



LORI LAITMAN
COMPOSER



OPERA CATALOG

Described by *Fanfare Magazine* as “one of the most talented and intriguing of living composers,” LORI LAITMAN has composed operas, choral works, and hundreds of songs setting texts by classical and contemporary poets, including those who perished in the Holocaust. *The Journal of Singing* wrote “One cannot help but be astounded by the endless reserves of Laitman’s musical imagination as well as her unerring instincts for setting texts with sensitivity and grace.”

Laitman’s music is praised for its uniqueness, craft and beauty: “unmistakable...masterful” (*Opera News*); “gripping and thought provoking” (*American Record Guide*) and “artistry of the highest order” (textura.org). She’s received commissions from The BBC, The Royal Philharmonic Society, Lyric Opera of Kansas City, Opera America, Opera Colorado, Seattle Opera, Grant Park Music Festival, Music of Remembrance, Baltimore Symphony Orchestra, and others. Her discography is extensive.

A magna cum laude Yale College graduate, she received her MM from Yale School of Music, which awarded her the Ian Mininberg Alumni Award for Distinguished Service in May 2018.

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 1 Scene, 6 minutes, soprano, tenor, and piano



THE SCARLET LETTER



THE SCARLET LETTER

romantic tragedy in 2 acts, 2 hours

Music by **LORI LAITMAN**

Libretto by **DAVID MASON**

Opera Colorado presented the Opera House Premiere in May 2016, with Laura Claycomb as Hester Prynne, Malcolm MacKenzie as Roger Chillingworth and Dominic Armstrong as Arthur Dimmesdale. The production was directed by Beth Greenberg and conducted by Ari Pelto, and featured set design by Erhard Rom, lighting design by Robert Wierzel and Amith Chandrashaker, costumes by Terese Wadden and video by Topher Blair. *The Scarlet Letter* was commissioned in 2007 by The University of Central Arkansas through Robert Holden and the UCA Opera Program.



SYNOPSIS

In old Boston, a young woman, Hester Prynne, has been charged with adultery and forced to wear the scarlet letter 'A' embroidered on her breast. Just as she mounts the scaffold to receive her sentence, her husband, long presumed dead and newly escaped from captivity among the Indians, arrives and recognizes her. This man, renamed as Roger Chillingworth, begins a quest to discover the father of Hester's child. As the community wrestles with whether or not to allow Hester to continue raising her daughter, Chillingworth moves in with the pale young minister, Arthur Dimmesdale, who hides the fact that he is the father of Hester's child. In a dark night of the soul, Arthur is taunted by a local witch, and it becomes clear that he is overcome with guilt and inner conflict about his past with Hester. The two lovers meet in the forest, plotting their escape, sure they can escape the laws and mores of men in this new world. But Dimmesdale cannot forget his guilt, and during an election day ceremony he confesses his sin to the crowd, exposing a branded letter 'A' over his own heart. Dimmesdale dies at the moment of his confession, and the opera moves out into a broader, lyrical sense of time in which its stories are at least partly resolved. — David Mason

Also available in an Abridged version, one hour in length, for 5 singers/piano, commissioned by Opera Colorado.

CAST

Hester Prynne, a seamstress *Soprano*
Arthur Dimmesdale, a young minister *Tenor*
Roger Chillingworth, a doctor *Baritone*
Mistress Hibbons, a witch *Mezzo-soprano*
John Wilson, an elder minister *Tenor*
Governor Bellingham *Baritone*
Pearl, Hester's young daughter *Non-speaking role*
Chorus of Townsfolk *SATB* including various soli:
A Sailor *Baritone*
A Farmer *Tenor*
Congregation Leader/Shipmaster *Baritone*
3 Goodwives *2 Sopranos, 1 Mezzo-soprano*
The Beadle *Baritone*

FOR ORCHESTRA (approximately 40 musicians)

Flute 1 and Flute 2/Piccolo	Percussion (Bass Drum,
Oboe 1 and Oboe 2/ English Horn	Snare Drum, Chimes, Cymbals, Gong, Bar
Clarinet in Bb 1 and Clarinet 2/ Bass Clarinet	Chimes, Tambourine, Triangle)
Bassoon 1 & 2	Harp
Horn 1 & 2 in F	Piano/Celesta
Trumpet in C	Violin 1 & 2 (8 and 8)
Trombone	Viola (6)
Timpani: 5 (20, 23, 26, 29, 32)	Cello (4)
	Double Bass (2)

The opera was recorded live and was released on Naxos in August 2017 to rave reviews.

Gramophone Magazine

“The first thing that leaps into one’s ears is the sheer beauty of the music...[Laitman’s] ability to meld words with lyrical, often soaring lines is on abundant display...The score pinpoints the distinctive qualities of the characters...Led by Ari Pelto, the Opera Colorado Orchestra play Laitman’s score with the refinement and urgency needed to catapult this impressive and fervent opera.”

Opera News named it a “Critic’s Choice”

“Laitman’s score succeeds with a surging, sweeping, unapologetically tonal landscape that offers carefully etched character portraits, rapturous choral expostulations and lush orchestrations of insistently tuneful melodic motifs.”

The CD was named Top 5 CDs of 2018 in Fanfare Magazine

“Lori Laitman writes brilliantly scored music...eminently singable vocal lines...convincing movement along a dramatic course... that could wow an audience at the Met.”

Records International

“Laitman’s lyrical, eloquent score, firmly tonal, belongs to the tradition of the great opera composers of the past, with vividly portrayed characters whose dramatic trajectory and development is reflected in music so finely descriptive as to render staging all but redundant.”

THE SCARLET LETTER



LINKS

[Listen to the opera on Spotify](#)

[View the libretto](#)

To view the archival video of Opera Colorado's 2016 production starring Laura Claycomb, Dominic Armstrong and Malcolm MacKenzie, please contact lori@artsongs.com

ALL INQUIRIES

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THE THREE FEATHERS

comic fantasy in 1 act, 90 minutes

Music by **LORI LAITMAN**

Libretto by **DANA GIOIA**

The work was commissioned by The Center for the Arts at Virginia Tech and the world premiere took place in October 2014 at the Center, in collaboration with Opera Roanoke and Blacksburg Children's Chorale. The opera was directed by Beth Greenberg and conducted by Scott Williamson. Recent full productions include those by Opera Steamboat in CO in August 2022, Solo Opera at The Leshner Center for the Arts in Walnut Creek, CA, September 2023 and the UNLV Opera Theater in Las Vegas, NV in March 2025.



SYNOPSIS

The Three Feathers is a family opera for the mainstage — a modern *Magic Flute*. Based on a little known tale by the Brothers Grimm, the opera presents a young female protagonist, Princess Dora, as its hero. A magic feather leads the shy, self-doubting princess to an enchanted Underworld ruled by a giant Frog King. Here she summons her courage and compassion to face a series of mysterious and comic adventures that change her life. Completing her quest, she saves her father’s kingdom from the plots of her selfish sisters and earns her right to the crown. —Dana Gioia

CAST

Princess Gilda *Coloratura soprano*
Princess Tilda *Mezzo-soprano*
Princess Dora *Lyric soprano*
King *Baritone* OR **Queen** *Mezzo-soprano*
The Frog Prince *Tenor/Dancer*
The Frog King of the Underworld *Bass*
Chamberlain *Speaking Role*
Baron de Beaucoup *Tenor/Fighter*
Count Siegfried von Wintersturmen *Baritone/Fighter*
2 Snakes *Dancers/Hissers*
Two Ministers *Tenor and Baritone (can be doubled by singers playing the Baron and Count)*
Chorus of Courtiers *SATB*
Children’s Choruses of Frogs, Rats and Bats



FOR CHAMBER ORCHESTRA

Flute/Piccolo	Trombone	Violin 1
Oboe	Timpani	Violin 2
Clarinet	Percussion	Viola
Bassoon	Harp	Cello
Trumpet 1 & 2	Piano	Bass

(one on a part, but violins, viola and cello can be doubled)

ABRIDGED VERSIONS (45 minutes)

The orchestral abridged version premiered at The Hartt School in January 2019, paired with Ravel’s *L’enfant et les sortilèges*. L’arietta Productions presented the international premiere in Singapore in November 2019, marking the first time an opera by a woman was produced in that country. A 5 singer/piano version, commissioned by Seattle Opera, toured WA schools in 2018, and a 7 singer/piano version is also available for school tours. For each abridged version, ensemble can be added.

Opera News

“With lyrics that trigger thoughts of *The Magic Flute*, [The Treasure Song] is a fulfilling piece that makes you want to listen to the whole opera.”

American Record Guide

“The Treasure Song is a sprightly aria from Laitman’s fairy tale opera *The Three Feathers*...Laitman’s twinkling accompaniment motif for the feathers is reminiscent of the figure Strauss uses at the end of ‘Im Abendrot.’”

LINKS

[View the Solo Opera September 2023 production](#)

[View the original production](#)

[View the original production highlights reel](#)

[Hear a selection of arias with Maureen McKay and Daniel Belcher, accompanied by Andrew Rosenblum on piano](#)

ALL INQUIRIES

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Uncovered





UNCOVERED

hasidic lesbian abortion drama, 1 act, 90 minutes

Music by **LORI LAITMAN**

Libretto by **LEAH LAX**

Dramaturgy by **BETH GREENBERG**

This timely opera that confronts fundamentalism and a woman's right to choose is based on Leah Lax's memoir *Uncovered: How I Left Hasidic Life and Finally Came Home*.

The opera was commissioned by Utah State University in Logan, UT, City Lyric Opera of NYC, and The New York Opera Society. The premiere took place at Caine Lyric Theatre in Logan, UT on March 31, 2022, followed by a NYC premiere with City Lyric Opera on November 16, 2022 at the HERE Arts Center. The opera was a finalist for the 2018 Dominic J. Pellicciotti Opera Composition Prize at SUNY Potsdam.



SYNOPSIS

Uncovered is the story of Leah, a young lesbian who is drawn to the spiritual promises of the ultra-orthodox Hasidim, a Jewish sect. She defies her family, and hiding her true self, joins the sect and enters an arranged marriage. The couple raises seven children in lockstep with the Hasidic community. But when exhausted Leah becomes pregnant again, she feels driven to abort her baby, certain that otherwise she won't survive. Afterwards, changed, she finds love with a woman. —Leah Lax

CAST

Lisa/Young Leah *Lyric Soprano*

Older Leah *Mezzo-soprano (or Soprano)*

Levi *Tenor*

Mother *Mezzo-soprano*

Grandmother *Mezzo-soprano*

Rabbi *Bass-baritone*

Mikvah Attendant *Mezzo-soprano*

Lover *Soprano*

Dream Ana *silent role*

Chorus Wedding Guests and Hasidic Community *SATB*

Chorus Voice of the Water *SA*

The roles of Grandmother/Mikvah Attendant can be played by the same person, as can the roles of Lover/Dream Ana

INSTRUMENTATION

Clarinet Cello

Violin Piano

LINKS

[View arias from the archival premieres](#)

[The Journal of Singing](#)

“This is Laitman’s first major work exploring Jewish life outside the trope of the Holocaust. It is a powerful invocation of female agency and gay identity, two significant themes in our current cultural milieu...Her harmonic and melodic language in *Uncovered* evoke distinctive colors of Ashkenazi or Eastern European Jewish music, without sounding like a simplistic parody. Her writing for the voice consistently displays a faultless instinct for what is vocally right.”

ALL INQUIRIES

lori@artsongs.com



MAYA AND THE MAGIC RING (2025)

comic fantasy in one act, 45 minutes

Music by **LORI LAITMAN**

Libretto by **DANA GIOIA**

The opera was commissioned by Lyric Opera of Kansas City and is based on an original story that is humorous, fanciful and touching. The world premiere was on March 29, 2025 at the Polsky Theatre at the Midwest Trust Center, Johnson County Community College in Overland Park, KS. The production featured LOKC's present and former resident artists directed by Nedra Dixon, with Piotr Wiśniewski conducting members of the newEar Contemporary Chamber Ensemble.





SYNOPSIS

Maya and the Magic Ring is a new one-act work created to introduce young children to the wonders of opera. This comic fantasy tells the story of nine-year-old Maya who finds a magic ruby ring in her grandmother's cedar chest. The ring summons a genie who grants her three wishes but also warns her, "Be careful what you wish for." Maya's wishes unintentionally unleash comic mayhem, including a talking cat and self-absorbed unicorn. Eventually peace is restored in a surprising plot twist that will delight both kids and adults. —Dana Gioia

CAST

Maya *Soprano*
Grandmother *Mezzo-soprano*
Genie *Bass or Bass-baritone (or Countertenor/Contralto)*
Cat *Baritone*
Unicorn *Tenor*

INSTRUMENTATION

Bb Clarinet
Violin
Cello
Piano
Percussion
Bass Drum Suspended and Chinese Cymbals
Snare Drum Large Tam-tam
Triangle

LINK

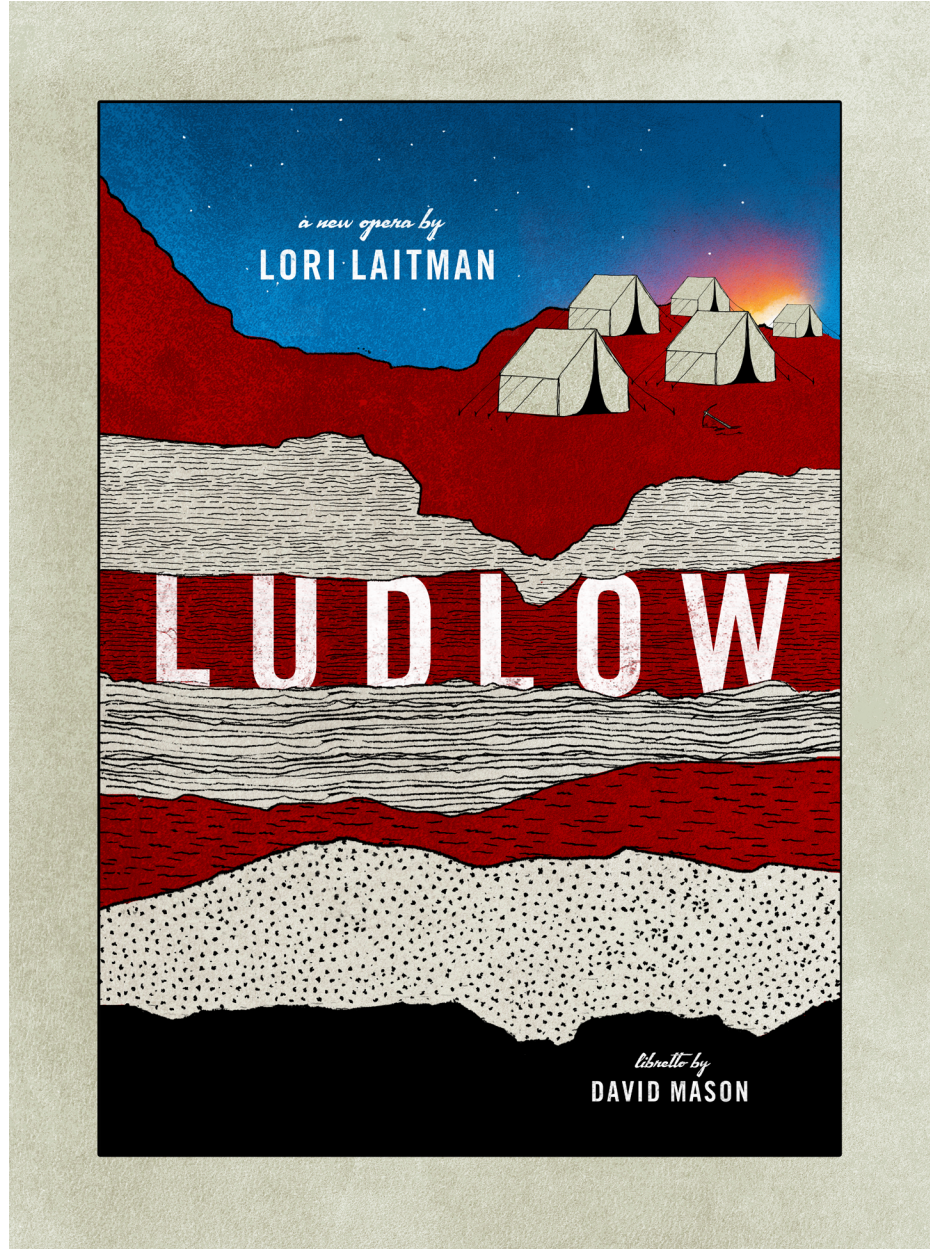
[Watch the premiere production](#)

[Watch excerpts from the premiere](#)

[Watch behind-the-scenes videos on the making of *Maya*](#)

ALL INQUIRIES

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LUDLOW

American immigrant tragedy in 3 acts, 2.5 hours

Music by **LORI LAITMAN**

Libretto by **DAVID MASON**

Dramaturgy by **BETH GREENBERG**

Act I was presented by The University of Colorado's New Opera Workshop in June 2012, with director Beth Greenberg and music director Robert Spillman. Acts I and II are completed and there is libretto for Act III. The work will be scored for orchestra, and will be approximately 2.5 hours in length.

Ludlow is available for commissioning.



SYNOPSIS

The epic story of *Ludlow*, adapted from David Mason's award-winning verse novel, examines the treatment of immigrants in America as seen through the lens of the 1913-14 coal-mining wars of southern Colorado. To protest brutal working conditions, scores of miners went on strike and erected a tent colony in Ludlow. The colony was burned by The Colorado National Guard and more than a dozen innocent people, mostly women and children, perished in the "Ludlow Massacre." News of the tragedy spread like wildfire across America, and the resulting outrage led to important reforms in America's labor laws.

In the opera, a contemporary Poet tells the tale of the Cretan immigrant Louis Tikas. Like others, Tikas arrives in southern Colorado and finds work in the dangerous coal mines. He falls in love with Luisa Mole — an orphan of Mexican-Welsh descent. As Tikas discovers the harsh realities of mining work in America, he reluctantly becomes a union organizer.

As events unfold, we see that the opera's storyteller — the modern-day Poet — is also searching for his identity in the vast American landscape. The opera weaves in and out of historical events at Ludlow, creating an atmosphere of "time" itself. As librettist David Mason has said, "we are all hyphenated-Americans." Whether poet, young girl or coal miner, how does one become anchored to the land and find fulfillment?

CAST

The Poet, ageless *Lyric baritone*

Louis Tikas, late 20s, Cretan immigrant *Lyric tenor*

Luisa Mole, a teenaged orphan of Mexican-Welsh descent
Lyric soprano

Lefty Calibrini, a young miner *Tenor*

Too Tall MacIntosh, older miner *Bass-baritone*

Mrs. MacIntosh *Soprano*

Sr. Robles, older miner *Baritone*

Sra. Robles *Mezzo*

John Lawson, 30s, Union Man *Baritone*

Mr. Reed, Shopkeeper *Bass*

General Karl Linderfelt *Dramatic tenor* (Acts 2 & 3 only)

General John Chase *Mute* (Act 2 only)

Miners' Chorus *SATB*

Soldiers' Chorus *TB* (Acts 2 & 3 only)

Women's Chorus *SA*

textura.org

“The arias excerpted from the first act of *Ludlow* bode well for the full opera. As resonant as ‘The Wind Sighs’ is when baritone Daniel Belcher (as the Poet) gives rousing voice to the repeated ‘Colorado,’ it’s ‘Out of the Rockfolds and I Barely Remember’ that registers most powerfully when Belcher and Rosenblum are joined by Maureen McKay (as the orphan girl Luisa Mole) for a mesmerizing interweaving of arias, the soprano particularly affecting in presenting Luisa’s poignant recollection of her parents.”

[The Journal of Singing](#)

“Lori Laitman is entrusted with the first track of this disk, and “The Wind Sighs” from her opera *Ludlow* is just the poetic opening that this marvelous collection deserves.”

[Oberon’s Grove](#)

“Even before the singing starts, the crystalline piano figuration that opens Lori Laitman’s *The Wind Sighs* (from her opera LUDLOW) lures the ear. Mr. Powell then begins to sing, movingly expressing the text, by David Mason, which tells of the land and the sky of Colorado. At ‘...into the blue’ the singer’s tone is suffused with tenderness, sending the first of several chills up my spine; then the voice turns mighty at ‘...the eyes of Heaven’. The song ends powerfully, mourning the blood shed by the immigrants who built this country. I found several songs to love on this disc, but *The Wind Sighs* is one that I came back to several times.”

LINKS

[Hear *The Wind Sighs* from Stephen Powell's 2021 Grammy-nominated CD *American Composers at Play*](#)

[Hear *Out of the Rockfolds/I Barely Remember* Lori Laitman's CD *The Ocean of Eternity* — with Maureen McKay and Daniel Belcher, accompanied by Andrew Rosenblum on piano](#)

ALL INQUIRIES

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**Come
To Me
In
Dreams**



COME TO ME IN DREAMS

Holocaust survivor drama in 1 act, 1 hour

Music by **LORI LAITMAN**

Compilation by **DAVID BAMBERGER**

Come To Me In Dreams is about the acceptance of loss and the ability to move forward. The opera is knit together from fifteen of Laitman's songs. Cleveland Opera premiered the work at The Ohio Theatre in June 2004, in a production directed by David Bamberger.



SYNOPSIS

Come To Me In Dreams tells the story of a Holocaust survivor whose wife and first-born daughter perished in the concentration camps. As the survivor struggles to accept the reality of their deaths, he shares their stories with his surviving daughter, strengthening their bond and his commitment to living in the present.

CAST

The Survivor *Baritone*

The Child *Soprano*

The Wife *Mezzo-soprano*

Non-speaking child role

INSTRUMENTATION

Saxophone (or clarinet)

Double Bass (or cello)

Piano

CAST AND CREATIVE TEAM

Sanford Sylvan as The Survivor, Megan Tillmann as The Child, Fenlon Lamb as The Wife, Sarah Renea Rucker as the non-speaking child, Maximilian Dimoff on double bass, Paul Cohen on saxophone, Judith Ryder on piano, and lighting by Izzy Einsidler.

POETS

Franta Bass, Emily Dickinson, Jerzy Ficowski, Pavel Friedman, Koleba, Anne Ranasinghe, Christina Rossetti, Tadeusz Różewicz, Sara Teasdale and Anonymous.

Cleveland Plain Dealer

“Laitman's settings are exuberant, poignant and harrowing realizations, written with a musical poet's ear for expressive warmth, nuance and color.”

LINK

[View the archival video of The Cleveland Opera production](#)

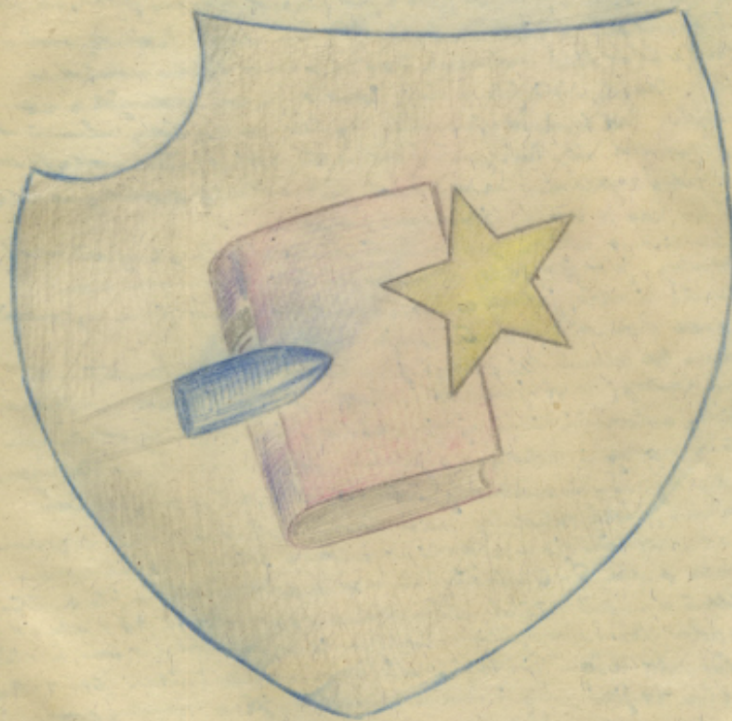
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Vedem 52

Časopis demova I - Vydání květen/juň - 27. prosince 1943.





VEDEM

Holocaust boys oratorio, 1 hour

Music by **LORI LAITMAN**

Libretto by **DAVID MASON**

Vedem was commissioned by Mina Miller and Music of Remembrance and premiered on May 10, 2010 at Benaroya Recital Hall in Seattle, WA on MOR's Holocaust Remembrance Concert. Four of the six Vedem survivors came to the concert: Emil Kopel from Australia, George Brady from Canada, and Sidney Taussig and Leo Lowy from the United States. In March 2022, Indianapolis Opera premiered a staged version of *Vedem*, in a unique double bill with Hans Krása's *Brundibar*. *Vedem* was the first piece composed by a female composer to be performed by Indianapolis Opera.



ABOUT VEDEM

Vedem is a Holocaust-themed oratorio that tells the story of the boys of Terezin and their secret magazine Vedem (Czech for “In the Lead”). David Mason’s brilliant libretto is interwoven with 6 poems from the original magazine, and provides a complete portrait of the boys’ lives: capturing both the tragic and hopeful aspects. The music responds in kind. Simpler melodies were composed for the Boychoir, with more vocally intricate lines reserved for the adult soloists.

INSTRUMENTATION

Boychoir in 4 parts 40-50 voices is ideal, but possible to do even with a chorus of 18. Mixed children’s chorus can substitute.

Mezzo-soprano Soloist

Tenor Soloist

Instrumental Quartet: Clarinet, Violin, Cello and Piano

LINKS

[Hear *Hear My Story Now* from *Vedem*, from the Naxos CD with Music of Remembrance](#)

[Hear *Memories of Prague* from *Vedem*, from Lori Laitman’s CD *The Ocean of Eternity* with Nicole Cabell, accompanied by Andrew Rosenblum on piano](#)

[Fanfare Magazine](#)

"[This CD] is a most touching experience, and one that further confirms Laitman’s status as one of the most talented and intriguing of living composers."

ALL INQUIRIES

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THE ACT



THE ACT

dark comedy in 1 scene, 6 minutes

Music by **LORILAITMAN**

Poem by **H.L. HIX**

The Act depicts a husband and wife knife-throwing team. What could possibly go wrong? Commissioned by The Sorel Foundation, for soprano, tenor, and piano.



LINK

Hear *The Act* from Lori Laitman's CD
Living in the Body — with Ashley Emerson
and Dominic Armstrong, accompanied
by Andrew Rosenblum on piano

ALL INQUIRIES

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IMAGE CREDITS

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The Three Feathers

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Photos by Ben Krantz Studios and VA Tech

Uncovered

Photos by Carol Rosegg

Maya and the Magic Ring

Key art Lorenzo Fazzini

Photos by Andrew Schwartz for Lyric Opera of Kansas City

Ludlow

Key art by Esther Wu

Vedem

Key art by Petr Ginz

Photo by Denis Ryan Kelly Jr.



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