Luna Pearl Woolf
Royce Vavrek
Jacqueline

MARNIE BRECKENRIDGE
MATT HAIMOVITZ

Jacqueline (2019)

An Opera in Four Movements

Music by **Luna Pearl Woolf** · Libretto by **Royce Vavrek**

Disc 1

I. Star Birth

1	On Stage*	1. 08
2	Disease I	3. 13
3	5 Years Old	1. 45
4	You and Me	0. 57
5	Recording	1. 28
6	Intense Perfumes	2. 50
7	Marriage I	4. 13
8	Samson	3. 53

II. Super Nova

9	Psychoanalysis I	1. 28
10	Dirty Joke	2. 25
11	The Record I	0. 51
12	Dizzy	4. 55
13	Psychoanalysis II	2. 02
14	Seductress I	5. 06
15	Persecution	3. 01
	Total playing time Disc 1:	39. 17

Disc 2

III. Meteorite

1	Telephone	4. 06
2	Mon ami I	2. 38
3	Disease II, Part I	2. 36
4	Run	3. 29
5	Disease II, Part II	1. 56
6	Bathing in the Sea in October	4. 08
7	Mon ami II	2. 39
8	Cancellation**	7. 27

IV. Impact

9	Ode*	4. 52
10	Scuttlebum	1. 26
11	Seductress II	4. 31
12	The Record II	5. 43
	Total playing time Disc 2:	45. 33

**Violoncello only*
***Soprano only*

Commissioned by Tapestry Opera for
Marnie Breckenridge, soprano
Matt Haimovitz, violoncello
Dramaturgy and direction by **Michael Hidetoshi Mori**

SYNOPSIS

The story of *Jacqueline* falls into four movements – a nod to the structure of Edward Elgar's Cello Concerto, the work most closely associated with du Pré's passionate performances and recordings. Within each movement, we are catapulted across time, and travel between the public Jacqueline, traveling the world at the height of her powers, and her inner struggle to understand, and come to terms with the Multiple Sclerosis that began to ravage her body at the age of 26.

Her voice, her truest sense of self, and her constant companion, is embodied by the cellist and his instrument. Thus both Breckenridge and Haimovitz play core and initially fused aspects of Jacqueline, but their relationship is tested by her increasing illness.

I. Star Birth

Having just stepped off the stage, we see Jacqueline at a post concert gathering, telling absurd jokes; we meet her at 5-years-old, falling in love with her cello for the first time; we glimpse her in the recording studio, sure of every musical move; in a dramatic, war-torn moment, she converts to Judaism and marries the conductor and pianist Daniel Barenboim.

II. Super Nova

Her symptoms beginning to show, Jackie reacts to a diagnosis of "mental fatigue" and ponders the delirious excitement – and the continual exhaustion – of life on the road; as the first pressing of her new LP arrives she is dizzy with her own musical power.

III. Meteorite

At home and lonely, Jacqueline can hear her mother's voice blaming the illness on her conversion; with Daniel away on tour, Jackie tries to outrun her disease, and imagines the sensual pleasures of a hoped-for recovery, even as a definitive diagnosis arrives; trying in vain to reclaim the innocent passion of her youth, she explodes in rage as she rejects the cello once and for all.

IV. Impact

The cello mourns his lost love; we encounter a debilitated Jacqueline, still able to muster puckish humour; she takes control of her sense of self with a pair of shears, and looks into the future.

FROM THE ARTISTS

Luna Pearl Woolf

I envisioned an experience of dramatic and emotionally powerful operatic theatre, but with only two performers on stage. Could I create such a work? And what if one of the performers never says or sings a word? This was the summer of 2016, and I was inspire by two of my long-term collaborators: soprano Marnie Breckenridge and cellist Matt Haimovitz.

Together, their expressive chemistry and profound, captivating musicianship stirred these thoughts, and immediately the opera's subject leapt into my mind – almost a forgone conclusion. Marnie's deep sense of joy in music-making and her exuberant beauty reminded me of Jacqueline du Pré's, and I knew that Matt's experience playing for and spending time with Jackie before her death had left an indelible mark on him as a very young virtuoso. Through Marnie's

introduction, the extraordinary librettist Royce Vavrek joined our team, and as Tapestry Opera in Toronto signed on to commission the opera, we began working in earnest with dramaturgy by director Michael Hidetoshi Mori.

We all dove in. Our journey of discovery and imagination drew from Jackie's own words and music in videos and recordings; Matt and I spent a sunny winter afternoon reminiscing and learning from Jackie's close friend Toby Perlman; Matt's own unfolding memories continued to inform both the broad strokes and the minute details of the work; we read a wide range of first person accounts from her former teachers, colleagues and friends as captured in a host of essays and books, each attempting to document and to capture something of her magic.

We structured the piece in flashes – in the opera we come to know Jacqueline in the instant she fell in love with the cello, at the height of her fame, at the moment she received her diagnosis, and many others. The cello, her constant companion, is embodied not only in the music, but by the cellist himself, so that the betrayal of their bond by her relentless disease is as visceral and heartbreaking as it might have felt to her. Altogether, our path led us deeper into Jackie's rapturous soul and her heart-wrenching struggle than we could ever have imagined.

Royce Vavrek

My first exposure to the magic of Jacqueline du Pré came by way of Anand Tucker's 1998 film "Hilary and Jackie", and specifically through the central performance of my favorite actress, Emily Watson. I didn't know then that nearly 20 years later Luna Pearl Woolf would invite me to go on a musical adventure with her that would take a radically different approach to the story, giving operatic voice to the legendary cellist while also exploring Jacqueline's decline from multiple sclerosis at a time when the disease was thought to be rare, and the realities of the illness misunderstood. The libretto gave me a unique opportunity to burrow into the psychology of a woman with boundless talent as it is slowly stolen from her, allowing for a fractured portrait of one of the most singular contributors to classical music in the 20th century.

Matt Haimovitz

There is no reference for the lightning rod that was Jacqueline du Pré. She was my cello idol long before I ever imagined meeting her. The ultimate communicator, her cello – "mon ami" – was her lifeline, a voice with a direct connection to her heart. To this day, if I had to pick one desert-island album it would be Jackie's recording of the Elgar Cello Concerto with the London Symphony Orchestra conducted by Sir John Barbirolli.

I was fourteen, and my mentor Itzhak Perlman was on the phone. Would I join their Passover Seder to meet and play chamber music with their guest, pianist and conductor Daniel Barenboim?
I made my way to the Upper West Side thinking, was this a dream? Entering the Perlman apartment, I met one of my musical heroes. Daniel asked to read through the Brahms Sonata Op. 38 in e minor. It was the first time he had played with a cellist since his wife Jackie became ill with MS. As the first movement came to a close, I looked up and saw tears in Daniel's eyes.
Weeks later, Daniel invited me to make my European debut in London with him conducting the English Chamber Orchestra. What's more, I was invited to spend time with Jackie in her apartment. She pointed to the cello cases – which included two Stradivari, a Gofriller, and her favorite, a modern cello by Sergiu Peresson – and asked me to play them. Even with limited memory for the repertoire, she was quick to comment on my performance: Bach's Suite III Sarabande must start up-bow, in the passagework of the Saint-Saens' Cello Concerto the bow should bounce off the string. She had little control over her limbs by then, arms waving in constant unpredictable motions, her neck and head cutting through the air like a knife. And yet, when we spent hours together listening to her recordings, watching her films, the neurological chaos calmed. Jackie's body came to rest. She would break into a smile and enter a whole other world.

She needed assistance to eat. The artist who could muster up any and all nuance of articulation with the bow, intensify the vibrato and explore a range of expressive portamentos, was now unable to manage a fork. She needed my help to steady it, each forkful timed to match a mouth in dizzying motion, over and over again. Jackie's frustration overflowed. She burst out, "This FUCKING disease!" The gut-wrenching monologue in *Jacqueline*, Act III "Cancellation", memorializes this moment.

These personal experiences inform Royce Vavrek's libretto and Luna Pearl Woolf's music in *Jacqueline* – the organic reference of the iconic Brahms Sonata theme, a Bach-like Sarabande, the canonic concerto passagework, and of course, the Elgar Cello Concerto in motive and four-part form in the opera. These materials collectively allow an entry point into this story of tragic and devastating proportions.

For 90-minutes, soprano-extraordinaire Marnie Beckenridge and I, a wordless character, are musical equals, a true duo encompassing a broad arc of emotions through our evolving relationship.

Why, like Job who had it all, must everything be stripped away, in this case by a disease that strikes at the heart of Jackie's artistry and identity?
We search for understanding, hoping desperately for a lesson in this painful story. Life is so vulnerable and fleeting. Do not dare to take for granted any gifts given. Appreciate and remember any and all moments of transcendence. This opera is personal on many levels.

I am beyond grateful to be able to enter the world of *Jacqueline*, the Opera, to keep the memory of this force of nature alive, but also to reflect on my own journey.
As with my time listening to music with Jackie in her London apartment, the immersion into her story offers a moment of peace.

Marnie Breckenridge

When Luna approached me about doing a project together we were both moved to create powerful stories about influential women. As the *Jacqueline* team assembled, Luna, Royce, Michael, Matt and I relied on a deep trust and friendship that developed between us as we aimed to be catalysts for empathy for the story we wanted to tell. One goal was to understand how to show the transition of Jacqueline du Pré's physicality going from a supernova superstar cellist to a human fighting MS - this took time and digging. We also wondered how we were going to do this with just a cellist and a soprano.

Over the course of more than two years we had workshops in places ranging far and wide - from Opera America in NYC, Tippet Rise Arts Center in Montana, a home in San Francisco, Montreal's McGill University and finally to Tapestry Opera in Toronto where we debuted the work in 2020 right before the world shut down. In some of these venues, small audiences helped us gain perspective on the piece and on what we were hoping to convey. There was a continual discovery process through our presentations and discussions and our discoveries built upon themselves, until it all made sense.

Michael Hidetoshi Mori

In working with Luna, Royce, and Matt on the story of the profoundly unique Jacqueline du Pré, the approach to the storytelling needed to reflect the idiosyncrasy and genius that Jacqueline was. Royce's poetic and fragmented libretto became a metaphor for an identity fragmented upon its collapse. When the woman who was cellist nonpareil – from her first love of the instrument at 5 years old to becoming the most in-demand cellist in the world – could no longer play cello due to MS, her world shattered. In the opera *Jacqueline*, Luna reassembled and scored the pieces to form a startling picture of tragic genius.

As the director for the world premiere production of *Jacqueline*, this joyous, mischievous, and tragic collection of moments from Jacqueline's life was framed to reveal how the declining Jacqueline might have reflected on her life and legacy as she lived mostly alone in her last years. Apart from her husband, cut off from her world of talented colleagues and adoring audiences, with a body that wouldn't respond and cellos that she couldn't play, she could find temporary escape from that reality in her memories, recordings and imagination.

Libretto

Disc 1

I. STAR BIRTH

1

On Stage

[The climax of a cello concerto cadenza, stopping short of the final note...]

2

Disease I

[Jackie, in her prime, at a post-concert gathering.]

I have a disease, you know.
A terrible, terrible illness.
How terrible, you ask?
It's severe.
Seveeeeeeeere.
It has taken over my entire body,
It shoots through me,
Like an electric current.
And there's no cure.

I've seen doctors everywhere.
All over the world.
"Can you cure me?" I ask,
Batting my eyes, and smiling.
I am Jacqueline du Pré,
And I demand to be cured!
No one has a cure.

My disease,
It's completely destructive.
Destroying me one day at a time.
Death is the only answer.
Death is my way out.
A terrible, terrible illness.
The name?
The name!?
[with great glee]
Glissando-itis!

3

5 Years Old

[Jackie and the Cello experience love at first sight.]

No, my cello is not too big!
Mummy!

I can almost get my arms around it.
I hug the cello,
Like I do my sister.
Because I love my Hilary,
With her perfect-sized flute,
Me with my humooooooongous cello.
See, mummy,
I can almost get my arms around it!

4

You and Me

Someday, *mon ami*,
you and me...
We will play the greatest halls,
We'll be pressed onto records.
You and me, *mon ami*...

5

Recording

[Jackie and the Cello in the recording studio.]

Another take?
Why? Why would we do another take?
That one was perfect!
Wild liberties?
Liberties, my ass.
I will play as I feel,
Take all the liberties I want.
That take was perfect!
Call it the du Pre edition!
Ah, fix me a drink.

6

Intense Perfumes

[Jackie remembers.]

The intense perfumes of wild herbs
As we tread them underfoot
Make us feel almost drunk.
Drunk.
Druuuuuuunk!

We can hear mother calling us home
Wild blossoms tickling our feet,
We whirl and fall into our nest
Of Primrose, Cowslip, and Wild Garlic.

We laugh as the bugs crawl around our knees,

Leaving bites we scratch all summer long.
We dash to the ocean, arm in arm,
And tease the water with our toes.
Then we fly...

I believe my brain has bottled
The memory of the season's fragrance.

7

Marriage I

[Jackie, no longer a girl: a different kind of love at first sight.]

The very night we met
We consummated our love...
... by playing Brahms!
Playing Brahms!
Into the wee hours, we played our love.

Now we are one, Daniel.
Two are made one
We are made one at the Wailing Wall.
The Six-Day War is over.
Let us be wed.
Let us be wed at the Wailing Wall.

My conversion is complete.

8

Samson

Feel me!
Wet with the rain.
My thirsty locks suck up the water
My hair...my mouth, your hands, your...
Wet everything!

We roll in the thick grass
Backs slide, lips tangle
My mane a snarl of primrose, cowslip, wild garlic.

[Intimate, mock-serious]
But you must never cut this mop, dear Daniel,
The source of my power.

For I am Samson.
Heady, hale, invincible!
Samson with her lover
Wet with rain.
Feel me!

Wet with the rain.
My thirsty locks suck up the water
My hair...your mouth, my hands, my...
Wet everything!

Would you be my Delilah, Daniel?
But no, don't cut!

II. SUPER NOVA

9

Psychoanalysis I
[Jackie, agitated.]

Mental case, mental case.
I must be a mental case.

That's what they tell me.

10

Dirty Joke
[The Cello distracts Jackie with a joke.]

Let me tell it!

Twelve young monks,
Line up naked in a row,
Each with little bells
Tied to their little privates,
Ready for the final test of their purity.
A comley, exotic dancer
Slithers down the line.
Bare belly, roiling hips
Up and down the line.
Monk one, his bell is silent,
Monk two, his bell is silent,
Monks three four five six seven eight nine, all silent.
Monks ten, eleven... silent.
Monk twelve, oops, his little bell slid right off,
Right off those little privates.

Little twelfth monk standing naked in the row
bends right over
[giggle]
And all the other monks go
Jingle, jangle, jingle in excitement!

11

The Record I
[Jackie holds the first pressing of her new record.]

Ooooh!
It's quite a beautiful thing:
A record of one's own...

Look, mummy!
I can almost get my arms around it!

12

Dizzy
[Jackie on tour.]

I go to a delirious place.
I could be in New York,
Or London,
Or Timbuktu!

Touring the world is a dizzying
endeavor,
"Ask Daniel," I say.
He's in charge of my diary.
He knows today from tomorrow.
Point me to the stage
And I'll play.
All the parties though,
All the sycophants...
All the small talk...
I'd rather have a conversation with my
cello.

I wear a wide smile,
Perform on command
And then
I bow and smile
And begin again.

"Thank you, thank you very much,
charmed, I'm sure, you're so kind,
thank you, my pleasure, so glad, yes
of course, next time we must, thank
you so much, you're too kind, charmed
I'm sure, so glad you could come, next
time we must do that, I must be off
now, you're too kind, I must... thank
you, thank you, I must..."

I must be a mental case.

"Thank you very much, you're too kind,
yes you are, ever so pleased to be here,
charmed, I'm sure, thank you ever so
much, delighted, charmed, you're too
kind, I must, no, thank you,
really I couldn't, thank you, I must be
off, no really, I must be..."

13

Psychoanalysis II

I must be a mental case!
That's what they tell me, anyway.
It must be psychological.

They said the symptoms make sense:
My mind goes dull,
My words trip up,
My memory is full of holes,
It must be psychological.
I must be a mental case!

I know, I know:

But but but -
Why am I so tired?
My fingers weak?
But why, my eyes?

If I am a mental case,
But if it's psychological,
Ah!
Then fix me!

14

Seductress I

[Jackie rebuilds herself through the Cello.]

Beware!
I am the hussy straddling the Strad.
Wild,
Ferocious...
All romance.

You love to be played.
Your body carved, sculpted, vibrated,
Your strings pressed, plucked... fiddled
with!
Without the cello, I am clumsy.
[telling a secret]
With the cello.
I am Sampson!
No mortal can best me.

15

Persecution

[Jackie feels her control slipping away.]

Here I am in my delirious place.

[trying to maintain composure]
Then my memory slips
My fingers go numb
My eyes skip.
A blur.
A blackout.

Mmm, mmm...

–INTERMISSION–

Disc 2

III. METEORITE

1

Telephone

[Jackie is alone at home, rehearsing for a call with Mother.]

Mother, Jackie.

You think this is my punishment?
You think God has forsaken me?
I know you do. Of course.
You think this is ....
Of course you do. Of course.
This is my reward from God.
You think it is,
I know.

[Dialing the phone, she reverts to a lullaby.]

I am so lonely in this house.
Mother, come to visit, please?
Daniel is off, across the world.
So you can come.
Can you be the prodigal son?
Won't you return to me?
I am so lonely in this house.
I'm so dreadfully lonely.
Please come.

[Jackie hears her own voice, leaving messages.]

Hello, it's Jackie...
Come for tea

Hello, hello?
Your friend,

Jacqueline du Pré.
The kettle is on -
making piccolo noises in the kitchen.

It's Jackie. I don't bite, you know.

Jacqueline du Pré...

It's been months since you've called.

Jacqueline...
Ja-que-line...
Jackie!
...du Pré, yes du Pré.

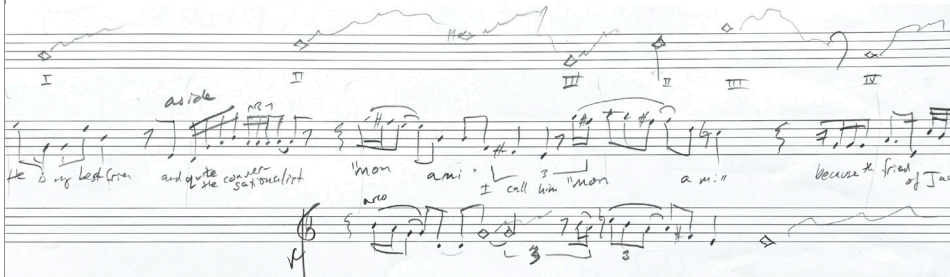
I am so lonely in this house.
Mother, I'm so dreadfully lonely.
Please come.

2

Mon ami I

[Jackie turns to the Cello for comfort, becoming her 12-year-old self, in rapture.]

Mummy!
My cello is not too big,
I have grown!
Perhaps I should stretch
My arms to twice their length!
I love my cello. It's true love!
He is my best friend,
And quite the conversationalist:
"*Mon ami*," I call him, "*mon ami*,"
because the friend of *Jacqueline*,
Should be "*mon ami*."



I whisper secrets into his f-holes,
We'll be the first girl and cello
To be pronounced husband and wife.

[She returns to the present.]

Mon ami,
"I have a disease, you know."
To which he'd reply:
"I know."

3

Disease II, Part I
[Jackie learns her diagnosis.]

I have a disease you know.
A terrible, terrible illness.
How terrible, they say?
It's seveeeeere
It's a neurological disorder.
Attacking me through my nervous system.
And there's no cure.
And there is no...
I am Jacqueline du Pré,
And no one has a cure.

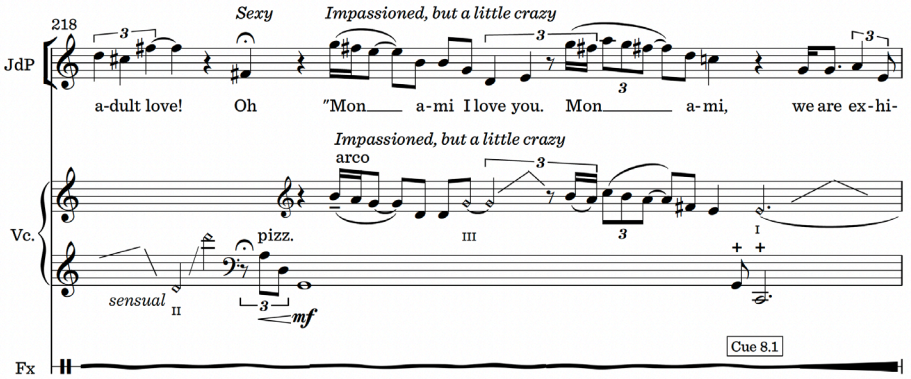
4

Run
[Jackie snaps into a memory.]

Hilary!
Let's run!
Let's run through primrose, cowslip, wild garlic.
Let's dash to the ocean arm in arm –
Hilary!
Hold my hand
Won't you run with me?
If we don't run,
It will catch up
The disease, you know...
And It won't let go.
It's a very mean, aggressive playmate.

Run!
Run with me!
Run!
Won't you run with me?

I've fallen on the heath:
Please don't tell Daniel.
He's not to worry.



Hilary are you there?
Hilary!
Won't you stay with me?

5

Disease II, Part II

Mmm, mm...
There will come a time
When my feet have run out of steps.
When my hands can no longer hold.
When my words won't spill off my tongue.
When all of this is over.

'Till then...

6

Bathing in the Sea in October

I can close my eyes
Escape this chair
And bathe in the sea in October.
I can close my eyes
And see every Autumn colour,
The music of leaves
As they tumble from the branches.
I dream of us as children
In galoshes, whirling,
Mother calling, calling come home.

I can throw back my head,
Eyes fixed on the ceiling fan,
Hypnotized by the purr of the blades,
And wait for Daniel to come home.

Who do you talk to, Daniel?
Who do you make love to when I'm not there?

7

Mon ami II

[Jackie, desperate to escape back in time. She is 15 years old.]

My cello and I are a perfect pair!
Mummy!
A real, adult love.
"*Mon ami*, I love you.
We are exhibitionists, toi et moi, mon ami.
We play our love so publically..."

[The Cello plays sensually, urgently, selfishly. Jackie falters, she can't keep up.]

No, no, no...

8

Cancellation

[Jackie stops the Cello. She rages.]

[a cappella]
No. No. No. No. No. No. No. No. No.
You laugh.
Laugh at me with music.
You laugh at me.
You love to be played
Well, you'll be played by another and another...
An unfaithful lover.
An adulterous friend.

No. No. No. No. No. No. No.
No one will play you like I did.
No no no.
No one.
Fuck you.
You heard me.
Fuck you.
Fuck you and this fucking disease.

No. No. No. No. No.
What is left?
What is left of me?
... of us?
... of me?
What is left?
No. No. No.
Forgive me.
Mon ami.
Forgive me.
Can you forgive me?
Mon ami.

[The cello retreats.]

I feel it, fast and bright and burning
burning burning.
A wildfire.

The fire, the flame eats everything.
The fire, the flame, burning, burning, burning.
The fire, the flame fells primrose, cowslip, wild garlic...
Burning...

Mother, Hilary,
Daniel... *Mon ami.*

What is left?
What is left?
[directed outwards, with forced composure]
It is with a heavy heart that I must cancel my future engagements.

IV. IMPACT

_____ 9 _____

Ode
[Alone, the Cello remembers.]

_____ 10 _____

Scuttlebum
[Wearing an elegant concert gown, Jackie maneuvers her body, crab-style.]

When much of your body turns against you,
You will be pleased to know that your bum
Provides a perfectly fine means
Of transportation, particularly down the stairs.
The scuttlebum... sliding down staircases,
The scuttlebum... my last autonomy.

_____ 11 _____

Seductress II
[Jackie pulls out a pair of scissors and slowly cuts off her own hair.]

[belabored]
Beware!
I am the hussy straddling the Strad.
Wild woman,
Ferocious...
All romance.

[She holds the last cut strands of her hair, watching them fall to the ground.]

Without the cello, I am clumsy.
With the cello,
I was Samson
Heady, hale, invincible.

[We hear the crackle of the needle in the record grooves.]

_____ 12 _____

The Record II

[The Cello is heard as Jackie, recorded, joining an orchestra of cellos.]

[a reprise]

I close my eyes
I close my eyes...see every colour.
I dream of children
Whirling...
Mother calling,
Come home
Ah, ah!

Mmm, mmm...

THE END

ABOUT THE ARTISTS

Award-winning composer **Luna Pearl Woolf** has long used her evocative voice to advocate for social and political change. Her work has been praised as "brilliant … profoundly moving" (Opera Going Toronto) for its "psychological nuances and emotional depth" (NY Times). Her dramatic works are championed by major opera houses and international performing artists.

Woolf's oratorio Number Our Days, with concept and libretto by David Van Taylor, was commissioned and premiered by PAC NYC in its inaugural 2023-2024 season, receiving a thunderous response: "extraordinary, completely original…new and electrifying," "death-affirming, life-inciting," "elegiac, funny, haunting…poetic, and utterly unique."

Canada's CBC Music named the JUNO award-nominated recording Vagues et Ombres including Woolf's 2022 work, Contact, as their #1 Classical Album of the year; and her 2021 composer-portrait album, LUNA PEARL WOOLF: Fire and Flood (Pentatone Oxingale Series) was nominated for a GRAMMY Award.

Woolf's opera Jacqueline, about legendary cellist Jacqueline du Pré, with a libretto by Royce Vavrek, commissioned and premiered by Tapestry Opera, was hailed as an "extraordinary piece, one that deserves an unquestioned place in the 21st-century canon" (The Globe and Mail). Its 2020 premiere garnered five nominations and a win in Toronto's prestigious Dora Awards.

Woolf mentors new opera creators in her work with Montreal's Musique 3 Femmes, and teaches about the intersection of text and music at institutions such as the National Theater School of Canada and McGill University. She is co-founder of Oxingale Productions, a ground-breaking record label and music publisher supporting new music by lyrical and innovative contemporary composers.

A dual Canadian-American citizen, Woolf was born Western Massachusetts and lives in Montréal, Quebec.
www.lunapearlwoolf.com

Royce Vavrek is an Alberta-born librettist and lyricist who has been called "the indie Hofmannsthal" (The New Yorker) and "one of the most celebrated and sought after librettists in the world" (CBC Radio). His opera "Angel's Bone" with composer Du Yun was awarded the 2017 Pulitzer Prize for Music. Among his many collaborations include operas with Missy Mazzoli ("Song from the Uproar", "Breaking the Waves", "Proving Up", "The Listeners"), David T. Little ("Dog Days", "Vinkensport, or The Finch Opera", "JFK"), Mikael Karlsson ("Melancholia"), Paola Prestini ("Silent Light", "The Old Man and the Sea"), and Ricky Ian Gordon ("27", "The House Without a Christmas Tree"). Royce holds a BFA in Filmmaking and Creative Writing from Concordia University and an MFA in Musical Theater Writing from NYU. He is an alum of American Lyric Theater's Composer Librettist Development Program.
www.roycevavrek.com

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Acclaimed soprano and actor, **Marnie Breckenridge** known for her "commanding voice with a splendid high register" (Opera News) "lyrical poignancy and dramatic power...a young Meryl Streep" (Chicago Tribune) and her "lovely soprano voice" (NY Times) is captivating international audiences in a diverse range of roles from the Baroque to Modern. A favorite among some of the most gifted composers of our time, she has sung lead roles in 8 world premieres of award-winning new operas and countless art songs/recordings. Several of her favorite contemporary works include: Mother in DOG DAYS by David T. Little (LA Opera, Ft. Worth, Prototype), Ruth in Luna Pearl Woolf's, THE PILLAR (Washington Chorus), Sierva Maria in Peter Eötvös's LOVE AND OTHER DEMONS (Glyndebourne), La Princesse in Philip Glass' ORPHÉE, title role in Milhaud's MÉDÉE, Margarita Xirgu in AINADAMAR (Opera Parallèle), and as Cunegonde in CANDIDE (English National Opera).

She received the 2020 DORA award for "Outstanding Performance by an Individual in an Opera" in Woolf's, JACQUELINE (Tapestry Opera). Recent song albums include: David Conte's Everyone Sang, Herschel Garfein's, The Layers and Mortality Mansions, Henry Mollicone's There Is Another Sky, Robert Paterson's Summer Songs and In Real Life, Richard Aldag's Arab Love Songs (and several others) as well as her self-produced Holiday Album, Happy Golden Days on all streaming platforms.

She is a featured soloist on Dmitri Hvorostovsky's Heroes & Villains and New World Records' Victor Herbert Collected Songs and portrayed the role of Kathie in Gordon Getty's feature film of the opera, Goodbye, Mr. Chips.
www.marniebreckenridge.com IG: marniebreckenridge

Renowned as a musical pioneer, multi-Grammy-nominated cellist **Matt Haimovitz** is praised by The New York Times as a "ferociously talented cellist who brings his megawatt sound and uncommon expressive gifts to a vast variety of styles" and by The New Yorker as "remarkable virtuoso" who "never turns in a predictable performance." In addition to his touring schedule, Haimovitz mentors an award-winning studio of young cellists at the Schulich School of Music of McGill University in Montreal and is the first-ever John Cage Fellow at The New School's Mannes School of Music in New York City.

Haimovitz made his debut in 1984, at the age of 13, as soloist with Zubin Mehta and the Israel Philharmonic. He has gone on to perform on the world's most esteemed stages, with such orchestras and conductors as the Berlin Philharmonic, the New York Philharmonic with Zubin Mehta, the English Chamber Orchestra with Daniel Barenboim, and others.

Making his first recording at 17 with the Chicago Symphony Orchestra, Haimovitz's recording career encompasses more than 30 years of award-winning work on Deutsche Grammophon (Universal), Oxingale Records, and the PENTATONE Oxingale Series. His honors include the Trailblazer Award from the American Music Center, the Avery Fisher Career Grant, the Grand Prix du Disque, and the Premio Internazionale "Accademia Musicale Chigiana." He studied with Leonard Rose at The Juilliard School and graduated magna cum laude with highest honors from Harvard University. Haimovitz plays a Venetian cello, made in 1710 by Matteo Gofriller.
www.matthaimovitz.com

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Michael Hidetoshi Mori is an opera director and arts leader based in Toronto, Canada. He has won Canada's highest award for outstanding direction in opera twice, has received awards as a recording artist and film director, dramaturged and directed Nicole Lizée's RUR a torrent of light which won the MCANA 2023 Best New Opera (first time for a Canadian work), and most recently became the youngest recipient of Opera Canada's Ruby Award.

Michael is the current General Director of Tapestry Opera in Toronto, chair of the board of the Association for Opera in Canada, and a recently elected board member of Opera America. www.michaelmori.ca

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The history of opera predates that of the United States. Going back to 16th century Italy, opera reflected a fascination with myth and was mounted for the benefit of the court. As opera spread its roots throughout western and eastern Europe it evolved as a public form of entertainment and increasingly drew upon history and literature as inspiration. The American Pilgrim settlers found such entertainment to be at odds with their puritanical ideology, but at the turn of the 18th century opera crept across the U.S. border as a European import. By mid-century William Henry Fry became the first American composer to pen an opera, but opera was still predominantly associated with European composers.

This contributed to many in the country viewing opera as an elite art form representing antiquated interests, in languages they did not understand. As the American repertoire has expanded over the centuries so have American audiences, drawn to contemporaneous topics played out in their native tongue. But American operas are no longer confined to listeners in the United States; the works of American composers have been increasingly heard throughout the world. American opera embodies the individualism of its homeland, and with each generation new musical language has found its voice in American opera — a voice that resonates with all who love the music, the drama and the brilliance that is opera.

Acknowledgements

PRODUCTION TEAM
This album was recorded between July 6-10, 2022 at Skywalker Sound, a Lucasfilm, Ltd. company, Marin County, CA.
Recording producer **David Frost** | Recording engineer **Brian Losch** | Assistant engineer **Dann Thompson** | Mixing and editing **David Frost** | Mastering **Tim Martyn**

Cello effects and ensemble (Tracks Disc 1: 3, 10-12, 14, 15; Disc 2: 2, 7, 11,12) recorded December 17-19, 2019 at the Schulich School of Music at McGill University, Montréal, Québec
Violoncello **Matt Haimovitz** | Session Producer **Luna Pearl Woolf**
Sound Engineer **Richard King** | Assistant Engineer **André St-Denis**

PHOTOS
Tapestry Opera Premiere **Dahlia Katz** | Tippet Rise **Jordan Gasparik**
Score excerpts courtesy of **Luna Pearl Woolf/Oxingale Music**

Jacqueline was premiered February 19-23, 2020 at the Betty Oliphant Theatre in Toronto, ON, by Tapestry Opera with Marnie Breckenridge and Matt Haimovitz, directed by Michael Hidetoshi Mori.

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Sit back and enjoy