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**Stanford Live, Philharmonia Baroque Orchestra, and American  
Modern Opera Company Present World Premiere of  
*The No One's Rose* (August 25, 26 & 29)**

Featuring Davóne Tines, Julia Bullock, Anthony Roth Costanzo, and Paul  
Appleby, music by composer Matthew Aucoin, choreography by Bobbi  
Jene Smith, and directed by Zack Winokur



**Stanford, CA, August 16, 2021**—Co-commissioned by **Stanford Live** and co-produced by **Philharmonia Baroque Orchestra** (PBO) and the **American Modern Opera Company** (AMOC), **Matthew Aucoin's *The No One's Rose*** (Aug 25, 26 & 29) will have its world premiere at Bing Concert Hall, the first performance with an audience in the hall since it closed in March 2020. After more than six years in the making and nearly a year of postponement from its original premiere in October 2020, the all-star cast and creative team from PBO and AMOC will reunite to participate in a three-week residency at Stanford Live leading up to the premiere.

“We are thrilled to reopen Bing with a significant new work featuring a roster of both local and internationally acclaimed artists,” says Stanford Live’s executive director

Chris Lorway. “What makes this particularly special is that the final creation process will happen at Stanford and our audiences will be the first to experience it.”

Directed by **Zack Winokur** and choreographed by **Bobbi Jene Smith**, the new, multi-faceted work combines music, dance, and theater. The core of the production is the poetry of **Paul Celan**, a Holocaust survivor whose writing grappled with the catastrophes of the 20<sup>th</sup> century, set to a new score for period instruments by Aucoin. In addition to his score, Aucoin weaves music ranging from **Bach** to **Sam Cooke** and songs from popular culture and incorporates the work of Pulitzer Prize-winning poet Jorie Graham. To bring the bold production to life, AMOC and PBO's musicians and dancers—including dancers **Or Schraiber** and **Julia Eichten** along with violinist **Keir GoGwilt**, cellist **Coleman Itzkoff**, and percussionist **Jonny Allen**—join forces with some of today's most important opera stars—**Julia Bullock**, **Anthony Roth Costanzo**, **Davóné Tines**, and **Paul Appleby**.

“We’re heartened that we could reinvigorate *The No One’s Rose* at this very prescient moment,” says PBO’s executive director Courtney Beck. “Philharmonia and AMOC have been working on this project for six years, one that is grounded in and guided by the words of Paul Celan. Matt Aucoin and Zack Winokur have created something deeply affecting. PBO is thrilled to partner with Stanford Live to finally bring this project to life. We are very grateful to Carol and Douglas Tanner for their visionary support and we look forward to many more performances in the future.”

## **A Production Shaped by the Pandemic**

Originally conceived as a meditation on loss and recovery after disaster, *The No One’s Rose* gains significance amid the COVID-19 pandemic and has been re-envisioned as a result. Six years ago, Aucoin intended to pair his own compositions with Bach’s cantatas and then set that score to text from Celan’s poetry. The production that emerged and was to be staged in October 2020 asked the question: What can be recovered after a whole world disappears? While this question is still central to *The No One’s Rose*, its eerie poignance surfaces as the world continues to reckon with the loss, grief, and uncertainty of the pandemic.

Now, the experimental music-theater work is organized around a narrative structure influenced by Chaucer’s *The Canterbury Tales*, the Middle English text in which a different character narrates each of the 24 stories comprising the collection.

“Creating and structuring *The No One’s Rose* in the spirit of *The Canterbury Tales* felt particularly fitting for this current moment,” director Zack Winokur says. “It’s a series of stories, portraits in time, danced, sung, and played by these remarkable individuals all

navigating through a shared circumstance—our actual circumstance—moving out of isolation into a new world, searching for a new sense of community and intimacy through mourning, celebration, laughter and shared catharsis.”

With Celan as a guide toward navigating and processing disaster, the members of the cast will incorporate their experience and narratives into the work, offering a unique reaction to catastrophe that is both artistic invention and personal response.

*The production of The No One’s Rose is co-commissioned by Stanford Live and Philharmonia Baroque Orchestra & Chorale. Generously supported by Carol and Doug Tanner, the Stanford Live Commissions and Programming Fund, the Koret Foundation, and the Ross E. Armstrong and Jonas (Jay) K. Stern Jews & Music Fund.*

## **Tickets and More Information**

Tickets are sold at full capacity and are available for purchase now at [live.stanford.edu](https://live.stanford.edu). To read about health and safety protocols, visit our [FAQ](#).

### **[The No One’s Rose](#)**

*A world premiere by the American Modern Opera Company in partnership with PBO and Stanford Live*

Wednesday & Thursday, Aug 25 & 26, 7:30 pm

Sunday, Aug 29, 2:30 pm

Bing Concert Hall

Tickets start at \$50

## **Health and Safety Guidelines**

Stanford Live is closely monitoring COVID-19 and the Delta variant and continues to work closely with health and university officials to ensure a safe experience for patrons and to protect the community, artists, and staff.

Proof of vaccination or a negative PCR COVID-19 test is required upon entry to all Stanford Live venues, including Bing Concert Hall, Bing Studio, Memorial Church, Memorial Auditorium, and Frost Amphitheater.

For indoor shows, masks are required to be worn by all patrons. Please bring your own face coverings that cover your nose and mouth and wear them at all times. Masks with valves will not be allowed. If you are eating, please cover your face between bites and sips.

Patrons should stay home if they are experiencing a fever or any COVID-19 symptoms, have tested positive for COVID-19 within the past 14 days, or have had close contact with anyone who is confirmed or is suspected of having COVID-19.

### **About Stanford Live**

Stanford Live presents a wide range of fine performances from around the world, fostering a vibrant learning community and providing distinctive experiences through the performing arts. From its home at Bing Concert Hall and Frost Amphitheater, Stanford Live functions simultaneously as a public square, a sanctuary and a lab, drawing from all Stanford University has to offer to connect performance to the most significant issues, ideas and discoveries of our time.

### **About Philharmonia Baroque Orchestra**

Under the musical direction of Richard Egarr in his second season as Music Director, Philharmonia Baroque Orchestra & Chorale (PBO) is recognized as “America’s leading historically informed ensemble” (*The New York Times*). Considered the most versatile ensemble of its kind, and performing on period instruments, PBO presents repertoire ranging from early Baroque to late Romantic, as well as new works and major operatic productions. The ensemble engages audiences through its signature Bay Area series, national and international tours, recordings, commissions, and education programs. Having celebrated its 40th anniversary last year, PBO was founded by Laurette Goldberg and led by Music Director Laureate Nicholas McGegan for the past 35 years. Philharmonia is the largest ensemble of its kind in the United States.

### **About American Modern Opera Company**

Founded in 2017, the mission of AMOC (American Modern Opera Company) is to build and share a body of collaborative work. As a group of dancers, singers, musicians, writers, directors, composers, choreographers, and producers united by a core set of values, AMOC artists pool their resources to create new pathways that connect creators and audiences in surprising and visceral ways. The company’s upcoming projects include *Comet Poppea*, which includes an AMOC-commissioned opera by composer George Lewis and is produced in collaboration with Anthony Roth Costanzo and Cath Brittan, and *EASTMAN*, a new, multi-dimensional performance piece to premiere at the Little Island Festival in September 2021. Additionally, AMOC will serve as the Ojai Music Festival’s 2022 Music Director, only the second ensemble, and first explicitly interdisciplinary company, to hold the position in the festival’s 75-year history.

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*We take a moment to recognize that Stanford sits on the territory of Huichin, the ancestral and unceded land of the Muwekma Ohlone Tribe, who are the successors of the historic and sovereign Verona Band of Alameda County. This land was and continues to be of great importance to the Ohlone people. We recognize that every member of the community has benefited—and continues to benefit—from the use and occupation of this land. Consistent with our values of community and diversity, we have a responsibility to acknowledge and make visible the University’s relationship to Native people.*

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*The Stanford Live season is sponsored by Stanford Medicine*

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