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# Owen Wingrave, February 21-24, 2013

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Boston University College of Fine Arts  
School of Music Opera Institute and School of Theatre present

# OWEN WINGRAVE

**BENJAMIN BRITTEN**, Composer

**MYFANWY PIPER**, Librettist



**FEBRUARY 21–24, 2013**

William Lumpkin, Conductor  
Jim Petosa, Stage Director

**BOSTON UNIVERSITY THEATRE**  
264 Huntington Avenue Boston, MA

« RESILIENCE »



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Dear Friends,

We are delighted to welcome you today in performances of the Boston premiere of Benjamin Britten's *Owen Wingrave*. This opera production is the first of two mainstage productions for our 2013 season.

This is an adventurous period for the School of Music's Opera Institute. Our unique and rewarding collaborative program remains strongly allied with our School of Theatre. And while risk taking brings its share of both challenge and opportunity, we view this as an invitation to rededicate ourselves to nothing less than the most innovative and forward thinking training for the operatic stage. We are committed to the foundational roots from which the Opera Institute was born while at the same time expanding the traditional boundaries of the production and learning process. We challenge the heretofore acceptable norms of operatic performance and training both from the performer and designer points of view.

At it's core, our training is based on certain core convictions. We believe that the work begins from the inside, with the notion that a performer's ability to convincingly inhabit a character is married to that performer's inner most connection to his or her own soul and ability to access the imagination. The unique quality of our productions is born of the core training, and is a direct representation of the teaching of the craft at every level. This includes the singing actors, the set, costume and lighting design, the orchestra, and ensemble.

We reject the notion that the status quo is acceptable, and we invite the rebirth of the modern operatic artist both in training and performance. It is precisely this conviction that allows our work to reside inside Boston University, a leading research institution, and its College of Fine Arts, which celebrates the possibilities of interdisciplinary investigation. This is the right place and the right time for affirming this commitment to excellence and discovery.

The training of the opera artist demands a complete commitment to the craft, with a clearly defined respect for the source material of any given project melded with a fresh and personally defined approach. At every opportunity, we seek to instill in our students the core attributes necessary for operatic performance and design, which enables a true sense of freedom and imagination to create astounding experiences for the performer and our audience.

Join us as we continue an astonishing adventure.

Warmly,

William Lumpkin  
Acting Director, Opera Institute

Jim Petosa  
Director, School of Theatre

Boston University College of Fine Arts  
School of Music Opera Institute and School of Theatre

*present*

# OWEN WINGRAVE

Music by Benjamin Britten

Libretto by Myfanwy Piper

reduced orchestration by David Matthews

William Lumpkin, conductor

Jim Petosa, stage director

Allison Voth, principal coach & diction

Jeffrey Stevens, associate coach

Matthew Larson, répétiteur

JiYoung Han, scenic designer

Christopher Harris, costume designer

Yi-Chung Chen, lighting designer

Matthew Haber, projection designer

Ashley Haughwout, technical director

Alexander Grover, properties master

Amelia Gossett, paint charge

Jessica Wolf, stage manager

Andrew Brown, production manager

Oshin Gregorian, producer

An opera in two acts.

There will be one 20-minute intermission.

Used by arrangement with European American Music Distribution Company, U.S.  
and Canadian agent for Faber Music Ltd., London, publisher and copyright owner.

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## CAST

### OWEN WINGRAVE

*the last of the Wingraves*

\*Nickoli Strommer  
+Isaac Bray

### SPENCER COYLE

*who runs a military cramming establishment*

\*Zack Rabin  
+Benjamin Taylor

### LECHMERE

*a young student with Owen  
at the Coyle's establishment*

\*Brendan Daly  
+Gregory Zavracky

### MISS WINGRAVE

*Owen's aunt*

\*Celeste Fraser  
+Ji Eun Park

### MRS. COYLE

\*Sonja Krenek  
+Kasey King

### MRS. JULIAN

*a widow and dependant at Paramore*

\*Katrina Galka  
+Kristin Young

### KATE

*her daughter*

\*Jaime Hartzell  
+Jacquelyn Kress

### GENERAL SIR PHILIP WINGRAVE

\*Christopher Hutchinson  
+Christopher MacRae

### NARRATOR

*the ballad singer*

\*Jordan Weatherston Pitts  
+Mark Tempesta

### THE GHOST BOY

John Slack

### GHOST SOLDIERS

Peter Brown, Jorgeandr s Camargo, Heejae Kim

### HOUSE STAFF

Ruby White, Sara Womble

### UNDERSTUDIES

SPENCER COYLE

Jorgeandr s Camargo

MRS. JULIAN

Ruby White

NARRATOR

Heejae Kim

\*Thursday and Saturday performers  
+Friday and Sunday performers

*The scene takes place in London, at the Coyles' military cramming establishment in Bayswater; at Miss Wingrave's lodgings in Baker Street, and in Hyde Park; and in the country at Paramore, the Wingrave family seat.*

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**BOSTON UNIVERSITY CHAMBER ORCHESTRA**

**William Lumpkin, Conductor**

***Violin I***

Breana Bauman, *concertmaster*  
Sunghee Ko  
Natalie Calma  
Tessa Sacramone

***Violin II***

Christine Shen  
Shin Hye Noh  
Daniel Faris  
Kimberlee Gillen

***Viola***

Georgina Lodge  
Young Sin Choi  
Bethany Pereboom

***Cello***

Gracie Keith  
Carolyn Regula  
Xi Chen

***Bass***

Bonita Williams  
Dylan Stroud

***Off-stage ensemble***

***Horn***

Molly Flanagan

***Trumpet***

Drew Edwards

***Percussion***

Maxwell Herzlich  
Caitlin Cawley

***Flute (and Piccolo)***

Katherine Velasquez

***Oboe (and English Horn)***

Kai-Chien Yang

***Clarinet***

Xingxing Zhai

***Bass Clarinet***

Gun Hwan Jung

***Bassoon (and Contrabassoon)***

Rachel Juszcak

***Horn***

Charlotte Harsha

***Trumpet***

Adam Gautille

***Trombone***

Juan Zúñiga

***Harp***

Szu-Ning Tai

***Piano***

Maja Tremiszewska

***Percussion/Timpani***

Brian Maloney

***Percussion***

Joshua McClellan

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## DESIGN & PRODUCTION TEAMS

**Assistant Stage Director:** Oshin Gregorian, Lillian King

**Music Preparation:** Jeffrey Stevens, Allison Voth

**Diction Coach:** Allison Voth

**Repetiteur:** Matthew Larson

**BU Theatre Production Manager:** Jane Casamajor

**Ensembles Manager:** Molly Walker

**SOM Stage Manager:** Diane McLean

**Assistant Stage Manager:** Jaclyn Fulton

**Assistant Scenic Designer:** Julia Buerkle

**Assistant Technical Director:** Victoria Bullard

**Assistant Technical Director:** Nicholas Shelton

**Build Crew:** School of Theatre Technical Production Department

**Assistant Paint Charge:** Keithlyn Parkman

**Paint Crew:** Jonathan Berg-Einhorn, Brian Robillard, Elisabeth Rudin

**Run Crew:** Nicolas Chuba, Gwyneth Davies, Korinne Dunn, Eric Enck,

Lauren Harkins, Stephen Hirtz, Michael Hisamoto, Rebecca Ittner,

Greg Mitrokostas

**Assistant Costume Designer:** Rebecca Saenz

**Hair/Make-up Designer & Run:** Emily Damron

**Drapers:** Teka England, Neil Fortin, Evan Prizant, Alizon Santamaria,

Carol Schaberg, Lauren Stoecker-Sylvia

**First Hands:** Emily Astorian, Callan Bideau, Jazz Fantauzzi

**Stitchers:** Elonna Bettini, Crystal Polanco

**Wardrobe Crew:** Annabelle Cousins, Zak Eisenberg, Ami Park, Viviana Vargas,

Thomas Walsh

**Assistant Lighting Designer:** Kayleigha Holten

**Assistant Lighting for Moving Lights:** Emily Bearce

**Lighting Crew:** School of Theatre Lighting Department

**Master Electrician:** Dan Keenan

**Light Board Operator:** Nicole Angell

**Follow Spots:** Ellen Naughton, Tess Wenger

**Assistant Projection Designer:** Julia Buerkle

**Projection Operator:** Lucy Farmer

**Sound Board Operator:** Matt Vuchichevich

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Through the generosity of late President Emeritus Dr. John Silber and in honor of our founder, Metropolitan Opera Soprano and CFA Dean Emerita Phyllis Curtin, we are pleased to recognize the

*Opera Institute Phyllis Curtin Artists  
for 2012-2013*

.....  
*Brendan Daly  
Celeste Fraser*  
.....

Phyllis Curtin Artists are chosen based on the qualities of professionalism, artistry, and commitment consistent with Ms. Curtin's example.

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## PROGRAM NOTE

Commissioned by The Royal Opera House, *Owen Wingrave* was specifically conceived and composed as an opera for television. Although Britten had expressed reservations about the viability of opera on the small screen, it was the highly successful filming of *Peter Grimes* for BBC TV in 1969 that convinced him of its possibilities and he subsequently took up the challenge. First broadcast in May 1971, the work makes use of several televisial techniques such as cross-cutting, montage, and flashback. Subsequent stage productions have, however, proved the work to be no less viable in live performance than any other of Britten's operas. Like *The Turn of the Screw*, the work is based on a story by Henry James. The story of a young man who, groomed for military career, rebels against his family for whom soldiering is a way of life provided Britten with an ideal opportunity to make a public statement of his deeply held pacifist beliefs. Far from being mere propaganda however, *Owen Wingrave* is a characteristically rich and multi-layered work; the supreme irony of Owen's predicament being that in his battle with his own family, he shows himself to be just as much of a fighter as his warmongering ancestors. The scoring of *Owen Wingrave*, like that of *Death in Venice*, is closer to Britten's chamber operas — *Albert Herring* and *The Turn of the Screw* — than to *Peter Grimes* or *Billy Budd*. So it was relatively straightforward to make a reduction from the original double woodwind, seven brass, three percussion, harp, piano, and strings to an ensemble of 15 players — single wind, horn, trumpet and trombone, two percussion, piano and string quintet. There is no chorus, and the intimacy of the story suits chamber forces. The elaborate percussion part had to be scaled down, and the original harp and piano parts combined into one, but in general there was very little that I had to omit, and I think that the overall sound remains authentic.

-David Matthews

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## BENJAMIN BRITTEN

Several decades after his death, we have a more complete picture of Benjamin Britten as a composer than during his lifetime. Works from his youth and works that he suppressed have been played and published; the late music can now be seen as a distinct phase, in some ways as forward looking and as influential as Stravinsky's. Above all, Britten's central place in the history of 20th-century music seems more and more assured. He is one of very few composers born in the last century whose whole output — from operas to solo pieces — has gained a secure place in the repertoire.

Britten was born into a middle-class family in Lowestoft, Suffolk, on November 22, 1913. His mother encouraged him to learn the piano and the viola, and to compose; by the age of fourteen he had written over 100 works. Little of this abundant juvenilia has so far been heard, but Britten himself selected *Five Waltzes for piano*, composed between 1923 and 1925, for publication in 1969: they are not simply charming but have the feel of genuine music. In 1927, he began studying composition with Frank Bridge, and immediately made huge strides. The *Quatre Chansons Françaises* (1928) show an extraordinary sophistication both in the choice of texts and in the handling of the orchestra. A few years later, he was writing chamber works, such as the *Quartettino* (1930) for string quartet, whose up-to-date musical language rivals anything being written in Britain at the time. The young Britten was iconoclastic, often scornful of his older, less gifted contemporaries; his music was brilliant and unsentimental. He was the cleverest composer around, but also the most musical. Throughout the 1930s and 1940s, Britten was tirelessly prolific; his opused works are far outnumbered by the vast quantity of incidental music of all kinds for films, plays, and especially BBC radio — that he produced with unflagging industry. His 1939 score for J.B.Priestley's play,



*Johnson Over Jordan* (1939), is a good example of the type of music that he was able to compose in a few days, yet with undiminished care and skill. The '*Spider and the Fly*' (1939) movement shows his grasp of the popular musical idiom of the time, an interest that is fully evident in his first opera *Paul Bunyan* (1940), which sometimes uncannily anticipates *Oklahoma!* and contains some of the most invigorating music he ever wrote. Had he stayed in America, Britten might well have written Broadway hits as well as operas. As it was, his two years in America confirmed him as a tonal composer at a time when the idea of tonality was under threat — and had been questioned by Britten himself in some of his earlier music. The radiant diatonicism of *Young Apollo* (1939) — his first response to American light and space — symbolizes this fresh start.

In 1964 Donald Mitchell instigated the foundation of Faber Music with the prime purpose of taking over the publication of Britten's music. Britten was intimately concerned with the company as a director until his death in 1976. One of the first Britten works to be published by Faber, *Curlew River* (1964), also marked a new departure for him. It presented a sparer, leaner style, with use of heterophony and greater rhythmic independence for the individual instruments, which was developed in two further Church Parables, *The Burning Fiery Furnace* and *The Prodigal Son* (1968), and spills over into almost all his late pieces. Britten's last twelve years also produced the opera *Death in Venice* (1973), which sums up the conflict of innocence and experience that obsessed him all his life; three cello suites for Rostropovich which are the finest since Bach; and a string quartet — no.3 — worthy to stand alongside Bartók. There is a special poignancy about the works of the final three years, composed after his unsuccessful heart operation: they bravely confront death, whether openly, as in *Phaedra* (1975), or secretly, as in the last movement of the *Suite on English Folk Tunes* (1974) — a small masterpiece which, even if nothing else of Britten's were to survive, would mark him as a great composer.

-David Matthews, 1996

(Matthews worked closely with Benjamin Britten between 1966 and 1970.  
As well as being a composer he is a practised orchestrator and arranger.)

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## PRODUCTION TEAM BIOGRAPHIES

**Andrew Brown** (Production Manager) is a second-year MFA Candidate in Production Management, and a certificate student in Arts Administration. He holds a BFA in Scenic Design from the University of Oklahoma. He currently works as the Production Office Assistant for the Huntington Theatre Company, and has interned with Florida Studio Theatre in Production & Company Management. At BU, he has been the Production Manager for *Anne Boleyn*, *ERIN-GO-BRAGH-less*, *Mary's Wedding*, and *Intimate Apparel* for the School of Theatre as well as Boston Center for American Performance (BCAP)'s *Monster*. Upcoming projects include the School of Theatre Showcase in New York City and *The Skin of Our Teeth*.

**Yi-Chung Chen** (Lighting Designer) is a third-year MFA Lighting Design candidate at CFA. She previously worked as Design Fellow at Chautauqua Theater Company in New York, and recently interned for Arc3design in NYC, also Florida Grand Opera. BU credits include *Dialogues of the Carmelites*, *Imaginary Invalid*, *In the Jungle of Cities*, and *God's Ear*. She would like to thank the design and production team for everyone's effort as well as her family, friends, and advisors for support.

**Oshin Gregorian** (Assistant Stage Director) is the manager and producer for the Boston University Opera Institute. Previous positions include Director of Operations with the ProArte Chamber Orchestra, and General Manager for Collage New Music. Mr. Gregorian holds a BM from Boston University, a MM from

Manhattan School of Music, and is a graduate of the Opera Institute with honors. With the Opera Institute, he has been heard as Mercutio in *Roméo et Juliette*, Malatesta in *Don Pasquale*, Demetrius in *A Midsummer Night's Dream*, Il Podesta in *La finta Giardiniera*, and Junius in *The Rape of Lucretia*, among others. He has performed in numerous concerts and oratorio works with ensembles such as the Tanglewood Festival Chorus/Boston Symphony Orchestra, The Newburyport Choral Society, and Boston Youth Symphony, among others. Mr. Gregorian made his Carnegie Hall debut in 2005 under the auspices of Music Armenia.

**Matthew Haber** (Projection Designer) is a Theatre Arts Design & Production major. BU credits include *Woyzeck*, *Execution of Justice*, and *Tongue of a Bird*. Other credits include *Reflections of a Rock Lobster* (Boston Children's Theatre), *The Banjo Project* (Tour), and associate designer for *Invisible Man* (Des: Alex Koch, Huntington Theatre Company). Projects with designer Peter Nigrini include *Flashdance* (Broadway, National Tour); *Here Lies Love, Far From Heaven* (Williamstown); and *Divine Rivalry* (Old Globe). Matthew has also worked as a video programmer and consultant on projects throughout the United States and internationally including *Elsewhere* (BAM, National Tour), *Der Ring Des Nibelungen* (Metropolitan Opera), and Amon Tobin's *ISAM 2.0* (International Tour).

**JiYoung Han** (Scenic Designer) is a third-year Scene Design graduate student from South Korea. She is delighted to work on *Owen Wingrave* with such an amazingly talented team, and would like to give special thanks to her wonderful assistant, Julia Buerkle. Her previous Boston University Scenic Design credits include *The Cracking Hour*, *Il matrimonio segreto*, *Intimate Apparel*, *Learned Ladies*, *God's Ear*, and the *Bowles Celebration*.

**Christopher Harris** (Costume Designer) is a second-year MFA candidate in Costume Design at Boston University. Last year, he designed the costumes for *The Execution of Justice* at the Wimberly Theatre. He has also designed such shows as *Lend Me A Tenor*, *Copenhagen*, *RENT*, and *Henry IV: part 1*. Much thanks to the Opera Institute, cast, and crew for such a wonderful experience.

**Lillian King** (Assistant Stage Director) is a second-year MFA Directing candidate at Boston University's School of Theatre, and is thrilled to be working on her first opera with the Opera Institute. Last year Lillian was Assistant Director for *Peter and the Starcatcher*, both at New York Theatre Workshop and in its transfer to Broadway. She was also the Assistant Artistic Director at the New London Barn Playhouse for two years where she directed *Legally Blonde*, *Almost Maine*, and *Side by Side* by Sondheim. Other directing credits include *Vinegar Tom*, *Henry V*, and *The Last Five Years* (BU); *The Marriage of Bette and Boo* (Dartmouth, guest director); and *Another Dude's Slingshots* (World Premiere) and *A Christmas Carol* (13th St. Rep.). Lillian also assisted on *Girl Crazy* (Encores), *Idaho!* (NYMF), and *The Jazz Singer*. Lillian graduated from Dartmouth College with a double major in Theater and Psychology.

**Matthew Larson** (Repetiteur) received his Doctorate in Collaborative Piano from Arizona State University in 2001 under the tutelage of Eckart Sellheim. An accomplished recitalist, Dr. Larson has played over 600 recitals in the U.S. and Europe. He has worked with such varied artists as Metropolitan Opera stars Carol Vaness, Maria Spacagna, and Lawrence Brownlee; Academy of Ancient Music director Christopher Hogwood; vocal pedagogy pioneer Richard Miller; and the eminent collaborative artist Dalton Baldwin, with whom Matthew was invited to study in New York. Past positions include Assistant Conductor for Boston Lyric Opera; Music Director for the University of Connecticut Opera Program; Staff Pianist for Yale University Opera; Vocal Coach at Brown University; Staff Pianist for the American Institute of Musical Studies in Graz, Austria; Music Director of

Opera Providence; and Vocal Coach for Tanglewood Institute's Young Artist Vocal Program. Currently, Dr. Larson is on Faculty at Boston University; Pianist for the Boston Symphony Orchestra Chorus; Music Director for Cape Cod Opera; Vocal Coach at Walnut Hill School for the Arts; and Minister of Music at First Congregational Church of Milton, Massachusetts.

**William Lumpkin** (Conductor), Associate Professor of Music, is the Acting Director and Conductor of the Opera Institute at Boston University where he conducts Opera and Chamber Orchestra performances. He has conducted Boston Lyric Opera productions of *Così fan tutte* and Dove's *Flight*, and has conducted the premiere of *Flight* and *Hansel and Gretel* with Opera Theatre of St. Louis. In 2002, Lumpkin led performances of Philip Glass' *Galileo Galilei* as part of the Brooklyn Academy of Music's New Wave Festival. Mr. Lumpkin was Assistant to the Music Director at Opera Theatre of Saint Louis where he made his company debut conducting performances of *La bohème*, followed by *Magic Flute* and *Lucia di Lammermoor*. He has appeared as guest conductor at Indiana University and University of Illinois at Urbana-Champaign. Other professional credits include Boston Lyric Opera, Aspen Opera Theatre Center, Chicago Opera Theater, and the Los Angeles Opera. Mr. Lumpkin holds a BM from the Eastman School of Music and a DMA in Collaborative Piano from the University of Southern California.

**Jim Petosa** (Stage Director) has been the artistic and educational leader of the Boston University School of Theatre since 2002, and was recently named Artistic Director of New Repertory Theatre in Watertown, Massachusetts. In August 2012, Petosa vacated his post as Artistic Director of Maryland's Olney Theatre Center for the Arts, a position he held since 1994. In 2008, Petosa established the Boston Center for American Performance (BCAP), the professional extension of CFA's School of Theatre; he has served as BCAP's Artistic Director since its inception. He has directed many plays and operas, most recently Paul Zindel's *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, Stephen Sondheim's *Assassins*, Neal Bell's *Monster* (BCAP), and Jeffrey Hatcher's *Three Viewings* (New Rep). For BU, Petosa has directed the School of Theatre plays *Merrily We Roll Along*, *Trumpery*, *Stuff Happens*, *Red Noses*, *Scenes from an Execution*, and *Amadeus*, as well as the Opera Institute productions of *Postcard from Morocco*, *Bluebeard's Castle*, *Antigone*, *Carmen*, *The Postman Always Rings Twice*, *The Rape of Lucretia*, and *A Midsummer Night's Dream*. Petosa has served on the faculty of The Catholic University of America, the University of Maryland — College Park, and the Heifetz International Music Institute at St. John's College. A member of Actors' Equity Association, Petosa has served on the board of the Society of Stage Directors and Choreographers, Catalyst Theatre, and Playwrights Forum. Educated at Catholic University of America.

**Jeffrey Stevens** (Associate Coach) has been an active vocal coach and accompanist in the Boston area for over 30 years. Twice a recipient of a Boston Symphony Orchestra Tanglewood Fellowship in vocal accompanying, Mr. Stevens has worked for the Central City Opera Association (Colorado), the Wolf Trap Opera Company (Washington, D.C.), and the Boston Lyric Opera. In the field of opera pedagogy he has been a vocal coach for the Opera Department of the Boston Conservatory and New England Conservatory, Associate Music Director of the Boston Conservatory Opera Studio, Director of Opera at the Southeastern Music Center in Columbus, Georgia, and Music Director for the Opera Lab, a critically acclaimed dramatic training program for singing actors in Boston. He has also served as an adjudicator for the MENC Regional Piano Competition, the NATS Song Festival, and for the Peter Elvins Vocal Competition of the Powers Music School. Currently Mr. Stevens is a full-time lecturer at Boston University, where he is Repertory Coach for the Opera Institute and Music Director of Opera Workshop.

**Allison Voth** (Principal Coach) is an Associate Professor of Music at Boston University and Principal Coach at BU's Opera Institute. A well-known coach with a specialty in diction, she has worked with such companies and festivals as Boston Lyric Opera, Opera Boston, Chautauqua Opera, Opera North, Opera Unlimited, The Florence Voice Seminar, and the Athens Music Festival. Also a recognized supertitlist, her titles have been used countrywide, including at Washington Opera, and the Chicago Symphony, and internationally, at the Barbican Festival in London. As a specialist in the music of Paul Bowles, in 1992, she produced and performed in a multi-media performance piece entitled *Paul Bowles: One Man, Two Voices* at Merkin Hall in New York, and in 1995, she premiered a set of piano preludes in the EOS Ensemble's Bowles Festival. Ms. Voth is also the Music Director of the Cantata Singers Chambers Series and can be heard on CRI recordings.

**Jessica Wolf** (Stage Manager) is a senior at Boston University in the School of Theatre where she is pursuing a BFA in Stage Management. This is her fourth show with the Opera Institute. Previous operas include *Le Portrait de Manon*, *Dialogues of the Carmelites*, and *Bluebeard's Castle*. Select plays with CFA's School of Theatre include *Peer Gynt*, an original adaptation of *Lord of the Flies*, *Monster* (BCAP), and *Fallujah* (KCACTF National Playwrighting Award 2010). She has also worked with the Huntington Theatre Company and in the American Repertory Theater's Club Oberon space.

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## PERFORMER BIOGRAPHIES

**Isaac Bray** is in his first year at the Opera Institute where he studies with Penelope Bitzas. Previous roles with BU include Barone Douphol in *La Traviata* and Des Grieux in *Le Portrait de Manon*. Bray received his Master's degree from The Boston Conservatory where he sang the title role in *Don Giovanni*, Ramiro in *L'heure espagnole*, L'horloge comtoise in *L'enfant et les sortilèges*, the Father in *Hansel und Gretel*, and Ko-Ko in *The Mikado*. In summer 2011, he sang the role of Rambaldo in *La Rondine* for the Martina Arroyo Prelude to Performance Program. Bray was a young artist in residence at the Natchez Festival of Music in 2010. He received his Bachelor's degree in Music Education from Abilene Christian University (ACU). Some roles from ACU include Pandolfe in *Cendrillon* and Guglielmo in *Così fan tutte*. This summer, Isaac will be an apprentice artist at Central City Opera where he will sing the role of Sam in Ned Rorem's *Our Town*, and cover both Fiorello in *Il barbiere di Siviglia* and Ravenal in *Showboat*. He will also be performing in the chorus of the Boston Lyric Opera for their spring performances of *Così fan tutte* and *Der fliegende Holländer*.

**Peter Fallon Brown** is a sophomore Vocal Performance major at the College of Fine Arts, and studies under Dr. Jerrold Pope. His opera credits at Boston University include *Dialogues of the Carmelites* and the upcoming *La Clemenza di Tito*. He is excited to be appearing in *Owen Wingrave* alongside such a distinguished cast, and looks forward to future performances with BU Opera.

**Jorgeandrés Camargo**, a native of Houston, Texas, has been singing since 2006. He currently studies with Dr. Jerrold Pope at the College of Fine Arts at Boston University where he is a first-year Master's student. He received his Bachelor of Music degree from the Eastman School of Music studying with Jan Opalach. Last season he performed as Geronimo in *Il matrimonio segreto* and as Kecai in *The Bartered Bride*, both with Eastman Opera Theatre, under the baton of Benton Hess. This season, he will be a Ballad-singer in Wargo's *Ballymore*, as well as covering the roles of Mr. Coyle in *Owen Wingrave*, Publio in *La Clemenza di Tito*, and Marchese in *La Traviata*. During the summer he has attended CoOperative and Le Chiavi del Bel Canto with the Texas Music Festival.

**Brendan Daly**, tenor, finished the 2011-2012 season with noted lead roles in Offenbach's *Le 66*, Gilbert and Sullivan's *Trial by Jury*, and William Schuman's *The Mighty Casey* (Opera Saratoga). Recent supporting credits include *La bohème* (Atlanta Opera), *Die Fledermaus* (Opera Saratoga), and Kurt Weil's *Mahagonny* (Opera Boston); Haydn's *Creation* and Handel's *Messiah*; and the *Magnificat* and *St. Matthew Passion* of Bach. In April, he sings *Carmina Burana* for the Atlanta Ballet. Brendan apprenticed two seasons with Opera Colorado, appearing on the main stage as Nathanaël in *Tales of Hoffmann* and Almaviva in *The Barber of Seville*. He also toured the state as Don Ramiro in *La Cenerentola*, Romeo in *Romeo and Juliet*, and Ivan in *The Music Shop* (Richard Wargo). Brendan is in his second year at the Opera Institute, studying with Dr. Jerrold Pope, and recently appeared in stage works of Massenet, Poulenc, and Jake Heggie.

**Celeste Fraser**, Canadian-American soprano, has performed a variety of roles throughout the nation. Her recent performances include Tatyana in *Eugene Onegin*, Blanche in *Dialogues of the Carmelites*, Elisabetta in *Il matrimonio segreto*, Judith in *Bluebeard's Castle*, Magda in *The Consul*, and *Suor Angelica*, Elisabetta in *Maria Stuarda*, Mimi in *La bohème*, soprano soloist for Britten's *War Requiem*, and soprano soloist for Mendelssohn's *Elijah*. Ms. Fraser has been an apprentice with Des Moines Metro Opera and Opera North and has been the recipient of several honors. Some of her recent achievements are being named a 2012-2013 Phyllis Curtin Scholar at the Boston University Opera Institute; 2011 semi-finalist for the Houston Grand Opera Studio/Eleanor McCollum competition; 2010 encouragement award winner; and 2009 Florentine Opera Recital Award winner for the Metropolitan Opera National Council Auditions, as well as Bel Canto Competition Finalist and BRAVA award winner for 2010 and 2011. Ms. Fraser is in her second year at the Opera Institute and is from the studio of Ms. Penelope Bitzas. She will be performing the role of Vitellia in *La Clemenza di Tito* this spring with the Opera Institute.

**Katrina Galka**, soprano, is a second-year Master of Music candidate at Boston University, where she studies with Penelope Bitzas. Operatic roles include Aurore in Massenet's *Le Portrait de Manon* and Carolina in Domenico Cimarosa's *Il matrimonio segreto* with Boston University; Eurydice in Offenbach's *Orpheus in the Underworld* and Elisa in *Il Re Pastore* with Southern Methodist University; Pamina in *Die Zauberflöte*, Lauretta in *Gianni Schicchi*, and Barbarina in *Le nozze di Figaro* with the Amalfi Coast Music & Arts Festival; and Serpina in *La serva padrona* with Metroplex Opera Company. In 2011, Ms. Galka won second place in the Dallas Opera Guild Competition and was a finalist in the National Opera Association's Vocal Competition's Scholarship Division. In 2007, she was honored to sing as a soloist at the John F. Kennedy Center as a U.S. Presidential Scholar in the Arts. This past summer, Ms. Galka trained under the baton of Lorin Maazel at the Castleton Festival. Most recently, Katrina won second place in the 2012 Heida Hermanns International Voice Competition, and was a regional finalist in the 2013 Metropolitan Opera National Council Auditions. This upcoming summer, she looks forward to joining Opera Theatre of Saint Louis as a Gerdine Young Artist.

**Jaime Hartzell**, mezzo-soprano, began her 2012 season with her debuts as Siébel in *Faust* with Utah Festival Opera, and as The Mother in *Amahl and the Night Visitors* with Opera Project Columbus. She was most recently seen as Jean in Massenet's *Le Portrait de Manon* with Boston University. In 2012, she also portrayed Meg Page in *Falstaff* with The Ohio State University. Her 2010-2011 season included Suzy in *La Rondine* with Martina Arroyo's Prelude to Performance; Rosina in *Il barbiere di Siviglia* with Opera Columbus Outreach; Rosimonda in the American Stage Premiere of Handel's *Faramondo* under the direction of Peter Kozma; Florence Pike in *Albert Herring* under the direction of A. Scott Parry with The Ohio State University; and mezzo soloist in Bach's *Mass in b minor* (Bluffton University Bach Festival). Previous roles include



Cherubino in *Le nozze di Figaro*, Meg Page in Nicolai's *Die lustigen Weiber von Windsor*, and the Friend in Menotti's *Amelia Goes to the Ball*. Jaime Hartzell is a student of Penelope Bitzas and is in the first-year of her Performance Diploma.

**Christopher Hutchinson**, tenor, has performed with Chautauqua Opera, Arizona Opera, and Opéra Louisiane, among others. He recently performed the roles of Don Ramiro from Rossini's *La Cenerentola*, Rodolfo from Puccini's *La bohème*, and Anatol from Barber's *Vanessa* with Louisiana State University (LSU) Opera. This past summer, he performed the role of the Lamplighter in Chautauqua Opera's production of *Manon Lescaut*, while representing the company as a returning Studio Artist. This coming summer, he will make his Opera Theatre of St. Louis debut as a member of the Gerdine Young Artist Program. Mr. Hutchinson has performed as soloist in numerous sacred works such as Handel's *Messiah*, Bach's *Magnificat*, and Mendelssohn's *Elijah*. In 2011, he was a semi-finalist for the Palm Beach Opera Vocal Competition, and in 2009, was an Arizona District winner of the Metropolitan Opera National Council Auditions. This is his first year at the Boston University Opera Institute where he studies with Professor Penelope Bitzas. Christopher recently graduated from Louisiana State University with a Master of Music degree where he studied with tenor Robert Grayson. He earned his Bachelor of Music degree from the University of Arizona where he studied with tenor Grayson Hirst, and clarinet with Professor Jerry Kirkbride.

**Heejae Kim**, tenor, is a native of Seoul, Korea, and received a Bachelor of Music degree from Seoul National University. Mr. Kim has performed operatic roles such as Don Ottavio in *Don Giovanni*, Duca di Mantova in *Rigoletto*, Ernesto in *Don Pasquale*, Alfredo in *La Traviata*, Rodolfo in *La bohème*, Rinuccio in *Gianni Schicchi*, Edmondo in *Manon Lescaut*, and Incredibile in *Andrea Chénier* in Seoul area theaters. He has also performed Alfredo in *La Traviata* with Boston University. He will be singing the role of Tito in the Opera Institute's spring production of *La Clemenza di Tito*. He is a first year student at the Opera Institute at Boston University, and studies with Jerrold Pope.

**Kasey King**, soprano, is currently a first-year artist at the Boston University Opera Institute, studying with Penelope Bitzas. She recently received 2nd Place in the *Classical Singer Magazine* National Competition. Other awards include First Place in both the Chicago and New Jersey chapters of the NATS competition, as well as an Encouragement Award from the Metropolitan Opera National Council Auditions. In 2011, Kasey spent her summer as a Young Artist at Chautauqua Opera where she covered the role of the Queen of the Night in *The Magic Flute*, along with performing the final scene of *La Rondine* as Madga. Kasey received her Master's Degree in Vocal Performance from Northwestern University. Roles while at Northwestern included Queen of the Night in *The Magic Flute*, Greta Fiorentino in *Street Scene*, and Lady Billows in *Albert Herring*. Other roles performed include the title role in Puccini's *Suor Angelica*, Micaela in *Carmen*, and Pamina in *The Magic Flute*. Her upcoming engagements include the role of Vitellia in the Opera Institute's April Mainstage production of *La Clemenza di Tito*, and performing as Violetta in highlights from *La Traviata* with the Boston Masterworks Chorale in March.

**Sonja Krenek**, soprano, a California native, received a Master of Music degree in Vocal Performance from the San Francisco Conservatory of Music in 2010. Sonja is the winner of several awards including the MetroWest Opera Young Artist Competition and the Tony Cuevas Memorial Award. Some of Sonja's recent performances include Constance in *Dialogues of the Carmelites*, Carolina in *Il matrimonio segreto*, and Beatrice in *Three Decembers*. In the summer of 2012, Ms. Krenek was a Bonfils-Stanton Studio Artist with Central City Opera. She performed Monica in their production of *The Medium*, and also won Central City Opera's

Yellow Rose Award for Most Outstanding Female Performer. She will be returning again this summer as an Apprentice Artist, covering the role of Julie in *Showboat*. Currently, Sonja is in her second year at the Boston University Opera Institute studying with Sharon Daniels. Sonja has also organized a performance of *The Seduction of a Lady* for March of 2013, in which she will be playing the role of Irena. Ms. Kreněk is very honored to be singing Micaëla with MetroWest Opera in their upcoming production of *Carmen* in May, 2013.

**Jacquelyn Kress**, mezzo-soprano, is in her second year at the Opera Institute and a student of Penelope Bitzas. Most recently with the Opera Institute, Ms. Kress was seen as Jean in Massenet's *Le Portrait de Manon*, Mother Marie in Poulenc's *Dialogues of the Carmelites*, and, Fidalma, in Cimarosa's *Il matrimonio segreto*. Prior to that, she traveled to Chicago, her hometown, to perform Tisbe in Rossini's *La Cenerentola* with the Lyric Opera of Chicago's outreach program, Opera in the Neighborhoods. Other productions include *Trouble in Tahiti* (Dinah); *L'enfant et les sortilèges* (L'écureuil/La chatte/Un pâtre); *The Mikado* (Katisha); *Doctor Miracle* (Véronique); *Roméo et Juliette* (Stephano); and *Così fan tutte* (Dorabella). In addition, Ms. Kress has performed in Salzburg, Austria, as Marcellina in *Le nozze di Figaro*, and in Perigord, France, as the title role in Offenbach's *La Périchole*. You can also find Ms. Kress on a newly released professional recording of *The Pirates of Penzance* (Ruth) with the Ohio Light Opera. Upcoming engagements include Annio in *La Clemenza di Tito* (Mozart), with the Opera Institute.

**Christopher MacRae**, Canadian tenor, has appeared in a wide range of roles including *Werther* (title role), *The Rape of Lucretia* (Male Chorus), *Ariadne auf Naxos* (Bacchus), *Il barbiere di Siviglia* (Almaviva), and the world premieres of Orozco's *The Waiting Room* (Doctor), and Beckwith's *Tuptoo!* (Seth as a Man). As an active soloist, Mr. MacRae has appeared in music ranging from J.S. Bach to 21st-century works, including Britten's *St. Nicolas Cantata*, Handel's *Theodora*, Mozart's *Requiem* and *Mass in c minor*, MacMillan's *Celtic Mass of the Sea*, Orff's *Carmina Burana*, and Stainer's *Crucifixion*. He has also been heard on CBC Radio 2 nationwide in Rachmaninoff's *Vespers*. Mr. MacRae has appeared as an Opera Quiz panelist on "Saturday Afternoon at the Opera," and is a classically trained percussionist. He holds degrees in music from the University of Calgary and McGill University, and is a DMA transfer student at Boston University, where he studies with Dr. Lynn Eustis. Mr. MacRae has been a recipient of program grants from the Alberta Foundation for the Arts, and thanks them for their continued support.

**Ji Eun Park**, soprano, is currently in her third year working toward a Doctoral Degree at Boston University studying with Penelope Bitzas. She grew up in Seoul, Republic of Korea. She earned a Bachelor of Music degree from Yonsei University in 2005. She also received a merit scholarship during her academic years and received a Cum Laude with Honor Prize at Yonsei University in 2002. She received a Master's Degree in 2008 from Peabody Conservatory, studying with Phyllis Bryn-Julson, and an Artist Diploma in 2010 from Cleveland Institute of Music, studying with Mary Schiller. Ms. Park was a recipient of the merit scholarship from both institutes. She won the 2nd Prize in the Bel Canto Foundation Competition and the 4th Prize in NATS Competition in 2009. Her opera roles include the Countess in *The Marriage of Figaro*, the first lady in *The Magic Flute*, Beatrice in *Beatrice et Benedict*, and Composer in *Ariadne auf Naxos*. Ms. Park also appeared as Arabella in *Arabella* and Rosalinde in *Die Fledermaus*, in 2011, in opera scenes performance, and as Madame Lidoine in *Dialogues of the Carmelites* in 2012, with the Boston University Opera Institute. Ms. Park will be covering Vitellia in *La Clemenza di Tito* in April 2013.

**Zack Rabin**, American bass-baritone, is excited to be singing Spencer Coyle in *Owen Wingrave*. During the 2012-2013 season, Mr. Rabin has been seen with

Winter Opera St. Louis as Truffaldino in *Ariadne auf Naxos*; St. Petersburg Opera as Bartolo in *Le nozze di Figaro*; and was a member of the prestigious Chautauqua Opera young artist program, where he covered Raimondo in *Lucia di Lammermoor* and sang Innkeeper/Captain, while covering Geronte in *Manon Lescaut*. Zack will next be heard with Boston Masterworks Chorale singing Barone and Dottore in *La Traviata*, and with BU, singing Publio in *La Clemenza di Tito*. This summer, he will return to Natchez Festival of Music as General Harrison in *Kiss Me Kate*, and Marullo in *Rigoletto*. He will also be returning to Ash Lawn Opera, where he will cover Colline in *La bohème*, and sing outreach performances of the same role. Mr. Rabin has recently been seen with Sarasota Opera, Opera New Jersey, Ohio Light Opera, Lyric Opera of Virginia, Farmhouse Window Productions, New York Lyric Opera at Carnegie Hall, Lyrique en-Mer in France, IIVA in Italy, IVAI in Israel, Bel Canto Northwest, and the Astoria Music Festival. He is a first-year Opera Institute student, and studies with Jim Demler.

**John Slack** is currently a junior at Boston University, where he studies with Phyllis Hoffman and is pursuing a BM in Vocal Performance. With Boston University he has performed in past opera scenes programs, and will be performing the role of the Sailor in the upcoming production of *Dido and Aeneas*. He has appeared in numerous ensemble roles on the Boston University Theatre stage, and is excited to be adding one more with this production of *Owen Wingrave*.

**Nickoli Strommer**, American baritone, is currently studying at Boston University's Opera Institute under the tutelage of Sharon Daniels. He has recently finished his Master of Music degree at the Manhattan School of Music under Mark Oswald, and a Bachelor of Arts in Music from Oregon State University, where he studied under Richard Poppino. Previous credits include *La Traviata* (Germont) with Boston University, as well as *The Ghosts of Versailles* (Figaro), *Summer and Smoke* (John Buchanan Jr.), and *Così fan tutte* (Guglielmo), with the Manhattan School of Music, *Lucia di Lammermoor* (Enrico), *Falstaff* (Ford), and *Pirates of Penzance* (Pirate King), as well as baritone soloist for Haydn's *Creation* and Bach's *Magnificat*. Last summer, Mr. Strommer was a Young Artist with "I Sing Beijing" where he made his National Center for Performing Arts debut in Beijing, China.

**Benjamin C. Taylor**, baritone, is a first-year Master's student at Boston University where he studies with Penelope Bitzas. Mr. Taylor has been a featured soloist with orchestra in Bach's *Magnificat*, Handel's *Messiah*, Dvorak's *Te Deum*, and *The Ordering of Moses*, and has been a frequent soloist with the Mid-Atlantic Symphony Orchestra. Some of Mr. Taylor's performances include the roles of Simone in Puccini's *Gianni Schicchi*; Alfio in Mascagni's *Cavalleria Rusticana*; Anthony in Sondheim's *Sweeney Todd*; Tom in Gershwin's *Blue Monday* with the Baltimore Symphony Orchestra; Bob in Menotti's *The Old Maid and the Thief*; Sam in Verdi's *Un Ballo in Maschera*; and the title role in Mozart's *Don Giovanni*. In competitions, Mr. Taylor was a finalist for the Marie E. Crump Vocal Competition (the youngest of the finalists), the winner of the 2011 Baltimore Music Club Competition, and the recipient of the special one-time award, the Warren D. Bowerman award. Recently, Mr. Taylor sang Morales in Bizet's *Carmen*, premiered a new piece by Maryland composer Michael Oberhauser entitled *Fallen Angels*, and sang Des Grieux in *Le Portrait de Manon* by Massenet with the Opera Institute.

**Mark Tempesta**, Italian-American tenor, made his debut with the BU Opera Institute last season with Paolino in Cimarosa's *Il matrimonio segreto* and L'Aumolier in *The Dialogues of the Carmelites*. This season, Mr. Tempesta will also be performing Joseph Brennan in Richard Wargo's *Ballymore - Winners*, Tiberge in Massenet's *Le Portrait de Manon*, and the Narrator in Britten's *Owen Wingrave*, all with the Boston University Opera Institute. Mark will make his debut with Metro



West Opera this May as Don José in *Carmen*. Past operatic highlights include Young Jim Thompson in Thomas Cipullo's *Glory Denied*, Colonel Fairfax in *The Yeomen of the Guard*, Corelius Oppen in Martin's *Tobermory*, and the voice of Renard in Stravinsky's *Renard*, among others. On the concert stage, Mark performed last season as the tenor soloist in Beethoven's *Mass in C*, Mozart's *Requiem*, and Handel's *Dixit Dominus*. He is also a recording artist with Parma Records. The recipient of Oberlin Conservatory's Ruth Cognan Memorial Scholarship in Vocal Performance, Mark received his BM in Voice Performance from Oberlin College, while earning a BA in Physics concurrently. He is currently a second-year Master's student at BU, and studies with Professor Penelope Bitzas.

**Jordan Weatherston Pitts**, tenor, is a Master's student at Boston University studying under Dr. Jerrold Pope. He received his Bachelor's degree at SUNY Fredonia in Fredonia, New York under the tutelage of Dr. Angela Haas and Daniel Ihasz. A native of Buffalo, New York, he has performed extensively in the western New York region, most notably with the SUNY Fredonia Hillman Opera. His most recent work includes the role of Gastone in the October 2012 BU Opera Institute production of Giuseppe Verdi's *La Traviata*, and the role of Spalanzani in the SUNY Fredonia Hillman Opera's recent production of *Les Contes d'Hoffmann*, as well as an understudy of the title role of *Hoffmann*. In March 2013 Jordan will be performing the role of Joe in Richard Wargo's two part opera *Ballymore* with Boston University. He is currently the Graduate Teaching Assistant for the Boston University College of Fine Arts' Opera Project, a member of the Alpha Lambda Delta Honors Society, and the 2011 recipient of the Mamie and Ira Jordan Scholarship for minorities in music.

**Kristin Renee Young**, soprano, is a second-year Master of Music candidate, and studies with Sharon Daniels. Hailing from Philadelphia, Kristin graduated magna cum laude with a Bachelor of Arts degree in Music from Barnard College at Columbia University, where she sang in the studio of Harolyn Blackwell. This spring, Kristin will appear as Tytania in *A Midsummer Night's Dream* with Lowell House Opera and, last summer, she attended SongFest in Los Angeles. Other roles performed/studied include Cleopatra from *Giulio Cesare*; Constance from *Dialogues of the Carmelites*; Carolina from *Il matrimonio segreto*, Sandman and Dew Fairy from *Hansel and Gretel* at Symphony Space; Pamina from *The Magic Flute* with New York Lyric Opera Theater; Belinda from *Dido and Aeneas*; and Maria from *West Side Story*. Kristin was first place winner in the 2008 Harlem Opera Theatre Vocal Competition, and is a Marian Anderson Historical Society Scholar.

**Gregory Zavracky** is a third-year doctoral student of Penelope Bitzas. Recent highlights include Count Almaviva in *The Barber of Seville* with Townsend Opera; Tamino in Boston Lyric Opera's family production of *The Magic Flute*; Gherardo in *Gianni Schicchi*; and Buoso's Ghost with Opera Saratoga; Ferrando in *Così fan tutte*; and Camille in *The Merry Widow* with Cape Cod Opera; Ernesto in *Don Pasquale* with Opera in the Heights in Houston; and Prince Dauntless in *Once Upon a Mattress* with Chautauqua Opera. On the concert stage, he was recently a soloist in *The Messiah* with the Rhode Island Philharmonic; Bach's *Magnificat* and *Cantata 191* with Back Bay Chorale; Mendelssohn's *Elijah* with Nashoba Valley Chorale; Respighi's *Lauda per la Natività* with Chorus Pro Musica; and the Schubert *Mass in G* with Falmouth Chorale and Orchestra. A proponent of new music, he has sung in the premieres of Ketty Nez's *The Fiddler and the Old Woman of Rumelia*, James Yannatos' *Rocket's Red Blare*, and the *Five Borough Songbook*. His Benjamin Britten repertoire includes *Winter Words*, *Songs from the Chinese*, *Canticle I*, *The Serenade for Tenor, Horn and Strings*, and *Mayor Upfold* in *Albert Herring*.

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2012-2013

**Blood Knot** FEB 14 - MAR 2 > **The Penelopiad** FEB 22 - MAR 2 > **Amy Franceschini** MAR 26 > **Hamill**

**Lecture: Andrea Zittel** APR

3 > **BU Symphony Orchestra**

**& Symphonic Chorus at**

**Symphony Hall** APR 9 > **MFA**

**Exhibitions** APR 12-28 > **Chris**

**Jordan** APR 18 > **La Clemenza**

**di Tito** APR 18-21 > **Shining City**

MAY 1-4 > **The Skin of Our**

**Teeth** MAY 3-10 > **Theatre Design**

**& Production Exhibit** MAY 6-10

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