

Kitchen Theater in New York, concerts with Opera Moderne and with Ridotto Opera, the title roles in *Bastien und Bastienne* and Haydn's *Armida*, as well as Elisa in *Il Re Pastore*. An active recitalist, Ms. Lifton has been heard at New York's Trinity Church, the Kosciuszko Foundation, Lippes Concert Hall, Yamaha Showroom, the National Arts Club and the Galapagos Art Space.

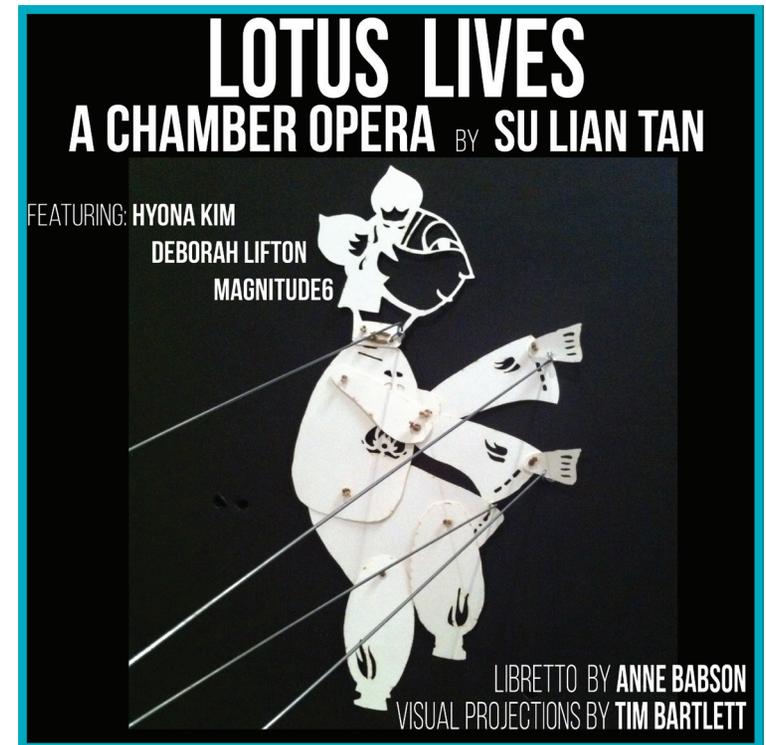
Since its founding in 2007, Montreal-based brass quintet with percussion, **Magnitude6** has built its reputation as an innovative ensemble, bringing fresh perspectives and interpretations to today's music. Born from the irresistible desire to approach contemporary repertoire in a more adventurous way, six of Montreal's most promising young musicians decided to found Magnitude6. Parallel to their role in the ensemble, they all pursue active careers as orchestral and chamber musicians, soloist, recitalists and teachers. The members have received music education in some of the best schools in Quebec, as well as in Europe and the United States.

Under the artistic and general direction of tubist Samuel Lalande-Markon, the ensemble has premiered about thirty works by Canadian composers, composed or arranged with particular artistic intents. Magnitude6 has also given the Canadian premiere of many works. They have exposed the Quebec audience to discover cutting-edge new music – hybrid, irreverent, radical – written by international composers. Magnitude6 is keen to promote the richness of the brass quintet with drums, most particularly by mixing different musical styles (classical, jazz, rock, hip hop). Defending the accessibility and energy of avant-garde repertoire, the ensemble regularly self-produces unconventional configurations, incorporating performances with multimedia technologies and site-specific productions.

The Arts Council of Montreal, Quebec and Canada supports the ensemble by having awarded them numerous grants since 2010. Magnitude6 is a member of the Quebec Council for Music and Le Vivier, Quebec association for new music.



*Department of Music Presents*



Sunday, February 21, 2016 at 8:00 p.m.  
Distler Performance Hall

*Perry & Marty Granoff Music Center  
20 Talbot Avenue, Tufts University  
Medford, Massachusetts*

Tufts University Department of Music Presents

## Lotus Lives: An Intermedia Chamber Opera

An Opera in One Act for Mezzo-Soprano, Soprano, Brass Quintet, Percussion

Su Lian Tan, *Composer*  
Anne Babson, *Librettist*  
Tim Bartlett, *Visuals and Set Design*  
Evan Bennett, *Conductor*  
Claudio Medeiros, *Director*  
Su Lian Tan, *Producer*  
Denise Hofmann, *Associate Producer*

Sunday, February 21, 2016 at 8:00 p.m.

Distler Performance Hall | Granoff Music Center, Tufts University

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### Featuring

Hyona Kim, *Mezzo-Soprano (Lily)*  
Deborah Lifton, *Soprano (Madame and the Voice of the Goddess Kuan Yin)*

### Magnitude6:

Samuel Lalande-Markon, *Artistic Direction & Tuba*  
Thierry Champs, *Trumpet*  
Frédéric Demers, *Trumpet*  
Laurence Latreille-Gagné, *Horn*  
Simon Jolicoeur-Côté, *Trombone*  
Frédéric Lapointe, *Percussion*

David Bowlin, *Violin*  
Arika Yamada, *Choreographer & Dancer*  
Denys Drozdyuk, *Dancer*  
Sonia Hsieh, *Dancer & Actor*

*This performance is made possible in part by funding from the Tufts Music Department and OPERA America's Opera Grants for Female Composers program, supported by the Virginia B. Toulmin Foundation.*

*Lotus Lives was commissioned by the Meridian Arts Ensemble and was premiered on September 30, 2011 at Middlebury College.*

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*Please silence all electronic devices during the performance.*

and movement pedagogy for actors. In addition to his work in the theatre, Medeiros is a communication skills master trainer with Pinnacle Performance Company. He has a PhD in Theatre from the University of California, Berkeley. A native of Brazil, Medeiros divides his time between Vermont and Montreal.

Lauded by *The New York Times* as “vibrant”, “a dark toned, agile Mezzo soprano,” **Hyona Kim** was a Grand Finalist in the Metropolitan Opera National Council Auditions, Grand Winner of the Joy In Singing Competition, First Prize winner of the Gerda Lissner Competition, and a multiple grant winner at the Licia Albanese-Puccini and Giulio Gari Competitions. She also has won the Schubert Lied Competition and the Suri Competition in her native country, South Korea, where she received her Bachelor's degree at Ewha Womans University. She earned her Master's degree and Professional Studies Diploma from Mannes College of Music where she performed Dorabella (*Così fan tutte*), Marcellina (*Le Nozze di Figaro*), Annina (*La Traviata*) among others. Other performed opera roles include Suzuki (*Madama Butterfly*), Hermia (*A Midsummer Night's Dream*), and Dame Quickly (*Falstaff*). Ms. Kim made her Houston Grand Opera debut originating the role of Hal-Mo-Ni in Jeeyoung Kim's *From My Mother's Mother* at HGOco and will make her San Francisco Opera debut next season. Her concert credits include performances as the alto soloist in Beethoven Symphony No. 9, Mahler Symphony No. 2 and 3, Handel's *Messiah*, Mozart's *Coronation Mass*, Vivaldi's *Gloria*, Bach's *St. John Passion* and *St. Matthew Passion*, Mendelssohn's *Elijah*, and Verdi's *Requiem*. She has performed at Schermerhorn Symphony Center in Nashville, Weil Recital Hall and Zankel Hall at Carnegie Hall, Merkin Hall, and Jazz at Lincoln Center. For more information, visit kimhyona.com.

Winner of the Joy in Singing Competition, **Deborah Lifton's** work has been honored by the National Federation of Music Clubs, the David Adams Art Song Competition and the Hellenic Foundation. Upcoming performances include Razaz's *Call of the Valley of Not Knowing* with Paola Prestini's Original Music Workshop and Belinda in *Dido and Aeneas* with Ridotto Opera. This gifted and unusual artist was recently featured in American Opera Projects' Composers and the Voice Series, as Sally Follet in Center for Contemporary Opera's production of William Mayer's *A Death in the Family* at the Avignon Opera in France and Millicent in the world premiere of Dellaira's *The Secret Agent* at the Szeged National Theater in Hungary, in Avignon and at New York's Merkin Hall, also with CCO. She performed in a double-bill of Philip Hagemann's works, presented by Encompass New Opera Theatre at New York's Symphony Space: *Dark Lady of the Sonnets* and *Poison, Passion, Petrification*.

Other appearances include soloist in Bernstein's *Songfest* at Aspen Music Festival, Beth in *Little Women* and Tzeitel in *Fiddler on the Roof* with Ash Lawn Opera, *Into the Woods* and *Little Red Riding Hood* with Natchez Opera Festival, Susanna in *Le Nozze di Figaro* with Rising Star Singers Festival, Valencienne in *The Merry Widow* with Bronx Opera, Ellie in *Showboat* with Mercury Opera Rochester, Catherine in Center for Contemporary Opera's *A Death in the Family* (Albany Records), Elle in *La Voix Humaine* with

have also been seen in live rock shows, gallery installations, and concert halls. He has lead workshops on creative technology at NYU's Interactive Telecommunications Program (ITP) professional summer camp, and his projects have been featured on various technology websites.

Bartlett considers film to be the visual side of music: a temporal medium that translates divergent experiences and forms into light and sound, ideas and emotions. This relationship is integral to *Lotus Lives*; Su Lian Tan began collaborating with him before the music was even composed. To create visuals for the opera, he traveled from traditional puppet theaters in Malaysia to high-tech hacker spaces in Brooklyn.

Bartlett studied English literature, film, and music at Middlebury College in Vermont, and currently lives in Brooklyn, New York.

**Evan Bennett** received extensive musical training as a conductor, composer, oboist, and pianist, winning national awards in composition and as a solo oboist. At nineteen he began playing professionally with the Utah Symphony Orchestra. As a conductor, he was formerly Music Director of the Middlebury College Orchestra and Lowell Opera. He has also conducted the Meridian Arts Ensemble, Da Capo Chamber Players, Princeton University Orchestra, Middlebury Chamber Soloists, and other ensembles at venues such as Carnegie Hall and Alice Tully Hall at Lincoln Center. He has conducted the premieres of over 15 new works, the most recent being Su Lian Tan's *Lotus Lives* at the Manhattan School of Music with the Meridian Arts Ensemble. His compositions have been premiered by the Brodsky String Quartet, Gemini, Cardinal Brass Quintet, Royal Academy Symphony Orchestra, and a broadcast over BBC Radio. Other awards include the Yehudi Menuhin Prize and a Naumburg fellowship. In addition to his musical activities, he has been a guest lecturer and panelist on music education, including for the Korean government as part of its national KIGA program. A former faculty member at New England Conservatory and Middlebury College, he currently divides his time between New England Conservatory and the Walnut Hill School for the Arts where he serves as the Executive Director of the NEC at Walnut Hill program, as well as the Director of Music at the Walnut Hill. He holds degrees from Harvard, the Juilliard School, and Princeton University.

**Claudio Medeiros** is the chair of the Department of Theatre and Dance at Middlebury College, Vermont. His most recent production, Frank Wedekind's *Spring Awakening*, was recognized by the Kennedy Center American College Theatre Festival with an award for creative direction of a classic work of the European avant-garde. Other recent productions include *In the Next Room (or The Vibrator Play)*, *Big Love*, *Hecuba*, *Lysistrata*, and *Bad Blood*. His current project is a re-imagining of *A Midsummer Night's Dream*. Upcoming projects include a translation of three plays by Argentinian playwright Griselda Gambaro and a production of *Rent*. Medeiros' teaching and research interests range from Greek tragedy, American gay drama, and the history of Theatre to the creative process, oratory, performance art,

## Tufts Team

Jeffery Rawitsch, *Music Center Manager*  
Anna Griffis & Avery Spratt: *PR & Graphic Design*  
Christine Makuwa, *Stage Manager*  
Corbin Foster & Peter Atkinson, *Audio Visual Support*  
Lauren Caso, *Lighting*  
Megan McCormick & Amanda Porter, *Wardrobe & Make-up*  
Robyn Goodner, *Props*  
Elliya Cutler & Jiali Liu, *Stage hands*

## Video Production and Puppetry

Murwarid Abdiani, Ian Albinson, Raedia Albinson, Erik Benepe, Brian Chu, Matt Griffin, Brandon Grimm, Hilary Leichter, Jimmy Mnoian, Tami Mnoian, Jared Reed

## Special Thanks

Swee Lian Tan, Suat Hong Tan, Tami Mnoian, Geoff and Maureen Bartlett, Joe Auner, Jeffrey Rawitsch, Carol Mastrodomenico, John McDonald, Julia Cavallaro, Jared Reed, Steven Li, Kirsten Zeiter, Mark Christensen, The Center for Performance Research-Brooklyn, New York.

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## Synopsis

A woman stands in a dressing room; a costume from classical Chinese opera hangs on a dummy. She contemplates her face in the mirror as she removes theatrical make-up. She reflects how much her own life is molded by the life of her Asian ancestry, though she lives in the West. In a series of flashbacks, both from her life and the life of her grandmother, we come to understand the pattern these similarities take.

She takes us to a club scene in London in the 1980s, as well as a scene in which her grandmother is pinched and prodded for a photo taken to show her eligibility as a bride. Both the woman from the eighties and the grandmother as a young girl are exhorted to be like artificial flowers as club music blares.

We then are transported back to a moment in her grandmother's early adolescence, where she is tangoing, drunk on plum wine with her best school friend, one who will become the wife of a prominent Chinese warlord. The girls reflect on their futures and power, or lack thereof.

The granddaughter then remembers her grandmother's first meeting with her grandfather, at a diplomatic ball, where, to the scandal of all the Chinese people in attendance and the titillation of the western diplomats there, they tangoed passionately. One dance, she reflects, and they had to get married.

We then find ourselves with the wife of the Chinese war lord and the grandmother, now both women of a certain age, and these women imagine their future granddaughters. One of them imagines that there will be numerous possible careers for these women of future generations – aviation, the military – but the other insists that such careers are not possible, that women are power only behind the throne.

Then, the granddaughter reflects on white men who have profoundly misunderstood her and insulted her, even those who claimed to be in love with her. She expresses her frustration, as she is misunderstood in her own culture as well as in the West.

To explain the problem of an upbringing that cultivates artifice, she tells a Chinese folktale, one where a peasant girl, who is the daughter of the sun god, is kidnapped by Kwan Yin, goddess of the moon, in order that she would receive a proper Chinese lady's education. She returns once, after many years of absence, to the village. After initially embracing her mother, she realizes she no longer has anything in common. After this encounter, the mother buries her little girl's clothes at long last, and she explains to the other villagers that her daughter died years ago.

Though the opera appears to be arcing toward a tragic conclusion, the woman in the dressing room who has been reflecting in this manner stops the music and announces to a new, more contemporary beat, that this is the opera where the heroine lives. She is neither Madama Butterfly, nor any other misunderstood stereotype of any woman from West or East. She is not an artificial flower. She is real. She claims her own life, its complexities, and walks out into this era without apology.

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## Biographies

**Su Lian Tan** is a much sought after flutist and composer. Her music has been described as “the stunner of the evening,” (*Washington Post*) and “...refined, cultured compositions... Rewarding for everyone...” “far and away my favorite...a must- own for flutists and flute enthusiasts.” (*Fanfare Magazine*), “it is simply gorgeous...so original” (Carol Wincenc, flutist). Making her first recordings at the age of 14, she has recently been featured in *Flute Talk* and released a CD featuring her performances of new works dedicated to her, *Grand Theft and other Felonies* (ARSIS Audio). Superstar Carol Wincenc performs her *Autumn Lute-Song* as a finale to the program. Ms. Tan has been commissioned by groups such as the Grammy-winning Takacs

String Quartet, Da Capo Chamber Players, and the Vermont Symphony. Another recent release, *Music by Su Lian Tan* (ARSIS), contains *Jamaica's Songs*, written in collaboration with author Jamaica Kincaid. Her intermedia chamber opera *Lotus Lives* was performed to great acclaim in the last two seasons. Upcoming premiers of commissioned works includes a piano quintet for Sophie Shao, cellist, and concerti for virtuosos Joe Burgstaller, trumpet, and Darrett Adkins, cellist. A current recording project features the Jupiter String Quartet and Bruce Brubaker. Her music is published by ECS Publishing and Theodore Presser.

Also a dedicated teacher, Ms. Tan is Professor of Music at Middlebury College, where she continues to mentor talented young musicians. This season and next, she will perform, give master classes and guest lectures at several venues including the Yong Siew Toh Conservatory in Singapore and Oberlin College, Ohio. She has received numerous accolades and citations for teaching as well as for her music, including awards from ASCAP and the Naumburg Foundation. She holds degrees from the Trinity College, London (F.T.C.L.), Bennington College (B.A.), The Juilliard School (M.M.) and Princeton University (Ph.D.).

**Anne Babson's** first collection, forthcoming this year from Vox Press, *The White Trash Pantheon*, won the Colby H. Kullman prize. Her poetry has been nominated four times for the Pushcart. She has won awards from Columbia, Atlanta Review, Grasslands Review, and other reviews. Her work has been published in the US, in England, Ireland, New Zealand, Australia, and Turkey. She was included in a British anthology of the best working American poets today entitled *Seeds of Fire* (Smokestack Books, 2008) and is another British Anthology related to the current riots in England entitled *Emergency Verse* (Caparison Books, 2011). She has four chapbooks, over a hundred journal publications, including work recently featured in *Iowa Review*, *Barrow Street*, *Atlanta Review*, and many others. She is featured on a compilation hip-hop CD-- *The Cornerstone* (New Lew Music, 2007). She has read her work for national radio programs and has appeared on television in the United States and in Taiwan. Catch her blog about her North-South culture shock at <http://www.carpetbaggersjournal.com>.

**Tim Bartlett** shoots, assembles, and projects moving images, with a background in documentary film and experimental video art. As a teenager, Bartlett's work was recognized with the Aldrich Contemporary Art Museum Prize in Film and Video. He received a Thomas J. Watson Fellowship to spend one year documenting the art of English bell ringing, and was cinematographer and editor of *Tibet in Song*, winner of the Special Jury Prize at the Sundance Film Festival in 2009. He has edited award-winning documentary and reality television series, airing on CNN, Al Jazeera America, MTV, CBS, and for BBC Worldwide Productions and *The New Yorker* magazine. Bartlett received attention in 2014, for designing large-scale public projections on the iconic Kentile Floors sign in Brooklyn, New York, which he adapted into the experimental film, *Overhead Under Foot*. Bartlett's interactive video projections