



# Advance Program Notes

Charlottesville Opera  
*Rigoletto*  
July 9, 2017, 3 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

## Charlottesville Opera *Rigoletto*

*Music by Giuseppe Verdi*  
*Libretto by Francesco Maria Piave*

Duca.....Matthew Vickers  
 Rigoletto.....Hyung Yun  
 Gilda.....Eglise Gutiérrez  
 Sparafucile.....Aaron Sorensen  
 Maddalena.....Molly Jane Hill\*  
 Giovanna.....Katelyn Jackman\*  
 Monterone.....Marcus King\*\*  
 Marullo.....Heeseung Chae\*  
 Borsa.....Martin L. K. Clark Jr.\*  
 Count Ceprano.....William Powell\*  
 Countess Ceprano.....Linda Hines\*  
 Page.....Ruth Brooks\*

Conductor.....Steven Jarvi  
 Stage Director.....Albert Sherman  
 Director of Production.....Adam Liston  
 Scenic Designer.....Adam Liston  
 Lighting Designer.....Nathan Gray  
 English Supertitles.....Cori Ellison  
 Costume Designer.....Matthew C. Hampton  
 Hair/Makeup Designer.....Karman Boisset  
 Production Stage Manager.....Katie Lowenhagen  
 Assistant Conductor.....Aurelien Eulert  
 Assistant Director.....Julia Mintzer

### Ensemble

JP Gorski#, Christos Kokkintis#, Eric Moore#, Jesus Vicente Murillo\*\*, Brett Pardue\*\*, Brett Potts\*,  
Adrian Sanchez\*\*, Marissa Simmons\*\*, Eric Smedsrud\*\*, Emily Solo\*\*, and Duncan Trawick#

\* Young Artist, \*\* Apprentice Singer, # Community Performer

We are grateful for the generous support of



# *Charlottesville Opera Orchestra*

## **VIOLIN I**

Daniel Sender, concertmaster  
*Charlottesville Symphony*

Sam Petrey, assistant concertmaster  
*Madison Symphony*

Amanda Nix  
*Sarasota Opera*

Cynthia Burton  
*New World Symphony Orchestra*

## **VIOLIN II**

Ruth Bacon\*  
*Knoxville Symphony Orchestra*

Elise Blake  
*Knoxville Symphony Orchestra*

Jennifer George  
*Naples Philharmonic*

Nicole Paglialonga  
*Roanoke Symphony Orchestra*

Kristin Baird  
*Florida Orchestra*

## **VIOLA**

Laurel Borde\*  
*Florida Grand Opera*

Steven Laraia\*\*  
*Sarasota Orchestra*

Tom Stevens  
*Roanoke Symphony Orchestra*

Erin Maughan  
*Fort Wayne Philharmonic*

## **CELLO**

Troy Chang\*  
*Sarasota Opera*

Paul Miachky  
*Canton Symphony Orchestra*

## **BASS**

Jason McNeel \*  
*Rochester Philharmonic  
Orchestra*

Brian Thacker \*\*  
*Sarasota Opera*

Peter Spaar  
*Richmond Symphony*

## **HARP**

Natalie Severson \*  
*Pittsburgh Opera Orchestra*

## **FLUTE**

Susanna Loewy ^  
*Inscape Chamber Orchestra*

Carmen Bannon \*\*  
*Sarasota Orchestra*

Amal Gochenour  
*Richmond Symphony Orchestra*

## **OBOE**

Nicholas Arbolino  
*Sarasota Orchestra*

## **CLARINET**

Laura Stephenson \*  
*Sarasota Orchestra*

Calvin Falwell  
*Sarasota Orchestra*

## **BASSOON**

Josh Baker  
*Charleston Symphony Orchestra*

## **HORN**

Joshua Horne \*  
*Sarasota Orchestra*

Heidi Lucas  
*Indiana University of  
Pennsylvania, professor*

Katie Jordan  
*Sarasota Orchestra*

## **TRUMPET**

Michael Dobrinski \*  
*Sarasota Orchestra*

Ryan Beach \*\*  
*Alabama Symphony*

Jason Dovel  
*University of Kentucky, professor*

Jason Crafton  
*Virginia Tech, professor*

## **TROMBONE**

Nathan Dishman ^  
*Morehead State University,  
professor*

Zachary Guiles  
*Richmond Symphony Orchestra*

## **BASS TROMBONE**

John McGinness \*  
*Delaware Symphony Orchestra*

## **PERCUSSION**

John Patton ^  
*Orlando Philharmonic Orchestra*

\* Indicates principal

\*\* Indicates co-principal

^ Indicates acting principal

# *Program Notes*

## THE STORY OF RIGOLETTO

**Act One** begins in the palace of the Duke of Mantua, where the Duke is holding court. He's a self-obsessed cad, notorious for his indiscreet love life. We also meet the Duke's acid-tongued jester, a hunchback named Rigoletto. He's notorious for his unrestrained verbal abuse of the Duke's courtiers—and just about everyone else he comes across.

The Duke remarks that he has been secretly watching a beautiful young woman. He's even followed her to and from her home, where she's often visited by a mysterious man. But for the moment, he's got his eye on a local Countess named Ceprano. The Duke flirts with her openly while her husband stands by helpless, and Rigoletto makes fun of him. Outraged, Count Ceprano arranges a gathering of the courtiers later that night at his home.

The scene is interrupted by Count Monterone, who crashes the party to confront the Duke. It seems the Duke has had his way with Monterone's daughter. Rigoletto mocks his fatherly outrage, and the Duke has Monterone arrested. As he's led off, Monterone curses both the Duke and Rigoletto. The Duke pays no mind, but Rigoletto is terrified.

The next scene takes place at Rigoletto's home. Count Ceprano's house is across the street. Outside, Rigoletto is talking to Sparafucile, a hit man, who offers his services, but they are declined. However, Rigoletto knows where to find him, just in case he wants somebody murdered.

Rigoletto enters his courtyard and greets his daughter, Gilda. Rigoletto's wife is dead, and nobody at the Duke's court even knows that he'd been married, much less that he has a child—and he always visits Gilda in secret, so nobody will find out about her.

When they hear someone approaching on the street, Rigoletto leaves. Gilda confesses to her nurse, Giovanna, that she's fallen in love with a young man who's been following her, at which point the young man promptly appears. It's the Duke disguised as a poor student. He's just figured out that the woman he's been stalking is Rigoletto's daughter—and he is now even more determined to have her. He declares his "love," and the naive Gilda is thrilled. When he leaves, she adoringly ponders the false name he gave her.

Outside again, in the street, Rigoletto comes upon the courtiers who have come to meet with Ceprano. They've seen Rigoletto with Gilda and, assuming that she's his mistress, they hatch a plot. The courtiers lie to Rigoletto, saying that they're about to abduct Ceprano's wife for the Duke. Rigoletto agrees to help, and even manages to let himself be blindfolded in the process. With Rigoletto disoriented, they ask him to hold a ladder so they can climb onto a balcony. Instead of going across the street to Ceprano's house, they enter Rigoletto's home and seize Gilda. Rigoletto has been tricked into helping them kidnap his own daughter.

In **Act Two**, the Duke is back at his palace, and he's upset that he seems to have lost track of Gilda. The courtiers tell him about the abduction, and when he learns that Gilda has been brought to the palace, he eagerly rushes off to be with her.

Rigoletto enters, also searching for Gilda, and he's afraid he knows exactly where she is. When the courtiers won't tell him where to find the Duke, he's even more anxious. Shortly, his fears are confirmed when Gilda appears in tears, crying that she's been "dishonored."

As Rigoletto goes to her, Monterone is escorted through the room. He's another man whose daughter the Duke has "dishonored." Now, Rigoletto is also an aggrieved father and he vows to seek revenge for both himself and Monterone.

Rigoletto remembers Sparafucile, and as **Act Three** begins, Rigoletto has hired the hit man to murder the Duke. Sparafucile operates out of a sleazy tavern, where his sister, Maddalena, lures his unsuspecting victims. Tonight, Maddalena has enticed the Duke into their establishment. Outside, Rigoletto and Gilda watch as the Duke tries to seduce Maddalena.

# *Program Notes, continued*

In spite of everything, Gilda still loves the Duke, and Rigoletto wants Gilda to see what kind of man her beloved really is. As they watch the Duke in action, we hear one of the most powerful operatic ensembles ever composed, a quartet featuring Gilda, Rigoletto, the Duke, and Maddalena. As it concludes, Rigoletto sends Gilda home. He has left her some men's clothing and instructs her to put on the disguise so the two can leave the city without being noticed.

Rigoletto also leaves, planning to return later alone. Sparafucile is set to murder the Duke. At midnight, he'll rendezvous with Rigoletto and present him with the corpse as proof that the job has been done.

As a storm blows in Gilda returns to the tavern, wearing her young man's disguise. She overhears Sparafucile arguing with Maddalena. The Duke has fallen asleep upstairs, and Sparafucile is heading up to kill him. But Maddalena likes the Duke and pleads for his life. Sparafucile agrees with Maddalena to kill their next visitor, instead of the Duke. Hearing this, Gilda decides to intervene. She knocks at the door, saying she's seeking refuge from the weather. As they let her in, Sparafucile draws his knife and stabs her.

When Rigoletto returns, Sparafucile brings him a body in a sack. Rigoletto kneels over it in triumph, thinking his revenge is complete. Then he hears the Duke, singing in the background. He frantically tears open the sack to see whose body he's been given. He finds Gilda, barely alive. She tries to comfort him, saying she'll soon join her mother in heaven. As Gilda dies, Rigoletto cries out—and remembers Monterone's curse, which now has found its victim.

# Biographies

## PRINCIPAL ARTISTS



**EGLISE GUTIÉRREZ, *Gilda***

Soprano Eglise Gutiérrez has performed at some of the world's most prestigious opera houses. This season finds Gutiérrez at the Metropolitan Opera for *I Puritani* and *Art, Poetry, Music* with Opera Carolina. Gutiérrez regularly performs the role Amina in *La Sonnambula* on international stages, including the Royal Opera House Covent Garden, Teatro Lirico di Cagliari, Carnegie Hall, and Michigan Opera Theatre under the direction of Renata Scotto and the baton of Maestro Richard Bonyngé. Previous seasons have seen Gutiérrez performing such roles as the title role in *Thaïs* with Florida Grand Opera, all four heroines in *Les Contes d'Hoffmann* with Gran Teatre del Liceu Barcelona, and La Fée in *Cendrillon* at the Royal Opera House Covent Garden, La Monnaie Brussels, and L'Opéra Comique in Paris. Other previous engagements include Norina in *Don Pasquale* with Cincinnati Opera; Gilda in *Rigoletto* at Semperoper Dresden, Opernhaus Zürich, Hamburgische Staatsoper, and Teatro dell'Opera di Roma; and Elvira in *I Puritani* at Teatro Real Madrid, Teatro Lirico di Cagliari, Greek National Opera, and Seattle Opera.



**AARON SORENSEN, *Sparafucile***

In recent seasons Aaron Sorensen has appeared at Huntsville Symphony Orchestra as Osmin in *Die Entführung aus dem Serail*, which he also performed with Peabody Opera Theatre and Houston Symphony Orchestra; returned to Gotham Chamber Opera for productions of *Comedy on the Bridge* and *Alexandre Bis*; debuted with Huntsville Symphony as Judge Barnett/Officer Jimmy in the world premiere of Gregory Vajda's *Georgia Bottoms: A Comic Opera of the Modern South*, based on the best-selling novel by Mark Childress; and debuted with Nashville Opera as the Sergeant of Police in *Pirates of Penzance*. This season he performs the role of Sarastro in *Die Zauberflöte* with Fargo Moorhead Opera; the title role in *Don Pasquale* with Brava! Opera; Sparafucile in *Rigoletto* with Mississippi Opera; and Leporello in *Don Giovanni* with Kalamazoo Symphony.



**MATTHEW VICKERS, *Duca***

American tenor Matthew Vickers' recent performances include Avito in *L'amore Dei Tre Re* (Sarasota Opera), Sam in *Susannah* (Opera Roanoke), and Don José in *Carmen* (Opera Western Reserve). Upcoming performances include Arnold in *Guillaume Tell* (Opera Southwest), Edgardo in *Lucia di Lammermoor* (Opera Western Reserver), and Des Grieux in *Manon Lescaut* (Sarasota Opera).



**HYUNG YUN, *Rigoletto***

Since his 2004 debut as Silvio in *Pagliacci*, baritone Hyung Yun has appeared at the Metropolitan Opera as Valentin in *Faust*, Lescaut in *Manon Lescaut*, Ping in *Turandot*, the Duke of Nottingham in *Robert Devereux*, and de Valvert/Spanish Official in *Cyrano de Bergerac*. He has sung Marcello in *La Bohème*, Micheletto Cibo in Schreker's *Die Gezeichneten*, Angelotti in *Tosca* with LA Opera; Ping with Santa Fe Opera; Figaro in *Il Barbiere de Siviglia* with Toledo Opera and Opera Carolina, Verdi's *Requiem* with The Alabama Symphony, and Hayes' *Requiem* at Carnegie Hall. His roles with Charlottesville Opera include Sharpless (*Madama Butterfly*), Germont (*La Traviata*), and Melchior (*Amahl and the Night Visitors*). Next season, he returns to the Met as Prince Yamadori in *Madama Butterfly*.



# Biographies, continued

## YOUNG ARTISTS

### RUTH BROOKS, *Page*

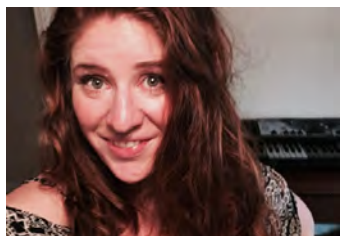
Ruth Brooks, soprano, is an active performer based in the Atlanta area. Last year she made her debut with GLOW Lyric Theatre as Juliette in *Roméo et Juliette*. She recently performed with Small Opera for their Love & Death series and will be performing with the Atlanta Opera Chorus in their production of *Turandot*. Her other recent roles include Donna Anna in *Don Giovanni*, Gretel in *Hansel and Gretel*, Pamina in *Die Zauberflöte*, Mrs. Gobineau in *The Medium*, Lauretta in *Gianni Schicchi*, Adina in *The Elixir of Love*, and Anna Murrant in *Street Scene*. She is also a frequent soloist with various other performing ensembles throughout the Southeast. Brooks completed a master's degree in vocal performance at Florida State University and a bachelor's degree in music at Pensacola Christian College. Brooks performs Page in *Rigoletto*.

### HEESEUNG CHAE, *Marullo*

Baritone Heeseung Chae, from South Korea, is in his first year of the Opera Institute at Boston University. He completed master of music and bachelor of music degrees at Seoul National University, and he received his performance diploma from Indiana University Jacobs School of Music. He has performed the roles of Schaunard in *La Bohème*, Count Ceprano in *Rigoletto*, and Ford in *Falstaff* at the Verdi Gala concert. At Indiana University he performed Haly in *L'italiana in Algieri*, Papageno in *Die Zauberflöte*, and Figaro in *Il Barbiere di Siviglia*. With the Boston University Opera Institute he performed Philip Glass's *Hydrogen Jukebox*, and he will also be seen in the spring as Il Conte in *Le Nozze di Figaro*. He studied with Andreas Poulimenos at Indiana University. Currently he is a student of Jerrold Pope at Boston University. Chae performs Marullo in *Rigoletto*, covers for *Rigoletto*, and is also in the ensemble.

### MARTIN L. K. CLARK JR., *Borsa*

African-American tenor Martin L.K. Clark Jr. is an alum at the University of North Texas. For the 2016 season Clark performed roles such as Tonio (*La Fille du Regiment*) with Opera North, Bastien (*Bastien and Bastienne*) with the Dallas Opera Outreach, Mozart (*Mozart and Salieri*) with Opera in Concert, and others. Also in 2016 Clark was selected as a semi-finalist in the Dallas Opera Guild Vocal Competition, where he was the youngest competitor by two years. Throughout his college career at the University of North Texas, Clark performed roles such as Don Ottavio (*Don Giovanni*), Count Almaviva (*Il Barbiere di Siviglia*), Camille (*The Merry Widow*), and Frederic (*The Pirates of Penzance*). In 2014 he sang the role of Le Fils (*Les Mamelles de Tirésias*) with Wolf Trap Opera as a studio artist. Currently Clark resides and performs throughout the Dallas-Fort Worth Metroplex. Clark performs Borsa in *Rigoletto* and performs in the ensemble.



### MOLLY JANE HILL, *Maddalena*

Molly Jane Hill is a native of Centennial, Colorado. In the 2016-2017 season she was an emerging artist with Virginia Opera and a young artist with the Glimmerglass Festival, where she performed the roles of Mrs. Lovett in *Sweeney Todd* and Susanna Walcott in *The Crucible*. She has won awards from the Western Region Metropolitan National Councils Auditions, the Pasadena Opera Guild, the East Bay Opera League, Central City Opera, and SFCM's Concerto Competition. Other appearances include Venus in *Orpheus in the Underworld* (Virginia Opera), Flora in *La Traviata*, Houskeeper in *The Man of La Mancha*, Marcellina in *Le Nozze di Figaro*, Sister Lillianne in *Dead Man Walking* (Central City Opera), Eunice Hubbell in *A Streetcar Named Desire* (Opera Santa Barbara), and Maddalena in *Rigoletto* (Livermore Valley Opera). She earned a master's degree at the San Francisco Conservatory of Music, where she performed the roles of Dinah in *Trouble in Tahiti* and Ottavia in *L'Incoronazione di Poppea*. Equally comfortable with concert music, recent appearances include as mezzo soloist for Beethoven's Ninth Symphony with the

# *Biographies, continued*

Colburn Symphony Orchestra, soloist for Wagner's *Wesendonck Lieder* with the San Francisco Conservatory of Music Orchestra, and recordings of early French cabaret songs for the Duke New Music Ensemble.

## **LINDA HINES, Countess Ceprano**

Coloratura soprano Linda Hines has appeared as Lucia in *Lucia di Lammermoor*, Donna Anna in *Don Giovanni*, Constanze in *The Abduction from the Seraglio*, and Vitellia in *Titus*. She has also played such roles as Mme. Goldentrill in *The Impresario*, Casilda in *The Gondoliers*, Josephine in *H.M.S. Pinafore*, Cio-Cio San's Aunt in *Madama Butterfly*, and Frou-Frou in *The Merry Widow*. Additionally, Hines is in her fifth consecutive season with Opera Tampa as a member of outreach group Opera Tampa Singers. Internationally, she has traveled for performance and training in Vienna, Austria, and has performed *Stabat Mater* and other oratorio works in Rome. She performs Countess Ceprano and covers Gilda in *Rigoletto*.

## **KATELYN JACKMAN, Giovanna**

Mezzo-soprano Katelyn Jackman is a multifaceted musician and actress. Her featured roles include Jennie in Oliver Knussen's *Higglety Pigglety Pop!* She performed at the Tanglewood Music Festival, as Hansel in *Hansel and Gretel*, and as Bloody Mary in *South Pacific*. In recital Jackman has performed at the Kennedy Center, Carnegie Hall, and at Seiji Ozawa Hall. In concert she has performed Bach's *Christen, ätzet diesen Tag* and Handel's *Messiah* in an international broadcast at the National Shrine in Washington, D.C. Jackman holds a master of music degree from the Peabody Institute and a bachelor of music degree from the University of North Texas. Jackman performs Giovanna and covers Maddalena in *Rigoletto*.

## **AH YOUNG KIM, accompanist**

Ah Young Kim maintains a diverse range of musical experiences as a soloist and as a collaborative pianist. Kim has won prizes in several piano competitions, including the 2016 Petroff Piano Competition (United States), the Bradshaw and Buono International Piano Competition (United States), and Korea–Germany Brahms Association Competition (Korea). As a collaborative pianist, she recently performed in the International Chamber Series sponsored by Lewisville Lake Symphony. Prior to coming to North Texas she played for studios, including that of cellist János Starker, at Indiana University, where she received a master's degree. Since 2012 as a teaching assistant, she has played for University of North Texas Opera program. She has also played for Charlottesville Opera, Fort Worth Opera, Musiktheater Bavaria (Germany), and Opera North (Lebanon, New Hampshire). In addition, she has played for singers at master classes led by Alan L. Smith, Brian Jauhianen, Donna Racik, Dwayne Croft, Massimo Somenzi, and Nico Castel. She is pursuing a doctor of musical arts degree in piano performance at the University of North Texas.

## **BRETT POTTS, ensemble**

Brett Potts sang for the premiere of Matthew Aucoin's opera, *Second Nature*; for Lyric Unlimited, going on as a cover with Aucoin conducting. Potts then sang the role Ottavio in *Don Giovanni* as a cover with the Floating Opera Project and as Ernesto (*Don Pasquale*) with Windy City Opera. He sang the role of Al Joad in *The Grapes of Wrath* with Sugar Creek Opera. Potts covered the Celebrant in Bernstein's *Mass* for the Chautauqua Symphony Orchestra, later performing it for the Buffalo Philharmonic Chorus. Potts covers Duca in *Rigoletto* and is in the ensemble.

## **WILLIAM POWELL, Count Ceprano**

Washington D.C.-native William Powell recently completed graduate level course work towards a master's of music degree with a concentration in vocal performance at the Catholic University of American in Washington D.C. A Nannie Gray Vocal Performance Scholarship and New Jersey State Opera Alfredo Silipigni Vocal

# *Biographies, continued*

Competition Award recipient, Powell has performed principal, supporting, and ensemble roles in various operatic works, including Puccini's *Gianni Schicchi* (Simone), Verdi's *Rigoletto* (Monterone), Floyd's *Susannah* (Elder McLean), Mozart's *Don Giovanni* (Leporello), Mascagni's *Cavalleria Rusticana*, Leoncavallo's *I Pagliacci*, Gounod's *Romeo et Juliette* (Maryland Lyric Opera), Glass' *Appomattox*, and Wagner's *Götterdämmerung* (Washington National Opera). In the 2016-2017 season Powell will sing the title role in the world premiere of *Poe Requiem* with Fresco Opera Theatre and appeared in Heggie's *Dead Man Walking* with Washington National Opera. Powell performs Count Ceprano, covers Sparafucile, and is in the ensemble in *Rigoletto*.

## **APPRENTICE SINGERS**

### **MARCUS KING, *Monterone***

Marcus King is a graduate with a bachelor's degree in music education, cum laude, and a master's degree in vocal performance from the University of Memphis. In January 2009 he portrayed the role of Zozetrick in Opera Memphis's production of *Treemonisha*. In the summer of 2009 he premiered the John Baur opera *Magdala* at the Chautauqua Institute in Chautauqua, New York, in the role of St. Peter. He also participated in the AIMS program in Graz, Austria, where he made it to the finals of the annual AIMS Meistersinger Vocal Competition. In 2013 he made his European debut in Norfolk, England, as Demetrius in the Yorke Trust Summer Opera production of Britten's *Midsummer Night's Dream* and in 2014 rejoined the company as Ubalde in Gluck's *Armide*. Last year he joined the Opera Memphis Midtown Opera Festival as Mr. Gobineau in Menotti's *The Medium* and returned this year in the role of Aeneas in *Dido and Aeneas*. In December of 2014 he traveled to Japan as a soloist in the New York-based professional touring group D&P Joubert, LLC/The Glory Gospel Singers. In the summer of 2016 he was a young artist in residence for the Utah Festival Opera & Musical Theatre. There he covered the roles of Jake in *Porgy and Bess* and Coalhouse Walker in *Ragtime*. For the 2016-2017 Opera Memphis Season he was Samuel in *Pirates of Penzance*, Joe Harland in *Later the Same Evening*, and Vernon in *Blue Viola*. King performs Monterone and in the ensemble in *Rigoletto*.

### **JESUS VICENTE MURILLO, *ensemble***

For the 2017-18 season, bass-baritone Jesus Vicente Murillo will be performing L'Inconnu in *Cyrano* and Jose Castro in *La Fanciulla del West* with Michigan Opera Theater; Captain Gardiner in *Moby-Dick* and Betto in *Gianni Schicchi* with Utah Opera; and as the bass soloist in Handel's *Messiah* with the Utah Symphony. A native of Detroit, he made his operatic debut at the age of 18 with Michigan Opera Theater as the Android in *The Very Last Green Thing*. Since then he has gone on to perform roles with Opera Louisiane, Caramoor, Opera Saratoga, Chautauqua Opera, Arbor Opera Theater, Fargo-Moorhead Opera, the Ohio Light Opera, Seagle Music Colony, Main Street Opera Theater, Thompson Street Opera, and many others. He received a bachelor of music from the University of Michigan and a master of music from McGill University. Murillo covers Monterone and Count Ceprano and performs in the ensemble in *Rigoletto*.

### **BRETT PARDUE, *ensemble***

Tenor Brett Pardue, who was recently appointed to the voice faculty at Lehigh University, has appeared with the Asheville Lyric, Capitol City, and Cincinnati Opera companies and as a soloist for the Spoleto Festival and University of Georgia's Symphony Orchestra. Roles include Don José (*Carmen*), Camille (*The Merry Widow*), Fritz Kobus (*L'amico Fritz*), Eisenstein (*Die Fledermaus*), and Ferrando (*Così Fan Tutte*). In 2017 Pardue will perform Alfredo (*La Traviata*) at Westminster Choir College as a guest artist of CoOPERative. Pardue has been featured as Edgardo (*Lucia di Lammermoor*), and Ruggero Lastouc (*La Rondine*) in gala performances with the International Vocal Arts Institutes of New York City and Montréal. Pardue covers Matteo Borsa and is in the ensemble in *Rigoletto*.



# *Biographies, continued*

## **ADRIAN SANCHEZ, ensemble**

Adrian Sanchez has sung the role of Schaunard (*La Bohème*) with the Muddy River Opera Company and Don Alfonso (*Così Fan Tutte*) with the Oberlin in Italy summer program. His collegiate experience extends through roles such as Belcore (*L'elisir d'Amore*), Mercutio (*Roméo et Juliette*), Tom Joad (*The Grapes of Wrath*), Fredrik (*A Little Night Music*), Baker (*Into the Woods*), Papageno (*Die Zauberflöte*), and many more. While in Illinois, Sanchez covered renowned American baritone Nathan Gunn as Zulfikar in the orchestra workshop of Mohammed Fairouz's new opera, *Bhutto*. A native of Haslett, Michigan, Sanchez holds degrees in both performance and music education from Michigan State University and received a master's degree in music from the University of Illinois at Urbana-Champaign. Sanchez covers Marullo and is in the ensemble in *Rigoletto*.

## **MARISSA SIMMONS, ensemble**

Originally from Chicago, Marissa Simmons earned a master of music at the San Francisco Conservatory of Music, under the tutelage of Catherine Cook. She received a bachelor of music in both vocal performance and theory and composition from the University of Miami with Esther Jane Hardenbergh and Lansing McLoskey. Recently, she has sung Carmen (*La Tragédie de Carmen*), Mimi Schwinn (*A New Brain*), Nerone (*L'Incoronazione di Poppea*), and Miss Todd (*Old Maid and the Thief*). Simmons covers Countess Ceprano in *Rigoletto*.

## **ERIC SMEDSRUD, ensemble**

Baritone Eric Smedsrud, from Eden Prairie, Minnesota, completed a master of music in voice performance at Indiana University this spring. While there, he sang Abdul in Menotti's *The Last Savage*, Joseph De Rocher in Heggie's *Dead Man Walking*, and Sharpless in Puccini's *Madama Butterfly*. Other favorite roles include Frank Maurant in Weill's *Street Scene* and Sam in Bernstein's *Trouble in Tahiti*. From January through May of 2016 he sang a concert series with the Indianapolis Symphony Orchestra, which aimed to show children the various ways music can communicate with its audience, singing Escamillo's aria from *Carmen*, among other songs. Smedsrud is in the ensemble in *Rigoletto*.

## **EMILY SOLO, ensemble**

Soprano Emily Solo is a former Harrower and CoOPERative Young Artist. The 2016-2017 season featured Solo in a new production of *A Christmas Carol* at the Tony-award winning McCarter Theatre Center in Princeton, as well as singing Le Rossignol in Ravel's *L'Enfant et les Sortilèges* and Esmeralda in Smetana's *The Bartered Bride*, both with Westminster Opera Theater. An Iowa native, Solo is an alumnus of Westminster Choir College with a master of music in vocal performance and pedagogy and the University of Nebraska-Lincoln with a bachelor of music in vocal performance and a theatre minor. She is a student of Laura Brooks Rice. Solo is in the ensemble in *Rigoletto*.

## **COMMUNITY PERFORMERS**

### **JP GORSKI, ensemble**

A former student of James Madison University (JMU), JP Gorski looks forward to his first production with Charlottesville Opera. Gorski's previous roles include Fiorello (*Barber of Seville*), Maestro Spinellocchio (*Gianni Schicchi*), and scene work for Danillo (*The Merry Widow*), Papageno (*The Magic Flute*), Eisenstein (*Die Fledermaus*), Dr. Faulke (*Die Fledermaus*), Figaro (*Barber of Seville*), Don Giovanni (*Don Giovanni*), and Valentin (*Faust*). During his time at JMU, Gorski studied under In Dal Choi, Kevin McMillan, and John Little. Gorski is a two-time first round winner of the Classical Singer competition, both in 2016 and 2017. Gorski looks forward to acting as a peer mentor with the Stafford Opera Troupe this July. Gorski is in the ensemble in *Rigoletto*.

# *Biographies, continued*

## **CHRISTOS KOKKINSIS, ensemble**

Tenor Christos Kokkinsis, a rising junior, is studying at Shenandoah Conservatory with Byron Jones. He has sung the role of Monostatos in *Die Zauberflöte* under the direction of Alan Hicks, and he has also worked under the guidance of American tenor Neil Shicoff, performing multiple opera scenes in Shenandoah's Opera up Close series. He has been a soloist for the Shenandoah Conservatory Choir directed by Scott Allen Jarrett and also performs with Shenandoah's sole a cappella group, Shenandoah Singers. He is very grateful for the opportunity to perform with Charlottesville Opera. Kokkinsis is in the ensemble in *Rigoletto*.

## **ERIC MOORE, ensemble**

Eric Moore, a young baritone from Wilmington, Delaware, is currently studying vocal performance as a sophomore at Shenandoah University. He has performed in Shenandoah's Opera up Close and *Die Zauberflöte* during his freshman year. Moore is excited for his first professional opportunity and hopes to learn and thrive in this new environment. Moore is in the ensemble in *Rigoletto*.

## **DUNCAN TRAWICK, ensemble**

Duncan Trawick is a 21-year-old baritone from North Wilkesboro, North Carolina. His formal study of vocal performance began when he was a high school student at the University of North Carolina School of the Arts (UNCSA) in Winston-Salem, North Carolina. It was at UNCSA that he performed in his first opera, Offenbach's *Les Contes d'Hoffmann*, as a chorus member. He has continued his work at the University of Richmond under the instruction of Jennifer Cable, most recently performing scenes from various Mozart operas, including *Don Giovanni*, *Die Zauberflöte*, and *Le Nozze di Figaro*. Trawick is in the ensemble in *Rigoletto*.

## **ARTISTIC AND PRODUCTION STAFF**

### **KARMAN BOISSET, hair/makeup designer**

Karman Boisset is a wig mistress and makeup artist who started her career as an apprentice at the Santa Fe Opera in the 2008-2009 season and returned as staff in 2010. From there she became an assistant to the hair and makeup designer for the Dallas Opera in 2009-2010, was wig dresser for Signature Theatre in D.C., and joined the hair and makeup staff for *The Marriage of Figaro* at the Annapolis Opera in 2011 and Livermore Opera's *Rigoletto* in 2014. At UVA's Heritage Theatre Festival, Boisset designed for their 2012, 2013, and 2016 summer seasons. At Charlottesville Opera, she has been the hair and makeup designer and chief run crew for *The King and I* (2011), *Music Man* (2012), *Amahl and the Night Visitors* (2011, 2012, and 2015), *Carousel* (2013), *My Fair Lady* (2015), *South Pacific* (2016), and *Middlemarch in Spring* (2017).

### **KRISTEN COX, carpenter and sound engineer**

Kristen Cox is currently an undergraduate student at Northern Illinois University for Theatre Design and Technology. She has previously worked in Texas, Missouri, and Pennsylvania. Most recently, she has been an assistant stage manager for her university's productions of *The Yellow Wallpaper* and *Romeo and Juliet*, and she works as a carpenter at school.

### **EMILIA DELGROSSO, assistant to the executive and artistic directors**

Emilia delGrosso hails from West Chester, Pennsylvania, and is an active musician and arts administrator in Charlottesville. Prior to joining Charlottesville Opera, she worked with the Philadelphia Youth Orchestra and Musicopia String Orchestra as an administrator and orchestra manager. She is passionate about making music and music education accessible to all members of the community. Highlights from her performing career include

# *Biographies, continued*

Schoenberg's *Pierrot Lunaire*, touring the east coast with the James Madison University Wind Symphony, and performing in masterclasses with Amy Porter, Keith Underwood, Calefax Quintet, and the Imani Winds. She holds a bachelor of music in performance from James Madison University.

## **AURELIEN EULERT, assistant conductor**

Hailing from Alsace, France, Aurelien Eulert has been on the music staff of Palm Beach Opera, the Hawaii Performing Arts Festival, USC Thornton Opera, UCLA Alpert School of Music, Pacific Opera Project, and the Los Angeles Opera Education department. He was the music director of the Chamber Opera of USC from 2008 to 2013. Recently, he returned for a second season to Tidewater Opera Initiative, music directing a double bill of Menotti's *The Medium* and *The Old Maid and the Thief*. Eulert has played for acclaimed singers such as Marilyn Horne, Phyllis Curtin, Dawn Upshaw, Frederica von Stade, and Rod Gilfry. He has assisted and performed under conductors such as James Conlon, Robert Spano, and John Williams. Eulert holds degrees from the Conservatoire National de Strasbourg, Syracuse University, and the University of Southern California and attended the Tanglewood Music Center in the summer of 2010. His 2016-2017 season includes productions at Opera Roanoke, Opera Memphis, and Opera Delaware.

## **MAYA MICHELE FEIN, associate lighting designer**

Maya Michele Fein returns to Charlottesville Opera, where she designed *Middlemarch in Spring* (2017), *La Traviata* (2016) and *Amahl and the Night Visitors* (2015). She was also the associate lighting designer for *Così fan tutte* (2016) and *South Pacific* (2016). She received a Chicago Jeff Nomination for Theo Ubique's *A Kurt Weill Cabaret*, a Meritorious Achievement Award from the Kennedy Center American College Theater Festival (KCACTF) for *A Streetcar Named Desire*, and worked as the assistant lighting designer for the Tony Award-winning Oregon Shakespeare Festival. Fein holds a master of fine arts in stage design from Northwestern University.

## **CHRISTOPHER GOSLIN, technical director**

Christopher Goslin received a master's degree from New York University in theatre and has worked as a technical director, designer, instructor, producer, and stage manager for of the last 20 years. He currently is the technical director for Florida International University's Department of Theatre. A few of his previous credits include technical director for California State University's Summer Arts program, technical director for Miami Dade College, prop master at the Pennsylvania Shakespeare Festival, and stage manager for *Mobius* at New York International Fringe Festival. He served as the managing director for First Foot Theatre Productions, a not-for-profit theatre company in New York City that developed new works through workshops and performances. He is proud to have been a part of over 120 theatrical productions at the professional, university, and secondary levels.

## **MATTHEW C. HAMPTON, costume designer**

Matthew C. Hampton is a New York City-based costume designer and assistant costume designer. Recent assistant design work includes *Greece'd Lightning!* (McCarter Theatre), *The Hunchback of Notre Dame* (Ogunquit Playhouse), *Orpheus in the Underworld* (LAHS), and *Disaster!* (Broadway). Recent design work includes *Pirates!* (LAHS), *Romeo & Juliet* (LCE), and many years of Broadway Bares!

## **SIERRA HUGHES, costume assistant**

Sierra Hughes is a 2016 graduate of the Point Park University in her hometown of Pittsburgh, Pennsylvania. Hughes has been working in the costume/wardrobe departments at several off-Broadway and regional theatres across the northeast, including the Pearl Theater, the Public Theater, Maine State Music Theater, and the PICT

# *Biographies, continued*

Classic Theater. Hughes would like to thank her friends and family for their unconditional love and support.

## **STEVEN JARVI**, *conductor*

Steven Jarvi is the former resident conductor of the St. Louis Symphony and previously served as the associate conductor of the Kansas City Symphony, the conducting fellow with Michael Tilson Thomas and the New World Symphony in Miami Beach, and an associate conductor for the New York City Opera at Lincoln Center. Jarvi was personally selected by Plácido Domingo to be the first conductor to join the Domingo-Cafritz Young Artist Program at the Washington National Opera and, as the Seiji Ozawa Tanglewood Conducting Fellow, studied with James Levine and Kurt Masur. As a guest conductor, Jarvi has appeared recently in the U.S., Canada, and Europe with the St. Louis Symphony, Nashville Symphony, Detroit Symphony, Edmonton Symphony, Sarasota Orchestra, Louisiana Philharmonic, Orlando Philharmonic, Knoxville Symphony, Rochester Philharmonic, the Florida Orchestra, Charleston Symphony, and Ensemble Modern in Frankfurt, Germany. Operatic productions include *Tosca*, *Falstaff*, *Lucia di Lammermoor*, *The Ballad of Baby Doe*, *La Traviata*, Phillip Glass' *Orphée*, *Il Barbiere di Siviglia*, *Die Zauberflöte*, *Le Nozze di Figaro*, *La Bohème*, *Così fan tutte*, *Susannah*, and *Madama Butterfly* with companies such as North Carolina Opera, Washington National Opera, New York City Opera, Winter Opera Saint Louis, and Virginia Opera.

## **MICHELLE KRISSEL**, *artistic director*

Since being named the general director of Charlottesville Opera in 2010, Michelle Krisel has expanded its season to include a holiday opera in December and an opera in the spring. Krisel began collaborations with several local arts organizations, including the Oratorio Society of Virginia, the Virginia Consort, the Wilson School of Dance, the Fralin Museum of Art, the Virginia Festival of the Book, and Charlottesville Ballet and took Young Artist performances out-of-town to the Moss Arts Center at Virginia Tech, UVA-Wise, Wintergreen Performing Arts, Louisa Arts Center, and the Orange Music Society. The size of the opera audience and the number of children attending performances has doubled since 2011. *The Daily Progress* described its 2011 production of *The King and I* as "the best locally produced musical seen here in years" and *The Echo World* said of the 2012 season, "How could this perfection be?" Prior to joining Charlottesville Opera, Krisel worked at Washington National Opera when, in 1996, Plácido Domingo invited her to be his special assistant and later design and lead the Domingo-Cafritz Young Artist Program, as well as to oversee the education and community programs. Krisel began her career as a vocal coach and assistant conductor with opera companies and later managed the careers of opera singers and conductors world-wide. She has been a regular panelist on the Metropolitan Opera Quiz for 25 years and has written about music for many publications. She is a graduate of Yale University, has studied at the Vienna Hochschule für Musik, and holds a master in music from the University of Southern California. Since January 2015 Krisel has served as artistic director of Charlottesville Opera.

## **ADAM LISTON**, *director of production and scenic designer*

Adam Liston is a director and designer currently based in Chicago, where he works the rest the year with a number of equity and educational theatres. This will be his eighth season and 21<sup>st</sup> production with Charlottesville Opera. His past designs with Charlottesville Opera have included *South Pacific*, *Così fan tutte*, *Amahl and the Night Visitors*, *La Traviata*, *Fiddler on the Roof*, *My Fair Lady*, and *Middlemarch in Spring*.

## **KATIE LOWENHAGEN**, *production stage manager*

Katie Lowenhagen previously stage managed *Così fan tutte* and *Middlemarch in Spring* with Charlottesville Opera this past summer. Lowenhagen has worked on the stage management team with opera companies across the midwest, including Pensacola Opera, Shreveport Opera Company, the University of Memphis, and the Janiec Opera Company at the Brevard Music Center. Some of her favorite credits include *Dead Man Walking*, *H.M.S. Pinafore*, *Albert Herring*, *Carmen*, *La Bohème*, and *The Ballad of Baby Doe*.

# *Biographies, continued*

**JULIA MINTZER**, *assistant director*

Winner of the National Opera Association's directing fellowship, Julia Mintzer staged *Fidelio* at Princeton University with Grand Harmonie Period Orchestra and *La Bohème* for Metrowest Opera. Her interactive theatre piece, *Pizza Parlance*, was listed in *Nombre Art Magazine's* "5 Must-Sees of Venice Biennale," and she has directed and developed new works at the Helsinki Festival and Cornell University. Credits include *La Cenerentola* and *L'Elisir d'Amore* for Bel Cantanti Opera, *Dido and Aeneas* and *The Old Maid and the Thief* for Hubbard Hall Opera, and *Il Tabarro* for Garden State Opera. Mintzer has sung leading roles at Die Semperoper Dresden, Washington National Opera, and Glimmerglass Opera.

**KEVIN O'HALLORAN**, *executive director*

Kevin O'Halloran was named executive director of Charlottesville Opera in 2014, bringing more than 20 years of experience in fundraising and nonprofit management. His previous positions in Charlottesville include director of development at the Paramount Theater Foundation, director of donor relations at the Charlottesville Area Community Foundation, and vice president for development and public affairs at the Westminster-Canterbury Foundation. O'Halloran has served on a number of local boards, including those of the Tuesday Evening Concert Series, the Paramount Theater Foundation, and the Harvard Club of Charlottesville. A graduate of Harvard College, O'Halloran also holds a master of arts from the University of Virginia. He and his wife, Elizabeth, have resided in Charlottesville since 1991, and they have three school-age children.

**SHELBY RHOADES**, *principal coach*

Ohio native Shelby Rhoades joins us for her ninth season with Charlottesville Opera and currently resides as principal coach and director of emerging artists program at Virginia Opera. Before joining Virginia Opera, she was a member of the Vocal Arts faculty at the Juilliard School from 2008-2013. Other engagements include the Aspen Music Festival Opera Theater during the summers of 2003-08, music staff for Seattle Opera/Young Artists Program, and Tacoma Opera. Rhoades has prepared singers for premieres by composers such as Jake Heggie, Sir Peter Maxwell Davies, Elliot Carter, and Nico Muhly. She has also worked with renowned singers Lawrence Brownlee, Anthony Roth Costanzo, Isabel Leonard, and Sarah Brightman. Her experience with conductors includes Julius Rudel, George Manahan, Gary Thor Wedow, Anne Manson, and John DeMain. Rhoades holds degrees in piano performance, chamber accompanying, and vocal performance. In addition to her tenure at Juilliard, she also previously served as faculty for the University of Washington/Seattle, Pacific Lutheran University, and Anderson University.

**EMILY SELDEN**, *company manager*

Emily Selden received a high school scholarship as drama member of the year that motivated her to work as crew, scenic artist, props master, stage manager, director, and actor. Credits include *The Grapes of Wrath*, *Charlie and the Chocolate Factory*, *The Wizard of Oz*, and *Fuddy Meers*, among others. Receiving a master's degree in production management for theater and film at Humboldt State University, she became production manager for the Kennedy Center American College Theater Festival and assistant artistic director at Dell'Arte International, School of Physical Theatre in Blue Lake, California. Later, she became company manager for Knot It Players while working in television and film production in Los Angeles. With a passion for teaching theatre, she taught acting, makeup design, and theatre history at Victor Valley Community College and served on the board of Shenanigans Theater Company in Victorville, California. Currently, she is a writer's/producer's assistant for film with Paul Kiener Productions.

**ALBERT SHERMAN**, *stage director*

Albert Sherman was a resident stage director at New York City Opera (NYCO) for 30 years. He made his debut



# *Biographies, continued*

directing the world premiere of the Marilyn Monroe opera *Happy Birthday, Mr. President* for Volkstheater Rostock. Sherman has directed productions for other companies such as *Wolf Trap*, *Cincinnati*, *Portland, Kentucky*, *Florentine (Milwaukee)*, *Phoenix*, *Sarasota*, and more. He assisted Harold Prince on the NYCO productions of *Candide*, *Sweeney Todd*, and Weill's *Silverlake*. Additionally, he assisted Scott Ellis and Susan Stroman on the company's Drama Desk Award-winning production of *A Little Night Music* telecast on PBS.

## **INTERNS**

### **AYOADE BALOGUN**, *orchestra intern*

Ayoade Balogun recently graduated from Albemarle High School in Charlottesville, Virginia, where she played saxophone in the Albemarle High School Jazz Band and cello in the pit orchestra of the school's musical productions. Outside of school she was a member of the Youth Symphony (part of the Youth Orchestras of Central Virginia) for three years, and she teaches beginning cello lessons at the Music Education Center. Balogun will attend Stanford University in the fall with a plan to study engineering and music.

### **SARAH GUILFORD**, *marketing and administration intern*

Sarah Guilford has been with Charlottesville Opera since January. She earned a bachelor of music in vocal performance from the Boston Conservatory in 2014 and is currently working on a master's degree in arts and culture management from Rome Business School.

### **ALEXANDRIA HARDIN**, *stage management intern*

Alexandria Hardin is a theatre management major at George Mason University. She comes to Charlottesville Opera with an extensive theatre background, beginning with her first management role at the young age of 13. Since then, she has taken advantage of every opportunity to gain experience in all aspects of the industry while in school, volunteering with Charlottesville Opera for six shows as a dresser, and finally graduating with an advanced high school diploma in theatre. Now, at the age of 18, this will be Hardin's 22<sup>nd</sup> show, and she looks forward to many more.

### **LEYA ANDREA QUIÑONES**, *production intern*

Leya Andrea Quiñones is a senior music industry major at James Madison University (JMU). Music has always been her passion. While at JMU she's enjoyed an active and interesting career both as a musician and as an athlete.

# *About Charlottesville Opera*

In honor of its 40<sup>th</sup> anniversary season, Ash Lawn Opera became Charlottesville Opera in 2017. The new name signals our dedication to our community and recognizes the long distance our company has come artistically, now featuring singers who have performed at the Metropolitan Opera and other prominent opera houses, a nationally competitive orchestra, and production values to rival those of any regional company.

Our mission is to produce high-quality opera and musicals at affordable prices; to provide training opportunities and experience for young artists, apprentice singers, and interns; to provide educational nourishment for all sectors of the community; and to enrich the cultural vitality and quality of life in Virginia.

Today's performance is our third in the beautiful Moss Arts Center, with additional Young Artist performances over the past decade in Louisa and Orange Counties, at the Wintergreen and Garth Newel Festivals, and on the campus of UVA-Wise.

## **CHARLOTTESVILLE OPERA BOARD OF DIRECTORS**

Martha Redinger, *president*  
Judy S. Campbell, *vice president*  
Stewart Searle, *treasurer*  
Debbie Scott, *secretary*

Lynn Brown  
Johannah Castleman  
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Debbie Scott  
Richard Shank  
Thatcher Stone  
Peter Sushka  
W. McIlwaine Thompson  
Cynthia Tremblay  
Robert Vaughan  
Kurt Wassenaar  
Melissa Young

## **CHARLOTTESVILLE OPERA STAFF**

Michelle Krisel, *artistic director*  
Kevin O' Halloran, *executive director*  
Emilia delGrosso, *operations manager*  
Jackie Newton, *finance manager*

# *In the Galleries*

## **FROM THESE WOODS**

June 8-September 1, 2017

*All galleries*

Our region's diverse woodlands represent a significant ecological and artistic hotbed, inspiring a diverse array of art forms. Home to the largest stretch of public land in Eastern North America and an above average density of biodiversity, our Appalachian forests present unique opportunities and critical responsibilities.

Featuring highly skilled, handmade works from local and regional artists, *From These Woods...* explores the dynamic relationship between humans, the natural world, and the creative impulse. The exhibition focuses on wood, showcasing a number of artistic styles and practices, including woodturning, carving, basketry, and furniture making.

Exploring the importance of place, space, and sustainability, many of the artists feature work that has been sustainably sourced from local materials, emphasizing the importance of maintaining environmental integrity and supporting the local economy while simultaneously transforming our valuable natural resources into works of art.

*From These Woods* is curated by Moss Arts Center graduate assistants and MA candidates Devon Johnson and Jeff Attridge under the direction of Margo Crutchfield, curator at large.

## **ALSO ON VIEW:**

### **Diana Cooper's *HighWire*, 2016**

Through spring 2018

*Grand Lobby*

## **GALLERY HOURS**

Monday-Friday, 10 AM-5:30 PM

Saturday, 10 AM-4 PM