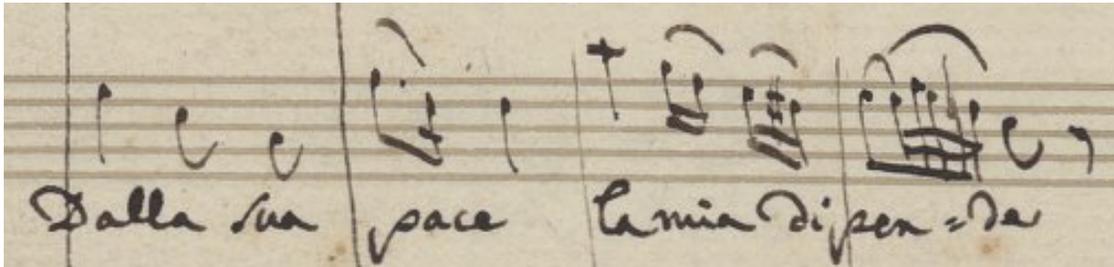
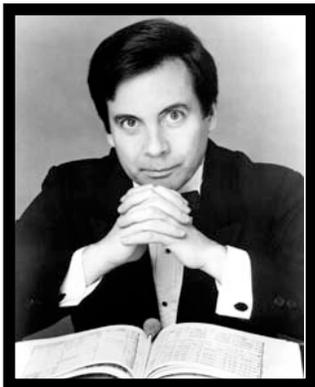


L O N G I S L A N D  
O P E R A G U I L D  
N E W S L E T T E R



FALL 2017



## Stony Brook Opera 2017-2018 Season

### *A letter from the Artistic Director of Stony Brook Opera*

We are pleased to announce our 2017-2018 season, which will include three events: a gala concert featuring famous

scenes from opera and operetta in November, a staging of Rameau's opera-ballet *Pigmalion* in March, and a full production of Johann Strauss's beloved operetta *Die Fledermaus (The Bat)* in April.

In November, our scenes program will be performed from memory, semi-staged, accompanied by piano, and sung in the original languages with projected titles in English. The program features duets, trios, quartets and large ensemble scenes from Mozart's *Così fan tutte*, *Le nozze di Figaro*, and *Zaide*; Massenet's *Manon*; Rossini's *Il barbiere di Siviglia*, Barber's *Vanessa*, Bernstein's *Candide*, Lehar's *The Merry Widow*, and Strauss' *Die Fledermaus* I will host and conduct this exciting program, and Brenda Harris will stage it.

In March, our chamber opera will be Jean Philippe Rameau's opéra-ballet *Pigmalion*. This production will be a collaboration between Stony Brook Baroque Players and Stony Brook Opera, and will also feature the exciting Parnassus Historical Dance ensemble from New York City. Arthur Haas will conduct the production, and Catherine Turocy, a

leading director and choreographer of Baroque opera and dance, returns to direct the show. The work will be sung in the original French language, with projected titles in English.

In April, we are pleased to present a full production of Johann Strauss Junior's celebrated comic operetta, *Die Fledermaus*. The opera will be sung in a clever English translation, with projected titles as well. Brenda Harris will direct, and Elizabeth Mak, will make her Stony Brook Opera debut as projections and lighting designer. I will conduct the Stony Brook Opera cast, chorus 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.

Finally, although many of our singers have gone on to successful careers, only Christine Goerke, who received her AB degree from Stony Brook in 1994, has arrived at the highest level of her profession, and is now widely considered the finest Wagnerian soprano in the United States. She will sing a benefit concert for Stony Brook Opera on Saturday, December 9 at 8 pm on the Main Stage. Timothy Long will conduct the Stony Brook Symphony Orchestra for this concert. See below for details. Don't miss this spectacular event!

--David Lawton



**Christine Goerke, dramatic soprano  
Metropolitan Opera and international star  
AB, Stony Brook University, 1994**

We are honored to welcome Christine Goerke back to her alma mater to sing a benefit concert for Stony Brook Opera on Saturday, December 9, 2017 at 8 pm on the Main Stage of the Staller Center for the Arts. The program will include the Overture to Richard Wagner's *Tannhäuser* and Elisabeth's aria "Dich teure Halle" from the same opera; the "Dance of the Seven Veils" from Richard Strauss' *Salome*, and the entire Immolation Scene from the third act of Wagner's *Götterdämmerung*. Timothy Long will conduct this concert, with the Stony Brook Symphony Orchestra. Tickets for the concert are \$35 for general admission, \$25 for senior citizens, and \$15 for students, children, Friends of the Staller Center, and Members of the Long Island Opera Guild. Opera Guild members who donate \$250 or more to our opera program will receive complimentary tickets to this event. All proceeds from this concert will go to Stony Brook Opera, in support of its 2017-2018 season.

Christine first came to Stony Brook as an undergraduate transfer student. We realized immediately that she had a world-class voice. At a time when undergraduates seldom if ever studied with our major performance faculty, Elaine Bonazzi accepted her into her studio, and also oversaw the initial stages of her professional career (Christine was accepted into the Metropolitan Opera immediately after her graduation in 1994). Christine's first operatic experiences were with Stony Brook Opera: she sang the leading roles of Fiordiligi in Mozart's *Così fan tutte*, and Asteria in Handel's *Tamerlano* under my direction. Her Fiordiligi remains engraved in my memory as one of the most compelling performances of this role I have ever heard. In 2010 Christine received Stony Brook's Alumna of the Year Award. In her acceptance speech, she mentioned that the training she had received on stage and in the classroom at Stony Brook had given her a real advantage at the beginning of her professional life. She told us that she had acquired musical skills from her studies here that few of her colleagues in the Young Artist Program at the Metropolitan Opera could match. It seems particularly fitting that her concert for us is also being billed as a celebration of the Department of Music's 50<sup>th</sup> anniversary.

Over the course of her illustrious career, Christine has become by common consent the dramatic soprano of our time. Her successes in the major dramatic soprano roles by Wagner and Strauss rival those of Birgit Nilsson during the last half of the twentieth century. The glowing reviews quoted below attest to the depth of her artistry and her high standing in the profession:

A May 2017 *Opera News* review of her Brünnhilde in Wagner's *Götterdämmerung* for Canadian Opera Company praised her to the skies: "there can be no doubt that Christine Goerke is the greatest Brünnhilde of our time. Vocally, she was a marvel. Her full soprano never lost its warmth, even on the highest notes, and she sang Wagner's huge leaps and extended notes effortlessly and with seemingly unlimited lung power. Goerke is also able to color and shade her tone to convey the meaning of every word. She is a consummate actress, using subtle changes in posture, gesture, and facial expression to communicate the huge dramatic arc Brünnhilde traverses from joy, through doubt, fear and outrage, to the enlightened calm of the immolation scene. Never have I seen a singer portray so completely Brünnhilde's transfiguration by wisdom. In the final scene, Goerke seemed to portray Brünnhilde's soul rather than her corporeal self. This was one of the most awe-inspiring performances in opera I have ever seen."

In her recent performances of Strauss' *Elektra* for San Francisco Opera, critic Joshua Kozman wrote about Christine's performance of the title role as follows:

"She unleashed volleys of voluminous and perfectly tuned sound capable of riding easily atop the crashes of Strauss' mammoth orchestra, then turned around to deliver soft-hued phrases of impeccable intimacy. She caressed the twists and turns of Hugo von Hofmannsthal's libretto, from the machine-gun bursts of verbiage — sardonic, wheedling, fiercely accusatory — with which Elektra confronts her interlocutors to the almost wordless howls of despair that overcome her in her darkest moments. And her performance was so expressively transparent that the production's theatrical premise registered with crystal clarity."

## **“A Gala Evening of Famous Scenes from Opera and Operetta”**

Our first program this season is a concert of famous scenes from Italian, French, German, and American opera as well as Viennese operetta. This memorable evening features a number of ensemble scenes (a duet and three trios) from Mozart’s *Le nozze di Figaro* and *Così fan tutte*, together with a duet and a quartet from his unfinished German opera *Zaide*. Our program opens with the opening scene of *Così fan tutte*—three trios, separated by heated arguments in recitative. The cynical philosopher Don Alfonso has insulted his two young friends Ferrando and Guglielmo by insinuating that, if put to the test, their fiancées Fiordiligi and Dorabella would not be faithful to them. Don Alfonso challenges them to a bet, but on the condition that the two young men do everything he asks, and not say a word to their sweethearts about the arrangement. The duet for Marcellina and Susanna from *Le nozze di Figaro* is a wonderful example of an exchange between two women who are rivals for the same man (Figaro) and cannot stand each other, but pretend to be civil to one another at first, while gradually muttering more and more insults to each other.

Just before moving to Vienna from Salzburg, Mozart completed two acts of the opera *Zaide*, a work which he presumably hoped would be given in Vienna. Once he arrived there, he abandoned it, perhaps because he became involved in a new project, *Die Entführung aus dem Serail*, (*The Abduction from the Seraglio*) an opera with a similar plot. We will perform the short love duet from Act I for Zaide and Gomatz, and the final quartet of Act II, in which the Sultan has condemned Zaide and Gomatz to death for trying to escape from his kingdom. Allazim, a favorite of the Sultan and friend of the two lovers, tries to get the Sultan to relent, but he stubbornly refuses to pardon the two.

Two larger ensemble scenes ground the two halves of our program. The first half will end with the riveting St. Sulpice scene from Massenet’s masterpiece *Manon*. This famous scene takes place in the church of St. Sulpice in the Latin Quarter of Paris. The frivolous and manipulative Manon had broken up with her lover Des Grieux, and he in despair has decided to take up orders in the church, and become a priest. She comes to the church and, sensing his vulnerability, tries to win him back by reminding him of their earlier passion for one another. In the end she succeeds in overcoming his resistance, and turning his back on his religious duties, he flees the church with her. The tug of war in Des Grieux between the calling of his faith and his feelings for Manon is vividly portrayed in the music by the presence of an offstage organ and choir singing the “Magnificat” at two points in the scene. The second half of the program will conclude with a performance of the finale of Act II of *Die Fledermaus*, which we offer partly as a “preview of coming attractions,” since this delightful operetta will be our main stage production in April. This scene takes place at Orlofsky’s palace, and features the famous champagne song, followed by the final ensemble in which the drunken partygoers unite in a “brotherhood” in praise of love.

In between these larger scenes we will perform a number of smaller ones, including the mysterious scene for Erika and Anatol in Act I of Samuel Barber’s *Vanessa*, the duet “We are women” for Cunegonde and The Old Woman from Leonard Bernstein’s *Candide*, and the duet for Hannah and Danilo from Franz Lehar’s *The Merry Widow*.

Performing our gala program are two of the singers who sang leading roles in our highly successful productions of Debussy’s *Impressions de Pelléas* and Britten’s *The Rape of Lucretia* last season, including soprano Catherine Sandstedt (Mélisande in the Debussy), and baritone David Davani (Tarquinius in the Britten). Joining these fine singers are five exciting new vocalists: including coloratura soprano Alina Tamborini, mezzo soprano Natasha Nelson, tenors Daveed Buzaglo and Morgan Monifacier, and baritone Sidney Outlaw. These fine young singers are introduced below. The gala scenes program will be sung in the original languages, with projected titles in English. Our accomplished pianists Miles Massicotte and Miki Aoki, both

doctoral students in piano performance, will accompany the singers. I will be the conductor and music director for this gala program, and Brenda Harris will stage the scenes.

There will be two performances at different locations:

- Wednesday, November 15 at 12 noon at Berkner Hall, Brookhaven National Laboratory;
- Friday, November 17 at 8 p.m. at the Recital Hall, Stony Brook.

## Meet our new singers



Noted for his "subtly inflected tenor phrasing" **Daveed Buzaglo** is a highly versatile up and coming performer. Daveed has held residencies with such festivals as Songfest, where he was named a prestigious Schubert Fellow, two seasons as a young artist with OperaNEO, the tenor in residence for the Bach Institute at Emmanuel Music in Boston, and a vocal fellow at the Tanglewood Music Center where he worked side by side with artists such as Grammy award winning artist Dawn Upshaw, Stephanie Blythe, Renée Fleming and Sanford Sylvan. This summer, Daveed appeared as Spoletta in Finger Lakes Opera's production of Tosca, conducted by Maestro Gerard Floriano. He currently is pursuing his masters degree at Stony Brook University, where he studies with Brenda Harris.

A native of Philadelphia, Daveed began singing at the age of seven with the Philadelphia Boys Choir and Men's Chorale (PBCC). While with PBCC he toured Europe, Scandinavia and Canada and sang regularly with such groups as The Philadelphia Orchestra, Copenhagen Royal Chapel Choir and the Incheon City Chorale. Daveed began his formal operatic training at Settlement Music School where he was a student of Judith Turano and named a three time Sobel Scholarship recipient. He finished high school at the prestigious Interlochen Arts Academy in Northern Michigan where he was a Titus Scholar, and received the voice award from the voice department. In 2012 Daveed was named a national winner in classical voice with YoungArts and went on to be named a Presidential Scholar in the Arts finalist. Daveed earned his Bachelors of Music degree from the Oberlin

Conservatory of Music where he studied with Salvatore Champagne. While at Oberlin he sang five leading roles with Oberlin Opera Theater including The Male Chorus in *The Rape of Lucretia* and Il Contino Belfiore in Mozart's *La Finta Giardiniera*. Proud of his Jewish heritage, Daveed acts as a visiting cantor at Temple Israel in Canton, Ohio.



From operatic repertoire to art-song, tenor **Morgan Manificier's** “sensibility and purity of expression” has lead him to sing both in the US and abroad. A native of France, he made his NYC debut with Amore Opera as Borsa in *Rigoletto*, conducted by maestro Doug Martin. The same year, he went on to perform the role of Tircis in Lully’s *Carnaval Mascarade* with the Baroque Opera Workshop Last season, he appeared as Tenor Soloist with the Amherst Early Music Workshop, performing Buxtehude’s cantata *Membra Jesu Nostri*, before studying the role of Ferrando in *Così fan tutte* with the legendary Martina Arroyo in her Role Performance program. This summer, he performed the role of Tamino in *Die Zauberflöte* under the baton of maestro Benoît Renard, and made his Carnegie Hall Weill Recital Hall debut with the Manhattan Opera Studio.

Deeply connected to the French repertoire of the fin-de-siècle, Manificier has given lectures and recitals in several Northeastern universities on important French musical figures of the fin-de-siècle and XX century, such as Gabriel Fauré, Nadia Boulanger, Maurice Ravel, Claude Debussy, and Francis Poulenc. He also serves as French diction coach for the Newburgh Music Festival.

Manificier received his Bachelor's of Music from Holy Names University, and his Master's of Arts in Music from Long Island University. He is currently pursuing his DMA in Voice Performance at Stony Brook University under the tutelage of Randall Scarlata. Upcoming performances include the role of Sultan Soliman in Mozart’s *Zaide*, conducted by David Lawton.



Mezzo-soprano **Natasha Nelson** is thrilled to join Stony Brook Opera this fall as a student of Brenda Harris. Natasha made her New York City debut in 2011 with New York Opera Exchange as Geraldine in Barber's *A Hand of Bridge*. She appeared the following year at the Dramatists Guild of America in the company's summer recital series. Additional credits with NYOE include the role of Despina in *Così fan tutte*, as well as scenes from *Carmen* (Mercédès) and *L'italiana in Algeri* (Zulma) in concert with Brooklyn Symphony Orchestra. Natasha has also performed the roles of Cherubino in *Le nozze di Figaro* and Annina in *La traviata* with dell'Arte Opera Ensemble.

Natasha was a student of Maestro Daniel Ferro and began her vocal studies with Mayda Prado. She earned a Master's degree in Voice Performance from the Indiana University Jacobs School of Music, where she was a student of Sylvia McNair. As a student of the Daniel Ferro Vocal Program in Greve-in-Chianti, Italy, Natasha has performed a diverse selection of song, ensemble and operatic repertoire, including Rossini's cycle "La regata veneziana" at the Castello di Verrazzano. In 2010 Natasha was a featured vocalist in a performance commemorating Amy Beach at the American Musicological Society conference in Indianapolis.



Lauded by The New York Times as a “terrific singer” with a “deep, rich timbre” and the San Francisco Chronicle as an “opera powerhouse” with a “weighty and forthright” sound, baritone **Sidney Outlaw** was the Grand Prize winner of the Concurso Internacional de Canto Montserrat Caballe in 2010 and continues to delight audiences in the U.S. and abroad with his rich and versatile baritone and engaging stage presence.

The Grammy Award Nominated American Baritone joined The Arts Envoy Program through the Cultural Arts Department of the U.S. State Department, and traveled to Africa and Russia where he performed American music, while making debuts in The Great Hall of Moscow at the Conservatory other major venues such at the Platonov Arts Festival. A regular soloist with The Oratorio Society of NYC, making his debut at Carnegie Hall in 2011 in Mendelsohn’s *Elijah*, Mr. Outlaw returned to Carnegie Hall to perform the Bach *b minor Mass* this season. Other highlights from his 2016-2017 season included debuts with The Spoleto Festival USA as Jake in *Porgy and Bess*, Mercutio in *Roméo et Juliette* with Madison Opera, Vaughn Williams’ *Dona nobis pacem* with the Memphis Symphony Orchestra and a commercial recording of Handel’s *Messiah* with Baltimore Symphony and *Ein Deutsches Requiem* at Carnegie Hall with the Cecelia Chorus of NYC and with the Urban Arias as Frank Lloyd Wright in *The Shining Brow* by Daron Haden.

Last season for Mr. Outlaw included his Dandini in *La Cenerentola* with Greensboro Opera, appearances with the Charlotte Symphony, the Bridgehampton Chamber Music and Colour of Music Festivals in *Ein Deutsches Requiem*. Mr. Outlaw 2013-2014 season Brought debuts was Figaro in the *Il Barbiere di Siviglia* with The Atlanta Opera and Guglielmo in *Così fan Tutte* with The North Carolina Opera.

Mr. Outlaw made his English National Opera debut in the 2011-12 season as Rambo in *The Death of Klinghoffer* and joined the Metropolitan Opera roster in 2014-2015 also for *The Death of Klinghoffer*. In addition to being engaged to perform and record Dallapiccola’s *Il Prigioniero* with the New York Philharmonic under the Baton of Alan Gilbert. Mr. Outlaw is a avid recitalist and tours with his long time mentor renown pianist Warren Jones performing at Carnegie Hall and The Brevard Music Center, Wigmore Hall and other major recital venues.



Soprano **Alina Tamborini** is currently pursuing her graduate studies at Stony Brook University under the tutelage of Ms. Brenda Harris. Alina is a Michigan native where she earned her bachelor's degree at Michigan State University, studying from Dr. Anne Nispel. This season, Alina will perform the roles of Adele in Stony Brook's production of Johann Strauss's *Die Fledermaus* as well as Céphise in Rameau's *Pigmalion*. She appeared most recently as an Emerging Artist with Opera in the Ozarks at Inspiration Point, portraying the roles of Frasquita in Bizet's *Carmen* and Mrs. Hayes in Floyd's *Susannah*. Past summer engagements include singing with the Vancouver International Song Institute. In 2016, she made her international debut in a Bernstein Revue at the Peking National Opera House and the China Conservatory of Music. Her operatic roles with Michigan State University Opera Theatre include: Despina in Mozart's *Così fan tutte*, Romilda in Handel's *Serse*, Miss Lavish in Robert Nelson's contemporary opera, *A Room With a View* and Giannetta in Donizetti's *L'elisir d'amore*. Alina was a finalist for the Harold Haugh Light Opera Vocal Competition as well as a first-place winner at the National Association of Teachers of Singing competition, (Junior Women's division). She has performed as a guest artist with the Lansing Symphony Orchestra and a soprano soloist in numerous recital programs. Alina has been awarded the Robert and Carol Murrel Endowed Scholarship in Voice, Frank and Ruby ZARA Memorial Endowed Scholarship in Voice, and the GLMCA Guy Stoppert Scholarship. She is so thrilled to be at Stony Brook, surrounded by such amazing talent and mentors!

**Stony Brook Opera**  
**Dateline 2017—2018**  
*Save the dates!*

**I. “A Gala Evening of Famous Scenes from Opera and Operetta”**  
**(Two performances)**

1. Wednesday, November 15, 2017 at 12 noon, Brookhaven National Laboratory
2. Friday, November 17 at 8 p.m., Staller Center Recital Hall, Stony Brook University

**II. Chamber Opera production of Rameau’s Opéra-ballet *Pigmalion***  
**(Two performances)**

1. Friday, March 2, 2018 at 8 p.m., Recital Hall, Stony Brook
2. Sunday, March 4, 2018 at 3 pm, Recital Hall, Stony Brook

**III. Full Production of Strauss’s *Die Fledermaus (The Bat)***  
**(Three performances)**

1. Wednesday, April 25, 2018 at 12 noon: preview at Brookhaven National Laboratory, Berkner Hall
2. Saturday, April 28, 2018 at 8 p.m.: Staller Center Main Stage, Stony Brook
3. Sunday, April 29, 2018 at 3 p.m.: Staller Center Main Stage, Stony Brook

**IV. Benefit concert for Stony Brook Opera sung by Metropolitan Opera Star soprano and Stony Brook alumna Christine Goerke (AB, 1994). Works by Richard Wagner and Richard Strauss, with the Stony Brook Symphony Orchestra conducted by Timothy Long.**

Saturday, December 9, 2017 at 8 p.m., Staller Center Main Stage, Stony Brook