

FESTIVAL 2011



Opera. Short. New.

Welcome to the very first UrbanArias Festival!

UrbanArias is dedicated to producing short, contemporary opera. Our mission is to expose DC-area audiences to engaging, accessible, entertaining operas, and to provide a new outlet where both established and emerging composers can present their shorter works.

You are witnessing our dream becoming reality – a yearly festival of short pieces featuring some of the best composers, singers, instrumentalists, directors and designers working in opera today. It is a great honor to present three stunning works with such a marvelous array of talent.

We are thrilled to have you join us for our inaugural season, and we hope you enjoy what you see and hear, and will come back for more.

Sincerely,

Robert Wood,

Executive and Artistic Director

ORPHEUS AND EURIDICE

By **RICKY IAN GORDON**

Thursday, March 31 at 8 p.m.

Friday, April 1 at 6:30 p.m.

Sunday, April 3 at 2 p.m.

Tuesday, April 5 at 7:30 p.m.

CAST:

Elizabeth Futral, soprano (Euridice)

Todd Palmer, clarinet (Orpheus)

Melvin Chen, piano

Director

Lighting and Production Design

Costume Design

Associate Director

Stage Manager

Kevin Newbury

D.M. Wood

Paul Carey

Noah Himmelstein

David Vandervliet

1. Prologue

2. Orpheus

3. Euridice

4. Bliss

5. Home

6. They Dance

7. Song

8. Interlude

9. Illness

10. Death

11. The Underworld

12. The Journey Back

13. Song Two

14. Conclusion

15. Epilogue

Ms. Futral's appearance with UrbanArias is underwritten in part by a generous gift from Alan Savada and Will Stevenson.

Orpheus and Euridice is produced by arrangement with Theodore Presser Company, representative for Carl Fischer LLC, publisher and copyright owner.

Notes from the Composer

I first met Todd Palmer some years ago at a Christmas party Neil Goren, the pianist, coach and conductor, was giving. I am not sure why he started showing up at my performances, but it seemed wherever I was doing something, Todd showed up...and it of course made me really like him! One day, he said he would like to commission a piece from me. Because many of the performances he came to were vocal, he thought it would be good to have a Clarinet, Piano and Voice piece, and in particular, since he had been touring with many sopranos playing Schubert's "Shepherd on the Rock," he thought he could get some kind of contemporary companion piece for that. I started musing on what it could be. In 1995, my partner at the time, Jeffrey Grossi, started to become very ill. What a maelstrom it is when someone is being taken from you incrementally and you are at a monumental loss of control. I felt almost deranged. Thus, it was not a particularly inspired time, I kept meeting with Todd about which text to use, or wondering if I should write my own, but essentially, I was rudderless, and for him, I'm sure, frustrating, in my lack of direction. Finally I decided to do a piece just for piano and Clarinet, which I know, did not make Todd happy, but by then, anything would have sufficed.

When I was little, one of the foreign films my sister took me to, was Marcel Camus' beautiful "Black Orpheus" with Bruno Melo and Marpessa Dawn. What could I have really understood in that story...but I became quite obsessed with that myth and read several versions.

One night, during this whole procrastinating and exasperating time for both Todd and myself, at 4 in the morning, I had a vision, I rose from sleep, went to the dining room table, and wrote the entire text for what became my "Orpheus and Euridice". It seemed I suddenly had a deep identification with Orpheus...only my Euridice was not bitten by a snake, but robbed slowly by an incurable virus. Somehow, in my mind's eye and ear, I saw Todd as the "Orpheus" playing his "Pipe" instead of a lute or a lyre. Euridice (I changed the y to an i) was both herself and the storyteller...the notes belonged to Orpheus, and the pianist, and the words belonged to Euridice. When I was done I saw that I had created a two act structure which seemed very clear to me...Act 1 was about the birth of love, and Act 2 was about the birth of art through suffering. Jeffrey woke at 5 from the strange energy that had taken over our apartment...I read the text to him in a sort of sweaty amazement. I called Todd at about 8:30 in the morning to share my great news with him, which was met with some trepidation because the whole notion of a short little companion piece to the Schubert was dashed, but he was a good sport and allowed me to stay the course.

It took a long time for a real premiere because of the size of the piece, but eventually, in 2005, Jane Moss and Jon Nakagawa allowed us to premiere it at Lincoln Center, with soprano Elizabeth Futral, pianist Melvin Chen, and Doug Varone directing and choreographing it. It won an OBIE Award.

Is that why we are taught myth, so that later on when we need them, we can tell our own stories *through* them? Is that how they came about? At that moment in my life, it is as if, knowing this myth, and its eruption inside me, saved me.

Ricky Ian Gordon, March 2011

GREEN SNEAKERS

By RICKY IAN GORDON

Friday, April 1 at 8:30 p.m.
Sunday, April 3 at 3:45 p.m.
Wednesday, April 6 at 7 p.m.
Friday, April 8 at 8 p.m.
Saturday, April 9 at 7 p.m.
Sunday, April 10 at 7 p.m.

CAST:

Ian Greenlaw, baritone

The Adelphi String Quartet

Jonathan Richards, violin
Francis Liu, violin

Nicholas Hodges, viola
Elizabeth Meszaros, cello

Director
Lighting and Production Design
Costume Design
Associate Director
Stage Manager

Kevin Newbury
D.M. Wood
Paul Carey
Noah Himmelstein
David Vandervliet

1. Prelude
2. If Only Someone
3. In Particular
4. He Came to Houston
5. Needs
6. Shopping
7. Sportswear
8. Opening Night
9. Philadelphia
10. Stone Garden

11. Blue Dust Mask
12. Two Months Later
13. Would You Consider
14. Operas Come and Go
15. It was As If . . .
16. Bonanza
17. Bus Ride
18. Provincetown
19. Epilogue: Sleep

Green Sneakers is produced by arrangement with Theodore Presser Company, publisher and copyright owner.

Notes from the Composer

In May, 2007, I was in Salt Lake City, Utah, presiding over the second production of my opera, *The Grapes Of Wrath*. Genie Zukerman had invited me to be the composer-in-residence at Bravo! Vail Valley Music Festival, and I was pondering what I might write for them. As these things happen sometimes, I saw a picture on a stage...an empty chair, a string quartet, a baritone...and I remembered a set of poems I had written which suddenly called out to be heard.

On August 1st, 1996, my late partner, Jeffrey Grossi, passed away. There was a day when I was staring into our closet from the vast desolation of our bed, and his sad little green sneakers suggested to me, a text, about the day we bought them together, which seemed to pour out of me. What ended up being a cycle of poems, tell the story of that day, and the period after, leading all the way up to his death. They end with my journey to Provincetown, a pilgrimage to a place where I hoped I might find others, who had gone through what I had just gone through, and could empathize.

In musicalizing the text, my instinct, because of the intimacy of the story, was to couch it in a “classical” way, a prologue, an epilogue, interludes throughout...not only to give the listener time to think and reflect, but to give the performer the space to gear up for the next event. Even the use of a string quartet felt like a slightly distancing formal device. The inspiration for this type of piece is perhaps Handel’s cantata *Lucretia*, or later on, Britten’s *Phedre*, pieces where one singer is both telling the story and living the story. I felt I was doing a similar thing in my own “Orpheus and Euridice,” only in that piece, I tell my story metaphorically, through a myth. Here, there is no veil. It is simply what happened and how it felt, at least at that time.

I have questioned myself, about whether this was the right thing to do, tell a story this baldly, expose myself and my life with Jeffrey this way. My explanation for such an act is this. After Jeffrey died, I sought solace in reading everything I could find about grief. I was grateful to those who were generous enough to reveal, in great detail, the ways in which they endured loss and bore their own tragedies. So maybe there is a sense of mission for me here. Perhaps someone else has gone through what I went through, and this might bring them some peace, identification, or understanding.

When I wrote the poems, they ended with the sequence that is called “Provincetown,” but as I was working on the piece, I had the idea to include, as the epilogue, a poem I had written for Jeffrey as a birthday present, “Sleep.”

I suppose I wanted to end the piece with not only a lullaby, but a celebration of what we had together.

Ricky Ian Gordon, March 2011

GLORY DENIED

By TOM CIPULLO

Based on the book by TOM PHILPOTT

Saturday, April 2 at 8 p.m.

Sunday, April 3 at 7 p.m.

Thursday, April 7 at 8 p.m.

Saturday, April 9 at 9 p.m.

Sunday, April 10 at 2 p.m.

CAST (in order of vocal appearance):

Older Thompson

Younger Thompson

Younger Alyce

Older Alyce

Michael Chioldi

Kevin Vortmann

Colleen Daly

Caroline Worra

Conductor

Director

Lighting Design

Costume Design

Projection Design

Wig Design

Stage Manager

Robert Wood

Scott C. Embler

D.M. Wood

Paul Carey

Kevin Frech

David Boda

David Vandervliet

Jennifer Himes, violin

Jen Ries, viola

Drew Owen, cello

Sophia Kim Cook, piano

Sara Stern, flute

Annie Ament, clarinet

Rick Lee, horn

Mark Carson, percussion

Ms. Worra's appearance with UrbanArias is underwritten by a generous gift from Louise and Gerhard Urban.

Notes from the Composer

In 2001, while in residence at the MacDowell Colony, I came across the *New York Times* review of Tom Philpott's *Glory Denied*. Immediately, I was intrigued. "Indeed, it is not too much to say," the review by Richard Bernstein stated, "that *Glory Denied* ...encapsulate[s] something of the moral essence of the Vietnam War and the imperishable bitterness of the war's legacy."

For years, I had wanted to create a music drama that would address contemporary issues, one that would take ordinary people and place them in an extraordinary situation. This story, with all its suffering, heroism, selfishness, and dignity, struck me as completely and overwhelmingly operatic. Of course, crafting the libretto would present a huge number of challenges. How might I reflect the difference between Alyce and Jim's memories of her? I settled on having two singers play twin versions of the character. One would represent Jim's idealized vision, while the other would show what Alyce was actually doing and thinking while Jim was a prisoner. Two versions of Alyce led me to consider having Colonel Thompson portrayed by two singers. Young Jim would live through these events, while the older character would recall them from a distance. This casting would allow me multiple points of view, something that I might make good use of in crafting a large number of ensembles. Perhaps the biggest challenge in writing the work was how to make Alyce a real, comprehensible, three-dimensional person. Her actions during Jim's ordeal were nothing short of shocking. Still, when Alyce sings, her music must be so beautiful and persuasive that people will say, "Yes, if I had been alone with four children – the last born the day my husband was captured – perhaps I could have done that too." I am no moral relativist. I believe strongly that behavior can be right or wrong. But my own memories of the time remind me that many good people did things they regret during the Vietnam era. It was as if there was a great madness in the land, and everyone, it seems, simply did the best they could.

Glory Denied was premiered by the Brooklyn College Opera Theater in 2007, given its professional premiere by the Remarkable Theater Brigade (NY) in June of 2008, and produced in 2010 by Chelsea Opera. Excerpts from *Glory Denied* were premiered by New York City Opera at its *Vox 2004* festival and The Center for Contemporary Opera presented a staged reading with piano by in 2006. The opera is dedicated to my dear friend Steven Burke. Finally, I would like to express my deepest appreciation to Tom Philpott. His generosity of spirit is truly an inspiration.

Tom Cipullo October, 2010

ABOUT THE ARTISTS

ORPHEUS AND EURIDICE

Composer **Ricky Ian Gordon** was born in Oceanside, NY. After studying composition at Carnegie Mellon University, he quickly emerged as a leading writer of vocal music that spans art song, opera, and musical theater. Mr. Gordon's songs have been performed and/or recorded by such internationally renowned singers as Renee Fleming, Dawn Upshaw, Audra MacDonald, Kristin Chenoweth, the late Lorraine Hunt Lieberson, Frederica Von Stade, Andrea Marcovicci, Harolyn Blackwell, and Betty Buckley, among many others. Recent productions of his work include:

2010: *Sycamore Trees*, directed by Tina Landau, book by Ricky Ian Gordon and Nina Mankin, at Signature Theatre in Arlington, VA.

2010: *The Grapes of Wrath* – A Two Act Concert Version of the Opera with a libretto by Michael Korie, at Carnegie Hall. Narrated by Jane Fonda, with a cast that included Victoria Clark, Nathan Gunn, Christine Ebersole and Elizabeth Futral, with The Collegiate Chorale and The American Symphony Orchestra conducted by Ted Sperling.

Mr. Gordon has taught both Master Classes and Composition Classes at Yale, NYU, Northwestern, Juilliard, Manhattan School of Music, Catholic, Bennington, Vassar, Carnegie-Mellon, Elon, Michigan State, U of Michigan, and San Francisco Conservatory. Among his honors are the 2003 Alumni Merit Award for exceptional achievement and leadership from Carnegie-Mellon University, the Shen Family Foundation award, the Stephen Sondheim Award, The Gilman and Gonzalez-Falla Theater Foundation Award, The Constance Klinsky Award, and many awards from ASCAP, of which he is a member, The National Endowment of the Arts, and The American Music Center.

Elizabeth Futral has established herself as one of the major coloratura sopranos in the world today - embracing a diverse repertoire that includes Vivaldi, Handel, Mozart, Bellini, Donizetti, Rossini, Verdi, Glass, and Previn.

The 2010-2011 opera season has featured her in a wide variety of venues throughout North and South America. At Teatro Municipal de Santiago she performed the title role in *Thaïs*, and sang the four heroines in *Les Contes d'Hoffmann* with Florida Grand Opera. In the spring she will perform Violetta in *La traviata* with the Minnesota Opera. Recitals included Opera Birmingham, The Vocal Arts Society in Washington DC, and the George London Foundation with bass-baritone Kyle Ketelsen. Ms. Futral has appeared at the Metropolitan Opera (the title role in *Lucia di Lammermoor*, Princess Eudoxie in *La juive*, Elvira in *I Puritani*, and most recently, Princess Yueyang in the world premiere of *The First Emperor*), Royal Opera House, Covent Garden (Musetta in *La bohème*), San Francisco Opera (Stella in the world premiere of *A Streetcar Named Desire*, Violetta in *La traviata*), Bayerische Staatsoper (Nannetta in *Falstaff*), Gran Teatre del Liceu (Gilda in *Rigoletto*), and Berlin State Opera (Violetta in *La traviata*).

Ms. Futral's extensive discography includes Meyerbeer's *L'Etoile du nord* for **Marco Polo**, Previn's *A Streetcar Named Desire*, and Ravel's *L'Enfant et les sortilèges* conducted by Maestro Previn for **Deutsche Grammophon among others**.

Clarinetist **Todd Palmer** has appeared as soloist, recitalist, chamber music collaborator, educator, arranger, and presenter around the world. He has appeared with such orchestras as Houston, Atlanta, St. Paul, Cincinnati, Montréal, BBC Scotland, and collaborated with many of the world's finest string ensembles such as the St. Lawrence, Brentano, Borromeo, Daedalus, Pacifica and Ying quartets. Palmer appeared in the world premiere of composer Ricky Gordon's theater work, *Orpheus and Euridice*, with coloratura Elizabeth Futral on Great Performers at Lincoln Center in 2005.

His appearances abroad have included concerto, recital and chamber music performances in Germany, France, the Netherlands, Italy, England, Canada, Mexico, Brazil, Columbia, the Caribbean, Japan and China. In addition to Ricky Gordon, Mr. Palmer has been closely associated with composer Osvaldo Golijov, and is regarded as the champion of his great klezmer clarinet quintet *The Dreams and Prayers of Isaac the Blind*.

He has been a participant at Spoleto Festival USA as a member of the highly popular touring group Spoleto Chamber Music USA. He has held principal clarinet positions in the Minnesota Orchestra, the Gotham Chamber Opera, Orpheus Chamber Orchestra, and the Grand Teton Festival as well as principal clarinet in the Lincoln Center revival of Rodgers & Hammerstein's *South Pacific*. Mr. Palmer is recorded on EMI, DG, Koch and Ghostlight Records.

Pianist **Melvin Chen** has received acclaim for performances throughout the United States and abroad. As a soloist and chamber musician Mr. Chen has performed at Carnegie Hall, Alice Tully Hall, Merkin Concert Hall, the Kennedy Center, and Boston's Jordan Hall, in addition to others worldwide. Among the past season's highlights were concerto appearances in New York City and Houston, performances with the Long Beach Opera, quintets with the Shanghai quartet, and a recording of chamber music by composer George Tsontakis. Recently Mr. Chen's concerts have included two solo recitals at Weill Recital Hall, and concerto performances with the American Symphony Orchestra, Marin Symphony, Springfield Symphony, and the Paducah Symphony.

Mr. Chen's recordings include Beethoven's *Diabelli Variations* on the Bridge label, and Joan Tower's piano music on the Naxos label. Recordings of the Shostakovich piano sonatas and Gordon's *Orpheus and Euridice* were released in 2006.

Mr. Chen completed a doctorate in chemistry from Harvard University, and also holds a double master's degree from The Juilliard School in piano and violin. Mr. Chen is on the piano faculty of the Bard College Conservatory of Music, where he is associate director, and has previously been on the piano faculty of the Yale School of Music. He is also the artistic director of the chamber music program at the Hotchkiss Summer Portals.

Kevin Newbury is a theater and opera director based in New York City. Recent opera credits include *Maria Stuarda* (Minnesota Opera), *El Nino* (San Francisco Symphony, with John Adams conducting), *Roberto Devereux* (Minnesota Opera and L'Opera de Montreal), the world premiere of *Life is a Dream* (Santa Fe Opera), *Eugene Onegin* (Opera Theatre of St. Louis), *La Cenerentola* (Glimmerglass Opera), *La bohème* (Wolf Trap Opera), Bernstein's *Mass* (Carnegie Hall, Baltimore Symphony, Kennedy

Center), *Falstaff* (Santa Fe Opera), *Il barbiere di Siviglia*, *Le nozze di Figaro* and *Il trovatore* (Minnesota Opera), *Die Zauberflöte* (Opera Colorado, Houston Grand Opera) and *Nixon in China* (revival director: Chicago Opera Theatre, Portland Opera, Cincinnati Opera). Recent New York theatre credits include the world premieres of *Candy and Dorothy* (GLAAD Media Award Winner, Drama Desk Nominee), *The Second Tosca*, *The Black Monk and Kiss and Cry* (GLAAD Nominee).

Upcoming projects include: *Anna Bolena* and *Werther* (Minnesota Opera), *Die Liebe der Danae* (Bard Summerscape), *Galileo Galilei* (Portland Opera), the world premiere of Ricky Ian Gordon and Mark Campbell's *Rappahannock County* (Virginia Opera and Virginia Arts Festival), and the world premiere of a new musical by Jeremy Schoenfeld and Nicole Parker. Kevin is also in pre-production for a film adaptation of David Johnston's *Mothra is Waiting*.

Noah Himmelstein (Associate Director) is a theatre director based in Manhattan. He first worked with Ricky Ian Gordon on the 2010 concert staging of his opera, *The Grapes of Wrath* at Carnegie Hall, where he assisted director Eric Simonson. Most recently, Noah directed the world premiere of *The River Has No Water*, a piece he conceived inspired by August Strindberg's *The Stronger* and Jean Cocteau's *The Human Voice* which starred Kathleen Butler and Patricia Hodges. In 2009 he co-wrote and directed Carly Jibson: *Not a Bitch, Not Yet a Woman* which premiered at Joe's Pub at The Public Theatre.

He has assisted directors Victoria Clark and Stuart Howard and is the recipient of an SDC Fellowship Grant for Doug Hughes' production of *A Man for All Seasons*. In addition, Noah was the Assistant Producer on Steppenwolf's *August: Osage County* and the recent revival of *The Homecoming* during the 2007-2008 Broadway Season.

Noah is currently developing a chamber opera with Zach Redler and Sara Cooper which will premiere in New York this fall. He will also be represented later this month with a developmental workshop of the new play, *Underneath* with the Oberon Theatre Ensemble. Noah holds a BA in Directing from Emerson College.

GREEN SNEAKERS

American baritone **Ian Greenlaw**'s prodigious gifts have brought him to center stage at opera companies and orchestras from coast to coast.

In the 2010 – 2011 season, Mr. Greenlaw will join the New York City Opera for their production of *Intermezzo*. In concert he will sing Handel's *Messiah*, and will appear with Opera Columbus in "Berlin to Broadway". During the 2008-2009 season Mr. Greenlaw returned to the New York Philharmonic for Britten's *War Requiem* and *L'enfant et les sortilèges*. He performed the Fauré *Requiem* with the Eugene Symphony, and the *St. John Passion* with the Dayton Philharmonic. Mr. Greenlaw recently made his La Scala debut as the protagonist in Lorin Maazel's opera *1984*. Earlier in his career, Mr. Greenlaw made his debut with the Metropolitan Opera as the Theater Manager in Poulenc's *Les mamelles de Tirésias*, and returned as Harlequin in *Ariadne auf Naxos*, Fléville in *Andrea Chénier*, Morales in *Carmen*, and Cascada in *The Merry Widow*. Mr. Greenlaw has also performed the title role in *Don Giovanni* with the Dallas Opera, and the title role in *Eugene Onegin*. He is the recipient of numerous awards including the 2002 Richard Tucker Career Grant, and is an alumnus

of the Pittsburgh Opera Center and the Lyric Opera Center for American Artists at the Lyric Opera of Chicago.

The **Adelphi String Quartet** is the Graduate String Quartet-in-Residence at the University of Maryland School of Music. As such, the Adelphi String Quartet works closely with the university's chamber music faculty, the Left Bank Quartet, and the Guarneri String Quartet. The quartet gave their debut performance at the University of Maryland in October 2009 with a dynamic program including works by Beethoven, Mozart, and Kurtag, as well as regular performances at the Washington Arts Club's Noon Recital Series. The Adelphi String Quartet joined the Axelrod Quartet at the Smithsonian for a performance of the Mendelssohn *Octet*, playing on the museum's collection of Stradivarius instruments. The quartet also completed the world premiere recording of Walter Giesecking's *Serenade for String Quartet*, which will be released on the Naxos label. In a cross-disciplinary collaboration, the quartet joined painter Richard Klank and ballet dancer Sebastian Rousseau for a performance of Ligeti's *Metamorphoses Nocturnes*. The Adelphi String Quartet was recently chosen to compete in the prestigious Fischhoff Chamber Music Competition this past May. Recent performances include a participation in a masterclass given by Christoph Eschenbach, conductor of the National Symphony Orchestra, as well as October's Schumann Festival at the University of Maryland and a recital at Lycoming College in Williamsport, PA.

GLORY DENIED

Composer **Tom Cipullo's** works have been heard at major concert halls on four continents. He has received commissions from, among many others, the Mirror Visions Ensemble, SongFest at Pepperdine, the Joy in Singing, Sequitur, Cantori New York, the Walt Whitman Project, and the New York Festival of Song; and awards and fellowships from Yaddo, the MacDowell Colony, the Virginia Center for the Creative Arts, Copland House, the Liguria Study Center (Bogliasco, Italy), the Fundacion Valparaíso (Spain), the Oberpfälzer Kuenstlerhaus (Bavaria), ASCAP, Meet the Composer, and the Jory Copying Program. Recent honors include the Minneapolis Pops New Orchestral Repertoire Award (2009) for Sparkler, the National Association of Teachers of Singing Art Song Award (2008) for the song-cycle *Of a Certain Age* (commissioned by the soprano Hope Hudson), the Aaron Copland Award from Copland House (2007), and the Phyllis Wattis Prize for song composition from the San Francisco Song Festival.

Mr. Cipullo's recent events include the premiere of *Excelsior*, a song cycle commissioned by Jesse Blumberg. The coming year will see the premiere of *Something About Autumn*, and the New York premiere of *Insomnia* by the Mirror Visions Ensemble at Weill Recital Hall.

Mr. Cipullo received his Master's degree in composition from Boston University and his B.S. from Hofstra University, Phi Beta Kappa with highest honors in music. Mr. Cipullo is a founding member of the Friends & Enemies of New Music, an organization that has presented more than 80 concerts featuring the music of over 200 different American composers.

Michael Chioldi is one of the world's premiere operatic baritones. He made his Metropolitan Opera debut in 1996 with Luciano Pavarotti, and has performed with the San Francisco Opera, Houston Grand Opera, New York City Opera, Santa Fe Opera,

Washington National Opera, and Los Angeles Opera among many others. Internationally, he has appeared with the Macau International Music Festival, L'Opera de Montpellier, Opera de Oviedo, in Tokyo (on tour with Maestro Seiji Ozawa), at Canada's Opera Atelier, and at the Stadttheater Pforzheim.

Mr. Chioldi's 2010 appearances included Count Almaviva in Hawaii Opera Theatre's *Le nozze di Figaro*, Richard Nixon in Long Beach Opera's *Nixon in China*, the title role in *Hamlet* with the Washington National Opera, *Cavalleria Rusticana* and *I Pagliacci* with Chautauqua Opera, and *Salome* at the Saito Kinen Festival in Japan. Later this year, he performs at Utah Opera in the role of Ford in Verdi's *Falstaff* and to Lyric Opera of Kansas City in *Turandot*, and returns to the Washington National Opera as Enrico in *Lucia di Lammermoor*.

Mr. Chioldi's awards include The Metropolitan Opera National Council, Puccini Foundation, Pavarotti Competition, Gerda Lissner Foundation, Miami Competition and the MacAllister Awards. Mr. Chioldi is recorded on Sony Classical, BMG, Decca, Accord, and Newport Classics labels.

Tenor **Kevin Vortmann** recently appeared in the Tony Award-nominated Broadway revival of *A Little Night Music*. Other New York Appearances include: *Face the Music* (Uncle Sam – Cast Recording), *Juno* (IRA Man), *Lost in the Stars* (Burton), *Stairway to Paradise* (Soldier Soloist), *On the Town* and *Applause* with New York City Center's critically acclaimed Encores! Series; Carnegie Hall: Leonard Bernstein's *Mass* (Soloist – also The Kennedy Center and Baltimore Symphony – Grammy nominated Cast Recording on Naxos), *Showboat* and *Mother Russia*.

Off Broadway appearances include: *For Lovers Only*. National Tour: *Camelot* (starring Robert Goulet). Regional credits: Cape Playhouse, Arvada Center, North Shore Musical Theatre, Chautauqua Opera, Sacramento Music Circus, Marriott Lincolnshire Theatre, Gem Theatre, Drury Lane Oakbrook, Theatre at the Center, Drury Lane Evergreen Park, Blumenthal PAC, Westchester Broadway Theatre and Stages St. Louis. Pre-Broadway and Workshops: *Angels, the Musical* (Joab), *Metropolis*, *A Tree Grows in Brooklyn* (Willie), *Dangerous Beauty*, and *Nice Work if You Can Get It* (Starring Harry Connick Jr.). Commercial: Gillette. Kevin is a proud alumnus of Northwestern University.

Soprano **Colleen Daly** is rapidly emerging as a “dramatically powerful” (*The Washington Post*) singer in today's operatic arena. Miss Daly's wide range of roles includes the title roles in The Academy of Vocal Arts' productions of *Lucia di Lammermoor*, *La Traviata*, *Kát'a Kabanová*, and *Manon*, the title role in Opera Vivente's production of *Alcina*, Cleopatra in *Giulio Cesare*, Miss Jessel in *The Turn of the Screw* and Berta in *Il Barbiere di Siviglia* with the Maryland Opera Studio, Micaëla in *La Tragédie de Carmen* with Olney Theatre Center for the Arts, Die Königin der Nacht in *Die Zauberflöte* with Opera New Jersey, the Annapolis Opera and Symphony Orchestra, the In Series Madame Herz in *Der Schauspieldirektor* at the Clarice Smith Performing Arts Center, and Cunegonde in *Candide* at the Reskin Theater in Chicago.

Miss Daly's “glistening soprano” (*The Washington Post*) is also becoming well-known to concert and recital audiences, performing as a soloist in such works as the Mozart, Brahms, Fauré, and Rutter *Requiem* Masses, Mendelssohn's *Elijah*, Händel's *Messiah* and Haydn's *Creation* and *Missa Solemnis*. She has appeared in concerts with the

Master Chorale of Washington (Kennedy Center debut), the Cathedral Choral Society (National Cathedral debut), Washington Concert Opera, the Maryland Philharmonic Orchestra, Opera Lafayette, Ovation Artists, and the Washington Arts Club.

Caroline Worra has sung over 50 different operatic roles including 15 World and American Premieres. She received international acclaim for her performances of Jenny in *The Mines of Sulphur* (Grammy nominated CD for Best Opera Recording) and in the title role in *The Greater Good; Passion of Boule de Suif* (Opera News' and *The New York Times*' pick for one of the top classical CDs of the year).

Ms. Worra has worked with The Metropolitan Opera, Lyric Opera of Chicago, Dallas Opera, Boston Lyric Opera, and six seasons at both Glimmerglass and New York City Opera. She recently performed Agrippina in *Agrippina* with Boston Lyric Opera, on two U.S. National Tours singing Violetta in *La Traviata* and Rosalinda in *Die Fledermaus* and performed a debut recital at Carnegie Hall (Weill Hall).

Upcoming Engagements include Myra in *Séance on a Wet Afternoon* (excerpts) for Charity Wicks Doctoral Recital; Nora in *Nora in the Great Outdoors* – Composed for Caroline Worra – World Premiere Reading in New York City; Soprano Soloist in *Carmina Burana* and *Lord Nelson Mass* at Carnegie Hall; recital at Luther College; and Rosalinda in *Die Fledermaus* with Opera Memphis.

Ms. Worra is a recipient of the Shoshana Foundation/Richard F. Gold Career Grant and has a Doctor of Music degree in vocal performance from Indiana University.

Conductor **Robert Wood** founded UrbanArias in 2009. Primarily an opera conductor, he made his debut with the San Francisco Opera in 2004 with performances of *La Traviata* featuring Rolando Villazon. He also conducted Vivica Genaux's debut with the San Francisco Opera in *L'italiana in Algeri* in 2005. He was appointed Conductor in Residence at the Minnesota Opera, leading productions of *L'italiana in Algeri*, *Le nozze di Figaro*, *La donna del lago*, *Rusalka*, and *Il barbiere di Siviglia*. Mr. Wood has also conducted *L'italiana in Algeri* at Vancouver Opera, *Die Entführung aus dem Serail* for Hawaii Opera Theater, *The Love for Three Oranges* at Indiana University Opera Theater, *La cenerentola* at New Jersey Opera Theater, *Lakmé* at Minnesota Opera, and *The Nutcracker* for San Francisco Ballet. Mr. Wood's conducting appearances with the Wolf Trap Opera Company include *Le Comte Ory* and *Die Zauberflöte*. He will return to the San Francisco Opera in the summer of 2011 to conduct the Merola Opera Program's concert of extended scenes, and is slated to conduct *Roméo et Juliette* at Opera Colorado in 2013.

Mr. Wood served as Chorus Master at The Santa Fe Opera for many years; his collaborations there included the American premiere of Kaija Saariaho's *L'amour de Loin*, and the world premiere of Bright Sheng's *Madame Mao*. He also conducted numerous productions at Opera San José, including *Tosca*, *Faust*, *Manon*, *La Bohème*, *Rigoletto*, *L'elisir d'amore* and *Carmen*.

Scott C. Emblar (director) is a Founding Member and the former Producing Director of the OOB-award winning Vital Theatre Company. NYC directing credits include: the developmental collaboration of Ned Massey's *Bloodties* (invited show at 2010 New York Musical Festival; recipient of Special Notice for Best Music); *Stain* (Off-Broadway play); the world premiere of *Margot Alone in the Light* (opera adaptation of Ray Bradbury's short story "All Summer in a Day" with operamission); *Death in*

England (Vital); *Burning Botticelli* (NYCFringe); opera premieres *Faith* and *Caliban* (Vital); many short plays including *Save Me*, *Wonder Full*, *Trish at 10* (all at Vital) and *Orpheus and the Dragon* for the Drilling Company.

Readings include *The Seventh Monarch* (with Tony-winners Karen Ziemba and Harriet Harris), *At Daybreak* (Rattlestick Theatre); *Breasts of Fortuna* (with Lea Michele); the musical *Masada* (with Maya Days) at the York Theater; and numerous reading series over the years for Stephen Sondheim's Young Playwrights, Inc. Out of town credits include: *A Tribute to Miriam Makeba with Tsidii le Loka* (at Colorado World Theatre Festival and also Theatre Outlet in Allentown, PA); *Galileo's Daughters* (Piccolo Spoleto); *Faith* (World Science Fiction Convention, Chicago); *Pieces in Short* (Lake George Opera Festival); and *Die Fledermaus* (Albion College, Michigan). Recently, he created and adapted the *Little Tales* series, a theatre program for pre-school kids that ran for two seasons at Manhattan Children's Theatre. He was fortunate enough to be a SDC Observer to Walter Bobbie on the Encores production of *No, No, Nanette* and to serve as the Arts Department Coordinator on the feature film *Junction* (to be released in 2012).

ABOUT THE DESIGNERS

Production and Lighting Designer **D.M. Wood**'s recent design credits include: *Anna Nicole* (world premiere co-design: Royal Opera House, Covent Garden), *Maria Stuarda*, *Roberto Devereux*, *Il barbiere di Siviglia*, *Il Trovatore* (Minnesota Opera), *Roberto Devereux* (Opéra de Montréal), *A History of the American Film* (Krannert Center), *Annie Get Your Gun* (Co-design: Young Vic, London), *La Cenerentola* (Glimmerglass Opera), *Die Zauberflöte* (Houston Grand Opera), *The Sound of a Voice/Hotel of Dreams* (Long Beach Opera), *Die Zauberflöte* (Opera Colorado), *Les Misérables* (Copenhagen, Denmark), *Tosca* (Canadian Opera Company), *La Cleopatra/Oedipus Rex* (Opern-Haus Graz, Austria), *Tristan und Isolde* (Savollinna Opera, Finland), and *A Midsummer Night's Dream* (Lyric Opera of Kansas City). Ms. Wood's work in theater includes designs for American Repertory Theatre (A.R.T.), Contemporary American Theater Festival (CATF), Primary Stages (NYC), NYSF – The Public Theatre, Children's Theatre Company – Minneapolis, Alabama Shakespeare Festival, Baltimore Centerstage, Trinity Repertory Company and Philadelphia Theatre Company.

Upcoming designs include: *Moskva, Cheremushki* (Lon Beach Opera), *The Insurgents and Ages of the Moon* (Contemporary American Theater Festival), *Die Liebe der Danae* (Bard Summerscape), *Il Trittico* (Royal Opera House, Covent Garden), *Hansel and Gretel* (Virginia Opera), *Werther* and *Anna Bolena* (Minnesota Opera).

Paul Carey has designed costumes for opera, theater and dance both regionally and in New York City. His credits include collaborations with theater artists such as Alicia Dhyana House, Irene Lewis, Jessi D. Hill, Adrienne Campbell-Holt and Shana Cooper, as well as choreographer Kelly Devine and opera directors Kevin Newbury and Ted Huffman. Projects with Newbury include *El Niño* for San Francisco Symphony (with Dawn Upshaw; Johns Adams conducting) as well as a forthcoming new production of *Hansel and Gretel* at Virginia Opera. For Caramoor Music Festival, Carey will design scenery and costumes for the gala summer season opener *H.M.S. Pinafore*, directed by Steven Tharp.

In the New York area he has created costumes for such companies as New York Musical Theatre Festival, Columbia Stages, One Year Lease and Greenwich Music Festival, and frequently partners with director Alicia Dhyana House to design for NYU Tisch School of the Arts at the Atlantic Acting School, including the upcoming *Metamorphoses*. Regional credits include Yale Rep, Amphibian (Ft. Worth) and Williamstown Theatre Festival Workshop.

Carey was born in Oregon and raised in South Dakota and Ohio. He received his BA from Sarah Lawrence College, MFA from Yale School of Drama, and trained as an apprentice in the Paris atelier of Master Tailor Michaela Maria Fischer. He is now based in New York City.

Projection Designer **Kevin Frech** is a Sundance Theatre Lab Fellow, and his projection design work for theater began with a decade-long collaboration with international performance artists Blue Man Group. During that time he won an EDDY award for design excellence for Blue Man Group: Live at Luxor, Las Vegas and was involved with some of their most memorable performances, including a Grammy Awards appearance along with Moby and Jill Scott, “The Complex” rock tour, as well as seven appearances on The Tonight Show with Jay Leno. Memorable gigs include the 400th anniversary of The Tempest as part of the Bermuda Theatre Festival, Christine Jorgensen Reveals, East to Edinburgh, and The Regard Evening with Bill Irwin at Signature Theater. Mr. Frech also recently designed the projections for the new musical *Bloodties* by Ned Massey.

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