



WOLF TRAP
OPERA
SUMMER 2016

WOLFTRAP.ORG/OPERA



“ “ ” ”

An opera begins long before the curtain goes up and ends long after it has come down. It starts in my imagination, it becomes my life, and it stays part of my life long after I've left the opera house.

— Maria Callas

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WOLF TRAP OPERA 2016

WOLF TRAP FOUNDATION FOR THE PERFORMING ARTS

Special thanks to Dan and Gayle D’Aniello,
Wolf Trap 2016 Season Underwriters

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Steinway and Boston are the preferred pianos for Wolf Trap performances and education facilities.

The management reserves the right to make program changes. Performance photos and recordings are prohibited.

WELCOME



DEAR FRIENDS,

It is with great pride that I welcome you to the 2016 Wolf Trap Opera season.

Every summer, I delight in seeing the country's most talented young singers come together with renowned veterans in the field of opera to create something magical at Wolf Trap. In

under three months, they accomplish what should take a year or more—three full-scale operas, with original staging and design, as well as numerous concerts and performances in the community. A few highlights this year:

- A series of partnerships with leading arts organizations in the Greater D.C. area to extend access to opera and create new ways to experience the art form (more on page 28)
- Internationally renowned alumnus Alan Held serving as Artist in Residence and giving back to this year's emerging artists all that he's learned since his time at Wolf Trap in 1988 (see pages 30-33 for more on Mr. Held and alumni around the world)
- Pre-show talks with Wolf Trap Opera's Kim Witman to help audiences fully appreciate the design, music, and often convoluted plots behind each production
- An enduring partnership with the National Park Service, which celebrates its centennial in 2016

Wolf Trap Opera's 2016 performances are part of a wonderful fine arts season that features a newly commissioned production of Stravinsky's *The Firebird* with the National Symphony Orchestra, the return of American Ballet Theatre to Wolf Trap, jazz great Wynton Marsalis with Jazz at Lincoln Center, and much more.

On behalf of everyone at Wolf Trap, I would like to congratulate our young singers on an outstanding season and thank the long list of acclaimed conductors, directors, and designers who have come from around the world to participate in this extraordinary opera experience.

I am also deeply grateful to the loyal patrons, donors, and volunteers who ensure that Wolf Trap Opera remains a vital part of the local and national community.

Sincerely,

Arvind Manocha
President and CEO
Wolf Trap Foundation



DEAR FRIENDS,

On behalf of the Wolf Trap Foundation Board of Directors, welcome to our 2016 Wolf Trap Opera season.

Every summer, Wolf Trap offers opera experiences that are truly original—timeless music, set within a national park as well as an 18th-century barn,

sung by young artists on the cusp of brilliant careers.

Wolf Trap Opera is both a premier summer residency program and a celebrated performance series. It aligns perfectly with the Wolf Trap Foundation mission to inspire and educate. And I am grateful to the many loyal donors and patrons who ensure that Wolf Trap Opera continues to thrive.

Thanks to your support, we're celebrating our fourth consecutive season of grand opera at the Filene Center, as well as another year of original stagings at The Barns, including the U.S. premiere of *L'Opera Seria*. We are also enabling 40 young artists and future arts leaders to spend an entire summer learning from the industry's most distinguished veterans.

Personally, I take great pride in supporting Wolf Trap Opera. Opera captivated me when I was just a child. I listened to my mother playing arias on our piano, my grandfather conducting a one-piece orchestra from the dining room table, and I fell in love. I hear frequently from alumni that Wolf Trap's residency program is a once in a lifetime opportunity. Supporting their work feels equally rewarding.

So again, thank you for taking part in this extraordinary opera experience. As you enjoy the performance, you'll hear and see why Wolf Trap Opera is so near and dear to my heart.

Sincerely,

Dan D'Aniello
Chairman
Wolf Trap Foundation Board of Directors



A WINNING FORMULA

by Kim Witman,
Senior Director,
Wolf Trap Opera &
Classical Programming

Every summer, some of the best young opera singers in America come to Wolf Trap to refine their craft, grow as artists, and forge bonds that last a lifetime. They make their way here through a highly competitive selection process, and they represent the next generation of top classical vocal talent.

Unlike many summer residencies, Wolf Trap Opera casts its young artists in lead roles. After this front and center experience, they are prepared to make a swift and significant impact in the world of opera. They are our Filene Young Artists and Studio Artists, and this is their story.

FINDING THE BEST OF THE BEST

Every year, my colleagues and I cross the country hearing several hundred of the roughly 1,300 applicants for the upcoming Wolf Trap Opera season. In the end, we must choose only three percent. But an extraordinary three percent they are.

FILENE YOUNG ARTISTS: THE HEADLINERS

The Filene Young Artists are professionals—typically in their late 20's to early 30's—who are just starting to make their mark on the opera world. Wolf Trap Opera approaches training differently than any other opera company in order to provide each individual performer with the best possible experience. Instead of choosing our singers based on the casting requirements of a pre-determined set of operas, we identify the artists first, then select operas containing roles that will best showcase their talents. It's a twist on the typical process, and it makes a Filene Young Artist spot one of the most coveted gigs in the U.S. summer opera scene.

This integrated approach to repertoire and casting provides the singers with opportunities for maximum growth and success. It also presents audiences with a wide variety of intriguing operas that play to the strengths of each season's distinct mix of artists. A winning formula all around.

STUDIO ARTISTS: AT A CROSSROADS

Studio Artists have reached the top of the academic pyramid—they were the star performers in their high school musicals, won the leads in undergraduate productions, and have matriculated in the strongest graduate programs in the country. For these talented twenty-somethings, this program is validation that they are one step closer to fulfilling their significant potential. While they're at Wolf Trap, we help them hone their craft, as well as chart the next steps in their professional careers.

Madama Butterfly at the Filene Center, 2015 | Photo Credit: Traci J. Brooks Studios



A Studio Artist's summer includes small roles and chorus assignments, featured roles in a scenes performance, and abundant career-building opportunities with our professional staff and guest faculty.

Training as a classical vocalist is an expensive proposition, and many summer residencies are tuition-based. Wolf Trap offers all of its artists honorariums to guarantee that all deserving singers can afford this valuable experience.

ALUMNI: MAKING THEIR MARK

Our former young artists are regularly onstage at The Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Washington National Opera, and other top houses in the U.S. and abroad. The majority of them go into full-time performing careers, making a huge impact on the regional, national, and international circuits.

Wolf Trap Opera is also a fertile training ground for future leaders in arts administration, conducting, directing, production, and technical theatre. Through our fellowship and internship programs, Wolf Trap makes significant behind the scenes contributions to the opera world.

OUR LONG-TERM COMMITMENT TO OPERA

It's been 50 years since our founder Catherine Filene Shouse made the gift that established Wolf Trap. When she did, she also declared her commitment to providing a place where prodigiously talented performers could learn about forging a successful career in the arts. Her vision and the ongoing support of Wolf Trap Foundation have allowed Wolf Trap Opera to mature into one of the most powerful forces shaping each new generation of vocal talent.

SOMETHING FOR EVERYONE

Wolf Trap Opera honors both innovation and history, infusing our three new opera productions each season with a blend of originality and tradition. At Wolf Trap, opera-going is a decidedly casual affair, focused far more on the power of music than on any formal trappings. No velvet ropes, coats and ties, or high heels required!

Each summer, two original productions are designed and crafted specifically for Wolf Trap's restored 18th-century barns. The Barns at Wolf Trap has been our primary home since 1982, and it offers an up-close-and-personal experience that brings this acoustic art form to life in a powerful way. There, we can be truly adventurous, producing undiscovered gems that companies with larger houses aren't able to present, and offering rare repertoire to a range of opera fans.

The Filene Center offers a restorative blend of beautiful sound and communion with nature. Each year, our singers take the stage along with the National Symphony Orchestra to present an exciting one-night-only performance of a beloved and iconic opera—with sets and costumes designed for the expansive and grand amphitheatre stage. Many new fans begin their love affair with opera under the stars at the Filene Center.

WELCOME TO THE FAMILY

Wolf Trap Opera's artists, staff, patrons, and donors are a formidable force in Washington D.C.'s summer classical music scene. The experiences they share reach far beyond our stages to shape careers, provide insight and entertainment, and enrich the cultural life of our community. I'm glad you are part of our story, and I hope you enjoy the show!

Les mamelles de Tirésias at The Barns, 2014 | Photo Credit: Teddy Wolff Photography



LA BOHÈME

Music by Giacomo Puccini

Libretto by Giuseppe Giacosa and Luigi Illica

After the novel *Scène de la vie de bohème* by Henri Murger

FRIDAY, AUGUST 5 AT 8:15 PM

THE FILENE CENTER

WOLF TRAP OPERA

THE NATIONAL SYMPHONY ORCHESTRA

New production, sung in Italian with projected translation

Running time: 2.5 hours, including one intermission

Pre-performance discussion on the

Farmhouse Lawn at 7:15 pm

First performed on February 1, 1896 at Teatro Regio, Turino

Previously performed by Wolf Trap Opera in 2004 and 2009

Special thanks to Virginia McGehee Friend, Performance Sponsor



Mimi costume sketch by designer Court Watson

THE STORY

ACT I

It is Christmas Eve in Paris, and the artist Marcello and poet Rodolfo try to keep warm. Their roommates—philosopher Colline and musician Schauvard—return home with food, fuel, and money for a night out. They are interrupted by their landlord Benoit, but they distract him successfully from his purpose of collecting their rent.

Rodolfo stays behind to work as his friends head out to Café Momus. He is interrupted by a visit from their neighbor Mimì, who becomes faint. As Rodolfo looks after her, they tell each other their stories and realize that they are falling in love.

ACT II

Rodolfo and Mimì have joined his friends at the café, which is brimming with Christmas Eve excitement. Marcello's former girlfriend Musetta arrives with Alcindoro, a wealthy older man, and Marcello is furious. Musetta teases him mercilessly, then finally sends Alcindoro off on a fool's errand and falls into Marcello's arms.

INTERMISSION

ACT III

It is February on the outskirts of Paris, and Mimì is searching for Musetta and Marcello who are now living together. She confides in Marcello, telling him of Rodolfo's extreme jealousy, which has led to their separation.

Rodolfo appears, and Mimì hides from the two men. Unaware that she is listening, Rodolfo tells Marcello the real reason for the separation: he knows that Mimì is ill, and he believes her only chance of recovery is to escape the harsh conditions of their life of poverty.

Mimì comes forward to say goodbye to Rodolfo, but he convinces her to stay with him until springtime. Their tender conversation is accompanied by the sparring of Musetta and Marcello.

ACT IV

Months later, both Marcello and Rodolfo are alone and nostalgic. Colline and Schauvard join them, and the mood lightens. Suddenly, Musetta bursts in with Mimì, who is near death and has asked to see Rodolfo. They all do what they can to help Mimì, deciding to sell possessions to get her some warm clothes and medical care.

Rodolfo and Mimì are left alone, and they reminisce before she falls quiet.

CAST IN ORDER OF VOCAL APPEARANCE

Marcello, <i>a painter</i>	Reginald Smith, Jr.
Rodolfo, <i>a poet</i>	Yongzhao Yu
Colline, <i>a philosopher</i>	Timothy Bruno
Schauvard, <i>a musician</i>	Shea Owens
Benoit, <i>the landlord</i>	Wm. Clay Thompson*
Mimì, <i>a seamstress</i>	D'Ana Lombard
Alcindoro, <i>a wealthy older man</i>	Wm. Clay Thompson*
Parpignol, <i>a toy vendor</i>	Matthew Hill*
Musetta, <i>a singer</i>	Summer Hassan
<i>Vendors, waiters, guards</i>	Wolf Trap Opera Studio
	* <i>Studio Artist</i>

CREATIVE TEAM

Conductor	Grant Gershon
Director	Paul Curran
Scenic Designer	Erhard Rom
Video & Projections Designer	S. Katy Tucker
Costume Designer	Court Watson
Lighting Designer	Mark Stanley
Wig & Makeup Designer	Anne Nesmith
Chorusmaster	Robert Mollicone
Children's Chorusmaster	Kirill Kuzmin

MUSIC & PRODUCTION STAFF

Musical Preparation	Emily Senturia
	Robert Mollicone
	Kirill Kuzmin
Italian Coach	Franca Gorraz
Assistant Director	Katherine M. Carter
Production Stage Manager	Michael Janney
Assistant Stage Manager	Madeline Levy
Supertitle Coordinator	Dan K. Kurland

CHILDREN'S CHORUS

Ari Andelman, Eli Faber, Alexandra Fall, Nola Firsow, Helen Freeman, Jasmine Gallion, Liza Harold, Addy Harold, Ainsley Hartke-Crotty, Sebastian Harvey, Stefan Harvey, Olympia Hatzilambrou, Vivian Poe, Lilly Shaw, Romi Silva

SUPERNUMERARIES

Mariam Aburdeineh, Christine Browne-Munz, Trent Crocker, Cheryl Dixon, Page Dreher, William Guey-Lee, Anne Janeski, Stephanie Kara Jordan, Kathryn Katsikis, Jo LaBrecque French, Jeffrey Luke, Donn Milton, Gary Nooger, Lauren Dani O'Sullivan, Shannon O'Sullivan, Jesse Rifkin, Deborah Sapolsky, John Schuster, Ruth S. Shevach, Elizabeth Siebel, Stephen Tchou, John Tinpe, Mike Walker, Victor Yager, Mary Yee

PUCCINI'S REAL BOHEMIAN LIFE

by Mary Jane Phillips-Matz

La bohème, Act II: The four bohemians settle into the Café Momus: Rodolfo with Mimi, whom he has just met, and Marcello, who is soon reunited with Musetta, a former lover. With their friends they watch a street scene that looks and sounds exactly like the place where Puccini grew up. Herbert Handt, an American writer and musician who lived in Tuscany for many years, recalled Lucca's fairs and religious festivities in an article for *Opera News*. As Handt wrote, at Christmastime and during the important September holidays, the central square in Lucca is full of vendors' stalls and carts, "with all the local populace and children milling around, and people buying toys, candy and local delicacies." Sometimes, he said, it is so mild in Lucca at Christmas people can sit outside in a café, as the bohemians do in the Latin Quarter scene of the opera.

Even the milkmaids in Puccini's Act II recall expressions one would hear in Lucca. "Where are you going?" asks one group of milkmaids, and the second answers, "To San Michele." That important Lucchese gathering place, the Piazza San Michele, is a stone's throw from the Puccinis' home. The milkmaids' cries of "Hoppla" and other lines from this scene are also authentic Tuscan idioms.

Also authentic to Puccini's experience is the scene in Act III when itinerant peddlers are stopped outside the city, so that the guards can inspect their merchandise. Although Italy had become a unified nation in 1861, some ancient laws of the old city-states survived into Puccini's lifetime, and one of them required everyone to pass inspection at the gates before being cleared to enter. In

effect, the gates were customs offices, and the guards were tax collectors, because travelers had to pay taxes on items they brought in. This procedure remained common well into the last century. Composer Gian Carlo Menotti, who was born in the Italian Alps in 1911, remembers being stopped by police and customs inspectors at the gates of Milan when he and his family came down from the mountains to stay in the city.

While much of the "flavor" of *La bohème* is drawn from life in Lucca, many particulars of bohemian life come from Puccini's experiences in Milan, where he studied at the Royal Conservatory of Music and where he led a truly bohemian life for more than thirteen years. Some of the grim details of Acts I, III and IV come from Puccini's years as a student in the Conservatory, where he was known as "Giacomone," which means "Big Giacomo." He lived in furnished rooms and cheap apartments, sometimes alone, sometimes with his brother, Michele, and sometimes with Pietro Mascagni, the future composer of *Cavalleria Rusticana*, who was also studying at the Conservatory. As Puccini wrote to his mother and to his sister Ramelde, his first flat was very cold, and his second one had no services at all. Finally he rented a place that had a small stove, a treasure during the damp, snowy Milanese winters.

He was often broke. At age twenty-one, his poverty showed. His shoes were so worn that he was ashamed to wear them to an appointment with Giovannina Lucca, the head of one of Italy's three major music publishing houses. And Arturo Buzzi-Peccia, a friend and fellow-student, remembered that because Puccini did not have enough money for an overcoat, he walked up and down in Milan's Galleria Vittorio Emanuele, the city's central meeting place, wearing a red cape like the ones cowboys wore in the cattle-growing areas of Tuscany. But, as Buzzi-Peccia said, Puccini wore it as if he were the Prince of Wales! Even later, when he was taking curtain calls after the premiere of his first opera, he owned only one suit.

Laloue Paris Porte Saint-Denis, Eugène Galien-Laloue, by 1941 | via Wikimedia Commons





L'atelier de Bazille, Frédéric Bazille, 1870 | via Wikimedia Commons

As Puccini wrote in his student days, several “former Lucchesi offered him hospitality [and] small gifts of money,” enough, he said, to pay for about half of a dinner. He ate mostly in cheap taverns such as Marchi’s, Trattoria Aida, a hangout for Conservatory students, and a place he called “Old Gigi’s,” where the owner rarely expected him to pay his bill. He once wrote to his mother, “In the evening I go to a café, but on many, many evenings I do not go, because a glass of punch costs forty centesimi. [...] The food is quite bad, but I fill up on minestrone made with thin broth and other things! My belly is full.” In another letter he described his evening meal as “very frugal,” with “Milanese-style minestrone, which, to tell the truth, is very good. I eat three soup-plates of it, then something else to fill up on, a small piece of cacio [fresh pecorino] cheese with young fava beans and a half-liter of wine. After that, I light a cigar and go to the Galleria [Vittorio Emanuele], to walk back and forth, as usual. I stay there until nine, and I go home, dead tired from walking.”

Puccini rarely went to La Scala, because the tickets were too expensive. “How rich Milan is!” he complained. Again and again he asked his mother and an elderly relative for money, and he accepted help from his sisters. Of course, he could not take his overcoat to the pawnshop, as Colline does in the last act of *La bohème*, because, as Buzzi-Peccia said, he did not have one; but he did pawn his watch. When he wanted to get it back, he was short of money, so off went another letter to Mamma, begging again. Mascagni also left a heartfelt memoir of these desperate days, remembering how he and Puccini ran up bills and dodged their creditors by making a map with

all the “danger spots” marked on it. In short, they were almost exactly like the bohemians of the opera who can’t pay their rent and don’t have enough money to cover the bill in the Café Momus!

Buzzi-Peccia also left an unforgettable account of one visit to Puccini and Michele, when they were living just behind the Milan Cathedral, in an old house on Piazza Beccaria. He wrote, “Michele had the habit of cooking lunch (usually a couple of eggs) on a little alcohol stove placed on top of the piano. It was an old upright, but [it was] an old hero that could stand four or five hours of playing a day, of any kind of music that happened to come to hand. One day we were playing the prelude to *Meistersinger* with great gusto, when, just at the climax, at the very moment when all the themes come together—KRAK!—the stove, the frying pan, the eggs, butter, all fell into a heap into the piano, burning the felts [in the guts of the instrument] and getting grease on the strings and stopping the action of the keyboard. The only liquid on hand was a bottle of Chianti, and we had to sacrifice [the wine] to save [the piano]. That day Puccini had to go to the Trattoria Aida for his lunch,” which consisted of tough steak and a side-dish of Tuscan style beans with olive oil, washed down with Pomino, a Tuscan wine.

Buzzi-Peccia also described Puccini’s life in Monza, a small city north of Milan, where he lived briefly. There he rented three barely habitable rooms in a “half-ruined house called the Castle of Monza,” where he paid only fifteen lire a month for rent. At that time, Puccini still had Michele under his roof, but he had also taken in his pregnant mistress from Lucca, Elvira Bonturi Gemignani, who had

abandoned her small son and daughter to live with him. She and Puccini later married.

According to Buzzi-Peccia's account, "Elvira used to fix us excellent minestrone and lovely green beans, Tuscan style. One day, with Catalani, [the librettist, Luigi] Illica, Mascagni, [the librettist, Ferdinando] Fontana and some other friends, we called at the Castello as a surprise party. It was a surprise, all right, because to improvise a dinner for all of us was a very hard problem to solve." To raise money for food, Michele took Puccini's pet blackbird to the market and sold the bird and its cage; but he still did not have enough to buy beef for the stew Elvira planned to make. Then he hunted up one of his girlfriends, whose father sold tobacco and postage stamps. Making up a story, Michele told her that Puccini had to send a package of music to London, but did not have enough money for the postage. "A lovely smile and a few sweet words" were enough to get the girl to hand over a lot of stamps, which Michele then took to the butcher and used as money, trading them for a "big piece of good beef" that Elvira used to make the stew.

Here, as in other scenes, Puccini's own "Bohemia" comes vibrantly alive. In the opera, the bohemians' boisterous horseplay in Act I and their grotesque dance and mock duel in Act IV are exactly like "home movies" of Puccini's pranks. Nor did he outgrow the horseplay! In the 1890s and much later, after he moved to the Tuscan lakeside village of Torre del Lago, he and all his cronies—many of them painters and sculptors—clowned around just as the men do in Acts I and IV. In Torre, they transformed an old shack into their beloved "Club La Bohème," where they could hang out, drink and play cards. Puccini also organized amateur theatrical performances, with everyone dressing up in togas made from bed sheets and pretending to be ancient Romans. He, of course, was the emperor, wearing



Giacomo Puccini, composer

a crown. This kind of silliness is stamped all over the "Bohemian-guy" scenes in the opera. No wonder Elvira complained, saying, "We have very little to eat, and Giacomo doesn't do a damned thing."

One winter in Milan found Puccini, Elvira and their new baby shivering in a cold apartment. The rent was due, but he had no money. At the end of his rope, Puccini decided to leave for South America, where Michele had gone earlier and had found work. He gave up the idea after his prospects improved with *Manon Lescaut*, his first big artistic triumph. In the end, his music made him rich. But long before it did so, this life of hardship prepared Puccini to write *La bohème*, the heartbreaking opera that lets us "live" as he did.

Mary Jane Phillips-Matz, author of *Puccini: a Biography*, also wrote *Verdi: a Biography*, which won the Royal Philharmonic Society Prize in London and the ASCAP-Deems Taylor Prize in New York in 1995.

Reprinted with permission by Charles Matz for Mary Jane Phillips-Matz, 2016, Houston Grand Opera, Houston, Texas. Copyright 2002 by the Estate of Mary Jane Phillips-Matz.



La Gare de l'Est sous la neige,
Maximilien Luce, 1917 | via Wikimedia
Commons

BOHÈME IS A SIMPLE STORY OF COMPLICATED LIVES

By Paul Curran, Director

Murger, who wrote the original story, chose to write a piece about ordinary middle class and working class people. The four main men—Rodolfo, Marcello, Schaunard, and Colline—are all middle class boys who have deliberately chosen a life of poverty and denial for the sake of their art, believing only suffering inspires “real art.” They live in small, cramped lofts. Not “lofts” in the American sense, those flashy inner city apartments converted from factory space, but in the original sense—namely the roof. The roof is the draughtiest and coldest part of the building, and also the cheapest. The two ladies in the story, Mimi and Musetta, are both working class girls forced into lives of struggle and prostitution because society affords them no other option.

In this production, we’re setting the piece in Paris in 1918. A key element in both the original story (set in 19th-century Paris) and in our version (in the last months of the Great War) is the police presence at the gates of Paris. Picture today’s airport security, and you’ll get an idea of what the police barrier was like in both time periods.

Without this political and military framework there is no bite to the piece, no reason the boys have decided to forego the cozy middle class comfort they grew up with to stand in solidarity with “the people” and live a

Bohemian life. We feel the 1918 setting allows the audience to experience *Bohème* close to the period in which it was written, but in context of severe social and political turmoil and its impact on young people facing war and pointless casualties. The past illuminates the present. My starting point is always the words and the music—the story our composer is telling. As it is, *Bohème* consists of a fairly simple, almost cinematic narrative. There are three locations: Acts I and IV take place in the loft; Act II is set outside Café Momus in North Paris; Act III takes us to a police barricade at a railway station which is one of the checkpoints into the city. This station, a place of impermanence, is a good metaphor for the transience of our lives and the speed with which technology allows us to move and communicate.

I connect most with the youngest character, Musetta. She is trying to live her own life on her own terms and does not want to be constricted by rules and expectations. She is one of the first real and clear feminists in literature. Consider her lines in Act III: “I want complete freedom... I hate those lovers who treat me like I’m a wife.” She’s a young lady way ahead of her time.

As a student, I worked in an opera house as an usher where I saw *Bohème* maybe 40 times. I directed my first at The Santa Fe Opera in 2006 and also directed a revival there. It has always been a part of my life.

Director Paul Curran | Photo Credit: Erik Berg, Norwegian National Opera



THE RAPE OF LUCRETIA

Music by Benjamin Britten

Libretto by Ronald Duncan

After the play *Le Viol de Lucrece* by André Obey

FRIDAY, JUNE 10 AT 7:30 PM

SUNDAY, JUNE 12 AT 3 PM

WEDNESDAY, JUNE 15 AT 7:30 PM

SATURDAY, JUNE 18 AT 7:30 PM

THE BARNs AT WOLF TRAP

New production, sung in English with projected text

Running time: 2 hours, including one intermission

Inside the Opera pre-show talk begins one hour before curtain at the Center for Education at Wolf Trap

By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

First performed on July 12, 1946 at the Glyndebourne Festival

Previously performed by Wolf Trap Opera in 1981 and 1988

Special thanks to Ed and Andy Smith, Performance Sponsors

Lucretia costume sketch by designer Kara Harmon



THE STORY

ACT I

The Male and Female Choruses describe the unscrupulous manner in which the Etruscans have come to rule Rome.

At an army camp outside the city, two Roman Generals, Junius and Collatinus, are seen drinking with the Etruscan Prince Tarquinius. The previous night, the generals had all ridden back to Rome only to find their wives unfaithful—except for Lucretia (the wife of Collatinus). Junius is jealous of Lucretia’s spotless reputation, insisting that women are only chaste when they are not tempted. Tarquinius decides to test Lucretia’s chastity himself, and the Male Chorus vividly describes the Prince’s ride to Rome.

That evening, at Lucretia’s house, she and her servants Lucia and Bianca are musing of men and of love when a knock announces Tarquinius’ arrival. Given the prince’s position, Lucretia cannot refuse him hospitality. She offers him lodging, and the women bid Tarquinius good night.

ACT II

The Male and Female Choruses describe the Romans’ resentment of their domination and treatment by the Etruscans.

As Lucretia sleeps, Tarquinius approaches her bed. His purpose is made clear as he wakes her and forces himself upon her. The Choruses comment on virtue assailed by sin.

The next morning, Lucia and Bianca are arranging flowers. Lucretia enters in a daze and becomes hysterical, ordering that a messenger be sent to bring her husband home. When Collatinus arrives, Lucretia tells him what has happened. He insists that it will not change their marriage, but she feels that all is lost. The politically ambitious Junius addresses the crowd outside and incites rebellion.

The Female Chorus wonders if there is meaning in these tragic events. The Male Chorus insists that because of Jesus Christ, mankind can find hope and strength. Yet the question remains: “Is it all? Is this it all?”

CAST IN ORDER OF VOCAL APPEARANCE

Male Chorus	Brenton Ryan
Female Chorus	Kerriann Otaño
Collatinus, <i>a Roman general</i>	Christian Zaremba
Junius, <i>a Roman general</i>	Ben Edquist
Tarquinius, <i>Prince of the Etruscans</i>	Will Liverman
Lucretia, <i>wife of Collatinus</i>	J’Nai Bridges
Bianca, <i>Lucretia’s nurse</i>	Sarah Larsen
Lucia, <i>Lucretia’s maid</i>	Amy Owens
Child	River Rogers

CREATIVE TEAM

Conductor	Craig Kier
Director	Louisa Muller
Scenic Designer	Erhard Rom
Costume Designer	Kara Harmon
Lighting Designer	Robert H. Grimes
Wig & Makeup Designer	Anne Nesmith
Choreographer	Justin Greer

MUSIC & PRODUCTION STAFF

Musical Preparation	Bethany Self
	Miah Im
Assistant Director	Mo Zhou
Production Stage Manager	Jordan Braun
Assistant Stage Manager	Evelyn Rossow
Supertitle Coordinator	Dan K. Kurland

THE LUCRETIA PROJECT

Britten's *The Rape of Lucretia* presents audiences with much food for thought. Its timeless themes still resonate—violence against women in time of war, the societal and theological responses to that violence, and the ways in which art can help us grapple with essential but difficult subjects.

In conjunction with its 2016 performance of this compelling opera, Wolf Trap presents a series of community dialogues exploring social issues and works of art related to the Lucretia story.

All events and concerts are free and open to the public.

SEE LUCRETIA

**WEDNESDAY, JUNE 1 AT 6:30 PM RECEPTION,
7 PM PRESENTATION**

McLean Project for the Arts
The McLean Community Center, 1234 Ingleside Avenue,
McLean VA 22101

The Lucretia legend has been imagined by scores of visual artists. **National Gallery of Art Assistant Curator Alexandra Libby** will draw parallels between Britten's opera and the many Lucretia and Tarquinius paintings created by Titian, Rembrandt, and others.

 **McLean Project for the Arts**

CONSIDER LUCRETIA

SUNDAY, JUNE 12, 2016 AT 5:30 PM

Lecture Hall at the Center for Education at Wolf Trap,
1645 Trap Road, Vienna VA 22182

This keystone panel discussion will include theologian **J. Michael McMahon**, who will address the various religious interpretations of the Lucretia legend; **General (Ret.) Lester Lyles**, who will discuss the strategy of violence in ancient and modern warfare; and conductor **Craig Kier**, who will speak to the ability of art to help us explore these sensitive and nuanced issues. Wolf Trap Opera's **Kim Pensinger Witman** moderates.

READ LUCRETIA

SATURDAY, JUNE 11, 2016 AT 5:30 PM

The Forum at The Shakespeare Theatre's Sidney Harman Hall, 610 F St NW, Washington, DC 20004

With **Alan Paul, Associate Artistic Director of The Shakespeare Theatre**, and two professional actors, we explore the many narrative settings of the Lucretia story. Excerpts will be pulled from works by Livy, Chaucer, Shakespeare, St. Augustine, and Duncan.

 **SHAKESPEARE
THEATRE COMPANY**

HEAR LUCRETIA

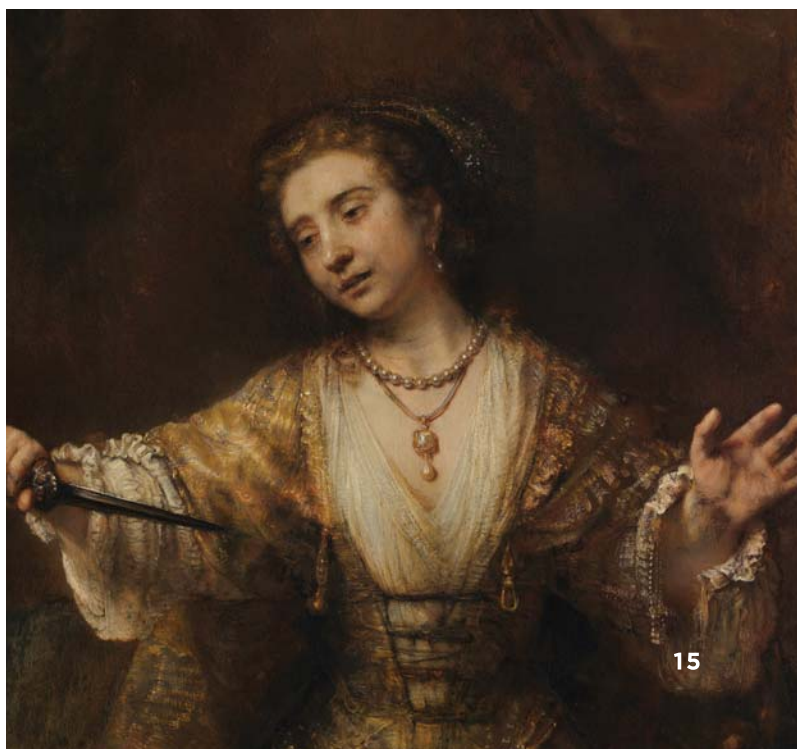
SATURDAY, JUNE 11, 2016 AT 8 PM

St. Stephen & the Incarnation Church, 1525 Newton St., NW,
Washington, DC 20010

Join D.C. Artist Collective **Taffety Punk** and singers from **Wolf Trap Opera** in an aural exploration of the music and poetry written around the Lucretia story. This event includes a punk reading of the Shakespeare poem as well as musical excerpts from **Handel's oratorio *Lucrezia***, **Respighi's opera *Lucrezia***, **Britten's *The Rape of Lucretia***, and a new work by D.C. area composer **David Hanlon**.

 **Taffety Punk
Theatre Company**

Lucretia, Rembrandt van Rijn, 1664 | via Wikimedia Commons



THE NECESSARY NARRATIVE OF EVIL

By Germaine Greer

Rape has no duration and no narrative content. It is a catastrophe, and as such can only function as the end of one story and the beginning of another. Of itself it can have no motivation and no psychology. That does not mean some playwright or other has not written a spectacle of prolonged sexual assault, in which characters are repeatedly raped and sodomized. But it could hardly be done in a way that would make such criminal behavior explicable. To assist at such a spectacle would be at least as degrading as—and no more informative than—watching a dogfight. Evil is chaos. To render it in any other way, as if it had some kind of internal logic, would be to deny its essential character. Rape cannot make sense but narratives must.

Though feminist critics may argue that the humiliation of women is a spectacle that masculinist culture never tires of, it is seldom actual rape that is depicted. In Rubens's *Rape of the Sabine Women*, we do not see the Centaurs forcefully penetrating the women. Instead we see tumbling mother-of-pearl bodies being heaved on to the Centaurs' backs. In the same way, Europa, who was mythically raped by Zeus disguised as a bull, is always shown on top of a magnificent white animal, rather than the other way about. The perpetrator of rape is always male but the victim is not always female. The most ravishing of all rape victims must be the boy Ganymede who was swept off his feet by Jupiter in the guise of an eagle. Shakespeare's favorite artist, Giulio Romano, is responsible for one of the sexiest depictions of this subject, in which the eagle tries to kiss the weeping boy's soft lips with his hard beak.

Lucretia is not usually an erotic subject. In hundreds of depictions, though she is shown as bare-breasted, she is on the point not of sex but of death, menaced not by a rapist but by a rapier wielded by her own hand. The crux of her story is her suicide, which emulates the other noble Romans who chose death before dishonor, virtually all of whom were men. Lucretia is not a foreign woman to be borne off as part of the spoils of war, but a Roman citizen violated in her own bed. The intruder is the comrade and kinsman of her absent husband, and "issue of a king." Tarquin's is an offence against the body politic. By it he undoes not Lucretia but kingship itself. No feminist should be surprised to learn that what happens to Lucretia is not the issue; damage done to the victim is never the point in the masculine account of rape. The woman does not stand for herself, but for a galaxy of notions, some of which can be described as political.

The Lucretia story comes from the Roman historian Titus Livius, known as Livy. Ovid's (a.k.a.) Publius Ovidius Naso re-telling of it in book two of *Fasti*, his poetical treatise on the Roman calendar, is the source for Shakespeare's poem *The Rape of Lucrece*. Ovid's section begins, "nunc mihi dicenda est regis fuga"—"now I am to tell of the flight of the king." Tarquin the Proud was the last king of Rome; the Sextus Tarquinius who raped Lucretia was heir apparent to his throne. In Ovid's account patrician soldiers, whiling away the siege of Ardea with drinking and bragging about the chastity of their wives at home, make a surprise trip back to Rome to find all of their wives in compromising situations, except for Lucretia, wife of Collatinus, who is working with her handmaids and lamenting her husband's absence. At the sight, Tarquin "caeco raptus amore furit"—"raved, carried away by blind love." As soon as they arrive back at camp he races back to Rome where, because of his royal rank, Lucretia is obliged to welcome him to her house. He is unable to seduce her, and the actual rape takes no more than a single line. Then the narrative cuts to the next day, when instead of concealing the outrage, Lucretia summons her father and husband from the camp and tells them what has happened. Her husband forgives her,

Death of Lucretia, Eduardo Rosales, 1871 | Copyright: Everett - Art





Benjamin Britten, composer

but she rejects the forgiveness, and stabs herself. Lucius Junius Brutus, who up to now has avoided complicity with the rule of Tarquinius Superbus by pretending, like the Scarlet Pimpernel, to be a useless playboy, snatches the dagger from her breast and swears by her blood to be avenged on the Tarquini. Lucretia's body, with its gaping wound, is shown to the public and the citizens of Rome unite to throw off the tyrant's yoke.

For the classically educated gentlemen of the early modern era, Lucius Junius Brutus is immediately recognizable as a heroic defender of civil liberties, while the rapist prince can be identified with any arbitrary ruler. Kings who abuse royal privilege are particularly anxious to suppress public performances featuring rapist monarchs because the parallel is irresistible. In Rochester's *Lucina's Rape*, a chaste matron's screams are drowned out by musicians rehearsing in a location that can be recognized at once as contemporary Whitehall. Feminists might want to speak of rape as an abuse of male power, which is to assume that the penis is the point. As far as classical republicans are concerned all power is male power, so the issue is not gender but tyranny, which the rapist embodies because his momentary urge overrides the civil rights of his victim.

Shakespeare shows us Tarquin oppressed by his own lust. His dignity and autonomy is forcibly sacrificed for "a dream, a breath, a froth of fleeting joy." Shakespeare moralizes rather than politicizes his subject because *The Rape of Lucrece* was not written for gentlemen but for a mixed readership. Though Ovid is its principal source, it suppresses all mention of the expulsion of the monarchy, which is not a subject to be discussed with women and servants or by a nobody from rural Warwickshire. In this he follows the precedent of Chaucer who began his "Legend of Lucrece" in *The Legend of Good Women*, by announcing his intention to praise the true and honorable Lucretia rather than dwell on the exiling of the kings of Rome.

Chaucer's 200 lines remain very close to Ovid's 125 or so, although he adds a detail of his own in that, at the crucial moment, Lucrece faints, so that Tarquin has criminal intercourse with an unconscious woman. In elaborating Ovid's concise account into 1,855 lines, Shakespeare expatiates on a variety of Ovidian themes, none of them political. He begins in the middle with Tarquin's ride from Ardea to Rome, which in this version is inspired by

nothing more than her husband's extravagant praise of Lucrece's virtue and beauty. A series of bravura passages follow, in which Tarquin's conscience struggles with his lust. A set piece then celebrates Lucrece's beauty as she sleeps. When Tarquin wakes her, Lucrece has a long aria, which ends when he stamps out her light, stuffs her nightgown into her mouth, and then in the space between stanzas it is all over: "Pure chastity is rifled of her store, And lust, the thief, far poorer than before." Her later suicide is as swiftly dealt with as the rape.

Though, as a tissue of narrative interrupted by long monologues, *The Rape of Lucrece* resembles the libretto for an opera seria, it is not the source for Benjamin Britten's *Lucretia*. That was inspired by the French playwright André Obey's *Le Viol de Lucrece*, first performed in 1931. Obey in turn makes greater use of Livy and Ovid than of Shakespeare, while Britten's *Lucretia*, described as "after the play *Le Viol de Lucrece* by André Obey," incorporates elements from Livy, Ovid and Shakespeare that are not to be found in Obey. Britten's librettist, Ronald Duncan, also writes in very uneven verse rather than Obey's colloquial prose.

In the Britten/Duncan *Lucretia* the Male Chorus's opening recitative establishes a precise historical context drawn from Livy. The Female Chorus, who then explains that the events occurred 500 years before the Redemption, brings in a note of piety that would have been totally foreign to Obey, who might have been astonished to find the whole entertainment ending in a hymn. Obey is not responsible, either, for the disgust with women to which Junius and Tarquinius give full vent. The rape scene also brings in some new and tasteless elements. Tarquin wakes Lucretia from a dream about her husband, by telling her that the cherries of her lips "are red with wanting." The assault takes rather too long and is crowned by a representative example of Duncan's semi-pornographic version of the high style: "See how the rampant centaur mounts the sky/And serves the sun with all its seed of stars. Now the great river underneath the ground/Flows through Lucretia and Tarquinius is drowned."

Neither Livy, nor Ovid, nor Chaucer, nor Shakespeare, nor Britten/Duncan questions the notion that, as his wife, Lucretia is Collatinus's property. Shakespeare at least leaves out her assiduous housewifery as the ultimate proof of her worth, but the pay-off, his elaborate eroticization of her sleeping person, is more offensive. When Britten/Duncan imitate it, the result is both contrived and repellent, especially in combination with camp twittering over "Panther agile and panther virile" Tarquin. A feminist version that would show Lucretia as reclaiming her body and her selfhood by killing herself against her husband's wishes has yet to be written. As it is, we can only wish that it had been Lucretia herself who ordered the public exhibition of her violated body as an incitement to revolution.

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REACHING INTO THE PAST TO FORGE A FUTURE

By Louisa Muller, Director



Photo Credit: Simon Pauly

I am fascinated by the ways in which societies rebuild themselves in the aftermath of war, particularly wars waged by governments against their own people and civil wars which pit neighbor against neighbor. Generations whose parents and grandparents suffered through 20th-century wars are now gaining unprecedented access to information in this age of DNA testing and digital record-keeping. But recovery is a gradual process that can often take many years.

In Spain, there has been a movement in recent years to exhume decades-old mass graves from the Spanish Civil War in order to identify the bodies and finally give families some closure. Thirty years after Argentina's "Dirty War," during which thousands of citizens were killed or disappeared at the hands of the military dictatorship, families are being reunited every day, while many still search for answers about their loved ones. In countries devastated by violence such as Sierra Leone, Bosnia, and Cambodia, reconciliation ceremonies are bringing together survivors from both sides of those wars to tell their stories and work toward forgiveness.

For me, this is the story of *The Rape of Lucretia*: two people attempting to confront the past in order to make sense of the future. As written, the characters of the Male and Female Chorus are ciphers; the libretto provides no biographical details about them, and the libretto instructs that they "frame the tragedy but do not take part in it." They were originally conceived as a modern Greek chorus observing events taking place several thousand years before in ancient Rome. But I'm interested in what can be illuminated if they are only one generation removed from the action—very much personally affected by the events, finding ways to process personal and societal devastation in their own community.

We know what comes next for the characters in Lucretia's world: what in modern times we refer to as "regime change." Lucretia's rape and subsequent death bring about the downfall of the last king of Rome and the birth of the Roman Republic, led by Junius and Collatinus. But what of the Choruses? What is next for them after witnessing these unspeakable tragedies? Will they be able to forgive and find peace? Will we?

L'OPERA SERIA

Music by Florian Leopold Gassmann

Libretto by Ranieri de' Calzabigi

FRIDAY, JULY 15 AT 7:30 PM

SUNDAY, JULY 17 AT 3 PM

WEDNESDAY, JULY 20 AT 7:30 PM

SATURDAY, JULY 23 AT 7:30 PM

THE BARNES AT WOLF TRAP

U.S. Premiere

New production, sung in Italian with projected translation

Running time: 3 hours, including two intermissions

Inside the Opera pre-show talk begins one hour
before curtain at the Center for Education at Wolf Trap

First performed in 1769 at the Burgtheater, Vienna

Special thanks to Ed and Andy Smith, Performance Sponsors

Costume sketch by designer Sally Dolemba



THE STORY

ACT I

We meet the players and the creative team: The librettist Delirio and composer Sospiro flatter one another mercilessly on the morning of the premiere of their new opera *L'Oranzebe*, but the impresario Fallito is critical of their work.

The prima donna Stonatrilla makes a grand entrance, and she schools the young soprano Porporina on the difference between their stations.

Relationships emerge: Porporina is beloved by the composer Sospiro, and the lead tenor Ritornello has eyes only for the hyper-sensitive seconda donna Smorfiosa.

The dancing master Passagallo prevails upon the impresario to hire additional dancers. As the act ends, the singers inspect and criticize their costumes and their parts.

INTERMISSION

ACT II

Rehearsals are underway, and both Ritornello and Porporina receive new arias to learn.

The final rehearsal begins with Act Two. It includes Ritornello's monologue (with lyrics errors), Smorfiosa's vengeance aria (with nonsensical repetition), Ritornello and Stonatrilla's duet, Porporina's simile aria (featuring the dolphin and tuna), Stonatrilla's seemingly endless accompanied recitative and aria, and Ritornello's new tempest aria.

Then the dancers arrive, the singers gossip viciously about a particular ballerina, and a fight ensues.

INTERMISSION

ACT III

The curtain rises on the premiere performance of *L'Oranzebe*, during which the captured princess Saebe (Smorfiosa) begs the victorious general Nasercano (Ritornello) to take her life, and the princess Rossanara (Stonatrilla) is stung with jealousy.

Hissing and booing break out in the audience. The performers flee, and the curtain falls. Passagallo pacifies the audience with the promise that his dancers will perform instead. Backstage, the creative team bickers. In the dressing rooms, the divas and their mothers gossip.

Sospiro astounds all with scandalous news about Fallito, and all join in a solemn oath of eternal hatred for opera impresarios!

CAST IN ORDER OF VOCAL APPEARANCE

Fallito, <i>impresario</i>	Richard Ollarsaba
Sospiro, <i>librettist</i>	Kihun Yoon
Delirio, <i>composer</i>	Jonas Hacker
Stonatrilla, <i>soprano</i>	Clarissa Lyons
Smorfiosa, <i>soprano</i>	Mane Galoyan
Porporina, <i>soprano</i>	Amy Owens
Ritornello, <i>tenor</i>	Alasdair Kent
Passagallo, <i>dancing master</i>	Christian Zaremba
Caverna, <i>Stonatrilla's mother</i>	Talin Nalbandian*
Befana, <i>Smorfiosa's mother</i>	Jeanne Ireland*
Bragherona, <i>Porporina's mother</i>	Thomas Glass*
Repetiteur	David Hanlon
Young Indian Prince	Mohammed Badawi
Opera House Staff & Performers	Wolf Trap Opera Studio
	* <i>Studio Artist</i>

CREATIVE TEAM

Conductor	Eric Melear
Director	Matthew Ozawa
Scenic Designer	Charlie Corcoran
Costume Designer	Sally Dolemba
Lighting Designer	Robert H. Grimes
Wig & Makeup Designer	Anne Nesmith
Choreographer	Justin Greer
Chorusmaster	David Hanlon

MUSIC & PRODUCTION STAFF

Musical Preparation	David Hanlon
	Ken Weiss
	Dan K. Kurland
Italian Coach	Franca Gorraz
Assistant Director	Mo Zhou
Production Stage Manager	Michael Janney
Assistant Stage Manager	Evelyn Rossow
Supertitle Coordinator	Kirill Kuzmin

A PORTRAIT OF THE COMPOSER

by Christoph-Hellmut Mahling

Florian Leopold Gassmann was born on May 3, 1729 in the Bohemian town of Brix (now Most), the son of girdle-maker Heinrich Gassmann and his wife Eva Rosine. He is believed to have attended the Jesuit high school in Komotau (now Chomutov), where Gluck was also a student, and where he received the foundation of his musical development. The choir director Johann Woborschil was likely a mentor to Gassmann, teaching him violin and harp, in addition to vocal instruction. Gassmann's father, however, refused his son's wish of pursuing music professionally, and forced him into an apprenticeship with a salesman. The young Gassmann ran away from his parents' home around 1745, winding up in Italy. He was able to earn the necessary funds for this trip by performing on the harp in the town of Karlsbad—an instrument he had mastered to such a degree, he was apparently offered a full-time appointment by a Prince from Mainz, which he turned down.

From 1745-1757 Gassmann studied in Bologna with Padre Martini, worked for Count Leonardo Veneri, and found his first real employment as a musician at one of the Venetian conservatories for girls—possibly the Conservatorio degl'Incurabili. Gassmann's lengthy stay in Venice had a lasting influence on his musical development. He was able to cultivate not just his talent for composing instrumental music, but also church music and opera.

Gassmann's first documented success was the premiere of his opera *Merope* at the Teatro San Moisè in Venice, during the Carnival season of 1757. This opera was such a success that Gassmann had a new opera produced in Venice during each of the subsequent years. His successes in Italy led the royal court in Vienna to take

note. Gassmann accepted the post of resident ballet composer, recently relinquished by Gluck, and arrived in Vienna during the spring of 1763. As early as October 18, 1764, Gassmann presented his opera *L'Olimpiade*, with a libretto by Metastasio, at the newly rebuilt Kärntnertortheater, which had been destroyed by fire in 1762. The highly positive reception likely led to Gassmann becoming Gluck's successor as "Theaterkapellmeister" at the end of 1764. His pastoral ballet *Il trionfo d'amore* helped bring him great favor with Joseph II. Shortly thereafter he was named Court and Chamber Composer, his responsibilities including participation in three chamber music performances per week at the royal court.

The death of Kaiser Franz I on August 18, 1765 led to an extended mourning period, including the closure of all royal theaters. Gassmann returned to Venice during this time, where his opera seria *Achille in Sciro* was produced at the Teatro San Giovanni Crisostomo. It was on this trip that Gassmann first met Antonio Salieri, who subsequently became his student. By the time Gassmann returned to Vienna on June 15, 1766, the Kärntnertortheater had already reopened, though the Burgtheater remained closed. Gassmann, meanwhile, had clearly developed an affinity for opera buffa, and began composing a piece based on a text by Goldoni. Four months later, their *Il viaffiatore ridicolo* premiered at the Kärntnertortheater.

The engagement of Archduchess Maria Josepha and King Ferdinand IV of Naples took place in the fall of 1767. Gassmann's opera *Amor e Psiche* was performed as part of the festivities, the performance taking place in the Kaiser's presence on October 5, 1767. Gassmann's music—more lively, dramatic, varied—had moved significantly

Cuzzoni and Senesino, *Farinelli*, 1798 | via Wikimedia Commons



towards Gluck's "progressive" approach. Gassmann had arrived in Vienna during a time of great dispute between the supporters of older, traditional Italian opera and the proponents of the new musical-dramatic operas by Gluck. While his background and training were heavily steeped in Italian tradition, Gassmann increasingly adopted Gluck's ideas. This tension may be the reason why Gassmann devoted himself almost exclusively to opera buffa from this point onward, composing only one more opera seria, *Ezio*, first performed in Rome in 1770.

La casa di campagna, Gassmann's final opera, premiered at the Burgtheater on February 13, 1773. As a result of an accident he sustained during his last trip to Italy, Gassmann's health deteriorated throughout the summer of 1773, and he died in Vienna on January 20, 1774 at the age of 51. Whether there is a connection between Gassmann's ailing health and the well-documented trip to Vienna, made during the same period, by Leopold Mozart and his young son Wolfgang—the younger Mozart was known to be seeking a court appointment—remains uncertain. Leopold fervently denied any such implication: "Mr. Gassmann was sick, but he is recovering, so I do not know what kind of a connection this is supposed to have with our trip to Vienna."

Gassmann was treasured for his compositions by both experts and regular lovers of music. Haydn and Mozart studied his church compositions, and it appears that the former performed several of his works at Esterhazy.

GASSMANN'S PREFACE TO THE LIBRETTO OF *L'OPERA SERIA*

This comedy is meant especially for:

- Those maestros who, without a thought for poetry, scatter and lavish everywhere, irrelevantly and nonsensically, their own pet harmonic trifles;
- Those who, to echo Plutarch, after abandoning music that is simple, majestic and divine, have introduced (in its place) enervated, twisted, and chattering music;
- Those inane rhyme-makers who, passing themselves off as dramatic poets, or shamelessly copying, or undiscerningly imitating others, are deluging our theaters with so many horrifying productions;
- All the virtuosos of singing and dancing who, through their meddling, envious jealousy and, at times, insolence, cause so many worries for producers.
- The author presumes that very few of those who should recognize themselves in it, will actually do so, and be spurred to correct their ills, or at least to abstain from them.

The ways in which he integrated song-like melodies with strict contrapuntal forms, as well as his insertion of solo parts into choral works are only some of the reasons why Gassmann's masses and other religious works were so well received. Nonetheless, these pieces, along with his chamber and symphonic compositions, were quickly neglected and forgotten. One explanation for this development, particularly concerning his chamber music, was his heavily contrapuntal mode of composition, which was soon regarded as outmoded and dated. He was similarly experimental in his harmonic and formal approaches to symphonic writing. Five of his symphonies begin with slow introductions, for example—perhaps influenced by the French "ouverture" form. Regardless, Gassmann's symphonies contain various elements that contributed strongly to the development of Viennese Classical Style.

Gassmann's operas have remained the most successful parts of his legacy. Here, too, the composer operated in a progressive style, giving the chorus almost equal importance to the soloists in *Amor e Psiche*, and concluding each act with a large ensemble scene. Two-part arias virtually became the rule in his buffo operas, and the orchestra played an increasingly independent role, contrasting, rather than merely reinforcing or accompanying, the vocal writing. Gassmann preferred simpler melodic writing for the vocal parts and attributed greater importance to the use of ensemble music. In addition, the inventiveness of his musical writing remains surprising and impressive. He embellished his buffo roles with many particularities in their characterization, while remaining firmly within the types proscribed by the opera buffo tradition. *L'Opera Seria*, a three-act "comedy for music" that likely premiered in Vienna in 1769, holds a special place among all of Gassmann's comic operas—thanks to its humor, sharp sense of parody, and pronounced ironic elements.



Florian Leopold Gassmann, composer

English translation by David Paul

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STAGING A SHOW WITHIN A SHOW

An Interview with Matthew Ozawa

Matthew Ozawa returns to Wolf Trap after his successful 2014 double bill of *Le pauvre matelot/Les mamelles de Tirésias* to tackle the U.S. premiere of Gassmann's *L'Opera Seria*.

Tell us a little bit about *L'Opera Seria*. Did you know the piece?

I didn't. It's both challenging and exciting to work on a piece that's unknown. On one hand, getting to know the piece is more difficult as the resources around it—recordings, translations—are more scarce. But the flip side is that it's incredibly liberating; there's no performance practice, no set ideas as to what it should be. So we get to create something completely fresh and exciting.

How do you start working on a piece like this?

I've spent the last several months listening to the piece, analyzing the score, and creating a word-for-word translation of the Italian. Usually some strong visual imagery emerges from this type of immersion.

We do know that we'll have to make some cuts. The piece as it stands is about four hours long with two intermissions, and it's so beautifully structured that we'll have to be very careful about what we're cutting and how.

That's practically Wagnerian in length! What other puzzles are inherent to the piece?

L'Opera Seria is a little like *Ariadne auf Naxos* in that there's a backstage scene and then a show-within-a-show. However, unlike *Ariadne*, *L'Opera Seria* drops a rehearsal in between the backstage scene and the show, so ostensibly we get to see portions of the "show" in both its messy rehearsal version and its cleaned up performance version. It becomes a true look at what it means to really make art and bring opera to life!

This opera is also a challenge for the singers, who are in essence playing three parts: their character, their character in the show-within-a-show, and that middle ground in the rehearsal room where they're trying to figure out where those two identities blend together. I think that Act II, the rehearsal scene, is the most exciting: the egg is cracking as the character and their performed opera character merge. Each act shows an incredible array of comedy, and making each comedic moment feel accidental and spontaneous adds to the layers of challenges.



Photo Credit: Grant Bowen Photography

This is a madcap, silly piece. Do you think that Gassmann had any intention beyond displaying many varied voice types in a fun, light manner?

Most definitely! When we see a finished piece of theatre, we usually have no idea of the chaos from which it came. Art is messy. And the collaborative process is a challenge for any group of artists. Gassmann shines a light and exposes the side of art that is often hidden from the public—its players and the artistic process. He takes what sometimes can be ugly or tangled and finds the inherent humor. In many respects, this opera feels unbelievably real, and seeing the constantly changing and evolving nature of the process is as important for audiences to take away as the absurdity of it all.

Messy, huh? Does that play into the scenic/costume design at all?

We've actually created a very clean looking production, against which the mess of the process and transformation of character can vividly be juxtaposed. We have set our production in a modern sleek European opera house, originally converted from a Baroque theater. Our show-within-a-show will be set in the 18th-century, firmly contrasting modern day opera-making with modes and traditions inherent in operatic performance practice. I believe this tension between time periods is really where the comedy will shine forth, enabling us to see the paradox that is modern day art-making.

FROM LUTE SONG TO THE BEATLES

SONGS OF THE BRITISH ISLES

SATURDAY, MAY 28 AT 3 PM

SUNDAY, MAY 29 AT 3 PM

THE BARNES AT WOLF TRAP

Running time: 90 minutes with no intermission



STEVEN BLIER
*Artistic Director,
Pianist & Arranger*

**SUMMER HASSAN
CLARISSA LYONS
JONAS HACKER
SHEA OWENS**

Stage Director	Katherine M. Carter
Musical Preparation	Joseph Li
Stage Manager	Clara Goodwin

PROGRAM

COME LIVE WITH ME AND BE MY LOVE

William Sterndale Bennett / Christopher Marlowe

BEAUTY, SINCE YOU SO MUCH DESIRE

Thomas Campion

LIGHT AS THISTLEDOWN (from *Rosina*)

William Shield / Frances Brooke

BE MINE, TENDER PASSION (from *The Haunted Tower*)

Stephen Storace / James Cobb

2015 Filene Young Artists in concert with Steven Blier | Photo Credit: Teddy Wolff Photography



IF WE'RE WEAK ENOUGH TO TARRY (from *Iolanthe*)
Sir Arthur Sullivan / W.S. Gilbert

SABBATH MORNING AT SEA
Sir Edward Elgar / Elizabeth Barrett Browning

ROLLING IN THE DEW
arr. Ralph Vaughan Williams / Traditional

GOLDENHAIR
Frank Bridge / James Joyce

MY OWN COUNTRY
Peter Warlock / Hilaire Belloc

MIDNIGHT ON THE GREAT WESTERN
Benjamin Britten / Thomas Hardy

SONG TO THE SEALS
Granville Bantock / Harold Boulton

IT WAS A LOVER AND HIS LASS
Gerald Finzi / William Shakespeare

THE BRACELET
Roger Quilter / Robert Herrick

DWELLER IN MY DEATHLESS DREAMS
Frank Bridge / Rabindranath Tagore

SHALL I COMPARE THEE TO A SUMMER'S DAY
John Dankworth / William Shakespeare

IF I FELL
John Lennon and Paul McCartney

ALICE IS AT IT AGAIN
Noël Coward

Special thanks to The Reva and David Logan Foundation for its support of *Aria Jukebox*, *Studio Spotlight*, *Vocal Colors*, and Steven Blier's Filene Young Artist concerts

ARIA JUKEBOX

SUNDAY, JUNE 26 AT 3 PM
THE BARN AT WOLF TRAP

Program to be chosen by the audience during pre-performance reception and aria voting beginning at 2 PM

**Approximate running time:
2.5 hours, including one intermission**

FEATURING

Timothy Bruno
Ben Edquist
Mane Galoyan
Jonas Hacker
Summer Hassan
Alasdair Kent
Sarah Larsen
Will Liverman
D'Ana Lombard
Clarissa Lyons
Richard Ollarsaba
Kerriann Otaño
Amy Owens
Shea Owens
Brenton Ryan
Reginald Smith, Jr.
Kihun Yoon
Yongzhao Yu
Christian Zaremba

Members of the Wolf Trap Opera Studio

Kim Pensinger Witman, *piano*
Katherine M. Carter and Mo Zhou, *hosts*

Sarah Speck, *stage manager*

STUDIO SPOTLIGHT

SUNDAY, JUNE 19 AT 3 PM
THE BARNS AT WOLF TRAP

Running time: 2.5 hours, including one intermission

MARIA FERNANDA BREA
JONATHAN BRYAN
THOMAS CAPOBIANCO
REBECCA CLABORN
ALEXANDRA FLOOD
THOMAS GLASS
MATTHEW HILL
GEOFFREY HAHN
JEANNE IRELAND
JOANNA LATINI
KAITLYN McMONIGLE
TALIN NALBANDIAN
ROBERT STAHLEY
ANNE-MARIE STANLEY
MATTHEW SWENSEN
WM. CLAY THOMPSON

Conductor	Emily Senturia
Stage Director	Katherine M. Carter
Pianists	Dan K. Kurland & Kirill Kuzmin
Orchestra	SYBARITE5 Sami Merdinian & Sarah Whitney, violins Angela Pickett, viola Laura Metcalf, cello Louis Levitt, bass
Stage Manager	Clara Goodwin

Additional support provided by Wolf Trap Opera
Technical & Costume Interns

PROGRAM

In alphabetical order by composer

GEORGES BIZET | CARMEN
“Mêlons! Coupons!” (Act III Trio)

Alexandra Flood – Frasquita
Kaitlyn McMonigle – Carmen
Talin Nalbandian – Mercédès

The three gypsy girls consult the cards to learn their fortunes. Carmen’s friends see love, riches, and good omens, but her own cards tell a more ominous story.

GEORGES BIZET | THE PEARL FISHERS
“Je fremis, je chancelle” (Act III, Scene 1)

Maria Fernanda Brea – Leïla
Jonathan Bryan – Zurga

Both Zurga and his friend Nadir love the priestess Leïla. She and Nadir are to be punished for violating her oath of chastity. She pleads with Zurga to have mercy.

AARON COPLAND | THE TENDER LAND
“Stomp Your Foot!” (Act II)

2016 Studio Artists

It is the 1930’s, in a small town in the midwest. Grandpa Moss kicks off a spirited dance during a party to celebrate his granddaughter Laurie’s high school graduation.

GAETANO DONIZETTI
THE DAUGHTER OF THE REGIMENT

“Quoi! Vous m’aimez?” (Act I, Scene 4)

Maria Fernanda Brea – Marie
Matthew Swensen – Tonio

Marie is the mascot of the 21st regiment, which adopted her as an orphaned child. She doesn’t yet realize that she is only permitted to marry a soldier from the regiment, and she has fallen in love with the foreigner Tonio.

GAETANO DONIZETTI | *THE ELIXIR OF LOVE*

“Caro elisir” (Act II)

Joanna Latini – Adina
Matthew Swensen – Nemorino
Geoffrey Hahn – Belcore

Nemorino is in love with the beautiful Adina, who he thinks is beyond his reach. Nemorino has just drunk a magical potion that he believes will make Adina love him. He avoids her while he waits for the potion to work, but she is hurt at being ignored. She flirts with another suitor Belcore and agrees to marry him.

GEORGE FRIDERIC HANDEL | *XERXES*

“Ombra mai fu” (Act I, Scenes I-III)

Alexandra Flood – Romilda
Anne-Marie Stanley – Xerxes
Talin Nalbandian – Arsamenes
Wm. Clay Thompson – Elviro

As King Xerxes rests in the shadow of a beautiful tree, he hears Romilda and makes up his mind to marry her. However, she is in love with his brother Arsamene. When Xerxes orders his brother to tell Romilda that the king loves her, Arsamene refuses.

WOLFGANG AMADEUS MOZART
THE ABDUCTION FROM THE SERAGLIO

“Ach, Belmonte!” (Act II Quartet)

Joanna Latini – Blondchen
Rebecca Claborn – Konstanze
Matthew Hill – Pedrillo
Thomas Capobianco – Belmonte

The noblewoman Konstanze and her maid Blondchen have been abducted and are being held captive at a harem where Blondchen has fallen in love with the servant Pedrillo. Konstanze’s lover Belmonte has arrived to rescue them. The couples rejoice at meeting again, but the men are doubtful that the women have been faithful.

JACQUES OFFENBACH | *THE TALES OF HOFFMANN*

“Hélas, mon coeur s’égare encore” (Sextet)

Anne-Marie Stanley – Giulietta
Kaitlyn McMonigle – Nicklausse
Matthew Swensen – Pittichinaccio
Robert Stahley – Hoffmann
Thomas Glass – Dapertutto
Wm. Clay Thompson – Schlemil

The courtesan Giulietta has seduced Hoffmann and stolen his reflection to give to the magician Dapertutto. He voices his despair and the other characters simultaneously register their reactions to the situation.

GIOACCHINO ROSSINI | *THE BARBER OF SEVILLE*

“Ah, qual colpo inaspettato!” (Act II, Scene IX)

Jeanne Ireland – Rosina
Thomas Capobianco – Count Almaviva
Geoffrey Hahn – Figaro

Rosina is in love with a poor student, who is actually Count Almaviva. The Count and Figaro climb in through her balcony window, she is incensed. But when she learns that the Count and her beloved student are the same person, she agrees to escape with them.

GIUSEPPE VERDI | *RIGOLETTO*

“Bella figlia dell’amore” (Quartet)

Alexandra Flood – Gilda
Jeanne Ireland – Maddalena
Robert Stahley – Duke
Jonathan Bryan – Rigoletto

Rigoletto shows his daughter Gilda that the man she loves (the Duke of Mantua) is attempting to seduce another woman (Maddalena).

Studio Spotlight 2014 | Photo Credit: Teddy Wolff Photography



WOLF TRAP OPERA AND ITS PARTNERS IN ART

All great art—whether the impressionistic paintings of a celebrated American painter, the historic architecture of a 211-year-old Georgetown manor, or the inspiring mix of audible and edible in a casual neighborhood setting—goes well with other great art.

So it makes sense that Wolf Trap Opera would partner with some of the Washington, D.C. area's finest arts organizations to create rich new experiences for audiences. In 2016, Wolf Trap Opera artists will perform at Georgetown's historic Evermay mansion, The Phillips Collection, and AMP by Strathmore.

We are grateful to these partners for sharing our desire to make art that's even greater than the sum of its parts.

[S&R] Foundation



PHILLIPS

The Phillips Collection

| 95TH ANNIVERSARY |

OVERTURES

WOLF TRAP OPERA AT EVERMAY

1623 28th Street, NW Washington, DC 20007

FRIDAY, MAY 20 AT 7:30 PM

Doors open at 6:30 PM.

Concert begins promptly at 7:30 PM.

The Evermay estate provides a rare glimpse of the elegance and beauty that once graced the nation's capital in the early 19th-century.

S&R Artist-in-Residence Ryo Yanagitani collaborates with Wolf Trap Opera Filene Young Artists.

SARAH LARSEN
REGINALD SMITH, JR.
RYO YANAGITANI, *piano*

PROGRAM

JOHANNES BRAHMS (1833-1897)
Meine Liebe ist grün, Op. 63 No. 5
Die Mainacht, Op. 43 No. 2
Von ewige Liebe, Op. 43 No. 1

GUSTAV MAHLER (1860-1911)
from *Des Knaben Wunderhorn*
Des Antonius von Padua Fischpredigt
Ablösung im Sommer

CHARLES LECOCQ (1832-1918)
from *Fables de La Fontaine*
Le corbeau et le renard
Le loup et l'agneau
La cigale et la fourmi

MAURICE RAVEL (1875-1937)
Don Quichotte à Dulcinée
Chanson Romanesque
Chanson epique
Chanson à boire

SERGEI RACHMANINOFF (1873-1943)
The Lilacs, Op. 21 No. 5
How Fair this Spot, Op. 21 No. 7
Spring Waters, Op. 14 No. 11

ROGER QUILTER (1877-1953)
Three Songs, Op. 3
Love's Philosophy
Now Sleeps the Crimson Petal
Fill a Glass with Golden Wine

ROGER QUILTER (1877-1953)
from *Five Shakespeare Songs*
O Mistress Mine
A Lover and His Lass

IMPROPER OPERA

OPERA GOES IMPROV AMP BY STRATHMORE

11810 Grand Park Ave. North Bethesda, MD 20852

FRIDAY, JUNE 17 AT 8 PM

Nothing is improper—or off-limits—when operas are created by the audience. The audience supplies the characters and setting, and our singers compose a one-of-a-kind operatic masterpiece on the spot.

D'ANA LOMBARD
SUMMER HASSAN
JONAS HACKER
SHEA OWENS
RICHARD OLLARSABA
TIMOTHY BRUNO
DAVID HANLON, *piano*
JIM DOYLE, *creator/improv coach*

VOCAL COLORS

THE PHILLIPS COLLECTION

1600 21st Street NW, Washington, DC 20009

Singers pair musical works with pieces from The Phillips Collection, as well as images from the upcoming exhibit of works by William Merritt Chase.

THURSDAY, JUNE 30 AT 6:30 PM

BRENTON RYAN
BEN EDQUIST
KIRILL KUZMIN, *piano*

THURSDAY, JULY 28 AT 6:30 PM

KERRIANN OTAÑO
ALASDAIR KENT
CHRISTIAN ZAREMBA
DAVID HANLON, *piano*

William Merritt Chase, *The Big Bayberry Bush*, c. 1895. Oil on canvas, 25 1/2 x 33 1/8 in. Parrish Art Museum, Water Mill, NY, Littlejohn Collection, 1961.5.5



ALAN HELD

2016 ARTIST IN RESIDENCE

Each year, Wolf Trap Opera welcomes back one of its successful alumni as Artist in Residence for the summer season. This master artist works with the program's young singers on both artistic and practical preparation for their careers. The 2016 Artist in Residence is internationally acclaimed bass-baritone Alan Held.

Recognized as one of today's leading singing actors, Held has appeared in major roles in the world's finest opera houses, including The Metropolitan Opera, Vienna State Opera, Royal Opera Covent Garden, Paris Opera, Bavarian State Opera, Teatro alla Scala, Lyric Opera of Chicago, San Francisco Opera, Washington National Opera, and Canadian Opera Company.

His many roles include Wotan in Wagner's *Der Ring Des Nibelungen* (which he recently performed to critical acclaim with Washington National Opera), Amfortas in *Parsifal*, Scarpia in *Tosca*, The Four Villains in *Les contes d'Hoffmann*, Jochanaan in *Salome*, Kurwenal in *Tristan und Isolde*, Don Pizzaro in *Fidelio*, Orestes in *Elektra*, Balstrode in *Peter Grimes*, and the title roles in *Gianni Schicchi*, *Der Fliegende Holländer*, *Wozzeck*, and *Cardillac*.

He is a recipient of numerous honors and awards including The Birgit Nilsson Prize.



I am so thrilled to be back at Wolf Trap. Wolf Trap was the start of my career and has been part of my life for nearly 30 years. I am excited to work with these wonderful young artists—the future stars of opera. Just like Wagner's *Ring*, everything comes full circle. It will be great to be home and working again at a place I love so much.

Special thanks to The Lincoln and Therese Filene Foundation, 2016 Artist in Residence Program Underwriter

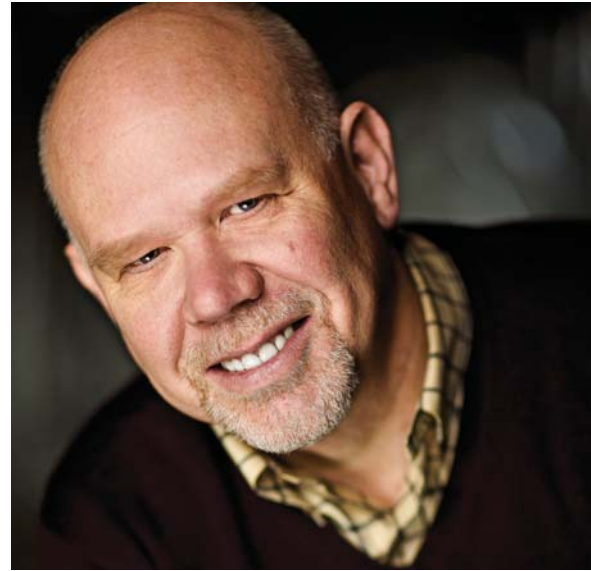


Photo Credit: Pierre Gautreau

2016 EVENTS AND PERFORMANCES WITH ALAN HELD

RECITATIVE PANEL DISCUSSION | JUNE 25

Held convenes a panel of industry colleagues to discuss issues of concern to the opera community and the artists of Wolf Trap Opera. Free, no reservation required.

PUBLIC MASTER CLASS | JUNE 27

Held works with Wolf Trap Opera's Filene Young Artists. Free, no reservation required.

AMERICA THE BEAUTIFUL | JULY 1

Held performs several patriotic favorites with the National Symphony Orchestra and the Filene Young Artists.

TICKETS AND OTHER INFORMATION AVAILABLE AT WOLFTRAP.ORG

WHERE IT ALL STARTED

An Interview with Alan Held

How were you introduced to opera?

I grew up in a small, rural farm town in central Illinois. Let's just say that not too many people there went into opera. After high school, I entered college as a tuba major, but, after a few weeks, I got tired of only playing a note here or there. So I decided to go with the instrument already inside me and switched to voice. I was actually in three or four operas before I even saw an opera. My career developed very quickly after I graduated from college (Millikin University) and graduate school (Wichita State). Wolf Trap was one of the very first places to give me a chance.

Your first season with Wolf Trap Opera was 1987. What roles did you sing?

There were four: Bartolo (*Il barbiere di Siviglia*); Bottom (*A Midsummer Night's Dream*); Tchelio (*Love for Three Oranges*); and probably most important, Leporello (*Don Giovanni*). Leporello ended up sticking with me for nearly 20 years. I've sung it all over the world. *Don Giovanni* is such a great opera—in my opinion, the greatest opera ever written.

Opera is your job. What are your biggest challenges at work?

My repertoire is extremely challenging. Wagner and Strauss involve large orchestras, lots of singers, big stages, big opera houses. One has to be careful. The productions are highly physical. You have to train as an athlete, never over sing, learn pacing, be really careful with your instrument on non-performing days, and learn long roles.

How has the industry changed since you were at Wolf Trap?

It has changed drastically since I began as a young artist, primarily due to the internet and multi-media. There was a more “mystical” element to opera when I started. Now, there are opera broadcasts almost nightly, online and in high definition. Opera has become far more common. In today's world, you can't have a bad night. Somebody is always recording and then uploading it to the world.

I came to Wolf Trap in 1987, near 30 years ago. Thirty years before that, the world had barely heard of Elvis and was still recovering from World War II. That's how quickly things change—in the world and on the opera stage. I look forward to talking about these things with the Filene Young Artists this summer. It is important for them to be aware that things are going to be completely different 30 years from now.

Alan Held as Leporello in *Don Giovanni*, 1988, *The Barns at Wolf Trap* | Photo Credit: Peter H. Krogh



SEEN AND HEARD

WOLF TRAP OPERA ALUMNI AROUND THE WORLD

Since its founding in 1971, Wolf Trap Opera has trained nearly 700 young singers from across the country. Alumni can be found working in every top opera house in the US, Europe, and beyond. Here's a look at just a few places our alumni were seen and heard in the past year.

SPOTLIGHT ON JAMIE BARTON



Photo Credit: Stacey Bode

Mezzo-soprano Jamie Barton's star is most certainly on the rise. Her impressive win of both the Main and Song Prizes at the BBC Cardiff Singer of the World competition in 2013 put her on the map, and her win of the 2015 Richard Tucker Award secured her place as one of the most exciting young singers to watch. She has become a staple at The Metropolitan Opera, recently singing Giovanna Seymour to Sondra Radvanovsky's Anna Bolena to great acclaim, as well as Adalgisa in *Norma* and Fenena in *Nabucco*.

Barton was a Filene Young Artist in 2009, singing Penelope in Monteverdi's *Il ritorno d'Ulisse in Patria*. She also sang in Steven Blier's recital, *Road Trip*. More recently, Barton gave a recital with Kim Pensinger Witman at the piano as part of Wolf Trap's 2014-15 Chamber Music season.

"By giving me a shot at my first leading role—and the support and trust that I could do it—Wolf Trap Opera helped catapult me with experience and confidence into the career I am in today. The step up from understudying to being a part of a cast with my peers in a professional setting was so important to my growth as an artist!"

CRUSHING THE AWARDS CIRCUIT

WTO alumni recipients of the opera world's biggest awards this year include **Ailyn Pérez** (Beverly Sills Award) and **Tamara Wilson** (Richard Tucker Award.)

As usual, WTO young artists also won big in recent competitions, including Metropolitan Opera National Council Auditions, the Richard Tucker Music Foundation, George London, Gerda Lissner, and Opera Index Awards.

INTERNATIONAL SENSATIONS

Our singers graced opera stages in 15 different countries, including Italy, France, Germany (10 different companies), the United Kingdom, Australia, Japan, and Spain.

Tamara Wilson was highly acclaimed in English National Opera's *La forza del destino*, **Alan Held** and **Christine Goerke** appeared in their signature roles of Wotan and Brünhilde in Canadian Opera Company's *Siegfried*, and **Kate Lindsey** reprised one of her WTO roles as Lazuli in *L'étoile* with Royal Opera Covent Garden. **Heidi Stober** took on three iconic roles (Pamina, Adina and Micaëla) at the Deutsche Oper Berlin, and **Lawrence Brownlee** wowed Paris with his Almaviva in *The Barber of Seville*.

MAKING IT AT THE MET

More than 50 alumni appeared with The Metropolitan Opera this season, including headlining roles sung by **Eric Owens**, **Christine Goerke**, and **Ailyn Pérez**. Met debuts were made by tenors **David Portillo** as Almaviva in *The Barber of Seville*, **Brenton Ryan** (Pedrillo), and **Ben Bliss** (sharing the role of Belmonte with Paul Appleby) in *The Abduction from the Seraglio*.

POOLING THEIR TALENTS

It's great fun when multiple alumni show up in a single cast. Houston Grand Opera's *Carousel* featured **Stephanie Blythe**, **Andrea Carroll**, **Norman Reinhardt** and **Ben Edquist**. LA Opera's *Magic Flute* included six former Trappers: **Ben Bliss**, **Brenton Ryan**, **Stacy Tappan**, **Vanessa Becerra**, **Nicholas Brownlee**, and **Frederick Ballentine**. And San Francisco Opera's *Sweeney Todd* was dominated by **Brian Mulligan**, **Stephanie Blythe**, **Heidi Stober**, **Elizabeth Futral**, and **Matthew Grills**.



The singers above were Filene Young Artists in 2013—performing in *The Journey to Rheims* at *The Barns* at Wolf Trap. In 2016, you can find these artists appearing with *The Metropolitan Opera*, *Lyric Opera Chicago*, *Vienna State Opera*, *Teatro alla Scala*, *LA Opera*, and *Houston Grand Opera*.
Photo Credit: Carol Pratt

DAZZLING IN THE RING

Washington National Opera’s recent *Ring Cycle* included a dozen of WTO’s former young artists, including the WTO 2016 Artist in Residence **Alan Held** (Wotan), **Gordon Hawkins** (Alberich), **William Burden** (Loge), and **Raymond Aceto** (Gunther.) More recent alumni appeared as Rhinemaidens, Norns, Valkyries, gods, and mortals!

LIVING ON THE CUTTING EDGE

New opera premieres around the country featured the work of alumni **Nathan Gunn**, **Ailyn Pérez**, and **Kevin Burdette** (Dallas Opera’s *Great Scott*); **Paul Groves**, **Kevin Burdette** and **Olivia Vote** (Opera Philadelphia’s *Cold Mountain*); and **Brian Mulligan**, who headlined in Minnesota Opera’s *The Shining* (featuring a libretto by Mark Campbell, librettist of Wolf Trap’s GRAMMY-nominated opera *Volpone*).

APPEARING EVERYWHERE YOU GO

Traveling to other festivals between your Wolf Trap Opera performances? Alumni will be featured this year at Santa Fe Opera (**Eric Owens**, **Mark Delavan**, **Denyce Graves**, **Ben Bliss**, and **Allan Glassman**), The Glimmerglass Festival (**Jamie Barton**, **Peter Volpe**, **David Pittsinger**, **Brian Mulligan**, and **Luretta Bybee**), and Opera Theatre of Saint Louis (**Marjorie Owens** in a reprise of her Wolf Trap Opera performance of the title role in *Ariadne auf Naxos*).



When I hear that a young artist has spent a summer at Wolf Trap, I pay attention.

—Patrick Summers,
Artistic and Music Director,
Houston Grand Opera



Glimmerglass FESTIVAL 2016

July 8 - August 27

Cooperstown, NY

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WHERE THE WORLD STOPS TO LISTEN



LA BOHÈME

Puccini/Illica/Giacosa
July 8 - August 27

SWEENEY TODD

Sondheim/Wheeler
July 9 - August 26

THE THIEVING MAGPIE

Rossini/Gherardini
July 16 - August 25

THE CRUCIBLE

Ward/Miller & Stambler
July 23 - August 27

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FILENE YOUNG ARTISTS

Wolf Trap Opera is proud to present this year's Filene Young Artists. They represent the top three percent of applicants to our 2016 program, and many are also affiliated with young artist programs at the largest opera houses in the U.S.

Wolf Trap Opera selected these singers before determining the season's repertoire, and this summer's operas were chosen specifically for these artists.

J'NAI BRIDGES, mezzo-soprano*



Lakewood, WA
Lucretia (*The Rape of Lucretia*)

TRAINING: Lyric Opera of Chicago, The Glimmerglass Festival, Opera North, Curtis Institute of Music, Manhattan School of Music **HIGHLIGHTS:** Suzuki in

Madama Butterfly (San Diego Opera, Wolf Trap Opera), Carmen in *Bel Canto* and Rosina in *Il barbiere di Siviglia* (Lyric Opera of Chicago), Carmen (Finger Lakes Opera) 2012 Recipient of the Marian Anderson Award

"Before I started singing, I was a passionate athlete, and I was accepted into many universities on basketball and track scholarships. As it turned out, I pursued a completely different career and I know I made the right decision."

TIMOTHY BRUNO, bass*



Toledo, OH
Colline (*La bohème*), *Improper Opera*

TRAINING: Washington National Opera, Central City Opera, University of Cincinnati College-Conservatory of Music, Bowling Green State University **HIGHLIGHTS:** James Fowler/General

Cobb in *Appomattox* (Washington National Opera), Abimélech in *Samson et Dalila* (Atlanta Symphony), Louis XVI in *The Ghosts of Versailles* (Wolf Trap Opera), Dr. Bartolo in *Le nozze di Figaro* (Opera Columbus)

"I originally got into music to be a professional barber-shop quartet singer. I read DC comics, research *Legend of Zelda* theories, and have an obsession with learning about Genghis Khan. In my free time you can find me in the gym, where I am attempting to become more like Batman."

BEN EDQUIST, baritone^



Jackson, TX
Junius (*The Rape of Lucretia*),
Vocal Colors

TRAINING: Houston Grand Opera Studio, The Glimmerglass Festival, Rice University, Vanderbilt University

HIGHLIGHTS: Edward Kynaston in *Prince of Players*, the Pilot in *The Little Prince*, Jigger Craigin in *Carousel* (Houston Grand Opera), Papageno in *The Magic Flute* (The Glimmerglass Festival), 1st Place Winner of the 2014 Lotte Lenya Competition of the Kurt Weill Foundation for Music

"I grew up crooning jazz standards and being in musicals. I'll play a game of basketball at a moment's notice if shoes are available and I'm a huge video game player. I also love hip-hop dance and was a member of a dance crew in college."

MANE GALOYAN, soprano



Gyumri, Armenia
Smorfiosa (*L'Opera Seria*)

TRAINING: Houston Grand Opera Studio, Yerevan State Komitas Conservatory **HIGHLIGHTS:** Margaret Hughes in *The Prince of Players*, Kitchen Girl in *Rusalka*, and Forest Bird in

Siegfried (Houston Grand Opera), Third Prize at the XV International Tchaikovsky Competition

"I've been singing since I was 9. My childhood was full of concert trips and competitions. My favorite game is bowling, and although I am not a very good player, I like the challenge of the game. I love fantasy movies because they take us away from real life, and I believe that opera does the same."

JONAS HACKER, tenor



Lake Delton, WI
Sospiro (*L'Opera Seria*), *Improper Opera*,
From Lute Song to the Beatles

TRAINING: Academy of Vocal Arts, Central City Opera, Seagle Music Colony, University of Michigan Ann Arbor **HIGHLIGHTS:** Rinuccio in *Gianni*

Schicchi, Don Ottavio in *Don Giovanni*, and Lindoro in *L'italiana in Algeri* (Academy of Vocal Arts), Ferrando in *Così fan tutte* (Annapolis Opera), 2016 Metropolitan Opera National Council Semifinalist

"I have been a huge video game nerd since childhood, and I decided to major in Computer Science in college. But it turns out that being a nerd doesn't make you good at Computer Science. I decided to become an opera singer because all of my choir directors said I was 'bad at blending.' The rest is history."

SUMMER HASSAN, soprano



Raleigh, NC
Musetta (*La bohème*), Handel's *Lucretia* (*Hear Lucretia*), *Improper Opera*, *From Lute Song to the Beatles*
TRAINING: LA Opera, Opera Theatre of Saint Louis, University of Cincinnati College-Conservatory of Music, Oberlin

College **HIGHLIGHTS:** Second Lady in *The Magic Flute* (LA Opera and Opera Theatre of Saint Louis), Ghost Quartet, *The Ghosts of Versailles*, and Second Lady in *Dido and Aeneas* (LA Opera), *Knoxville: Summer of 1915* (Colburn Orchestra), Norina in *Don Pasquale* (CCM Opera Theater)

"I was a stubborn 6-year-old. I saw *Phantom of the Opera* and was sure that's what I wanted to do with my life, even though my mom told me on repeat that it wasn't an opera. Now, 20(ish) years later, I am coming to terms with the fact that 6-year-old me was wrong, but I'm so glad I was."

ALASDAIR KENT, tenor



Perth, Australia
Ritornello (*L'Opera Seria*), *Vocal Colors*
TRAINING: Academy of Vocal Arts, Opera Philadelphia, Western Australian Academy of Performing Arts **HIGHLIGHTS:** Don Ottavio in *Don Giovanni*, Lindoro in *L'italiana in Algeri*,

and Rinuccio in *Gianni Schicci* (Academy of Vocal Arts), Don Ramiro in *La cenerentola* (Opera Queensland), Junior/Charlie in *Cold Mountain* (Opera Philadelphia)

"I run, cook, am madly in love with my dog Ruby, and have recently started kung fu. I'd like to start my own no-kill dog shelters in Australia, and when I'm a grey, old man, I secretly hope to farm lavender in Provence and import specialty olive oils and balsamic vinegars to a small, hole-in-the-wall store in my hometown."

SARAH LARSEN, mezzo-soprano*^



Roseville, MN
Bianca (*The Rape of Lucretia*), *Overtures at Evermay*, (*Hear Lucretia*)
TRAINING: Santa Fe Opera, Seattle Opera, The Glimmerglass Festival, Virginia Opera, Sarasota Opera, Rice University, Simpson College

HIGHLIGHTS: Donna Elvira in *Don Giovanni* (Arizona Opera), Komponist in *Ariadne auf Naxos* and Maddalena in *Rigoletto* (Seattle Opera), Susanna in *The Ghosts of Versailles* (Wolf Trap Opera), Mércèdes in *Carmen* (Santa Fe Opera)

"I am extremely proud of my Scandinavian heritage and am happy to call Seattle my new home. I pickle as many vegetables as I can, and love to create living food such as shrubs or kimchi. And I think there is very little in life that cake, *The West Wing*, or *Star Trek: The Next Generation* can't solve."

WILL LIVERMAN, baritone*



Virginia Beach, VA
Tarquinius (*The Rape of Lucretia*)
TRAINING: Lyric Opera of Chicago, Santa Fe Opera, The Glimmerglass Festival **HIGHLIGHTS:** Premiere of Dizzy Gillespie in *Charlie Parker's Yardbird* (Opera Philadelphia, Apollo Theater), Beaumarchais in *The Ghosts of Versailles* (Wolf Trap Opera), Figaro in *Il barbiere di Siviglia* (Lyric Opera of Chicago), Sam in *The Pirates of Penzance* (Atlanta Opera)

"I really love to gig around on the piano; on the keys is where it all started for me! I began my path in the opera world when I joined the voice program at the Governor's School for the Arts in Norfolk, VA. Outside of music, I love pick-up games of basketball and I LOVE sweet potato pie!"

D'ANA LOMBARD, soprano*



Garden City South, NY
Mimi (*La bohème*), Respighi's *Lucretia* (*Hear Lucretia*)
TRAINING: Houston Grand Opera, LA Opera, Mannes College **HIGHLIGHTS:** Rosina in *The Ghosts of Versailles* (Wolf Trap Opera), Eva in *An American Dream* (Seattle Opera), First Lady in *The Magic Flute* (Houston Grand Opera), Alisa in *Lucia di Lammermoor* (LA Opera)

"I spend my spare time cooking, doodling little drawings, scribbling in my journal, and playing with my dog Chewbacca. I also love to throw parties and invite friends over. Dinner plus a fun game of Cards Against Humanity is the perfect way to end the evening. I guess in my past life I was an event planner."

CLARISSA LYONS, soprano

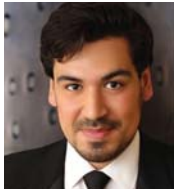


Davis, CA
Stonatrilla (*L'Opera Seria*), *From Lute Song to the Beatles*
TRAINING: The Metropolitan Opera, Tanglewood Music Center, Opera on the Avalon, Caramoor Festival, Bard College Conservatory, Manhattan

School of Music **HIGHLIGHTS:** Lisa in *La sonnambula* (The Met + Juilliard), Second Witch/Second Woman in *Dido and Aeneas* (Mark Morris Dance Group/Mostly Mozart Festival), Priestess in *Iphigénie en Tauride* (Boston Symphony Orchestra)

"As a kid, I preferred clay and weaving classes to P.E., but over the past few years I've run several half marathons. I completed my first marathon—The New York City Marathon—this past November. Running through each borough and feeling the support of the spectators was astonishing and beautiful."

RICHARD OLLARSABA, *bass-baritone*



Tempe, AZ
Fallito (*L'Opera Seria*), *Improper Opera*,
(*Hear Lucretia*)

TRAINING: Lyric Opera of Chicago,
Minnesota Opera, Tanglewood Music
Center, Chautauqua Opera, Music
Academy of the West, A.J. Fletcher

Opera Institute **HIGHLIGHTS:** Don Giovanni (Lyric Opera
of Chicago), Escamillo in *Carmen* (Minnesota Opera),
Angelotti in *Tosca* and Grenvil in *La traviata* (Lyric Opera
of Chicago)

“My parents didn’t have much of a background in music
or any of the arts. However they were avid in exposing
my sister and me to as much of cultural as they could.
She was the pianist-dancer-cellist, and I was the singer
-actor-violinist.”

KERRIANN OTAÑO, *soprano**



Long Island, NY
Female Chorus (*The Rape of Lucretia*),
Vocal Colors

TRAINING: Washington National Opera,
The Glimmerglass Festival, Fort Worth
Opera, Central City Opera, Sarasota
Opera, Seagle Music Colony, Mannes the

New School, Indiana University **HIGHLIGHTS:** Mary Custis
Lee in *Appomattox* and the Witch in *Hansel and Gretel*
(Washington National Opera), Countess Almaviva in *The
Marriage of Figaro* (Wolf Trap Opera), Despina in *Così fan
tutte* (Fort Worth Opera Festival)

“I love performing and being on stage, whether doing
an opera or practicing my stand up comedy for just
my puppy. I like to spend my free time binge watching
Chopped, *Criminal Minds*, or reruns of *The Office* because
I am a deeply complicated chef/FBI agent/goofball.”

AMY OWENS, *soprano***



Brookfield, WI
Porporina (*L'Opera Seria*), Lucia
(*The Rape of Lucretia*)

TRAINING: Santa Fe Opera, Central
City Opera, Utah Festival Opera, Utah
Symphony and Opera Ensemble,
Utah Festival Opera, Rice University

HIGHLIGHTS: Despina in *Così fan tutte* (Opera Naples),
Le Feu/La Princesse/Le Rossignol in *L'enfant et les
sortilèges* and Blonde in *Die Entführung aus dem Serail*
(Utah Opera), Florestine in *The Ghosts of Versailles*
(Wolf Trap Opera)

“A couple of years ago I made a New Year’s resolution
to “run a mile and like it,” and now I love running! I also
enjoy practicing yoga, writing, and talking about existential
nonsense with anyone who will engage.”

SHEA OWENS, *baritone^*



Scottsdale, AZ
Schaunard (*La bohème*), *From Lute
Song to the Beatles*, *Improper Opera*,
Respighi’s *Tarquinius* (*Hear Lucretia*)

TRAINING: Santa Fe Opera, Tanglewood
Music Center, Utah Opera, Central City
Opera, Rice University, Brigham Young

University **HIGHLIGHTS:** Colonel Ricci in *Passion* (Théâtre
du Châtelet), Cascada in *The Merry Widow*, Mandarin
in *Turandot*, Baron Douphol in *La traviata* (Utah Opera),
Papageno in *The Magic Flute* (Phoenix Opera)

“As a young child I would sing anywhere—at school, at
church, and even in the “time-out” corner at home. In my
spare time I enjoy being social and making puns, even
though it’s not my forte.”

BRENTON RYAN, *tenor**



Sedalia, MO
Male Chorus (*The Rape of Lucretia*),
Vocal Colors

TRAINING: LA Opera, Aspen Music
Festival, Music Academy of the West,
Rice University, DePaul University

HIGHLIGHTS: Pedrillo in *Die Entführung
aus dem Serail* (The Metropolitan Opera), Beppe in
Pagliacci (LA Opera), Derr Narr in *Wozzeck* (Lyric Opera
of Chicago), Henrik in *A Little Night Music* (Houston
Grand Opera)

“Golf was my first passion since age 9, and it’s always a
blast to visit home and play a round with my family. I love
cooking, especially good ol’ Midwestern comfort food
(and my wife is an excellent baker, so we make quite the
team!)”

REGINALD SMITH JR, *baritone**



Atlanta, GA
Marcello (*La bohème*),
Overtures at Evermay

TRAINING: Houston Grand Opera, Opera
Theatre of Saint Louis, Seagle Music
Colony, Brevard Music Center, University
of Kentucky **HIGHLIGHTS:** Sharpless

in *Madama Butterfly* (Toledo Opera), Count Almaviva
in *The Marriage of Figaro* (Wolf Trap Opera), Speaker
in *The Magic Flute* (Houston Grand Opera), Beethoven
Symphony No. 9 (Columbus Symphony Orchestra)

“I love choral music. So much so, that I actually have a
degree in Choral Music Education (K-12). Music has always
been an important part of my life from growing up singing
gospel in church to inspiring and touching people now
from the operatic stage.”

KIHUN YOON, *baritone*



Seoul, South Korea
Delirio (*L'Opera Seria*)

TRAINING: LA Opera, Merola Opera Program, Aspen Opera Theater, Han Yang University **HIGHLIGHTS:** Sharpless in *Madama Butterfly* and Schaunard in *La bohème* (LA Opera), Gianni Schicchi (San Francisco Opera Center's Merola Program), Escamillo in *Carmen* (Aspen Opera Theater)

"I recently moved to Los Angeles after getting married to my beautiful wife last year. I am a foodie, and I imagine that if i didn't choose my career path, I definitely would have become either a professional competitive food eater or a travel blogger."

YONGZHAO YU, *tenor*



Shanghai, China
Rodolfo (*La bohème*)

TRAINING: Houston Grand Opera, iSing International Young Artist Festival, Zhou Xiaoyan Opera Center, Shanghai Conservatory of Music, Shandong University of Arts **HIGHLIGHTS:** Naulz

in *Visitor from Ice Mountain* (Shanghai Grand Theater), Audience Choice Award of the 2015 Eleanor McCollum Competition, Flavio in *Norma* (National Centre for the Performing Arts)

"I was an athlete who started singing by accident. One day, when I was hanging out with friends in the music classroom, the teacher caught us. Thinking fast, I said that I was interested in learning to sing. And before I knew it, I was a tenor!"

CHRISTIAN ZAREMBA, *bass**



Newark, NJ
Collatinus (*The Rape of Lucretia*),
Passagallo (*L'Opera Seria*), *Vocal Colors*

TRAINING: The Glimmerglass Festival, Minnesota Opera **HIGHLIGHTS:** Sarastro in *Die Zauberflöte* and Zuniga in *Carmen* (Minnesota Opera), Jake Wallace in

La fanciulla del West (Opera Omaha), Dr. Bartolo in *The Marriage of Figaro* and Il Re in *Aida* (Wolf Trap Opera)

"After a childhood spent training in martial arts, a twist of fate kept me from pursuing a military or pugilistic career, and I began singing while I was one of the stage combat captains at The Metropolitan Opera. I have a great passion for travel, communication, and the lives that people lead."

*Former Filene Young Artist

^Former Studio Artist

FELLOWS

KATHERINE M. CARTER, *directing*



Bloomfield Hills, MI
Director (*Studio Spotlight*),
Assistant Director (*La bohème*)

TRAINING: The Drama League (2016 Resident Artist), Playwrights Horizons (Directing Resident), Marymount

Manhattan College **HIGHLIGHTS:** The MITTEN Lab (Artistic Director), New York University, Directors Lab Chicago, The Directors Company, On Site Opera, Boston Opera Collaborative

DAN K. KURLAND, *coaching*



Highland Park, IL
Coach/Assistant Conductor (*L'Opera Seria*), Coach/Pianist (*Studio Spotlight*)

TRAINING: Music Academy of the West, The Glimmerglass Festival, The Juilliard School, University of Texas at Austin

HIGHLIGHTS: 2015 Wigmore Hall

International Song Competition Finalists Prize Recipient, Franco-American Vocal Academy Faculty, The Marilyn Horne Song Competition, The Juilliard School's Vocal Arts Cabaret Music Director

KIRILL KUZMIN, *coaching*



Moscow, Russia
Coach/Assistant Conductor
(*La bohème*), Coach/Pianist (*Studio Spotlight*, *Vocal Colors*)

TRAINING: Houston Grand Opera, The Bolshoi Theater of Russia, San Francisco Opera Center's Merola Program, University of Michigan, Moscow State

University **HIGHLIGHTS:** Music Staff of The Bolshoi Theatre; Performances with Marilyn Horne's *The Song Continues*, The Bolshoi Theatre, Gnessinsky Concert Hall

MO ZHOU, *directing*



Shanghai, China
Assistant Director (*The Rape of Lucretia*,
L'Opera Seria)

TRAINING: The Juilliard School, San Francisco Opera Center's Merola Program, The Glimmerglass Festival, Oregon Shakespeare Festival,

Williamstown Theatre Festival, Columbia University **HIGHLIGHTS:** Stage Director for Opera Theater of Pittsburg, Simpson College Opera, Manhattan School of Music, The Glimmerglass Festival, Poor Richard's Opera, Disney Shanghai

STUDIO ARTISTS

MARIA FERNANDA BREA, *soprano*



TRAINING: The Juilliard School (M.M. in progress) Manhattan School of Music (B.M. 2015)

WTO 2016: Scenes: Leila (*Les pêcheurs de perles*), Marie (*La fille de régiment*)
Covers: Smorfiosa (*L'Opera Seria*)

JONATHAN BRYAN, *baritone*



TRAINING: Indiana University (M.M. in progress) Louisiana State University (B.M. 2014)

WTO 2016: Scenes: Zurga (*Les pêcheurs de perles*), Rigoletto Covers: Junius (*The Rape of Lucretia*)

THOMAS CAPOBIANCO, *tenor*



TRAINING: University of Cincinnati College Conservatory of Music (M.M. 2016) Temple University (B.M. 2014)

WTO 2016: Scenes: Almaviva (*Il barbiere di Siviglia*), Belmonte (*Die Entführung aus dem Serail*) Covers: Ritornello (*L'Opera Seria*)

REBECCA CLABORN, *soprano*



TRAINING: University of Cincinnati College Conservatory of Music (M.M. in progress) Simpson College (B.M. 2014)

WTO 2016: Scenes: Konstanze (*Die Entführung aus dem Serail*)
Covers: Stonatrilla (*L'Opera Seria*)

ALEXANDRA FLOOD, *soprano*



TRAINING: Bayerische Theaterakademie (M.M. in progress) Melbourne Conservatorium of Music (Diploma 2010) University of Melbourne (B.A. 2010)

WTO 2016: Scenes: Romilda (*Xerxes*), Gilda (*Rigoletto*), Frasquita (*Carmen*)
Covers: Porporina (*L'Opera Seria*)

THOMAS GLASS, *baritone*



TRAINING: Rice University (M.M. 2016) University of St. Thomas (B.M., B.A. 2014)

WTO 2016: Roles: Bragherona (*L'Opera Seria*) Scenes: Dapertutto (*Les contes d'Hoffmann*) Covers: Tarquinius (*The Rape of Lucretia*)

MATTHEW HILL, *tenor*



TRAINING: University of Maryland College Park (M.M. 2016) University of Maryland College Park (B.M. 2013)

WTO 2016: Roles: Parpignol
Scenes: Pedrillo (*Die Entführung aus dem Serail*), Pittichinaccio (*Les contes d'Hoffmann*)

2016 GUEST FACULTY

Wolf Trap Opera's Young Artists benefit from a curriculum designed to complement their previous academic and apprentice training opportunities. It encompasses individual and group sessions with our resident professional staff and creative teams as well as offerings from guest faculty. The curriculum focuses on both the art and the business of opera, with topics ranging from freelance business tools and health/wellness to technical tips and business protocol.

Ken Benson, Artist Management

Deborah Birnbaum, Breath Support

Tara Faircloth, Dramatic Coaching

Jason Ferrante, Vocal Technique Consultant

Franca Gorraz, Italian

Eleni Kallas, AGMA Membership

Marcia LeBoeuf, Costumes

Nicholas Pallesen, Combatting Onstage Anxiety

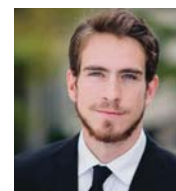
Cory Lippiello, Casting

Lori Schiff, Alexander Technique

Aaron Urbanek, Tax Tips for Freelance Artists

Tamara Wilson, Budgeting for Singers

GEOFFREY HAHN, *baritone*



TRAINING: Rice University (M.M. in progress) Columbia University (B.A. 2015)

WTO 2016: Scenes: Figaro (*Il barbiere di Siviglia*), Belcore (*L'elisir d'amore*)
Covers: Delirio (*L'Opera Seria*)

JEANNE IRELAND, *mezzo-soprano*



TRAINING: Northwestern University (M.M. in progress) University of Denver (Performance Certificate 2013, B.M. 2011)

WTO 2016: Scenes: Rosina (*Il barbiere di Siviglia*), Maddalena (*Rigoletto*)
Role: Befana (*L'Opera Seria*)

JOANNA LATINI, *soprano*



TRAINING: Rice University (M.M. in progress) Carnegie Mellon University (B.F.A. 2015)

WTO 2016: Scenes: Adina (*L'elisir d'amore*), Blondchen (*Die Entführung aus dem Serail*) Covers: Lucia (*The Rape of Lucretia*), Musetta (*La bohème*)

ARTISTIC STAFF

CONDUCTORS



GRANT GERSHON (*La bohème*)
LA Opera, Los Angeles Master Chorale, Minnesota Opera, Wolf Trap Opera, Baltimore Symphony, Ravinia Festival, Aspen Festival, Edinburgh Festival, Salzburg Festival, Helsinki Festival, Teatro Regio di Torino



CRAIG KIER (*The Rape of Lucretia*)
University of Maryland College Park (Director, Maryland Opera Studio) Houston Ballet, Houston Grand Opera (Associate Conductor 2010-2013), Lyric Opera of Kansas City, Atlanta Opera, The Glimmerglass Festival, Opera Santa Barbara



ERIC MELEAR (*L'Opera Seria*)
Houston Grand Opera, Vienna State Opera (Music Staff), San Francisco Opera's Merola Program, Arizona Opera, Seiji Ozawa Matsumoto Festival, Wolf Trap Opera (*Alcina, Il turco in Italia, The Ghosts of Versailles*)



EMILY SENTURIA (*Studio Spotlight*)
Houston Grand Opera, San Francisco Opera (Adler), Washington National Opera (Domingo-Cafritz YAP)

DIRECTORS



PAUL CURRAN (*La bohème*)
The Metropolitan Opera, Teatro alla Scala, Santa Fe Opera, Lyric Opera of Chicago, Norwegian National Opera, Teatro Maestanza Seville, Teatro La Fenice, Ekaterinburg Opera, Royal Academy of Music, Göttingen Händel Festival, New National Theatre Tokyo, Canadian Opera Company, LA Opera, Savonlinna Opera Festival



LOUISA MULLER (*The Rape of Lucretia*)
The Metropolitan Opera, Lyric Opera of Chicago, Santa Fe Opera, Atlanta Opera, Houston Grand Opera, Glimmerglass Opera, Opera Theater of St. Louis, Opera Queensland, English National Opera, Grand Théâtre de Genève

KAITLYN McMONIGLE, mezzo-soprano



TRAINING: Indiana University Jacobs School of Music (M.M. in progress) Florida State University (B.M. 2014)
WTO 2016: Scenes: Nicklausse (*Les contes d'Hoffmann*), Carmen Covers: Lucretia (*The Rape of Lucretia*)

TALIN NALBANDIAN, mezzo-soprano



TRAINING: Manhattan School of Music (M.M. in progress) Pepperdine University (B.A. 2014)
WTO 2016: Role: Caverna (*L'Opera Seria*) Scenes: Arsamenes (*Xerxes*), Mercédès (*Carmen*) Covers: Bianca (*The Rape of Lucretia*)

ROBERT STAHLEY, tenor



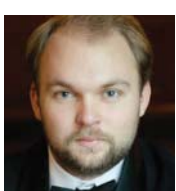
TRAINING: University of Cincinnati College-Conservatory of Music (M.M. in progress) University of Massachusetts Amherst (B.M. 2014)
WTO 2016: Scenes: Hoffmann (*Les contes d'Hoffmann*), Duke (*Rigoletto*) Covers: Male Chorus (*The Rape of Lucretia*)

ANNE-MARIE STANLEY, mezzo-soprano



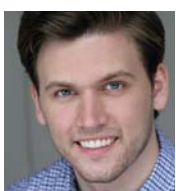
TRAINING: Rice University (M.M. in progress) Westminster Choir College (B.M. 2014)
WTO 2016: Scenes: Xerxes (*Xerxes*), Giulietta (*Les contes d'Hoffmann*) Covers: Female Chorus (*The Rape of Lucretia*)

MATTHEW SWENSEN, tenor



TRAINING: The Juilliard School (M.M. in progress) Eastman School of Music (B.M. 2015)
WTO 2016: Scenes: Tonio (*La fille du régiment*), Nemorino (*L'elisir d'amore*) Covers: Sospiro (*L'Opera Seria*)

WILLIAM CLAY THOMPSON, bass



TRAINING: University of North Texas (B.M. 2016) University of Kentucky
WTO 2016: Roles: Benoit/Alcindoro (*La bohème*) Scenes: Elviro (*Xerxes*), Schlemil (*The Tales of Hoffmann*) Covers: Collatinus (*The Rape of Lucretia*)



MATTHEW OZAWA (*L'Opera Seria*)
Lyric Opera of Chicago, Oregon
Shakespeare Festival, Canadian Opera
Company, San Francisco Opera, Houston
Grand Opera, Santa Fe Opera, The Macau
International Festival, Opera Siam.



S. KATY TUCKER (Video & Projections/
La bohème) Washington National Opera,
The Metropolitan Opera, San Francisco
Opera, LA Philharmonic, Fort Worth Opera,
Sydney Symphony, Arizona Opera, Gotham
Chamber Opera, Sydney Symphony, St.
Louis Symphony

DESIGNERS



CHARLIE CORCORAN (Scenic/*L'Opera Seria*)
Goodman Theatre, Juilliard Opera,
Santa Fe Opera, McCarter Theatre, Music
Academy of the West, English Theatre
of Frankfurt, Cleveland Playhouse, The
Goodman Theatre



COURT WATSON (Costume/*La bohème*)
The Glimmerglass Festival, Gotham
Chamber Opera, Central City Opera,
Salzburger Landestheater, Shakespeare
Theatre Company, Ford's Theatre,
Goodspeed



SALLY DOLEMBRO (Costume/*L'Opera Seria*)
Lyric Opera of Chicago, Lookingglass
Theatre, Steppenwolf Theatre, The Second
City, Northwestern University, Drury Lane
Theatre



ROBERT H. GRIMES (Lighting/*The Rape of Lucretia, L'Opera Seria*)
Wolf Trap Opera;
Melodrama Theatre; San Antonio Little
Theatre; Arena Stage; Folger Shakespeare
Theatre



STEVEN BLIER
(*From Lute Song to the Beatles*)
New York Festival of Song, Santa Fe Opera,
San Francisco Opera, The Juilliard School,
Chautauqua Festival, Recitals at Teatro alla
Scala and Carnegie Hall, Grammy winner



KARA HARMON (Costume/*The Rape of Lucretia*)
Alliance Theatre, Oregon
Shakespeare Festival, New York University,
Vineyard Theatre, Cincinnati Playhouse, The
Hangar Theatre



JIM DOYLE (*Improper Opera*)
Walt Disney World, Orlando International
Fringe, Chicago Fringe, Shadowland
Theater, Area Stage SAK Comedy Lab,
DC Improv, Art-O-Matic



ANNE NESMITH (Wig & Makeup/*The Rape of Lucretia, L'Opera Seria, La bohème*)
Opera Philadelphia, Signature Theatre,
Arena Stage, Ford's Theatre, Shakespeare
Theatre Company, Washington Ballet



JUSTIN GREER (Choreographer)
Pittsburgh Civic Light Opera, Wolf Trap
Opera (*The Ghosts of Versailles* 2015)



ERHARD ROM (Scenic/*The Rape of Lucretia, La bohème*)
San Francisco Opera,
Wexford Festival Opera, Seattle Opera,
Vancouver Opera, The Glimmerglass
Festival, Opera Theatre of Saint Louis,
Minnesota Opera, Fort Worth Opera, Boston
Lyric Opera, Florida Grand Opera, Opera
Colorado, Opéra de Montréal, The Atlanta
Opera, Opera Boston, Lyric Opera of
Kansas City



RYO YANAGITANI (Pianist/Artistic
Advisor, *Overtures*) Vancouver Symphony
Orchestra, Montreal Metropolitan Orchestra,
San Antonio Symphony, Minnesota
Orchestra, Hartford Symphony Orchestra,
The National Gallery of Art, Library of
Congress, Carnegie Hall



MARK STANLEY (Lighting/*La bohème*)
New York City Ballet, New York City Opera,
Live from Lincoln Center, Kennedy Center,
Huntington Theater Company, Long Wharf,
The Ordway, The Goodspeed, Gilbert
Hemsley Lighting Programs

COACHES

FRANCA GORRAZ (*Italian*) Peabody Conservatory of Johns Hopkins University, Washington National Opera, Notre Dame College of Maryland, Towson University



DAVID HANLON (*Vocal Coach*) Houston Grand Opera, San Francisco Opera, Lyric Opera of Chicago, San Diego Opera, The Castleton Festival, UrbanArias, Arizona Opera



MAIAH IM (*Vocal Coach*) Ravinia Festival, Aspen Music Festival, The Juilliard School, LA Opera, Opera Theatre of Saint Louis, Centre for Opera Studies in Italy, Chicago Symphony, Houston Grand Opera, New World Symphony



JOSEPH LI (*Head of Music Staff, Vocal Coach*) Houston Grand Opera, Rice University, Aspen Opera Theater, Bar Harbor Music Festival, Dallas Museum of Art, Houston Ballet



ROBERT MOLLICONE (*Vocal Coach*) San Francisco Opera, Washington National Opera, Seattle Opera, Utah Opera, Dallas Opera, Opera San Jose



JOSEPHINE RIGGS (*Vocal Coach*) Washington Concert Opera, Duke Ellington School of the Arts, Florida Grand Opera, New York City Opera, Levine School of Music, Dicapo Opera Theater



BETHANY SELF (*Vocal Coach*) Houston Grand Opera, Rice University, Brevard Music Center, San Francisco Opera (Merola)



EMILY SENTURIA (*Vocal Coach*) Houston Grand Opera, Aspen Music Festival, Indiana University, Atlanta Opera, West Edge Opera, Virginia Opera



KEN WEISS (*Vocal Coach*) Washington National Opera, Teatro alla Scala, Opéra de Monte Carlo, Bolshoi Theater, Maryland Opera Studio, Opera North

STAFF

PRODUCTION

JORDAN BRAUN, Production Stage Manager
MICHAEL JANNEY, Production Stage Manager
MADELINE LEVY, Assistant Stage Manager
EVELYN ROSSOW, Assistant Stage Manager

TECHNICAL STAFF

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ELIZABETH D. WHITE, Master Electrician & Crew Chief
KASEY HENDRICKS, Props Master
PALLAS BANE, Charge Artist
CAMILLE PETRILLO, Scenic Artist
ALEKX SHINES, Carpenter
DEANNA MECKEL, Carpenter
JOURDAN HOLDEN, Carpenter

COSTUME STAFF

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RACHEL SCHULDENFREI, Draper
AMY VANDER STAAY, First Hand
SHAY BROOKS, First Hand
MOYENDA KULIMEKA, Wardrobe
MONIQUE CASIMIRO, Stitcher
KELLY ANNE JOHNS, Wardrobe
MICHELE MACKADEG, First Hand
JEANETTE CHRISTENSEN, Design Assistant
HEATHER JACKSON, Design Assistant
LINDSAY LAM, Wardrobe

DESIGN ASSISTANTS

MARTHA MOUNTAIN, *La bohème*, Assistant Lighting Designer
MICHAEL KOHLER, *La bohème*, Programmer
MELISSA THEIDE, *La bohème*, Assistant Hair & Makeup Designer

ADMINISTRATIVE

Wolf Trap Opera & Classical Programming

KIM PENSINGER WITMAN, Senior Director
LEE ANNE MYSLEWSKI, Director, Artistic Administration
MORGAN BROPHY, Manager, Artistic Operations
CATHY PONTON KING, Assistant

The Barns at Wolf Trap

ROBERT H. GRIMES, Production Manager
TIM McCORMICK, Assistant Production Manager and Technical Director
GARRY SIKORA, House Manager

Wolf Trap Opera

JOSEPH LI, Head of Music Staff
MITCHELL ROE, Rehearsal Administrator
SUSAN STONE LI, Outreach Coordinator

Volunteers

JOHN FEATHER
SANDRA SAYDAH
ANDY SMITH

Interns

EMILY FREEMAN, (Props Assistant)
Ithaca College
CHRISTINE FULGHAM, (Costumes)
College of William and Mary
CLARA GOODWIN, (Stage Management)
Rice University
PETER HAZEL, (Administration/Communication)
University of Virginia
JOSEPH LINK, (Technical Theater)
Hampden-Sydney College
YARITZA PACHECO-LOPEZ, (Scene Painting)
Radford University
JUDE RODRIGUEZ, (Technical Theater)
James Madison University
PAUL SMITH, (Technical Theater)
University of North Carolina at Chapel Hill
SARAH SPECK, (Stage Management)
Shenandoah Conservatory
RACHEL STANTON, (Administration/Operations)
University of Cincinnati College-Conservatory of Music



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Beethoven's *Leonore*

MARCH 5, 2017 at 6PM

Starring Marjorie Owens



FROM TOP:
MICHAEL FABIANO,
JOYCE EL-KHOURY,
MARJORIE OWENS



ANTHONY WALKER
ARTISTIC DIRECTOR/CONDUCTOR

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ORCHESTRA

THE RAPE OF LUCRETIA

VIOLIN

David Salness, *concertmaster*
Laura Miller, *principal second*

VIOLA

Jennifer Rende

CELLO

Lori Barnet

BASS

Jeff Koczela

FLUTE

David Lonkevich

OBOE

Fatma Daglar

CLARINET

Annie Ament

BASSOON

Eric Dircksen

HORN

Mark Hughes

PERCUSSION

Bill Richards

HARP

Caroline Hudson

PIANO

Craig Kier

L'OPERA SERIA

VIOLIN 1

Jose Cueto, *concertmaster*
Doug Dube
Laura Miller
Sarah Sherry
Jennifer Himes
Laura Knutsen

VIOLIN 2

Harriette Hurd, *principal second*
Linda Leanza
Paula McCarthy
Sonya Hayes

VIOLA

Jennifer Rende, *principal*
Tiffany Richardson
Kyung LeBlanc

CELLO

Lori Barnet, *principal*
Kerry VanLaanen

BASS

Ed Malaga

FLUTE

Sara Stern, *principal*
David Lonkevich

OBOE

Fatma Daglar, *principal*
Mark Christianson

BASSOON

Eric Dircksen

HORN

Mark Hughes, *principal*
Greg Miller

TRUMPET

Tim White, *principal*
Woody English

TIMPANI

Jonathan Rance

HARPSICORD

David Hanlon

BOTH OPERAS

CONTRACTOR

Phil Snedecor

LIBRARIAN

Marcia Farabee

The musicians employed in this production are members of and represented by D.C. Federation of Musicians, AFM Local 161-710.



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Like you, Ric and Jean Edelman are big fans of Wolf Trap. Ric is in his sixth year as a member of the Wolf Trap Foundation Board of Directors. He chairs the Audit Committee and serves on the Finance and Executive committees.

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Acting Principal,
E-flat Clarinet
Paul Cigan, Acting
Assistant Principal
Theresa Cigan**
Kathleen Mulcahy,**
Bass Clarinet

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Sue Heineman, Principal
Truman Harris,
Assistant Principal
Steven Wilson
Lewis Lipnick,
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The National Symphony Orchestra uses a system of revolving strings. In each string section, untitled members are listed in order of length of service.

*Regularly Engaged Extra Musician **Temporary Position ***Leave of Absence

COMMUNITY VOICES

HOUSING HOSTS RON AND JUDY WILGENBUSCH

Ron and Judy have been hosting Filene Young Artists in their home since 1999.

How did you get involved with the Housing Host program?

JUDY: We learned about the program at an annual party for Wolf Trap's late founder Catherine Filene Shouse. It included an evening of arias sung by that season's young artists. That's where we learned that we could host artists and we told the staff that we'd be open to hosting anytime. Then one day, Ron went to California on Navy business. No sooner does he fly off then the phone rings and it's Wolf Trap.

RON: I came home to find a younger man living with my wife in my house.

That must've been quite a surprise. Why have you stuck with it?

JUDY: I believe we've gotten much more out of it than the artists have. We had no idea what went on behind the scenes, what these young performers go through, and how passionate they have to be about their art to stick with it.

RON: I believe it has a lot to do with that fact that, when you're in the Navy and moving frequently, you find that if you don't make relationships quickly, you don't have a chance. Judy was thrown into situations where she had to be the hostess over and over again. She trained for the job of being a summer host!

Your house is a coveted one among artists in our program. Why is that?

RON: These are our opera children! We have our own children, and we have opera children. We've had a bond, a relationship with each of them. We got inside their shells, and quite frankly they got inside ours too.

VOLUNTEER JOHN FEATHER

John is the keeper of Wolf Trap Opera's music library and offers a seminar each year for Studio Artists on little known historical singers.



You are incredibly devoted to opera. Was this your professional field?

No. I'm actually a retired database/web guy. I did work at Wolf Trap, but in the Marketing and Box Office departments more than 30 years ago. After that I built a career in tourism, public relations, and ultimately running web sites focused on economic development. I returned to Wolf

Trap as a volunteer and have been focused on opera, which is a real passion.

You actually introduced Wolf Trap to *L'Opera Seria*! How did you find it?

When I first started with Wolf Trap, the Foundation had just received a huge donation of CDs (The Shirhall Collection). For the first several years, I worked on cleaning up this amazing collection. There are certain opera recordings you just have to have. I have a huge CD collection myself, so I could help fill in some of the holes. *L'Opera Seria* came from that large donation.

You have an encyclopedic knowledge of all things opera. Do you think it's similar to baseball fans who know every stat?

Actually my two brothers and father were sports stats fans. And now my two nephews are studying statistics in college, looking to work in the sports field. I never got too excited about sports statistics, but I did for theatre, opera, and music. I know every Broadway show that played over 500 performances. I know who was in what. My favorite piece of trivia is that Chita Rivera's first featured performance—in *Seventh Heaven*—was on the night I was born. Chita Rivera is my patron saint!

If you're interested in learning more about hosting or volunteering, please email opera@wolftrap.org

Ron and Judy with Filene Young Artists Eric Jurenas and Ying Fang



WITH APPRECIATION

Wolf Trap Foundation programs are made possible by philanthropic support from individuals, corporations, foundations, and government partners. Thank you to the following individuals and institutions who designated all or a portion of their annual gifts to support Wolf Trap Opera between April 15, 2015 and April 15, 2016.

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We are grateful to the following individuals for hosting our Wolf Trap Opera 2016 artists in their homes.

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ADDITIONAL THANKS

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NATIONAL SYMPHONY ORCHESTRA

Emil de Cou, *conductor*

Nicholas Bardonnay, *multimedia artist*

Featuring bass-baritone Alan Held and Wolf Trap Opera Soloists

JULY 1



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NATIONAL SYMPHONY ORCHESTRA

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JULY 8



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A KAY SHOUSE GREAT PERFORMANCE

JULY 14, 15 & 16

Photo: Misty Copeland and Jordan Gorak in *Romeo and Juliet* | Credit: Rosalie O'Connor



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OF HANDSPRING PUPPET COMPANY

Cristian Măcelaru, *conductor*

A co-commission with Ravinia Festival, Hollywood Bowl, The Mann Center, Saratoga Performing Arts Center, and Sun Valley Summer Symphony

JULY 23



THE SILK ROAD ENSEMBLE **WITH YO-YO MA**

AUGUST 11



JAZZ AT LINCOLN CENTER ORCHESTRA **WITH WYNTON MARSALIS**

AUGUST 19

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	22	23	24	25	26	27	FROM LUTE SONG TO THE BEATLES
	FROM LUTE SONG TO THE BEATLES	30	31	SEE LUCRETIA	2	3	4
	5	6	7	8	9	LUCRETIA	READ LUCRETIA HEAR LUCRETIA
JUNE	LUCRETIA CONSIDER LUCRETIA	13	14	LUCRETIA	16	IMPROPER OPERA	LUCRETIA
	STUDIO SPOTLIGHT	20	21	22	23	24	SEMINAR WITH ALAN HELD
	ARIA JUKEBOX	MASTER CLASS WITH ALAN HELD	28	29	VOCAL COLORS	AMERICA THE BEAUTIFUL	2
	3	4	5	6	7	8	9
JULY	10	11	12	13	14	L'OPERA SERIA	16
	L'OPERA SERIA	18	19	L'OPERA SERIA	21	22	L'OPERA SERIA
	24	25	26	27	VOCAL COLORS	29	30
	31	1	2	3	4	LA BOHÈME	6
AUG							

Photo Credit: Carol Pratt

WOLF TRAP OPERA NOW STREAMING ONLINE

For the first time ever, longtime fans and curious newcomers can enjoy Wolf Trap Opera from anywhere at any time. The 2015 Wolf Trap Opera production of Corigliano and Hoffman's *The Ghosts of Versailles*, originally performed at The Barns of Wolf Trap, is now streaming at wolftrap.org/streaming.

Get a glimpse of the opera stars of tomorrow, share the Wolf Trap Opera experience with friends and family, and enjoy the music as many times as you'd like.

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