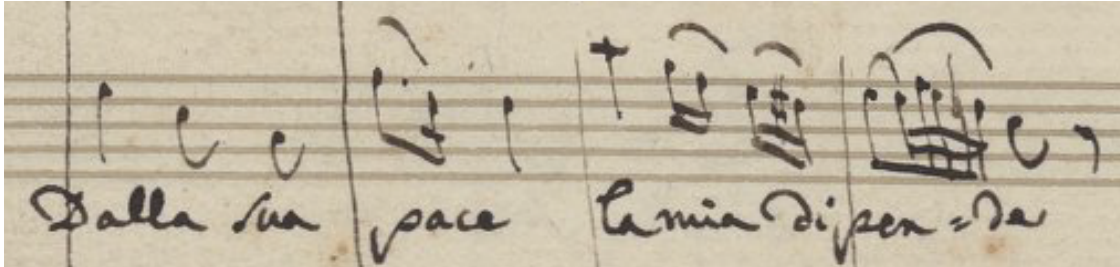
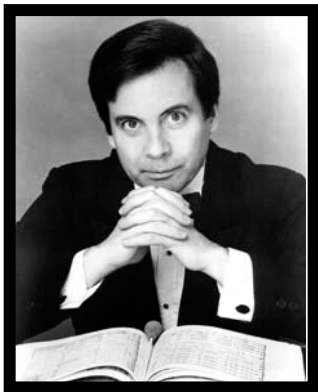


LONG ISLAND OPERA GUILD NEWSLETTER



FALL 2016



A letter from the Artistic Director of Stony Brook Opera

We are pleased to announce our 2016-2017 season, which will include three events: a gala concert featuring famous

scenes from opera and Broadway in November, a staging of Peter Brook's adaptation of Debussy's opera *Pelléas et Mélisande* in February, and a full production of Benjamin Britten's *The Rape of Lucretia* in April.

In the Fall, we will present a gala concert of famous scenes from opera and Broadway, performed from memory, semi-staged, accompanied by piano, and sung in the original languages with projected titles in English. The operatic portion of the program features a number of arias, a duet, and a trio from Mozart's *Le nozze di Figaro* and *Così fan tutte*, the Brindisi from Verdi's *La traviata* and the Barcarolle from Offenbach's *Les Contes d'Hoffmann*. The musical theatre/Broadway portion includes scenes from Stephen Sondheim's *A little Night Music* and *Sweeney Todd*, the wonderful "Ice Cream Sextet" from Kurt Weill's *Street Scene*, and three scenes from Leonard Bernstein's *Candide*, including the show-stopping aria "Glitter and be Gay." Timothy Long will host and conduct this exciting program, and Brenda Harris will stage it.

Stony Brook Opera 2016-2017 Season

In February, Stony Brook Opera's chamber opera will be *Impressions de Pelléas*, Marius Constant's and Peter Brook's gripping adaptation for voices, two pianos, and percussion of Debussy's haunting symbolist opera, *Pelléas et Mélisande*. I will conduct, and we are pleased to welcome back Metropolitan Opera soprano Jennifer Aylmer as stage director (she directed Jason Robert Brown's *The Last Five Years* for us two years ago). The show will be sung in the original French language, with projected titles in English.

In April, we are pleased to present a full production of Benjamin Britten's tragic opera *The Rape of Lucretia*. The opera will be sung in the original English language, with projected titles as well. All members of the outstanding production team we have assembled are making their Stony Brook Opera debut with this production: stage director Ted Altschuler, set designer Reid Thompson, lighting designer Caitlin Rapoport, and costume designer Beth Goldenberg. Timothy Long will conduct the Stony Brook Opera cast, and members of the Stony Brook Symphony Orchestra.

For the dates, times and locations of all our performances this season, see the Dateline column at the end of this *Newsletter*. We are very excited about this year's programming, and we look forward to seeing you at our performances.

Sincerely,

David Lawton

"A Gala Evening of Famous Scenes from Opera and Broadway"

Our first program this season is a concert of famous scenes from Italian and French opera as well American musical theatre. This memorable evening features favorite arias and ensembles from Mozart's *Le nozze di Figaro* and *Così fan tutte*. The arias from *Le nozze di Figaro* include Figaro's "Se vuol ballare signor contino" from Act I. Figaro has just learned from his beloved Susanna that the Count has been attempting to seduce her. Figaro defiantly challenges his master: "If you want to dance, I'll play the guitar," vowing to outwit the Count and foil his plans. After plotting with the Count's wife, the Countess Rosina, Susanna pretends to agree to meet the Count in the garden later that evening in the duet "Crudel, perchè finora" from Act III, in which the Count asks Susanna why she has been resisting his advances for so long. She replies "A woman needs time before saying yes," and agrees to meet him later that night. As he rejoices, in an aside, Susanna addresses the audience: "You who understand love, forgive me if I'm lying." There are two arias from Act IV, Barbarina's touching "L'ho perduta," in which she laments that she has lost the pin that was used to seal Susanna's letter to the Count, and Susanna's beautiful "Deh vieni, non tardar" that sets the scene for her assignation with the Count, but is really meant for her beloved Figaro, whom she knows is spying on her in the garden. From *Così fan tutte* we will perform the celebrated trio "Soave sia il vento" from Act I. Ferrando and Guglielmo have just departed for war, leaving behind their tearful beloveds, Fiordiligi and Dorabella, and their friend the cynical philosopher Don Alfonso. As their ship sails away, the three pray for calm seas and a safe voyage for the two young soldiers. The brindisi from Act I of Verdi's *La traviata* has long been a great favorite with audiences. The courtesan Violetta Valéry is holding a party at her home in Paris, and has just been introduced to Alfredo

Germont, a young man who has taken an interest in her for a long time, and had even inquired about her every day when she was last bed-ridden from her tuberculosis. A toast is proposed, and Alfredo leads off with a drinking song that is a thinly disguised declaration of love for her. She replies with the same music, but affirms her commitment solely to the pursuit of pleasure; she does not know love as he means it. Rounding out the operatic portion of the program is the famous "Barcarolle" from Act III of Offenbach's *Les Contes d'Hoffmann*, which takes place in Venice. The Venetian courtesan Giulietta, who will seduce Hoffmann and steal his reflection, and Hoffmann's muse, disguised as his friend Niclausse, sing a sensuous barcarolle in praise of love. Both in the brindisi and the barcarolle, the two solo singers will be joined by the rest of the Stony Brook Opera cast, singing the choral parts that alternate with the solo parts in the two scenes.

The Broadway segment will begin with the Overture to Stephen Sondheim's 1973 musical *A little night music*, with lyrics by Sondheim himself, and the book by Hugh Wheeler. The musical is based upon Ingmar Bergman's film "Smiles of a Summer Night," and follows the love relationships of several different couples. The overture is a quintet, in which the five singers who function as a kind of Greek chorus in the show tune up their voices as they enter, gradually foreshadowing four of the upcoming songs from the musical. The next Broadway numbers are the songs "Greenfinch and Linnet Bird," and "Ah, Miss!," and "Johanna," from Sondheim's *Sweeney Todd* (1979), with lyrics by the composer, and the book again by Hugh Wheeler. "Greenfinch and Linnet Bird" is only in the film version of the show, whereas the other songs are in the Broadway play. The young sailor Anthony, unaware that Johanna is Sweeney Todd's daughter, has fallen in love with her, and he vows to come back and take her away. Kurt Weill composed his *Street Scene* in 1946, to a book by Elmer Rice and lyrics by Langston Hughes. Though the work premiered on Broadway the following year, Weill himself referred to it as "an American opera," and now

opera companies produce it more frequently than musical theatre groups. We will perform the delightful “Ice Cream Sextet” from Act I, an extravagant ensemble in praise of ice cream on a stifling hot summer day. The musical theatre segment of the program will end with three excerpts from Leonard Bernstein’s *Candide*, Cunegonde’s “Glitter and be gay,” the Old Lady’s “I am easily assimilated,” and the finale. Bernstein thought of the work as an operetta, even though it first opened on Broadway in 1956 as a musical. Based on Voltaire’s novel of the same name, the lyrics are by mostly by Richard Wilbur. The book of the Broadway version was by Lillian Hellman, but later Hugh Wheeler wrote a new book for the work, in an effort to make the text more faithful to Voltaire. In the Finale, which will end our program, *Candide* finally promises to marry Cunegonde, and the entire company supports their vow in the memorable ensemble “Make our garden grow.”

Performing our gala program are some of the singers who sang leading roles in our highly successful semi-staged concert performance of *La bohème* last season: soprano Rachel Schutz, who performed the role of Musetta, bass-baritone Alexander Hahn, who sang the role of Colline, and baritone Zen Kuriyama, who performed the roles of Benoit in Act I and Alcindoro in Act II. Joining these fine singers are four very exciting vocalists: Janani Sridhar, a wonderful soprano with a thrilling voice and charismatic stage presence. She sang the leading role of the shepherd Olinto in our chamber opera production of Handel’s *Serenata* “O come chiare, come belle” last year. Mezzo soprano Kristin Starkey, who has become very active in smaller New York City companies, sang the role of the Tiber river in the same Handel *Serenata* last year. Soprano Catherine Sandstedt is new to our program this year, as is tenor Jeremy Little, who is taking a year off from the Metropolitan Opera Chorus to pursue our DMA degree in voice performance. The program will be sung in the original languages, with projected

titles in English. Our accomplished pianists Miles Massicotte and Bowei Chen, both doctoral students in piano performance, will accompany the singers. Timothy Long will be the conductor and music director for this gala program, and Brenda Harris will stage the scenes.

There will be three performances at different locations:

- Wednesday, November 16 at 12 noon at Berkner Hall, Brookhaven National Laboratory;
- Friday, November 18 at 8 p.m. at the Recital Hall, Stony Brook; and
- Sunday, November 20 at 2 p.m. at the Sachem Public Library.

News from our faculty and our singers

Our voice faculty and student singers had a rewarding summer after the end of last year’s season, and also have exciting plans for this coming year. My own summer was initially concerned primarily with scholarly work. I revised for publication a paper entitled “Ornamenting Verdi’s arias: Part II recitatives and cabaletta repeats” that I had delivered at an international Verdi conference at Sarasota Opera in Florida in March. I also published a monograph entitled *Verdi’s Macbeth: a glimpse into the Archivio Storico Ricordi*, with wonderful full-color reproductions of 19th-century set and costume designs for this opera, together with facsimiles of Verdi’s autograph full score and letters connected to the opera’s gestation and publication. Finally, for the program book of the Théâtre de la Monnaie in Brussels I wrote a short article “The ‘sublime’ and the ‘bizarre’ in Verdi’s *Macbeth*.” At the end of the summer I was at the Kinhaven Music School in Weston, Vermont for a week of conducting the orchestra and playing chamber music. At the moment I’m conducting a concert reading of Mozart’s *Die Zauberflöte* for Occasional Opera Company in New York City. Several of our current and former voice students are singing major roles in this reading, including

soprano Ju Hyeon Han as Pamina, alumnus tenor Christopher Reames as Tamino, alumna soprano Risa Renae Harman, alumna mezzo-soprano Christine Free as the First and Second Ladies, mezzo soprano Krisin Starkey as the Third Lady, bass-baritone Alexander Hahn as the First Priest (Speaker) and the Second Armed Man, and tenor Collin Champagne as Monostatos and the Second Priest.

My colleague Timothy Long, conductor and vocal coach, wrote me about his recent and upcoming professional commitments: “In the past year, I performed in South Korea with Seung Hee Park, an alumna from our DMA program. While there, I gave two lectures, did a master class, and met with alumni from Stony Brook and the Aspen Music Festival. Soon after, I toured Europe, on harpsichord, with Gil Shaham and the Sejong Soloists. At Center Stage-Baltimore, I conducted a workshop of the new opera, *Shadowboxer*, commissioned by director Leon Major with libretto and music by John Chenault and Frank Proto. This past summer, I returned to the Oklahoma Summer Arts Institute to conduct two orchestral concerts, perform chamber music, and speak. I returned to the Aspen Music Festival for the full summer session. Coming up next is the annual performance of a benefit concert that I co-founded 10 years ago. It is called Voices of Hope and we bring in international opera stars for a concert benefitting the Global Family. I will then be inducted into the Oklahoma Summer Arts Institute's first Alumni Hall of Fame. I recently recorded music of Dominick Argento for the Naxos label. With internationally known baritone, Brian Mulligan, we recorded *The Andrée Expedition* and *The Diary of Virginia Woolf*. This will be released in early 2017.”

Soprano Brenda Harris, one of our voice teachers and stage directors continues to be active in American regional opera companies. She writes: “It's been a time of new operas for me. I premiered *The Manchurian Candidate* in 2014 and reprised the role of Eleanor Islin last month. The opera paired, for the second time, the Pulitzer Prize winning team of Kevin Puts/composer and Mark Campbell/libretto who

won said prize for their very first collaboration *Silent Night*. I'm currently preparing another world premiere (*Dinner At Eight*) based on the play and movie of the same name and written by William Bolcom, again with librettist Mark Campbell. My husband and I spent July/August at the 5th season of OperaNEO, our young artist training program, and earlier this summer I was with San Francisco Opera.”

Our other voice teacher, baritone Randall Scarlata, continues his high-profile career in art song. He lists these highlights of his work from his last and his upcoming seasons:

- “Tour with Chamber Music Society of Lincoln Center of Ives songs and George Crumb's *American Songbook: A Journey Beyond Time* (New York, Chicago, Chattanooga)
- Schubert's *Schwanengesang* with Gilbert Kalish, Jonathan Biss, Cameron Stowe (Boston, Columbus, Sacramento, Vancouver)
- Ives songs with pianist Jeremy Denk
- World premieres (with the Daedalus String Quartet and pianist Marcantonio Barone) of works for voice and piano quintet by Benjamin CS Boyle, and Robert Maggio
- Recording release of Schubert's *Winterreise* with pianist Gilbert Kalish
- Recording release of *My Native Land* (American Songs) with pianist Laura Ward
- Appointed co-artistic director of Alpenkammermusik Chamber Music Festival in Carinthia, Austria
- Additional recitals in Philadelphia, Princeton, New York, Boston, Washington DC, Atlanta, Naples, and New Haven
- First performances of Peter Maxwell Davies' *Eight Songs for a Mad King* with Orchestra 2001
- Collaboration with Network for New Music and the Germantown Poetry Project to create four new works for voice and chamber ensemble, based on our work with community groups in the Germantown section of Philadelphia.”

Soprano Rachel Schutz has been very busy since she sang Musetta in our *Bohème* this past April. In May she won third prize in the Jensen Foundation Competition in New York City, and in June she was a Finalist in the Hans Gabor Belvedere competition in Cape Town, South Africa. In July she was awarded first prize in the National Association of Teachers of Singing Award competition. This past month she gave recitals and master classes in Thailand, and on October 29 she appears as soloist with the Stony Brook Symphony Orchestra in Ligeti's *Mysteries of the Macabre*. In December she will be the soprano soloist in Beethoven's 9th Symphony with the Hawaii Symphony Orchestra. In February 2017 she will sing solo recitals at the Maui Arts and Cultural Center and on the Hawaii Concert Society series, and in May she will perform the role of Lise in Philip Glass's opera *Les enfants terribles* with Opera Parallele in San Francisco.

Soprano Ju Hyeon Han's "recent performance highlights include performing Dvorák's *Te Deum* with the Stony Brook Chorale, and performing the role of Pamina in Mozart's *Die Zauberflöte* with the Occasional Opera Company."

Soprano Catherine Sandstedt just began our Master of Music program in voice this year. She writes, "I am looking forward to singing Mélisande this February! In September I worked with Derrick Wang on his duet "We are different. We are one." from his new opera *Scalia/Ginsburg*. I will be performing a concert with Vox Nova, a Missouri based non-profit chamber ensemble, in the spring of 2017 with entirely commissioned works for our group. I just auditioned for the Marble Collegiate Choir in NYC today and was put on their substitute list and I was also offered the Soprano Section Leader position for their volunteer based choir. I also work at the Amadeus School of Music in Woodbury as their primary voice teacher."

Tenor David Guzman's career is really starting to take off. He informs me that since he sang Rodolfo in our *Bohème*, "Over the summer I covered the role of Aureliano in Rossini's *Aureliano in Palmira* with Caramoor Opera in New York, then in September I sang Il Duca in Verdi's *Rigoletto* with Western Plains Opera in Minot, ND. I am presently covering Edgardo in *Lucia di Lammermoor* with Chicago

Lyric Opera. In February 2017 I am singing Ramiro in Rossini's *Cenerentola* with Tampa Opera in Tampa, FL, and in April 2017 I perform the role Leicester in Donizetti's *Maria Stuarda* with Knoxville Opera in Knoxville, TN."

Tenor Jeremy Little is on sabbatical from the Met Opera Chorus, where he appears in around 150 performances each season. Last season's featured solos with the Met included the Villager in *I Pagliacci* and the Janissary Officer in *Die Entführung aus dem Serail*, under the baton of Maestro James Levine. This season at Stony Brook, Jeremy will perform the roles of Male Chorus in Britten's *The Rape of Lucretia* and Pelléas in Debussy's *Pelléas et Mélisande*.

Baritone Zen Kuriyama writes: "This past summer, I attended the Amherst Early Music Festival, where I participated in the Ensemble Singing Intensive, a week-long intensive of one-on-a-part Renaissance polyphony of the Germanic lands, directed by Michael Barrett of Blue Heron and Geoffrey Williams of New York Polyphony. I then was a Singing Fellow at the Norfolk Chamber Music Festival/Yale Summer School of Music, where I participated in their Chamber Choir & Choral Conducting workshop. The program is directed by Simon Carrington, Professor Emeritus of Choral Conducting and founding member of The King's Singers. I attended both of the aforementioned summer programs on full scholarship. This year, I'm assuming the role of Graduate Assistant Conductor of the Stony Brook Chorale & Camerata Singers, and I am currently in the process of applying for further graduate study in choral conducting."

Baritone David Davani notified me, "Last April, I made my Stony Brook Opera debut as Schaunard in *La Bohème*. On December 2nd and 3rd, at the Italian Academy at Columbia University, I will be premiering a new opera by Juilliard composer Jonathan Dawe, entitled *Nero and the Fall of Lehman Brothers*. This coming March, I will be in Sarasota, FL for a week of recitals as well as a performance as baritone soloist in Gloria Musicae's performance of the *Durufié Requiem*."

Baritone Joseph Han is currently performing the title role in Gluck's opera *The Cadi Outwitted* at the New York Lyric Opera Theatre. As of this fall he has just been appointed to the voice faculty at the Music Institute of Long Island.



In Memoriam Anthony Caracciolo Marano-Ducarne

We mourn the loss of Anthony Caracciolo Marano-Ducarne, who passed away on September 24. Anthony was a founding member of the Long Island Opera Guild. He participated in all the initial organizational meetings with Bridgette Bryant, (then Director of Development for the College of Arts and Sciences), and with me, in my capacity as Artistic Director of Stony Brook Opera and Chair of the Department of Music. For the crucial first five years of the Guild, Anthony was a very generous donor, and he also hosted two important fund-raisers at his own home in Setauket. The second one featured a performance by our alumna Christine Goerke, who had already embarked on a stellar international career, singing at the Met and many other important American opera companies.

Anthony is survived by his widow Joyce Marano, his two daughters Marisa Marano and Marcella Viscosi, his son Marcantonio, and his grandchildren Andrew and Matthew Viscosi, Julia and Jonathan Pollina, and Matteo and Makayla Marano. We remain eternally grateful to Anthony for his generous support of our Opera Guild and our opera performances and productions.

Stony Brook Opera
Dateline 2016—2017
Save the dates!

I. “A Gala Evening of Famous Scenes from Opera and Broadway”
(Three performances)

1. Wednesday, November 16, 2016 at 12 noon, Brookhaven National Laboratory
2. Friday, November 18 at 8 p.m., Staller Center Recital Hall, Stony Brook University
3. Sunday, November 20 at 2 pm at the Sachem Public Library

II. Chamber Opera production of Marius Constant’s and Peter Brook’s
Impressions de Pelléas

(Two performances)

1. Friday, February 24, 2017 at 8 p.m., Recital Hall, Stony Brook
2. Saturday, February 25, 2017 at the Second Presbyterian Church, West 96th Street and Central Park West, New York City

III. Full Production of Britten’s *The Rape of Lucretia*

(Three performances)

1. Wednesday, April 19, 2017 at 12 noon: preview at Brookhaven National Laboratory, Berkner Hall
2. Saturday, April 22, 2017 at 8 p.m.: Staller Center Main Stage, Stony Brook
3. Sunday, April 23, 2017 at 3 p.m.: Staller Center Main Stage, Stony Brook