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<http://www.fisherensemble.org>

**January 24, 2017**

**FOR IMMEDIATE RELEASE: Garrett Fisher's PASSION TRILOGY, including the world premiere of THREE MARYS, performs in Los Angeles February 24-25**

February 24-25 (Friday-Saturday), 2017 at 8 p.m.

Loyola Marymount University, Murphy Recital Hall, 1955 Ignatian Circle, Loyola Marymount University, Los Angeles, CA 90045

The Fisher Ensemble joins forces with The Women of the Loyola Marymount University Choruses for THE PASSION TRILOGY, an oratorio that mines tales of sacrifice, death and rebirth to examine faith amid extraordinary adversity.

***PASSION TRILOGY:***

***The Passion of Saint Thomas More*** (1994)

***The Passion of Saint Sebastian*** (2000)

***Three Marys*** (world premiere)

Music by **Garrett Fisher**

Dramaturgy and direction by **Ken Cerniglia**

Choreography by **Christy Fisher**

Conducted by **Mary Breden**

Performed by **The Fisher Ensemble** and Loyola Marymount University's **Concert Choir**

The Fisher Ensemble: Greg Bagley, Christy Fisher, Darlene Franz, James Held, Adam Kessler, Eric Mentzel, José Luis Muñoz, Emily Martin, Maria Mannisto, Jordan McClellan, Nicole Truesdell.

***About Passion Trilogy***

PASSION TRILOGY is a humanist meditation on faith and sacrifice, featuring three operas that span over two decades of composer Garrett Fisher's career. In THE PASSION OF SAINT THOMAS MORE (1994), the Lord High Chancellor of King Henry VIII commits to "hold his pen" despite the ultimate consequence. An unwavering believer "surrenders to the unknown" with an arrow through the heart in THE PASSION OF SAINT SEBASTIAN (2000). The world premiere of THREE MARYS (world premiere) depicts a trio of women who grieve through encounters with facets of Jesus of Nazareth: the Son, the Teacher, and the Beloved.

## About Garrett Fisher (composer)

Garrett Fisher's music-driven, theatrical world combines opera, dance, Indian raga, Noh theater, visual design and film which The New York Times describes as "fusions that have both a ritualistic intensity and an improvisatory freedom...a groundbreaking hybrid...a strong, unified and strikingly individual utterance of unambiguous beauty." Based on a collaborative process that allows performers their own interpretations, his pieces cohesively integrate a diversity of influences and defy any specific genre or tradition.

Since 1994, Fisher has created 13 full-length pieces based on historical and mythical figures. Wall Street Journal critic Brett Campbell writes: "Among American composers of his generation, Garrett stands out because of the way he's assimilated such diverse global musical and other artistic influences into a distinctive, original, yet listener-friendly sound. And he's successfully created a strong collaborative process for making multimedia productions that may be a sustainable model for independent twenty-first-century American composers."

Garrett Fisher grew up in Michigan and Maine, and lived in Istanbul and London as part of his parents' sabbaticals. After graduating from Oberlin College he moved to Seattle where he formed the Fisher Ensemble. His work has been presented at On the Boards, Consolidated Works, and the Nippon Kan Theater in Seattle, as well as ACT Theatre where his opera YOSHINAKA (a collaboration with Noh legend Munenori Takeda from Tokyo) was premiered to a sold-out mainstage; in New York City at HERE Arts Center, Galapagos Arts Space (where his opera KOCHO was produced by Beth Morrison Projects), and Judson Memorial Church; in Los Angeles at Loyola Marymount University; and by EOS Opera in Köln, Germany. He has been interviewed by WNYC, KUOW, NewMusicBox, and the Seattle Post-Intelligencer. He received a "Best of '08" award from the Seattle Magazine for PSYCHE (which received the support of a 4culture's Site Specific Grant). THE PASSION OF SAINT THOMAS MORE, on the BIS label (Sweden), received a 10/10 from Classics Today and was re-released as part of a 30 year/30 recording commemorative set. He has received commissions from CrossSound (Alaska), House of Dames, AC Petersen Dance, and the Esoterics (Seattle), and has received support from 4culture, the Allied Arts Foundation, ASCAP, Bossack Heilbron Foundation, Centrum Arts Colony, City of Seattle Office of Arts and Cultural Affairs, the King County Arts Commission, the King County Performance Network, Meet The Composer, Puffin Foundation, the Seattle Arts Commission and the Wiggly World Foundation. He was awarded a Seattle Magazine 2011 Artist Spotlight Award. Fisher has recorded 8 works at Jack Straw Cultural center, and won support of their 2014 Artist Support Program.

## About Ken Cerniglia (dramaturg and director)

Ken Cerniglia returns to Murphy Recital Hall, where he directed Fisher's Monticello Wakes in October 2015. Since 2003, Cerniglia has been dramaturg and literary manager for Disney Theatrical Group, where he has developed over fifty shows for professional, amateur and school productions, including The Hunchback of Notre Dame, Aladdin, Peter and the Starcatcher, Newsies, The Little Mermaid, High School Musical and Tarzan. Recent freelance dramaturgy projects include Bud, Not Buddy (Kennedy Center), Bridges (Berkeley Playhouse), and Hadestown (New York Theatre Workshop). Ken holds a Ph.D. in theater history and criticism from the University of Washington and is co-founder of the American Theatre

Archive Project, artistic director of Two Turns Theatre Company, and president of Literary Managers and Dramaturgs of the Americas (LMDA).

## Press

"*The Passion of Saint Thomas More* is an extremely touching morality play about the consequences of choice, the need to be true to one's self and follow one's own conscience, and the struggle between temporal and spiritual values...it gently touches on spiritual matters without ever becoming preachy or pretentious, telling a human story with words and music that truly work well together." –Classics Today

"Hypnotic post-Minimalist music takes on a ritual air in the idiosyncratic music dramas of Garrett Fisher, a Seattle composer who weaves elements of ancient Greek, Japanese and Indian theatrical traditions into stage works that are exotic and enticing." -The New York Times

"distinctive works that combine music, drama, and dance." -The New Yorker

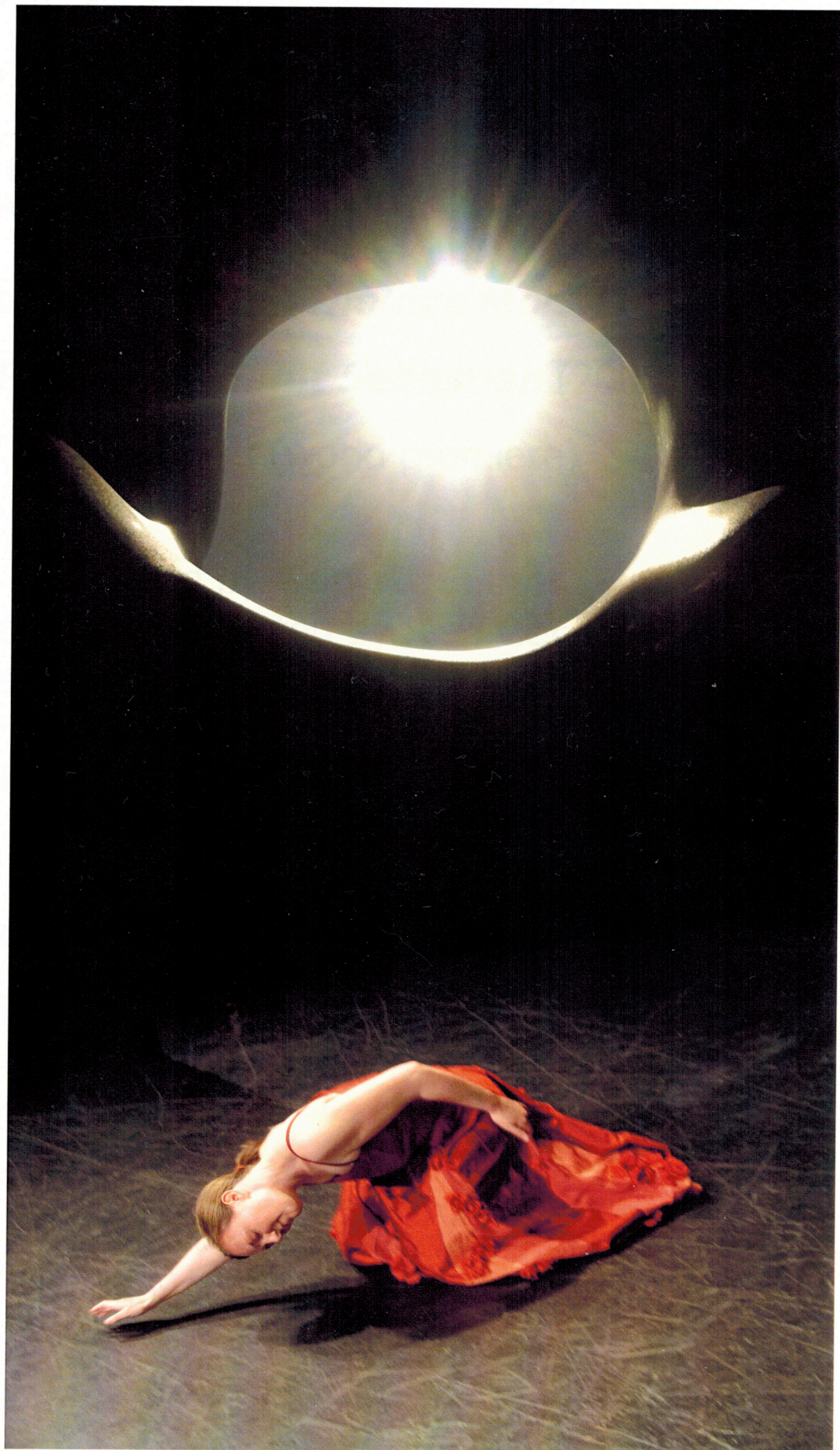
"Spare yet gripping" -Wall Street Journal

"This is, in short, ravishing stuff" - Seattle Times

"There's nothing else in Seattle like the Fisher Ensemble — and there may not be in the whole country, either. The group produces spare, stylized choral music that blends medieval-sounding antiphonal chant with Asian tunings. Onstage, the music merges with stately dance and pageantry that have a Butoh intensity. The combinations, far from being a mere pastiche of their ancient influences, come off as something both haunting and new." -Seattle Times



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# **PASSION TRILOGY**

***The Passion of Saint Thomas More*** (1994)

***The Passion of Saint Sebastian*** (2000)

***Three Marys*** (world premiere)

Composed by **Garrett Fisher**

Developed and Directed by **Ken Cerniglia**

Choreographed by **Christy Fisher**

Performed by **The Fisher Ensemble**

and

**The Women of the**

**Loyola Marymount University Choruses**

Conducted by **Mary C. Breden**

February 24 & 25, 2017 - 8 p.m.

Murphy Recital Hall,

Loyola Marymount University

# PASSION TRILOGY

## ***The Passion of Saint Thomas More*** (1994)

Music by **Garrett Fisher**

Words by **Garrett Fisher**

Additional words by St. Thomas Aquinas, Comtessa de Dia, Raimbaut de Vaqueiras,  
William Carlos Williams and a traditional Norwegian stev

Dark Angel/Sir Thomas More: **Jordan McClellan**

Dark Angel/Margaret, his daughter: **Maria Männistö**

Dark Angel/King Henry VIII: **James Held**

*Thomas More has a choice: if he signs the statement, he will live; if holds his pen, he must die.*

### **- INTERMISSION -**

## ***The Passion of Saint Sebastian*** (2000)

Music by **Garrett Fisher**

Words by **Garrett Fisher, Ken Cerniglia**

Additional words by St. Thomas Aquinas, Raimbaut de Vaqueiras, Comtessa de Dia

Dark Angel: **Emily Martin**

Sebastian: **José Luis Muñoz**

*Pierced by an arrow for his faith, Sebastian is led onward by an angel.*

### **- PAUSE -**

## ***Three Marys*** (world premiere)

Music by **Garrett Fisher**

Words by **Garrett Fisher, Amy Schrader**

Additional words by Victor Hugo

Mary, his Mother: **Emily Martin**

Mary, his Disciple: **Jordan McClellan**

Mary, his Beloved: **Maria Männistö**

Jesus, her Son: **José Luis Muñoz**

Jesus, her Teacher: **Eric Mentzel**

Jesus, her Beloved: **James Held**

*Three women grieve at the tomb as they encounter facets of Jesus: son, teacher, and beloved.*

## THE FISHER ENSEMBLE:

Sopranos: **Maria Männistö, Emily Martin, Jordan McClellan**  
Countertenor: **José Luis Muñoz**  
Tenor: **Eric Mentzel**  
Baritones: **James Held**

Anthropos, a guide: **Christy Fisher**

English horn: **Darlene Franz**  
Harmonium: **Nicole Truesdell**  
Percussion: **Adam Kessler**  
6-string acoustic bass guitar: **Greg Bagley**

Producer: **Emily Martin**  
Costume designer: **Paula D. Davis**  
Lighting designer: **Nestor Pereira**

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**Greg Bagley (6-string acoustic bass guitar)** is a freelance bassist in the Seattle area and has worked with the Fisher Ensemble since 2008, adapting a wide range of musical styles and techniques to his 6-string acoustic bass. Greg studied music at Cornish College of the Arts in Seattle and has played with a number of musical theatre groups in the area. He currently plays regularly with a big band swing jazz group.

**Ken Cerniglia (dramaturg & director)** is thrilled to return to LMU's Murphy Recital Hall, where he directed Garrett Fisher's *Monticello Wakes* in October 2015. Based in New York City, Cerniglia is dramaturg and literary manager for Disney Theatrical Productions, where he has developed over fifty shows for professional, amateur and school productions, including *Freaky Friday*, *The Hunchback of Notre Dame*, *Aladdin*, *Peter and the Starcatcher*, *Newsies*, *The Little Mermaid*, *High School Musical*, and *Tarzan*. Recent freelance dramaturgy projects include *Bud, Not Buddy* (Kennedy Center), *Bridges* (Berkeley Playhouse), and *Hadestown* (New York Theatre Workshop). Ken is co-founder of the American Theatre Archive Project, artistic director of Two Turns Theatre Company, and president of Literary Managers and Dramaturgs of the Americas (LMDA). He holds a Ph.D. in theater history and criticism from the University of Washington.

**Paula D. Davis (costume design)** specializes in collaborative works for theatre and dance and teaches costume studies at Bucknell University. She is a Bloomsburg Theatre Ensemble Affiliated Artist, where she recently designed for the world premiere of *Gunpowder Joe*, a new play by Anthony Clarvoe about Joseph Priestley and the American Experiment. She has also designed for Idaho Shakespeare Festival, Phoenix Theatre, Actor's Theatre of Phoenix, Arizona State University's Institute for Studies in the Arts, Anthony Ferro; Kim Whittam and Dancers; Tara Madsen Robbins; the Tsoying School; and Collage Dance Ensemble. Paula received her BFA from CalArts and MFA from Arizona State.

**Christy Fisher (choreographer & Anthropos)** draws inspiration from culturally diverse movement forms often blending elements with contemporary western approaches. Her work has been presented throughout the U.S., in Germany and Israel, and has been supported by the Office of Arts and Cultural Affairs (Seattle), 4Culture Individual Artist Projects, and the Allied Arts Foundation. Christy has been honored to perform in the work of Haruko Nishimura (Seattle) and as a member of Works/Laura Glenn Dance (NYC). She has enjoyed working with the Fisher Ensemble for over 20 years. [www.christyfisherdance.com](http://www.christyfisherdance.com)



**Garrett Fisher (composer)** - Garrett's music-driven, theatrical world combines opera, dance, Indian raga, Noh theater, visual design and film and has been lauded by *The New York Times* and *The Wall Street Journal*. Based on a collaborative process that allows performers their own interpretations, his pieces cohesively integrate a diversity of influences and defy any specific genre or tradition. Since 1994, Garrett has created 13 full-length pieces based on historical and mythical figures. Garrett grew up in Michigan and Maine, and lived in Istanbul and London as part of his parents' sabbaticals. After graduating from Oberlin College he moved to Seattle where he formed the Fisher Ensemble. His work has been presented at On the Boards and ACT Theatre, where his opera *Yoshinaka* (a collaboration with Noh legend Munenori Takeda from Tokyo) was premiered to a sold-out mainstage; in New York City at HERE Arts Center, Galapagos Arts Space (where his opera *Kocho* was produced by Beth Morrison Projects), and Judson Memorial Church; in Los Angeles at Loyola Marymount University; and by EOS Opera in Köln, Germany. He received a "Best of '08" award from *Seattle Magazine* for *Psyche. The Passion of Saint Thomas More*, on the BIS label (Sweden), received a 10/10 from *Classics Today* and was re-released as part of a 30 year/30 recording commemorative set. He has received commissions from CrossSound (Alaska), House of Dames, AC Petersen Dance, and the Esoterics (Seattle), and has received support from 4culture, the Allied Arts Foundation, ASCAP, Bossack Heilbron Foundation, Centrum Arts Colony, City of Seattle Office of Arts and Cultural Affairs, the King County Arts Commission, the King County Performance Network, Meet The Composer, Puffin Foundation, the Seattle Arts Commission and the Wiggly World Foundation. He was awarded a *Seattle Magazine* 2011 Artist Spotlight Award. Garrett has recorded 8 works at Jack Straw Cultural Center and won support of their 2014 Artist Support Program. His new media installation *The Iris* will premiere at Jack Straw in September. [www.garrettfisher.org](http://www.garrettfisher.org)

**Darlene Franz (English horn)**, D.M.A., is a sought-after freelance performer on modern and historical oboes, appearing as a soloist, chamber music collaborator, and orchestral musician throughout the Pacific Northwest and beyond. She maintains a large private teaching studio, and is a frequent coach and adjudicator for solo and chamber music camps and festivals. When not playing or teaching oboe, Darlene composes mantric inter-spiritual chants and presents music and attention workshops around the United States and abroad. [wisdomchant.bandcamp.com](http://wisdomchant.bandcamp.com).

**James Held (Dark Angel/King Henry VIII & Jesus, her Beloved)** is a "powerhouse baritone" with experience in a variety of styles including musical theatre, new works, and traditional concert and operatic repertoire. Recent performances include Oliver Hix in Meredith Willson's *The Music Man* and the Sacristan in *Tosca* with the Colorado Symphony, Sheriff Wells in Zach Redler's *A Song for Susan Smith*, Guglielmo in *Così fan tutte*, the Pirate King in *The Pirates of Penzance*, and the Father in *Hänsel und Gretel*. He was a Young Artist with Seagle Music Colony and is currently the baritone Studio Artist with Madison Opera, where he appeared in Gounod's *Roméo et Juliette* and maintains an active schedule. Upcoming engagements include *Die Zauberflöte* with Madison Opera and a recital at the Embassy of the United States in Vienna, Austria.

**Adam Kessler (percussion)** is a dedicated drummer, percussionist, and educator. He has performed in venues around the world including; Zimbabwe, China, Poland, Portugal, Cape Verde, Montreal and Israel. In 2006 he received a BA in Music from Cornish College of The Arts. While there, he gained valuable experience through the study of jazz, brazilian, electronic, middle eastern, and gamelan music. Adam performs regularly in the Northwest, and is an accompanist for Pacific Northwest Ballet and Spectrum Dance Theater.

**Maria Männistö (Dark Angel/Margaret & Mary, his Beloved)** moves comfortably among a wide range of musical styles to international acclaim. Her recent solo engagements include Ligeti's *Mysteries of the Macabre* with the Seattle Metropolitan Chamber Orchestra, Pergolesi's *Stabat Mater* with the Seattle Symphony, Orff's *Carmina Burana* with Pacific Northwest Ballet,

and Garrett Fisher's *Kakitsubata* and *The Passion of Saint Thomas More* with EOS Kammeroper Köln. In addition to the *Passion Trilogy* premiere, Maria looks forward to upcoming performances with the Seattle Modern Orchestra and Solaris, a recital of Finnish music in Brussels, *West Side Story* excerpts with the Pacific Northwest Ballet, and premieres of her own work in Helsinki and Seattle. [www.mariamannisto.com](http://www.mariamannisto.com)

**Emily Martin (Dark Angel & Mary, his Mother)** has performed numerous operatic roles including productions with the Santa Fe Opera, Chautauqua Opera, and Palm Beach Opera. She often appears in concert, and appearances include performances at Carnegie Hall, Avery Fisher Hall in New York City and as a soloist with the Royal Liverpool Philharmonic. The 2016-17 season finds Emily in both opera, concert and recital repertoire around the United States and Europe, including opera performances as Alice Ford in *Falstaff*, Joan of Arc in Einhorn's *Voices of Light*, and recitals in Syracuse, Virginia and Prague. Emily has just been announced as a finalist in the Friedrich and Virginia Schorr Memorial Award in Voice. [www.emilycmartin.com](http://www.emilycmartin.com)

**Eric Mentzel (Jesus, her Teacher)** has enjoyed an international career as a singer, teacher, and ensemble director. During 15 years living abroad he appeared at the Holland Festival, the Edinburgh Festival, the Amsterdam Concertgebouw, the Cité de la Musique, and the Brussels Palais de Beaux Arts, and on tour in Japan and Australia. He has been heard in world premieres by Henri Pousseur, Volker Staub, Johannes Fritsch and Garrett Fisher, and worked with such ground-breaking early music ensembles as Sequentia and the Ferrara Ensemble. Mentzel appears on more than 50 CD recordings, and is Associate Professor of Voice at the University of Oregon.

**Jordan McClellan (Dark Angel/Thomas More & Mary, his Disciple)** began 2016 with a role debut of Nancy in *Albert Herring* with Vashon Opera and her debut at Seattle's 5th Avenue Theatre in *The Sound of Music* and as Laurey in *Oklahoma*. Other notable credits include 2nd Lady in *The Magic Flute*, Rosina in *Il Barbiere di Siviglia* with Tacoma Opera, and Tomoe in *Yoshinaka* with the Fisher Ensemble. She also performed a three-month tour with Portland Opera singing Hansel, Phylo in the West Coast premiere of *Pénélope* by Fauré with Vespertine Opera, and her Italian concert debut in Urbania, Italy at the Teatro Bramante. She has most recently performed Papagena, 2nd Lady, Adalgisa (*Norma*) with Skagit Opera, and six solo recitals with Second-City Chamber Series, Music Northwest, and Friday Harbor Recital Series. She continues to be involved in recording sessions for Hollywood's top video game soundtracks, including *Starcraft*, *Halo* and *World of Warcraft*. [www.jordanlaraemcclellan.com](http://www.jordanlaraemcclellan.com)

**José Luis Muñoz (Sebastian & Jesus, her Son)** has been described as "a fabulous countertenor" with "amazing, powerful expression." A versatile performer, he is often heard premiering new works as well as traditional concert and operatic repertoire. In past seasons he has performed in Caccini's *La Liberazione di Ruggiero dall'Isola d'Alcina*, Handel's *Messiah*, Mozart's *Requiem* and *Missa Brevis K275*, Lucero's *Juana*, Bach's *B Minor Mass*, Orff's *Carmina Burana*, Bernstein's *Missa Brevis*, among others. Upcoming work for Spring of 2017 includes: *Passion Trilogy* with Loyola Marymount University, *Arie for Countertenor* with the Ballard Civic Orchestra, and Orff's *Carmina Burana* with the Portland Symphonic Choir. [www.joseluismunoz.com](http://www.joseluismunoz.com)

**Nicole Truesdell (harmonium)** is a pianist and composer living in Seattle, Washington. Her recent Seattle performances include: solo and duo toy piano for *John Cage Musicircus* festival at Town Hall, solo piano for the *Listening to Mozart* program at Haller Lake Music Series, solo piano for *Bach in the Subways* festival at Jack Straw Productions, piano accompaniment for *Ladies Musical Club Opera Group* at the Seattle Public Library and Frye Art Museum, and harmonium with the *Fisher Ensemble* at the Northwest Folklife Festival and for the world premiere of Garrett Fisher's opera *Yoshinaka*. Nicole is honored to take part in the world premiere of *Passion Trilogy*.



Founded in 1994 by composer Garrett Fisher, the internationally recognized Fisher Ensemble creates music-theater that seeks to be a vital part of our community and culture. Combining diverse influences into a unique sound, the Ensemble's works invite audiences to re-imagine the contemporary world through lenses of myth and history. The Ensemble is an eclectic mix of vocalists, movers, actors, and musicians, including such instruments as Indian harmonium, 6 string fretted acoustic bass, gongs, Taiko percussion, English horn, electric viola and flute. The Ensemble has premiered 13 of Fisher's operas in Seattle, New York, Los Angeles, and Köln. In addition to live performance, the Ensemble has supported the creation of Fisher's genre-breaking "web opera," which presented *Sebastian* and *Psyche* as episodic short films. "There's nothing else in Seattle like the Fisher Ensemble — and there may not be in the whole country, either...the sound is richly resonant and you never know how it's going to shape itself around you" (*Seattle Times*). [www.fisherensemble.org](http://www.fisherensemble.org)

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## THE WOMEN OF THE LOYOLA MARYMOUNT UNIVERSITY CHORUSES

**Mary Breden, Conductor**

**Frank Basile, Rehearsal Accompanist**

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|---------------------|---------------------|------------------------------|
| Kammy Carbone       | Fran Hentz          | Angelica Ortega              |
| Karlie Carbone      | Shanni Hogan        | Kiana Paclibon               |
| Christina Chu       | Cleo Huang          | Denise Peykanu               |
| Kaleigh Clougher    | Sr. Jan Husung, CSJ | Kaitlin Poole                |
| McKenzie Coe        | Dasia Renée Intil   | Melissa Reyes                |
| Daniella Coradini   | Lianna LaBerge      | Karin Rhynes                 |
| Ann Cortez          | Rosalva Lara        | Kathy Russell                |
| Jenna D'Ambrosio    | Mihal Levy          | Sr. Sean Patrice Smythe, CSJ |
| Ann Drown           | Mary Linden         | Gayle Stephens               |
| Louise Dhuyvetter   | Mariah Maglalang    | Grace Tebow                  |
| Montserrat Gastelum | Jessica Martinelli  | Tahirih Toche                |
| Cleopatra Gray      | Megan Masson        | Angel Zhu                    |
|                     | Erika Negi          |                              |

**Mary C. Breden (Conductor)** is Director of Choral Activities at Loyola Marymount University in Los Angeles. A member of the music faculty at LMU since 1992, Breden has also taught in both the choral and music education programs at San Jose State University and The University of Texas at Austin.

At Loyola Marymount, Breden served as department chair from 1994-2014. Under her leadership the LMU Choruses have appeared in a variety of venues throughout California, as well as New York City, Boston, Portland, Seattle, Tucson and Phoenix. Internationally, Breden has conducted the LMU Choruses in concerts throughout Italy, Germany, Austria, and France, and she has appeared as a guest conductor in Brussels, Belgium.

Mary Breden received her M.M. and D.M.A. degrees in Choral Music from Arizona State University. Her undergraduate studies began at the Munich, Germany campus of the University of Maryland, with private piano studies in Munich and in Wiesbaden at the *Wiesbadener Konservatorium*. She completed the B.A. and B.M. degrees in piano performance at Mount St. Mary's College in Los Angeles.

**The LMU Choruses** have long been recognized throughout the United States as being an outstanding collegiate choral program. They are known for their hallmark "LMU tone and style" – marked by richness, intensity, and musicality. The ensembles have appeared in many performance settings, including L.A.'s Walt Disney Concert Hall, the Hollywood Bowl, Carnegie Hall, and magnificent venues in Italy, Germany, Austria, and France.

Three choruses provide singers for this evening's choral ensemble. The Consort Singers, a select mixed group of singers, perform a variety of choral repertoire in formal concerts as well as campus and community events. Known for their musicality, the Consorts are equally at home with Victoria, Mozart, Lauridsen or Gershwin. Their sound has been described as "rich, mature, expressive" and "opulent when needed". The Women's Chorus, explores a variety of repertoire written specifically for treble voices and exhibiting the dramatic possibilities of this voicing. The mixed Concert Choir provides singing opportunities for a broad cross section of the university community. Students, chorus alumni, and community members make up the membership of this group.