Arts in Shiga, Japan, under the direction of Michael Hampe.

ALEXANDER LEWIS (John Wormley)

With worldwide operatic engagements and acclaimed performances in musical theater, Australian tenor Alexander Lewis is forging a unique career as a cross-over artist. He performed the role of John Wormley in the world premiere of Matthew Aucoin's opera *Crossing*. This season's engagements include reprisals of Count Danilo in *The Merry Widow* with West Australian Opera and Opera Australia, and the title role of *The Nose* with Opera Australia and the Komische Oper Berlin. Last season saw Lewis as Hoffmann in *Les contes d'Hoffmann* and Grisko in *The Fair at Sorochyntsi* in a return to Komische Oper Berlin, the title role in *The Nose* in his début with Royal Opera House Covent Garden, Count Danilo in *The Merry Widow* with West Australian Opera, and in a Christmas concert with Sydney Philharmonic. Additional recent opera engagements include the title role in *Les contes d'Hoffmann* in his European début at Komische Oper Berlin; multiple engagements with the Metropolitan

Opera including the title role of *The Nose*, St. Brioche in *The Merry Widow*, Borsa in *Rigoletto*, and productions of *The Death of Klinghoffer* and *Die Fledermaus*; his Washington National Opera début as Flask in *Moby Dick*; and Tamino in *Die Zauberflöte* with West Australian Opera.

DAVÓNE TINES (Freddie Stowers)

Bass-baritone Davóne Tines' performances of 2017—18 include a San Francisco Opera debut in the world premiere of *Girls of the Golden West* by John Adams and Peter Sellars, a debut at the Opéra National de Paris in Kaija Saariaho's *Only the Sound Remains*, and in Matthew Aucoin's *Crossing* at BAM. Other appearances of the season include Stravinsky's *Oedipus Rex* at the Baltic Sea Festival conducted by Esa-Pekka Salonen and both Schumann's *Das Paradies und die Peri* and Beethoven's Ninth Symphony with the Los Angeles Philharmonic led by Gustavo Dudamel. Past highlights include John Adams' *El Niño* with London Symphony Orchestra in London and in Paris as well as with the Los Angeles Philharmonic, Kaija Saariaho's *True Fire* with the Orchestre National de France, a program exposing the *Music of Resistance* by George Crumb, Julius Eastman, Dmitri Shostakovich, and Caroline Shaw with conductor Christian Reif leading members of the San Francisco Symphony at SoundBox, and works by Caroline Shaw and Kaija Saariaho with the Calder Quartet and with members of ICE at the Ojai Music Festival. Davóne Tines graduated from Harvard University and received a master of music degree from The Juilliard School.

JENNIFER ZETLAN (Messenger)

Soprano Jennifer Zetlan is internationally recognized for her artistry and captivating stage presence. She has been seen and heard on opera and concert stages worldwide, on Broadway, and in recital venues. Zetlan recently performed the roles of Rhoda in John Musto's *Rhoda and the Fossil Hunt* (On Site Opera), Laurey in *Oklahoma!* (Charlottesville Opera), and Woglinde in *Das Rheingold* (NY Philharmonic). She has been heard at Carnegie Hall as a soloist in Mozart Mass in C minor and Handel's *Messiah* (Oratorio Society of New York, Musica Sacra), at the Park Avenue Armory in Kaija Saariaho's *Lohr* (NY Philharmonic), and as the title character

in Louis Karchin's world premiere opera, *Jane Eyre* (Center for Contemporary Opera). She has sung with the Metropolitan Opera (*Two Boys*, *Boris Godunov*, and more), New York City Opera (*L'étoile*), Seattle Opera (*Amelia*, *Rigoletto*, *La bohème*, Ring Cycle), Nashville Opera (*Die Zauberflöte*, *Fall of the House of Usher*), Santa Fe Opera (*The Last Savage*), and Florida Grand Opera (*La Sonnambula*). Known for her commitment to contemporary music, Zetlan has been featured in the premieres of numerous American operas including *Our Town* (Rorem, Juilliard Opera Center), *Morning Star* (Gordon, Cincinnati Opera), *Two Boys* (Muhly, Met Opera), and *Dark Sisters* (Muhly, Gotham Chamber Opera/Opera Company of Philadelphia).

HADLEIGH ADAMS (Ensemble, Walt Whitman [Cover])

New Zealand baritone Hadleigh Adams made his professional debut in 2011 at London's Royal National Theatre in the role of Jesus in Jonathan Miller's critically acclaimed stage production of Bach's St. Matthew Passion. A former San Francisco Opera Adler Fellow, Adams performed in over 75 performances with the company, most recently as Schaunard in *La Bohème*. He is a graduate of London's Guildhall School of Music and Drama. Upcoming performances include his return to the Los Angeles Philharmonic in the world premiere of Annie Gosfield's *War of the Worlds*, his return to the San Francisco Symphony to perform Maximilian in Bernstein's *Candide*, and his debut with the American Bach Soloists as bass soloist in Handel's *Messiah*. Recent performances include Creon, Tiresias (*Oedipus Rex*), London's Philharmonia Orchestra; Nicomede (*Young Caesar*), Los Angeles Philharmonic; Zoroastro (*Orlando*), RB Schlather @ Whitebox; Guglielmo (*Così fan tutte*), Pittsburgh Opera; Falke (*Die Fledermaus*), Cincinnati Opera; Bello (*la Fanciulla del West*), Michigan Opera Theatre; Jesus (St. Matthew Passion), Colorado Symphony; Paul (*Les Enfants Terribles*); Steward (*Flight*), Opera Parallèle; Hotel Manager (*Powder Her Face*), West Edge Opera; Sam (*Trouble in Tahiti*), Melbourne Opera; and Mahler's *Rückert lieder* with the Oakland Symphony. hadleighadams.com

SEAN CHRISTENSEN (Ensemble, John Wormley [Cover])

Sean Christensen is recognized as a tenor with a full, warm, and lyrical timbre, establishing himself professionally in New York City. He recently appeared as Itulbo in Caramoor Opera's production of Bellini's *Il pirata*, Le Chevalier de la Force in Sarasota Opera's production of *Les dialogues des Carmélites*, Des Grieux in Dell'Arte Opera Ensemble's production of *Manon*, Fernando in Bare Opera's production of Granados' *Goyescas*, as well as Don Ottavio in Opera in Williamsburg's production of *Don Giovanni*. Other recent performances include Azael in Bare Opera's production of Ravel's *L'enfant prodigue*, Gastone in Long Island Opera's *La traviata*, Normanno in *Lucia di Lammermoor* with Opera in Williamsburg, as well as Tamino in *The Magic Flute* with the Metropolitan Opera Guild. He was a young artist at Caramoor Opera in 2016 and 2017, where he performed as Oraspe in *Aureliano in Palmira*. He was an apprentice artist at Sarasota Opera in 2016 and 2017, where he covered the role of Jaquino in *Fidelio*, and received the Leo M. Rodgers Award for Outstanding Apprentice Artist. He was a studio artist at Chautauqua Opera in 2015, and an Opera North Young Artist in 2014, where he played Daniel Buchanan in *Street Scene* and covered Freddie Eynsford-Hill in *My Fair Lady*. He has performed as a soloist with American Symphonic Orchestra and Mannes Opera. Awarded the Margaret Creal Shafer Prize in Performance and the Dr. Richard M. Siegel Memorial prize for Music as recognition of his talent, both at Bard College, Christensen has given several recitals at Bard and Mannes, with repertoire focusing on Strauss, Duparc, Tosti, Poulenc, and others. He has sung under the baton of William Crutchfield, Victor DeRenzi, Jorge Parodi, Joseph Colaneri, James Bagwell, Leon Botstein, and Louis Burkot. He currently studies with Michael Chioldi.

WILLIAM GOFORTH (Ensemble)

Tenor William Goforth received a bachelor's degree from St. Olaf College, and a master's degree from The Juilliard School. He has attended the Britten-Pears Young Artist Programme, Franz Schubert Institut, Georg Solti Accademia, Heidelberger Frühling Festival Liedakademie, and the Richard Tucker Foundation's tenors course. He

has appeared as Male Chorus in *The Rape of Lucretia*, Triquet in *Eugene Onegin*, The Defendant in *Trial by Jury*, and Jack in *Into the Woods*. He has been a featured soloist with the New Juilliard Ensemble, St. Olaf Orchestra, and Pink Martini. Goforth has appeared in recital with Wenwen Du at the Atlantic Music Festival, Casalmaggiore International Music Festival, and All Classical Portland, with Brian Zeger at Alice Tully Hall, and with Steven Blier for New York Festival of Song.

FRANK KELLEY (Ensemble)

Frank Kelley sings a wide variety of music throughout North America and Europe. He has performed over 90 roles in major opera houses and has appeared with the leading symphony orchestras in Boston, Chicago, St. Louis, Dallas, Mexico City, Tel Aviv, Taipei, and Brussels. He has over 30 recordings, two of which have been awarded Grammys. Recent engagements include St. John Passion with the Orquesta Sinfonica de Minería (Mexico City), Kurt Weill's *The Seven Deadly Sins* (Urbanity Dance and Emmanuel Music), *The Picture of Dorian Gray* with Odyssey Opera, and *The Essential Ring* with the Boston Wagner Society. Kelley has directed for Florentine Opera (Milwaukee) and Odyssey Opera (Boston). A resident of Boston, he sings there regularly with Emmanuel Music, both in the ongoing series which presents the complete Bach cantatas, and in special projects including the complete piano/vocal works of Beethoven, Schumann, and Brahms, Schubert lieder, *Don Giovanni*, *St. John Passion*, *Alicia*, *The Magic Flute*, *The Christmas Oratorio*, *The Rake's Progress*, *Die Schöne Müllerin*, and *Dichterliebe* with Russel Sherman, *Susanna*, and most recently St. Matthew Passion.

MICHAEL KELLY (Ensemble)

Praised as "expressive and dynamic" and "vocally splendid," American baritone Michael Kelly continues to distinguish himself as a consummate artist, sought-after for his riveting interpretations of recital, concert, and operatic repertoire. This past season, Kelly made two New York debuts—a new oratorio by Mohammed Fairouz, recorded for Naxos, and the role of Kynaston in Carlyle Floyd's newest opera, *Prince of Players*. He performed the role of Figaro in *Barber of Seville*

with Indianapolis Opera, and at Carnegie Hall as Count Gil in Wolf-Ferrari's *Il Segreto di Susanna* with The Orchestra Now. In April, he performed in Brahms' *Ein Deutsches Requiem* with Indianapolis Symphony, and in July appeared in *The Magic Flute* with Opera Fairbanks. Kelly has performed with many of America's leading orchestras and opera companies, including the Cleveland Orchestra, Detroit Symphony, Saint Paul Chamber Orchestra, Mostly Mozart Festival, Chicago Opera Theater, Gotham Chamber Opera, Mark Morris Dance Group, Boston Early Music Festival, and Ars Lyrica. He has also collaborated in recital with celebrated pianists Martin Katz, Kathleen Kelly, Malcolm Martineau, Spencer Myer, Jonathan Ware, and Brian Zeger. Kelly has won prizes in several prominent competitions, including first prizes in the 2013 Poulenc Competition and the 2011 Joy in Singing. He is a graduate of the Eastman School of Music and Juilliard, and was a member of the Opernstudio at Opernhaus Zurich. Kelly is also artistic director of SongFusion, a recital series based in Manhattan. michael-kelly.com

BEN LOWE (Ensemble)

Ben Lowe, baritone, received his Masters of Music at UCLA studying voice under Vladimir Chernov and opera with Peter Kazaras. Lowe is a graduate of Cal State Dominguez Hills where he received his BA in music. He has been a featured soloist across the west coast and has sung recitals for many music organizations in southern California. Lowe's concert work includes Handel's *Messiah*, the Brahms *German Requiem*, Mozart's Mass in C minor and *Requiem*, Orff's *Carmina Burana*, Dvorak's *Stabat Mater*, and the Verdi Requiem in Royce Hall. While at UCLA he participated in West Coast premieres and many workshops of new operas. Lowe spent this last two summers working with Marilyn Horne at the Music Academy of the West where he performed in Mathew Aucoin's *Second Nature*. While attending, Lowe was selected as the winner of the 2016 Marilyn Horne Song Competition. He represented the Music Academy of the West on a national tour. Last summer Lowe returned to Music Academy of the West as a 2017 fellow performing the role of Dulcamara

in *The Elixir of Love*. Lowe will be performing in the premier of *The Monkey's Paw* with Pacific Opera Project.

MATTHEW PATRICK MORRIS (Ensemble)

On the West End has performed in *Candide* (King Charles, Inquisitor), and at Bouffes du Nord, Piccolo Teatro, and on international tour, Peter Brook's *Une Flûte Enchantée* (Papageno, Molière Award Best Musical). Off-Broadway appearances include *La Périochole*, New York City Opera, and on national tour, *Scrooge the Musical* (Young Scrooge), and productions of *Les Misérables* (Marius) and *Evita* (Che) with Amarillo Opera. Film: *The Producers!* TV: *Law & Order SVU*. He has been a soloist with American, Boston, London, Memphis, and MDR Leipzig Symphony Orchestras. Directing projects: New York premiere of *Svadba* by Ana Sokolović and Mozart's *Lucio Silla* for Brooklyn College. Writer, director, choreographer projects: Tour of *Songs in the Key of LA* for LA Opera, The Library Foundation of Los Angeles, SongFest, and *Brooklyn Baby!*, a new musical revue featuring songs by Brooklyn composers and librettists for Brooklyn College. He has participated in young artist programs at Santa Fe and Tanglewood, and was a SongFest Stern Fellow. Winner: Vocal Arts DC Young Artist Competition. He earned a BM at Juilliard, and an MM from Bard College Conservatory. He directed the Opera Workshop at Brooklyn College, and is completing Alexander Technique teacher training at the Balance Arts Center. He lives in NYC with his fiancé Edwin Cahill and dog Thisbe.

DANIEL NEER (Ensemble)

Daniel Neer is a frequent performer of new works for opera-theater, including American Repertory Theater (*Crossing*), Prototype Festival (Matt Mark's and Paul Peer's *Mata Hari*), Royal Opera House Covent Garden ROH II (Pete Wyer's *Numinous City*), American Opera Projects (Stephen Schwartz's *Séance on a Wet Afternoon*), New York City Opera (Chandler Carter's *Strange Fruit*), and Center for Contemporary Opera (Michael Dellaira's *The Secret Agent*). Also a librettist and lyricist, his collaborations include *Independence Eve* with Sidney Boquiren for UrbanArias, *And Here We Are* with Matthew Welch for Experiments in Opera, *Bruce Bailey* with Daniel

Felsenfeld for Two Sides Sounding, *Gitchee Gumee* with Jonathan David for Bar Harbor Music Festival, *HAIKU NYC* with Ellen Mandel for Brooklyn BEAT Festival, and *BQE* with Robin McClellan for Queens New Music Festival. Neer has performed with Rebel Baroque Orchestra, Gotham Chamber Opera, Metropolis Ensemble, Mark Morris Dance Group, Music-Theatre Group, Apollo Theater Salon Series, Miller Theatre Composer Portraits, *When Morty Met John* at Carnegie Hall, Ostrava Days, Aspen Music Festival, and on Broadway in Baz Luhrmann's *La Bohème* and the National Theatre's *Coram Boy*, directed by Melly Still. He has recorded for Dreamworks, Albany, Newport Classics, Operetta Foundation, and Naxos.

JAMES ONSTAD (Ensemble)

James Onstad is a versatile American tenor working at the leading edge of opera. Most recently, he has appeared with Yuval Sharon's experimental opera company, The Industry. He premiered the role of Orfeo in *Hopscotch*, a mobile, immersive operatic experience which *Vice* called "breathhtaking" and Alex Ross of *The New Yorker* deemed "awe inspiring." And this past February, he premiered the role of Ted Hinton in Andrew McIntosh's *Bonnie and Clyde*, a joint production with The Industry and wild Up, LA's premiere modern orchestra. In a review of *Bonnie and Clyde*, *New Classic LA* described Onstad's singing as "sensitive and precise" and "hauntingly beautiful." In the summer of 2015, he premiered the role of Jake in Matthew Aucoin's *Second Nature* with Chicago Lyric Unlimited. Other operatic credits include Sam (Kurt Weill's *Street Scene*), *Candide* (Bernstein's *Candide*), *Amida* (Cavalli's *L'Ormino*), and Tom Rakewell (Stravinsky's *The Rake's Progress*). Onstad is also an active solo recitalist. This summer, he appeared with Aucoin at the Abiquiu Chamber Music Festival performing Aucoin's song cycle, *Merrill Songs*. In December, he will appear as the tenor soloist in Bach's *Magnificat* and *Christmas Oratorio* with Musica Angelica.

JORELL WILLIAMS (Ensemble)

Baritone Jorell Williams has been hailed by *Opera News* for his "solid vocal core and easy, natural production" and *The Washington Post* for offering "liquid singing" and for his "plummy

baritone." This season, Williams debuts as Le Genie in the American premiere of Rameau's *Sympathie* with Victory Hall Opera, and appears as soloist in Fauré's Requiem with the Juneau Symphony Orchestra. In addition, he will premiere new works by Libby Larsen and Daren Hagen with the Phoenix Concert Series. Last season, Williams made his European opera debut at the Budapesti Nyari Fesztival as Jake in a concert version of Gershwin's *Porgy & Bess*, followed by debuts at Seattle Opera as Hannah-Before in Laura Kaminsky's *As One*, Atlanta Opera and On-Site Opera as Nardo in a co-production of Mozart's *The Secret Gardener*, Bay Chamber Music Festival as Escamillo in Bizet's *La Tragédie de Carmen*, and a return to Urban Arias in the world premiere of Sidney Boquiren and Daniel Neer's *Independence Eve*. Williams has also had the honor to perform with Wynton Marsalis and the Jazz at Lincoln Center Orchestra in *A Celebration of America* at the Kennedy Center's Eisenhower Theater on the occasion of the first presidential inauguration of Barack Obama.

GREGORY ZAVRACKY (Ensemble)

Praised for his fine musicality, "glowing intensity," and "clarion tone," tenor Gregory Zavracky's recent engagements include Handel's *Messiah* with the Rhode Island Philharmonic, Count Almaviva in *The Barber of Seville* with Townsend Opera, Britten's *Les Illuminations* with the Aurea Ensemble, Tamino in Boston Lyric Opera's family production of *The Magic Flute*, Bach's *Magnificat* with Back Bay Chorale, Gherardo in *Gianni Schicchi* and *Buoso's Ghost* with Opera Saratoga, Ernesto in *Don Pasquale* with Opera in the Heights, Ferrando in *Così fan tutte* with Cape Cod Opera, Prince Dauntless in *Once Upon a Mattress* with Chautauqua Opera, and opera and pops concerts with both the Chautauqua and Utah Symphony. He has sung in the world premieres of the *Five Borough Songbook* with Five Boroughs Music Festival, David Wolfson's *Faith Operas* with Hartford Opera Theater, Ketty Nez's *The Fiddler and the Old Woman of Rumelia*, James Yannatos' *Rocket's Red Blare*, Anthony DeRitis' *Three American Songs*, Steven Sametz' *A Child's Requiem*, and Dan Shore's *Works of Mercy*. Zavracky teaches voice at the University of Connecticut, Brown University, and the Boston University Tanglewood Institute. He holds a DMA

in voice performance from Boston University, masters degrees from New England Conservatory, and a BA from Emory University.

JEHBREAL JACKSON (Dancer)

Jehbreal Muhammad Jackson was born in Ft. Worth, TX, and works in choreography, film, dance, and music. He took his first ballet class with Christie Sullivan at the age of nine, and studied at LA Dance Collective, Dallas Black Dance Academy, W.E. Greiner Middle School for the Arts, Booker T. Washington High School, and The Juilliard School. Jackson has toured nationally and internationally with The Juilliard School and Dance Theater of Harlem, where with ballerina Ashley Murphy he was invited to perform *When Love*, a pas de deux choreographed by Helen Pickett, at various international dance galas including the Nureyev Festival in Russia, Vail International Dance Festival, and for First Lady Michelle Obama. He has since worked as a freelance artist performing with the American Repertory Theater and the works of Francesca Harper, Matthew Brookoff, Seth Gerstacov, and Tania Perez Salas, among others. As a musician Jackson has performed with Jon Batiste and the Stay Human Band, Samora Pinderhughes, Kris Bowers, Chris Kapica, Christian Scott, Elena Pinderhughes, Braxton Cook, Luke Celenza, and Taylor Bennett, among others, at such venues as the Kennedy Center, Dizzy's Club/Jazz at Lincoln center, Joe's Pub, and the Museum of Modern Art in New York City.

JEFFREY SYKES (Dancer)

Jeff Sykes is currently a company member at Third Rail Projects performing in the Bessie-Award winning immersive theater show *Then She Fell* and before that, *The Grand Paradise*. He has had the opportunity to perform with Ballet Hispanico, Brian Brooks Moving Company, Company XIV, Donald Borrer & Dancers, SteeleDance and the Metropolitan Opera. He began his formal training at University of North Carolina School of the Arts at the age of 16, graduating from the High School Ballet Department. He continued his education at The Juilliard School, where he created works with Alexander Ekman, Jill Johnson, Larry Keigwin, and Ohad Naharin. As a choreographer he has presented works at The Juilliard School, Philadelphia Fringe, Princeton

University, WestFest, and is creating a solo show at Judson Church premiering in Fall 2018.

CHRISTINA DOOLING (Dancer)

Christina Dooling began her dance training at Stewart-Johnson Dance Academy in Hamilton, NJ. As her passion for dance grew, her desire to continue training led her to NYU's Tisch School of the Arts. While at Tisch, Dooling was featured in the Second Avenue Dance Company work *Phoenix Variations* choreographed by Dwight Rhoden, and began touring the world with Complexions Contemporary Ballet. Credits include *The Phantom of the Opera*, North American Tour; *Flesh and Bone* (Starz); *The Late Late Show with James Corden* (CBS), Pharrell's "Happy" (MSG), Camila Cabello's *Crying in the Club* (MMVA's), as well as pop-ups with Ariana Grande, Snoop Dogg, and Lil' Kim. She was a Broadway Dance Lab, Spring '17 cycle member. Most near and dear to Dooling's heart is her collaborative work to support the Cure Alzheimer's Fund with Chris Mann to create the music video "Remember Me." Love and many thanks to my family, E, and Lakey Wolff & Co.

KARELL WILLIAMS (Dancer)

From an international career as a performing artist, Karell Williams has shifted into the television and film industry, appearing in the Starz drama *Flesh and Bone*, created by Moira Walley-Beckett. He plays the role of Trey, a "trendy, cheeky maverick" of the ballet world. Born in Miami, FL, he received his bachelor of fine arts from the prestigious Juilliard School under the directorship of Lawrence Rhodes. His training extends through Dance Theater of Harlem, Alvin Ailey American Dance Theater, Alonzo King's LINES Ballet, and American Ballet Theater. A choreographer and master teacher, as well as a former leading soloist dancer with the internationally renowned Les Grands Ballets, Williams has worked with and performed principal works by pioneers in dance such as William Forsythe, Ohad Naharin, Jiri Kylian, Alonzo King, and Mak Ek, to name a few. Williams brings his passion for physical acting to film and TV in his new journey.

CREATIVE TEAM

MATTHEW AUCOIN (Music/Libretto/Conductor)

Matthew Aucoin (b. 1990) is an American composer, conductor, writer, and pianist. He fuses these skills as Artist-in-Residence at Los Angeles Opera, conducting, accompanying, advising on new music, and coaching young artists. His second opera, *Second Nature*, was commissioned by Lyric Opera of Chicago, and he is at work on his third for the LA Opera and the Metropolitan Opera/Lincoln Center Theater New Works Program. Other works have been premiered at Carnegie Hall (*Merrill Songs* for tenor Paul Appleby), the Alabama Symphony (a piano concerto commissioned by The Gilmore Foundation, with pianist Conor Hanick), and the Los Angeles Chamber Orchestra (an orchestral work, *Evidence*). These and other works have been heard at the New York Philharmonic Biennale, Zurich's Tonhalle-Orchester, the Salzburg Landestheater, and elsewhere, and his music has been featured on radio programs including *This American Life*, *From the Top*, and *Studio 360*. As a pianist he appears in chamber music with members of the Chicago Symphony and has worked with many leading singers, including Renée Fleming, Rod Gilfry, Anthony Roth Costanzo, and Paulo Szot. A graduate of Harvard with a diploma from Juilliard, Aucoin was recently the Solti Conducting Apprentice at the Chicago Symphony Orchestra, where he assisted and studied with Riccardo Muti.

DIANE PAULUS (Director)

Diane Paulus is the Terrie and Bradley Bloom Artistic Director of the American Repertory Theater (A.R.T.) at Harvard University, and was selected for the 2014 Time 100, *Time* magazine's annual list of the 100 most influential people in the world. Paulus is the 2013 recipient of the Tony Award for Best Director of a Musical (*Pippin*). Select A.R.T. productions: *Crossing*, Eve Ensler's *In the Body of the World*, *Waitress* (currently on Broadway at the Brooks Atkinson Theater), *Finding Neverland* (currently on US national tour), *Witness Uganda*, *Pippin* (Tony Award, Best Revival and Best Director), *The Gershwins' Porgy and Bess* (Tony Award, Best Revival; NAACP Award, Best

Direction), *Prometheus Bound*, *Death and the Powers: The Robots' Opera*, *Best of Both Worlds*, and *The Donkey Show*. Other recent work includes Cirque du Soleil's *Amaluna*, currently on tour in Europe, *Invisible Thread* at Second Stage, and The Public Theater's Tony Award-winning revival of *HAIR* on Broadway and London's West End. As an opera director, her credits include *The Magic Flute*, the complete Monteverdi cycle, and the trio of Mozart-Da Ponte operas. Paulus is Professor of the Practice of Theater in Harvard University's English Department.

JILL JOHNSON (Choreographer)

Jill Johnson is director of dance, a faculty member, and artistic director of the Harvard Dance Project at Harvard University. A graduate of Canada's National Ballet School; this 30-year veteran of the dance field choreographs for film, television, and the stage, and has danced in over 50 tours on five continents. She was soloist with the National Ballet of Canada and a principal dancer and researcher in William Forsythe's company Ballett Frankfurt. Johnson stages Forsythe's work worldwide, including for Paris Opera Ballet, La Scala, Batsheva Dance Company, Norwegian National Ballet, Netherlands Dance Theater, and American Ballet Theater. She is a founding collaborator of the Movement Invention Project in New York, and has served on the faculties of, and created choreographic work for, Princeton University, Columbia University, The Juilliard School, and NYU, and has created 12 new installation and proscenium-based dance works at Harvard since 2011. Recent collaborations include those with the Harvard Choruses, Boston Ballet, San Francisco Ballet, NBS Toronto, Dries Van Noten, David Michalek, and the Louvre Musée des Arts Decoratif, Dance On Ensemble Berlin, and Sadler's Wells Theater in London.

TOM PYE (Set Designer)

Select opera credits include *Così fan tutte*, *The Death of Klinghoffer*, *Eugene Onegin* (ENO and Metropolitan Opera co-productions); *Akhmaten* (ENO, LA Opera); *Aida*, *Riders to the Sea*, St. John Passion (English National Opera); *Thebans* (ENO, Theater Bonn); *Messiah* (ENO; Opera Lyon); *The Turn of the Screw* (ROH); *Crossing* (World Premiere, American Repertory Theater);

Cunning Little Vixen (Glyndebourne); *Miss Fortune* (Royal Opera House Covent Garden, Bregenz Festival); *Elegy for Young Lovers* (ENO at the Young Vic); *Death in Venice* (La Scala, Premio Franco Abbiati della Critica Musicale Italiana winner); *Così fan tutte*, *Le Nozze di Figaro*, *Don Giovanni* (Opéra National de Lyon); and *The Rape of Lucretia* (Bayerisches Staatsoper Munich). Select Broadway credits: *Long Day's Journey into Night*, *All My Sons*, *The Glass Menagerie*, *Fiddler on the Roof* (Tony nomination), *The Testament of Mary*, *Cyrano de Bergerac*, and *Medea*. Select West End credits: *Who's Afraid of Virginia Woolf?*, *A Christmas Carol*, *Sinatra*, and *Medea*. Film and TV includes: *To Walk Invisible* by Sally Wainwright (BBC, PBS), the Emmy Award-winning *Gloriana*, *A Feast at Midnight*, *Christie Malry's Own Double Entry*, *Richard II*, *Twelfth Night* (Channel 4), *Just William* (BBC), *The Helen West Casebook* (ITV), and *The Late Michael Clark* (BBC).

DAVID ZINN (Costume Designer)

David Zinn's recent Broadway productions include costumes for *A Doll's House, Part 2* (Tony nomination), set design for *Present Laughter* and *The Humans* (Tony Award), and sets and costume for *Amélie*, *Fun Home* (Tony nomination), and *The Last Ship*. Recent off-Broadway includes set design for *Hamlet* (Public Theater), costume design for *Othello* (NYTW), and set and costume designs for the *The Flick*. Around the country his work as been seen at Steppenwolf, Center Theatre Group, ART, La Jolla Playhouse, Berkeley Rep, Yale Rep, Guthrie Theater, Lyric Opera of Chicago, New York City Opera, Santa Fe Opera, Los Angeles Opera, and San Francisco Opera.

JENNIFER TIPTON (Lighting)

Jennifer Tipton is well known for her work in theater, dance, and opera. Her recent work in opera includes Gounod's *Roméo et Juliette* directed by Bartlett Sher at the Metropolitan Opera. Her recent work in dance includes Balanchine's *A Midsummer Night's Dream* for the Paris Opera Ballet and Justin Peck's *Decalogue* for New York City Ballet. In theater her recent work includes Lucas Gnath's *A Doll's House, Part 2* on Broadway at the Golden Theater which garnered her a

Tony nomination. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and in April 2004 the Mayor's Award for Arts and Culture in New York City. In 2008 she was made a United States Artists "Gracie" Fellow and a MacArthur Fellow.

FINN ROSS (Projection Designer)

Finn Ross trained at Central School of Speech and Drama and designs video for live performance. He has won two Olivier Awards, a Tony, and two Drama Desk and Outer Critics Circle Awards. Recent work in theater: *Frozen* (Broadway), *Bat Out of Hell* (West End and Tour), *Harry Potter and the Cursed Child* (West End), *The Tempest* (RSC); *Curious Incident of the Dog in the Night-Time* (Broadway/West End/Tour); *Bat Out of Hell* (London and International); *In the Body of the World* and *Crossing* (American Repertory Theatre); *American Psycho* (Broadway and Almedia); *Betrayal* (Broadway); *Chimerica* (Almeida and West End); *Closer* (Donmar); and *The Master and the Margarita, All My Sons, Shunkin* (Complicite). Opera: *The Rise and Fall of the City of Mahagonny* (Royal Opera House); *Missa Solemnis* (LA Phil); *Benvenuto Cellini, The Death of Klinghoffer, Death in Venice, Onegin, Simon Boccanegra, Damnation of Faust, Don Giovanni* (ENO); *Hänsel und Gretel, Die Zauberflöte, A Dog's Heart* (DNO, Amsterdam); *La clemenza di Tito, Mr. Broucek* (Opera North); *Les Pêcheurs de Perles, Béatrice et Bénédict, Turn of the Screw* (Theater an der Wien); and *Rinaldo* (Glyndebourne). Dance: *Le Petit Prince* (National Ballet of Canada), *Frankenstein* (Royal Ballet), and *The Feeling of Going* (Skånes Dans-teater and Malmö Opera).

A FAR CRY (Orchestra)

In its 10 years, the Grammy-nominated string orchestra A Far Cry has taken an omnivorous approach to its music-making. According to *The New York Times*, A Far Cry "brims with personality or, better, personalities, many and varied." Founded in 2007, the self-conducted orchestra has fostered those personalities since the beginning, developing an innovative process where decisions are made collectively and leadership rotates among the members. This

democratic structure has helped generate consistently thoughtful, innovative, and unpredictable programming, including collaborations with artists such as Yo-Yo Ma, Jake Shimabukuro, Gabriel Kahane, Urbanity Dance, Roomful of Teeth, and the Silk Road Ensemble. Whether playing a new commission from composers such as Ted Hearne, Caroline Shaw, Vijay Iyer, or Andrew Norman; or a work by Mozart, Haydn, or Piazzolla—A Far Cry takes audiences on a unique ride. The 18 "Criers" are proud to call Boston home, rehearsing at a storefront music center in Jamaica Plain, MA. The group presents a hometown subscription series, and has been in residence at the Isabella Stewart Gardner Museum since 2011. In 2014, A Far Cry launched its in-house label, Crier Records, with the album *Dreams and Prayers*, which met with critical acclaim and a Grammy nomination. The second release, *Law of Mosaics*, landed a spot on *New Yorker* music critic Alex Ross' Top Ten list. A Far Cry has an active YouTube channel with tens of thousands of views, and live streams many shows on its website, afarcry.org, and in partnership with KING FM's Second Inversion.

SAMUEL LERNER (Sound Designer) Samuel Lerner lives in Boston where he serves as sound manager for the American Repertory Theater. Broadway includes *Natasha, Pierre and the Great Comet of 1812* (associate sound designer). Regional productions: *Annie, Absurd Person Singular, Seussical, Jane of the Jungle, Top Dog/Underdog, Into the Woods, Mansfield Park* (South Coast Rep), *The Dresser* (North Coast Rep), and *Salsalandia!* (La Jolla Playhouse). Training: Royal Academy of Dramatic Art, Royal Central School of Speech and Drama.

ANDREW EGGERT (Associate Director)

Andrew Eggert is an opera stage director and dramaturg. He is head of opera at Roosevelt University's Chicago College of Performing Arts. Recent projects include Mosè in *Egitto* and *La Tragédie de Carmen* at Chicago Opera Theater, the US premiere of *Clemency* by James MacMillan for Boston Lyric Opera, *Così fan tutte* and *Bluebeard's Castle* for Opera Omaha, *La descen-te d'Orphée aux enfers* with Gotham Chamber Opera, *Alcina* and *Les contes d'Hoffmann* at

the Napa Music Festival, *Dido and Aeneas* with Pegasus Early Music, and the world premieres of *Beowulf* by Hannah Lash and *Giver of Light* by Adam Roberts with Guerilla Opera. He is a regular collaborator of stage director Diane Paulus, having served as associate director on projects including the world premiere of Tod Machover's *Death and the Powers*; *Die Zauberflöte* at Canadian Opera Company; and Gotham Chamber Opera's production of *Il mondo della luna*. He has been guest director at Princeton University and the Yale Baroque Opera Project, and has worked with young artist programs including Glimmerglass Opera, Santa Fe Opera, and Wolf Trap Opera. He earned a BA in English from Yale University and an MA, MPhil, and PhD in Historical Musicology from Columbia University.

ADAM NIELSEN (Rehearsal Pianist)

Adam Nielsen enjoys a diverse career as a soloist, chamber musician, and opera pianist. In recent seasons, Nielsen has been presented as a soloist and collaborator at Ravinia's Martin Theater, the Myra Hess Recital Series at Chicago Cultural Center, Harris Theater Chamber Music Series at Aspen Festival, Musée de Beaux Arts in Montreal, Ethical Society of St. Louis, Boston's Schubert Theater, Missouri River Arts Festival, Grand Cayman Arts Festival, and in New York City at Steinway Hall, Alice Tully Hall, Carnegie Hall, and 92nd Street Y. He is currently an associate faculty member of the Marcus Institute for Vocal Arts at The Juilliard School. There, he holds the position of principal coach and music advisor to undergraduate vocalists, and is also a coach and assistant conductor for the Juilliard Opera. In the summer, he is on the music staff at Opera Theater of St. Louis. He has been on the music staff at the Heifetz International String Institute, Aspen Opera Theater, American Repertory Theater, and has also worked with Virginia Opera, Dallas Opera, and Chicago Lyric, and the Metropolitan Opera.

CAROLYN RAE BOYD (Production Stage Manager)

Carolyn Rae Boyd is the production stage manager for Punchdrunk's *Sleep No More*. Other NY credits include *Invisible Thread* (Second Stage Theater), *The Strange Undoing of Prudencia*

Hart with National Theatre of Scotland, Spike Jonze's *Changers* at La MaMa Experimental Theater, as well as more than 50 special events and productions within the McKittrick Hotel. Credits at American Repertory Theater include the 2015 premiere of *Crossing*, Punchdrunk's *Sleep No More*, Eve Ensler's *In the Body of the World*, *Witness Uganda*, *Death and the Powers: The Robots' Opera*, and Anna Deavere Smith's *Let Me Down Easy*. She holds a BFA in stage management from Boston University's College of Fine Arts.

KATE GUTHRIE (Assistant Stage Manager)

Kate Guthrie recently graduated from UC San Diego with an MFA in stage management. UCSD Theater and dance credits include: *Mr. Burns*, *A post-electric play* (PSM). Accomplice: San Diego and *The Hunchback of Notre Dame* (PA) at La Jolla Playhouse. New York credits include *Ex Machina* (PSM) and *Sleep No More* (SM). Chicago credits include *The Pillowman* (PSM) at Redtwist Theatre Company, and *Death and Harry Houdini* (ASM) for the House Theatre Company of Chicago. Member of Actors' Equity.

ALLEGRA LIBONATI (Assistant Director)

Allegra Libonati is a director of theater and opera. Recent productions: *Romeo and Juliet* (Commonwealth Shakespeare Company, Summer Pick, Boston Globe), *The Rake's Progress* (Boston Lyric Opera), *Troubled Waters* (Guerrilla Opera, Best World Premiere, Boston Classical Review), and *Peter Pan's Neverland* (Broadway Asia, a new immersive adventure show in Beijing, China). As resident director of the A.R.T.: *The Snow Queen* (A.R.T., Filament Theatre), *Hansel and Gretel*, *The Pirate Princess*, and *The Light Princess* (A.R.T., New Victory Theatre, *New York Times'* Critics' Pick). Future productions: Verdi's *Falstaff* (Opera Omaha) and *King Lear* (Wayne State University). As assistant director for Diane Paulus: *Crossing* (A.R.T.), *Death and the Powers: The Robots' Opera* (Dallas Opera, Chicago Opera Theatre, A.R.T., Monaco Opera House), *Hair* (Tony Award-winning Broadway Revival), *Prometheus Bound* by Steven Sater and Serj Tankian (A.R.T.), and *In the Body of the World* by Eve Ensler (A.R.T.) She directs for the Summer Theatre of New Canaan and teaches at

Harvard University. Graduate of NYU and CMU.

DAWN-ELIN FRASER (Dialect Coach) has worked on Broadway productions of *Finding Neverland*; *Waitress*; *Once on This Island*. Off-Broadway: *Nat Turner in Jerusalem*; *Sojourners*; *Her Portmanteau* (NYTW); *Barbeque* (The Public); *Our Lady of Kibeho* (Signature); and *Invisible Thread* (Second Stage). National Tour: The Gershwin's *Porgy and Bess*; *Finding Neverland*; *Waitress*. Site-specific: *Ragtime* on Ellis Island. Voice faculty Yale School of Drama. Head of voice and speech for New Studio on Broadway/NYU.

AMERICAN REPERTORY THEATER (Diane Paulus, Terrie and Bradley Bloom Artistic Director; Diane Borger, Executive Producer) The American Repertory Theater is a professional theater company in residence at Harvard University, led by Terrie and Bradley Bloom Artistic Director Diane Paulus, and Executive Producer Diane Borger. It was founded in 1980 by Robert Brustein, who was its artistic director until 2002, when he was succeeded by Robert Woodruff. Diane Paulus became artistic director in 2008. Throughout its history, the A.R.T. has been honored with many distinguished awards, including the Tony Award for Best New Play for *All the Way* (2014); consecutive Tony Awards for Best Revival of a Musical for *Pippin* (2013) and The Gershwins' *Porgy and Bess* (2012), both of which Paulus directed; a Pulitzer Prize; a Jujamcyn Prize for outstanding contribution to the development of creative talent; the Regional Theater Tony Award; and numerous Elliot Norton and IRNE Awards. As the professional theater on the campus of Harvard University, the A.R.T. catalyzes discourse, interdisciplinary collaboration, and creative exchange among a wide range of academic departments, institutions, students, and faculty members, acting as a conduit between its community of artists and the university.

The A.R.T. Institute for Advanced Theater Training, which is run in partnership with the Moscow Art Theatre School, offers graduate training in acting, dramaturgy, and voice. The A.R.T. also plays a central role in Harvard's undergraduate Theater, Dance, and Media concentration.

MUSIC-THEATRE GROUP (Diane Wondisford, Producing Director)

Music-Theatre Group is dedicated to helping artists turn creative inspiration into dramatically compelling works of art. MTG has created collaborations among composers, poets, writers, directors, choreographers, designers, and performers working with them from the beginning and throughout the life of their projects to develop and produce thought-provoking works of music-theater that blur the boundaries between music/theater/opera. Seminal works include: *Dark Sisters* by Nico Muhly and Stephen Karam, Rebecca Taichman (dir.); *Arjuna's Dilemma* by Douglas Cuomo, Robin Guarino (dir.); *Running Man* by Diedre Murray, Cornelius Eady, Diane Paulus (dir.); *Marco Polo* by Tan Dun and Paul Griffiths, M. Clarke (dir.); *Juan Darien* by Julie Taymor and Elliot Goldenthal; Eve Ensler's *Extraordinary Measures*, William Harper (music); Martha Clarke's *Garden of Earthly Delights* and *Vienna: Lusthaus*, Richard Peaslee (music), text by Charles Mee; and Dr. Selavy's *Magic Theatre* by Stanley Silverman & Richard Foreman. For the past five years, MTG has collaborated with Opera Philadelphia and its Composer in Residence program, featuring Lembit Beecher, Missy Mazzoli, David Little, Andrew Norman, David Hertzberg, and Rene Orth. Coming in 2018—19: *Hatuey*, a Yiddish opera in a Cuban nightclub, by Frank London and Elise Thoron, Mary Birnbaum (dir.); and *The Nefarious, Immoral, but Highly Profitable Enterprise of Mr. Burke & Mr. Hare* by Julian Grant and Mark Campbell, David Schweizer (dir.) at Boston Lyric Opera, November 2017.

(The stage is dark. We barely see the outlines of beds in which bodies lie motionless under blankets. WALT WHITMAN appears, spotlight, and walks through the darkened space. He paces slowly but determinedly; it seems he is looking for something.)

Act 1

1. Prologue

WW: What is it, then, between us?

You, whoever you are,
Twenty feet away
Or generations hence—
Where is it that we meet?
And what keeps us apart?

For I am sure
I have sat where you sit,
Looked upward as you look—
Have felt the thrill
Of darkness descending—
Have breathed the air you breathe.

Since neither Time nor Space
Can keep us apart...
Since I have sat where you sit
And breathed the air you breathe...
I know you will hear me.

In the middle of the journey of my life,
I found myself a self I didn't know.
Known to the world as Everyman,
I did not know who I was.

In the war that tore our country apart
My brother was wounded down south
And there in the limbo of Washington lay hurt.

So I walked. I walked to find him.
I walked south from New York.
I walked till I came to hell on earth:

A hospital of souls half torn from their bodies,
Of bodies too weak to bear souls.
What I saw would have driven
Any sane man away.

My brother soon was healed.
And yet I stay and stay...

Why can I not leave?
What is it that I am looking for?

2. "O Living Soul..."

Chorus: O living soul who dares to walk below,
We long to speak of what you long to know

3. "Is Anyone There?"

(Night. JOHN WORMLEY staggers into the hospital dragging his badly-wounded leg.)

John: Is anyone there?
Is anyone listening?

I must have lost my way...
I must have strayed from the path...
Am I in the North or the South?
I don't know my way back...

Why did I run from home?
I wanted to die on the battlefield
But even there I failed
I'm alive and I'm alone

Oh, but it's so quiet here...
I could lie down...
If I close my eyes,
Soon I'll be gone...

It would be so easy just to go.
Yes...I'll sleep forever...and no one will know...

4. "I Am With You..."

(WW, making his nightly circuit, notices JOHN and hurries over.)

WW: I am with you.

John: Who? Who is "with me"?

WW: A friend.
Take my hand.

John: I don't have much choice.
What is this place?

WW: You have found a hospital
On the outskirts of the capital
Where the wounded gather
To be alone together.

John: And you're the doctor?

WW: No,
I'm just a...volunteer.
There is no money for a doctor here.
They say the war is nearly won
But the world has forgotten what you all
have done.

John: And what do you do,
If you can't heal a wound?

WW: I help as I can:
I bring chocolate and beer,
Tell stories at night—
There's always some confession to hear,
There's always a letter to write...
But never mind about me!
Son, how did you find us?

*(JOHN and WW's next lines are asides, sung
overlapping one another.)*

John: (Could I tell him the truth?
Could I say who I am?
It's the middle of nowhere...
He might understand...
No, it's too dangerous...
Stick to the plan.)

WW: (Such beauty, such life, such fire...
A living soul
In the middle of war!)

JOHN: (to WW) John Wormley is my name.
Boston is my home.
When war broke out
I walked on south.
I was fourteen and alone.

I've fought the Rebels for three full years.
I was wounded a dozen times.

My best friend died by my side
At Gettysburg's front line.

We chased the Rebels a hundred miles,
Over mountains, across the frontier...
I slipped one night...
They left me behind...
And somehow I ended up here.

*(The following lines are, again,
overlapping asides.)*

WW: (Such bravery so young...
Your suffering now is done.
Stay, my boy, with me.
Soon you will walk free.)

John:
(He believes me — now I'm free—
I've convinced him I'm not me —
Now I've passed the test.
Finally I can rest.)

John: (to WW) What about you, old man?
How long have you been in this place?

WW: Two years — or maybe three...
In here, time barely seems to pass.

John: Three years? By choice? Are you crazy?

WW: I came to find my brother.
I found him, he got well...
I stayed to help for a day or two
And I found I like to heal.

John: So you call yourself a healer?

WW: I do what I can.

John: (*gesturing towards the other patients*)
But can *these* men be healed?

WW: It is worthwhile to help each living man.

John: Don't you have a life of your own?
Don't you have A home, a wife, a son?

WW: My home is this wide world.
My family, everyone.

John: Maybe you're a criminal – a convict, a runaway...

WW: I'm not the type, my boy, but I'm flattered all the same.

John: Who are you, then?
Old man, you look like one of the living.
What are you doing here with the dying?
Old man, you've still got some fire in your blood.
Do you really think your words will do us any good?

(A sudden commotion – the men have seen something outside.)

5. "He's back!"

Chorus: He's back, he's back!
Stowers is back!
He'll have news from the front – he made it back!

John: What's happened?

WW: Their comrade's back from Washington.
Pray for good news...

(FREDDIE STOWERS appears, looking exhausted.)

Chorus: Stowers — have we won?

(FREDDIE silences the men with a gesture and pauses to gather his strength.)

6. "The news I bring is hard..."

Freddie: The news I bring is hard.
The war is far from done.
Twenty thousand men
Died at Chickamauga
In a single day.
We have fallen behind
In the Western campaign.
We thought the war
Was lost and won
But our comrades out west
Won't come back home.

(He sings a mournful postlude, falsetto.)

7. "May they rest..."

Chorus: *(praying, a cappella)*
May they rest within the presence of the Lord.
We all were taken from the ground.
The ground will take us back again.
For we are dust; to dust we shall return.

John: *(aside, scornfully)*
Empty words for empty men.
You can't accept that you're to blame.
You sold yourselves to Lincoln's game:
You all are his slaves.

Freddie: *(having overheard JOHN muttering)*
What did you say?

John: *(addressing the whole group)*
How long will you put up with this?
How long will you believe
That anyone can win
A war that never ends?

It is a hopeless fight.
There is no end in sight.

Chorus: *(murmuring to themselves)*
He's right...

It is a hopeless fight.
There is no end in sight.

(The chorus repeats these lines with growing agitation. WW, sensing that there's a risk of total panic, steps in and interrupts.)

WW: I see you ev'ry one o comrades battered and beaten,
Cut down in the white-hot light of life's
noontime sun...
Now comrades, be not vengeful!
Do not now strike down hope.
I see you through the darkness, I know you –
The war's nearly won
And your souls still are whole!

Chorus: "The war's nearly won, the war's nearly won"

That's all we ever hear,
And still it never ends.
I fear it never will...

John: Yes, that's right! Face the facts!
Get it into your heads!
Why not live a little?
Tomorrow we'll all be dead.

Since we're stuck in hell on earth, why not enjoy
The pleasures of the damned?
Take opium! Take chloroform!
Get plastered since you can!

And if at night you find yourself
Lying awake asking "why?"
You've no responsibilities:
We're even free to die.

Chorus: (*muttering among themselves, unnerved
by JOHN's behavior*)
(Is he crazy?)
(He's crazy.)
(He's out of his mind.)
(He is some devil come to drive us to despair.)
(Get him out of here!)
(Get him out!)

(*They are on the verge of attacking JOHN when
WW intervenes.*)

WW: What madness has taken hold of you?
All of you, back to your beds!
Forgive our new friend John Wormley.
He does not mean what he said.

His journey was long — he is tired,
Not quite in his right mind...
And just like you and me
He is lucky to be alive.

Remember that all who have air and light
Have the best that life can give.
Remember life beats unbroken in every
wounded body—
Remember that you live!

I know you all, brothers, sons, fathers —
You all have lives to tell.
Hold now your memories close in the night,

Here and now, for us all, make it real.
(*The power of WW's plea has frozen the men
in place. Now they seem to relax, to reflect. A
long pause. Finally one of them speaks, saying
"I was..." as though trying to remember. Then
another joins, and another. Slowly, the text of the
following chorus is built collectively.*)

8. "I was..."

Chorus: I was seventeen.
I was about
To run away to fight.
It was the last night.
I met her by the well.
We walked into an open field.
Naked in moonlight...
Her hair as gold as grass...
We held each other
Till dawn came breaking through.
I smelled the smoke from town...
I saw it vanish in the air...
That night the stars burned near...
My sleep was black and clear.

(*By the end, the soldiers have sung themselves
into a reverie. Only JOHN and WW remain
conscious. JOHN stares at WW with a mixture
of suspicion and grudging admiration.*)

9. "Well done, old man..."

John: Well done, old man. You found a way
to silence.

WW: Hmm. No thanks to you.

John: Forgive me...
I had a bad moment.
Sometimes I feel like there's
No reason left to hope.

WW: You aren't alone.
You aren't alone.
There are days when I feel that way too.

John: Now I think I see
Why you stay.
I think you like it:
You've got them all in the palm of your hand.

You brought them peace and quiet somehow,
Everyone but me...
But there is one thing that I think could help
There is one thing I need.

WW: What's that?

John: Well...you know I'm not hurt bad...
But my arm's all busted up
And I can't quite use my hand.
Would you write me a letter home?

WW: Son, there's nothing I'd rather do!
I *knew* you had a heart.
I knew you still had some life in you.

John: I'm not so bad, you see?

WW: Where should it be sent?

John: Just send it on to Washington
Care of Benjamin Seward
He'll send it on to my folks.

WW: (*writing the name down*)
Alright.

John: Dearest Ma and Pa,
I don't want you to worry,
But I'm hurt, in the hospital...
We were on our way down to Kessler's
Cross lanes...
I got lost in the swamp south of Washington.
Between two hills I saw a hospital off the road.
The men here are weak...
The place has been left alone.

But at least thank God
It's all Union men.

I'll write again
As soon as I can.
Sincerely, John.

(*WW finishes writing and looks the letter over.*)

WW: That's all?
Nothing tender for your mother?

John: Oh...my parents just want the facts.

WW: All right. Thank you, my boy.
You don't know what it means for me
To do this sacred work
Of sharing love and truth.

(*He kisses JOHN's brow and walks away, leaving JOHN alone in the spotlight. JOHN is clearly conflicted, in physical and emotional pain.*)

John: God, now I've done it.
Now there's no going back...
If the letter gets to Richmond they'll attack.

A helpless Union hospital...
Is it worth enough
To get me pardoned now for running off?

And even if they find it,
Will they know – will they care –
To spare me? No – I don't want to be spared.

(*Light slowly down on JOHN's bed and up on FREDDIE STOWERS, who is still awake, staring pensively into the darkness. WW approaches from a distance; FREDDIE does not yet notice him.*)

10. "Once I lay..."

Freddie: (*singing to himself*) Once I lay 'neath a
bed of stone...
Now rainwater washes my bones
By the banks of the green, green river
And the wind blows 'em far, far from home...

(*WW draws nearer and speaks a little hesitantly.*)

WW: Sir, you alright?

Freddie: Fine, as it goes, sir.

WW: I don't think you and I have ever talked.

Freddie: I ain't got much to tell.
I was born, I fought, I fell.

WW: I'll bet there's more to it than that.
Where were you born?

Freddie: South Carolina.

WW: Ah! So to join us
You must have run away!

Freddie: Yes.

*(Over the course of FREDDIE's story, the lighting/
video screens manifest some of his vision.)*

I was born one
Of a man's thousand slaves.
When I turned thirteen,
I escaped.

I slept in the fields by day
I wandered north by night,
And ten years later marched
Back south to fight.

But there's one thing I've never told
Any living man.
I saw something once heading north
That I don't understand.

I had lost all hope...
I was starving, alone...
I almost wanted
To go back home....

I stowed aboard a ferry
Crossing at night.
The mist was thick,
There was no light...

Then over the river
The air caught fire...
I saw machines
That flew through the sky...

I heard explosions
That shook the ground
And towers I saw
That pierced the clouds...

Life and death,
Destruction and birth...
For an instant I saw
Mankind's future on earth.

In this life I'll never see
Such things again,
But one day they will be...
I don't know when.

That night Time just stopped
Or Time came all at once...
It gave me all I need.
I've been strong ever since.

You probably think I'm crazy.
I ain't never told that to no one.
But maybe you understand?
Somehow, talking to you
I feel like Time's waking back up.

*(STOWERS walks away. WW stands stunned,
overwhelmed by the force of STOWERS's vision.
He turns to the audience.)*

11. "Crossing Brooklyn Ferry"

WW: Flood-tide below me! I see you face to face!

You – America – contradictory, confus'd, ill-
assorted, cruel and generous mother! In the
darkest hour of the life of a man you yourself
so wrongly enslaved, you do not fail to grant a
vision of the life that is to come.

I myself, America – I your loyal old lieutenant – I
who serve you with the patience, the goodwill,
and the sheer dumb joy of a dog – this hour has
tested me sorely. I have asked – is this humanity
– these butchers' shambles? I have asked – will
the devils in us win the day?

I have asked what this bond is between us.

*(The chorus is heard in the distance,
singing wordlessly.)*

And I have been answered:

Just as you feel when you look on the river, so
I felt.
It was the same to me as it is to you.

It is not upon you alone the dark patches fall,
The dark threw its patches down upon me also...

Nor is it you alone who knows what it is to be evil,
I am he who knew what it was to be evil...

Hold fast, America.
This hour too shall pass.

Flow on, river! flow with the flood-tide, and ebb
with the ebb-tide!
Gorgeous clouds of the sunset...
We receive you with free sense at last.

Act II

It is the middle of the night, several hours later.

12. "The Sleepers"

(The dead of night. WW seems to be the only one awake. He walks restlessly among the beds, clearly ill at ease. The soldiers are heard murmuring in their sleep.)

WW: The new-born emerging from gates, and
the dying emerging from gates...
The night pervades them and infolds them.

I stand in the dark with drooping eyes by the
worst-suffering and the most restless,
I pass my hands soothingly to and fro a few
inches from them,
The restless sink in their beds – they
fitfully sleep.

The earth recedes from me into the night,
I saw that it was beautiful, and I see that what is
not the earth is beautiful.

(WW suddenly notices, with a start, that JOHN is awake.)

I thought you were asleep, Wormley!

13. "Oh, not me. These days I don't get much rest."

John: Oh, not me.
These days I don't get much rest.
And what about you?
What's my saintly nurse doing awake?

WW: Oh, my son,
I am sick at heart.
Sometimes I fear that all I do here
May be for naught,
That ev'ry word I write of this
May be forgot.

John: And would that be so bad?

WW: What do you mean?

John: Well, the world calls us heroes,
Because they don't know.
It's because they don't see
What we have to do.

This war is a shameful,
Animal thing.
Let its memory die with us.

Why drag all this darkness
Out into the light?
Just let them forget us.
Don't disturb the night.

(WW is clearly shaken to the core by JOHN's words.)

Ah...I can see in your face you know I'm right.

(The soldiers are again heard murmuring, as if in a dream.)

Listen...they are groaning in their sleep...
Listen how they long and long for the dark...

WW: *(muttering to himself, in deep distress)*
Come, lovely and soothing Death,
Undulate 'round the world,
Serenely arriving, arriving...

John: Some things should not be told.
Some things should not be known.

You are alone.
I'm alone too.
This all will be forgotten...
You know...you know what you want to do.

WW: *(slowly drawing closer to JOHN)*

Can I let myself sink

Into the night

And into you...you who I've longed for?

WW/John: Here with you

The night is closer.

(As WW walks closer to JOHN, as if pulled by an invisible force, the two men continue to sing. They repeat their final lines – then they sing wordlessly. WW climbs into bed with JOHN. Lights slowly dim to black.)

14. "Sweet Color"

(Day begins to dawn. The soldiers are waking up. They look weary and pale. They sing to themselves. During their song, WW makes his rounds. He visits various beds, brings a few men food, checks on others' bandages, etc. He avoids eye contact with JOHN.)

Chorus: Sweet color

Eastern sky

Golden and blue

Morning star

Fills my eyes

My love I'm far from you...

15. "What's that?"

(A voice is heard in the distance. The words are indistinct at first.)

Chorus: Who's that?

(The voice draws closer. WW hurries to the door to see who's there.)

Messenger: *(offstage)*

Hello? Is there anyone alive here?

(WW, at the door, turns back to face the men.)

WW: It is a woman – a Union nurse, by the looks of her!

Chorus: *(straining to see)*

She's holding a letter!

WW: No – it is a dispatch, some official news!

Chorus: Could it be what we've waited for?

Could it be the war's at an end?

John: *(aside)*

(Have they found me out?)

(A woman, the MESSENGER, appears in the doorway. She is taken aback to find anyone there at all, and is more shocked still at their physical condition.)

16. "I was told..."

Messenger:

I was told there was once a hospital here.

This must be the place.

Oh... so this is the cost...

This is the price of victory.

I come with happy news.

But I fear I've come too late...

Today the war is ended.

The war is ended and we have won.

The Rebels are defeated, the danger is done.

Be glad, for the war is ended.

In the name of progress, very soon

The hospital will be torn down

For at last the war is ended.

Chorus: *(to themselves)*

(Can it be that it's all over?)

So this is what we fought for...

I don't feel joy or sorrow,

My spirit is numb.

We are the cost.

We are the money

Spent to win this war.)

(After another uncertain, searching look around the room, the MESSENGER disappears as suddenly as she came. A pause. WW looks around at the men, a joyful look on his face.)

17. "Friends..."

WW: Friends, don't sit there dumbfounded!
 This is the news we've been longing for!
 Your work was not in vain!
 The nation will be whole again
 And all men will walk free!
 Join me in singing thanks and praise!!!

(He launches into a wordless victory song, which the men join in singing – all except JOHN, who is sinking into an even blacker mood. The song builds to a frenzy. When it ends, the lights go down on everyone but JOHN.)

John: The war is over
 It's lost and won
 And more than ever
 I am alone

No family – no friends–
 I am no one at all–
 And this wound in my leg–
 Will it never heal?

(WW appears on the other side of the stage. He looks deeply happy and relieved, humming to himself as he walks from bed to bed checking on the men. JOHN glares at him.)

WW: (to himself)
 "O Captain, my Captain
 Our fearful trip is done,
 The ship has weather'd every rack,
 The prize we sought is won..."
 ...O Captain! Dear Father!
 These arms beneath your head!
 It is some dream that on the deck
 You've fallen cold and...

John: *(aside; lines are overlaid with WW's)*
 ...There he is, the old sorcerer...
 He's got them in the palm of his hand...
 He's convinced them to stay alive...

(WW sees JOHN, who immediately looks away. WW begins to move tentatively towards him.)

18. "My boy, can you forgive me?"

WW: My boy...Can you forgive me?
 Last night I crossed
 A sacred boundary

My boy, we soon
 Will leave this place...
 Please let me see your face...

John: Monster.

WW: *(unsure what he just heard)* What?

John: Freak! You're sick!
 You're only here
 To suck young blood!
 Pervert! Parasite!
 Where else would you find
 A hundred helpless boys?

WW: John–

John: Who would we tell?
 We're all gonna die
 Or at least lose our minds –
 Who would believe –

WW: John – what are you saying?
 My job is to love,
 My job is to know you
 As no one else could –

John: To know us? What do you know?
 And who the hell are you?
 Who are you? Who?

(A trembling pause. Over the course of the following exchange, WW presents and offers the pages that he has been writing throughout the opera.)

WW: *(faltering)*
 I – am the mate – and companion – of people,
 all...fathomless as myself –

John: Who are you?

WW: *(rapidly)*
 I pass death with the dying and birth with the

new-wash'd babe–

John: Who are you?

WW: I am he that walks with the tender and growing night–

John: Who are you??

WW: (*furiously*)

I exist as I am, that is enough–

John: Who are you.

WW: (*brokenly*)

I bequeath myself to the dirt to grow from the grass I love.

John: Who are you?

WW: (*flatly, resigned – falling to his knees*)

I answer that I cannot answer, you must find out for yourself.

John: (*with an eerie calm at first, then with mounting rage*)

I'll tell you then.

You're a fraud, a liar

Who's been found out.

You want to take me with you

Since you know I'm all alone.

Now you'll have to find some other place

To have your fun.

Get out!

I never want to see you again.

Get out before I tell them what you are!

(*WW seems physically rocked by JOHN's condemnation. He lets the pages of his writings fall to the ground. He steps away from JOHN and begins to make his way out of the hospital.*)

He turns to the audience and addresses them as he did in the Prologue.)

WW: This is how I left that place:

Alone and confused as ever I'd been.

And now the men with homes will make their back,

And I...I walk without rest the wilds of this broken land.

(*WW exits.*)

(*During the following chorus, the back wall of the hospital splits open, revealing the gaping chasm of the sky. The hospital breaks apart, dissolves, disappears; by the end of the interlude, the patients are left standing on a vacant stage. When they finish singing, they too depart, leaving the stage totally blank. Night, an open field..*)

19. "O powerful western fallen star..."

Chorus: O powerful western fallen star

Shades of night o tearful night

O great star disappear'd

O cruel hands that hold me powerless

O helpless soul of me

O harsh surrounding cloud that will not free

my soul

20. "So this is it."

(*For a few moments, the stage is empty; we see only grass, perhaps a small dirt road. A soprano voice joins the orchestral texture, like a mysterious song heard from far away. Finally JOHN stumbles in, much as he did in the hospital in the first scene. Breathing heavily, he staggers to a halt center stage.*)

John: So this is it.

My time's run out.

The fighting's at an end.

The hospital's torn down.

(*His attitude has changed from exhaustion and apathy into a kind of fury.*)

Deserter – coward – traitor

To my only friend–

I don't deserve forgiveness–

Here let my life end

The death I desire

Is almost here

But if there's a life

After this one, I fear

I won't be granted crossing
Out of this land...
I'll never be welcomed
Into Love's hands...

(By now he is nearly in a panic.)

Is anyone there
Is anyone listening?

21. I am with you

(WW is seen approaching along the path, from upstage. He walks slowly, steadily, more formally and more stiffly than he has thus far. He keeps a considerable distance between himself and JOHN, who hears his footsteps and turns. JOHN looks into WW's eyes, then immediately turns away and looks at the ground, his eyes filled with tears.)

WW: I am with you

John: Old man...

(JOHN is speechless; he can't meet WW's gaze. WW comes a little closer, restraining himself with tremendous effort. He speaks with a new, ritualistic calm, palpably suppressing his old feelings.)

WW: I do not stand before you as a lover,
For you have broken every bond between us.
I come as one who seeks to atone,
To serve again as everyone and no one.
I bring to you the love I bear to every blade of
grass,
A love that will not alter, whatever may come
to pass.

John: You'd never forgive me
If you knew who I really am...

WW: No, John, tell me — Tell me if you can!
You called out because you want to confess—
Now put love to the test.

(JOHN finally turns and bravely meets WW's eyes.)

John: I was...I was a rebel soldier.

I deserted the battlefield
And disguised myself to be healed.

WW: It does not matter now.
The soul does not know North or South—

John: *(interjecting)* My letter was a lie.
It all was code.
If the Rebels had got it...
You could have all been killed.

(WW turns away, choking back his anger.)

WW: *(to himself)* This is hard— is hard to bear.
I endangered the men in my care.
How could I have been so blind
To the scheming of his tortured mind?
(to JOHN) You are testing the limit for
forgiveness.

John: *(brokenly)* Old man...forget me if you can.

(JOHN is nearly unconscious; WW rushes forward to hold him.)

WW: John, this is your final hour.
I will not let the last thing you say be "forget."
I have loved you in spite of everything...
In spite of everything — There is more to you
than you
And more to your life than you know!

Have I reached you?
Have you heard me?
Speak if you can.

(A long, tense pause — we are not sure if JOHN has died — finally he stirs in WW's arms. He seems to be possessed by a vision. His music is newly radiant, free, lyrical. WW is mesmerized.)

22. "Once...my regiment..."

John: ...once...my regiment...marched all
night...through the Great Smoky Mountains...
It was spring. The earth exhaled and the stars
breathed down. We walked in twos and threes,
silent, a thousand or more of us. I could hear my
footsteps and the footsteps of my comrades. I felt
the earth welcome my feet and release them —

welcome, release...My soul clung to my body as
a boy rides his father's shoulders – as my body
rode the earth...In that moment, I was every
soldier, walking in every war since the birth of
love and hate, I was each man and woman
walking the night for as long as there's been
night...And I loved this life.

(He turns to WW.)

Is that what you've shown me?
That life can be loved?
You even love the pain...
You even love the bad...
You even love me.

WW: Oh my son,
I never loved another
Till you.

John: Thank you.

(He dies. WW bows his head.)

*(After a long pause he looks up, out into the
audience again.)*

WW: What is it, then, between us?

*(He picks up JOHN's body and walks slowly
offstage.)*

23. Final Chorus

Chorus: When the stars in heaven had risen,
I turned to tell my captain what I'd seen...
But my captain and father had vanished from
my vision.

I have not failed, O Captain,
To hear your voice like a column of ash, you who
dreamed
Of becoming a river...you are sleeping like
a river...

You are singing and chanting the things that are
part of you,
Worlds that were and will be, death and day,

Nothing is final.
No man shall see the end.

You will hardly know who I am or what I mean...
But I shall be good health to you nevertheless.
Missing me one place, search another.
I stop somewhere waiting for you.

END