

WORLD PREMIERE

Inheritance



October 24, 26, and 27, 2018



UC San Diego
ARTS AND HUMANITIES
Music



National
Endowment
for the Arts
arts.gov

Creative Capital

NEWMUSIC
USA



World Premiere

Inheritance

Music by Lei Liang

Libretto by Matt Donovan

Production Design by Ligia Bouton

Lighting Design by Mary Ellen Stebbins

Produced by Susan Narucki

Stage Direction by Cara Consilvio

Musical Direction by Steven Schick

Cast

| | |
|--------------------|----------------------|
| Sarah | Susan Narucki |
| Ghost 1 | Kirsten Ashley Wiest |
| Ghost 2 | Hillary Jean Young |
| Tour Guide/Ghost 3 | Josué Cerón |

Musicians

Madison Greenstone and Anthony Burr, clarinets/bass clarinet

David Aguila, trumpet

Fiona Digney and Sean Dowgray, percussion

Pablo Gomez Cano, guitar

Takae Ohnishi, harpsichord

Mark Dresser, contrabass

Steven Schick, conductor

Music Staff:

Celeste Oram, Associate Music Director / Associate Conductor

James Beauton, Assistant Conductor

Kyle Adam Blair, Vocal Coach / Rehearsal Accompanist

Production Team:

Rita Navarro, Production Stage Manager

Nancy Chao, Projections Programmer

Ester Gherzi, Assistant Stage Manager

Arlene Banuelos, Light Board Operator

Stacie Logue, Assistant Costume Designer

Brooke Kesler, wardrobe crew

Samantha Englander, wardrobe crew

Please note that *Inheritance* performances will include a short strobe light sequence.

Inheritance is grateful for the generous support of
Creative Capital Foundation
National Endowment for the Arts
NewMusicUSA
UC San Diego Division of Arts and Humanities,
Cristina Della Coletta, Dean

With additional underwriting by:
Phyllis and Dan Epstein
Julia Falk
Catherine and Robert Palmer

www.inheritance-opera.com

Synopsis

1. It is the middle of the night. Sarah, asleep, is disturbed by a presence that she cannot see. She searches through the house and retreats to her chair. A sound awakens her and she struggles to speak. She cannot rest and walks through the house, haunted.
2. Finding nothing, Sarah summons her servants, hours before dawn. She asks about construction on the house, and sets the servants to work. She demands to hear the sound of hammers working and asks what she needs to build next.
3. A Tour Guide appears with several tourists and begins to recount Sarah's story, much to her surprise. He describes the marvels of her house, including the "Door to Nowhere" and before her eyes, the tourists transform into a party of raucous ghosts.
4. The Ghosts and Sarah sing a children's song.
5. Sarah begins to tell her story. She knows nothing about life after death, but cannot ignore the countless numbers of the dead. She recalls a time in her life when numbers were a simple children's game. She describes her beautiful house as if in a dream, while her servants try to wake her from her reverie, pointing out what is decaying around her.

6. The Tour Guide takes the group into the séance room; he antagonizes Sarah by disclosing her constant need for forgiveness, and reveals that she often wanted to speak to Annie, her dead daughter. He describes ghostly workers whose labors never cease, seen throughout the house. The Ghosts affirm that the haunting “happens all the time.”

7. The Ghosts speak. The story they tell has nothing to do with spirits or legends. “There will be boots beneath a desk.” “A door wouldn’t open.” “A door wouldn’t close.” “The sound of breathing - but not from the dead.” They ask: “How many more rooms?” “How many times?” They state: “Here is the door to nowhere.”

8. Sara shares the memory of holding her infant daughter as an enormous flock of passenger pigeons passed by. She hopes that her baby might have heard the rushing of wings and felt a sense of awe. Now passenger pigeons are extinct and her baby daughter is long dead. Sara struggles to make sense of it all.

The Tour Guide interrupts and spins another myth about Sara’s fear of ghosts and her “madness”. In reply, Sara asks whether it is madness to mourn the dead. She asks us how it is possible to drift through the same rooms and say the same words day after day, forgetting the dead are there.

9. The Ghosts describe the assembly of a gun; the Tour Guide continues his endless tour; Sarah continues to state that she is trying to bear the dead in mind.

10. Sara shares a final story.

About the Artists

Lei Liang - Composer

Chinese-born American composer Lei Liang is the winner of the Rome Prize, the recipient of a Guggenheim Fellowship, a Koussevitzky Foundation Commission, two National Endowment for the Arts grants and a Creative Capital Award. His concerto for saxophone and orchestra “Xiaoxiang” was named a finalist for the Pulitzer Prize in Music in 2015.

Lei Liang was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the CONTACT! new music series. Other commissions and performances come from the Fromm Music Foundation, Meet the Composer, Chamber Music America, the Boston Modern Orchestra Project, the Taipei Chinese Orchestra, among others. Lei Liang’s six portrait discs are released on Naxos, New World, Mode, and Bridge Records. A solo album of his orchestral music will be released by BMOP/sound in 2018. He edited and co-edited four books and editions, and published more than twenty articles.

Lei Liang studied composition with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin and

Mario Davidovsky, and received degrees from the New England Conservatory of Music (B.M. and M.M.) and Harvard University (Ph.D.). He is Professor of Music at the University of California, San Diego where he served as chair of the composition area and as Acting Chair of the Music Department. His catalogue of more than seventy works is published exclusively by Schott Music Corporation (New York). More at: lei-liang.com

Matt Donovan - Librettist

Matt Donovan is the author of the collection of essays *A Cloud of Unusual Size and Shape: Meditations on Ruin and Redemption* (Trinity University Press 2016) as well as two collections of poetry – *Vellum* (Mariner 2007) and *Rapture & the Big Bam* (Tupelo Press 2017). His nonfiction has been selected as a notable essay in *The Best American Essays 2013*, and his work has appeared in journals such as *AGNI*, *The Believer*, *Gettysburg Review*, *Kenyon Review*, *Seneca Review*, *Threepenny Review*, and *Virginia Quarterly Review*. Donovan is the recipient of a Whiting Award, a Rome Prize in Literature, a Pushcart Prize, a Creative Capital Grant, and an NEA Fellowship in Literature. He lives in Massachusetts, where he serves as the Director of the Poetry Center at Smith College.

Susan Narucki - Producer/Sarah

For over three decades, American soprano Susan Narucki has forged a unique path; her interest in the music of our time led to award winning recordings, critically acclaimed performances with musicians of the first rank and close collaborations with generations of composers with distinctive artistic viewpoints. Since joining the faculty at the University of California at San Diego in 2008, she has been deeply engaged in commissioning, producing and performing chamber operas that illuminate critical issues in society. Her projects have earned major philanthropic support from the MAP Fund /Doris Duke Charitable Foundation, UC MEXUS, Creative Capital Foundation, New Music USA and multiple awards from the National Endowment for the Arts.

Ms. Narucki serves as Artistic Director for *Cuatro Corridos* (2013), the critically acclaimed chamber opera that addresses trafficking of women across the U.S.-Mexico border. With libretto by internationally renowned Mexican author Jorge Volpi, and music by Hebert Vazquez, Arlene Sierra, Lei Liang and Hilda Paredes, the opera has been performed over a dozen times in the United States and Mexico and has been broadcast multiple times on Canal 22, Mexico's art and culture television network. The recording of *Cuatro Corridos* on Bridge Records earned a 2017 Latin Grammy Nomination and was a Critic's Choice of both *Opera News* and *Gramophone*. Ms. Narucki's most recent production is *Inheritance*, a chamber opera that addresses gun violence in America.

A dedicated mentor to the next generation of singers, Ms. Narucki's recent residencies include the Shanghai Conservatory of Music, the Aichi University of the Arts, the Longy School of Music and the Oberlin Conservatory. At UC San Diego, she directs the vocal ensemble *kallisti*.

Cara Consilvio - Stage Director

In the 2018-2019 season, Cara Consilvio will direct *Suor Angelica* for Tri-Cities Opera, *An American Dream* for Anchorage Opera, *The Elixir of Love* for Piedmont Opera and *The Threepenny Opera* for Syracuse

Opera. Recent directing projects include *Hydrogen Jukebox* for Chautauqua Opera, *Glory Denied* and *Hansel and Gretel* for Tri-Cities Opera, *Street Scene*, *After Life* and *Dialogues of the Carmelites* for Loyola University New Orleans and *The Merry Widow* for The Hartt School. Cara has directed educational outreach shows at Tri-Cities Opera, Tulsa Opera, Opera Saratoga and Chautauqua Opera. Cara has been an Assistant Director for Fort Worth Opera, Opera Saratoga, Chautauqua Opera, American Opera Projects, Portland Opera, Boston Lyric Opera and Central City Opera. Teaching credentials include an adjunct lecturer position at the Boston University Opera Institute in 2014-2015. Cara is a co-founder of Hup! Productions. Her film directing projects include her narrative film short film C.I.T., and short documentary videos for OPERA America and the American Composer's Orchestra. She has produced the NEA Opera Honors video tributes, NEA Jazz Masters videos, and the OPERA America New Works Forum videos as well as narrative films, including the award-winning *Bowes Academy* and an upcoming feature film entitled *Camp Wedding*.

Steven Schick - Music Director

Percussionist, conductor, and author, Steven Schick (Music Director) was born in Iowa and raised in a farming family. For forty years he has championed contemporary music by commissioning or premiering more than one hundred-fifty new works. He was the founding percussionist of the Bang on a Can All-Stars (1992-2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, red fish blue fish.

Steven Schick serves as Music Director of the La Jolla Symphony and Chorus; he has held numerous leadership positions including Artistic Director of the San Francisco Contemporary Music Players, music director of the 2015 Ojai Festival and, along with flutist Claire Chase, serves co-director of the Banff Centre for the Arts Summer Music Program. He maintains a lively schedule of guest conducting including appearances with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Asko/Schönberg Ensemble and the International Contemporary Ensemble. Among his acclaimed publications are a book, "The Percussionist's Art: Same Bed, Different Dreams," and numerous recordings of contemporary percussion music including a 3 CD set of the complete percussion music of Iannis Xenakis (Mode). Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the Department of Music at the University of California, San Diego.

Ligia Bouton - Production Designer

Ligia Bouton was born in Sao Paulo, Brazil, and spent her childhood in London, England. She received her education at Vassar College and at the Mason Gross School of the Arts at Rutgers University. Her creative work combines sculpture and drawing with performance, digital video, and photography to recreate appropriated narratives. Recent sculptural projects have been shown at the Crystal Bridges Museum of American Art, the National Museum of Women in the Arts, Guildhall Art Gallery in London, Minneapolis Institute of Art, SITE Santa Fe, the New Mexico Museum of Art, the Philadelphia Art Alliance, Bellevue Arts Museum, and the Boulder Museum of Contemporary Art. In 2016, Bouton's work was featured in the exhibition, "Charlotte Great and Small," celebrating the bicentenary of Charlotte Brontë's birth at the Brontë Parsonage Museum in Yorkshire, England.

Her most recent project *We All Fall Down* was shown at Station Independent Project in New York, NY in July 2017. Bouton's video work has been shown at Art Claims Impulse in Berlin, in the Biennial of Contemporary Art, Nimes, France, and at the Temporary Art Center, Eindhoven, The Netherlands, as well as in *The Female Avant Garde Festival* in Prague. Reviews of this work have appeared in *Art in America*, *Art Papers*, *The Art Newspaper*, *Art Ltd.*, and *The New York Times*. Bouton is currently Associate Professor of Studio Art at Mount Holyoke College in Massachusetts.

Mary Ellen Stebbins - Lighting Design

Mary Ellen Stebbins (Lighting Design) is a theatrical lighting designer based in New York City. She returns to UC San Diego Music after having designed *Lear On The 2nd Floor* in 2013. Recent credits include *Comedy of Errors* (Shakespeare Theatre Company), *Savior* (Chicago Symphony Orchestra), *Black Inscription* (Prototype Festival), *War Stories* (Opera Philadelphia), *Olagon* (eighth blackbird), *Orpheus Unsung* (Guthrie Theater, Princeton University), and *Quixote* (Peak Performances at Montclair State). Other collaborators include Princeton University, Performance Space 122, Pipeline Theatre, Banana Bag and Bodice, Ars Nova, Manhattan School of Music, Gotham Chamber Opera, Monica Bill Barnes, Columbia Stages, The New School, New Repertory Theatre, Bristol Valley Theater. Resident: HOWL ensemble, Third Space. 2016 Henry Hewes Award nominee. 2014 Live Design Young Designer to Watch, 2011 USITT Barbizon Lighting Design Award, 2009 Hangar Theatre Lab Company Design Fellow. Member USA 829. MFA, Boston University; AB, Harvard College.
maryellenstebbinsdesign.com

Kirsten Ashley Wiest - Ghost 1

Award-winning coloratura soprano Kirsten Ashley Wiest's "bright, dazzling vocal technique" (San Diego Story) has captured the attention of composers worldwide, resulting in numerous world premiere performances. She has sung as a soloist with the GRAMMY-winning Partch ensemble, La Jolla Symphony and Chorus, YMF Debut Orchestra, MiraCosta Symphony, HEAR NOW Festival of New Music, the Industry experimental opera company, and wild Up new music collective, among many others, and has performed at venues including Walt Disney Concert Hall, REDCAT, Copley Symphony Hall, and Aratani Japan America Theater. She has given solo recitals on concert series' hosted by Harvey Mudd College, Chapman University, and Tuesdays @ MONK Space, was a featured soloist in the LA Philharmonic's installation, Nimbus, and has recorded for several interactive operatic experiences and film scores. Operatic roles include "La Princess" in Ravel's *L'enfant et les sortilèges* (Perigueux, France), "Polly Peachum" in Weill's *Threepenny Opera* (San Diego, CA), and "Mabel" in Gilbert and Sullivan's *Pirates of Penzance* (Fort Worth, TX).

A DMA candidate at UCSD under the guidance of GRAMMY-winning soprano Susan Narucki, Kirsten holds an MFA from California Institute of the Arts and a BM cum laude from Chapman University's Conservatory of Music.

Hillary Jean Young - Ghost 2

Canadian soprano Hillary Jean Young is happiest when they are making music amongst friends. Hillary's eclectic creative practice involves a diverse range of projects, including traditional opera, contemporary chamber music, devised dance theatre work, experimental pop music, and more. Last

year, Hillary and pianist Kyle Adam Blair's performance of Poulenc's *La Voix Humaine* was described as "creating something remarkable: an intertwined sensitivity that resulted in remarkable music-making" (UT San Diego). Hillary also recently toured around western Canada with their queercore performance art duo, "masc4masc", with a final sold out homecoming show at Weird Hues in Chula Vista. Hillary has performed with numerous ensembles and orchestras, such as UCSD's Palimpsest, *kallisti* chamber opera, red fish blue fish, the Vancouver Symphony Orchestra, and the La Jolla Symphony Orchestra. Hillary's operatic experience includes roles such as the title role in Janáček's *Přihody lišky Bystroušky*, La Modista in Rota's *Il cappello di paglia di Firenze*, and Lisha in the premiere of Steve Lewis' *Noon at Dusk*. In addition, their interpretation of Jenny in Weill's *The Threepenny Opera* was hailed as "showing both the acidity and the humanity at the core of this work" (UT San Diego). From the studio of Nancy Hermiston, Hillary received their Masters of Music in Opera from the University of British Columbia in May, 2014. Hillary is currently pursuing a Doctor of Musical Arts in Contemporary Music Performance at the University of California, San Diego under the tutelage of Susan Narucki. More information at: www.hillaryjeanyoung.com.

Josué Cerón - Ghost 3/Tour Guide

Mexican baritone Josué Cerón graduated from the prestigious Academy of Vocal Arts (AVA) in Philadelphia, PA. From his performance of Respighi's *La Fiamma* at the Kimmel Center, the Philadelphia Inquirer said, "...his articulation of the text gave such emotional life to the music that surfaces failed to matter..." The quality and passion of his performances led to invitations to perform in three different continents. He made his European debut at Teatro Carlo Felice in Genova, as Enrico in Donizetti's *Il Campanello* under the stage direction of legendary baritone Rolando Panerai. The 2017-2018 season saw him as Taddeo in Rossini's *The Italian Girl in Algiers* with Opera del Palacio de Bellas Artes in his native Mexico City. In previous seasons with the same company he has sung performances of L'Orfeo by Monteverdi (revised by Maderna) in the title role; the Latin American premiere of *Il Viaggio a Reims*; the *Requiem* mass by Tigran Mansurian; among other titles. He has been a member of the Rossini Opera Academy in Lunenburg, Canada under the guidance of Maestro Alberto Zedda and was a finalist at the international competition of Teatro Colón de Buenos Aires, before judges such as Kiri Te-Kanawa, Sherill Milnes, and Sumi-Jo. Mr. Cerón made his professional operatic debut in Palacio de Bellas Artes in Mexico City as "Sulpice" in Donizetti's *La Fille Du Regiment* in 2004. He holds a Bachelor degree from the National Conservatory of Mexico.

Inheritance is co-presented by ArtPower and the UC San Diego Department of Music

David Borgo, Chair
Barbara Jackson, CAO
Linda Higgins, Fiscal Manager
Elizabeth Cuevas, Fiscal Assistant
Neal Bociek, Facilities Manager
Miguel Ramirez, HR/AP Manager

Jessica C. Flores, Production Manager
Daniel Ross, Technical Production Specialist
David Espiritu, Technical Production Specialist
Jeremy Olson, Scenic Carpenter
Peter Ko and Aaron Sum, Event Specialists

Andrew Munsey, Recording Engineer
Recording Assistants: Martin Chapman, Xochilt Khoury, Forest Reid, and Salvador Zamora

Alexis Negron, Marketing and Promotions Coordinator
Rachel Allen, Program Associate

ARTPOWER DONORS 2018–19

CATALYST (\$20,000+)
Joan and Irwin Jacobs Fund
of the Jewish Community
Foundation
Bobbie and Jon Gilbert

CREATOR (\$10,000–19,999)
Judith Bachner and Eric Lasley
Phyllis and Daniel Epstein
Sam Ersan
George Clement Perkins
Endowment
Barbara and Sam Takahashi
The Weil Family Foundation

ADVOCATE (\$2,500–9,999)
Anne Marie Pleska and Luc Cayet
Elaine Galinson and Herb Solomon
Fund
of the Jewish Community
Foundation
FACE Foundation
Kimberly Godwin
Wynnona and Ronald Goldman

Hamburger Chamber Music
Series Endowment Fund
Joan J. Bernstein ArtPower Student
Engagement Endowment Fund
Murray Galinson San Diego Israel
Initiative
National Dance Project
National Presenters Network
New England Foundation for the
Arts
Bjorn Bjerde and Jo A. Kiernan
Jack Lampl
Kim Signoret-Paar
Marilyn and Charles Perrin
Doug and Eva Richman

GUARDIAN (\$1,000–2,499)
Julia R. Brown
Maureen and C. Peter Brown
Teresa and Sam Buss
Janice Steinberg and John J.
Cassidy
DeDe Herst and Denny Cook
Martha and Edward Dennis

Elizabeth and Wayne Dernetz
Kimberly and Jeffrey Goldman
Edward and Arlene Pelavin
Edith High Sanchez and Paul
Sanchez
Judith and Lee Talner
Alain Cohen and Denise Warren

CONTRIBUTOR (\$500–999)
Sarah Price-Keating and Brian G.
Keating
Ruth S. Stern and Mort Levy
Phyllis and Edward Mirsky
Barbara and Robert Nemiroff
Walter L. Olsen
Ann Spira
Elizabeth G. Taft
Laurette A. Verbinski

SPARK (\$250–499)
K. Andrew Achterkirchen
Janice and Richard N. Byrne
Margaret H. Coleman
Nancy Daly

Edward W. Dracar
Barry H. Greenberg
Carol F. Hinrichs
David K. Jordan
Jerilyn D. Lagus
Arlene and Robert Lettas
Dana B. Levine
William L. Michalsky
Nessa O'Shaughnessy
Rod and Barbara Orth
Sue R. Rosner
James and Kathleen Stiven

YORK SOCIETY

Donors who make provisions for ArtPower in their estate
Joyce Axelrod and Joseph Fisch
Judith Bachner and Eric Lasley
Kathryn Sturch

CORPORATE SPONSORS

SUPPORTING SPONSORS

(\$5,000–9,999)
National Dance Project
New England Foundation for the Arts

CONTRIBUTING SPONSORS

(\$2,500–4,999)
Murray Galinson San Diego Israel Initiative, Leichtag Foundation
National Presenters Network

ARTPOWER STAFF DONORS

Molly Clark

Carolena Deutsch-Garcia
Jordan Peimer
Kathryn Sturch

POWERPLAYERS

PowerPlayers are an exceptional group of donors that have made a three year commitment to support ArtPower.

Joan Bernstein
Alain Cohen and Denise Warren
Martha and Ed Dennis
Phyllis and Daniel Epstein
Elaine Galinson and Herb Solomon
Bobbie and Jon Gilbert
Kimberly and Jeffrey Goldman
Renita Greenberg and Jim Alison
Eric Lasley
Kim Signoret-Paar
Robert and Lauren Resnik
Paul and Edith H. Sanchez
Molli Wagner
Zelda Waxenberg
Pat Weil and Christopher Weil

A portion of funding for ArtPower is provided by the UC San Diego Student Services Fee Committee.
Donor list as of September 21, 2018.

List reflects giving from October 1, 2017.

If you're interested in becoming an ArtPower donor, please contact Carolena Deutsch-García at carolena@ucsd.edu.

ARTPOWER STAFF

Molly Clark, *Associate Director of Artistic Planning & Education*
Carolena Deutsch-Garcia, *Associate Director of Development*
Sean Nash, *Box Office Manager*
Jordan Peimer, *Executive Director*
Kathryn Sturch, *Production Manager*
Joanna Szu '06, *Associate Director of Marketing & Communications*

STUDENT STAFF

Yasmeen Ahmed '21, *Arts Org Intern*
Justin Bascos '18, *Senior Arts Org Assistant*
Glen Carlise '18, *Production Assistant*
Nirupama Cembali '20, *Arts Org Intern*
Eunice Chan '20, *Arts Org Intern*
Rebecca Chan '21, *Arts Org Intern*
Amber Chen '19, *Junior Arts Org Assistant*
Kevin Chu '21, *Arts Org Intern*
Tiffany Do '21, *Arts Org Intern*
Yong-Yi Hu '21, *Arts Org Intern*
Emily Pettitt '20, *Production Assistant*
Brian Salvanera '20, *Arts Org Intern*
Lara Sanli '21, *Production Assistant*
Kelsey Schoenberg '19, *Junior Arts Org Assistant*
Rachel Seo '21, *Arts Org Intern*
Sara Wang '20, *Junior Arts Org Assistant*

Contact us for information on upcoming concerts:
Music Box Office: (858) 534-3448 | <http://music.ucsd.edu/concerts>

Audience members are reminded to please silence all phones and noise-generating devices before the performance, and to remain seated during the performance. As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in the hall. UC San Diego is a non-smoking campus.

A black and white photograph of a city skyline at night, with numerous skyscrapers illuminated and their lights reflecting on the water in the foreground. The sky is dark, and the water shows some ripples and light trails.

KPBS™ evening | edition

Weekdays at 6:30 p.m. on KPBS-TV

KPBS™

KPBS is a public service of San Diego State University.